HAVELI HOUSEHOLD SYSTEM: DISSECTING SUJHAN SINGH'S DOMESTIC SPACE ORGANISATION AS A NICHE OF SOCIO-POLITICALAND GENDER ROLES IN THE 18TH CENTURY, RAWALPINDI

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ABSTRACT

HAVELI HOUSEHOLD SYSTEM: DISSECTING SUJHAN SINGH'S DOMESTIC SPACE ORGANISATION AS A NICHE OF SOCIO-POLITICAL AND GENDER ROLES IN THE 18TH CENTURY RAWALPINDI

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Domesticity is seldom approached by the scholars as an outlining or central agent in the social and political realm. To display a better route of doing so Haveli household system has been brought to question and to extract the defining elements of this architecture typology that contribute to the dynamics greater than the building itself. Belonging from an 18th century subcontinental era, this courtyard mansion offers a great deal of insight towards cultural meanings that shape the society that focuses on gender roles and symbolism of the created space. The style of architecture plays an additional and characterizing approach since it deals with the influence of the colonisers. Deeming Indo-Saracenic as the key ingredient of this specific house system, an evident power dynamics and acculturation forces come forth that explain the gradual transformation of the societal realm that deals with gender perception. Crucial elements of architectural space generated by haveli were analysed to have an integrated and deeper understanding of the household members that occupy the split space of public and private. The research more importantly, puts the lack of attention on the heritage of Sujhan Singh Haveli to question, nurture and stimulate further exploration of Haveli systems as generators of prevalent jurisdictions. In particular, the study aims to present a research model that encourages the necessity of a more comprehensive evaluation of this and similar structures by drawing attention to Sujhan Singh Haveli, which is a very valuable cultural heritage element for the region, where the necessary conservation studies and extensive research are not carried out today.

Keywords: Haveli, Domestic Architecture, Indo-Saracenic, Gender roles, Subcontinent

ÖZ

HAVELİ MESKEN SİSTEMİ: 0N SEKİZİNCİ YÜZYILDA RAWALPINDI'DE TOPLUMSAL, SİYASİ VE CİNSİYET ROLLERİNİ ANLAMAK İÇİN SUJHANSINGH EV MEKANININ ORGANİZASYONUN İNCELENMESİ

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Bilim insanları tarafından, aile hayatının toplumun sosyal ve politik yapısının ana hatlarını belirleyen merkezi konumu nadiren ele alınmaktadır. Bu çalışmada konut kavramı ve toplumsal etkilerinin daha bütünsel bir değerlendirmesi yapılarak Haveli konut sistemleri araştırılmış ve bu mimari tipolojinin kabul gören temel anlamlarından daha kapsamlı dinamiklere katkıda bulunan tanımlayıcı unsurları ele alınmıştır. 18. yüzyıl Hindistan'ına ait olan bu avlulu konut modeli, toplumsal cinsiyet rollerinin yansıması ve alan düzenlemesinin ifade ettiği sembolizmle, toplumu şekillendiren kültürel anlamlara dair büyük bir içgörü sunmaktadır. Mimarinin tarzı, sömürgecilerin bölgedeki etkisini karakterize edici bir yaklaşımla değerlendirme imkanı sunar. Bu özel konut sisteminin temel bileşeni olarak kabul edilen "Indo-Saracenic" stili değerlendirmek toplumsal cinsiyet algısıyla ilişkilendirilen alan düzenlemesinin kademeli dönüşümünü, iktidar dinamiklerini ve akültürasyon izlerini anlamımızı sağlayacak veriler ortaya koymaktadır. Bu çalışmada Haveli konut tipini oluşturan mekansal düzenlemeler kamusal ve özel alan ayrımı kapsamında değerlendirilmiş, konut yapısı ve sakinleri ile ilişkilendirilebilecek sosyo-politik veriler bütünsel ve daha derin bir anlayış geliştirebilmek için analiz edilmiştir. Özellikle araştırma, günümüzde gerekli koruma çalışmalarının ve kapsamlı incelemelerin yapılmadığı ve bölge için çok değerli bir kültürel miras unsuru olan Sujhan Singh Haveli'ye dikkat çekerek bu ve benzeri yapıların daha kapsamlı bir şekilde değerlendirilmesi gerekliliğini teşvik eden bir çalışma önerisi sunmayı hedeflemiştir.

Anahtar Kelimeler: Haveli, Konut Mimarisi, Indo-Saracenic, Cinsiyet Rolleri,

Hindistan

This is to the struggles, toils, understanding and an unforsaken attitude of an extraordinary individual who happens to be my birth giver

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CHAPTER 1

INTRODUCTION

1.1 Scope of the Study

Domestic spaces have long been taken for granted as the catalysts of creating a desired environment for people to survive in. It not only branches in the interior space but the urban, social, and political realm as well. This argument has been touched upon by many researchers except the ones local to Subcontinent, but the scope of this research is to define a particular type of house composition which also acts as a system or an organism of its own. Haveli is a courtyard mansion which has been quite common and preferred system of living before the 19th century in the subcontinent. This type of system was not discriminated by the different religious sects that existed then. It was a fitting and celebrated choice by people of all faiths native to this region. In this study the focus is on the region of Rawalpindi and specifically the Sujhan Singh Haveli, which belonged to Rai Bahadur Sujhan Singh himself. He was a figure of high status and one of the pioneers and a main one of developing this city into what we see today. Regrettably, this Haveli suffers from the most distressed ignorance and is in a risky state.

The primary emphasis here is to understand this type of household architecturally and what the spaces produced by it mean and serve to the conception of society and culture and vice versa. This domestic space typology was mostly allocated with the nobles as it portrayed a palace at an urban scale. More importantly, the design of this courtyard house was guided by the house owners' socio-economic, cultural background and the daily life of the householders in it.

A Haveli can also be described as an uncertain space with both open and enclosed configurations. It allows for a flexible association between the house and the occupants, as it allows for modernization and reuse. The leading objective of this task is to establish an ethnically specific space within a home that can be used to outline the interaction between its occupants and the home space. It also seeks to assess the inhabitant's knowledge and application of the Vaastu model. The Vaastu technique here will identify how and why this Haveli system is shaped in the way it is. Learning from this model is supposed to help future scholars understand the ingredients this organization of spaces takes to craft it into this distinct form (Fig. 26).

The lack of research and documentation is a major motivation to expand investigation on this building of heritage nature that we will evaluate to be an active fabricator of various societal and political practises and principles that governed the territory in that time.

To further understand this building type and style, the research will dive into the influence brought upon by the new commers in this vastly tradition driven society and how the result manages to steer the local rituals in an altered direction. While doing so, a new architectural form will come into picture which is an amalgamation of local architecture language and English planning. This is called Indo-Saracenic typology. This architectural design reformation is one of the instrumental shifts that will help in distinguishing the extent of exchange between the colonisers and the natives. Since Havelis essentially are the flag bearers of this style and typology, the acculturation of the interaction will unravel through this investigation. Here the interaction of people with their home space can have an altering effect on each other. According to Danny Miller, observing processes can help break down the dualities between colonial and the colonized and complex and the simple. This concept aims to create a sense of the hybridity between material and social relations, which can be seen in the haveli's establishment as a hybridized domestic space (Miller, 2001).

1.2 Methodology

To approach the stated investigations a systematic dissection of the Haveli's layout, social and political sphere was done. The plans were fortunately provided by the National College of Arts in Rawalpindi through an assessment report for conservation of this Haveli. The plans were analysed in scope of spatial analysis, accessibility, circulation, public and private zones. By studying and establishing the patterns of these aspects carefully an understanding was drawn that could lead this research to credible assumptions. A two-dimensional space analysis in these Haveli's was not the only way of evaluation. A holistic three-dimensional model was devised to dig the dynamics in more than one axis. Since the debate is about the lifestyle of the household members collectively and through gender divided and shared spaces, this needed a grasp from the maximum dimensions. The model was able to generate sections of Sujhan Singhs Haveli and explained the space relation, gender interaction and service accessibility better. The restrictions and liberties became obvious in the reproduction of the space. Furthermore, the question about gender roles were also driven through this. Here, Symmetry and accessibility are known to have played stimulating parts to derive gender interaction, roles, and limitations. After performing such investigations on Sujhan Singh Haveli, these results had to be compared with other Haveli example to understand what variations or similarities can come forward to further out research and derivations. Here Khem Singh Haveli seemed an adequate example that had similarities of general nature. Both owners of a reputable status, respected and influential in the authoritative realm, thriving business runners, followers of same belief and clearly allied with the colonisers. And both their Haveli's were situated in the district of Rawalpindi. Through comparison of both haveli's through similar methods distinctive outcomes were coerced which helped us to base our theories and suppositions for this topic.

1.3 Theoretical framework

The Subcontinent has been home to a corpus of dynasties and societies that have shaped it into what it is today. Going all the way back from Aryans to a colonized entity in the 18th century (Sondhi, 1972). Over the period it is known that 85 percent of population are rural based till today, but the temperament and character of domestic space has been put to question in this study. The studies on domestic structure and setup have been extracted from many primary and secondary sources that are available today in digitized format enabling a more diverse range of academics to undertake this direction of research on domesticity and gender roles in these various eras. Since the study is relying on the scope of the spaces of Haveli and their role for gender identity, a variety of source types have been given attention. These included personal and government funded accounts of the natives as well as the colonizers. Novels have been scrutinized to realize the dynamics of gender roles at a particular time. The Rawalpindi Gazetteer has served as a promising supplier of political trends and regulations of the subcontinent for all religions practiced then. The biographical accounts of the travellers contributed enormously to understand the perception of all nature of parties. Why this research lacks the true evolution and essence is because domestic sphere has not been dug with great depth in this part of the world. The works that stand today are mostly from the eyes of the western influence and their narrow interpretation of culture and social norms. Having mentioned this, a great many local scholars have also contributed their best works and for this reason a narrative could be drawn, and the juxtaposition of varying agencies could be witnessed. Said's (1978) idea initially sets the backdrop for what the sensitivities were towards the new and the local and how it was assessed in that realm. The gap occurs where the studies have been done in India under the reign of a certain rule and in certain cities that were serving both the colonisers and the colonised. Rawalpindi in Punjab being one of those crucial areas was where the studies go astray in this scope. The history here is dominated by the power struggle and the space annexation rather than what the spaces were and what they offered for the society. This divergence is a potential and logical reason for the domestic space in Rawalpindi to be brought to light as it is a part of subcontinent where there was ample fabrication of vital history.

For this study, one that exceptionally iterates the situation with least filter is Sarah Tillotson (1998), who went deeper inside the house itself to paint an image of the domestic space at various times of the day, through space utilization and the social behaviour that moulded it. She may have missed the mark on going further into the domestic space architecturally but her research on social history of Indian mansions (havelis) speaks truthfully about the derivations that were achieved in this thesis. The apprehensions of the colonisers in the scope of domestic space are also brought forward by Strachan (1989) which gave an initial aversion of the local culture and society. Sanderson (1913) gave an insight on the design process of the social hierarchy that was attached to a domestic space. Chatterjee and Bhudev clarify and distinguish

the gender roles and the social norms within the frame of nationalism which was a novel aspect triggered by the newcomers in the locals and further on Massie (1939) believed that the nationalist practice or belief was not a rejection of modernity in the society but a road further from what was already in practice before. The spatialization of power within a given area is a central component of everyday life. As per Bourdieu (1984), instead of being a docile setting for social interactions, space was developing into an active agent in sculpting one's identity. Also, according to Bourdieu's habitus theory, places are interconnected with political, cultural, and social trends. While Ardener (1993) contemplated that spaces became "gender-labelled", which implies that they motivated the social encounters that happened within them. In other words, spatial labelling had a meaningful impression on one's identity. If space is fluid and its meanings can be disputed, then gender is also affected by its production. This dynamic framework helps break the traditional oppositional dichotomy between private and public spaces (Massey, 1994).

This diaspora of ideologies about space in general and specifically gendered spaces has been immense. The beads that are being sewn together from such scholarly work relates to the identification of an Indian domestic space in the 18th century. Although some of the sources used to help understand the various sections of a study are limited, other works that provided clarity and helped with the discussion are also credited in the bibliography. The methodology of deconstructing a space in its true nature, in this case the Haveli, and analysing the techniques of its usage with the socio-political climate gives a constructive understanding of this topic. Converting theories into perceptible and diagnostic visuals, extracts the abstraction and suppositions made by the mentioned authors in this study and such resources could further explore the possibilities and potential of domestic spaces in regards with gender roles better in future.

Main concern about establishing theoretical framework in this research is using and evaluating legacy data and reusing the information within the wider questions and perspectives. Asking different set of questions and with these questions, understanding the existing and remodelled data was one of main theoretical approach of this thesis. Conceptualising domestic architectural arrangement and household dynamics within the social and political aspect, a novel approach was witnessed that linked us to interactions within the household members. By modelling and erecting existing plans and creating more visual perception for the researchers offers an efficient virtual insight. Here the interactions were analysed, the space generated by the model gave a clear view of the links that could be established between both genders. Also, creating a bridge between interpretation and data in this aspect provides an understanding of gender dynamics and colonial impacts on the architectural organisation. The Haveli itself and the chosen examples specifically exerts the core knowledge of the culture and religious driven patterns. In this study the significance of Haveli and what they stand for is questioned. With many other

related questions that scrutinize haveli from every direction a new construct can be built to provide more awareness about cultural heritage and the power domestic dynamics radiated on a bigger scale. This study can contribute other research projects relating to domestic space in an innovative way especially the local researchers who are far from any realisation.

CHAPTER 2

SOCIAL- POLITICAL OVERVIEW OF THE SUBCONTINENT IN 18th CENTURY

2.1 Socio-Political significance in the subcontinent and Punjab, and Rawalpindi 18th Century.

Rawalpindi, a 1000 BC historical city, General Headquarters of Pakistan Army and the twin city of Islamabad has a lot more to tell than its bureaucratic ties and military tales (Fig. 1). It has been revealed that the area of Rawalpindi is mainly populated by Hindu Sikh Havelis. This region has always been regarded as having a significant social and religious meaning (Fig. 3). Before the establishment of Pakistan, this area had been owned by prominent Sikh families mostly. They also held positions in the government.

Following the First World War, the situation in the city of Rawalpindi became disturbed. It was a transit hub for Indian Muslims who were moving towards Afghanistan through the Hijrat Movement in 1920. During the 19th century, Shah Shujah Durrani, who was the exiled *Amir* of Afghanistan, and his brother, Shah Zaman Durrani, took refuge in this city. A treaty of friendship between the then British India Viceroy Lord Dufferin and the *Amir* of Afghanistan, Abdul Rahman Khan, was signed in 1885 (Mujahid, 2003). In August 1919, a peace agreement was signed between the *Amir* of Afghanistan, Amanullah Khan, and the British at a ceremony held in Rawalpindi. The agreement paved the way for the establishment of an independent Afghanistan (Dupree, 1980).

Following the April 1919 incident involving the Jallianwala Bagh, Rawalpindi district was also affected by agitation. The region contributed its share to various political movements during the 20th century, such as the Pakistan Movement (Ahmed & Bilal 2020). Besides being the birthplace of Master Tara Singh the known Sikh leader, the city also served as the home of various prominent Indian leaders such as Mohandas Karamchand Gandhi, Abul Kalam Azad, and Muhammad Ali Jauhar (Minhas, 2013). After the country's independence, the city of Rawalpindi started to expand in various ways. It became the headquarters of the Pakistan Air Force and the Army. Following the government's decision to relocate the federal capital from Karachi to a new site near the city of Islamabad, it became the interim capital of the country until November 6, 1966 (Yakas, 2001).

In 1765, Sikh leader named Milkha Singh Thehpuria then took over and established his base in the city. He was the first to build several houses in the area. After Sardar Milkha Singh's occupation, the city became a trading centre, which attracted other traders from nearby areas (Irtasib, 2005; Awaz, 2000). During the Sikh rule, the area was under the control of Ranjit Singh, who was the Sikh ruler of Punjab. The death of the local leader, Jinn Singh, in 1814 led to the area's transfer to Ranjit Singh (Chugtai 2001).
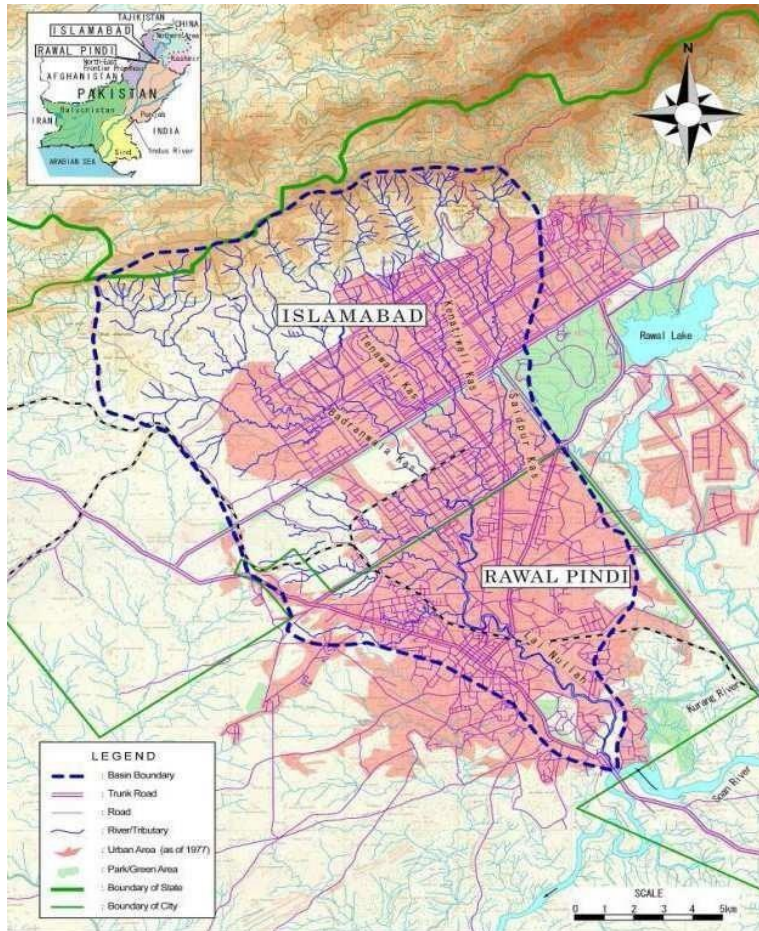
Figure:1 Map of Rawalpindi and Islamabad, showing topography of the area (RDPI, 2013).

After the fall of Sardar Milkha Singh, the area became a trading centre. During the Sikh rule, it was regarded as a financial district (Irtasib, 2005 & Awaz, 2000). After the Second Sikh War in 1848, the army led by Chattar Singh, and Sher Singh surrendered to the British on March 14, 1849. During the Indian Independence War in 1857, the people of Rawalpindi were very interested in the uprising (Gazetteer of Rawalpindi, 1895 & Kitchin, 1909), (Fig. 13). The development of the British Punjab has been greater in the area surrounding the city of Rawalpindi. During this period, the establishment of the British Imperial Rule's largest cantonment and the relocation of its divisional headquarters from Jhelum to the city were some of the key events that occurred in this process (Specht, 1983).

The British wanted to establish a modern civic centre in Northern India's Rawalpindi. To meet their cultural requirements, they established libraries, parks, and clubs (Fig. 5). One of these is the oldest golf club in the world, which was established in 1885. They also encouraged the establishment of small and medium-sized enterprises (Gazetteer of Rawalpindi, 1895), (Fig. 8).

During the British era, the people of the subcontinent were heavily influenced by their colonisers (Maddison, 2006). The British were different from the other colonisers such as Portuguese or the Spaniards in that they were more pragmatic. This was also why they restricted their Indian operations to a limited extent. Colonial influences still remained in every area of the subcontinent, and the British still had an unambiguous divide between the natives and the colonisers. The otherization of the subcontinental people into a different cultural division placed them below the British. This was also why they used their epistemological differences to their advantage (Said, 1978).

Yet the ruling policy did not make them hesitant about romanticizing the non-western world. Here the term orientalism can be very fitting as everything was conceptualized and created by the western eyes for their enjoyment and still, they could not retain their interventions to themselves. The Orient was regarded as the exotic, and it was depicted as full of purity and romantic fantasies, which made it inferior to the West. The western world believed in pragmatic approaches that gave them results that are not from a utopian region. This innocence justified their need for control and rule (ibid). If Said's breakdown of Orientalism were to be applied to the British Raj in India, it would show that the British became more involved in the daily lives of the subcontinental people during the early 18th century (Said, 1978).

After World War II, people tried to live together and integrate with their lives. This was not because they wanted to be like the Indian people, but because they wanted to learn more about them. The decolonization process did not signify the end of Orientalism, as it was made implicit instead of explicit. The partition between the colonisers and the local people was also propagated by the local population. According to Indian political scientist and anthropologist Chatterjee, the divide between the colonized and the local people was a common issue during the early 18th century (Chatterjee, 1990).

2.2 Socio-cultural and political vestige

Seeing how far back Rawalpindi's history goes and how much of a pivotal role it played during the 18th century and further on, we have established the reason why the Havelis in this region belonging to especially the non-Muslim sects played its role and contributed to the reformation of the city as we see today (Fig. 03).

It has a rich architectural history that can be traced back to the Hindu, Muslim, and British origins. The history of the city dates back to the pre-historic period. The remains of the Bronze Age were also discovered in this region (Hasan, 2008 & Salim, 1986). It was also a centre of Gandhara and Soan Valley cultures. Due to its strategic position, the region played a significant role in shaping the course of history. After the death of Mughal Emperor Muhammad Aurangzeb in 1707, a site that was 45,000 years old was discovered near Rawat. The village was established by Mirza Fateh Ali Beg during the 16th century (Dennell, 1992), (Fig. 2).

It has its own distinct culture and architecture, and it was the home of the Gakkhar tribe. The tribe's traditional origin can be traced back to Persia's Kiyanis. During this time, the city gained its lost position. Since 1947, it has been regarded as a vital military and political centre. It is also a commercial hub (Dani, 1999).

None of British Punjab's district has undergone more development than that of the city of Rawalpindi. During the course of British rule in the province, the establishment of the divisional headquarters at this location was one of the most significant events (Fig. 10). It occurred in 1851. The division's headquarters had been relocated from Jhelum to the garrison town of Rawalpindi, which was presumably to defend the North-West Frontier (Gazetteer of Rawalpindi, 1895). The British sought to establish a modern civic centre in the city of Rawalpindi, which was part of their imperial strategy (Fig. 5). They also established libraries, parks, and clubs. The station at the northern part of Punjab's Northern Punjab region, known as the Rawalpindi Railway Station, was constructed in 1886 using an Anglo-Indian design (Ahmed & Bilal 2020),(Fig. 4).

In all this period, the political stability allowed for a building boom. However, at the same time, the havelis' existence was being undermined by the industrialization and Westernization of the region, which destroyed the traditional ways of life (Tillotson,1998). Taking the instance of the domestic life within Havelis, their appearance was influenced by its inhabitants' tastes and the surrounding area's street or urban patterns. It also took into account the various architectural styles and the local weather. The havelis took their cue from the courts, which eventually gave way to the influence of the new British rulers. In another way it was more about giving or supplanting than taking. Regrettably, the taking part was more for the tangible fortune and while giving was an enlightened way the natives had to eventually agree to.

The houses of the rich merchants, officers of justice, and lesser nobility were generally pleasant, though Bernier (a French physician, traveller and later a medical doctor during the reign of Emperor Aurangzeb) found them to be constructed with a lot of straw and clay (Fig. 05). Thomas Roe, (the British ambassador and an accomplished scholars on the behalf of Queen Elizabeth I) on the other hand, was not impressed by this type of construction, especially in reference to the East India Company's example. Instead of enjoying its airiness, Roe noted that the houses kept out neither rain nor wind (Strachan, 1989).

The dilemma that can be somehow witnessed here is that as much as the newcomers had a superior mind state, they still were not too delighted with all the space an inferior villager (in this case the natives) could encompass and that they on the other hand, being here in this subcontinent on a mission by the crown, were living in conditions that seemed inequitable. Moreover, the astonishment of how such a living was being considered unsanitary and untidy at the same time, presents us with a mixed sentiment that was felt by them. It seems here we can begin to understand or question the interaction between locals and newcomers and what could have been the deciding notion for either of them to give way to the new ideas. Suhjan Singh apparently also could not have gone through multiple alterations if Rawalpindi would not have been strongly under the Colonials (Fig. 6). The Garrison city can be seen far too immersed or surrounded by newcomers with higher ranks. Further on we might see this interaction laying out better examples to understand Sujhan Singh's Havelis acclimatisation.

Figure 2: Master Plan of old Rawalpindi and the adjoining Bazaars and Haveli Sujhan Singh (Courtesy: illustration by National College of Arts Rawalpindi.)
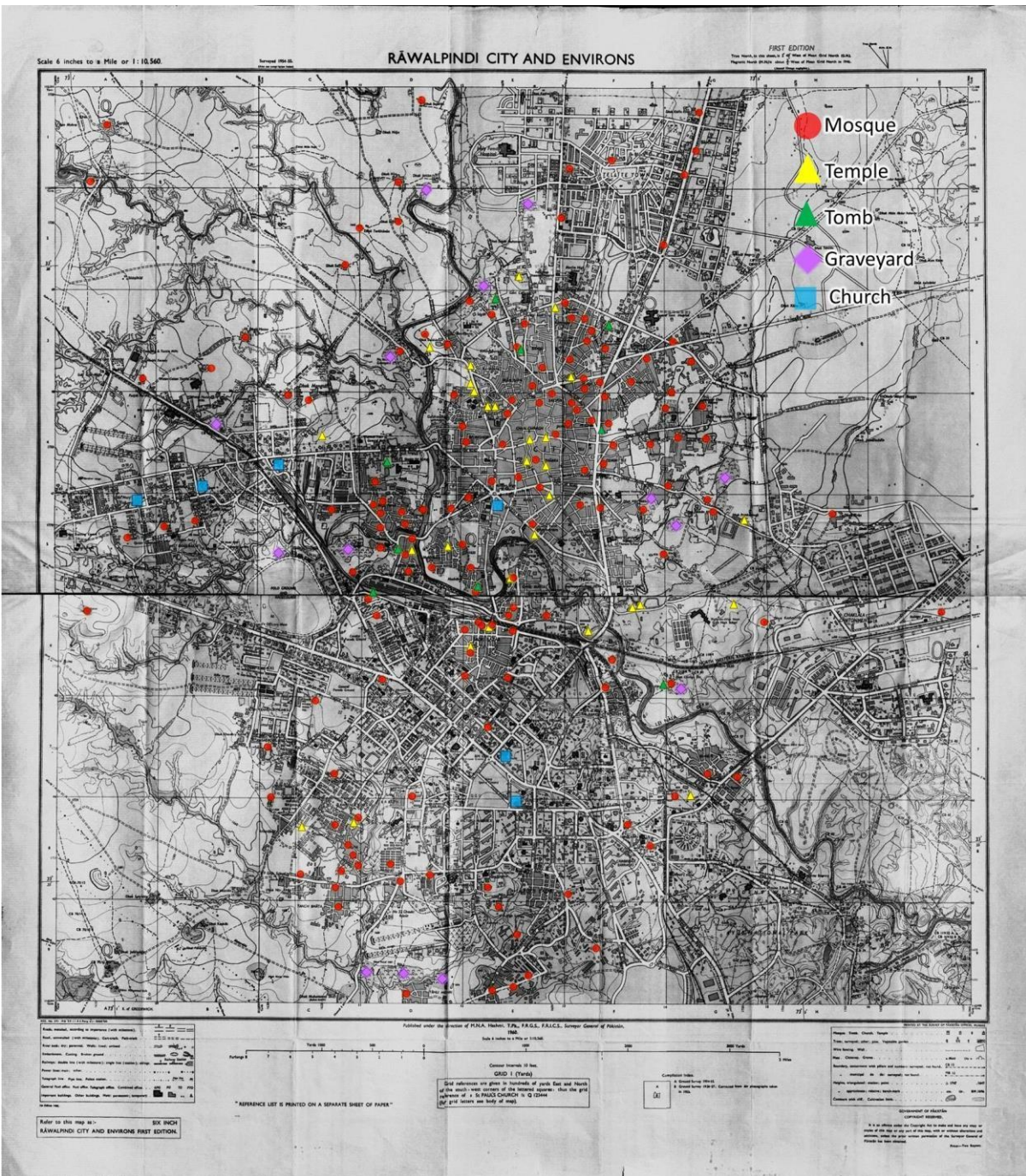
Figure 3: Rawalpindi city map highlighting religious diversity, pre-colonial and post- colonial time (Courtesy: illustration by National College of Arts Rawalpindi.)

Figure 4: Rawalpindi Club, Cantonment. (Courtesy: *A Rare Painting of Pindi Club on a Postcard*. (n.d.). Pakistan Web. https://www.pakistan.web.pk/threads/rawalpindi.75890/)

In the 19th century, the construction of houses started to move towards using more permanent materials. For instance, a north Indian would typically expect a house with a carved timber frame instead of one made out of earth. According to a census conducted in Delhi in 1843, over 17,000 houses were built using brick or stone (Gupta, 1981). Some areas, such as those in capitals, (in this case Rawalpindi for Punjab) have long been known for their stone domestic architecture. In places where the local stone had poor quality, earth construction was a more common alternative to brick and stone. In Sujan Singhs case the Haveli was made from timber and bricks, and it reflects the traditional building styles of Sikhs during the time of the Singh family. The timber was sourced from the Singh family's thriving timber business, and the iron used for the pillars/columns and embellishments was imported from the UK (Fig. 61).

The Mughal court's mobility and the unreliability of its inheritance laws limited the amount of money that could be invested in more substantial construction. However, earth construction can still be maintained and finished. In the houses of John Mandelslo, who was Frederick Duke of Holstein's representative in Persia, the finished product was elegant. According to Mandelslo, the large houses of "Persons of Quality" were made of only earth, and their walls were then restrained over with a Composition consisting of Freestone, Lime, Gum and Sugar, which makes a white and smooth glass like texture. Other details that were commonly used in town houses were also retained (Mandelslo, 1669).

The havelis were constructed in a subcontinental manner, and they were supervised by master masons (Fig. 9). In his 1913 book, Gordon Sanderson quotes an Assistant State Engineer in northern Indian territory as saying that the designers of the new havelis in the cities did not believe in plans. In northern Subcontinent, Sanderson found master masons who made rough plans for various types of buildings, but they only drew decorative details once they had taught others. In other places, he also found people who were involved in the design process, and they used the services of skilled craftsmen in imitation of Western methods (Sanderson, 1913).

Slowly yet swiftly the influence was taking its toll on the natives, especially in the region of north-west and western most territories. It seems that the questioning or documentation by certain people of power in the past was making the locals re-think their methods of pursuing the

Figure 5: Foreign Nurses – Cantonment Rawalpindi (Courtesy: (*British Raj Life*. (ca. 2015). Twitter. https://twitter.com/shirazhassan/status/646359419194748928?lang=en))
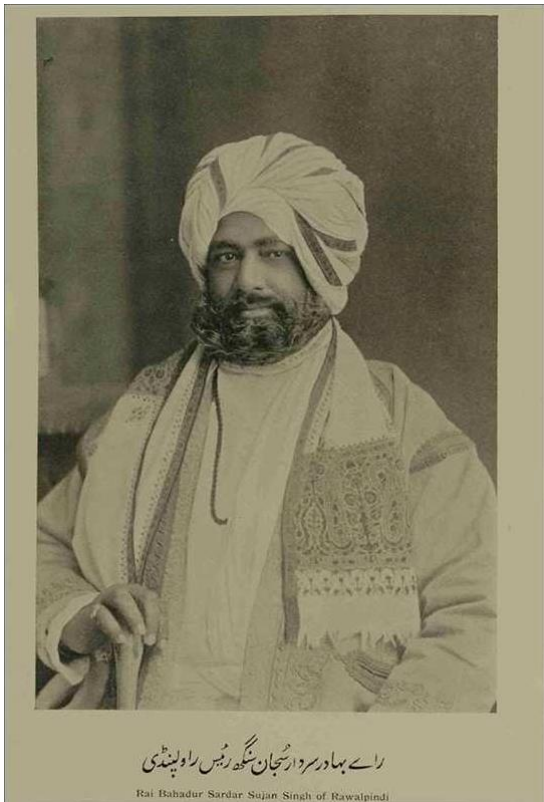
Figure 6: Rai Bahadur Sujhan Singh, descendent of Guru Nanak.
(Courtesy: *Rai Bahadur Sujhan Singh*. (ca. 2014). Facebook. https://m.facebook.com/PanjabDigiLib.org/photos/rai-bahadur-sardar-sujan-singh-of-rawalpindi-was-instrumental-in-bringing-electr/10152127754798337/)

traditions. We can see that quite well in Sujhan Singh Haveli as well, since over time and during the era of its epitome, the haveli seems to have gone through many potential changes along with the urban setup of Rawalpindi.

Apart from its wealth and caste, a family's status also depended on its reliability in business and religious life. For instance, during the 18th century, the Jain and Hindu merchant groups became very important in British rule. Their success was largely attributed to the family firm, which was a body that was always tied to the family and was conservative enough not to take risks (Bayly, 1983).

In some north Indian areas, the sympathetic rules of the local authorities were replaced by exploitation during the 18th and 19th centuries. The local rulers had destroyed the area's once flourishing trade. Merchants here began to capitalize on the new opportunities that the British had created, and this led to a new and unprecedented commercial success. A business success that we can relate to in Rawalpindi as well. Most of the money that merchants earned in the modern era was sent back to their families, where it was used for charitable works. Even after the British took over, the traditional methods of working remained till a certain point (Tillotson, 1998). Knowing the Havelis in Rawalpindi were surrounded by *Bazaar* streets and complexes to date, it can be easily acknowledged that business and trade was the

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heart of almost every household. The link between a merchant and his family firm was often expressed in the way that the office space was placed within the house. Other businesses operated from *Bazaars* in the city centres, though these rarely became grand affairs. Instead, they would often visit their customers at their homes (Carpenter, 1982).

