

# Saidpur village through architectural lens: Deciphering urban pattern and architectural heritage

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**Abstract:** Saidpur is one of the oldest villages in Pakistan, its origin dates back five hundred years ago. Along with its scenic landscape, it has centuries-old historic importance as well. From the Mughal dynasty to subcontinent partitioning, this village has witnessed evolution of diverse eras. It displays architectural art and heritage of three cultures: Sikhism, Hinduism, and Islam, concentrated on one node in this place. Pakistan does not have any reliable system for recording, managing, and preserving heritage or platforms for recognition of heritage sites. As many other sites, the heritage of Saidpur is in demise and subject to vandalism today. It is important to bring forward the historic and architectural importance of this village globally. Before Saidpur's historical vernacular construction styles are completely lost, it is essential to record its authentic and onsite information so that history can be preserved, and further actions could be taken on its protection and preservation. The case analysis of heritage buildings can also provide inspiration and learning for the future. Hence, this paper shall record and discuss Saidpur's architectural and urban growth with time, its current situation, and analysis of its heritage architecture. This paper intends to collect and preserve both current and old accounts of Saidpur's urban growth and architecture by research through interviews, surveys, and onsite data collection, and present them through images, drawings, records and mapping, survey infographics, tables, and analysis diagrams. The aim of this paper is to collect, generate, and record information on the evolution, history, vernacular architecture style, and heritage architecture of Saidpur and, promote and present data for further heritage conservation and protection work in Saidpur.

**Keywords:** architecture, heritage, vernacular, history, urban growth, architectural analysis, architecture drawings

## INTRODUCTION

This research is based on one of the oldest villages of the ancient subcontinent region with the significance of cultural heritage. Followed by contextual studies, this study has dissected and analysed the history, culture, vernacular construction materials and style, heritage, urban growth and patterns, and architectural elements of Saidpur dating back to 1500s. It has particularly focused on analysing architectural heritage in detail and present a case on its architectural features that are decaying on site. It has evaluated and recorded all the architectural information related to heritage buildings on site to formulate records on the old and present Saidpur and promote future preservation activities in Saidpur.

Major research direction for this study was through primary research. Since there were no proper or substantial records, data, drawings, maps, or any other information found on Saidpur, it was important to generate a study that would focus on Saidpur's multi-cultural significance, history, current situation, and future scope. This was the most challenging aspect of the research where all the data was to be researched, collected, organised and

tested for authenticity through primary research. The timeline of Saidpur was researched to dissect how civilization started in Saidpur and resulted in the village to be known as one of the main pilgrim centres in past. The old and current construction methods and styles of the village were researched, inspected and discussed. Heritage buildings on site were analysed, sketched, and reviewed in detail to generate and preserve its historical background, architectural details, and construction style. In addition, the case was presented on current condition of decaying heritage on site, to promote protection and promotional activities for this ancient village.

Data was collected through formal and informal interviews in which native and temporary residents of Saidpur, Capital Development Authority (CDA) officials, other government officials and tour guides were addressed. The process also included multiple surveys. This study further continued with multiple site visits to collect data through onsite observations and gather the facts available onsite. By visiting each house and building in Saidpur, data concerning a demographic study, Saidpur's architectural timeline study, urban crawl, and pattern of Saidpur, was collected and authenticated. Heritage buildings were studied with respect

to their materials, construction methods and style, history, details, originality, and other aspects. Satellite maps were also examined to further reinforce the study. This research also included secondary research where available texts were studied for confirmation of the information collected through primary means. A small number of records that were available and related to an old demographic study of Islamabad and Saidpur under municipal authorities were also gathered, studied, summarized, and represented.

## SAIDPUR

Saidpur is located at the foothill of Margalla Mountains, in the suburbs of the capital of Pakistan, Islamabad. It is connected via one of the main roads (Margalla Road) in Islamabad. Saidpur used to have a connection to the old city of Rawalpindi (that is still known as Saidpur Road today) in the past. Saidpur has a contoured landscape and is surrounded by Margalla Hills that elevate up to 1600 m. Saidpur has a total population of 8437 where 58% of the population are permanent residents who have inherited this place from their ancestors. Most of the population is employed as labour, drivers, shopkeepers, and private or government employees. In the past, people of this region mostly used to engage in cattle farming, gardening, farming, pottery and used to earn their lives through these means. Although Saidpur lies in the Capital Territory area of Pakistan, the most popular language spoken here is Punjabi, a national language of Punjab that is found in the neighbourhood of Islamabad. Further studies are summarized in Fig. 2.

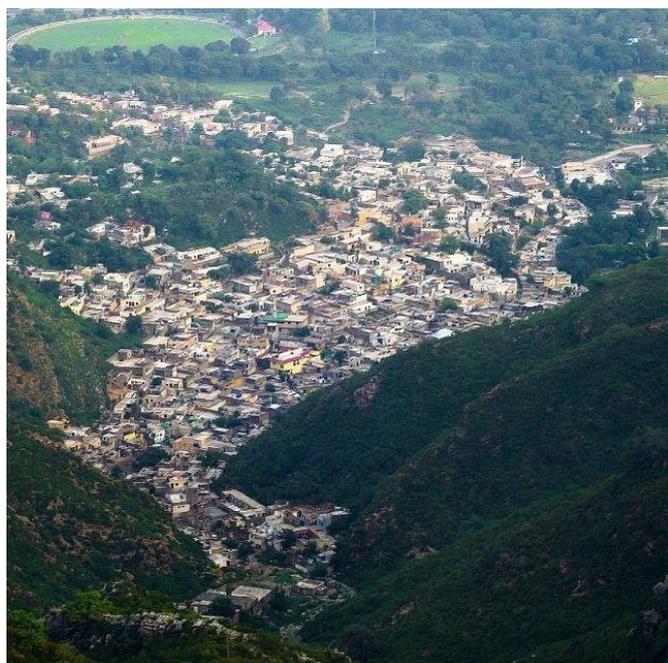


Fig. 1. The village landscape. (Source: PakiHolic, 2017)

### Early history and evolution

Saidpur is estimated to have once housed Greek, Gandara, and Buddhist civilizations. The earliest history records for Saidpur date back to around late 1500s A.D., when Mirza Fateh Ali from the Mughal dynasty founded the village and named it Fatehpur Baoli (Mushtaq, 2018). It has also been a famous travelling route since the Mughal era. While traveling across the subcontinent region, travellers used to pass by Saidpur. Dates were a common snack of that time and travellers used to throw away date seeds along the way which in result gave growth to numerous date trees in the area. Saidpur has been home to streams, mountains,

and greenspace since the beginning and its natural beauty has always been a fascination for people. The village was handed over to Said Khan Gakhar by Akbar after the former's family's services in the war effort against Sher Shah Suri. As a result, the settlement was renamed to 'Saidpur'. Sultan Said Khan was the son of Sultan Sarang Khan, a chief of the Pothar area during the Mughal Emperor Babur's period. In those times, there were three pilgrim sites in the Pothar region for Hindus and Saidpur was one of them.

In Mughal Times (1500s-1800s), during a tour, a Hindu commander named Raja Man Singh visited Saidpur and got inspired by its natural scenery. He offered building a Hindu temple in Saidpur and bore all its construction's cost. This temple was called Ram Kund Mandir. Four ponds were also built that have been demolished by now. Saidpur was previously a garden resort for a Mughal emperor Jahangir and it also became a prestigious religious centre later. Hindus from Rawalpindi and other regions used to gather around this place to celebrate their festival of Baisakhi every year. Jahangir has also mentioned the Saidpur village in his autobiography 'Tuzk-e-Jahangiri' (Mushtaq, 2018). He commented on his stay and referred to this village as a 'place beyond Rawalpindi' (Mushtaq, 2018). It has also been mentioned in several gazettes and other old articles. Said Khan gifted this place to his daughter who was married to the Mughal emperor Jahangir, son of the Mughal emperor Akbar.

In Colonial or British era (1858-1947), as Saidpur started to expand, people from other religions also started to move to this place. In 1800s, a Sikh temple and Dharamsala was built opposite and adjacent to the Hindu temple. Before the partition of the subcontinent, Sikh's Waheguru, and Hindu Goddesses (Lakshmi and Kali) resided side by side. A mosque was also built later for a Muslim community. An old shrine of Zinda Pir (three hundred years old) also existed there. Saidpur soon became a multi-cultural hub catering multiple religions and cultures. At one node, temples for three different religions were erected. These temples displayed religious concepts of arts and architecture amongst different religious communities, vernacular and traditional architectural style of the era and region, and crafting skills of natives with intricate detailing on façades. It was an anchoring point for three completely diverse cultures and religions. People kept renovating and extending these buildings as per need. For paving courtyard of the Hindu and Sikh temples, people from all over Rawalpindi contributed for marble and thus, it was paved over the years. Names of some of the contributors are still present engraved on marble present on site.

After the partition (1947-1970s), Hindus and Sikhs fled to the Indian part of the subcontinent. They took their brass made statues and left the temples abandoned. They took their customs and practices with them but left their architectural legacy in Saidpur. In 1967, Islamabad was declared the capital of Pakistan and Saidpur was made part of Islamabad (sector f). Roads were constructed and paved, and more people started to move to the Saidpur region. In 1980s-1990s, Saidpur once again acquired the status of a separate village granted by the government. It was no longer the part of the Islamabad Capital Territory then. By that time, roads were constructed and both interest in and demand for housing in Saidpur remained the same as it was just in the neighbourhood of Islamabad. By this time, Saidpur gained people's attention because of its natural beauty and architectural heritage. Dharamshala was later converted into a school and Gurdwara and Haveli into office buildings. In 2005, CDA took the initiative of converting Saidpur into a tourist village and preserving old buildings for public display. Temples were held vacant and Dharamshala was converted into a gallery. By this time all the ponds and landscape heritage were gone as CDA hardscaped them into the use for restaurant's outdoor seating. Old temples

were covered with decorative motifs that were not true to the temples' heritage. New constructions, resembling old buildings, were built and today one cannot distinguish between what is old and what is new. This renovation was not a proper renewal that should have preserved tangible and non-tangible heritage of Saidpur. It conveyed misleading information and ornamentations on old building's façades and created confusion amongst new and

old vernacular constructions in Saidpur. Instead of preserving, this activity damaged Saidpur's heritage and architecture. In 2010-2020, the restorations and measures taken were inadequate to protect Saidpur's heritage and keep the village growing. Its heritage started facing vandalism and is in a bad state today. It urgently needs uplifting and protection strategies.