The economic climate was a boom in this agrarian society as they were always on the lookout for newer customers and the ones, they effortlessly discovered were inside these Havelis. Street selling in this scenario, became a part of the culture which made the domestic interaction with the outside a safe norm. The highlight of such dealings tells us a lot more about the perception of acceptation in these neighbourhoods. And since the vicinity and society were very tightly knit and a domino effect can be deduced, that gave way for this intensive building social interaction.

If we take Sujan Singh's abode in this context, it could have been a crucial notion for the norms to be set, if his terms with the British were pleasant unlike his ancestors. Singh was known for his business, philanthropy and bringing Rawalpindi into a thriving zone with the help of the colonial regiments (Hassan, 2013), (Fig. 12). Every week, the British masters would meet with Sardar Sujan at his grand haveli which was also known for its outstanding architecture. He had a royal temperament and a unique taste for extravagance (Fig. 6). With such routinely interactions with the British brigade it is reasonable to assume that his doors would have opened to a more western approach towards life. A known fact to sustain this sentiment is that Singh's Haveli housed Victorian furniture and much of the raw material was imported from the United Kingdom, even though he had a thriving timber business himself (Dawn News, Abbass 2009).
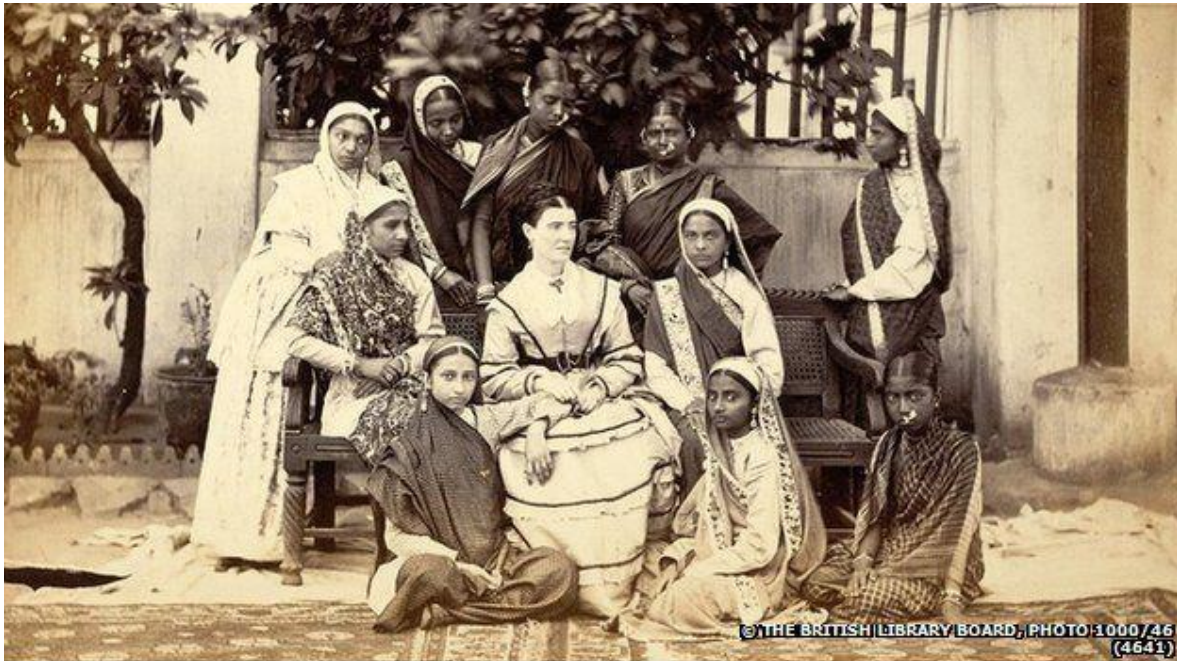
Figure 7: Memsahib with Native women (*At the height of the Victorian era the British and Indian fashions rather resemble each other* (Courtesy: By THE BRITISH LIBRARY BOARD, PHOTO 1000/46(4641)). (2014). BBC. https://www.bbc.com/news/magazine-30330693))

Having invited such novel ideas within the core of the courtyard houses is one of the few paths that we can comprehend how the social norms and interactions were evolving. What helped this development was his status, titles and repute as the guardian and builder of Rawalpindi since he came from the line of ancestors who laid the formal foundation for this city. More importantly, in the religious aspect, he was from the direct lineage of Guru Nanak the Sikh Saint who founded Sikhism (The Sikh Encyclopaedia, 2022). The societies in this century, especially in the sub-continent took religion and the culture driven from it as the deciding factor of impending development. Knowing and following a distinguished personality, in this case, is how the normal rural/urban man could have brought variations about himself, his space and his family.

In this regard, going through the establishments that happened during post-colonial development, an identity was derived by these interventions that are still in practice to date in a similar pattern. The city even after becoming an influential corporate and trade point with tycoon like business runners who had strong hierarchical connections still somehow is identified as a militia entity. The Havelis in this regard were strenuous outposts of these business owners that had much say in how the city was being further developed. At this point, the drama between the religions and castes was way lesser than post-colonial period.

2.3 Social order and gender perception

Prior to the British conquest, India was regarded as a state of disorder, illogical autocracy, and chaos. A central element of the justification for colonial rule was the criticism of its people's "depraved and fierce" social customs, which were believed to be sanctioned by their religious traditions (Chatterjee,1989).

In addition to establishing a proper legal framework for governance, colonialism also saw itself as carrying out a 'civilizing' mission. Colonialist critics often referred to the practice of sexual exploitation and abuse against these women as a "cruel and decadent" tradition. They claimed that by rationalizing these practices within a comprehensive religious doctrine, they would make them appear to be the ideal marks of right conduct. The colonial mind had been able to transform the image of Indian women into a symbol of the country's unfree and oppressive culture. By sympathetically viewing the oppression of Indian women, the colonial mind had been able to create a more accurate depiction of the country's traditions (Chatterjee,1989). The newcomer's interference here is being recognized by Chatterjee as a benefitting act, but would it be appropriate to renounce or compromise the image that the west created about the Sub-continental societal and gender norms?

The various ways in which nationalism was conceptualized and developed in India have been regarded as the main subjects of modern Indian history. While it is not a political movement for power, it was also about the country's political independence. There were many problems when it came to choosing what to take from the West, and the questions that were asked were often about the necessary or desirable aspects of the project. The 19th century debates about social reform provided us with some of the most important answers to these questions. To understand the nationalist ideology's self-identity, we must first look closely at the way these questions could have been answered (Massie, 1839).

The concept of nationalism has been interpreted as a material/spiritual distinction that has been condensed into an ideologically powerful dichotomy. According to nationalist writers, the material domain is an external influence that affects us, and we are forced to adjust to it. It is not important that nationalism is focused on the material domain. It is the spiritual, which is our true self, that is essential. As long as the subcontinent maintained its unique culture's uniqueness, it can make the necessary adjustments to adapt to the changes brought about by the modern world without losing its identity. This was the key to resolving the various social reform issues that were faced during the 19th century (Chatterjee,1986).

A fitting example from Sujhan Singhs Haveli is that when it came to personal evolution that could have been instigating factor towards havelis, men from different communities still wore traditional attire, well-to-do individuals outside the home often adopted the Mughal court's long, waisted coats and narrow trousers. Women, who were in the *Zenana*, kept their clothes simple and only changed their small details. In

1895, Mary Billington wrote that a girl desires to include what her mother had once been able to offer in her outfit (Sharif, 1921).

Dissection on a deeper level can inform us that in this day and age, men were free to experiment with new and foreign styles. The rise of Western clothes for upper- and middle-class men was noticed by the early twentieth century, when publications such as Halim Sharar and William Crooke talked about the culture of northern India. According to Sharar, men who were educated during this period adopted British styles. He also noted that the *Sherwani*, which was the preferred dress of the middle and upper classes, had sleeves that resembled English coats. Although the Turkish cap was initially ridiculed, it became a popular choice among educated Muslims. While men in modern suits were still wearing traditional attire, most women in India still wore traditional clothes. According to Sharar, there were some Western items that women were able to adopt, such as shoes and blouses but maybe at this point this was all to it (Sharar, 1975).

Then again on a bigger level, such domestic changes were not easily received or were merely put to question. The constant criticism of majorly the middle-class westernized woman about her lack of concern for the home's well-being was the strongest part of the ridicule. It was also a combination of both envy and disdain for the woman's wealth and luxury. The idea in the local's head could not come with a clear outline as to what was acceptable for their social culture and what was not. In any case the, the issue of this social and gender turmoil existed in this century. To understand this discourse, Bhudev went ahead and iterated this confusion in his Essays on Families. According to him, our desire for external glitter and the English way of life had initiated a disruption in our homes. The men are learning English and becoming *Sahibs*, while the women are still seeking to become *Bibis* (Fig. 11). In households with an income of around a hundred rupees, the middle-class women no longer clean, cook, or make the bed. Instead, they only read books and sew carpets. The outcome is that the haveli house and the furniture were not organized, the suppers are poor, and the health of the family is impaired. Children are frequently born feeble and vulnerable, and they die early (Bhudev, 1969).

From a domestic perspective, woman if not allowed, yet did not miss what the *Memsahibs* (colonial white women) did for themselves (Fig. 7). Their certain freedom about the way they moved around and wore was always a topic for gossip within these havelis' *Zenana Khanas* or the morning courtyards. The fact that this was being discussed even as hearsay meant that the assertions and thought process aspired for what they could not obtain at this point in. They had minds that were turning heads in the social haveli system, however weak it may seem to the leading men in the start, but it was slowly becoming an impending commotion (Fig.7). In this regard Bhudev contemplated and witnessed the process and many middle class people in the subcontinent felt threatened by the colonial rule that had affected their family and home. He also asserts that the locals were being forced to adapt to the changes brought about by the rule. This was an unprecedented external condition that had

affected the people of the major cities, such as Rawalpindi. They were being compelled to adopt unfamiliar ways. The question here was, if this wave of imitation were allowed to enter their homes, could it destroy their inner identity? Even if they could just re-establish the old norms, would this be enough? In his opinion they might be in need of new ones that would be more appropriate to the changing world (Bhudev, 1969).

The concept of the inner and outer distinction refers to the separation of the social space from the material world. The world is the external domain of the material, while the home is the inner self of the person. The world is a challenging terrain where practical considerations often reign. The concept of home is typically the domain of the male. It must remain unaffected by the activities of the material world, as represented by the woman. This is why, one gets an identification of various social roles by gender. We have not yet gotten anything that is different from what is expected of a traditional patriarchy in terms of gender roles. If we continue to find these same social attitudes in the subcontinent, we might end up with a situation where we are defending traditional norms. The emergence of nationalism and the critique of Indian tradition by the nationalist movement have significantly changed the terms world and home. The spiritual and material dichotomy, which had been a special feature of the nationalist belief, had also acquired a new significance (Ghulam, 1983).

The European power had subdued the non-European people because of its superior material culture, and the nationalists claimed that it was unsuccessful to colonize the East's fundamental identity. The East's spiritual and idiosyncratic culture is what makes it distinctive. The East was sovereign, independent, and guru of its own fate. The world was a troubling place for colonized people, as it was a place of daily disgrace and subjugation. The norms of the colonisers had to be agreed upon in order for them to live comfortably. At home, they were regarded as objects of annihilation. This was why they had to learn how to live comfortably in the world. Once we establish a new meaning of the world and the identity of gender and the social functions, nationalism can solve the gender related question. Regrettably, this would be a crucial misstep as liberals are prone to rejecting the West completely due to the numerous social conservatisms that are prevalent in nationalist practice. Contrary to popular belief, the nationalist theory did not reject modernity. It merely sought to make a coherent and accurate application of the nationalist development (Massie, 1839). Bhudev in order to find some balance in this emerging confusion comes to peace by suggesting that the concept of family life and the proper conduct for women in the modern world would become easier to understand if men could make adjustments in order to keep the family in line with the changes brought about by the external world. Here we can see he talks about him coming to terms with the fact that the external norms cannot always help but trickle inside the domestic space. He realises that apart from the family itself, the changes brought about by the outside world also affect the family's social relations. In addition to the organization and ways of life, the home must also be changed to maintain the indigenous culture's spiritual quality. This could be done through the protection and nurturing of the inner spirituality of the people. Regardless of the changes brought about by the external world, women's spiritual and material attributes must not be lost. This criterion was used to evaluate the desirability of

reforming. It is important to maintain the distinction between the roles of women and men in terms of their spiritual and material qualities. In the coming times, this could be the only way and degree of Westernization of women that would be different from that of men (Bhudev, 1969).

Figure 8: Colonial British Mansion in Raja Bazaar Rawalpindi (Courtesy: Jalith Travellers)

Figure 9: A typical Haveli Façade, with Jharokas in Rawalpindi. (Courtesy: Tahir, S. (2017, May 6). *An intricately carved jharoka of the old houses where traders and goldsmiths used to live.* Dawn. https://www.dawn.com/news/1331459)

2.4 A brief of Haveli 's social order

Above was the establishment of a macro level social and gender orders in the subcontinent especially north-eastern part. What will really clarify the notion is that we take a closer look at what was the real order of interactions inside these glorious walls of Havelis.

The key building blocks in former subcontinental towns are identified by different names but the most common term for it is havelis, though this word is uncertain since it has various definitions. In the alleys of old north Indian cities, the word has been used to refer to a type of courtyard house that has its spatial attention towards the centre. The term carries forth images of a certain way of life. It was a life that was based on traditions, and these were refined in the Mughal and provincial courts. Minor changes were made throughout the centuries until the cultural changes of the 21st century.

A courtyard house is a type of building that's usually constructed with a combination of external and internal spaces. It can be found in various places, such as China, Italy, and the Middle East. Also, enclosed fortified houses are typically built with guards and are usually located in areas where there's a risk of physical attack. These havelis are typically constructed to suit the cultural and social needs of wealthy families in the subcontinent (Glynn, 2001).

Figure 10: British Cavalry Barracks, Rawalpindi circa: 1800s (*British Cavalry Barracks, Westridge, Rawalpindi, 1910*. (n.d.). Pakistan Web. https://www.pakistan.web.pk/threads/rawalpindi.75890/)

Figure 11: Punjab regiment including Sikhs, Muslims and the British in Rawalpindi (Courtesy: *DECORATED MEN OF THE 1/15TH PUNJAB REGT. LIEUT WILKINSON SEATED ON RIGHT*. (ca. 1900). Jager Medals. https://www.jagermedals.com)

Figure 12: A native Haveli woman in purdah with her son. (Courtesy: Bendav Postcards. (ca. 1930). *pakistan, Native Mother with Son (1930s) Mission*. Hip Postcard. https://www.hippostcard.com/listing/pakistan-native-mother-with-son-1930s-mission/593182)

The haveli household was an intricate social structure that usually comprised of the owner's extended family, servants, and slaves. The head of the household was typically a nobleman or trader, and his wife was usually the one who ran the house. She was in control for the servants, organization and preparation of events and festivities, and withheld the key to the safe. If she was widowed, except in cases when the eldest son was still young, she had to give up all her control. Numerous emperors had multiple wives, and the practice of polygamous marriage among them is well known. However, the extent of this practice among the subjects of the Maharajas is uncertain. According to the religious laws, one can have more than one wife. Hindu men also need a son to perform their funeral rites and pray for their ancestors. Among Muslims, a reduced form of ceremony was commonly used for second marriages, which encouraged poor families to give their daughters away as their second, third, or fourth wives. Polygamy was confined to the wealthy, except when the first wife was infertile. and it was not always a good idea to have multiple wives living in the same house (Mrs. Ali, 1832).

In his writings, John Malcolm provides a more violent depiction of the rivalries among the wives of nobles and the imperial princes in the subcontinent from 1818 to 22 (Malcolm, 1832). While in her early 19th-century notes, Mrs. Ali wrote about the importance of maintaining a good marriage, noting that having multiple wives is a mark of honour only to those men who are not highly endowed. She also depicted a picture of a good wife, who would hardly get credit for her achievements with women who were differently educated.

A large haveli was different from a small one, and it could house up to 200 family members, with some having poor relations. Cousins and uncles would only set up their own homes when the conditions became too cramped. Having large numbers of servants was regarded as a way to give reputation and limit the number of people who were assigned certain tasks. In a wealthy haveli, the household could have more servants than the family, and these included people such as story tellers and lady companions. *Zenana* members would often rely on these individuals to help them cope with loneliness and boredom and to give them some sort of entertainment since they were usually not the outgoing members. Servants were usually the only people living in the household, except for *Dhobis* and sweepers, who were regarded as outcasts (Glynn, 2001).

As per European travellers, subcontinental havelis need a large number of servants. In 1638, Mandelslo noted that the owners would keep as many servants as they could afford, assigning each person an individual task. In rich havelis, the number of servants could outnumber the family members. On the other hand, poorer havelis could only afford a couple (Mandelslo, 1638).

Figure 13: The Sikh massacre punishing women, Rawalpindi 1919. (Painting by: KC Aryan, https://www.reddit.com/r/IndiaSpeaks/comments/hy2fsj/art_by_famous_painter_kc_aryan_1919_of_m assacre/)

Figure 14: A native tailor (Derzi) and a woman 1837 – (Courtesy: https://archive.org/details/seventytwospecimens1837)

The outcasts, such as the water carriers and the cleaners, always lived outside the haveli. Other servants, who worked for multiple families, usually resided in the havelis. Since some havelis had special rooms for the servants, many had to find somewhere else to live once the family members retire. In Rama Mehta's novel's case, the maid of Geeta had been placed in a special resting place (Mehta, 1977).

A rich man's haveli may have included bonded slaves until the 19th century, and this practice continued until the mid-19th century. Female slaves were often kept as concubines, while male slaves were also known to perform household chores and look after the servants. At this point almost all religion's law permitted the practice of slavery. However, Muslims only allowed those who were captured in the holy war and their descendants were of the same faith. (Banaji, 1933).

In Hindu households, the slaves had to be Hindus in order to perform their domestic duties properly. Most of them belonged to the Shudra caste since it was the lowest class, else they would not have been allowed to carry out most of their domestic tasks. These households had slaves that were natives. Though, Muslim families also found that slaves were being brought in from other countries, such as Armenia, Georgia, and Persia. They were highly valued and were brought with fair skins. J.H. Grose, a civil servant, explained in the 1750s that boys from the Abyssinia were prized for their bravery and fidelity (Grose, 1772).

Slaves who almost were treated like Chattels were known to be bought and sold, and they were bound to their mistresses and masters. Domestic ones were not always poor, and they remained important members of the families they worked for, which was why they were valued. No economic success was expected of them, as they were not expected to exert maximum effort but because of social pressures, they were able to enjoy good care, which was a proof to their master's generosity and wealth. Even when they were sick or old, the slaves were still treated with great compassion (Grose, 1772). Eunuchs were often brought as slaves to guard the *Zenana* in the grandest households. Similar to royal courts, they were requested by the highest order of people. Before clocks were devised in subcontinent, the haveli servants who worked there included timekeepers. In the 16th century, the emperor, who was known as Babur, had all the major officers appoint timekeepers (Beveridge, 1922), (Fig. 14 -16).

The sizeable havelis were the town houses of feudal landlords and noblemen. As these were the lives of minor princes, these were smaller forms of the palaces that were commonly seen in the towns. The smaller havelis were usually the offices and homes of respectable merchants. These men could not afford to waste any space by building their own havelis, as the courtyards were only big enough to fit a ventilation shaft and a lobby.

Religion for all was believed to be most important, and every stage of life, from conception to death, was marked by rituals. Some of these included the shaving of the head, the piercing of the ears, introduction to education, naming an infant and the birth of a child (Mehta, 1977). And the place for it was obviously these grand

courtyards. It would act aa a private stage or platform for these festivities to take place. No matter what the caste or belief was, all of them were celebrated and respected equally in well bonded neighbourhoods. For morning celebrations even, the roof was sometimes put to use or sometimes to simply segregate the men and women. In this case normally the courtyards and *Baithaks* would be occupied by the males and the upper floors by the females.

In these types of houses related families tend to stay in the nearest vicinity are typically built close together or even linked, and they can sometimes form a part of a larger social group. Briefly we know that the society was tightly knit on the traditional and cultural values. And the family meant everything to these noble natives and the rural class as well. A typical haveli had a lineage of ancestors that passed on their properties and everything to the male heirs of the family. They considered themselves as the leaders and the protectors of these tiny palaces. Their whereabouts and interactions had similar patterns no matter the religion or class. The women were to stay home and the men to be out and about their business or to keep up with the socialising in their neighbourhoods.

The woman from the subcontinent had already been detached from the urban sphere due to the patriarchal systems that were prevalent in the social structure. The *Ghar* represented the private, while the *Bahar* represented the public. The *Ghar* literally translated as "home," while the *Bahar* literally meant "outside." (Chatterjee, 1990; Wilson, 1993). The social roles that women were expected to perform in were typically placed in the *Ghar*, which meant they were not only expected to look after their own interests, but also to maintain their chastity. This was perpetuated by scholars such as Lahiri. According to Chatterjee, in 1875, Lahiri wrote that these roles were created to protect women from the outside world (Chatterjee, 1990).

Gender identity seeking specialists have proposed a complex relationship between subordination and dominance, which they refer to as the power-geometry of difference. Postcolonial and gender theories explore notions of hybridity, exile, marginality, and nomadic identity, while maps of social space talk about the politics of representation (McDowell, 29). The spatialization of power within a given area is a central component of everyday life. Women also are influenced by space in their identity constructions. Segregated space is often described in terms of various terms such as geographical, social, material, cultural, and symbolic. According to Gillian Rose, the difference between non-real and real spaces is that the former is more complicated. The relationship between the informal, symbolic, and material constructions of space informs the gendered construction of space in terms of spatial, symbolic, and social dimensions (Grace, 2003).

Figure 15: A Local Goldsmith and a bejewelled woman's painting. (Courtesy: https://archive.org/details/seventytwospecimens1837)

Figure 16: A bear tamer for entertainment (Courtesy: Mary Evans. (n.d.). *Pakistani man with his dancing black bear*. Age Foto Stock. https://www.agefotostock.com/age/en/details-photo/karachi-pakistan-pakistani-man-with-his-dancing-black-bear/MEV-11039345)

Figure 17: Native Musicians with their locally loved instruments. (Courtesy: https://archive.org/details/seventytwospecimens1837)

The establishment of women's place within the *Ghar* (domestic space) had already established their presence in the private. There were also efforts made to maintain this position, with women being mocked and ridiculed for trying to move outside their homes. With the foreigner reigning the nation instead of being elevated to the social positions they were accustomed to; they were instead faced with mixed emotions (Chatterjee, 1990; Wilson, 1993).

It was believed that women from the western world only needed to acquire certain skills in order to compete with men in the "outside world." This claim was regarded as a loss of feminine values. Women from the lower economic class were also believed to be inferior compared to their counterparts from the previous generations. They were additionally not given the privilege of education due to a "deplorable and oppressive social tradition." (ibid). The education they did receive was from their elder mothers or grandmothers. They would teach them from an early age to cook, clean, socialise and basically run the entire house. They were taught also to make the opposite sex as comfortable as possible since they were the members who spent their entire day outside, sometimes even evenings too.

To further understand the dynamics, there was hierarchy among the family members too. The Grand members or the elder mothers were to be catered by people younger than them, a new bride was always under the constant eye and guidance of mother in laws. The open interaction with the opposite sex was limited to work related things. Male children were given the liberty to be educated at higher levels and learn the business of socialising and running the family trade someday.

If we look at this situation from another angle, the women could be considered the queens of their castles as they had the heavy responsibility to run everything that the haveli had to offer. From preparing food, to cleaning, to domestic matters, raising children and to represent their family in the society with perfection. This was a peculiar kind of liberty however demeaning it seemed to the western world. The difference painted by Bhudev may have been in a negative light, but it can be taken as a notion to ponder upon. According to him the western wives were given the status of a partner, while the haveli women were the goddesses of symbol of purity that men could be proud of. The purity here comes from that fact no matter the religion, the patriarchal point of view was to keep these women in a safer and out of the society's vicious eyes. If the men were the brute part, then the women were the shining light of hope that could balance this relationship or interaction. Tillitson highlights many instances where the women would sleep in the shadow where the servants would just fan her the entire day. The younger ones would work the entire day. They would carry out business within the courtyards of the house. The vendors, tailors, sellers all would come inside the house (Mehta, 1977), (Fig.17-21).

Many questions run in the mind at this point. There had to be an X factor or some hidden rule that brought the entire Haveli's to life. Keeping family structure glued could not have been an easy job either. Could the family and the haveli itself be dependent on each other to function? Maybe by finding out these answer's we can understand the gender roles that were being assumed in the Havelis and the varying degree of liberty practised by both genders. To further understand the works of this type of domestic order we can study the interior spaces with reference to the exterior space and deduce some idea about it in the next chapter.

Figure 18: A Muslim girl dancer and the dance teacher. (Courtesy: https://archive.org/details/seventytwospecim

Figure 19: A Male and a Female Cobbler/ Shoemaker. (Courtesy: https://archive.org/details/seventytwospecimens1837)

Figure 20: A Male and a Female Washer (Dhobi). (Courtesy: https://archive.org/details/seventytwospecimens1837)

Figure 21: A Male Barber and a Female. (Courtesy: https://archive.org/details/seventytwospecimens1837)

CHAPTER 3

HAVELI SPATIAL ORGANISATION

3.1 Architectural setting during the 18th and 19th century.

It was towards the late 18th century, the term Indo-Saracenic came into light as the chosen style of Architecture in subcontinent by the Colonisers. This style was a way to merge the Indian and British aspirations after 1858. It was also a way to show how the British were still part of the Indian culture despite being an Imperial power. This combination of Islamic and Indian architecture gave rise to Indian's interest in their own history. The interest here was that the exterior could project the local soul while the plans remained British in composition and spatial organization. The movement became famous as the public buildings such as courts, clock towers, civic and municipal structures, railway stations, museums, were the first to experience such style. They had more power than a domestic space of a common man for this imperial authority to thrive.

The Trabeate architecture style was characterized by the use of columns, beams, and lintels. The Turkic invaders, on the other hand, brought in the Arcuate style of construction, which incorporated elements of Indian architecture. The combination of Hindu and Mughal elements in the design of Indo-Saracenic architecture was a wonderful example of Indian touch. This style was constructed using various structural components such as steel, concrete, and iron. The buildings that were built in India using this style were constructed according to British engineering standards majorly. The buildings featured pointed arch, domes, minarets, open pavilions, pierced arcade, and grand peaked ceilings. They are an essential overview of one of the most lavish artistic traditions in the world (Sheeba et al, 2018).

The rapid emergence and evolution of Islamic culture within the ancient world was like an earthquake that hit the heart of the Hindu and Jain communities. One fundamental difference between the Quran and Hinduism is that the former emphasizes monotheistic beliefs, while the latter features images of gods that are celebrated in Hindu temples. Muslims, on the other hand, have established a form of worship that rejects all images. The introduction of these features into India initiated a technological revolution. Then came the Persians, the masters of the art of brickwork used four-centred arches and domes to construct their creations. The influence of Persians can be seen from the 12th to 15th centuries having said that one of the most characteristic features of Persian architecture was the courtyard-plan. Here we can see how the courtyard became a vital element of the domestic living. Ashlar replaced brick as the main building material. Local builders excelled in the use of this type of construction. The Vault and Arch were the only ones that were widely used. This style eventually reached its peak in the 17th century (Sheeba et al, 2018).

Over the centuries, locals had been adapting their buildings to the harsh climate of their country. Some of these included the enclosed courtyard, which was designed to provide a cool environment, and the small windows that were used to keep the outside elements out. The British, on the other hand, adopted the bungalow form as they believed that this type of structure could serve as a political tool for addressing social issue. The tall ceilings and thick walls of this type of building provided adequate ventilation and shelter for its colonial occupants. It also served as an arena for carefully regulated intercourse (Metcalf, 1989).

While this was the case for the Colonisers the Mughals initially started using the concept of the *Baradari* in their architecture in the sub-continent. When Sikh rule was established in Kashmir and Punjab, they introduced their own unique style of architecture. *Baradari* refers to a building with twelve doors. These houses, which have multiple entrances, were constructed for cross ventilation, and were commonly used by the hill tribesmen to enjoy the cooling breeze during the hot summers. The arched doors of these *Baradaris* were supported by fluted columns, and their dome-shaped roof rested on a concave ceiling. The height of the ceiling from the floor used to be over twelve feet, which allowed air to flow through the room. These buildings were constructed as palaces where the rich would gather to enjoy the company of their friends and stay away from the daily hustle and bustle of the city. They were also used as meeting places for various political figures. Some of these structures became famous and were included in history as part of the structures where the politics of the time were discussed (Jeratha, 2000).

While this whole some and open space was comprised of such huge elements, it was not always the case for every building. The *Baradari* was a concept that helped with the ventilation and handed the building some sort of free-standing nature. If the concept is inverted from outside to inside, it would exactly resemble a courtyard house or haveli space. The design elements associated with this technique had essential functions to play a part in making the spaces habitable. What's more is that these indo-saracenic design features also gave character and identity to the form itself.

These were brought as a taste for the traditional architecture of various Central Asian countries, such as Turkey and Iran. Most of the buildings in the area retain their original features, such as their wooden doors (Fig. 55). The structural design and art of the *Baradari* are captivating and its various geometric patterns, stone used in its construction, and floral designs are some of the reasons why Mughals introduced this concept to their architecture. Although, the word "Bardari" literally means having twelve doors, it is not necessary for them to have these. The architectural features of *Baradaris* built by Sikhs vary depending on their purpose and use. They also portray the message of open-ness and welcoming acts. And it is exactly these specific traits that made this style appear grander, extravagant, and overpowering. These were the features that were inspired by or targeted by the new-comers and through the same language they wanted to make their mark as well, hence the indo-saraecnic came into existence concurrently with the late Mughals (Ali et al, 2021).

3.2 Spatial Elements and Organisation of Haveli Architecture

A haveli is a type of house that was prevalent in Northern Indian towns for around five centuries. Although Archaeologists in India unearthed a mud brick-built settlement that dates back to around 6,000 B.C. The rooms of the dwelling were found in a central courtyard (Myneni, 2013). Hence it means that the courtyard space dwellings are of grave value to this region and over time It has symbolized a significant standard of living and was influenced by the various rulers of the region, such as the Mughals and the Rajputs during the 16th century. Since it was these reputable dynasties that lodged in this structure, the character of the Havelis was always connected with nobility (Pramar 1989; Jain 2004).

The original form of this design was preserved till the 19th century, and it continued to evolve throughout the following decades (Fig. 1). Due to the influence of colonial authorities, the concept of the haveli and the bungalow became more closely related. This hybrid form of architecture also incorporated the use of various European elements and technological advancements. The British ruled over the haveli during the time of the British Empire, and the people who lived there became more prominent members of the new class of society. These individuals were mainly businessmen and professionals, and the traditional haveli became more efficient and practical. It was a colonial-oriental hybrid that sought to represent the aspirations of people and to maintain their cultural way of living and to depart from their surroundings (Hosagrahar 2001),(Fig. 2).

The patrons of the haveli expressed their commitment to the advancement of the British by breaking away from their traditions and establishing new identities. They also exhibited their wealth and position in society through their actions (Hosagrahar 2001). It would not be appropriate to label these residences as "colonial-hybrid" since they represent the various inter-regional influences that exist in these regions. For instance, the merchants from Punjab who travelled to these regions for trade experienced the multiple cultures and influences that exist in these countries. The havelis represent a variety of influences, and they are constructed using various elements and architectural language. They also represent an evolution of the period's styles and trends and exhibit the use of various construction materials and decorative details. Among these are the carved doors and roundels found in the arcades and colonnaded or arcaded porticos, as well as the timber screens found in the wall openings and ceilings. They are symbols of representation of rich history of their original owners and are a reflection of the town's unique character. Also, they contributed to the urban fabric of the principal towns.

The stories behind every haveli and their design are captivating. They show the evolution of the design industry and how it has affected the culture and society. These havelis are a part of the heritage and are an integral part of the society. Besides their traditional decorative elements, these havelis also have their own unique architectural identity. The aim here is to discuss the importance of havelis in this society and culture. They are like the impressions of people that are passed down from one generation to

another. It is quite vital that the forthcoming scholars understand the value of such architectural identities (Verma & Gupta, 2017).
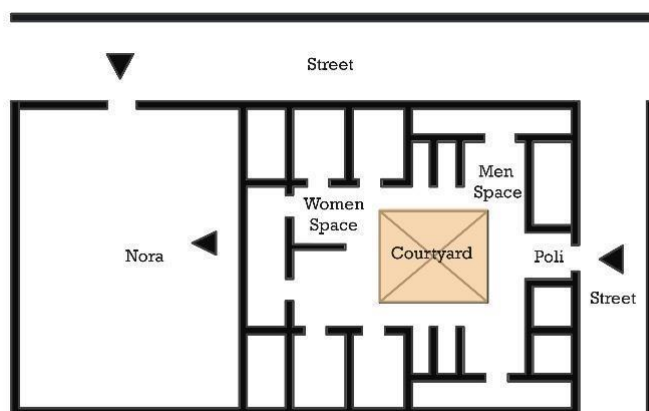
Figure 22: A typical Courtyard House Plan (Courtesy: *The Nomenclature and basic layout of Havelis with one courtyard planning*. (2017, November 4). https://ijcrt.org/papers/IJCRT1704197.pdf)

The objective was to create grandeur for the nobles and courtiers of the subcontinent and distinguish their dwellings from those of the common man. Each haveli has its own unique identity, which can be traced back to the owner's family, customs, beliefs, and traditions. During the 18th century, the patronage of havelis was shifted from the Rajputs to the Marwaris, who were known for their Hindu trading skills. It is a type of structure that is usually defined to distinguish it from other structures. Although it is limited to physical observations but it can be regarded as a structure that has at least one courtyard in the heart of it and is surrounded by built form. While distinguishing a haveli from other structures, it is important to keep in mind the various factors that affect its appearance. For instance, the size of the structure, the presence of courtyard, and the facade embellishments are some of the factors that need to be considered. In the small towns, there are only few havelis with one or two courtyards respectively (Fig. 22). On the other hand, in the main towns, the havelis are composed of up to eight courtyards (Tiwari & Parashar, 2017).

The symmetrical or asymmetrical planning of the Havelis was centred around courtyards that divided the house into private and public spaces. To achieve social segregation, the front section was allocated to men, such as *Mardana*, while the rear portion was reserved for women. According to Indian tradition, the rear portion of the house was set aside for *Zenana* or women. The size and need of the Haveli were the factors that influenced the number of courtyards. In most cases, the open-air space was designed as an integral part of the Haveli, facing the street or road. *Baithak* (men's sitting space) was also provided along the way for entertaining guests. The house's windows and doors were made of intricate and beautiful materials. The main entrance door was made from solid wood and had engraved panels or rectangular planes. Given the importance of water, rainwater was stored beneath the courtyard for various uses (Dhot et al, 2018).

These complexes were designed with various features such as terraces, courtyards, large rooms sizes, fireplaces, large volumes of rooms along with the height, and brick

and lime as a material. Most of the havelis were planned according to their rituals and beliefs. They were traditionalist in nature, which meant that their design was very important. All of them followed a similar typology, with the privacy of the men's and women's spaces being changed based on their beliefs. They also had separate outdoor and indoor activities.
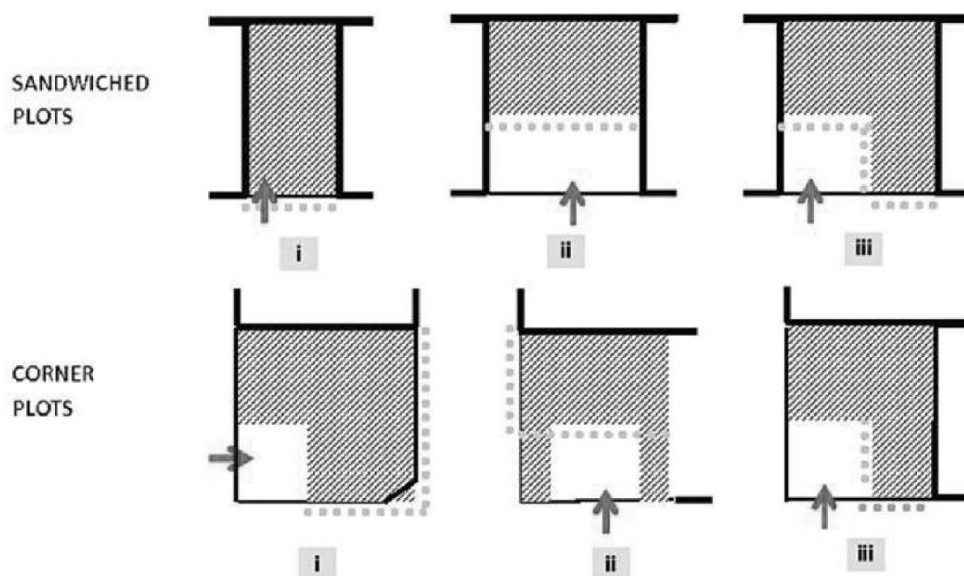
Figure 23: Schematic layouts of the commonly repeated volumetric forms observed in historic havelis (Courtesy: Naeem, A. (2021). Wooden Symphonies of Bygone Times: The Perishing Legacy of Traditional Havelis in Sindh, Pakistan, *International Journal of Wood Culture*, *1*(1-3), 37-64.)

The Centre

The spatial evolution of a courtyard type dwelling can be traced back to the centre of the court. This is evident even in the rural house form, which gradually evolved into the double and single court Haveli. The origin of the urban prototype can also be found in the form and etymological roots of this region. In the region of Rawalpindi, there were various communities, such as the Muslims, Hindus, and Sikhs. Initially, the Sikhs resided in different towns depending on where they thought they could settle in peace. They were also known to acquire havelis in the areas where they had some feat or thought to be without any significant threat. They belonged to the wealthiest individuals in the society and tend to show their wealth by owning numerous havelis in the area (Bahl, 2014).

The interaction between the house and the surrounding environment encouraged the occupants to act according to their needs. On the other hand, the household members spent their summer nights in the central courtyard, which was roofed by the stars and

the sky. This was considered as the heart of sub-continental living. The design of courtyard corners was influenced by the house owners' socio-economic and cultural backgrounds and the daily life of the householders (Fig. 23). They usually invited artists to draw on the walls for their religious or cultural beliefs, which we will see in the example of Khem Singh Haveli. In vernacular buildings, the courtyard was an arrangement according to human proportions to create a tranquil environment (Archinomy, 1992; Bahl, 2014).

A typical Hindu dwelling had fire rituals performed at the centre of the *Chauk*, which clearly delineate its heart space. The origin or centre of the court is marked in the altar, which can be found in every haveli. This helps in identification of the families and their main rituals that were performed on different occasions. After defining the centre, the next step is to mark the entrance or the access. One of the most significant features of the haveli is its inner court. An opening ending right in the courtyard is of great impact. The term "poli" refers to the lobby space, while "pol" is the name of the entrance gate. In major havelis, the lobby can be either direct or indirect (Narain, 2013).

The perception of a centre is very important in this type of domestic architecture. The metacentric haveli facades can be easily identified by their sub-centres and centres, which correspond to the plan form's centres. The inner court elevation's concentric projections also show the evolution of the court's facades. The orientation of spaces and the proportions of a dwelling are also taken into account when developing plans. The width of the plot is used to derive all subsequent dimensions. It is regarded as the dimension of the structure that faces the road and marks its entrances. The rules on the proportion of dwelling and length of the house are mentioned to specify that the length of the building should be increased by 10 *Hasta*. The height of the buildings should be proportional to their available land area. The rules regarding the proportion of dwellings also specify that the length of the building should be 1/5th or 1/2th of its width (Cooper, 1994).

The facades are designed to follow the two guiding principles of spatial planning, namely the demarcation of the centre and the access demarcation. They also reflect the development of the haveli plan's concentric segment. The vertical part of these spaces defines their volume and brings out their vibrant colours. The elements such as fireplaces, arches, and niches help create a dynamic space. Human scales were used to measure in this period of time. The most common units of measurement are *Angula*, *Hasta*, first foot, and steps. *Angula* is the smallest unit of measurement, and it is located as a central portion of an open palm. Its applications in terms of simple geometric and module structures responded to the centre of construction. Even so, each mansion carver had his own thumb rules quoted in local language phrase (Cooper, 1994). Together with local methods of measurement and the guiding principles, the haveli was constructed with sometimes varying volumes but dynamic features.

Dominating Inner – Domestic spaces in reference to Vaastu Vidya

What we have seen above is the general conception of Haveli, which is adaptable to the beliefs of nearly all types in the subcontinent. It would bring much clarity to the identity of Haveli to know what was distinctive about this building architecturally, spatially and as a local's (Sikh, Hindu, Muslim etc.) domestic space. What will help to understand this question is to observe the architectural principle of Vaastu Vidya which is focused on defining the orientation and dimensions of a house. It also helps in directing the activities of the household. The haveli is an uncertain space, with both open and enclosed forms. It allows for a flexible relationship between the house and the occupants, as it allows for modernization and reuse. The objective of this task is to establish a culturally specific space within a home that can be used to outline the interaction between its occupants and the home's space (Fig.24). It also seeks to assess the inhabitants' knowledge and application of the Vaastu technique (Bryden, 2004) (Fig. 3).

The concept of space has been used to describe the various aspects of a domestic environment. It is regarded as the universal continent, and it is equal in terms of its content. However, it has also been argued that it can defy categorization. As a space enclosed by a wall, the home has always been characterized by a "tension or dialectic between the outside and inside." (Stewart, 1996). Since Haveli is no exception of this, it was first built to avoid scorching weather, dust and potential invaders for the inhabitants. Agreeing to T.S. Randhawa, the courtyard house design of the subcontinent was not just about architecture. It was also a way of life. The haveli's architectural parameters symbolized the various limitations of a patriarchal society's tradition. The haveli, which is meant to represent a living organism, is also an open space. Its three levels symbolize man, heaven, and earth, and its central courtyard is a natural extension of the outdoors (Fig. 56). This allows the haveli to connect with the macro environment. In addition, the courtyard reflects the activities of the house, which are often spilled out into the street (Randhawa, 1999).

The havelis of North India's and specifically in our case the Punjab region are distinct domestic spaces that are built to meet the needs of an extended family. They are also evidence of an indigenous civilization that has been continuously maintained for a long time. The architectural style of these houses, which are characterized by their distinctive features, is said to represent the essence of India (Tillotson, 2001). Interpreted as an archetypal form, yet it has also reflected various social patterns, such as the disintegration of large families. Its open and enclosed nature allows it to function as a multi-faceted space. As a Sikh/Hindu domestic space, it can be moved to different rooms within the house. The key features of an Indian home are the easy transition between its indoor and outdoor spaces, and the spirituality and symmetry of the house. Concurring that these terms might refer to the ways in which the worshipper's body is directed to perform daily prayers (Ypma, 2000).

According to Theodore Zeldin, the private or family narrative is a revealing of various social and religious issues. He states that people talk about their lives at once so that they can feel free to be who they are. The home is a place where people can gather and share their experiences with their ancestors and gods. Stories about the gods are deeply rooted in the subcontinental culture, and they play an important role in the daily lives of people in the home. During the evening and morning, when the adults in the house perform rituals, they are honouring both the gods and their ancestors (Zeldin, 1999). The concept of intimacy was originally focused on objects and space. The individual's interaction with the home's material culture can help form an ongoing narrative (Giddens, 1991).

The interaction of people with their home space can affect each other. According to Danny Miller, observing processes can help break down the dualities between colonial and the colonized and complex and the simple. This concept aims to create a sense of the hybridity between material and social relations, which can be seen in the haveli's establishment as a hybridized domestic space (Miller, 2001).

This can assist in helping the relation between the home and individual and then the relation of home to cosmos. The concept of the cosmos can be interpreted as a broader philosophy of harmony or an aesthetic and social ideal. The interaction between the inner and outer dimensions of the universe is explored through the haveli, as well as through the practice of living. The theory of the macrocosmic level refers to the principle that the universe is a living experience.

Through this project, I try to interpret the experience of individuals living in the haveli using the principles of Indian philosophies of space. (The philosophy of harmony can be used to reorient the home's space. It can be rooted in various cultural traditions, such as Chinese and Zen) (Bryden, 2004). The concept of the dynamic between the macrocosm and the inner is explored as it is manifested in the form of the haveli. The microcosmic level is a living experience, while the macrocosmic level might be a theory. It can be assumed that the haveli is a reflection of the individual experiences that people have lived through. Through the use of the architectural principle of Vaastu Vidya, it can be explored through the various organizational factors that affect the haveli (Fig. 25).

In subcontinental philosophy, the home (*oikos*) is regarded as the cosmic space (temenos), and the cosmos is regarded as a home. This concept is deeply rooted in the belief that the physical space of the home is related to the rhythm of space. According to Indian tradition, the phrase Yatra Visuam Bhavaty Ekanidam literally means "Where the cosmos becomes a nest." (Chandra). R. Panikkar bestows that the architect doesn't build holes for comfort or privacy. Instead, he shapes Space as an unfolding experience of human life. The architect's approach is to let us experience space in a way that's both comfortable and unique. The concept of the body and soul is not separable. It

involves the synchronization of time, which is dictated by the various elements of human activity, in order to maintain a balanced relationship between the macro and micro-levels of the universe (Panikkar, 1991). 'All places where immortals and mortals dwell are called dwelling sites or Vaastu.' (Mayamata).

The concept of the Vaastu Purusha Mandala (Fig.3) is a square grid that is designed to represent the cosmic man, who is held down by a specific division within a house. It can be used to create a functional and emblematic effect on the house's interior space. In practice, the orientation of the site is also taken into account to determine the design of the house (Charkrabarti, 2013), (Fig. 24).
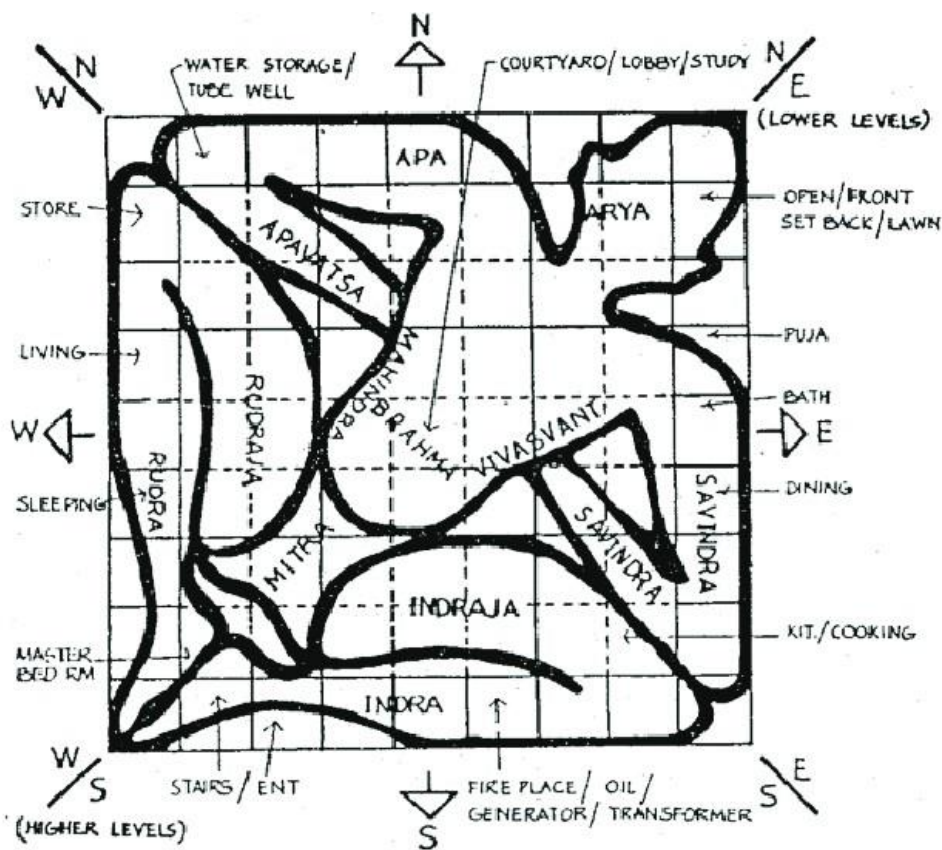
Figure 24: The Vaastu-Purusha-Mandala is the clearest model of the Universe and provides the basis for architectural design. As a rule, its shape is square. The grid-square form of Vaastu-Purusha can be converted into triangle, hexagon, octagon, and circle of equal area and retain its symbolism. (Courtesy: *VAASTU IN PERSPECTIVE OF TECHNOLOGY* (By R. T. Patra). (2017, May). Research Gate. https://www.researchgate.net/publication/317901400_VAASTU_IN_PERSPECTIVE_OF_TECHNOLOGY/figures?lo=1)

Nevertheless, the concept of the Vaastu principle is not an abstract system that dictates the design of a home's interior space, but rather a flexible interactive complex. This discussion aims to explore the various aspects of the family's knowledge and perception of the concept. The model of Vaastu has been used to define the design and orientation of various household activities. It is also related to the concept of devotion to the space of the individual and the home. This could help scholars in deciphering the relationship between body to scale and the operation of the principle (Lang & Desai, 1997).

The haveli is constructed around a central open space, which is represented by the plot of Brahma, the creator. The lotus represents the inner space, and the vast space outside extends the heart's space. The central courtyard is significant because it represents the house's identity. It is a public space that is used for various household activities, such as performing puja. The courtyard also contains what one does not possess (Mandukya Upanishad, II). The Manduka and the Paramshayika are grids used to design houses. The former holds the various ranges of the house, while the latter dictates the proportion of open and covered spaces and the internal divisions. The proposed area of the house is also proportionate to the size of the city it is located in. The concept of symmetry is related to the Indian home's overall dimensions. The width of the house is the essential base from which the overall dimensions are processed, and the hierarchy of these dimensions reflects the social status of the occupants. The dimensions and human body of a house are integrated into the construction process to create a harmonious and lasting environment. The square is also symbolic of permanence, which is said to be brought about by the correct use of the Vaastu Purusha Mandala (Chakrabarti, 2013).

According to Chakrabarti, despite the fragmentary nature of the knowledge being presented in various texts, the concept of the Vaastu can be regarded as an autonomous design system. And as per G.H.R. Tillotson, the concept of social or technological changes that can affect the way people use and apply the concept of Vaastu is often based on a misconception. she also states that the system was never designed to be a rigid and static design. Instead, it was able to accommodate various regional and historical changes and site specific (Chakrabarti, 2013).

A. Raje asserts, the dualism that underlies the spiritual and magical aspects of the practice of Vaastu can be found in innovation. This is because the concept of the "magic" that the practice supposedly holds originated from the very source that inspired the modern West's architectural education (Chakrabarti, 2013). Some architects and theorists although seek to resolve the spiritual and material realms. For instance, they believe that spaces that seem out of any reason are often connected to the way of living (A. Raje, 1987). This concept brings back to the idea of the home's spaces, where we can explore their secrets. In terms of the traditional practice of the Vaastu architecture, however, there is disagreement between the indigenous and the conventional theories (Tillotson, 2001).

The aspects of the haveli that should be considered in the design of a house are stated in terms of their height and proportion. For instance, the south facing rooms should be higher than the north facing ones, while the main entrance gate should be larger than others. The statue of the deity above the heavy door welcomes guests into the home, and it signifies prosperity for the house. The space inside is also shaped by the alignment of the various windows and columns, as well as the flow of energy and air through the building. The proportions of the rooms inside are also influenced by the use of the Vaastu concept, which states that the body is taken into account when it comes to organizing space. The centre of arches, which are often in multiples of three, are aligned with the heart. On the outside edge of the rooms, there are raised floor levels known as a *Jharoka*. The arched window and wall decoration are designed to be at eye level if one is sitting. The women of the house would gather around the *Jharoka* to look out into the street, but in turn were not to be observed (Fig. 58). According to the principles of design, the haveli represents the production of space by women. The outer, section of the building was a male area known as the *Mardana* as we have already established above, where men could gather and congregate with the guests. The inner portion was the women's room, which was referred to as the *Zenana*. The size of the windows, which are both side-on and large at the front, is an indication of the interior's gendered organization. The women's area was the connecting wall between the first and second *Chauks*. The rooms in this area face both ways, and the *Jaali* work in the windows created a diffuser effect of the sun's rays. Women were able to see out rather than be observed, as the windows obscured the view (Tillotson, 2001).

The haveli has been depicted as a space that is unyielding and oppressive in its domestic routine. The room seemed to suffocate her if we look at the accounts of Mehta's novel. This is a traditional response to the experience of women in the haveli, but it is also made more complex by the multiple narratives of the inhabitants themselves. Women appreciate the old building's spatial design and its airiness and light. Also, the decorative elements such as glass and wall paintings were something that was for their eyes as well rather than just the guests. Its social status is significant as it grants them their own identity (Mehta, 2018).

Privacy is not considered as a problem. It is also not a big deal if one or more generations of the family are living in the haveli. In this sense, the home is not believed as a prison but a space where talking saturates the space. During the day, the women tend to prepare food, clean, and prepare other household items. They then receive visitors and set aside time for beauty routines. The maintenance of one's body is very important to the well-being of the house. During the 19th century, subcontinent's knowledge of the principles of the Vaastu was widespread. This knowledge could be easily assumed in the household (Chakrabarti, 2013). Unlike the classical architectural tenet, which is commonly used in urban subcontinent, the practice of Vaastu is not widely known. However, it has started to gain popularity in the last few years. It is

believed to be a part of cultural evolution and that the application of this practice is not suitable for all.

The notion of Vaastu connects the body with the home and its surroundings, and it also serves as a metaphor for the universe. Its ruling deities represent the various parts of the Purusha's body, which is shown on the grid with the head facing downwards (Fig. 25). The ritual that envisions the body upon the universe and the universe upon the body in several ways has various cultural expressions (Chakrabarti, 2013).

As per the Vaastu theory, the householder ought to sleep in the south-west to receive the benefits of the opposite energy. The Purusha's head is in the north-east, while the earth's rotation should allow them to access its positive energy. For this reason, the walls of south and west are preferably higher in length then the northeast. In this way, the eight cardinal directions of Vaastu can be understood as the associations that are made within the architectural built form (fig.6). The household activity pattern in the haveli observes the movement of the sun. It reflects the character of the person who is involved in the activity. In the morning, after washing and eating, everyone faces east as they do the puja. And for Hinduism, it is preferred that one should always face east while cooking, as the food will taste better if it is done properly. Furthermore, as per the tradition, the worshipper should always face north or north-east, and water should be in the north. A small fountain is supposed to located in the north-west corner of the area, and a water pot is to be placed in the middle. According to the Vaastu, the north portion of the house should be the cleanest, coolest, and most luminous, so that the goddess of wealth can enter. Although some people now may feel that the concept of the Vaastu is not very popular, it is believed that it is beneficial for the well-being of the house and the body (Dutton et al, 2002).

Therefore, we learn that the haveli is a type of abode that can be adjusted to meet the varying needs of its occupants. It can also be used at different times of the day and season (Randhawa, 1999). Although some people may have doubted the importance of the concept of the Vaastu, the haveli habitants believe that it could help improve the design of their homes. They also believed that it could help protect their properties from harmful elements. However, they were careful not to violate any points. In this case, what space could be considered more sacred in this context? Many believe that all of it was sacred. (Bryden, 2004). It is a kind of articulating structure that can be used to describe the interaction between the people living in a given area and the ideas that are beyond it, representing the outer space and the inner space of the inhabitants (Gole, 1989).

The confab about the haveli has revealed the various ways in which the concept of Vaastu can be lived. It is not adequate to simply say that the haveli is a traditional home. In addition, it is crucial to note that the space is hybridized in terms of how it can be used for modern living. Through the use of different social patterns and the

relation between the people living in the space, shown that the haveli can be used for various types of living (Bryden, 2004).
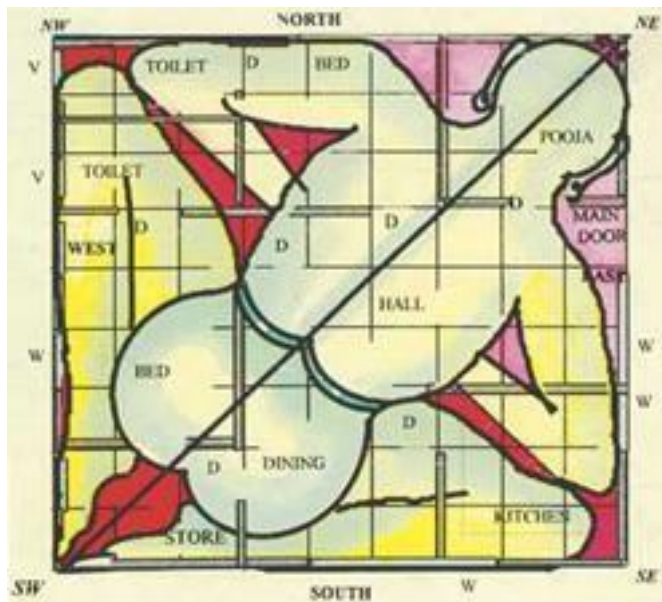
Figure 25: Another simplified view of the Vaastu Model - Effective usage of this science dates back to norms of town planning used in the Indus Valley Civilization, with specific reference to ancient cities like Harappa and Mohenjo-Daro. (Courtesy: pandit.com)
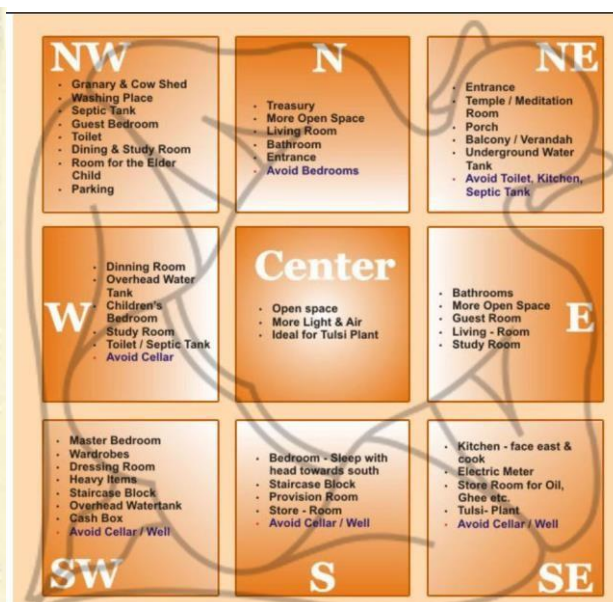
Figure 26: The diagram shows the ideal positions of different rooms in a small house, based on the Vaastu Mandala Grid of 3x3. (Courtesy: pandit.com)

General Room Dimensions and the Elevation

The rooms in Havelis have been carefully placed to ensure that they have adequate ventilation and light. Most of them have been placed on the ground, while the first floor has been planned to face either side of the courtyard to provide adequate daylight. These rooms normally are rectangular with long sides to maximize the ventilation and light coming from the courtyard. The walls are also thick with varying thickness ranging from 18 to 27 inches. These walls were constructed using various materials such as lime, *Surkhi*, and *Nanakshahi* bricks. It goes without saying that the bricks of that century are not in common use today. They were durable and had their own measurements. All significant rooms were known to have higher heights. For example, as per the survey of Sujhan Singh Haveli, the rooms go as far as twenty feet high. This was to always have a pleasant temperature. Another reason for this could be that the higher ceilings always gave a grand appearance for the user. And since the Havelis are all about the Grandeur, they did not shy away from doing so, even the smaller ones.

Internal Climate for Haveli Orientation

A very important reason to discuss further about these mansions is the climate regulation. They are known to be sustainable and survived in all those years where there was no electricity or power to regulate the temperature was due to its built form. We know that the state of Punjab is situated in the complex climate zone, which is composed of the five different climatic regions of the subcontinent. It experiences varying degrees of temperature and humidity throughout the year. Due to its proximity to the state of Rajasthan, the western region is severely affected by the climate phenomenon as well. Also because of the harsh climate conditions of Western Punjab, people often face challenges in maintaining their comfortable living. To overcome these, the region's residents adopted various innovative building technologies and planning techniques. These efforts have resulted in the development of environment-friendly buildings. These Havelis are considered to be the best example of how sustainable domestic architecture can be. These structures have been around for centuries and are built with the necessary technical and structural elements to ensure their sustainability and are devices that are designed to provide a warm and comfortable environment for people living in harsh climate conditions. Besides being a social space, a courtyard is also used to provide ventilation and air when it comes to climate regulation. It can act as a heat dump, and it can make the adjoining rooms more comfortable (Dhot et al, 2018).

Well-designed and well-positioned courtyards can also help improve the microclimate of a building by mitigating the effects of high temperatures and humidity. During the summer season, the courtyard can provide both shade and cooling. Its thick external walls also help minimize the heat gain. During the night, the warm air from the courts rises and enters the courtyard, which then turns into a source of cool air. This happens during hot days as the cool air from the courtyard circulates through the rooms. The various aspects of Havelis make them highly sustainable. In most cases, courtyards are being used as part of the architecture design process to make buildings more energy efficient.

High thermal capacity and long life are some of the advantages of bricks. In addition, thick walls are also widely used in construction to provide a thermal barrier between the outside and the inside. This type of construction is part of the climate-responsive strategy. Besides their insulating properties, thick walls can act as a heat reservoir. The solar radiation coming from the outside can reduce the heat that's generated inside the Havelis during hot days. During cool periods, the stored heat in the walls can be released to the interior. This allows the Havelis to maintain its temperature at a constant level. On the other hand, during winter, the heat from the walls can be used to reduce the heating requirements (Dhot et al, 2018).

In terms of planning and designing their spaces, Havelis follow the principles of orientation. They have been very focused on using solar energy during the winter season and not allowing the hot sun to come in during the summer. Mutual shading and orientation also help minimize the effects of solar radiation on the walls. The

thickness of a flat roof varies from 15 to 18 inches. The timber used for this type of roof is known to be bad conductor of heat, which prevents it from gaining much heat. Large ceilings of 14 to 18 feet can help reduce the impact of solar heat and increase the volume of the room. The addition of a higher height to a building's envelope can help improve the environmental conditions in the summer. It allows the warm air to rise more quickly and efficiently, which helps prevent the internal air from getting too hot. Having a larger room also allows for the installation of ventilation units that can effectively remove hot air (Dhot et al, 2018).

The importance of building envelopes is acknowledged in the design and construction of sustainable buildings. They are designed to separate the building outer skin from the natural environment. They are also used to protect the building from the elements of climate and weather. The building envelope is considered to be one of the most important factors that contributes to the sustainability of a construction. It is responsible for controlling the heat loss and gain that occurs in a building. In addition to this, the building's ventilation and air quality are also taken into account to make it more sustainable. These functions are performed by the Verandas, Balconies and the overhangs of the Haveli. They are a design solution for comfort more than the aesthetics of it.

The use of gabled roofs as part of the building envelope of Havelis in Punjab region has been widely used. These are typically located around the courtyard and are designed to provide shade to the walls and minimize heat gain. They also function as transitional spaces between the outdoor and enclosed rooms. A wide range of building elements, such as terraces and balconies, are designed to allow the sun to penetrate the interior of a home in winter and prevent it from getting too hot in summer. These features are constructed with various levels of projection to minimize the effects of solar radiation. Due to the large openings in the roof, the windows of the balcony are projected to block the sun's rays from entering the rooms. On the first floor, the wooden *Jaali* windows are used to provide natural ventilation and light. These features have also been designed to connect the buildings with the outside. Besides providing shade, the balcony provides a sheltered space for sitting and gazing out.

3.3 Sujhan Singh Haveli

We know that the Sujan Singh Haveli is located in the now overcrowded Bhabra *Bazaar* of Rawalpindi Punjab. It was constructed in 1890 by Rai Bahadur Singh. He was related to the late Ranjit Singh through Sardar Buddha Singh, who served the Lahore Durbar. He was entrusted with collecting taxes in the district of Rawalpindi as well as was also able to get shares from the revenue collected. Later he was granted the village of Misriot in this district. Through his timber business, Rai Bahadur Sujan Singh became a prominent businessman. His Haveli, which is located in a league of its own, was decorated with pictures of his family and various Victorian furniture. The four-storey

building is connected to a bridge with iron railings (Fig. 59). The magnificent woodwork on the roof and the windows of the Haveli are also noteworthy (Bansal, 2015).

The Haveli has about two thousand square meters of space, and it used to have around forty-five rooms and four large halls that were lit up with huge chandeliers and lamps. This structure, which is attached to another one by a bridge, has a narrow street that passes under it. The bridge was elegantly adorned with wood carved with artistic work on the roof top, floors and windows. The buildings, which were named Manmohan Singh and Sujan Singh, are no longer available for public viewing since they are dangerously distressed. According to historians, it was regarded as a royal palace. The rooms were furnished with ivory furniture, and the bedrooms were also equipped with multiple beds. It was eventually given to the administrators of the region who were serving the British. It features two viewing decks that were likely built by Sikh soldiers. The Haveli was constructed using various materials such as oak and brick. The pillars and the materials used for the framing of the doors were imported from Scotland. It is now in disarray (Bansal, 2015).

The entrance hall, *Baithak*, is through a huge adorned wooden door that's carved with floral and animal motifs. The building used to have grand woodwork over its windows and doors as well which cannot be properly observed today. Its floors were covered with English tiles, and Chinese silverware. According to the people who lived in the area, around thirty to forty years ago, this building was in a good condition. They also said that it had a cave that preceded to Bagh Sardaran (a huge park during the 18th century for the public and the royals). Today, it has completely collapsed and left no sign of its original structure. The Haveli gradually fell into ruin after independence. One part of the Haveli had cave ins and cracked walls, while the second part was severely damaged due to the foundation and the wood panels' destruction. After settling the Kashmiri refugees in the Haveli, the artistic woodwork was gravely ruined. The dilapidated condition of the Haveli is the result of the government's failure to take adequate care of it. Some tried to preserve it by establishing an educational institution that is related to art, culture, and heritage, but this was not done properly. The Haveli is being run under the supervision of the National College of Arts, under the guidance of Dr. Nadeem Tarar. He said that the students are trained to preserve the historical artifacts and restore its lost grandeur (Khan, 2018).

Figure 27: Southeast Birds eye view of the Haveli. (Courtesy: National College of Arts Archives)

Layout

During its lifetime, the Haveli's physical limits have changed significantly. Originally constructed in the late 19th century, it was regarded as a palace and gardens. From the top of the Haveli, you can see several old houses that are similar in style but with varying distances. The landscape surrounding the Haveli would have survived until 1947, when it was abandoned by Sujan Singh and his family (Fig. 27). The area between the Bhabra *Bazaar* and Sujan Singh Haveli grew progressively filled with houses after 1947. Some were new constructions, while others were relocated from the existing Havelis. Today, the area around the Haveli is filled with houses that are piled on top of each other and are easily accessed by narrow ladders and stairs (Fig. 52). The Haveli's external walls are completely covered with new constructions, and the doors and windows are sealed. New structures have been placed all around the corners (R. Khan et al, 2014).

The communal sitting area of the Haveli is often used by neighbouring residents, mostly the front entrance porch is the most frequently used. To better facilitate the involvement of the community in the planning process, the Haveli was formally designated as a Thakhta, which is a type of gathering place that allows people to gather and talk about various issues. The idea was well received by the local residents, who said it would allow children and the elderly to socialize.

Only one photo of the Haveli during this period is available, which shows a view of the palace and garden of Sardar Sujan Singh in Rawalpindi city. According to local informants, the Haveli originally had a large garden area that extended from Bhabra *Bazaar*. It was later filled with residential buildings (Fig. 8).