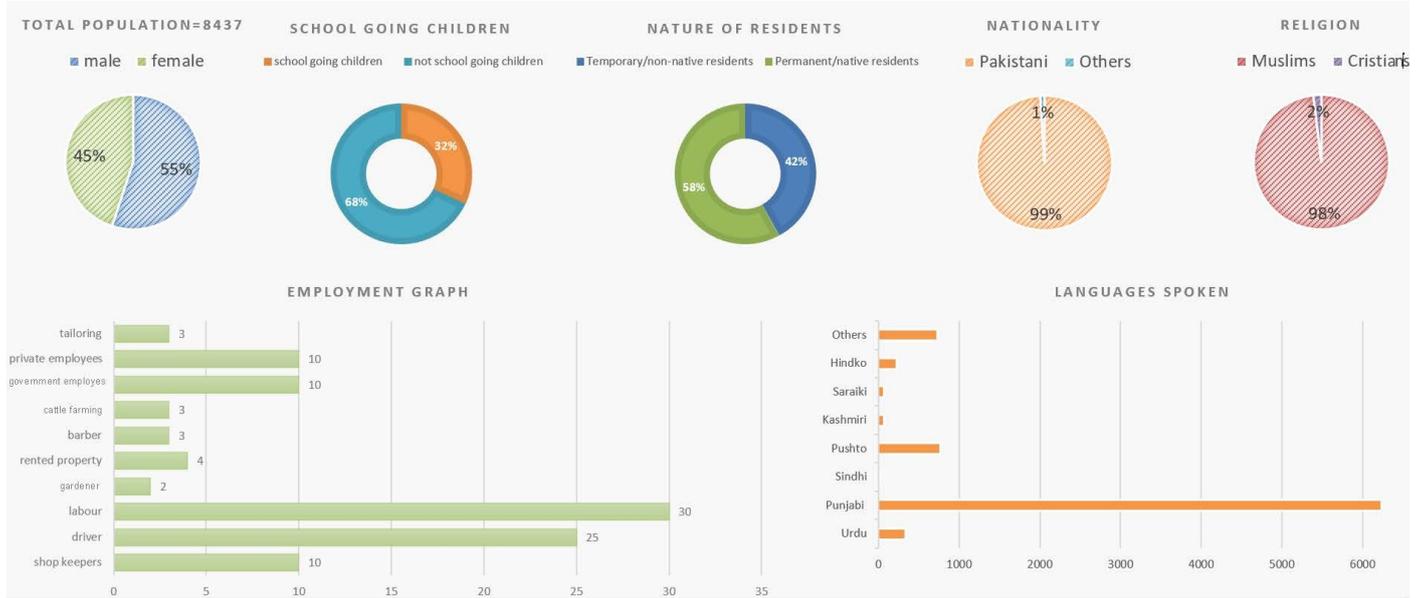


Fig. 2. Ethnographic study of Saidpur. (Source: Ramsha Nazir Malik)

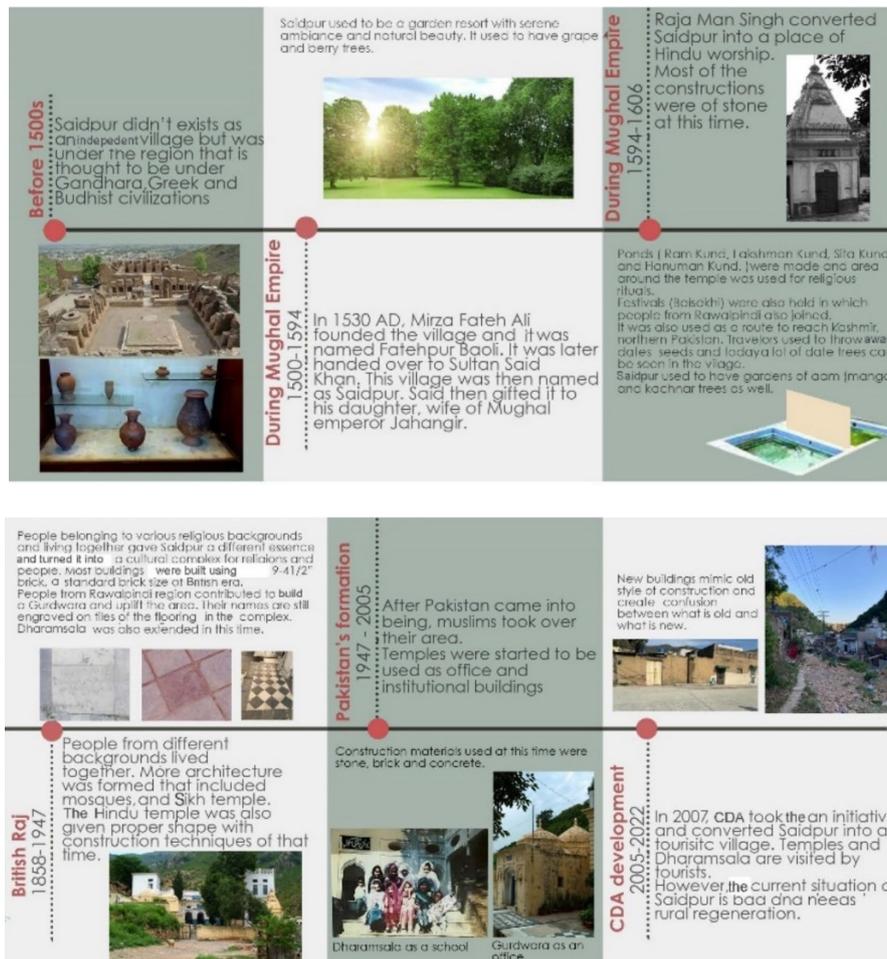


Fig. 3. Saidpur's timeline collected from CDA archives, interviews, via primary and secondary research. (Source: Ramsha Nazir Malik)

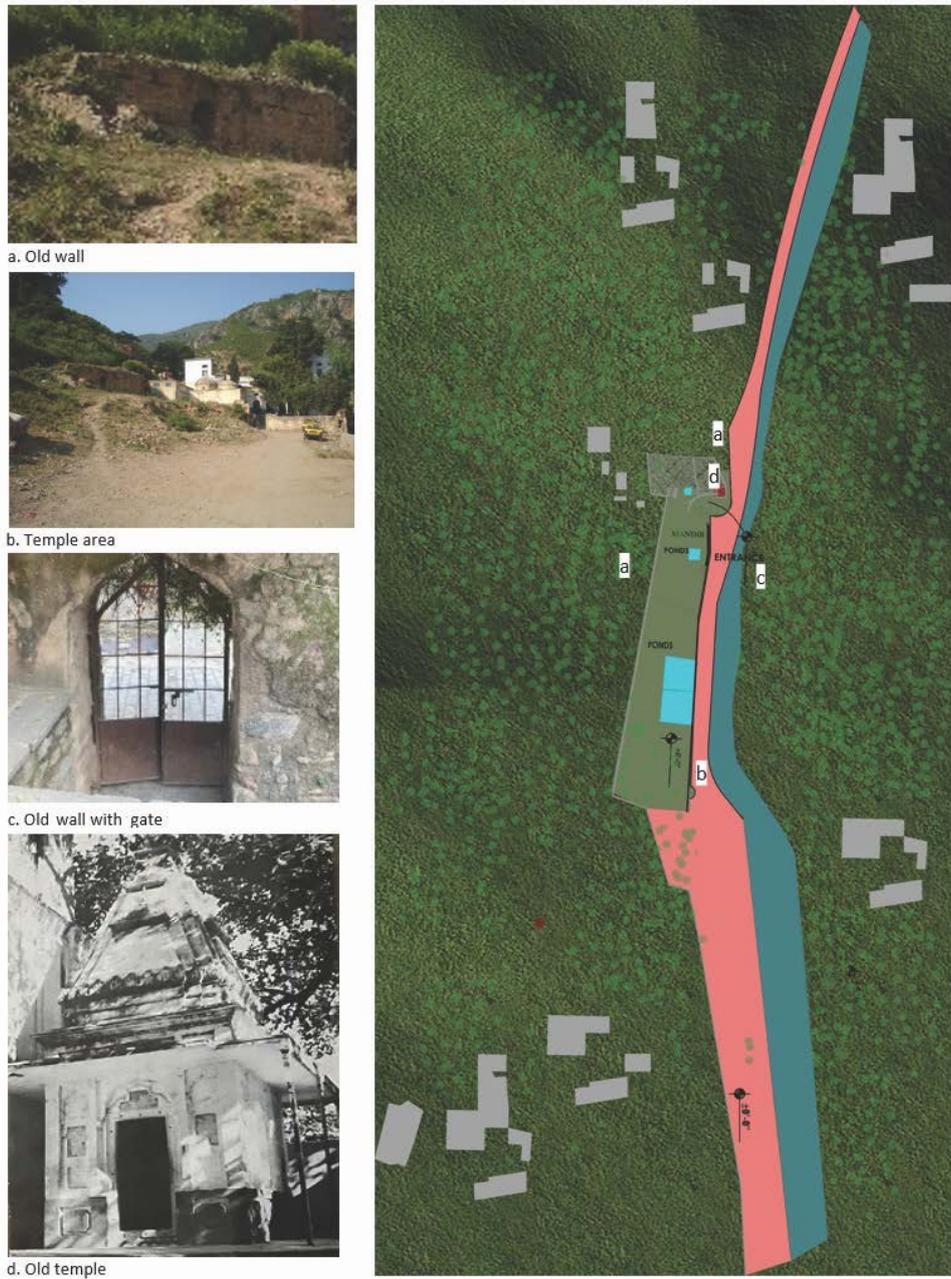


Fig. 4. Saidpur's mapping of 1500s-1800s, data collected by interviews, from CDA archives and site study. (Source: Ramsha Nazir Malik)