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Although the photo shows the various aspects of the building, it also highlights one significant aspect: the Haveli's north wing, which had a significant hexagonal tower in 1920. This building's west facade has a pitch roof and a balcony, but limited evidence of this former part of the Haveli remains (Fig. 45 and 63).
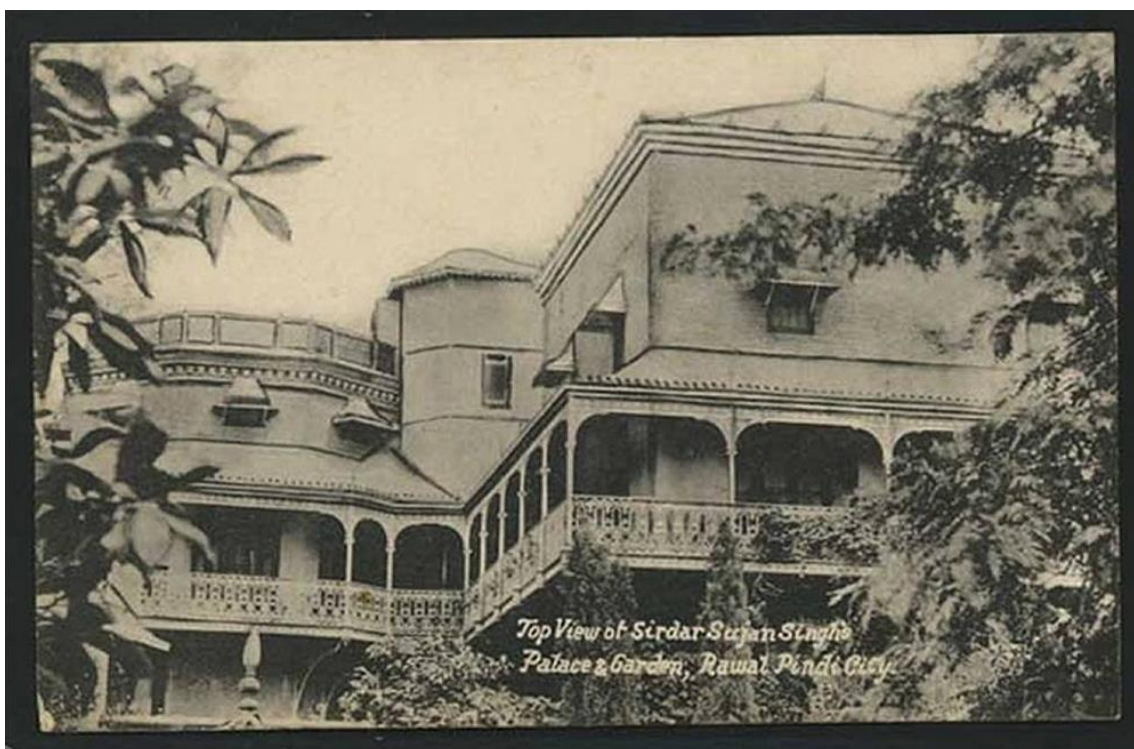
Figure 28: View of the Haveli taken from the west in 1920 (Courtesy: *A Picture of Sujan Singh Haveli from 1920*. (n.d.). Youlin Magazine. https://www.youlinmagazine.com/article/sujan-singh-haveli-a-specter-of-rawalpindi%E2%80%99s-multicultural-past/MTcyNg)

The Haveli is divided seemingly is divided into four stories. As per the original built plan the Haveli housed around forty-four rooms. The entrance of the Haveli is from a narrow street and on the opposite side of the Haveli is Mohan Singh Haveli (Fig. 40). The façade of the Haveli is only readable from the open *Sahn* area in front of the Mohan Singh Haveli as the bridge between the two building obstructs much from a direct and clear vision (Fig. 41).

Over the years, various changes were made to the building, resulting in the plan we see today. Some of these include the removal of the pitched roof and the construction of a flat terrace roof on the third floor. The North Wing was also removed, and the southwest tower was constructed. The construction of a parapet wall around the second floor was also carried out (Fig. 60). This structure was constructed using the same bricks that were used in the previous building. Two viewing platforms were also added to the southern portion of the terrace (Fig. 19).

It's believed that the north wing of the Haveli was the home of the women or the *Zenana Khana* (Fig. 17). It had various rooms, including a kitchen and a reception room.

The *Mardana* or public quarters were also located in this area. The men of the family usually conducted their business and civic affairs in these areas. It would explain why there are so many formal reception rooms and attached service areas in the Haveli which appear appropriate for domestic use and the high proportion of formal and huge reception rooms with attached service areas. Also, there are several houses on the east side of the Haveli that appear to have been constructed at the same time. These may have been servants' quarters.

The Haveli of Sujhan Singh was constructed around a central open courtyard as of any Haveli's construction (Fig. 50). It had a large main door which was recessed that led to a staircase on the first floor. Another door to the north leads to the interior courtyard (Fig. 37). The building is flanked by rooms on the north and south sides and a large hall on the east with separate chambers. There are also narrow stairs in the southeast corner (Fig. 39). The various rooms around a rectangular courtyard are arranged in a manner that can be seen in (Fig 36).

On the ground floor plan, it is evident that the building plan is entirely irregular in outline with an angular southeast projection Rooms 11,12 and 13; angular south wall ending in a projecting room/tower in the southwest Room 15; jagged projecting rooms 3 and 4 and inexplicably irregular walls along the north. Even the external walls themselves are of rowdily fluctuating thickness and shape (Fig. 29).

The first floor mimics the room composition beneath, with a terrace 106b around the inner void of the courtyard and a big hall 111 on the east (Fig. 30). At the west, above the ground floor entrance rooms, there is a chamber of enormous and well embellished reception rooms with more than 20 feet high ceilings 100b, 101, 102a. These rooms ajar onto a cast iron and wooden gallery type balcony that stretches along the façade on the front (Fig. 57). In the southwest junction a very ornate bridge runs from Room 100a over the road/street beneath to the first floor of Mohan Singh's Haveli (Fig. 37). Eastern Staircase run down to the ground floor and upwards to the Second; an additional staircase in the west directs down to the front door on ground floor and all the way up to the Third floor (Fig 32). The second Floor is observed in two places via these two staircases. Atop the eastern staircase is a big terrace which encompasses all the western section of the building 211 (Fig. 31). It is encircled with a brick parapet wall (Fig. 38). At its southern end are two rooms 212-3 topped by a viewing platform and an additional set of steps to another raised platform. A terrace is situated at the top of the other staircase 200b which structures the roof of the bridge to the adjoining Haveli (Fig. 53). The Third floor consists of the larger terrace at the front of the building 301 which has a small-scale open pavilion positioned at its northern point 307 (Fig.32 and 47). Formerly the front west section was obscured by a pitched rooftop which is noticeable in the 1920 photograph (Fig. 28) Steps from the stairway move further up to a platform 314 (Fig. 46 and 49). Another turret or platform 315, the ultimate top spot in the Haveli, is approached by tread steps from the terrace of Second floor 200b (Fig. 31). A terrace on the eastern part of the building 312 is sited over the rooms 212-3.
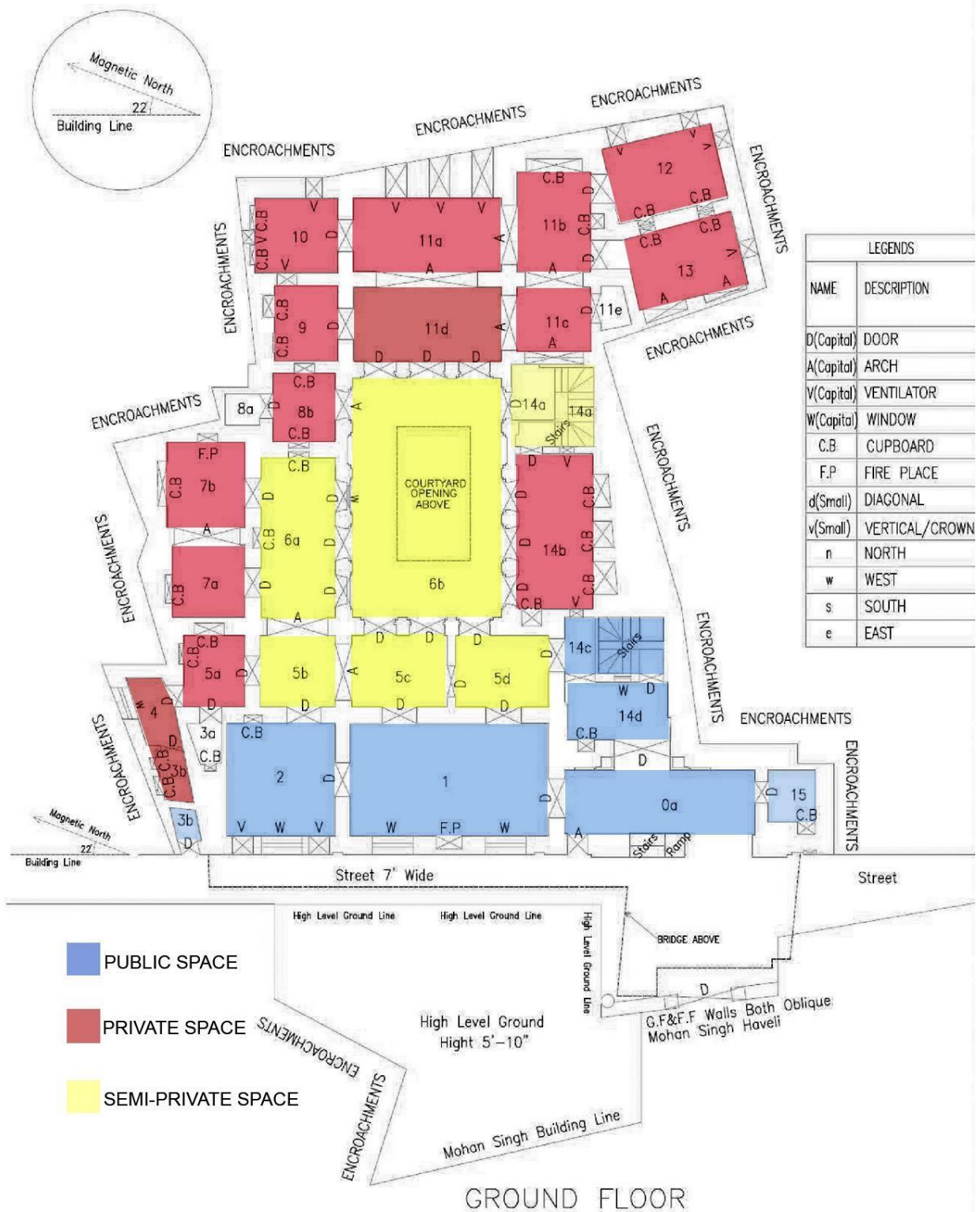
Figure 29: Ground floor, showing public and private spaces. (Adopted: Rogers Kolachi Khan & Associates (Ltd,).
Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)
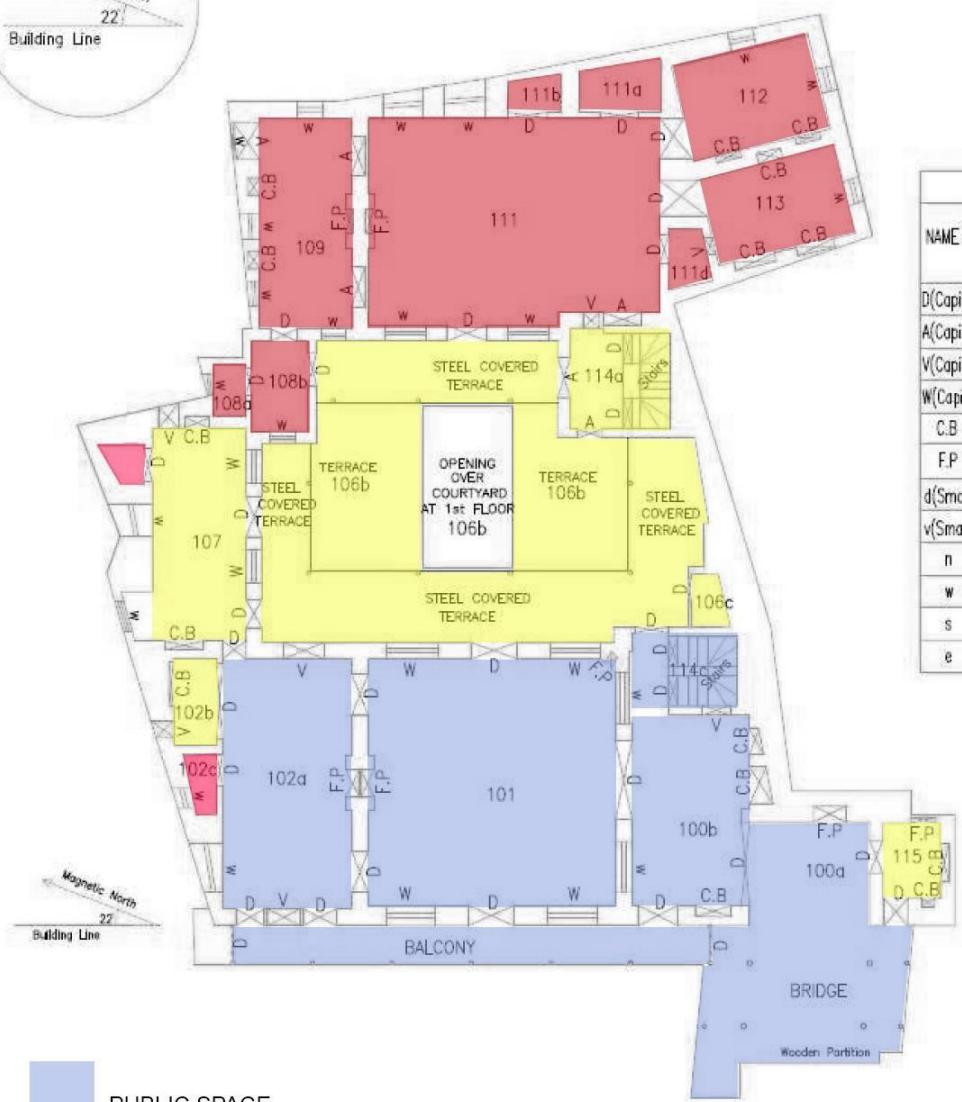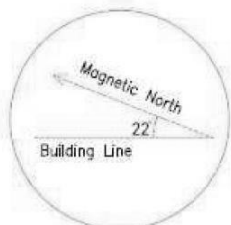
Figure 30: First Floor Plan Public Private spaces (Adopted: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.*)
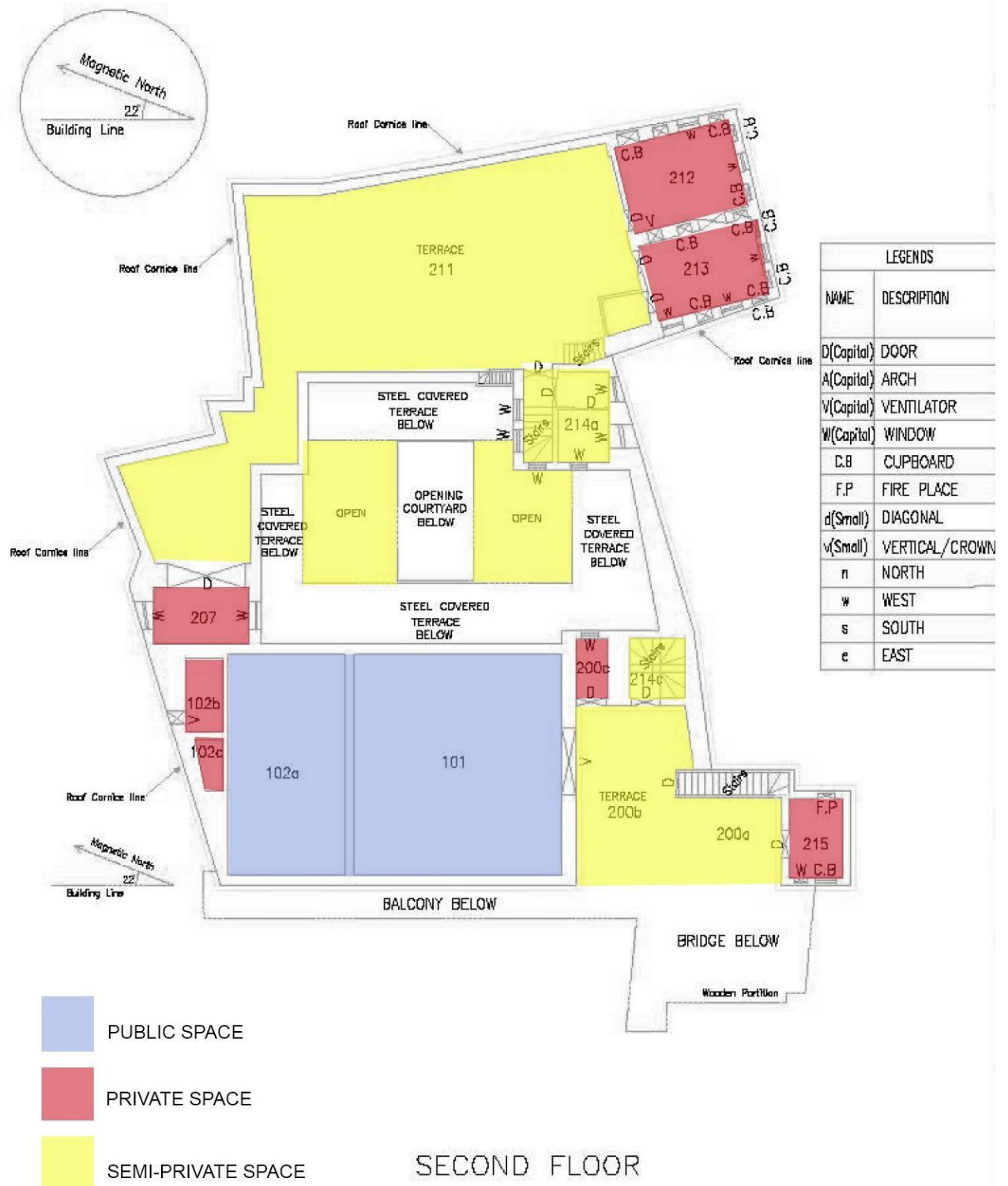
Figure 31: Second Floor Plan Public Private spaces. (Adopted: Rogers Kolachi Khan & Associates (Ltd,).
Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)

Figure 32: Third Floor Plan Public Private spaces. (Adopted: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)*
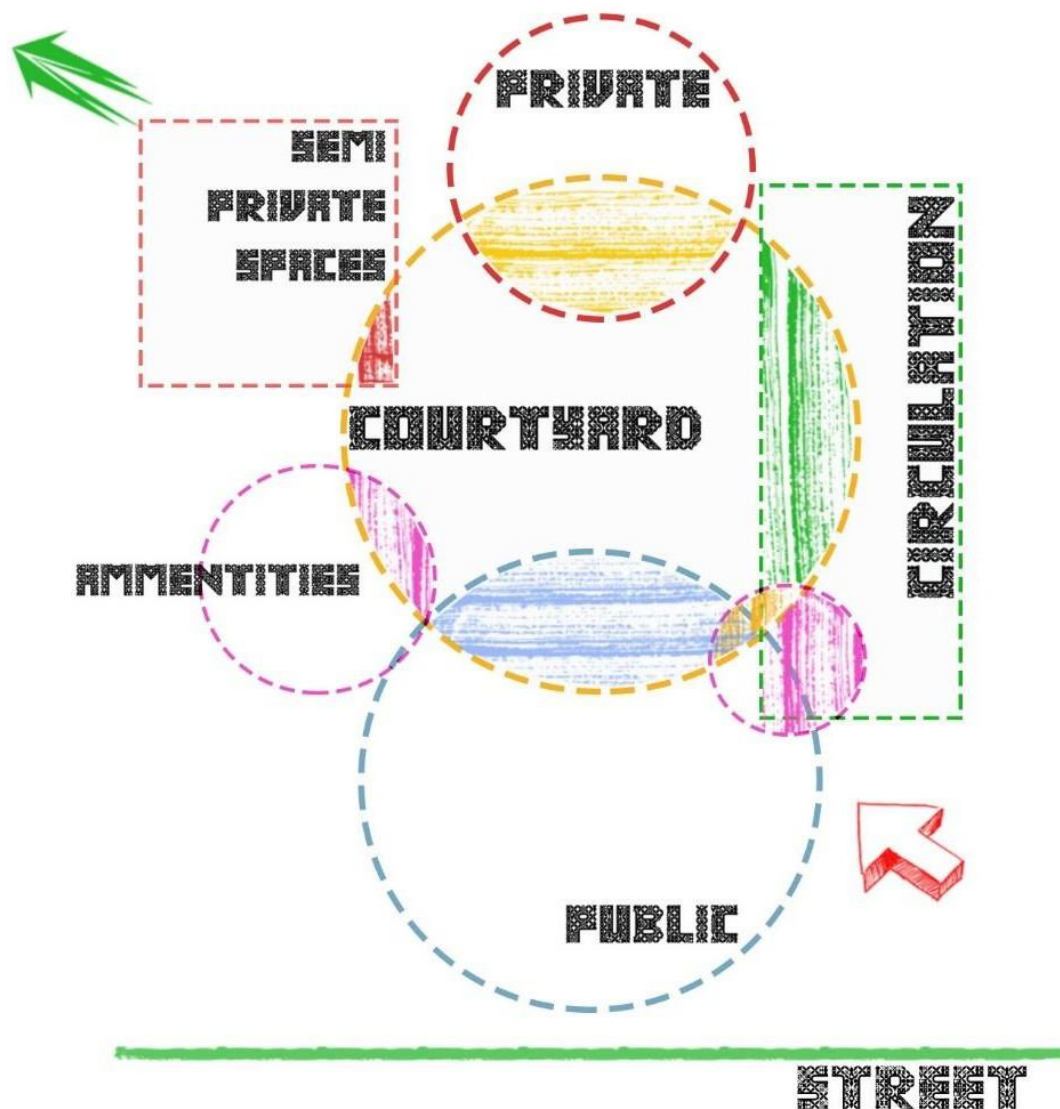
Figure 33: Space Relation Diagram (Author's Illustration)

If we are to evaluate the Haveli plan along with the concept of Vaastu Vidya from figure 25 and 26. The northern part is supposed to have some the treasury and valuable pieces along with other spaces that are not existing in Sujhan Singh's Haveli. What is present in The Northern wing is the chambers here that we can just assume as simply and highly private areas for women. What is likely is that the tiny room 8a could be a safe space for the treasury to be hidden well as it is quite immersed away from the main circulation of front and the back house.

To the northeast are the ragged room plans which we can assume to be the prayer places as they have an off direction which does not sit well with the symmetry or axis of the Haveli (Fig. 30 and 31). And the Vaastu concept also suggest that the entrance or the Temple meditation is likely to place itself in the northeast or the east (Fig. 29).

SECTION 22
SECTION 44
SECTION 11
SECTION 33
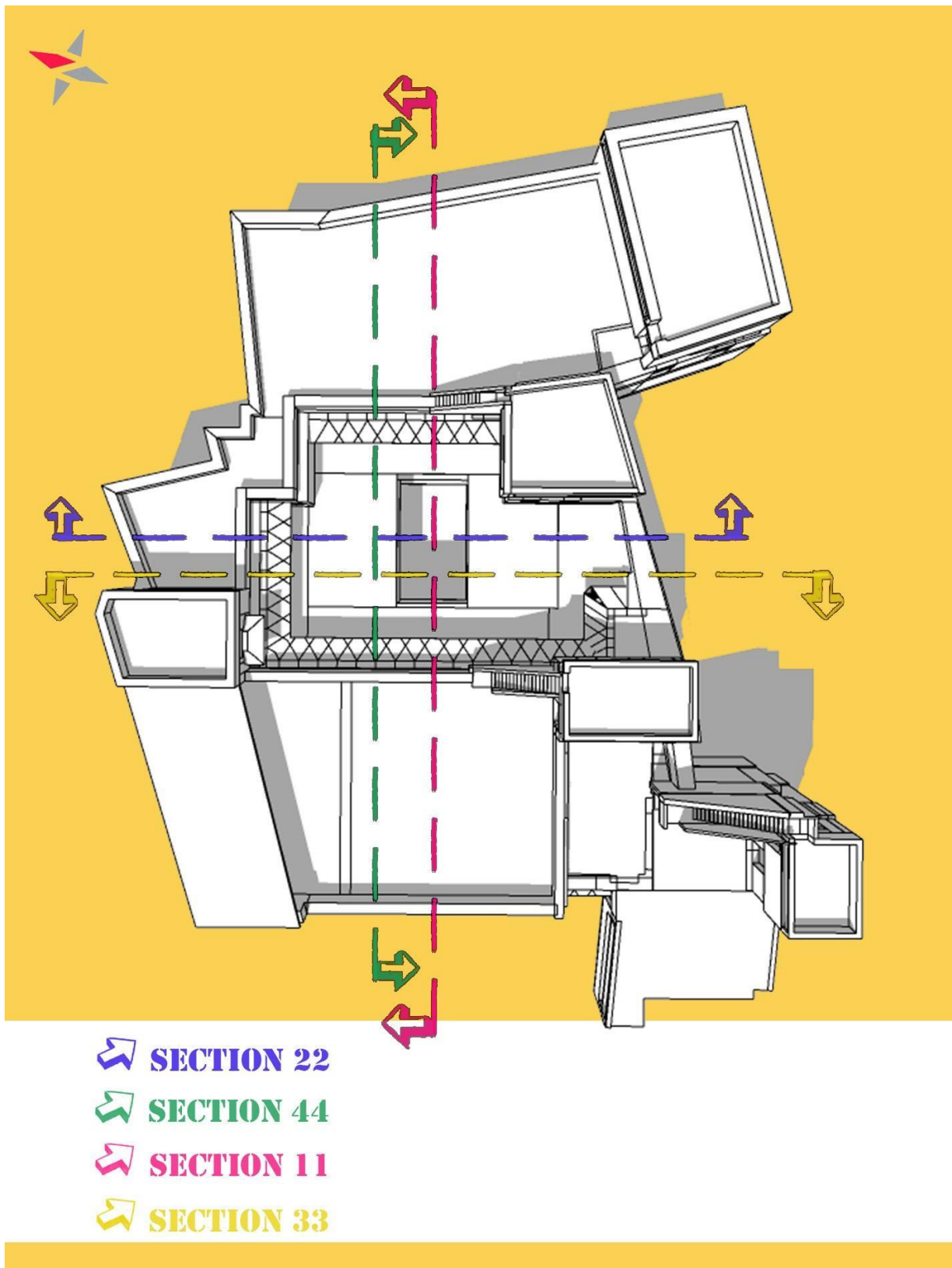
Figure 34: Section Line Plan

(Authors Illustration, Based on redrawn plan by Pamela Rogers)

Figure 35: Top View of Sujhan Singh Haveli (Courtesy: National College of Arts Archives)

Figure 36: SECTION 1-1 (Authors Illustration, Based on redrawn plan by Pamela Rogers)
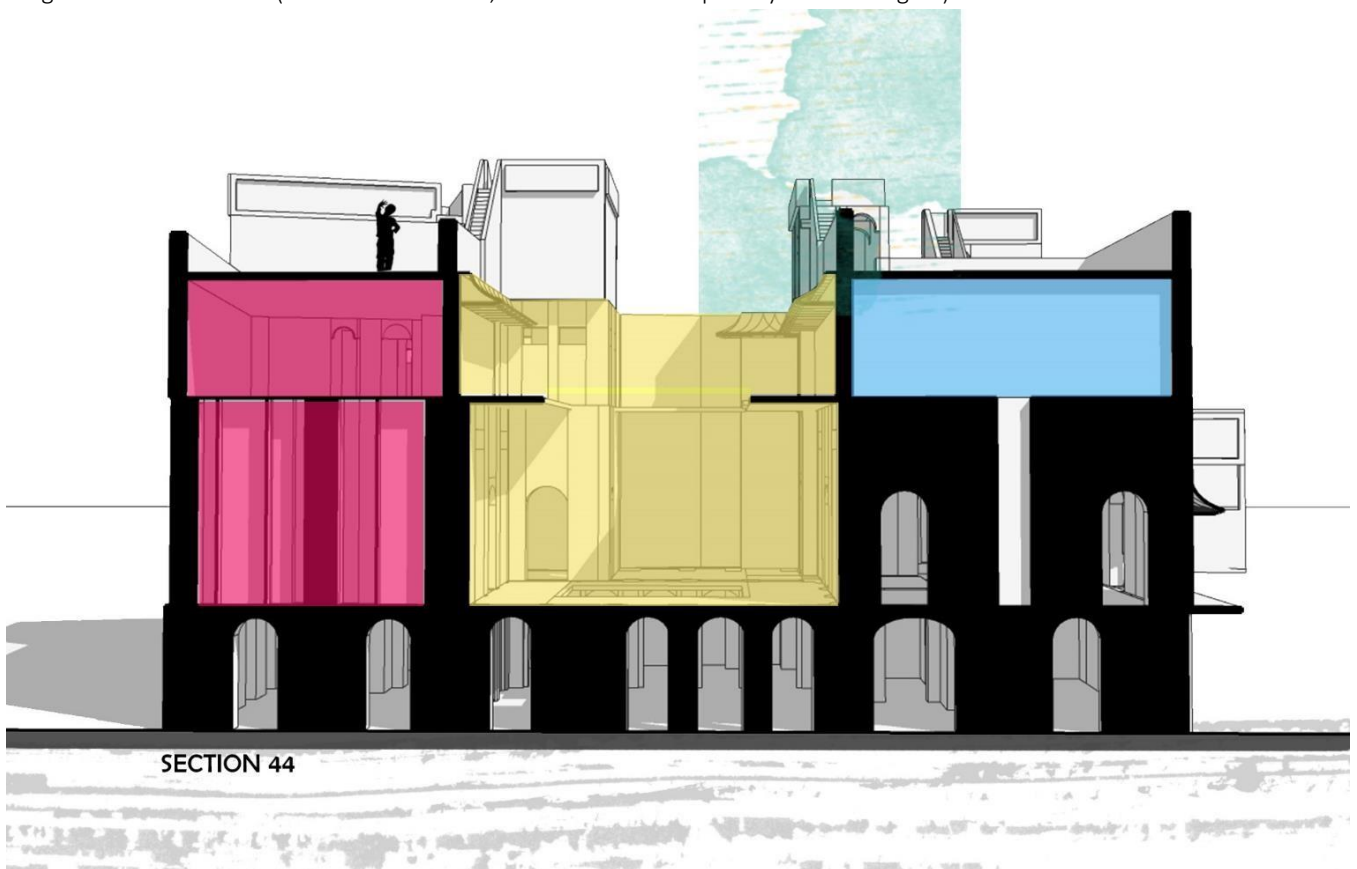
Figure 37: SECTION 4-4 (Authors Illustration, Based on redrawn plan by Pamela Rogers)
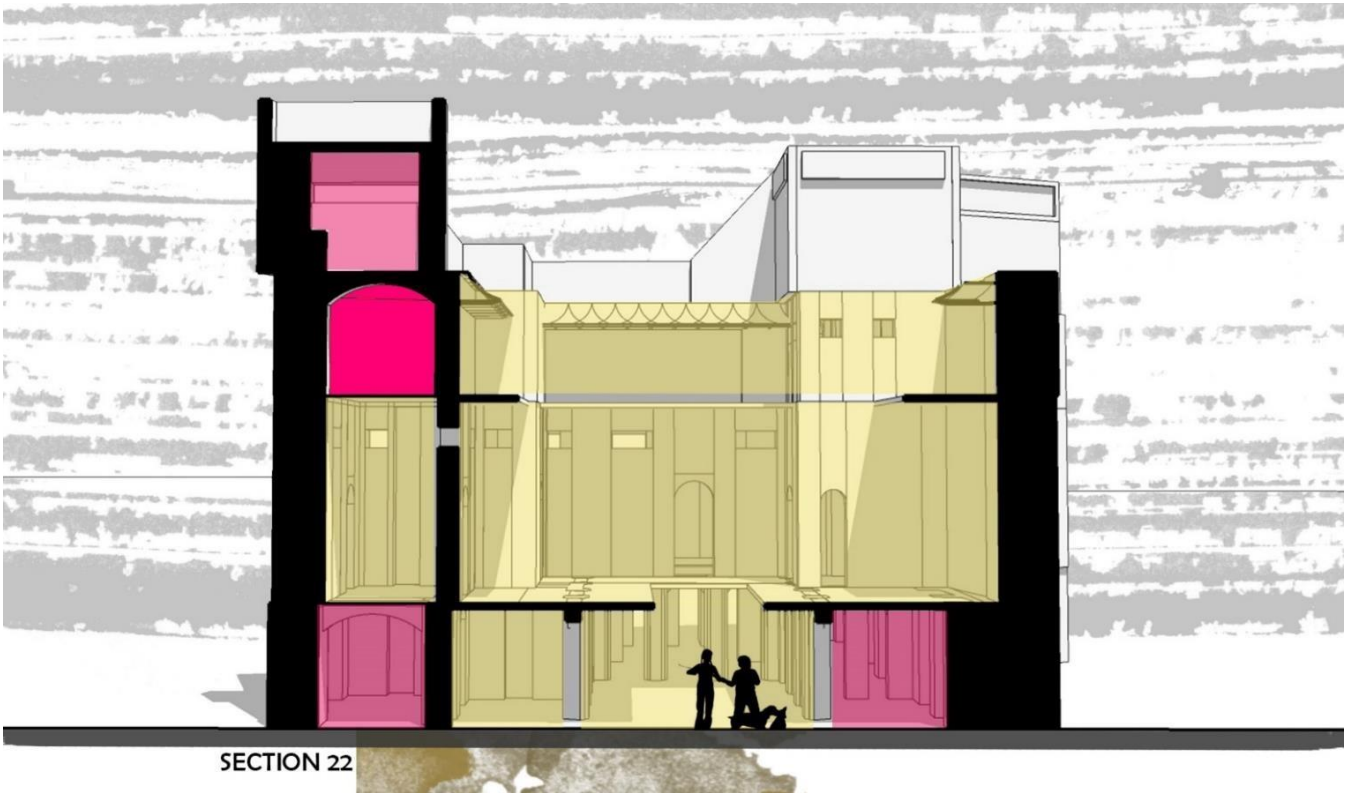
Figure 38: SECTION 1-1 (Authors Illustration, Based on redrawn plan by Pamela Rogers)

Figure 39: SECTION 3-3 (Authors Illustration, Based on redrawn plan by Pamela Rogers)

The meditation in this specific space is likely to be uninterrupted by the main hustle bustle of the courtyard. The rooms suggested here are 12 and 13.

At the north-western section we see a lot of space or chambers that give the impression of either transitional space or dining area for the guests. Since the toilets are nearby the tank is also likely to be underneath or around it. Rogers also tells us about the tilt in the Haveli floor is in this direction. It can be assumed that the drainage or flow of the water in the courtyard and the restrooms would be underneath these transitional spaces. The toilets according to Roger's survey seems to be 3a, 3b, or 4 likely.

The South in the Haveli is one of the most important space, as this is where the Haveli has its main entrance 0a, 14d. The staircase circulation is also situated here for the guests as well as the provision of Kitchen and further transitional rooms. Room 15 can either be considered as the guard room or a storage right at the front since these Indian mansions had a normal trend of storing items near the entrance, more like an amenity room etc.

Towards the Southeast there is a staircase more used for the guests or non-private members since its literally near the entrance. This is known to be the route for the imperial guests or any public member to go to the first floor which was of great adornments and double heighted. The guests would take a flight up from here and then return exactly from here. This staircase could also be used by the servants or the service area for providing any kind of assistances for the guest, upkeeping of the house, serving from the kitchen to the drawing chamber.

If we observe the rooms 14c and 14d, it's obvious that these rooms are the spaces which keep the main *Baithak* at a distance from the central courtyard. The question here arises that if these rooms were the *Baithaks* for women guests or was it just a transitional blockage to hide the courtyard away from the direct gaze from the *Baithak*. Also, since the size of these rooms is not larger than the *Baithak*, and in overall Haveli we notice that the women's *Zenana Khanas* were reduced in size to the men's spaces. What can we make of this fact? How do we evaluate this information for our later perceptions?

Lastly, we see that the kitchen 14b and the courtyard are the most central of all. Kitchens were considered as the second heart of the Haveli's since no matter the time of day it was, the kitchen was always in function. All events, day and night any occasion, the kitchen was the factory of the Haveli and so we see that it was just next to the courtyard as well as the entrance for trading and inventory of supplies (Fig. 34).

Going back to the comparing with the Vaastu Model, the concept is not that astray nor is the Vasta model a strict model, but we notice the essence of the planning and conceptualizing the idea here. Many similarities are observed, yet it still cannot be stamped as the mirror image of the cosmic planning. The Figure 33 bubble diagram explains us about the spatial relations in Sujhan Singh Haveli, how individuality of every space is kept intact yet the spaces are intertwined around the centre. Even amenity spaces are most likely the not so significant spaces in a normal modern house but here

they still get the space around the circumference of the courtyard just to serve its purpose most effectively by having and individual identity.

What is important here to understand is that the space planning did not just appear from out of nowhere, there were beliefs and rituals that the locals swore by that made their house into an actual working machine for all members. Be it the social dynamics, culture or the religion which brought about this initiative, the Haveli was a breathing existence of its own.

When we come to the First Floor, again the almost mirrored planning is not so hard to understand. What might catch a visitor's eyes is that the double height that has been allotted to the Men's Public *Baithak* area (Fig. 31). 101 and 102a are the large extremely decorated chambers at the front façade, they are divided into two parts and include fireplaces. The rooms have known to be of immense importance as Sujhan Singh was always hosting extravagant events in these very rooms with dancers and entertainers. The guests were always in an awe and loved visiting his grand abode for such occasions (Fig. 31).

Furthermore, having brothers Haveli adjacent to his own was always another factor that gathered people in this vicinity. The first floor further shows how the bridge helped in inviting people over from the other Haveli as well. Be it that or for the members of this Haveli to go to his. On the first floor we can also witness room 111 of large dimensions opposite to the *Baithak* 101. 111 was more rectangular but had height which was considerably lower than 101 and 102. The room is situated in the private zone of the Haveli. This room is also the *Zenana Khana*, or where the women would have space to themselves majority of the day. What can the difference of the height in these two rooms of similar nature tell us about the society in that realm. We are aware of the entertainment that the women were busy with, it was mostly related to domestic nature and less with the full out bashed merrymakings that men were used to. The women's hobbies were more related to dancing themselves; they would call the palmist or the magician that would indulge them in their future fates or tales. They would also keep themselves busy with the activities that were of home eco nature. What was it that these domestic women were not entitled to when it comes to space and ambiance during the easy hours of the day. There is no question as to if this Haveli was a busy household or not. It was one of the busiest households with having the space for all notables to gather in Rawalpindi at that time. Be it the government officials or to have trade meet ups since the Haveli is and was surrounded by tightly knit *Bazaars*.

Figure 36 shows us the continuation of the room 101 and 102, while on the opposite side the room 111 has no continuity. This floor has the largest terrace 211. With access to three rooms, 212, 213 and 207. The eastern staircase or the private staircase connects the floors beneath with this terrace. With the position of this huge terrace one can assume it as a second veranda or courtyard for the upper level since it clearly surpasses the area of the central courtyard (Fig. 48). Who could easily access this space is a question that can be easily answered. This specific terrace sits above all the private zones that sits beneath it (Fig. 42). The additional rooms could have been for extended family members, which could just be part of the household with the line of sight that

the terrace offered down towards the courtyard. They could also keep an eye on the incoming and outgoing of people. Why it is believed to be a room for family is because it consists of cupboards and cupboards mostly indicated that the rooms belonged to proper family members who were a part of the family household. The southwest of the front of the house consisted of towers that had staircases leading to the view of the city as well as the other Mohan Singh Haveli that had similar dimensions. Ther room 215 probably could have been either a storeroom, guard room or just a servant's room that was out of sight. It is hard to claim the function of the room since the room is connected with the western staircase which is also the stairway of public nature since its connected with the frontal part of the Haveli. What is known is that the terrace 315 was the highest point of the Haveli, from where the entire city was visible to the Singhs household.

The third floor once again be seen as an open to sky are with plenty of open space and slight semi covered as well. One thing which is quite obvious in this Haveli plans is that there are plenty of open terraces (Fig. 35). And third floor is no different to that. Either the open spaces were for people to enjoy summers at night-time, since this was their practice of sleeping at night in summers and for this they managed to leave much of the space uncovered and unhindered. The 301 terrace could be a semi-public space as it was attached to the *Baithak* western staircase. Another hypothesis for this layout could be that the Haveli having limited land for the building were using these terraces as additional courtyard spaces. It was very normal for the rich and the noble to have plenty of courtyards in their Haveli. And we notice Singh's Haveli to have a smaller one compared to the terrace space. The added terraces were of good dimensions, they could certainly be used for any norm or occasion. It also would be no surprise if the layout tells us that the main courtyard would be specified to women only, while the rest terrace such as 301 and the space that circumferences the courtyard on above levels was dedicated to men. We can already observe the height difference of the gendered chambers. This could be another way of claiming more space for one of them. There is no doubt that the highest point of the Haveli is at the Frontal section. Giving public or semi-public members more access to better view. While the back or the eastern section is of lower level, restricting the magnitude of views that are available to the southwestern section.

There can be no opposition to the fact that the Haveli's space's juxtaposition was varying. The height levels, the character and hierarchy it gives to the building is an additional aesthetical trait but we as architectural historians or scholars are looking for answers more pacifying than just aesthetical reasons. And truth be told is that there were always plausible reasons for every design decision. We have already tried to uncover the Vaastu concept and to much extent it has a fitting aura to the Haveli in question. What can be the other blind reasons that shaped it to how we see it today? Only social and gender dynamics can explain further on this.
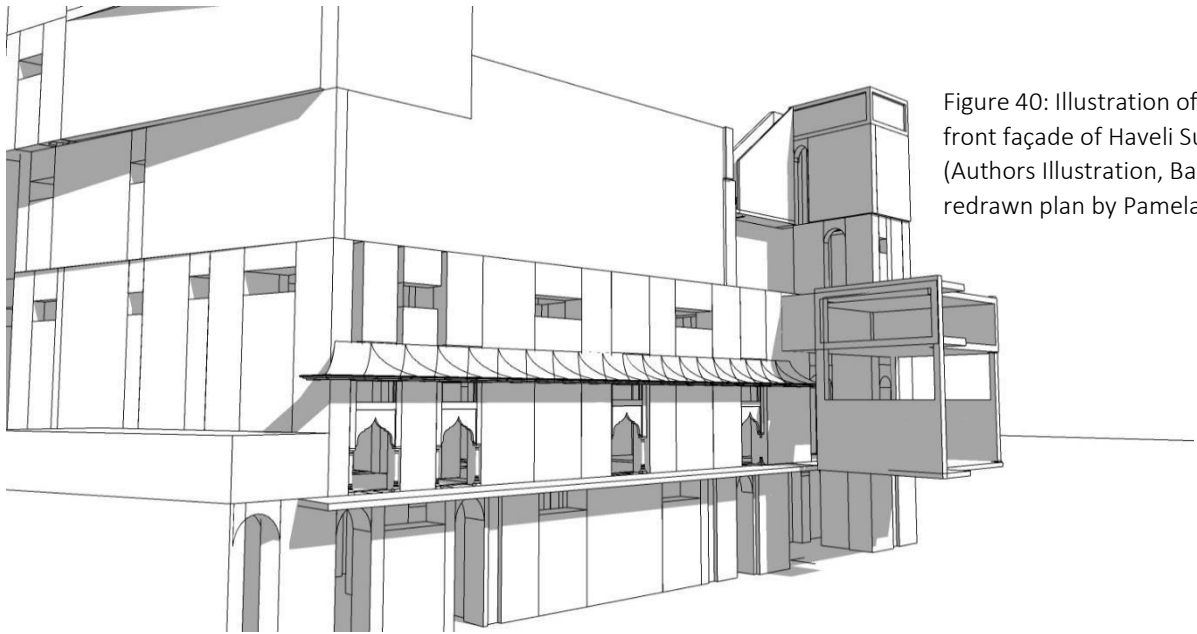
Figure 40: Illustration of conceptual front façade of Haveli Sujhan Singh (Authors Illustration, Based on redrawn plan by Pamela Rogers)

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HIGHEST TERRACE

BRIDGE

ENTRANCE BELOW THE BRIDGE
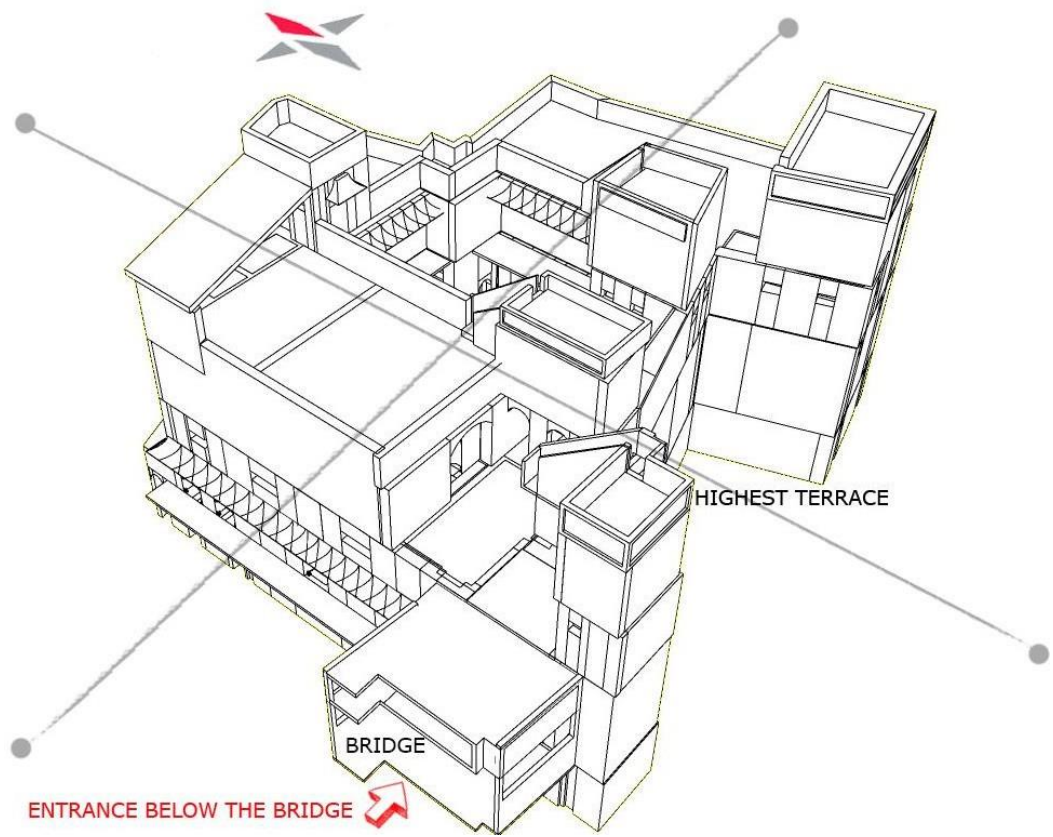
Figure 41: Axonometric conceptual illustration of Sujhan Singh Haveli SOUTH (Authors Illustration, Based on redrawn plan by Pamela Rogers)

ENTRANCE BELOW THE BRIDGE
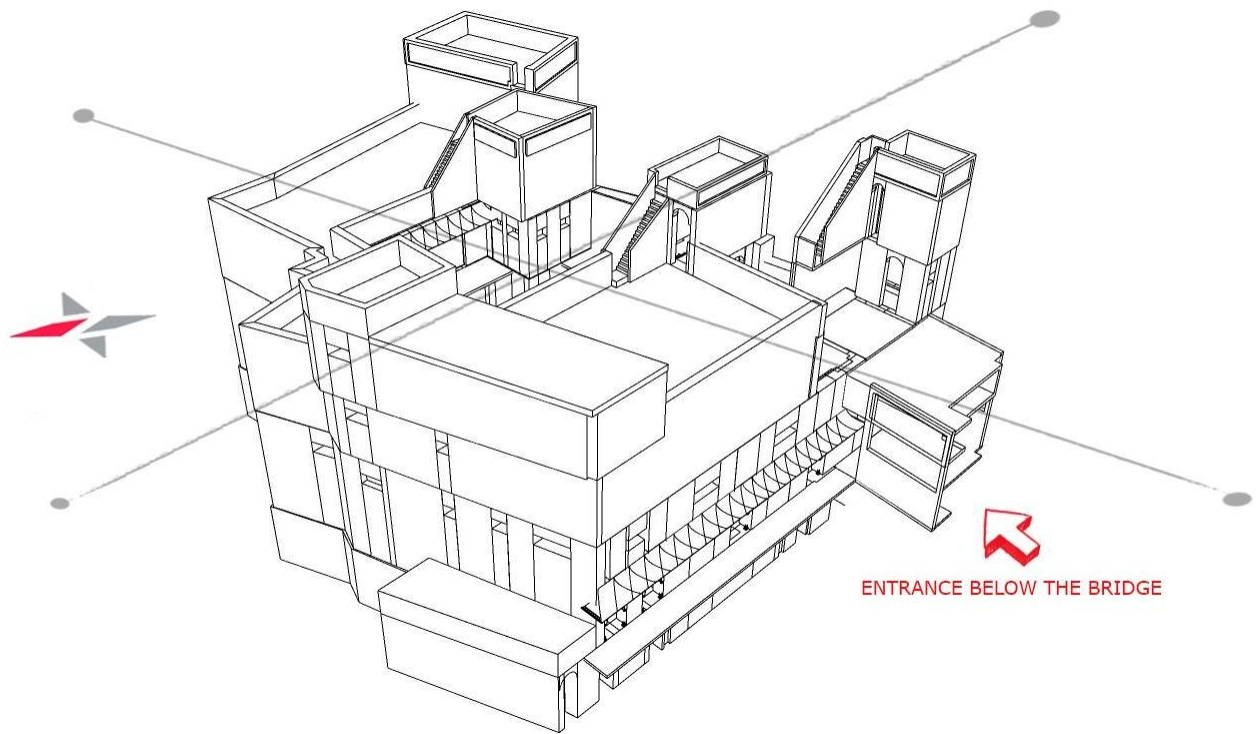
Figure 42: Axonometric conceptual illustration of Sujhan Singh Haveli NORTHWEST (Authors Illustration, Based on redrawn plan by Pamela Rogers)

Figure 43: Haveli's main entrance door from the street. (Courtesy: *The Main Door* (By S. Hassan). (2012). Shiraz Hassan Blogspot. http://shirazhassan.blogspot.com/2012/07/haveli-soojan-singh-crumbling-heritage.html)

Figure 44: Haveli's Sahn / Veranda in front of the entrance (shared by both Havelis) (Courtesy: *The Haveli Veranda*. (n.d.). Youlin Magazine. https://www.youlinmagazine.com/article/sujan-singh-haveli-a-specter-of-rawalpindi%E2%80%99s-multicultural-past/MTcyNg==)

Figure 45: The Bridge view from the front Balcony (Courtesy: *Bridge connecting Sujan Singh Haveli with Mohan Singh Haveli* (By F. Khan). (2018). Feroza Khan 23 Blogspot. http://ferozakhan23.blogspot.com/2018/05/)
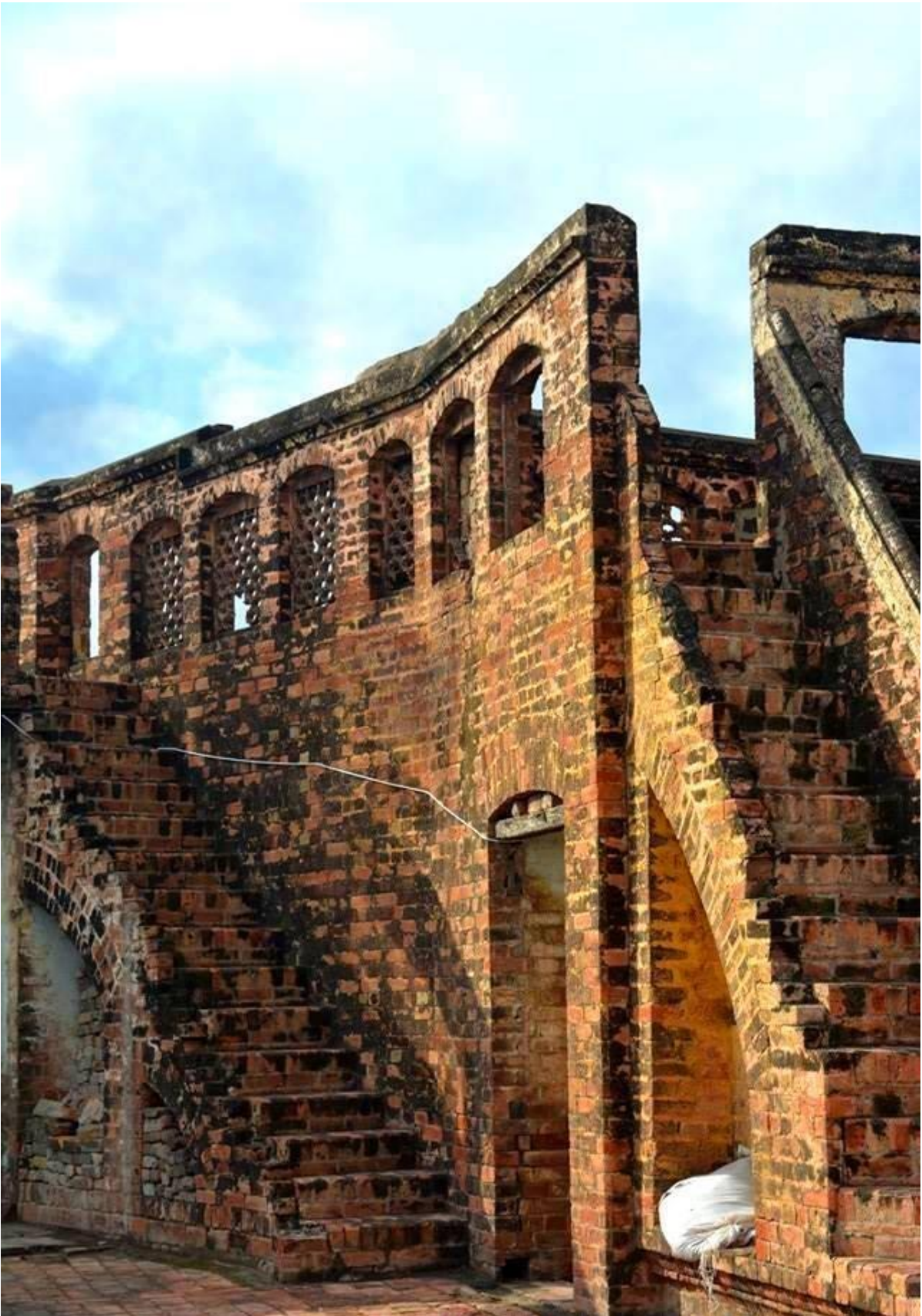
Figure 46: Staircase to terrace 314a (right), Stairs to terrace 312
(Courtesy: (By F. Khan). (2018). Feroza Khan 23 Blogspot. http://ferozakhan23.blogspot.com/2018/05/)

Figure 47: Western terrace view from eastern terrace, room 307 (right) (Courtesy: (By F. Khan), (2018). Feroza Khan 23 Blogspot. http://ferozakhan23.blogspot.com/2018/05/)

Figure 48: Central Courtyard with arches. (Courtesy: National College of Arts Archives)

Figure 49: Staircase to terrace from room 314c. (Courtesy: (By F. Khan), (2018). Feroza Khan 23 Blogspot. http://ferozakhan23.blogspot.com/2018/05/)

Figure 50: Worm's eye view from the Courtyard, top room 307. (Courtesy: (By F. Khan), (2018). Feroza Khan 23 Blogspot. http://ferozakhan23.blogspot.com/2018/05/)

Figure 51: Double height Baithak Chamber first floor with fireplace room 101 (Courtesy: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)*

Figure 52: Back streets along the Haveli wall in the front. (Courtesy: (By F. Khan). (2018). Feroza Khan 23 Blogspot. http://ferozakhan23.blogspot.com/2018/05/)

Figure 53: Bridge deck showing pitched roof. (Courtesy: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan)*

Figure 54: The ornamented ceiling of the Bridge. (Courtesy: National College of Arts Archives.)

Figure 55: Wooden ceiling girders. (Courtesy: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan).*

Figure 56: Courtyard with ornamented arched and a central plant. (Courtesy: National College of Arts Archives.)

Figure 57: View of the arched door from the Balcony. (Courtesy: *Sujan Singh Haveli An Example of grandeur Pic by Lubna Javed* (By TDCP). (n.d.). Tourism Development Corporation of Punjab. https://tdcp.gop.pk/rawalpindi/)

Figure 58: Kitchen View of Haveli. (Courtesy: *Sujan Singh Haveli An Example of grandeur Pic by Lubna Javed* (By TDCP). (n.d.). Tourism Development Corporation of Punjab. https://tdcp.gop.pk/rawalpindi/)

Figure 59: A sunset view of the balcony and the bridge to Mohan Singh Haveli. (Courtesy:
https://video.dunyanews.tv/index.php/en/mustwatch/33343/Haveli-Sujan-Singh-distinguished-monument-of-Pakistan&)
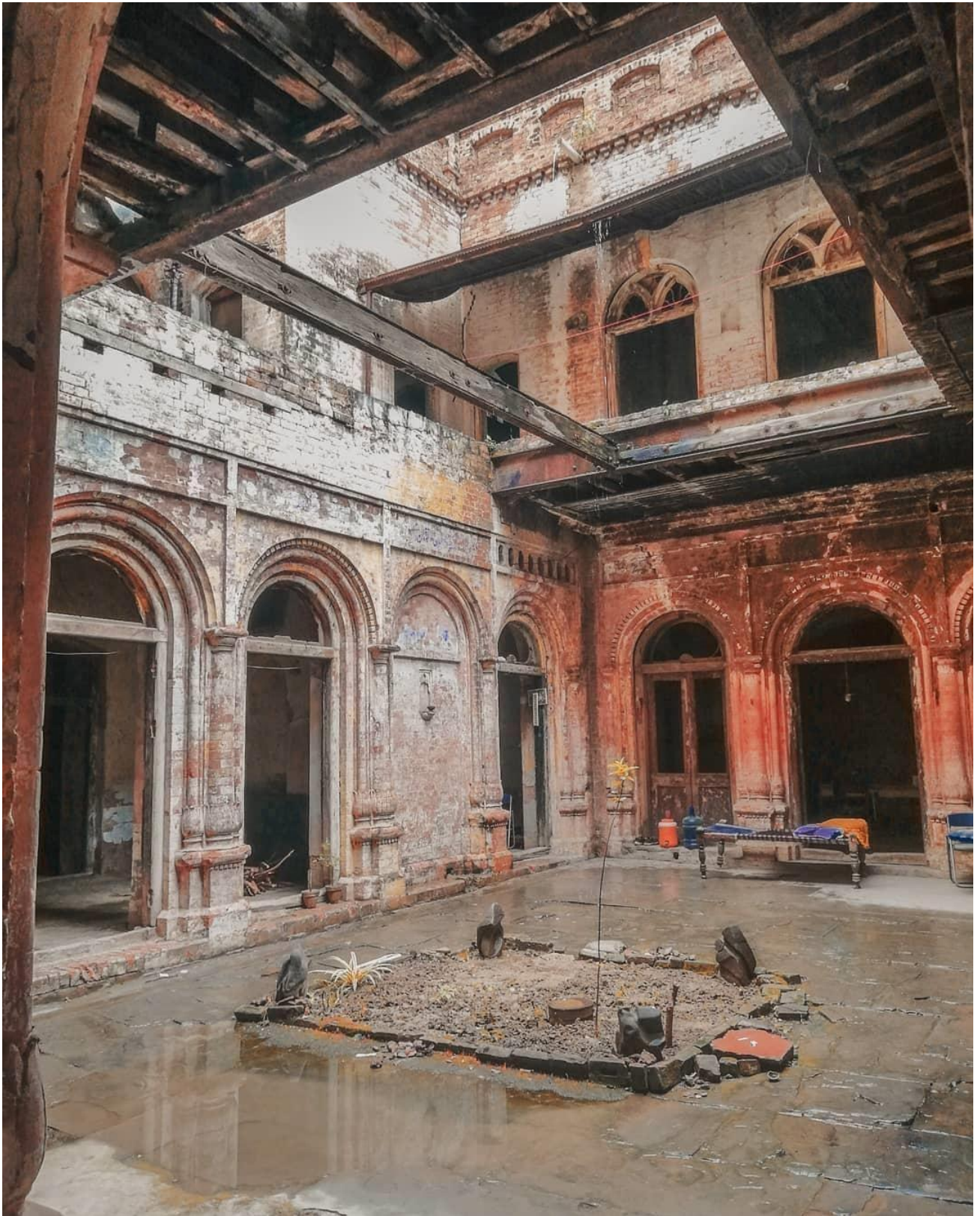
Figure 61: A view of the steel girder in the central courtyard on a rainy day. (Courtesy: National College of Arts Archives.)
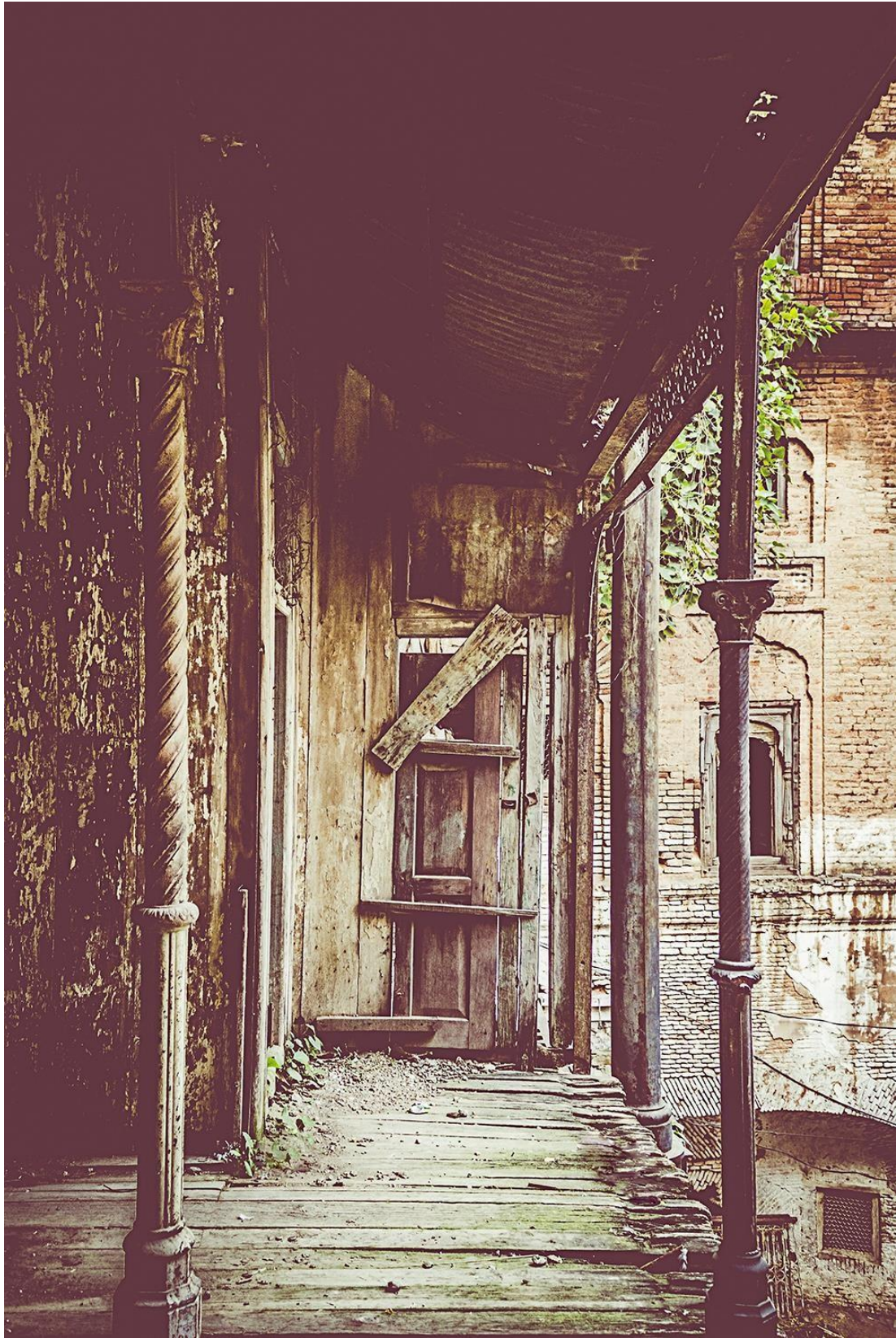
Figure 62: View of the entrance to Mohan Singh Haveli from the Bridge.
(Courtesy: Zeb, W. (2015). *Door opening*. Hafsa 861. https://hafsa861.wordpress.com/2015/05/31/haveli-sujan-singh/)

Figure 63: A view of the front façade of the Haveli from the Sahn.(Courtesy: *A Picture of Sujan Singh Haveli from 1920*. (n.d.). Youlin Magazine. https://www.youlinmagazine.com/article/sujan-singh-haveli-a-specter-of-rawalpindi%E2%80%99s-multicultural-past/MTcyNg==)
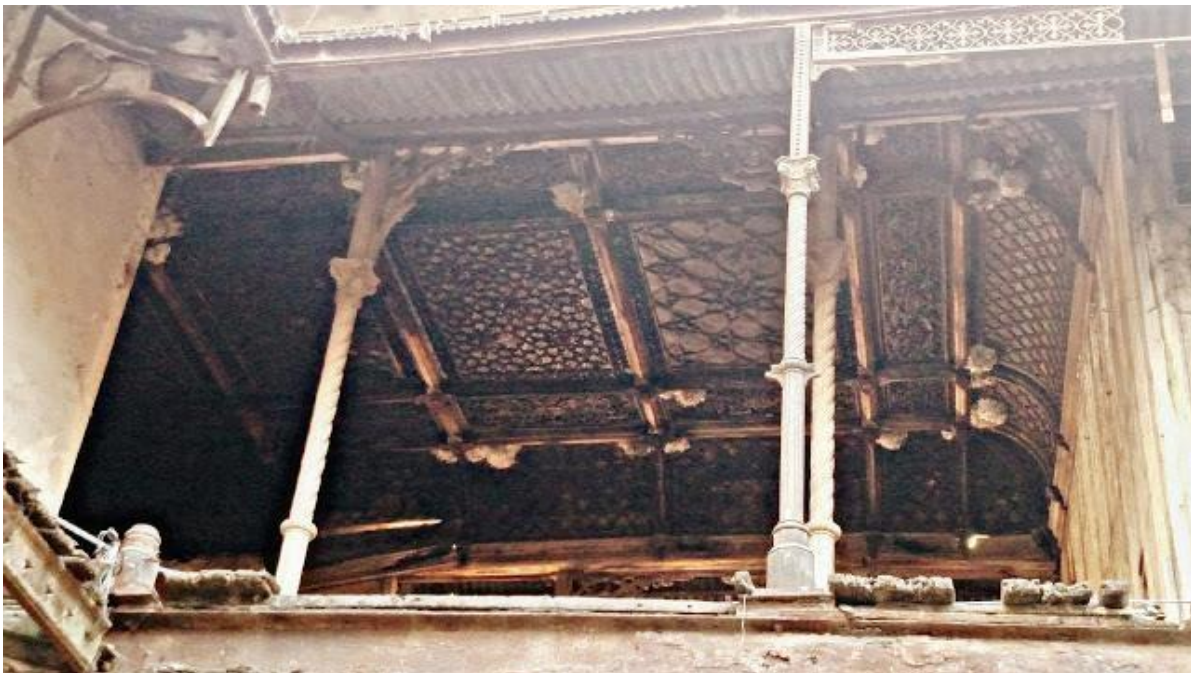
Figure 64: Details of the ornate Islamic patterned work on the ceilings. (Courtesy: *A Picture of Sujan Singh Haveli from 1920*. (n.d.). Youlin Magazine. https://www.youlinmagazine.com/article/sujan-singh-haveli-a-specter-of-rawalpindi%E2%80%99s-multicultural-past/MTcyNg==)

3.4 Haveli Khem Singh

There are numerous Hindu Sikh buildings and Haveli in the city and district of Rawalpindi. One of these is the Khem Singh Haveli or Bedi Mahal, which is located in Kallar Sayedan (Fig. 65). This palace type Haveli has always been regarded as a significant place due to its religious and social significance. The Bedi family was a prominent Sikh family just like Sujhan Singh family. Bedi also had a direct ancestry from Guru Nanak and that was the major reason both these families had great following and a repute because of their business and good ties with the British. The Bedi Singh Haveli was later established as a safe haven for the Sikh community of Kaller Sayedan. After Pakistan's independence in 1947, this facility was handed over to the local government school. This Haveli stood not just as an abode to the Bedi family, but the syncretism that it represented for all religions. The main reason for this was the cultural amalgamation (Saleem, 2016).