Fig. 5. Saidpur in 1960s, data collected by site research and CDA. (Photos: CDA)

**Tab. 1.** Demographic study, data collected by interviews and records from the Pakistan Bureau of Statistics. (Source: Ramsha Nazir Malik)

Years	Total Population	Total Households
1970s	500	150
1990s	7421	1195
1980s	3839	500
2010s	8437	2200

### Growth pattern, culture and traditions

Since 1600, Saidpur has grown from a famous landscape spot to a clustered village. It started to grow around the religious buildings and soon got spread throughout the valley. Houses made of vernacular materials such as stone, mud and even bricks were built. A pathway to access the village crossed it from the centre along with a stream that brought water from hills to land to cultivate the farms and gardens. Saidpur is a small village, and as per land, it has grown to its maximum limits in terms of population and construction. To curb the expansion, the government decided to keep these parameters the same for the upcoming years. Fig. 6 represents the growth during the years: 1500s-1800s, 1858-1947, 1947-1970s, 1980s-1990s, 2000-2010 and 2010-2020. As people started to inhabit Saidpur, they brought culture, arts, folklore, architecture, traditions, customs, and their beliefs with them. It became known for being a garden resort with streams, mountains, gardens, cattle farming, temples, folklore, pottery work etc. Its constructions were mostly built with vernacular local materials from nearby areas.

Today Saidpur lies in shambles. Where its landscape heritage has almost been lost, its architectural and cultural heritage is also under threat. Potters are left unrecognized, new buildings are being constructed over old ones, old temples are deteriorating, urban and spatial planning is in chaos, old streams are being converted into trash dumping sites with its water channelled through pipes, ponds have been hardscaped and built over, folklore, cattle farms are vanishing and artisanship is also dissipating as there is no proper place for its display and educational exchange. It is essential to recognize the culture and heritage of this place and preserve them before they will have decayed completely. It is important to inculcate conservation, protection, and preservation theories combined with concepts such as rural regeneration or architectural puncture on people, in order to preserve, highlight and promote the heritage of Saidpur the way it should have been.

### BUILDING TYPOLOGIES AND CONSTRUCTION STYLE OF SAIDPUR THROUGH AGES

From a clutter of a few houses, Saidpur grew into a packed, walled to walled, and cluster-phobic village. Saidpur's streets started to resemble other streets of old historic cities of the subcontinent such as inner (andron) Rawalpindi. Today, while walking on these streets, a play of light and shadow through hanging shades and varied heighted buildings, textured streets, narrow walkways, and historic and vernacular constructions in the streets, give a unique user experience. The analysis in Fig. 9 further breaks down these experiences and inner view of the streets.

Since early history, construction in Saidpur has utilised stone and mud, where stone is used as a base to level the ground and then further used for walls, with a lime and mud mortar for binding. At times, brick walls can also be seen. These can then be coated with the lime and mud mortar. For roofing, mostly brick is used in layers with wooden or steel bars to support the weight of bricks. These again, can be coated with the lime and mud mortar for extra strength and temperature resilience. For most of the

structures, these construction methods and materials were used and were native to the region. Brick was not readily available in the Saidpur region in old times but was transported from other areas around. For temporary constructions, tree branches, grass and leaves were also used to make sheds for the houses. As time passed by, concrete also became part of Saidpur's construction, but these structures are less popular.

People still follow old materials and styles mostly as it is a more economical and faster way of construction and the materials are also abundantly available nearby. The analysis in Fig. 12 shows the timeline and breakdown of architectural elements and construction styles in Saidpur through different ages. Saidpur's settlements have a historic and progressive record that was built through ages. Most of the people belonged to the Gakhar cast and they are still living here as natives of Saidpur. People built their religious, institutional, and other buildings. Saidpur became a unique node of concentration where in one radial, multiple religions and cultures were co-living. Site research showed that constructions dating back to 1860 and even earlier years, are still present along the main road of Saidpur. This road is also the oldest route to Saidpur and has been paved for easy access.

In the centre of Saidpur, there is a main node in which all the temples and heritage are located. This is the point from where civilization in Saidpur began and spread throughout the valley. It serves as the main hub and focal point of Saidpur. Here, one could hear the prayer calls from the Mosque, and bells and melodies from Hindu and Sikh temples, all at once. In one perspective, domes and minarets emerging from the Mosque and temples could be seen in a hierarchy. These three cultures along with Christianity have lived together in the subcontinent for long and thus Saidpur was an ideal representative of the multi-cultural and diverse subcontinent. For some of their religious buildings, even courtyards or landscapes were shared, yet people used to make their offerings peacefully in their respective temples. Saidpur became one of the main pilgrims' centres of the region and has also been mentioned in articles, papers, books that were written in past times. This aspect of Saidpur where multi-architectural and cultural heritage exist in one node, is unique and has gained Saidpur popularity in the region of Pakistan. The node is a main focus of tourist attraction today, in national and international terms, a hub where people come to witness marvels and art of the past. These mainly include the Heritage Hindu temple, Sikh temple with Dharamsala, Mosque and Haveli.

An old gate situated in the node was used to enter the temples in the past. It is still operational but visitors use other entrances to enter the holy places today. It is made of stone and brick and has an old wall, still intact. The wall is constructed of medium sized stones with the lime and mud mortar used as the binder. It is said that there used to be underground rooms, entrances, and water storages as well in this area but these have been closed or demolished by now. The main courtyard is shared by the two temples and Dharamsala. There is also an old tree still intact onsite, giving shade to the central courtyard. Around the courtyard, there are stairs and platforms with marble. The marble was donated by villagers and people from other areas and their names can be found engraved on some pieces. Hence, the landscape and stairs around these buildings were completed progressively, as people were able to contribute for the work. Unfortunately, some of these structures were damaged in the renewal of the courtyard in 2022. The following sections will discuss architectural elements of each heritage building existing in this node separately.

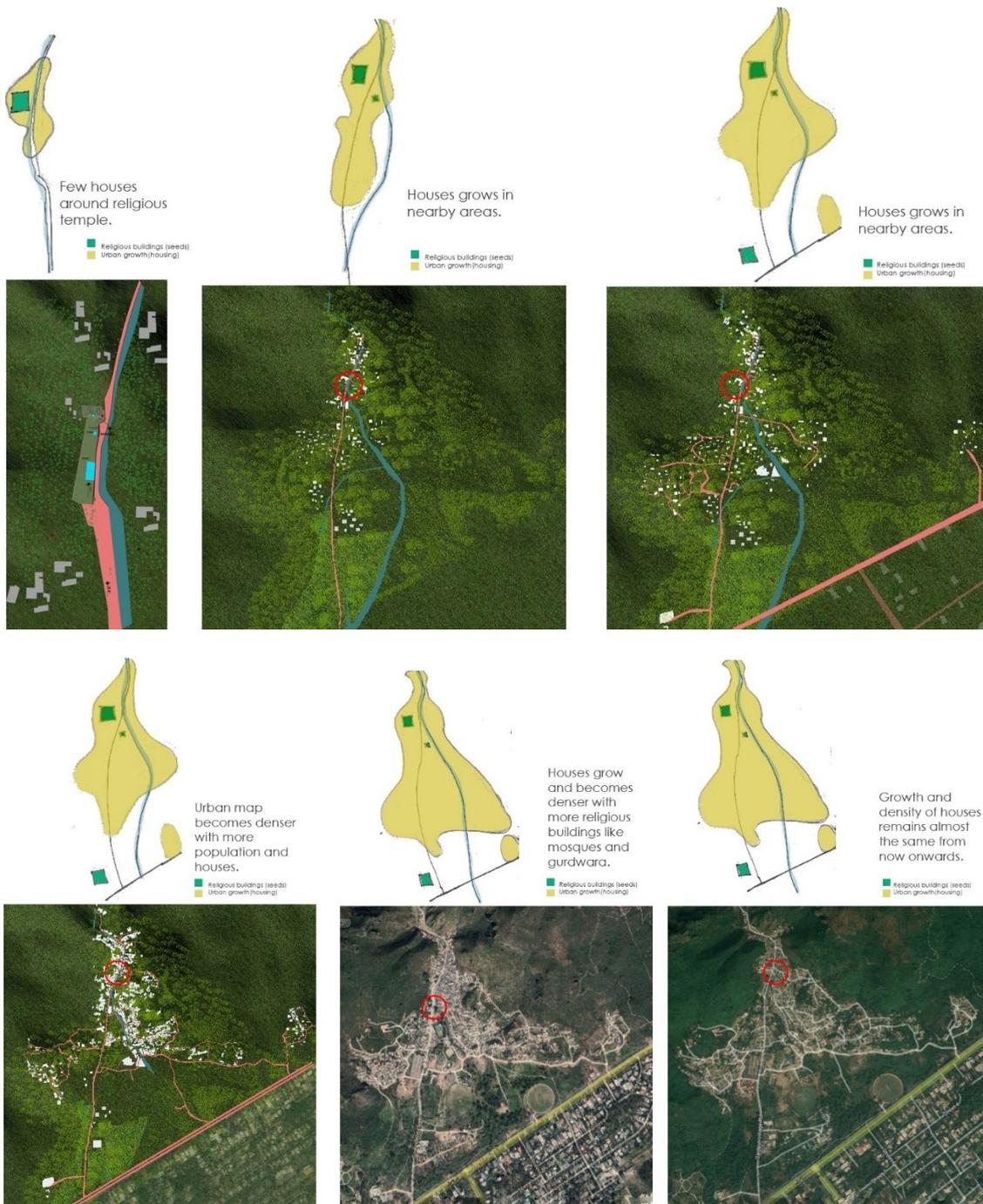


Fig. 6. Growth pattern of Saidpur collected through site study, Google maps records and interviews. (Source: Ramsha Nazir Malik)



Fig. 7. Current situation of Saidpur. (Source: Ramsha Nazir Malik)

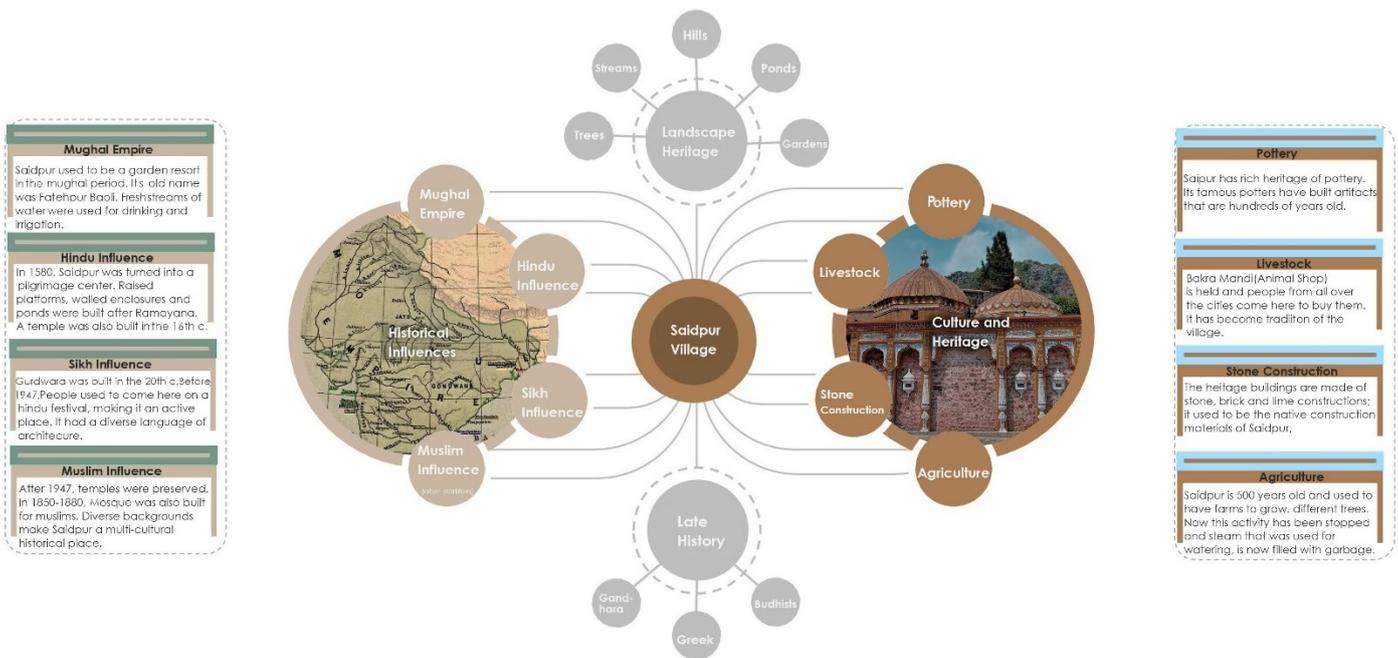


Fig. 8. Culture and traditions of Saidpur. (Source: Ramsha Nazir Malik)

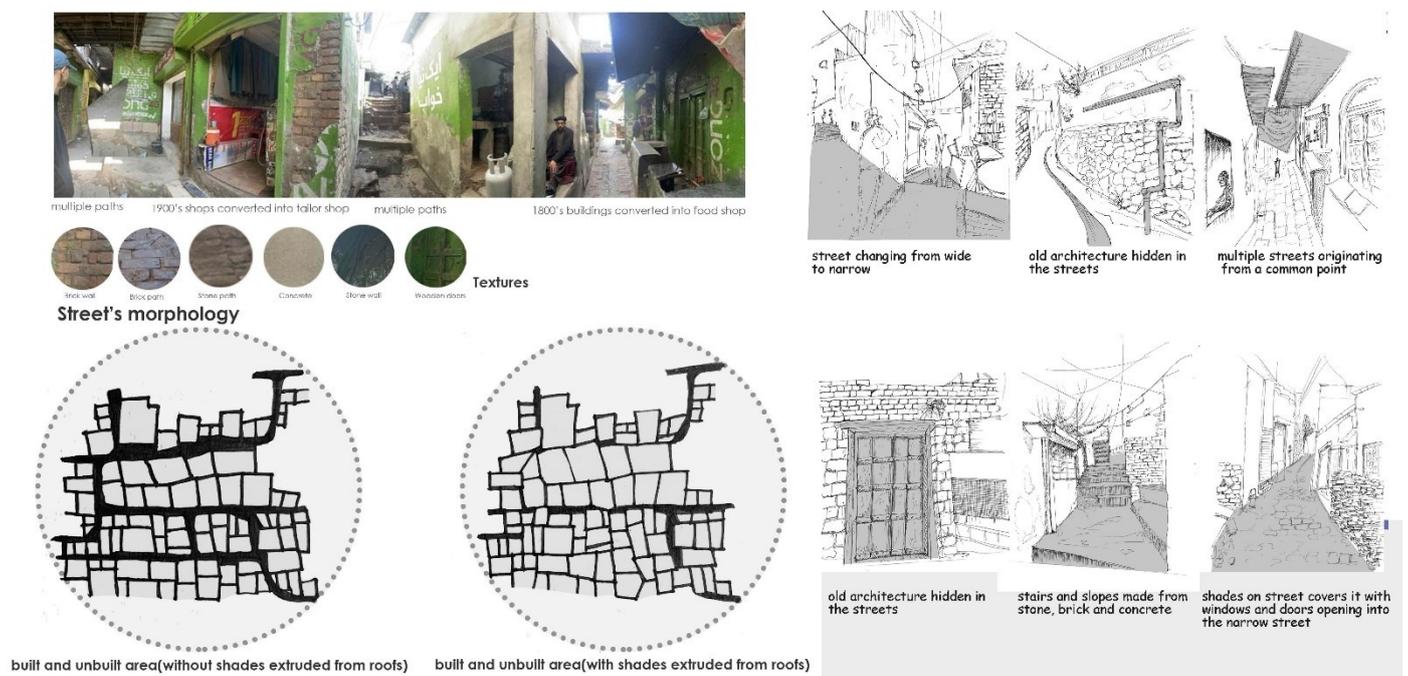


Fig. 9. Street morphology of Saidpur. (Source: Ramsha Nazir Malik)



Fig. 10. Street colors and textures, and buildings' morphology of Saidpur. (Source: Ramsha Nazir Malik)

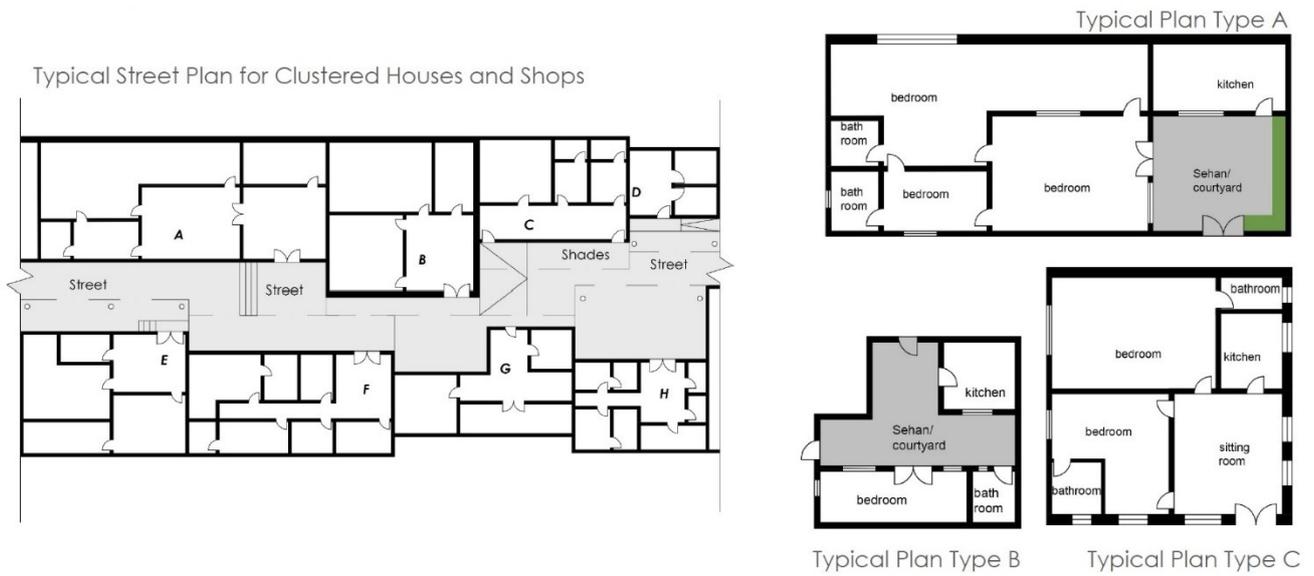


Fig. 11. A typical street layout and house plans in Saidpur, morphology of Saidpur. (Source: Ramsha Nazir Malik)