Figure 65: Top view of the Haveli and the encompassing area around. (Google Earth image)

Layout and Décor

During the construction phase, the labour force was high in number. So much so that one person had the opportunity to lift just a single stone or brick in one day. This notion speaks greatly about the well-financed project as well as how much care was dedicated to the construction of this Haveli. Stone is the main material here and it was quarried from local areas. The structure is constructed in Ashlar masonry in which the stones were shaped into brick sizes and shapes. The plaster is known to be more than two hundred years old on the wall. The plaster was comprised of lime and Jute fibre, which proved the strongest binding material for the stone masonry. It amounts to the years this building has survived. Unlike Sujhan singh which is mostly brick work this we can see that the condition of the Haveli is slightly better than Sujhan Singh's. The plaster might be the best material, but it surely took a lot of time to prepare it. The size of the stone brick is nearly 4x12x3, but the structure at different spaces has difference shapes of this brick. The entire construction was carried out by Bedi himself and took as long as sixty years with few additions at later stage (Fig. 71). The usage of wood is quite evident in this building because of the contrast between the plastered walls and the wood texture. Besides using wood for the windows and balconies, they also painted pictures on the walls of the rooms. These types of paintings were commonly used in the religious and secular sections of the buildings of the 18th and 19th centuries. The pictures that are commonly seen in these types of paintings are usually mixed with other subjects. This is the reason why the same type of decoration can be seen in other important Haveli structures in Punjab (Saleem, 2016).

Like most Havelis, the Villa has a grand scale and is built with a rectangular floorplan that divides its five floors into a basement, ground-level, upper-level, and three upper-level stories. There are conflicting reports about the number of rooms that are currently in the building. According to Bobby Singh, there are 22 rooms in the house, while Samina Saleem claims that there could be up to 25 rooms on the bottom two floors, which suggests the total for the building (without the basement) may be well above 40 or more. Samina's figure is more accurate as she included floor plans that show the various levels of the building. For hundreds of years, the members of the Sikh community lived in this area with their adaptable nature. They adopted various ideas from Muslims and Hindus (Saleem, 2016).

Ground Floor

The ground floor plan below shows that the house may be divided into two different operations. The main body of the structure is composed of domestic and inward-looking elements with emphasis on the central courtyard or the light well observed in A below (Fig. 67). To the right is a more irregular area that's likely to have been used for religious or social functions since it has a very large hall E. This area features a delicate Jharokha window and high ceilings. The proposed use of the building is

consistent with its location, as both the east and west entrances are located on the east side of the building. According to Saleem, the small cells opposite the great hall could have been used as guest quarters for people who were attending events. However, their comparative meanness could also suggest that these rooms were used for other activities, such as preparing food. According to Saleem, the courtyard D's various social or religious events were observed from the windows of the east wall of the building (Fig 78.). This provided women with an opportunity to observe these activities, though they usually did not actively participate (Saleem, 2016).

The main body of the house is characterized by its extensive use of murals and frescoes. Unfortunately, many of these are in poor condition due to the various rooms' damp, dark, and decaying conditions. For instance, according to historian Bobby Singh, some of the paintings on the walls of the Golden Temple of Amritsar were disfigured due to graffiti. The central courtyard of the house was generally in better condition. It featured various types of religious artifacts, such as Hindu deities and Sikh personages. The inclusion of Hindu deities in the home was a tolerant gesture by Khem Bedi Singh (Fig. 95). The names of these religious icons and deities are written in the traditional Punjabi script. Also included are the Mughal-inspired frescos of flowering plants that are used as decorative spacer and infill within the designs. The building is structurally sound. Its outer walls are made of ashlar masonry. This makes it an ideal candidate for future restoration. The structural elements of the building, such as the wood floors, are intact. However, the other components of the structure, such as the woodwork, are slowly decaying.

A) Inner Courtyard
B) Collonade
C) Servants' Quarters
D) Outer Courtyard
E) Great Hall
F) Entrances
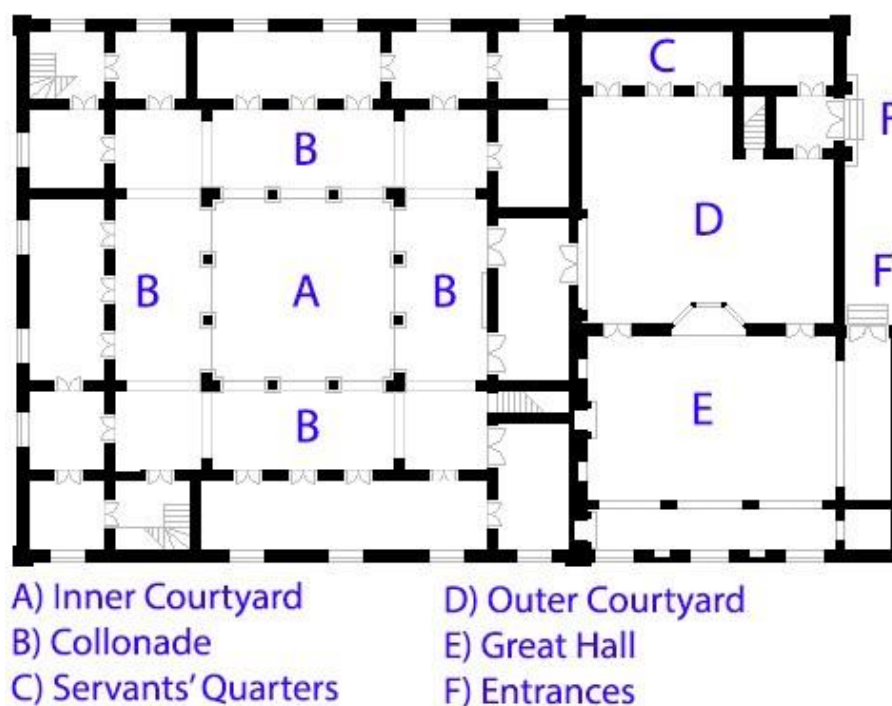
Figure 66: Ground Floor Plan of Khem Singh Haveli.(Courtesy: (2020). *Redrawn and edited by Timothy M Ciccone following Samina Saleem and detail from Aown Ali's site photographs.* Oriental Architecture. https://www.orientalarchitecture.com/sid/1494/pakistan/rawalpindi/khem-singh-bedi%E2%80%99s-haveli)

The inner walls of Haveli are 18 inches wide, while the outer ones are 3 feet wide. The citadel is located on the ground floor, and the second entry to the inner square in the plan building is vast. This is because the building's inner construction separates it from the outer structure. The Gate is made of wood and measures 7 feet tall. It is made from solid wood known Shisham. The carved and inlaid parts of the door are made of star-shaped nails and metal knobs.

One enters a guard room after entering the gate. This small room is about 12 feet long and 8 feet wide (Fig. 73). It has a rectangular door and an arched window on the left, which leads to the courtyard. To the right is a simple door that leads to another guard room. An arched staircase leads to the upper guard room (Fig. 72).

At the other end of the first courtyard is a big rectangular hall (Fig. 66) that was used as a meeting chamber during the time of the late Baba Khem Bedi Singh, who was known as a prominent Sikh leader (Fig. 74). According to the locals, this hall was a creative decoration. However, after 1947, when the family that owned this building left it, it was sold. From the courtyard, we can see that there is a big wooden *Jharoka* (Fig. 77) with a half dome that is ornamented with lotus petals. The *Jharoka* is a massive carved wood object that measures 25 feet tall and is almost 6 to 7 feet wide. It is in poor condition due to the time it has passed. Its half dome has five Petalled lotus motifs around it. The *Jaali* in the arches is also filled with geometric patterns. It has two arched doors that are covered with metallic arched covering to keep it from getting damaged by rainwater. The Islamic patterns found on the top of the *Jharoka* arches show that the Sikhs were aware of the potential of their buildings to adapt to various elements. One of the most prominent features of this structure is the entrance door, which leads to the second courtyard. It is a remarkable carving work (Saleem, 2016).

In the past, this large hall was well-furnished with a chandelier in the centre (Fig. 75). In 1948, this item was sold in an auction for five hundred rupees. The rectangular hall is divided into two rooms by a semi- circular arch. The hall's rectangular portion is 36 feet wide, while its partition is 7 feet wide. The basement has collapsed, and the three arches divided the hall's width. In the first courtyard, after the guard room, there are five multi-layered Niches. Also, opposite the 2nd entrance gate, there are four more Niches (Fig. 83). It is believed that these niches were originally used for oil lamps. In religious buildings, these have been a tradition but in structures like a Havelis, these have also been used (ibid).

One of the first court yard's carved doors (Fig. 78) leads to the gallery. Another multi foiled and carved door has a multi-layered arched entrance gate that leads to the building's next section (Fig. 79). The windows are also carved woodwork and feature small arched windows with attached columns. In the middle of the entryway is a painted portrait of Khem Sing Bedi as son god (Fig. 76).

As we enter the inner portion of the building. There are various rooms around the area, and these rooms are covered with a portico before them, (Fig. 80) and the portico surrounds the second courtyard (Fig 62, 64). The outer wall of this portico is covered with murals (Fig. 81 and 82). The second courtyard (Fig. 79) has 20 rooms, the basement is completely destroyed as it has an access from the staircase inside the portico. (ibid)

First Floor

The first floor of this building is mainly of a square shape (Fig. 68). There are only a few rooms above the ground floor, that are in rectangular shape. On the first floor, there are 20 rooms connected by doors and on three sides. The western side has two small rooms because of the ground floor hall's double height (Fig. 68). These two rooms have windows that open into the ground floor hall. On the first floor only two guard rooms can be found on this portion. The guard room on the left of the main entrance is about 7.6 feet wide and 13.5 feet long, while the other one can be found above the main entrance at a height of 10 feet. The plan of the first floor is based upon the second private section of the Haveli (ibid).

Starting from the room on the right side of the staircase on the first floor. There are wooden arched partitions that have intricate carvings of geometric and floral motifs. This room is the last one on the eastern wall. To go to the other rooms on the Northern side, one must go down the stairs and then up another staircase. This is one of the older ways to differentiate or create privacy between sections as well. The rooms on the Northern side are usually reserved for females only. And this proves that the staircase promenade strategy was used in Khem Singh. Which is somewhat seen in Sujhan Singh Haveli as well. There are many paintings of women that were made by the Bedi family or religious people. The first room is a small one that measures 11 x 11 and has a height of 10 feet. It is filled with frescos. Small, connected rooms in the Haveli have also been adorned with floral and geometric designs. This type of wall painting can be seen in the courtyard murals and in other Sikh buildings as well. It can be believed that the owners of the Haveli had a passion for this type of pattern as it has been used in the Haveli's frescos as a background effect (Saleem, 2016).

The first and second floors of these buildings are very rich with mural paintings, but the 2nd and 3rd floors are simpler. It's believed that the second floor was used for domestic purposes. Four staircases lead to the second floor from the southern side. There are five rooms on the western side and two smaller rooms on the other side. And the smaller rooms sandwich the bigger room in the middle (ibid).

Second and Third Floor

The second and third floors have various rooms that can be used for different purposes, such as a small bathroom and a stair room. One of these is located over the main event hall of the first floor, and it is a guard room. These open sky spaces were often used by the residents to sleep in the summer. The main room on the second

floor is located on the eastern part of the building. It has a beautiful balcony with a view of the gardens and the view of Kaller Sayeda. Unfortunately, the *Jaalis* that were placed on this balcony have been destroyed. This room's owner could have enjoyed the view from this balcony. The door leading to this room is very delicate and has attached columns. Four watch towers or guard rooms can be found on the third floor. The building's boundary wall also has small turrets at various intervals. There is a staircase going up from the eastern side of the building, which is about 2.5 feet wide. As well as stairs going up and down on the northern side. This room is 12 x 8.4 feet and has a watch tower or guard room on the western side. There are also stairs and a toilet on this floor. The guard rooms have six windows and two doors. The entire floor is divided into four sections. Each section having one guard room and the walls of the top floor having turrets (ibid), (Fig. 69 and 70).

Basement

Eight rooms are located in the basement of the Haveli. The purpose of these rooms is not obvious. They are small and have limited windows and doors. No effort has been made to make these rooms more attractive. Only one basement of the eight has survived. The fallen roof and stairs indicate that the building's design and style were similar. The basement on the eastern side has murals painted on it, and it's in good condition. The size of this and all the other basement spaces is 12 x 11 feet (ibid).
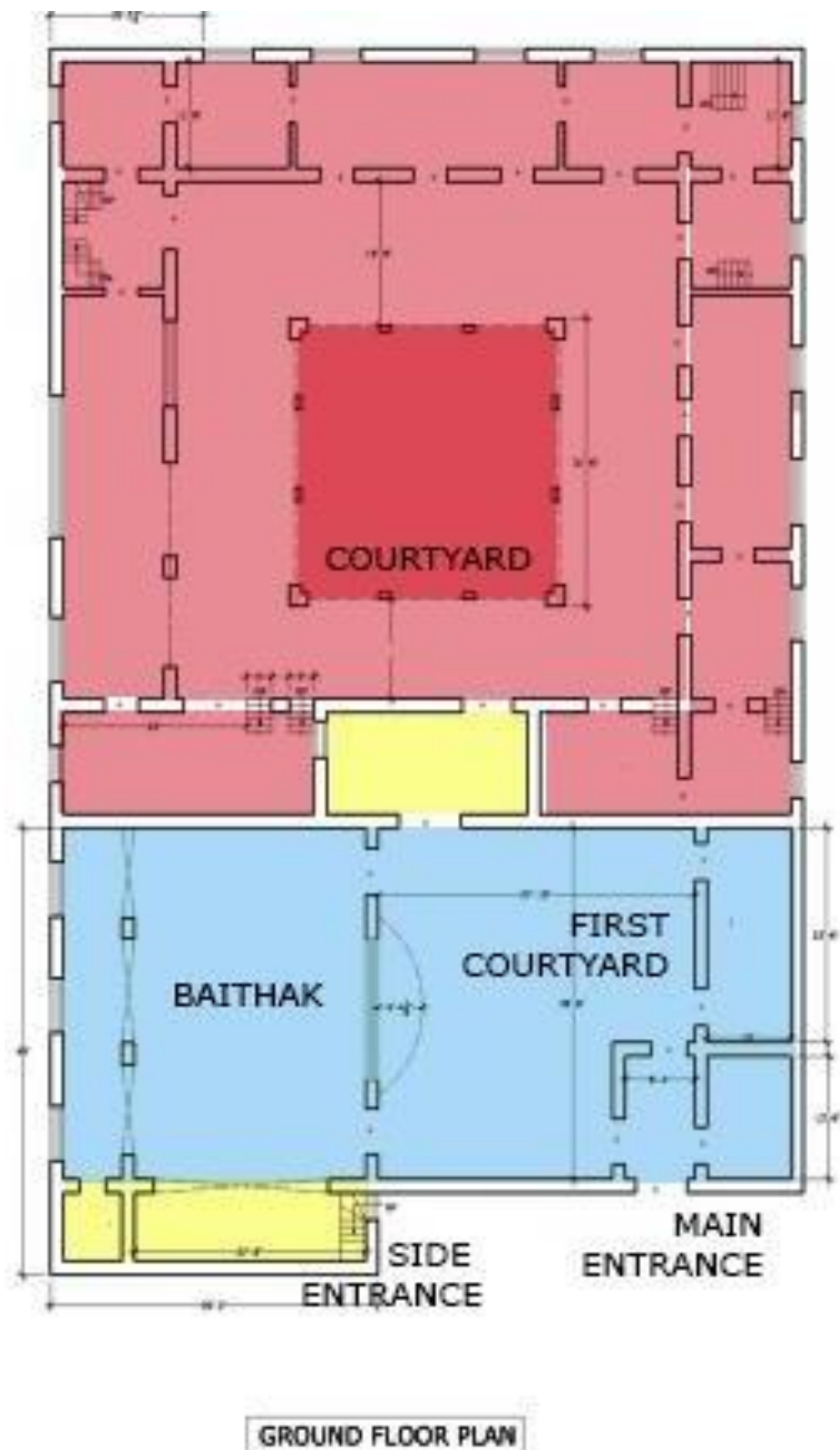
Figure 67: Ground Floor Public Private Spaces, Khem Singh Haveli. (Adopted: Ali, A. (2020). *Redrawn and edited by Timothy M Ciccone following Samina Saleem and detail from Aown Ali's site photographs.* Oriental Architecture.https://www.orientalarchitecture.com/sid/1494/pakistan/rawalpindi/khem-singh-bedi%E2%80%99s-haveli)
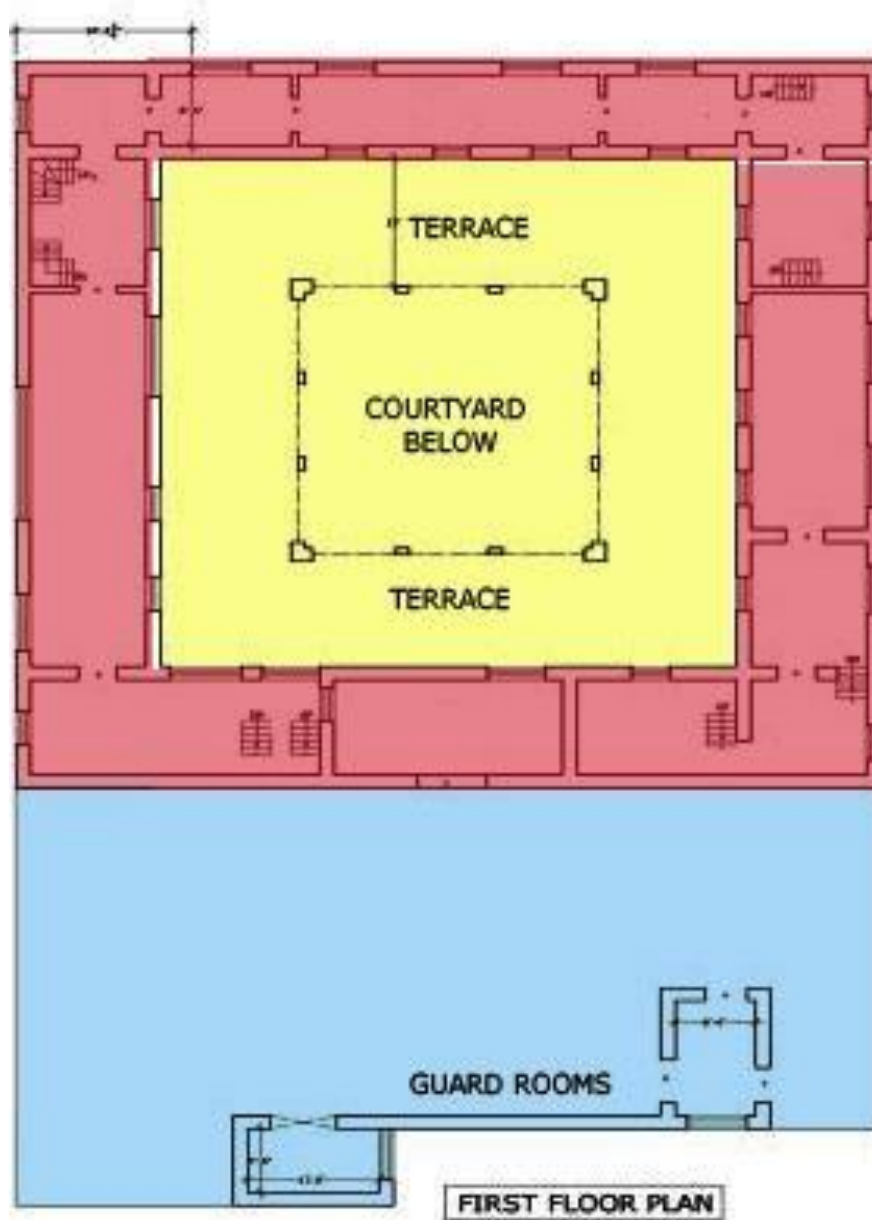
Figure 68: First Floor Public Private Spaces, Khem Singh Haveli. (Adopted: Ali, A. (2020). *Redrawn and edited by Timothy M Ciccone following Samina Saleem and detail from Aown Ali's site photographs.* Oriental Architecture. https://www.orientalarchitecture.com/sid/1494/pakistan/rawalpindi/khem-singh-bedi%E2%80%99s-haveli)
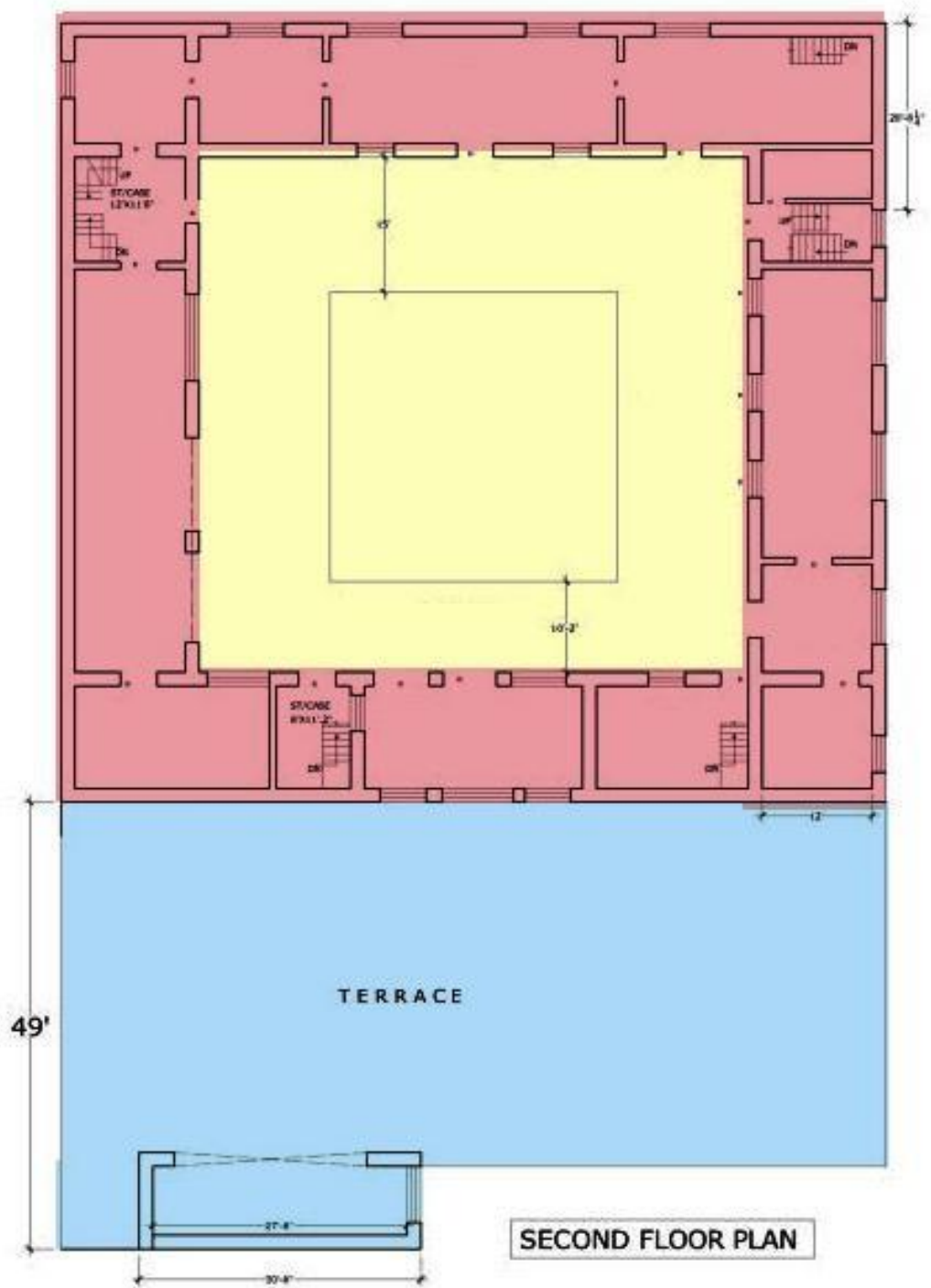
SECOND FLOOR PLAN

Figure 69: Second Floor Public Private Spaces, Khem Singh Haveli. (Adopted: Ali, A. (2020). *Redrawn and edited by Timothy M Ciccone following Samina Saleem and detail from Aown Ali's site photographs.* Oriental Architecture.
https://www.orientalarchitecture.com/sid/1494/pakistan/rawalpindi/khem-singh-bedi%E2%80%99s-haveli)
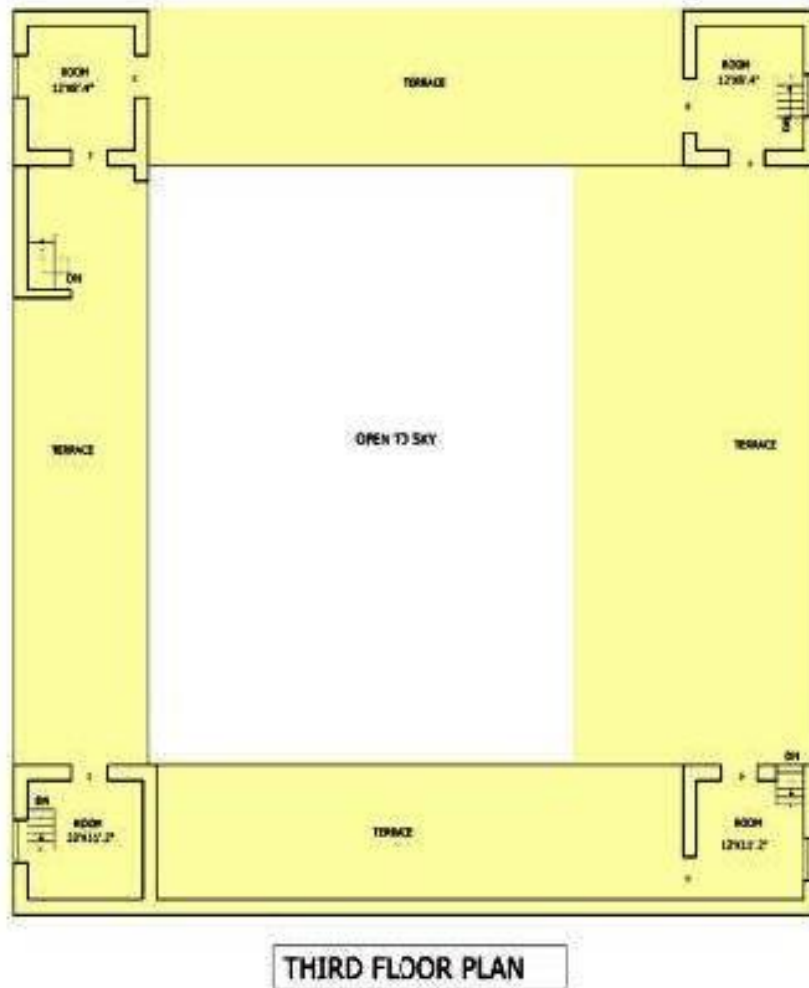
THIRD FLOOR PLAN

Figure 70: Third Floor Public Private Spaces, Khem Singh Haveli. (Adopted: Ali, A. (2020). *Redrawn and edited by Timothy M Ciccone following Samina Saleem and detail from Aown Ali's site photographs.* Oriental Architecture. https://www.orientalarchitecture.com/sid/1494/pakistan/rawalpindi/khem-singh-bedi%E2%80%99s-haveli)
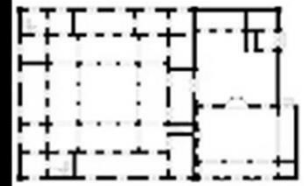
Figure 71: Northern Wall of Haveli Khem Singh (Courtesy: *Side View of Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
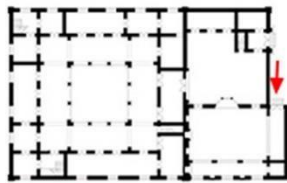
Figure 72: Side Entrance of the Haveli Khem Singh. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
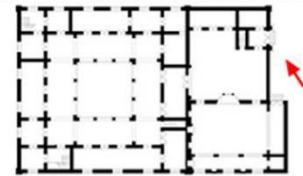
Figure 73: Main Entrance door of the Haveli. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
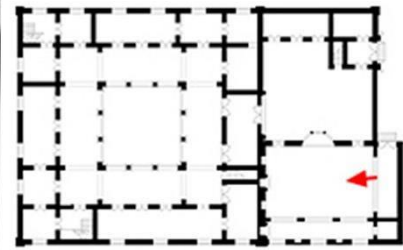
Figure 74: Baithak Khana of the Haveli near the entrance. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
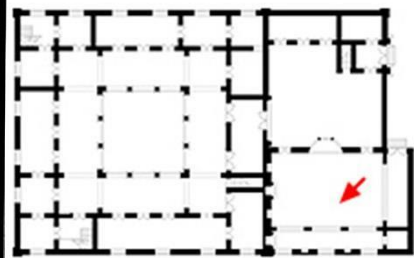
Figure 75: Arcade of the Baithak Khana. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
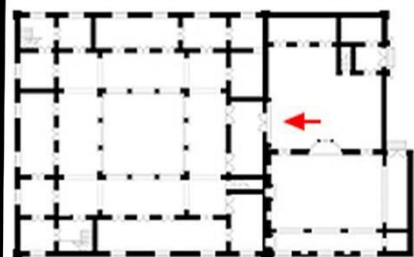
Figure 76: Entrance into the second half of the haveli, Fresco over the keystone of Khem Singh as the Sun God. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
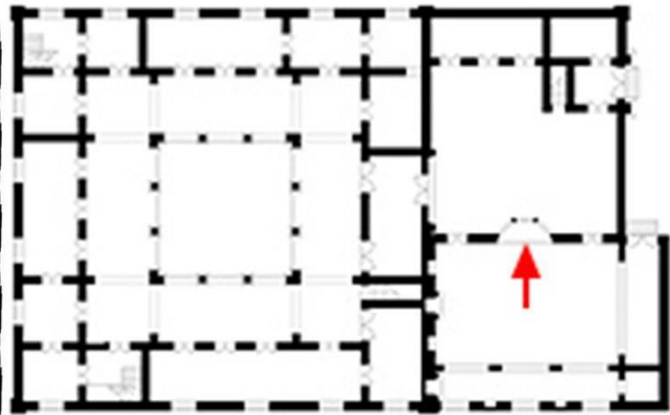
Figure 77: View from the Baithak Jharoka towards the outer courtyard. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
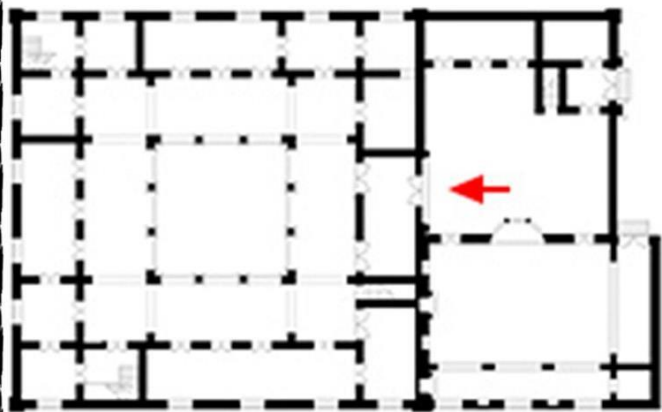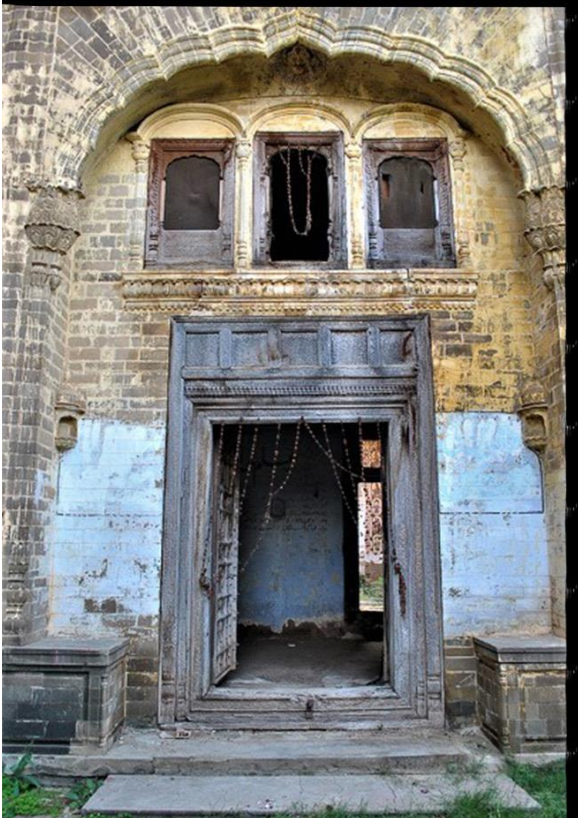
Figure 78: Entrance door to the inner second half of the Haveli from the first courtyard. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
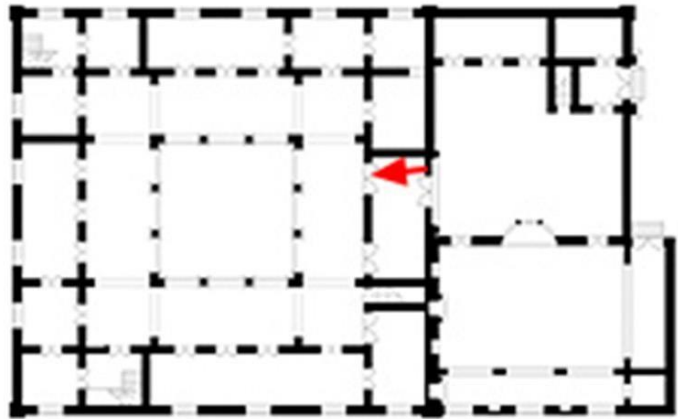
Figure 79: Doorway from the semi- public space to the portico and central private courtyard. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
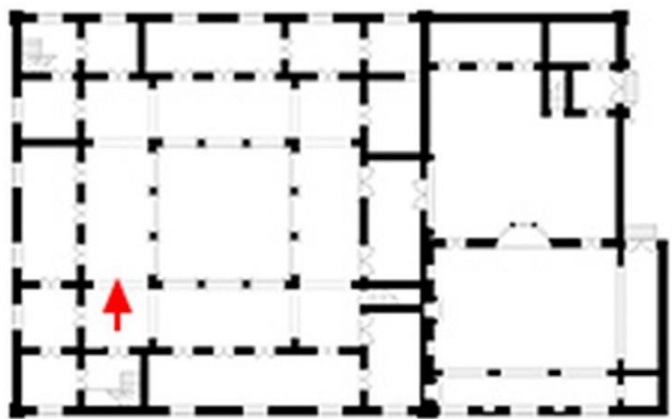
Figure 80: Portico view of inner courtyard, Khem Singh Haveli. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
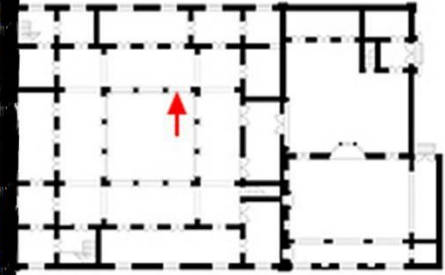
Figure 81: Fresco murals over the arch, showing Hindu Deity Krishna and a Mughal Emperor. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
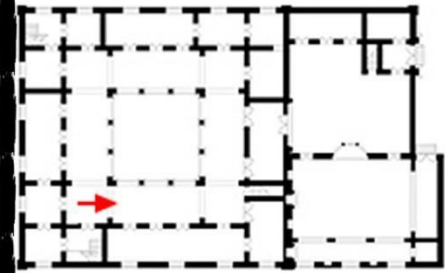
Figure 82: Portico view of inner courtyard, Khem Singh Haveli. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.php?sid=1494&index=1)
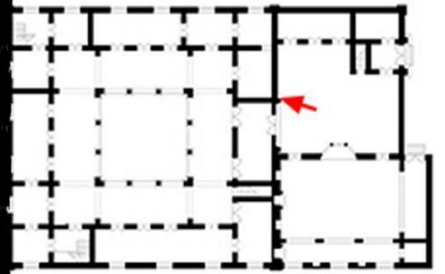
Figure 83: Niche on the first courtyard wall, near the entrance door of the second section. (Courtesy: *Khem Singh*. (n.d.). Oriental Architecture. https://www.orientalarchitecture.com/gallery.p

Figure 84: View Khem Singh Haveli's front Façade.
(Courtesy: *The havelis of Potohar: Pakistan's opportunity to promote heritage tourism* (By Z. A. Kalhoro). (2015). Dawn. https://www.dawn.com/news/1187778)

Observing both the Havelis, we can find out many similarities as well as disparities. In order to come to some understanding and vision, it was vital to understand how this Haveli device worked and functioned. They all have had a massive role in structuring the history as we see it today. For this reason, we are bound to justify our ongoing and future research what these houses really represented as a symbol and not only as a mere household.