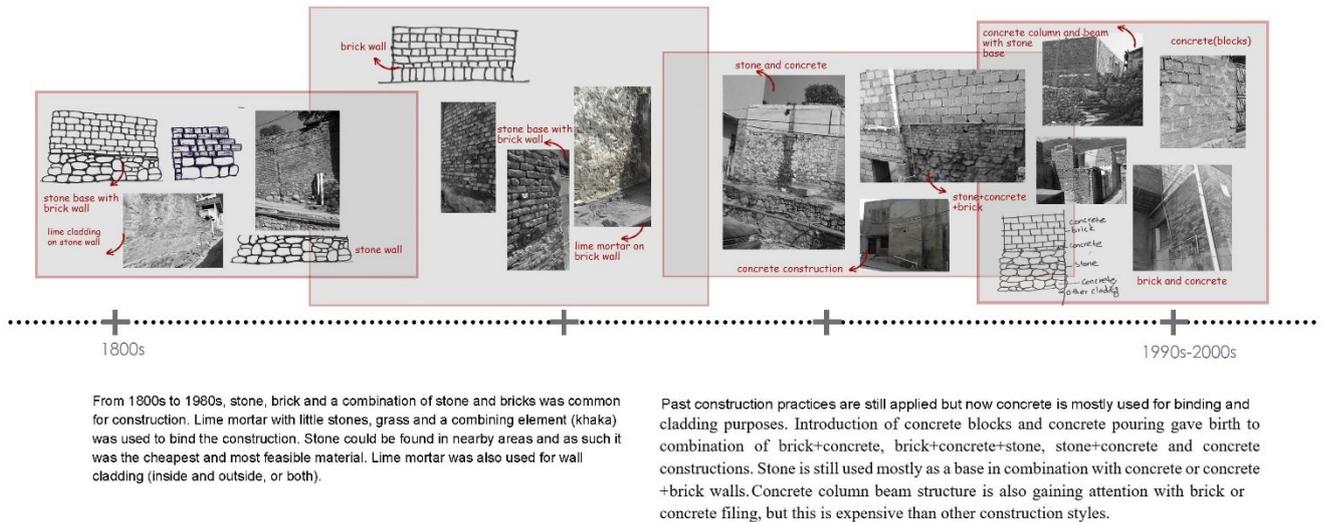


Fig. 12. Wall constructions. (Source: Ramsha Nazir Malik)

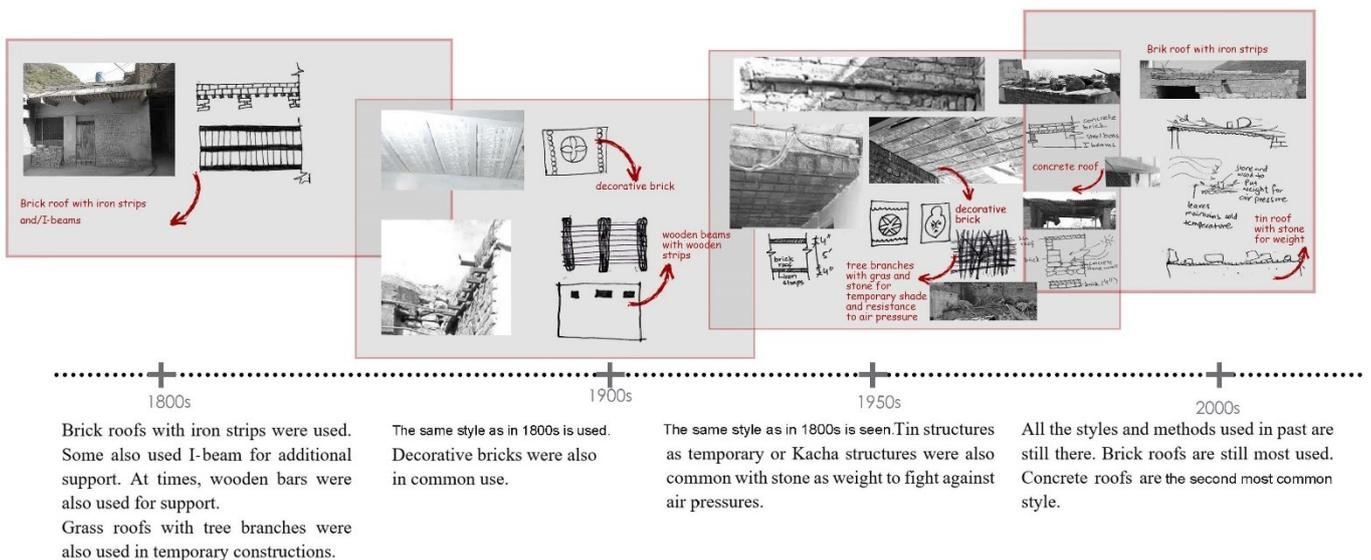


Fig. 13. Roof constructions. (Source: Ramsha Nazir Malik)

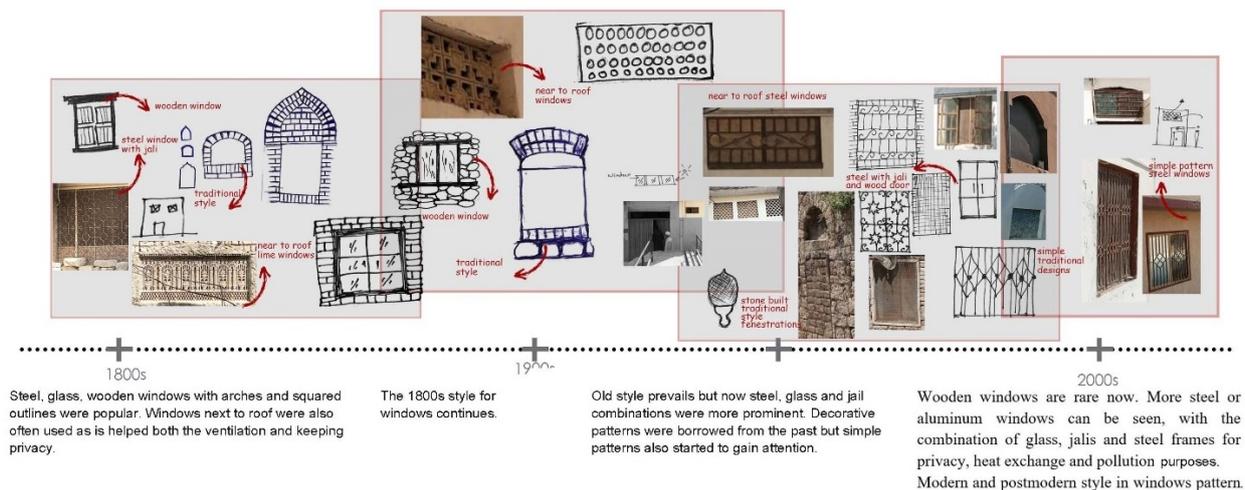


Fig. 14. Window constructions. (Source: Ramsha Nazir Malik)

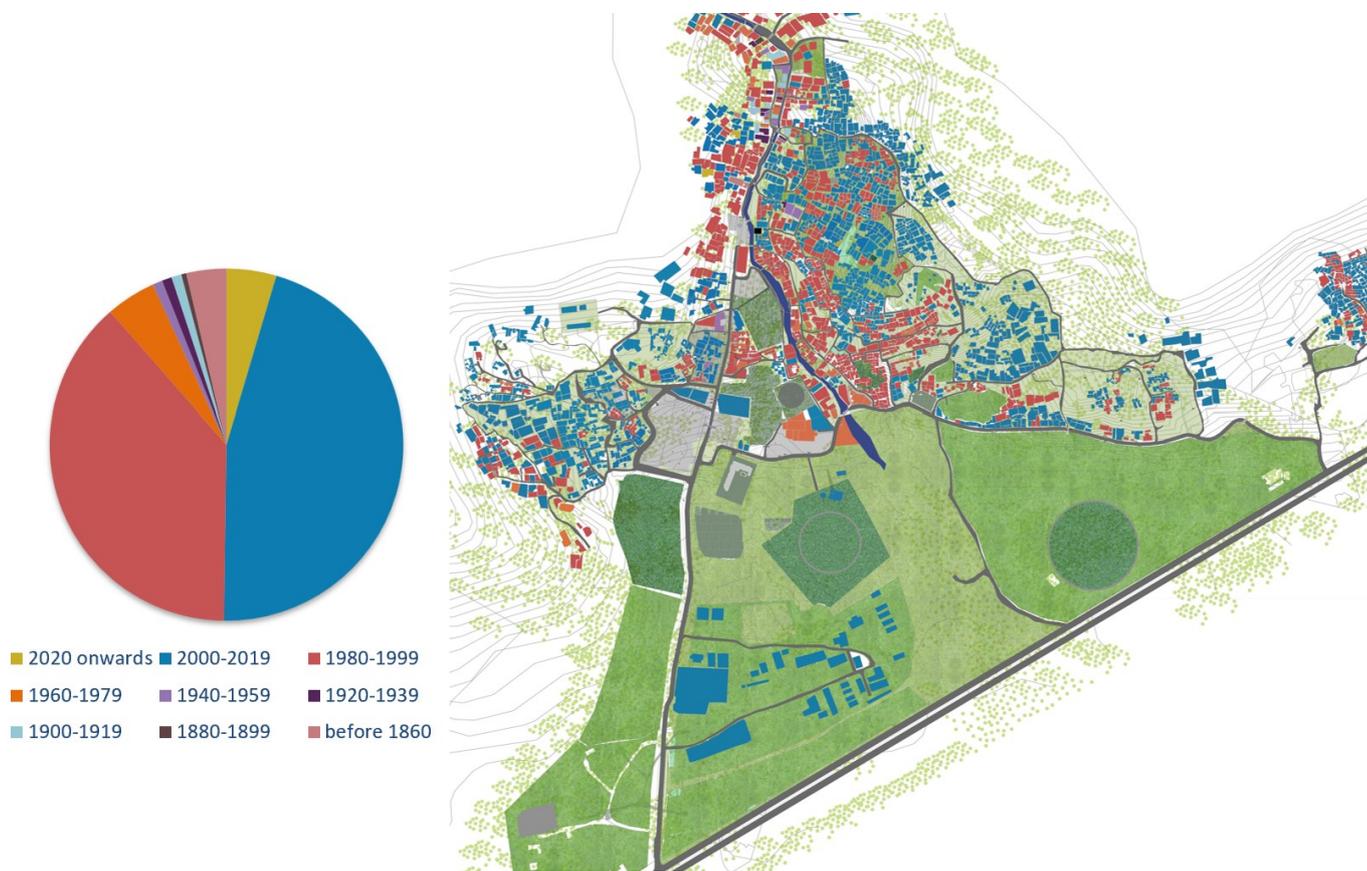


Fig. 15. Saidpur's timeline of buildings constructed through various periods. (Source: Ramsha Nazir Malik)



Fig. 16. Saidpur's section of main complex with religious and heritage buildings. (Source: Ramsha Nazir Malik)



Fig. 17. Heritage buildings in Saidpur. (Source: Ramsha Nazir Malik)

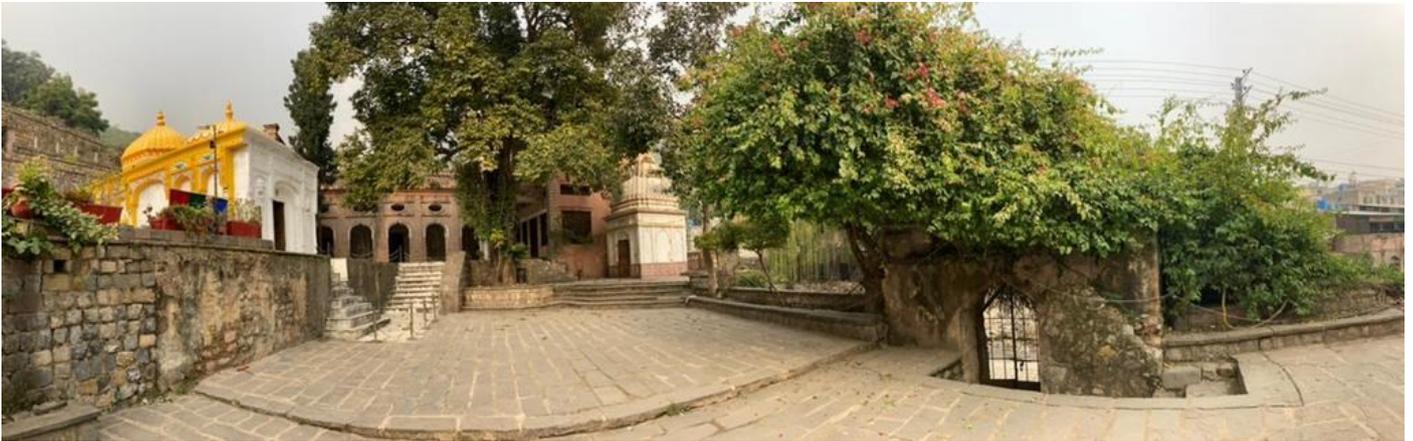


Fig. 18. Saidpur's main node with heritage temples and Dharamsala, with old entrance gate. (Source: Ramsha Nazir Malik)

### The Ram Kund temple as a religious centre for Hindus

The Ram Kund temple is a Hindu temple that is estimated to have been built in the 16<sup>th</sup> century by the financial aid of a Hindu commander, Raja Man Singh. This temple is a small, squared room with arched niches made for the sitting of statues of Hindu Gods. Ram Kund used to be one of the main temples for Hindus in the old days. It is said to have been built to commemorate God Rama who Hindus believed lived with his family in this region for 14 years. According to official records dating back to 1893, a fair was held each year at a pond near the site called "Ram Kund" to commemorate that Ram and his family had once sipped water from it. For centuries, Hindus have travelled to worship the deity at

this temple. Since it was built in the pre-partition times, Hindus from different areas used to come to the place to make their religious offerings and obligations. During the partition, as Hindus migrated to India, they took the idols with them and abandoned the temple.

The Ram Kund temple is built within the 'language' of temples of subcontinent. It has its originality and is a dominant structure, but the scale of the building is small in terms of square footage. It is a piece of art built with stone and mud or lime construction. Its walls are made of medium sized regular patterned stones with mud and lime used as mortar for binding. The same mortar was used to clad the walls and other surfaces for finishing. Details and

motifs are also made of this mortar or stonework. The Kalasha or peak of the roofs were ruined but were built later as a replica of the original temple. These have some intricate details and the shape and morphology are similar to other old temples around Rawalpindi, Lahore and other regions of the subcontinent that were built around the same time. Similarly, other motifs and details on façades and roof are coherent with the temple language of the region of that time. Roof construction is yet unknown but it is made either from stone or brick. The construction and details depict that it is an art of hand work with features often seen in other temples around the subcontinent. The roof design is also typical for the subcontinent and forms progressive multiple layers in a different scale but following the same design and patterns.

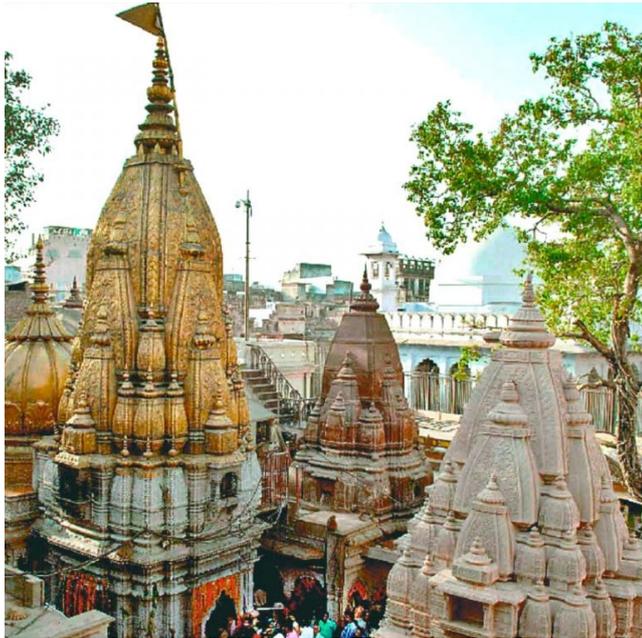


Fig. 19. Kashi Vishwanath Mandir. (Photo: Great Republic, 2022)

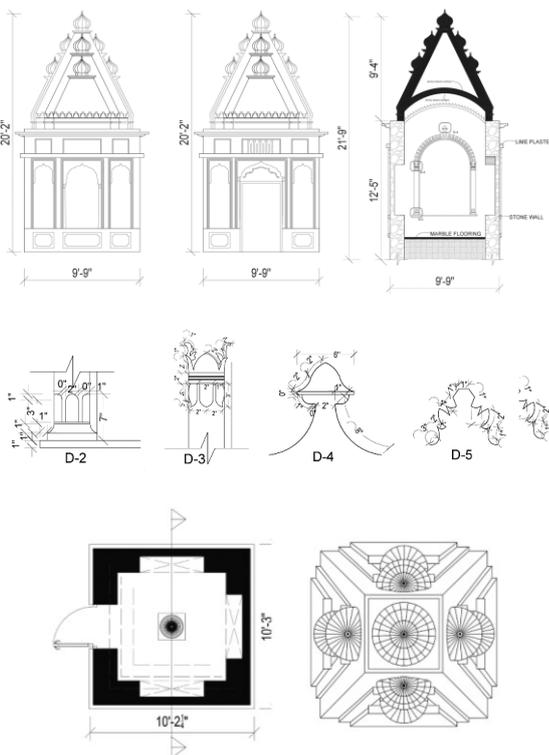


Fig. 20. Ram Kund temple. Above: Temple elevations and section. Middle: Temple details. Below: Temple plans. (Source: Ramsha Nazir Malik)

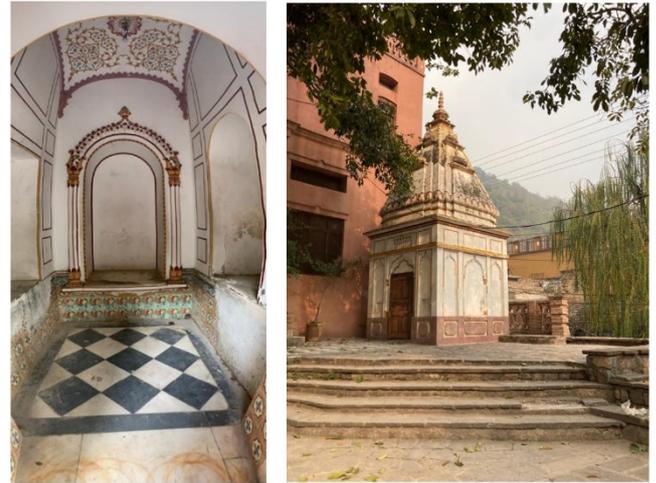


Fig. 21. False ornamentations on the Ram Kund temple today. (Source: Ramsha Nazir Malik)

As outlined above, remaining claddings on the façade, literature and interviews have revealed that the Ram Kund temple was cladded with the lime mortar in the past. This was used for binding, strength, finishing, and temperature control. The flooring of the temple is marble and is said to be in its original state but according to research, it might not be true. Similar is the case with marble on outer façades and inner decorative tiles. Today, the façades and interior have been whitewashed and coated with white paint and false, decorative ornamentations. These ornamentations are in sharp bright colours that are painted over the motifs on façades. Furthermore, the interior has also been painted with floral patterns and designs. The ornamentations are not original and have been used just to catch the eye of tourists. This temple deserves better strategies for renovations, adaptive reuse, and heritage protection, which are embedded in the restoration laws rather than turning beautiful original materials and details on façades into coated white walls with 'fancy' patterns and colours.