Economy

With Sujhan Singh we discovered that it was a Haveli quite popular in the town of Rawalpindi. It had its qualities for working with the neighbourhood and the trade centre since the Haveli was surrounded by various kinds of *Bazaars*. We can only assume that the reason for this placement or location was due to his business or to be close to the British Garrisons since they were the main clients of his timber supply. Another reason is not so much of an assumption but a clear reality that Rawalpindi and Punjab were the home of Sikhs since generations and having a strong hold body meant something greater for the Singh family.

With Khem Singh we can also see the similarity that he was an influential and powerful man as well. And with his abundance in wealth, he had hoped to make Kalar Sayedan, which is also in Rawalpindi district not the city centre or town but district, a strong capital for his Sikh ancestors. The step of making a home in this city was him solidifying his heritage and claim to the Sikh roots. Most of his life was in battle along with the British therefore this Haveli acted as a peaceful space for all and himself. Many would come to pay respect to his lineage as well as for the action of 'Salutatio' for building associations.

Symmetry, Accessibility and Gender

Another important aspect to ponder over is the Symmetry here, we can see clearly that Sujhan Singhs Haveli is quite far off a symmetrical layout. The jagged edges mould it into an indescribable shape (Fig. 97). Why was it this way cannot be answered so simply but so far from Tillotson's (Tillotson 1998) text we know that these owners however accomplished they were, did not have certified builders. And the Vaastu model also tells us that the architects or creators of such spaces were more prone to build spaces according to belief system, whatever that may be. The walls thicknesses are not even, the spaces also are quite uneven but then again there was always a courtyard that centred the energy of the household. When in courtyard, the household however it may be felt right, symmetrical, and pretty much aligned. Symmetry gave the multi-cultural society a common pathway to walk on. So even in the absence of it on a bigger scale, from a human scale, it justified the laws in the plan. For Khem Singh, we witness and observe bold symmetry. It may be particular to two different sections. For the Second courtyard we see definite sameness while in the first courtyard that is clearly lacking. Could symmetry also be a way to hinder the movement of women in this Haveli? Since the Frontal *Baithak Khana* belonged to the public section and the men, we can see in this figure 77 that it is devoid of it and is simply been divided into two rectangular spaces, one open to sky, the courtyard and the second the *Baithak Khana* itself.

The second section is all in natural symmetry and abides the laws of reflectional symmetry as well as translational. Every space is in balance with the opposing one. Was this a way of placing members of this section in a constant system of rules? For sticking to this assembly, a certain authority is practised. This is, if we ignore all the tangible elements that hinder the practice of symmetry and internal and societal culture. The dissymmetry we observe in the fact that to reach across the Haveli, one has to follow a certain staircase or pathway back to the centre and then take the opposite staircase to go to the opposite section. Might this be to prevent circulation from one section to the other or simply to reveal presence in the courtyard before they move to the next part? Since the Havelis were so huge, it would be no surprise if

the owner wanted to be aware of the traffic or keep track of the members of the Haveli inside or maybe for this reason this approach was adopted to have some separation.

Even if not entirely this approach still reveals about the gender space perception. And this is one of the many reasons Sujhan Singh's Haveli's has an upper hand in some way. The partition existed in both but due to the irregularity of planning, circulation, and a crowded location the Haveli was able to give more liberty for the private members of the house to interact with the public (Fig. 98 and 99). The varying levels of terraces and the size of them along with having the same entrance and a closer route to the courtyard, Sujhan Singh's Haveli was able to achieve that (Fig. 62). Not to forget that the bridge with the adjacent Mohan Singh Haveli was an inviting access for the members to easily cross over from a semi-private area into another Haveli. The culture of having street vendors and daily domestic servants in and out of the Haveli was a certain kind of autonomy and liberation.

Was obvious symmetry in architecture a discouraging notion for the women or private members of the household? We can assume that the restriction through symmetry could easily be experienced from the women of that century. Even In their own personal space, there was a regulation that was to be followed. In this case we can see that symmetrical spatial planning create strong distinction between male and female household members and this concern seem to be related directly with privacy, security and accepted cultural norms. Furthermore, in Khem Singhs Haveli, we witness multiple guard rooms on multiple levels. Having an influential and powerful status does come with a price of safety, but both Haveli owners has an equalling status with the Sikh society, the government, and the Colonisers and yet Sujhan Singh's Plans do not match the same security level as Khem Singh's Haveli.

Urban setting

The urban context of both is quite far off from each other. As mentioned above, the setting of Sujhan Singh's Haveli was in well-knit and compact neighbourhood. Even if the gardens around have been wiped out by the impending urban expansion, the fact that his own brothers Haveli was right in the face of his Haveli with a shared bridge and a *Sahn*, the structures are still awfully close (Fig. 44). Could the Jagged edges be the result of some existing hindrance back when the Haveli was built? We have minimal knowledge about it but the opposite Haveli still tells us the general nature and practice in the 18th century. The location also reveals a lot about the persons role in the society and what he intended on doing with the Haveli as a working machine. To be close to the biggest business client, to know the developments in the business market and to be associated with other businessmen is one of the factors. The image that this might have set in the society around him would be that he was all welcoming and open to whatever and whoever may want to come. His Haveli did play its part in community building. The Temples and Gurdwaras were close by, the parks such as

Bagh Sardaran (Garden of the Sardars), the shops as well as the schools for the young. Having everything at a close distance is always an effective recipe to build a community. And Sujhan Singh's intentions with the placement of the Haveli mirrors that.

Khem Singhs Haveli was in the town where he was born, Kaller Sayedan originally was a place where all the Muslim Syeds came and settled twelve hundred years ago but over time the Sikh's and these Shi'a Muslims came to coexist in harmony, both sects respect each other. This town was not the same as Rawalpindi town, it was a quieter setting with much foliage and landscape. Bedi after achieving and proving his mettle in the government and with the British was the leading member of Sikh community in this area. Hence, he turned his abode into a citadel for the whole town. The building as seen in figure 84 gives a fortress outlook. Well screened and guarded from the external realm. This village like town only ever gained its prominence during his reign. After partition and later it lost its historical and political significance. And to achieve that significance and prominence, it was his Haveli that played its role. Having a large courtyard mansion with double courtyards meant that there were always more people to house as well as host and so forth this became a crucial venue for crucial political events and outcomes since he was also a magistrate and a knighted person. How all this played out for the gender perception is still upto question but just by observing the layout and architecture we see a lot of barriers for the private members to liberally move around. The impediments within were of many natures, the varying floor level, the porticos, the differing staircases, the second courtyard and then the first one in order to step outside. Limited terrace space, as compared to Sujhan Singh with watchful guards, could not have been a piece of cake for the household members. In all of this the security was something that was always guaranteed. So, we find various obstacles in this neatly planned Haveli (Fig. 67).

3.5 Decorative features

What we call the decorative features in our Havelis, is something that came essential to the building. We assume with a comparative perception of today, many centuries later. For our cases of Haveli, the aim is not to indulge into thinking that the intricacies attached or hanging off the building are the only elements worth calling embellishments, but it is vital to understand that the entire approach of reaching this layout was something decorative for the contemporary scholars of that century. The true ornamentation is another step forward that takes our Haveli structures to structural identity.

So far, we have witnessed that the Havelis' layouts were somewhat an amalgamation of the Vaastu concept and the local norms of livelihood. After that we established that

a major spinoff on this system was instigated by the colonial rulers. What became of it was something we now call as Indo-Saracenic.

India's Orientalist culture reflected the country's traditions and religion in a way that was incomprehensible to European architects. This was also reflected in their attitude towards the architecture of the land as it was inexplicably comprehendible when they perceived it from the architectural principles of Europe. The British did not understand the Indian architecture's complex logic and were not able to properly interpret the principles of traditional local architecture. The art of building also related with their "civilizing" approach (Arora, 2010). Essentially oblivious of writings such as the Vaastu Shastra and Shilpa Shastra, that delineated the principles that formed the basis of traditional building forms. They rejected the multiple styles of architectural design that were recognized by British scholars. James Fergusson, who detected thirteen distinctive "Saracenic" styles in the subcontinent, had argued that these styles corresponded to various political and theoretical divisions in the country (Metcalf, 1984). The influence of Colonialism and their attitudes on local architecture can be seen in an idiosyncratic form of the Indo-Saracenic style, which was regarded as the most Western in function and local in appearance (Metcalf, 1982).

There were many different styles that the architects of Britain abided by some favouring the Neoclassical or the Palladian, while others advocated for the Gothic or the Victorian styles. In this period and the Colony, the supporters of the Indo-Saracenic style came up with a third alternative (Mann and Watt 2012; Stamp 1981). The style was developed to accommodate the various forms of subcontinental culture, such as the "Hindu" and the "Saracenic" and to harmonize the chaos that the locals were unable to achieve. It was thus adopted by the British to legitimize their rule and connect with the natives of the colonized land. According to Metcalf 1984, the British were the "self-proclaimed masters of India's culture" (Metcalf, 1984).

The thought of incorporating a variety of motifs and architectural elements into the buildings of the Raj was suggested during the 18th century. This idea was then developed into a distinct style by Robert Fellowes in his work entitled "Indo-Saracenic" (Metcalf, 1982). Swinton Jacob, the Jaipur State's English engineer like other Colonists, was not a fan of the principles that were found in the ancient Hindu architecture treatises. These principles were originally employed by the Mughals to generate an architectural language that blended the Hindu and Timurid traditions. They were still in use during the 19th century in India (Krusche et al., 2010). Alternatively, Jacob did not see building crafts and Indian architecture as separate practices. He focused on the mostly on the ornamental aspects of Indian architecture (Arora, 2010). In addition to advocating for the use of India's architectural heritage, Jacob also utilized it in his buildings. In 1912, Edwin Lutyens, who was the builder of New Delhi, criticized Jacob's buildings, which he asserted were made up of "titbits" from several dates and lacked any sense of scale or relation (Metcalf, 1984).

The use of the Indo-Islamic style known as "Indo-Saracenic" architecture is regarded as an outdated and fragmented form of Indian architecture. It is contrary to the principles of the Palladian-Classical and Gothic revival styles, which were regarded as the preferred choice of colonial architects in the subcontinent until 1857. A renowned figure who outdid himself in this type of style was Bhai Ram Singh, initially only a carpenter but he was able to master the art of proportions and geometry. He was also able to reconcile the traditional and Western perspectives on building typologies. This was very different from what the British workings in the country at that time (Shuja & Junejo, 2020).

The thought that Indian architect Bhai Ram Singh created a caricature of the country's architectural heritage is contradicted by his works. He was able to go past the Indo-Saracenic style and still retain the traditional elements of local architecture. His understanding of the ordering and proportioning system can be seen in the details that he applied to his buildings. His work unsubstantiates the concept of the Jaipur Portfolio, which encouraged the use of traditional elements as ornamentation instead of the traditional ordering system. Moreover, his buildings show that inspiration from the past can still be used to respect the architectural order (Shuja & Junejo, 2020).

Now we can understand how the buildings of the century were repetitively being inspired by the new system. It may have been ordered by the colonisers but the person to outdo this movement was a native Sikh himself. The idea of giving function to the ornamentation and working a clear symmetric layout was all the décor the buildings needed at the time. And proving to be successful and stable in user functionality the style was first struck in North-western Subcontinent.
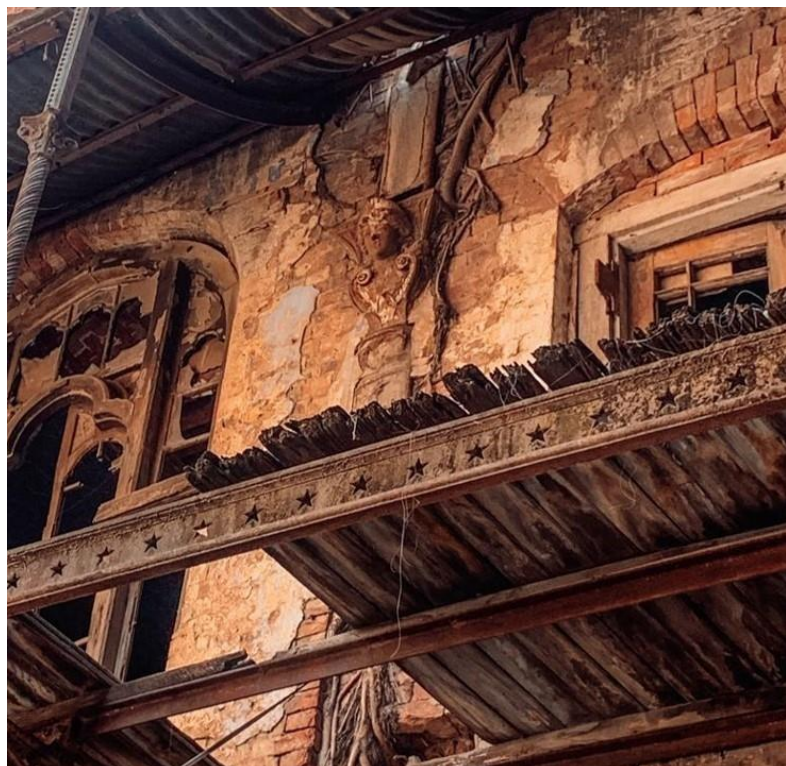
Figure 85: View of the tarnishing décor at Sujhan Singh Haveli's balcony. (Authors Illustration)

Coming back to Sujhan Singh Haveli, we recognise the bare brick façade, the corbelling, the layout and all the minor details that make it a product of Indo-Saracenic. The Islamic patterns (Fig. 54) for the roof detail in the *Baithak* halls as well the balcony and the bridge tell us that the designer or the owner wanted to show off the local heritage (Fig.34). Instead of going with the gargoyle creatures, he went with a face of Indian nobility on his balcony (Fig. 85). The iron frames for the balustrade mimic thin Corinthian capitals with Islamic floral pattern surrounding it as *Jaali* (Fig. 64). If there had been painted murals or frescos in Sujhan Singh ever, they are certainly not visible anymore. If they did not exist, then this was a Haveli which was differing in the decoration part from Khem Singh's Haveli as his Haveli shows extensive fresco paintings that speak highly about the trends and his personality back them.

These paintings were a symbol of what he wanted the public to perceive about him (Fig. 94). The main frescos that were painted by the Pothohari artisans. These were painted during the 18th to 19th century. The images featured in this gallery were painted in Sikh fresco style of subcontinent. They range from secular to sacred and have various themes (Asghar, 2021).

The Sikh tradition's popular art has featured images of soldiers and saints since its inception. There are two types of paintings: the spiritual and the secular. The former focuses on the religious paintings of the saints and warriors, while the latter features secular portraits of the rulers and notable individuals. Earlier than this, historical frescos were typically painted in various locations in the subcontinent, such as forts, mosques, and tombs during the Mughal era. Apart from these, other art forms such as marble carving and tile work were also commonly used. The later fresco painting in Havelis started during the Sikh period, which began in 1790 when Ranjit Singh captured Lahore.

The popularity of the Sikh tradition's fresco painting started in 1801 when the Sikh Empire was established. It continued to grow during the following years, as the royal courtier class started to decline, and the rise of feudal landlords and wealthy merchants occurred. Most of the time, the paintings are influenced by Mughal miniatures. The style of Mughal miniatures is known for its emphasis on beautiful and minute details. This characteristic often leads to the interpretation of minute details in the genre's beauty. The inexperienced eye may feel that the faces are abstracted, but in truth, they are painted with a lot of realism (Asghar, 2021).

Even though the posture is very alluring and the exquisite execution, one can still think that the face is ugly. For example, one of the paintings of the Mughal emperor Bahadar Shah I is not very appealing. Other notable figures such as Mohammad Shah and Asaf Khan were painted as they were during their later years. Another instance of this is the portrayal of Shah Alam II, who is painted as blind and old. Emperor Bahadar Shah, alternatively, was depicted haggard and suffering from scarcity (ibid).

The fresco paintings of the Mughal rulers caught the attention of court functionaries and wealthy aristocrats. The rising class also started patronizing craftsmen and artisans. They would then hire painters to decorate their dwellings and tombs. During the decline of the Mughal Empire, the courtiers of the Rajput states and the Sultans of the Deccan continued to patronize art forms such as miniature painting and wall painting. During the mid-19th century, this art became very popular in the upper echelons of society. The school of painting within the Sikh religion was first established after the Sikhs took power in Punjab in 1790 following the capture of Lahore by Ranjit Singh. During this period, paintings were commonly used to depict the armed struggle and religious beliefs of the Sikh people (Fig. 92 and 93).

Upon capturing Punjab, the Sikhs destroyed many Mughal structures and erected new ones. Artistes were then hired to decorate these with religious paintings. They also painted portraits of prominent Sikh personalities. Besides nobles and royal court officials, wealthy Sikh lords, feudal landlords, and craftsmen also started decorating their palaces and Havelis with wall paintings. This practice caught the attention of the upper class, who were not necessarily Sikhs. According to Srivastava, the religious and cultural differences between Muslims, Hindus, and Sikhs motivated the mural painting craze in Punjab (Srivastava, 1983).

During this period, fresco painting was the style of choice for Sikhs from Ranjit Singh to Khem Singh (Fig. 89). The subjects and styles of these paintings remained the same. The Samadhi of Ranjit Singh in Lahore, which features a mix of Muslim and Hindu architecture, also has frescos depicting only Sikh and Hindu icons along with important political figures. (Khan, 2008). There were no Muslim icons in the Samadhi. It's believed that only Khem Singh Bedi, painted Muslim subjects in his Haveli.

This type of accreditation was very rare during that period. The combination of religious themes and the presence of a Muslim sultan in the mansion shows the household's cultural syncretism. The arches are adorned with floral designs and various *Dehin* work. The spandrels are also decorated with multiple icons in painted frames. This characteristic feature is typical of Sikh art and shows the full scope of the household's syncretism. The icons are significant as they represent various religions, deities, and people (Asghar, 2021).

A significant fresco painting in the *Khwabgah* (bedroom/ dreaming room) was one of the most significant landmarks in Indian Punjab's Amritsar is the Golden Temple, (Fig. 86) also known as Darbar *Sahib*. The other is a gothic style clock tower that was constructed in 1874. This structure was erected on a site where the Sikhs had been worshipping. It was the tallest building in the area and was disliked by the community. There are various reasons why the Sikhs did not like the clock tower. According to historian Gurinder Singh Mann, during the reign of the Sikh leaders, they had constructed resting quarters in the precincts of Darbar. Among these was Ranjit Singh's residence. In the 1860s, the British demolished his house and constructed a clock tower in its place. The clock tower's constant peals disturbed the singing and chanting of the Guru Granth's religious text in the Darbar *Sahib*. This was regarded as

a sacrilegious act by the community. It's believed that Khem Singh Bedi wanted to impress his British visitors by having a frescoed interior of the clock tower. And this act suggests that the paintings that were made for the temple were usually selected by the patrons. The taste of the patrons influenced the style and the overall composition of the paintings (Srivasta, 1983).

The Haveli of Khem Singh Bedi exhibited a more progressive attitude. If we take a look at the various subjects that were featured in his Haveli, it is clear that they were made to coincide with the popular motifs and designs associated with that era (Fig. 87). The conventional motifs and designs found in his Haveli were also arranged in a way that was typical of the wealthy Sikh patrons. The patrons of Havelis set strict rules about how they would like their walls decorated. Since these were domestic residences, the decorations were only viewed by a limited number of people, such as family, friends, and members of the Sikh elite. Murals painted in private domains were usually done to please the residents. However, they were never painted on the exteriors to avoid offending the religious sensibilities of the public (Bailey, 1998).

Most of the religious icons in the Haveli are either sacred or highly regarded. These represent the various aspects of Sikhism, such as the ten Gurus and the disciples. In addition, these icons represent the struggle of the Sikh warriors. Even secular Sikhs can appreciate religious icons. They transcend normal appeal and convey a yearning for and desire for blessing and worship. These religious icons are designed to evoke a pious reaction from the viewer (Asghar & Rehmani 2017).

Also, these religious icons are often used as objects of worship or objects that grant wishes to those who are worshipping them. This is not the case with other religions such as Islam. Rather than focusing on the quality of the design, it is the visual language that the religious icon uses to convey its message. Therefore, it is important that the icon shows images that are commonly used as religious representations.

Although the religious icon is only used as a subject of imagination, it can also bridge the gap between the divine and the human. This is because it draws the religious viewer into the relationship between the Guru and the Sikh patron. This emotional response is often triggered by the desire to live a better life, feel better about oneself, or pray more frequently. Many Sikh families use images to maintain and develop a connection with the Guru.

In the Haveli of Khem Singh, the religious icons are usually displayed in the main courtyard. This is done to impress and please the visitors of various religions, such as Hindus, Muslims, and Sikhs. The lack of personal veneration is also apparent, but the cultural syncretism is very visible. Although there are various religious themes in the Haveli, it is believed that the religious icons were not designed to be used as a devotional object. Instead, they were used to impress and please the visitors of the Haveli.

We have established that the décor in the public area was more lavish than the rest of the private zone, however with Khem Singh Haveli we see that the bedrooms also had some vital and significantly guarded murals (Fig. 96). Here the question arises could the public perception mean more to these nobles than decorations for personal pleasure in their private space? (Fig. 88). We see the *Baithak Khanas* with double heights in both the Havelis, more effort is put in the ceiling and the floors over here. Sujhan Singh's *Baithak* area was wooden unlike the rest of the rooms (Fig. 51). This means that wood was something exotic for showing off in the 18ᵗʰ century. And Khem Singhs inner courtyard was heart of the whole Haveli since the frescos are a story line of his personal journey or his liberal thinking (Fig. 90). We can understand from this that by embellishing the public zones of the household, they could inspire different sects, communities, and foreigners. And both these personalities were making a good use of their influential reputation. By showing them their true roots and enriching culture, they were able to exercise, influence, change and development on other people.

Furthermore, subcontinent has an endless history of everchanging regimes and dynasties, whoever came in power made sure they left a trail of crumbs that could lead to some progression of art and design. In whatever circumstances the situation may be in, from Hindus to Mughals, Persian to European all have ended up in giving their aesthetic cent to the cause. And to further keep up with this scheme, the nobles always gave preference to nurturing the art of culture and tradition that evolved on the subcontinental soil. Had colonialism not follow its strict course, maybe the local art forms would not be going extinct. This was all to benefit cultural enrichment.

We see that Bhai Ram Singh stuck to his bare brick surfaces to show the core of local architecture while others pressed upon having plastered surfaces for a finished look. Same is the difference in the Havelis, we see Sujhan Singh's Haveli's walls and parapets exposed with bricks and corbelling while Khem Singh stuck to Plaster for his fresco paintings. None of the approach can be questioned. What can be questioned is if the differing approaches played any role in the gender perception of the household members?

To dig further we can make assumptions for their decision on such approaches and the outcome of it. We witnessed the fort like existence of Khem Singh's Haveli, and that the fanciest decorative item was in fact in the private inner courtyard. This means that private inspection of art for him was as vital as the public one. We obviously cannot tell the type and number of people who existed in the Haveli at any given time but what was sure was that there were hindrances in the circulation within spaces on upper levels and the firm symmetry which made us assume the obstruction a household member would have felt to roam around. Even though research has convinced us about his liberal mind and approach towards non-Haveli members, the public and various sects, the household setting still does not alter that, the paintings of frescos still do not convince us if he actually was progressive minded or was it all for pretence? Was the interior courtyard display made to beautify the private and semi-private area so he could retain and give a sense of leisure and pleasure to the

household members, so they believe that they were in the confines of an ornate palace and that there were no compulsions to be elsewhere? Where as in Sujhan Singh's Haveli, nothing momentous can be established decoratively that would severely hinder the movement of the household members. The public spaces were extravagant, the façade appearance was given attractive traits, the doors were intricately carved with folklore tales and the insides so far were kept true to nature of Indo-Saracenic architectural décor. This dichotomy puts up a good debate for the scholar to figure.

Then again Indo-Saracenic was a sort of architecture in which ornamentation was not considered an added decoration. It was the architectural elements themselves that were the adornments. And this is exactly what both Haveli owners profited off socially to retain their footing in the everchanging political atmosphere.

Figure 86: Fresco painting of the Golden Temple in Amritsar and the gothic tower above. Khem Singh Haveli. (Courtesy: *Golden Temple at Amritsar*. (2020). Facebook. https://www.facebook.com/106512321138449/posts/khem-singh-bedis-haveli-located-in-kallar-syedan-an-amazingly-beautiful-structur/116656333457381/)

Figure 87: Khem Singh Haveli Fresco Painting - From left to right, Guru Angad Dev (1504–1552), second of the ten Gurus, along with his attendant and followers. Baba Guru Nanak (1469–1539), founder of the Sikh religion. He is shown with his famous companion Hindu Bhai Bala, his elder son Baba Sri Chand, his lifelong friend Bhai Mardana and younger son Lakshami Chand.

(Courtesy: *The frescoes at the abandoned Haveli of Khem Singh Bedi, Kallar Syedan Pakistan.* (2020). Reddit. https://www.reddit.com/r/Sikh/comments/izflfd/the_frescoes_at_the_abandoned_haveli_of_khem/)

Figure 88: Fresco painting of other Sikh Nobles. Khem Singh Haveli. (Courtesy: Asghar, M., Rehmani, M. A., & Ali, Q. U. A. S. (2021). Haveli paintings: further explorations of Baba Sir Khem Singh Bedi's Haveli in Punjab/Pakistan. *South Asian History and Culture*, *12*(1), 75-92.)

Figure 89: The Sikh Maharaja Ranjit Singh (1780–1839), the founder of Sikh empire, sitting on a chair, his right hand resting on the arm of the chair and the other holding a handkerchief. He is wearing a green gown, maroon waistcoat, and green turban.

Figure 90: Portrays the Muslim ruler of Mysore and hero who fought the British, Tipu Sultan (1750–1799) in a royal pose. This icon is very different from the usual portraits of Tipu Sultan, in which he wears a royal turban

(Courtesy: Asghar, M., Rehmani, M. A., & Ali, Q. U. A. S. (2021). Haveli paintings: further explorations of Baba Sir Khem Singh Bedi's Haveli in Punjab/Pakistan. *South Asian History and Culture*, *12*(1), 75-92.)

Figure 91: Fresco painting along the portico trims of the inner courtyard. Khem Singh Haveli. (Courtesy: Asghar, M., Rehmani, M. A., & Ali, Q. U. A. S. (2021). Haveli paintings: further explorations of Baba Sir Khem Singh Bedi's Haveli in Punjab/Pakistan. *South Asian History and Culture*, *12*(1), 75-92.)

Figure 92: Fresco painting of Hanuman, the venerated king of the monkeys, who helped Rama defeat the demon king Ravanna. Khem Singh Haveli. (Courtesy: Asghar, M., Rehmani, M. A., & Ali, Q. U. A. S. (2021). Haveli paintings: further explorations of Baba Sir Khem Singh Bedi's Haveli in Punjab/Pakistan. *South Asian History and Culture*, *12*(1), 75-92.)

Figure 93: A portrait painting of Matangi, a Mahavidya Goddesses who is also known as a Tantric Saraswati (the Hindu deity for art and music). She is holding a lotus flower, prayer beads, a pot and a chakram. Khem Singh Haveli. (Courtesy: Asghar, M., Rehmani, M. A., & Ali, Q. U. A. S. (2021). Haveli paintings: further explorations of Baba Sir Khem Singh Bedi's Haveli in Punjab/Pakistan. *South Asian History and Culture*, *12*(1), 75-92.)

Figure 94: Portrait of wife of Guru Nanak. Khem Singh Haveli. (Courtesy: Asghar, M., Rehmani, M. A., & Ali, Q. U. A. S. (2021). Haveli paintings: further explorations of Baba Sir Khem Singh Bedi's Haveli in Punjab/Pakistan. *South Asian History and Culture*, *12*(1), 75-92.))

Figure 95: Sir Baba Khem Singh Bedi of Kallar Sayedan (1830-1905), photgraphed in London in 1902. (Courtesy: *Baba Khem Singh Bedi*. (2012). Sikhi Wiki.https://www.sikhiwiki.org/index.php/Baba_Khem_Singh_Bedi)
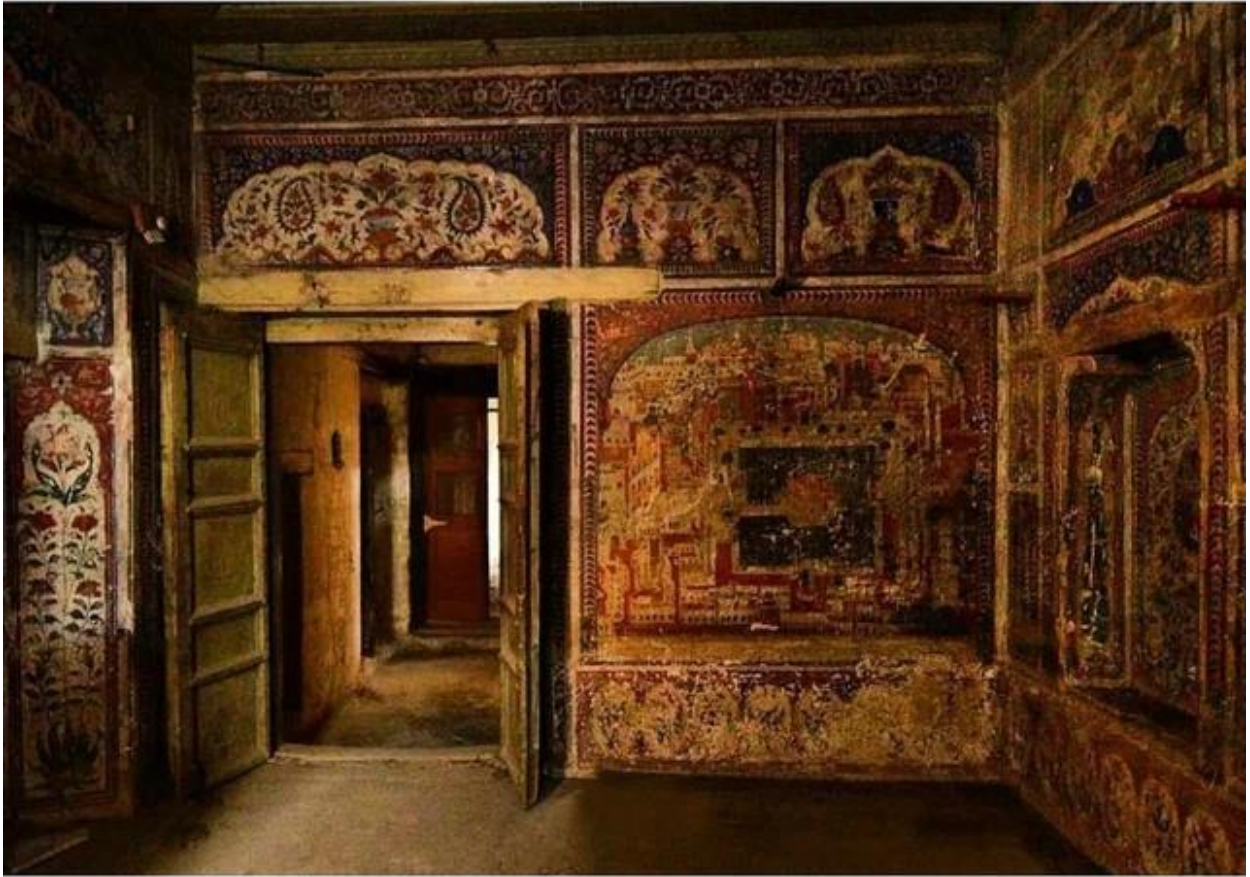
Figure 96: Khem Singh's, Khwabgah /bedroom's walls decorated with fresco paintings lavishly. (Courtesy: Asghar, M., Rehmani, M. A., & Ali, Q. U. A. S. (2021). Haveli paintings: further explorations of Baba Sir Khem Singh Bedi's Haveli in Punjab/Pakistan. *South Asian History and Culture*, *12*(1), 75-92.)