Fig. 22. Ram Kund Mela. (Photo: K. D. Maini, 2022)

Landscape outside the temple used to have courtyards, trees, artificial ponds or water storage tanks, stairs with the backdrop of the Margalla Mountains and fresh streams running from them. The apron of the temple was used for taking prasad and the ponds were used for rituals of Hindu community and were built along with the temple. They also had proper water inlet or outlet underground mechanisms. All these have either been destroyed by global warming and lack of care or demolished and hard-scaped into a restaurant's patio. Although the traces cannot be seen today, according to records, a flowing figure shows where

they used to be. The layout of ponds and temple resembled the layout of other temples across the subcontinent region. The Ram Kund temple in India displays the formation of ponds and stairs in a similar style to Saidpur's Ram Kund temple. It is not guaranteed where these ponds were situated and how they looked like but from interviews with the locals, their former position is estimated in the territory of what serves as a Des Pardes restaurant today. Estimated locations of the ponds was shown in Fig. 5.

### Sikh Temple: Gurdwara Singh Sahaba

Opposite the Hindu temple, there is a gurdwara which was built in 20<sup>th</sup> century. After the partition, the Gurdwara had been in use as office premises. Like other heritage structure in Saidpur, the Gurdwara is also made of stone with the lime mortar binder. It used to have lime cladding on walls. It is said that there existed paintings and photographs in the interior which were destroyed in whitewashes.

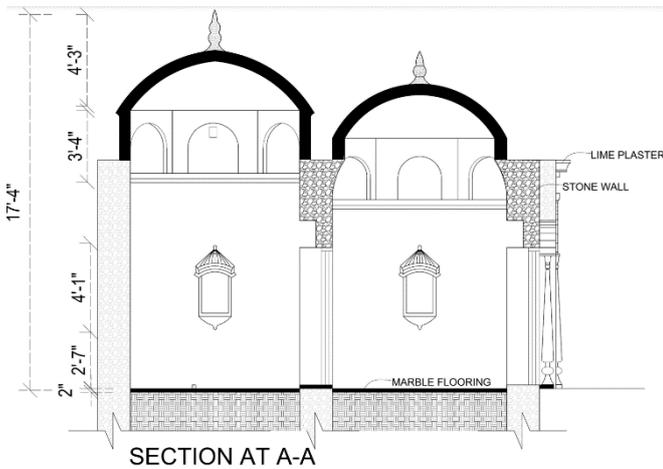


Fig. 23. On-site section of Gurdwara. (Source: Ramsha Nazir Malik)

This Gurdwara is a rectangular small-scale building that is divided into two squared interconnected rooms from inside. It is said that there is an underground space beneath the Gurdwara that has been closed during renovations. It has two different sized domes where the dome at the entrance is smaller in size and height than the main dome. Niches and grandeur of the second room suggest that it used to be the main room where Guru would be placed on a high platform and where major religious offerings and rituals would take place. As seen in other gurdwaras of similar style and period, it also features projections, projected roofs, domes, heightened windows, niches, and arches that are architectural elements typical of gurdwaras. Like the Gurdwara Holgarh Sahib, this temple also has one entrance led by stairs and, niches and windows on the other side of walls. Like Gurdwara Datan Sahib, this temple is composed of two rooms directly connected to each other without any door or passage. Today, as other structures on the site, this Gurdwara has also been whitewashed and covered in bright paints. Its inner walls are deteriorating and architectural elements such as niches to hold oil lamps, ceiling windows (roshan daan), and arches are de-shaping.

Dharamsala is a building located right next to the Gurdwara. Its purpose of formation and construction date are controversial: as some people say it was built with the Gurdwara for teaching of Guru Nanak, and some say it was built with the Hindu temple as a rest place for travellers. Dharamsala is a Sanskrit word and it is a place where Sikhs meet to praise the Lord and to discuss common matters. According to research, architecture and planning of temples suggests that it was built along with the Gurdwara in the

20<sup>th</sup> century. It was built to house visitors, give them food (langar) and for some other purposes. The food and help provided to these travellers was usually given by the villagers. Extensions of the temple were conducted to increase the numbers of rooms as necessary over the time. Later, after the partition, it was used as a school. After 2005 Dharamsala was converted into a gallery with old photographs of Saidpur and Islamabad and other rooms were converted into offices or spaces for people hired by CDA for the maintenance of Saidpur village.

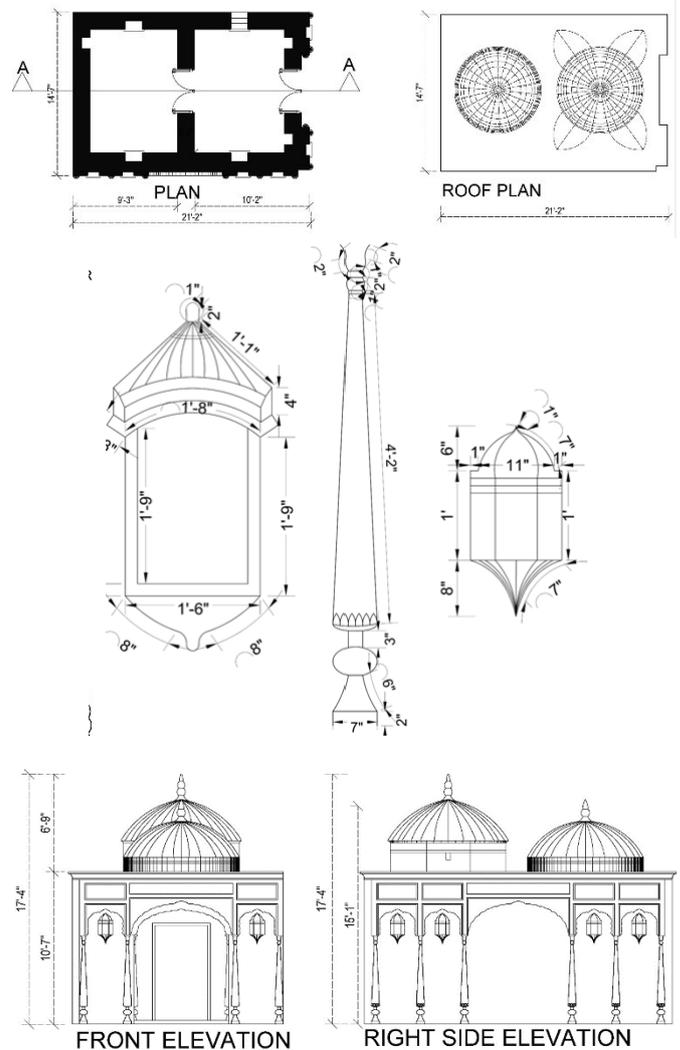


Fig. 24. Gurdwara Singh Sahaba: Above: plans. Middle: On-site details. Below: On-site elevations. (Source: Ramsha Nazir Malik)

Windows and niches built in the interior of the building have three-pointed arches and pseudo three-centred arches. This part is in the middle and is built of stone walls that are around 1-2 feet thick. The exterior was originally cladded with the lime mortar and so was interior of the building. The roof of this original part of Dharamsala is built of bricks placed in arches with iron or metal girders supporting in between. The roof is a barrel-vaulted ceiling, and this typology of roofing gives a long-span spacious interior without any columns or structure obstructions in between. Thick wooden bars are said to be installed later to support the roof. Heighted ceilings, arched windows, and heightened windows on lofty heights of the wall are common features of old styled buildings of this era. Such architecture is usually inspired by the Mughal style. These allow ventilation, good air circulation, and light inlet installation and keep the interior cool and airy letting warm air stay closer to roof at a heightened distance from the floor. The right, left, and upper constructions along with the hallways

along three sides of the building are add-ons to the building, which were extended later in the past. Similarly, patterned brick boundaries on roofs with brick flooring were also added later.

Where the original part is made of stone, extensions are mostly built of brick. They have simple square windows and pointed cinquefoil arches. The roofing also follows similar construction style as that of Dharamsala and is a flat roof made of brick work. These extensions had brick façade covered in white paint before 2006 but were in the original state and revealed their true colour and formation before being painted. In 2005 renovations, true materials and construction were revealed by scraping off all the paint from the façades of Dharamsala. Some part of the buildings (left first floor wing), that was built in 1900s has been demolished by today. These extensions along with the original part were today painted in a reddish tone to match the colour of the bricks. The inner side of the hallways and the walls have been decorated with floral patterns that are mere ornamentations and do not do justice to the building's original features and façades. It conveys misleading information about culture in the past and covers the original façade with bright floral patterns.



Fig. 25. Interior of Dharamsala. (Photo: Ramsha Nazir Malik)

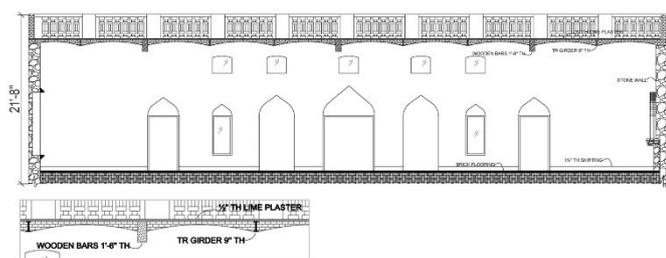


Fig. 26. Section of Dharamsala with details. (Source: Ramsha Nazir Malik)

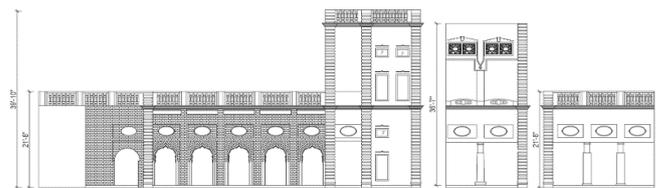
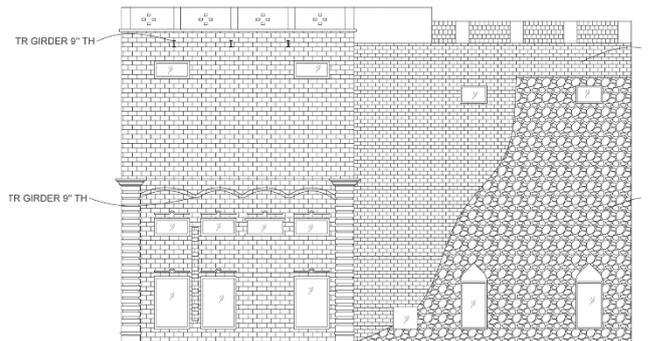
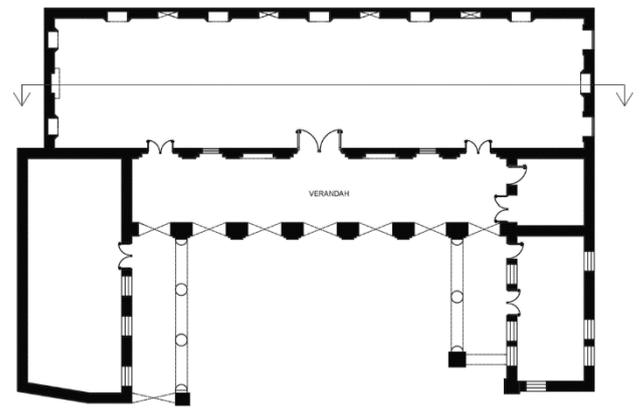


Fig. 27. Dharamsala: Above: Plan with extended wings. Middle: Right elevation showing change of materials. Below: Elevations of Dharamsala. (Source: Ramsha Nazir Malik)



Fig. 28. The veranda renovated by the CDA. (Photo: Tanveer Shahzad; Source: Yasin, 2016)

**Raajgan Haveli (Raajgan baithak)**

This building was built in 1850-1880. As the collected data reveals, a Haveli was used as a bhetak, a place for people to sit and discuss their routine issues. It is constructed of brick and stone and used to have brick roofing with wooden bars for support. The Haveli used to have the lime cladding on the interior and exterior façades like other old buildings. Later, it was painted white and in 2006, CDA gave it a look of a brick building and scrapped off all the paint. It was painted red to match the brick look. The mixed stone and brick constructed walls of the Haveli also suggest that

in between today and the time when it was constructed, several works of constructions and renovations have been done on this building. This structure today stands as an abandoned, deteriorating building. It also has an extended, abandoned old structure on its right and another one on its left that was added later in 2006.



Fig. 29. Old Haveli before renovation. (Photo: CDA)

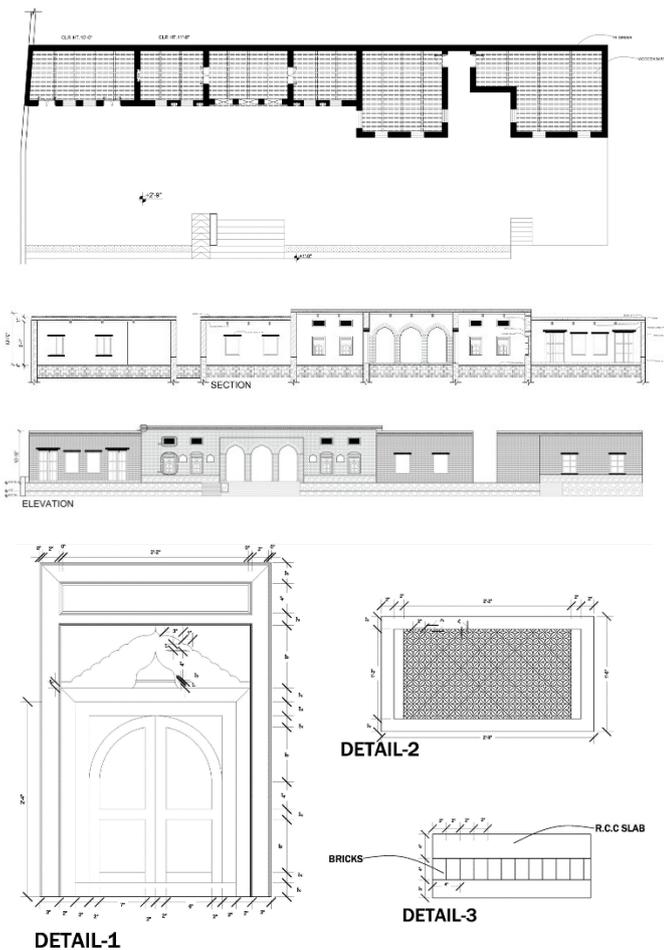


Fig. 30. Haveli: Top: Plan. Middle: Section with details and front elevation of Haveli. Below: Details, (Source: Ramsha Nazir Malik)

The architectural elements seen in this building such as windows, arches, niches, skylights, are similar to other old buildings of Saidpur and also represent the typical style of Sikh and Hindu buildings of the subcontinent region. The niches were used to

hold oil lamps in the dark. This resembles the Mughal style buildings with the symmetry and balanced proportions and such structures are also found in the neighbouring regions such as Lahore, Rawalpindi, Peshawar, etc. All the landscaping around the Haveli was done later in 2006.

**Mosque (Masjid)**

As other religions and cultures started to settle in Saidpur, they needed structures to conduct their religious activities. It was in the late 1800s when the Muslim community of Saidpur built a mosque (masjid). It was a small-footprint, rectangular building initially. By following the construction methods of that time, it was also built with the stone walls and lime mortar. Likewise, its interior and exterior walls had lime cladding. The Mosque is a simple linear structure with plain façades. This structure was later extended to include a new wing. The newly added structure is clearly distinguishable from the old one and follows contemporary design. Patterns and designs seen in architectural elements like jalis, parapet walls, windows etc. are like designs seen in other buildings in Saidpur of same time.



Fig. 31. Old and new construction of Mosque. (Source: Ramsha Nazir Malik)

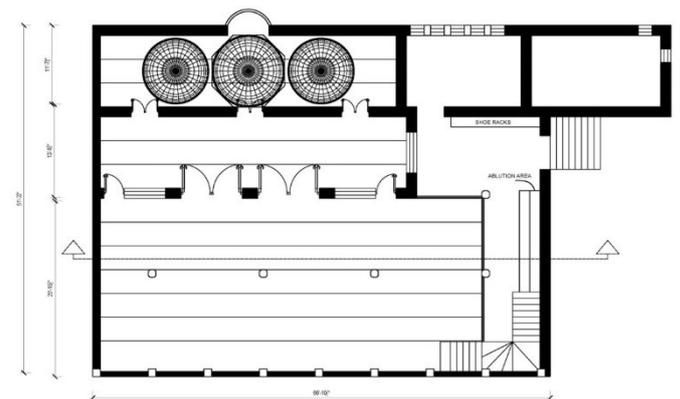


Fig. 32. Plan of Mosque. (Source: Ramsha Nazir Malik)

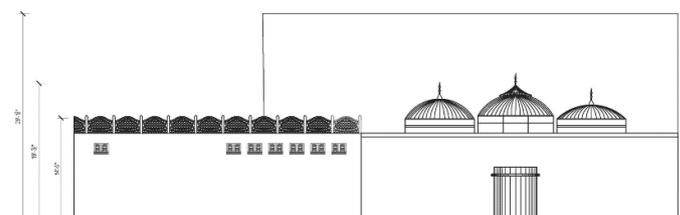
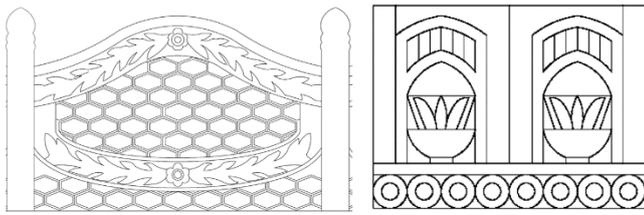


Fig. 33 (caption opposite).



**Fig. 33.** Mosque: Top: Right elevation showing façade of old structure. Below: Architectural details. (Source: Ramsha Nazir Malik)

## DISCUSSION AND CONCLUSION

This research describes in depth the architectural and contextual analysis of Saidpur with respect to Saidpur's heritage and history. As Saidpur is getting older with time, it is also losing its architectural heritage. In the name of renovations, façades are already painted with thick layers of paint, domes are decorated with false ornamentation, and original flooring was broken to floor new polished tiles. With no original records taken, interior walls and architectural elements are de-shaping, construction materials are decaying, and structures are turning into ruins. Before it completely loses its identity, it is important to analyse and preserve the records of this village for further actions. For example, in a Chinese village of Caizhai, a series of wooden pavilions revitalizes the village's cultural and historical heritage using the concept of architectural puncture. It rejuvenates the heritage by installing architectural interventions to highlight the context, history, and culture of the area. Similarly, 600 years old Gangtuo village of China was rejuvenated as a prime destination for arts, culture, and heritage. It included preservation of traditional buildings and structures including ancestral temples, ancient bridges, and houses and thus, making it an 'open-air museum of Lingnan architecture'. These studies can be explored in depth and similar strategies could be applied in Saidpur to protect and present its cultural and architectural heritage features.

This paper has summarized urban growth of Saidpur through past historical eras. It has also discussed historical and vernacular account of Saidpur with the emphasis on architectural heritage. Through multiple research methods, Saidpur's context, culture, significant features, and demography were recorded first hand. Records and historical timeline of Saidpur were generated to study its evolution. Similarly, cultural, and historical buildings were recorded and preserved through drawings etc. The investigation brought forward the miserable state of Saidpur that seeks help. This paper intends to preserve and promote the records of original architectural heritage of the village, depict the disappointing state of Saidpur's heritage and raise hopes for protection activities in the future.

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