CHAPTER 4

DOMESTIC HOUSEHOLD ANAYLSIS

4.1 Gender and Space

By scrutinizing the planning of both Haveli's, we can witness and have a fairer view of what spaces recognized the gender in the entire Haveli. Together with the help of the knowledge bestowed by the text and scriptures of a Haveli system it was possible to interpret the gender structure inside the courtyard mansions. With every space there stood a functional value, and the most we perceived was from an empty space in the centre which is the courtyard. By assuming a defined gendered space, it was equally important to perceive the public and private area as well. According to McKeon, the separation of private and public spaces during the early period had a huge impact on gender roles. The rise of a feminized culture of domesticity and family was associated with the economic success of households (Williamson, 2012).

However, this correlation alone is inadequate to genuinely justify the convoluted evolution of public and private theories. Historiography has shifted away from focusing on culture to focusing on people. This includes looking at various aspects of physical position, movement, and even speech. The question arises if the concept of a masculine public sphere and a feminized private sphere have really had an impact on the ordinary life? Historians have long believed that changing the domestic internal layout of a home is a direct reflection of the social changes taking place in the society (Rendell, et al, 2000). Frank Brown argued that the way in which people use and interpret spaces is not a simple function of a plan arrangement but rather an incorporation of cultural and social stimuli (Brown, 1986).

The work of Brown contributed to the debate about the shifting trend toward sub-division and partitioning, which some believe reflected the growing interest in domestic space. For John Bold and Matthew Johnson, the concept of sub-division was a reflection of the division of class and gender in larger homes (Bold & Johnson, 1993).

Shammas also stated that the concept of a feminine, fashionable, and private domestic sphere was only realized for the elite. Most people would still live in small houses until the 19th century, where they would share rooms with family, servants, and lodgers. Creating a separate female space was impractical (Shammas, 1980).

The lack of a connection between gender ideology and interior space has not been attributed to money or lack of space. Instead, it seems that many people chose to live in a world that is more private due to a different concept of privacy. In a debate about the evolution of interior design, McKeon argues that the desire for greater privacy may have been universal (Jackson, 1989).

These debates should raise a warning. The houses of the rich are likely to have survived the test of time. The members of this social group were responsible for the planning and design of various urban areas (Tittler, 2002). Palaces, mansions, city walls, and stately homes served as visual representations of wealth and power. It is easy to forget that the lower class also lived in these spaces. Their houses have long since disappeared (Johnston, 1991). The image of a noble and gentle household is often used to describe the places where people live. McKeon here explores the various symbolism of these households, including the private rooms of women and children, the formal dining rooms, and the hidden rooms. If the domestic space of poorer houses reflects the socio-cultural values of its inhabitants, then the continuity of style in these communities suggests an alternative culture. According to historians such as McKeon, spatial segregation was not desirable or practical in English housing. Although we see how it was the spirit of these Havelis.

Instead of being a passive backdrop for social interactions, space was becoming an active participant in shaping one's identity. According to the habitus theory of Robert Bourdieu, places are interconnected with political, cultural, and social trends (Bourdieu, 1984). According to Ardener, spaces became "gender-labelled", which means that they influenced the social encounters that occurred within them. In other words, spatial labelling had a significant impact on one's identity (Ardener, 1993). If space is fluid and its meanings can be disputed, then gender is also affected by its production. This dynamic framework helps break the traditional oppositional dichotomy between private and public spaces (Massey, 1994).

Social historians have been tackling the issue of gendered space in various ways, and two key concepts have been popular. One of these is asking whether or not men and women were treated equally depending on where they were in the world. For example, restrictions on movement were made by issuing settlement laws, providing poor relief at city gates, and conducting checks at the entrance. Cultural restrictions were also used. Pleasure gardens are examples of this. For the rich, they were places for socializing and exercise, while for the poor, they were objects of exclusion. People had internalized their spatial meanings through their own frames of reference, such as their status, occupation, and religious affiliation. They then created labels for the spaces around them. According to historian Paul Griffiths, the same streets and alleys would change their labels at different times of the day. This process was often repeated, but not always consistent. These places of activity and trade were also known for their dark and dangerous conditions at night. By association, people who were seen in the same streets at the same time were considered suspects. The proper place for a respectable individual was at home. The concept of public is often associated with elite individuals and polite entertainment. However, in terms of disorder, riot, and crime, public spaces such as bars and streets can also be considered to be part of the community (Griffiths & Gowing, 2000).

According to Gowing, during the early twentieth century, people did not view domestic space as private. Instead, they regarded it as an integral part of the community. He focused his attention on the records of ordinary people, and he believed that this lack of privacy affected society (Gowing, 2000). In her study, Amanda Flather found that practicality and multi-functionality were more important in households than privacy. She also explored the male experiences of domesticity and proposed that the dynamic interchange between private and public practice blurred the boundaries of both (Shepard, 2003).

According to the Flather, status was more important than gender when it came to the use of space. In addition, it was not the presence of women in public spaces that challenged our notions about gender, but rather their presence was not considered problematic. Through his work, McKeon explores the various contradictions between the ideals of social practice and the practice of ideas. He also explores how people's interactions with each other blurred the social boundaries. There is still a caution. According to Gowing, women's actions in public spaces should not be taken at face value. Also, since their presence did not imply acceptance in the public sphere, women had to take measures to protect their reputations (Gowing, 200).

Contemplating different approaches clarifies some theories for the Havelis, the gender perception can now be taken into account with the social status of the Haveli owners. However, we are aware of the fact that Havelis existed for all classes whether they spanned over a huge area or were decorated lavishly. For the courtyard houses dissected above, gender roles can be assumed to have influenced by the status or repute of the household members. We know the reputable were better exposed to the governing authorities as they themselves had a part to play in it as well. And in this game the colonisers were assuming the governing roles, we can see that they were more likely to have changes in their social norms, outside the Haveli but more importantly inside as well. In chapter two we see that the changes were not drastic and were not received over night but was a process in which there was choosing of what could have been acceptable in their culture. Bhudev pointed out the interruption in the households and individuals as to how they wanted to continue with their livelihoods. Also, here social hierarchy seemed to have changed the roles of women in the middle class as well, as they were being supported indirectly by the coloniser's regime. Considering the external life of gender or in this case the women, one of the most important historical objects to see through this change seems to be the Havelis. Could the Haveli mechanisms be the pioneer of this notion?

Possibly this concern can justify the matter about preserving local culture and understanding from the viewpoint of domestic spatial architecture is of critical significance. And was maintenance of this a higher priority or simply a stringent reaction to the changes in norms. Sujhan Singh's Haveli was well furnished with Victorian furniture and the *Jaali's* on the parapet and the balcony tell us about some gothic patterns (Fig. 42). Additional to that, we know his Haveli was also in close vicinity of the British Garrisons. This information can tell us about the closer interaction

between the two and how his household was more welcoming to the newer standards that affected the gender roles in an open way as there was no strict tangible barriers.

With Khem Singh we see that the décor played its due part in making us understand that his Haveli was attached with culture and tradition. The Sikh style of paintings were quite common in north-eastern part of Punjab. This decision of his could tell us about his reluctance towards accepting foreign changes in his domestic space. Moreover, his Haveli was nowhere situated near the colonial's buildings. This may have reduced the interaction pressure on his decisions as well.

The idea that women were not found much in a work life outside the home, like the opposite sex, puts the perception in mind that their social and private relations were in one place and that was their household where they managed the house and the family. However, the fact that men's used areas are larger or grander in the Haveli's spatial arrangement, tells us about the contrasts in the gender roles. As Tillotson points out that the *Jharoka* and the *Jaali* with it only gave enough leverage for the women to look outside their space without being gazed back. This was very much observed in the Khem Singh Haveli, whereas Sujhan Singh may have plenty of *Jaali's*, but it is still difficult to figure out how stringent this act was.

Additionally, the men of the family frequently supervised their business and civic affairs in their zones. It can clarify why there are so many formal reception rooms and attached service areas in the Haveli which seem suitable for domestic use and the high proportion of formal and huge reception rooms with attached service areas. Furthermore, there are several houses on the east side of the Haveli that appear to have been constructed at the same time. These may have housed the servants. To link this contrast of *Mardana* and *Zenana* falls here since the space was being used as work office as well as for evening entertainments. This lifestyle of men was so grifted and interwoven with roles that they would end up occupying or dominating the private zone as well. This left women with a limited liberty to move around openly.

As for community building and having an influence over others, the Haveli's were doing their job seemingly adequately. A large Haveli, majority times housed a large family or extended family as well. Having beyond average rooms either the owner has all his lineage under him or maybe he has a good working force who he has dedicated rooms to. In any case we see that Sujhan Singhs Haveli was in front of his brothers Haveli, which initially belonged to his grandfather. Having the family close and one that was quite influential can tell us greatly about the interactions it would have with the people around. One might say this joint system was maybe a force to be reckoned with, and this is one reason why this Haveli is vital to the cause of establishing gender roles that could have affected the society in Rawalpindi at least.

As for Khem Singh the Haveli mirrored a palace or fortress and seeing his life's achievements it can tell us about how busy it would have kept him. Maybe even away from home for months or years. With his extensive time shared with the Colonials in

the battles and the visits to London could have made this interaction fruitful for the Haveli architecture and decoration. However interestingly, his Haveli's setting and decoration was closer to the traditional practices.

The hierarchy among the family members was always present in the Haveli. The older one was the more importance that figure was given and so forth had the decision-making power. Although when it comes to gender roles, there was mainly open interaction with the gender only when something important needed to be passed such as domestic work-related subjects. This act somehow reduced the inter gender interaction. Boys were given education and the opportunity to learn other tricks of life. While women would stick to learning how to run the house. It was not perceived well when a couple would interact unnecessarily outside the confines of their room or without a person who would act as a chaperone. With such internal practises, were the men gaining dominance over the women? If a young man's mother was alive, the authority simply shifted to him instead of the mother who is quite older than him. It would be interesting to question why this, and the limited interaction gave superiority to one gender? How important can this Hierarchical format be to exist reputably and respectfully in the 18th century society. Bhudev's point here stands supported as the gender roles may not have been a partnership like the westerners but rather a product of patriarchal management. Putting women's virtue on a higher pedestal can be troublesome for the gender itself as one wrong move disrupts the whole system and the belief of purity. This is the major reason the strict and tangible segregation is practised in the Havelis. The public and private spaces literally are the physical translation of this notion.

4.2 Open and Closed spaces

The Haveli, according to some interpretations, is an ambivalent space that can be described as either open or enclosed. It allows one to have a flexible relationship with their house's various spaces (Bryden, 2004). The Haveli's architectural boundaries represented the ideals of tradition, as well as a particular way of life that was lived through the rituals and domestic routine of a patriarchal society. While home is an open space, it also serves as a living organism. The three levels of the Haveli represent the earth, man, and heaven, and its central courtyard, the open space, is designed to provide a view of the sky. The Haveli as home reflects the courtyard's flow, as domestic activities spilled out into the street (Randhawa, 1999).

The Haveli is an exemplary form of local domestic space, but it has also indicated various social changes. The Haveli's open and enclosed nature allows it to function as a multi-functional space (Fig 104 and 105). It is typically characterized by living at the floor level and moving to different rooms in the house. The key features of an Indian home are its easy transition between its indoor and outdoor spaces, as well as its religious and symmetrical relation (Ypma, 2000).

Being surrounded by enclosed spaces all around the open space, the open space serves as a breathing place for those dark enclosed areas. One might even call it the lungs of the Haveli. There is a need to interweave both, so the household members have their own tiny complex in which they run the family's engine.

The open spaces that we know in Sujhan Singh Havelis are the courtyard and the multiple terraces. Having these open spaces had its function, as they served as the sleeping places in the summers when the heat would be suffocating in the closed room. Apart from that, they also served the purpose for bigger events or occasion in summers or in general. The Family or neighbourhood would gather here to celebrate festivals of their respective religions.

Moreover, these open spaces may as well be the only outside some of the household members experience. These terraces and courtyard served them to carry out chores in the daylight and to get the maximum they could get out of the sun or fresh air. Since they had their own regulation of purdah or abstinence from the public world, these open spaces were the arena where they could be outside while being inside. These open spaces are of great significance. If these did not exist, the Haveli will simply be another type of Bungalow or any closed building that would not stand out.

It may not be clear why Sujhan Singhs Haveli had multiple terraces, but it surely can justify the fact the Haveli itself was of great height and that the maximum sun potential of light could be received in these spaces. The terraces in this Haveli outstretch the courtyard dimensions. This is a fair reason to have them, but there must be more to it than just this. As for the gender roles, we already know that these open spaces were the freedom spots for the women. Socialising through terraces and balconies was very much the trend back in the 18th century and these open spaces provided the safety as well as the act of interaction. The bridge also serves similar purpose, but it is still semi covered as it is open on the sides, that means that the highly regarded guests were given the amenity of covering over the bridge. Had it just been for the domestic staff or servants the bridge would not be so intricately decorated with wooden floors and Islamic patterned ceiling. The fact that it is, means that the traffic on the bridge was of other well noted members or guests as well. Also, the slight covering may not be the true Parda the bridge provided women, if they were to cross, there is some sort of discretion to it, so they are not entirely naked to the sky.

In Khem Singh we notice two courtyards and terraces on the upper levels around the courtyard. The smaller and the outer courtyard is merely to create a gap between the private portion and the outer gate. Also, it could have served well as an open to sky foyer for receiving the guests in the *Baithak* area as well. Whereas the inner courtyard is purely an art gallery for anyone who made it through the first section of the Haveli (Fig. 91). It retains great symmetry as well as traditional fresco paintings all around. The courtyard again may have served its purpose as it serves in any other Haveli, but the embellishment makes one assume if it really was for a daily domestic duty. For

those, one may assume that the upper terraces could've been employed for. This central space was too good for daily domestic activities, since the paintings are at risk of chipping off and this is why they have been able to live through the centuries. We cannot debate about the intention for this courtyard, but we can assume that this had special meaning as already mentioned in chapter three.

Wherever there is closed space, an opening is always there to give it a contrast and an intrigue and in the case of Havelis the intrigue is all about the open areas. Their hidden yet obvious mystery and how the courtyard binds all levels and rooms together as one without itself being a solid form.

4.3 Symmetry, Accessibility and Gender

The way from one space to another is only through the art of accessibility. Like in any building type, Havelis also have a specific model of accessibility to certain spaces that make it a distinct structure. The division of public to semi- public and then to private is the pattern the Haveli's typically follow but with Sujhan Singh Haveli we see a slightly varying trend in which the entrance to the entire Haveli is through one pavilion (Fig. 101). Here if the person is of public nature, they still reach for the same double heighted entrance pavilion and if it's a household member they are also using the same access way. However, once you are in this space the household members take the route straight ahead, the big main door, while the guest can take the door on the left side in the same double heighted space. This double heighted space can be described as a foyer, but it is situated outside the Haveli confines. Moreover, another distinctive aspect is that the public staircase or the guest staircase to the double heighted *Baithak Khana* on the first floor is approached from the main door which is used by the household members. Here is where the public intersects with the semi-private or private and this is a distinctive element in this Haveli. This is what gives Sujhan Singh the leverage of proving many notions erroneous regarding the strict gender roles that the household members have to play. The direct access to the street from the courtyard with minimal obstacles says a lot about the liberty women could have assumed (Fig. 102 and 103). This does not only speak for the household members but also the people in the street to have a peak through or in case of vendors and other service givers to come straight inside the heart of the Haveli without having to cross porticos or doors or extended space. This common space acts as the interaction catalyst for this public private cross over to occur. Here it is not being stated that outsiders were free to enter at their own consent but rather the notion that the interaction happens, and the household members can choose to invite or disinvite the public members.

The accessibility pattern in a Haveli is a concept that goes beyond the public and private aspects. As discussed, in in chapter three, Khem Singh's accessibility within the Haveli is greatly influenced by the symmetrical layout. Here we can also observe that

the *Baithak*, that is of double height in the first section of the Haveli is at single level that is the ground floor, unlike Sujhan Singh that has a better chamber on its first floor. This may translate, in terms of gender perception, that first there was a strict inhibition of the outsiders to get unhindered access into the private zone and secondly that maybe the male members were given the respect to not climb a stairway and stay in the public space which is the outer courtyard and the *Baithak Khana* attached with it but this accessibility pattern does not translate the same as in Sujhan Singh Haveli. This pattern of Sujhan Singh can tell us about the colonial architectural influence on the Haveli as well. This can be assumed from the fact that the British, domestic spaces were on multiple levels. There was the practice of living in less grand and tighter spaces and on upper levels. To reach a public space, in a British building of noble or royal nature one had to climb a certain number of steps in order to reach that hall. This we can see in the ball halls or palaces. We may not have convincing documentation to substantiate this assumption but as discussed above Sujhan Singh's Haveli does report considerable influence from the British architectural customs.

Another important architectural element that is a defining aspect of accessibility in Sujhan Singhs Haveli is the bridge that connects the Haveli with the other Mohan Singh's Haveli (Fig. 41). We see that this may have been placed to easily access the other household without having to experience or cross the public sphere in the street below. This also bring forth the matter of security. The ease of accessibility between two households also questions if the outsiders could have a coherent access to Sujhan Singhs Haveli from the first floor. The Haveli's plan already does not appear certain about the guard posts existence like in Khem Singh Haveli so this bridge can raise the question of protection as well. This hypothesis also tells us about how Sujhan Singhs household retained the local culture or tradition of trusting the members of the neighbouring Haveli and points out about the close-knit community system the people of Subcontinent had. In contrast Khem Singh Haveli plans show many guards post spaces on multiple levels. Even if the Haveli is not located in a packed neighbourhood like Sujhan Singh, the building is free standing with just adjoining horse stables and animal coops behind the building. Here it is interesting to note the contrastive spaces both Havelis present while still retaining the similar pattern of Haveli typology and what that meant for the accessibility in these Havelis.

In terms of gender perception, accessibility is the key factor that creates the distinction between the private and public zones. As mentioned, before we see that the *Zenana Khana* was accessed by an extended distance and the barrier of the porticos in both Havelis and to reach the private space on the upper levels, the staircase was also independent than the other ones. In Sujhan Singh's plans we see there are two major staircase towers and the eastern one being the one that serves to these private spaces. Also, the private zones on the upper levels terrace did not connect with the terrace of the public zone. Both the terraces are divided by the courtyard void in between. Visibility is granted here from across the courtyard void, but access is restricted. In

Khem Singhs plans there is no unobstructed way to have visibility into the public zone of the Haveli. This approachability aspect on upper levels in Khem Singh's Haveli is practiced by the staircase also but in order to get from one side of the building to across the courtyard the household members have to go back down to the courtyard or the portico and take the opposite staircase at the other corner of the Haveli to reach the upper levels. The accessibility to the opposing rooms on upper levels is restricted in this manner.

Where accessibility is acting as a restricting factor when it comes to gender. The courtyard in Sujhan Singh Haveli is also acting as the connecting space where the strangers could access this open space straight from the main door (Fig. 43). The strangers in the street who are vendors and service providers can have access to the courtyard where the women can interact with them and get their transaction done. They were able to meet vegetable vendors, tailors, cobblers, barbers and all these people in the courtyard. This notion equals to the act of bringing the outsider to inside. The women at Sujhan Singh also had the facility to go to the *Bazaars* as the Haveli was surrounded by it but having the Haveli in this locale had its advantages of experiencing the external practices inside. This might have been the case in Khem Singh Haveli as well, but the stranger had to pass many semi-public spaces to get into the inner courtyard. By the layout of the plan, it does not seem an easy access. We observe the main door, a courtyard and then additional door that leads to certain closed space and then the room opening into the portico and then the second private courtyard. All this had to be passed for a stranger to get through. Not to forget the guard posts that would be maintaining a strict watch while this exchange or interaction happens.

As discussed above, the men were able to practice their movements liberally in all zones of the Haveli, whereas the women experienced complexed restriction. However, both Havelis' plans iterate a unique kind of accessibility patterns that bring up the question that they were variating and what this meant for gender roles and perception. We can safely assume that we see Sujhan Singh's Haveli gave certain autonomy to women when compared to Khem Singh. This was assumingly due to greater degree of interaction compared to pre-colonial period for women with the public/outsiders and the colonial socio-cultural patterns that these native owners of the Haveli were routinely exposed to because of their reputable ranks in the authoritative and influential realm.
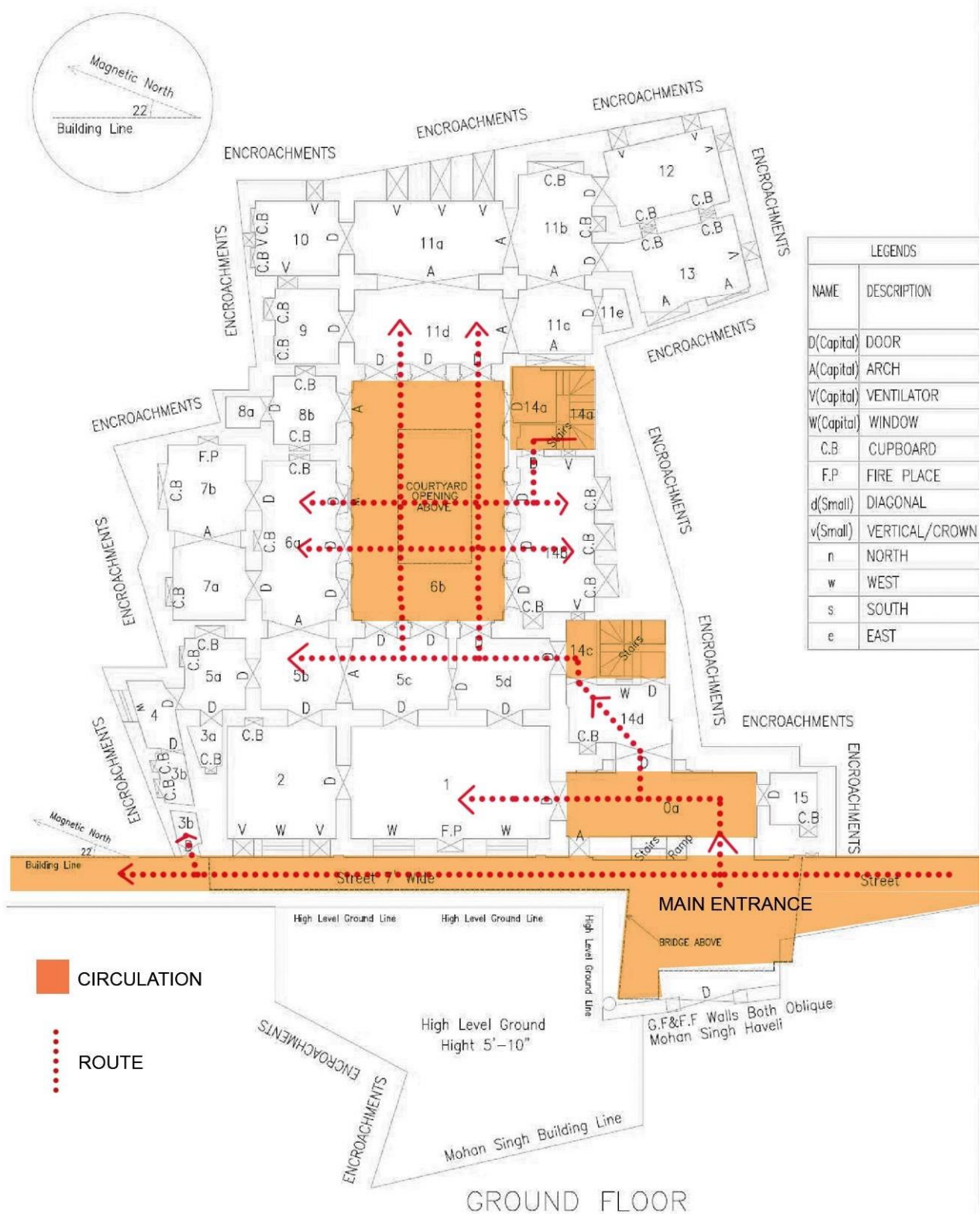
Figure 97: Circulation and Route plan of the Ground Floor of Sujhan Singh Haveli. (Adopted: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.*)
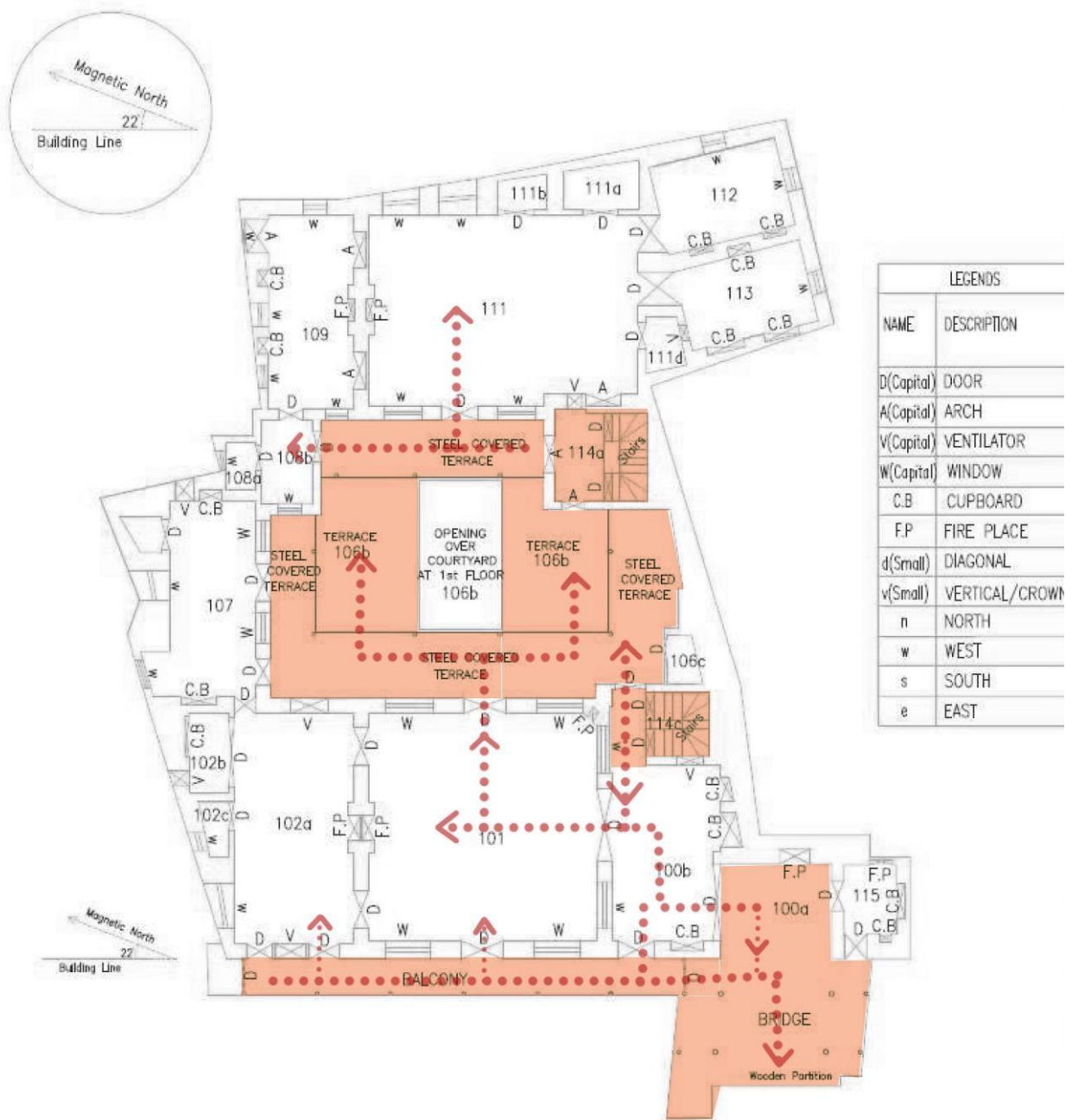
Figure 98: Circulation and Route plan of the First Floor. (Adopted: Rogers Kolachi Khan & Associates (Ltd,).
Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)

Figure 99: Circulation and Route plan of the Second Floor. (Adopted: Rogers Kolachi Khan & Associates (Ltd,).
Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)

Figure 100: Circulation and Route plan of the Third Floor. (Adopted: Rogers Kolachi Khan & Associates (Ltd,).
Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)
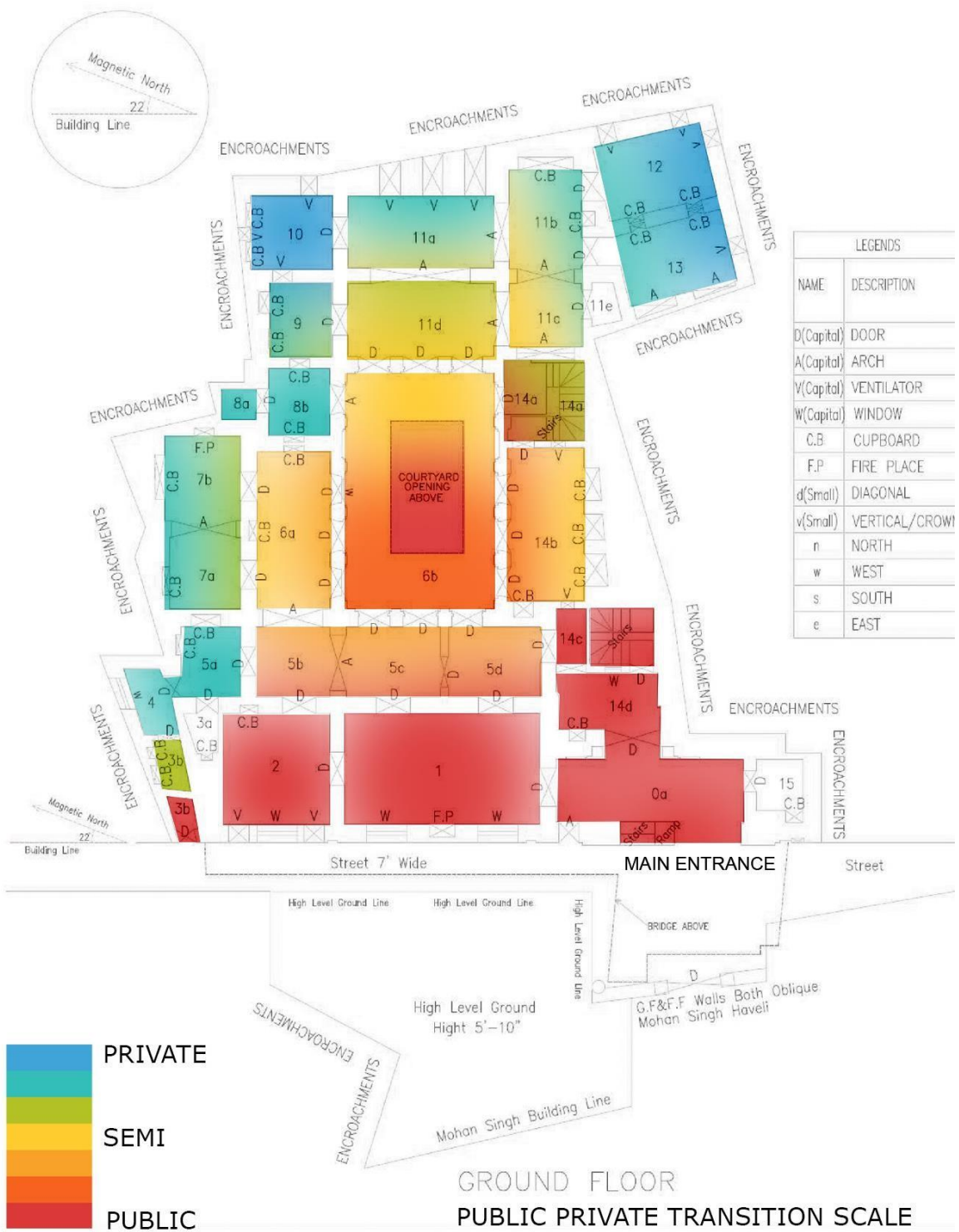
Figure 101: Public Private Transition Scale. (Adopted: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)*

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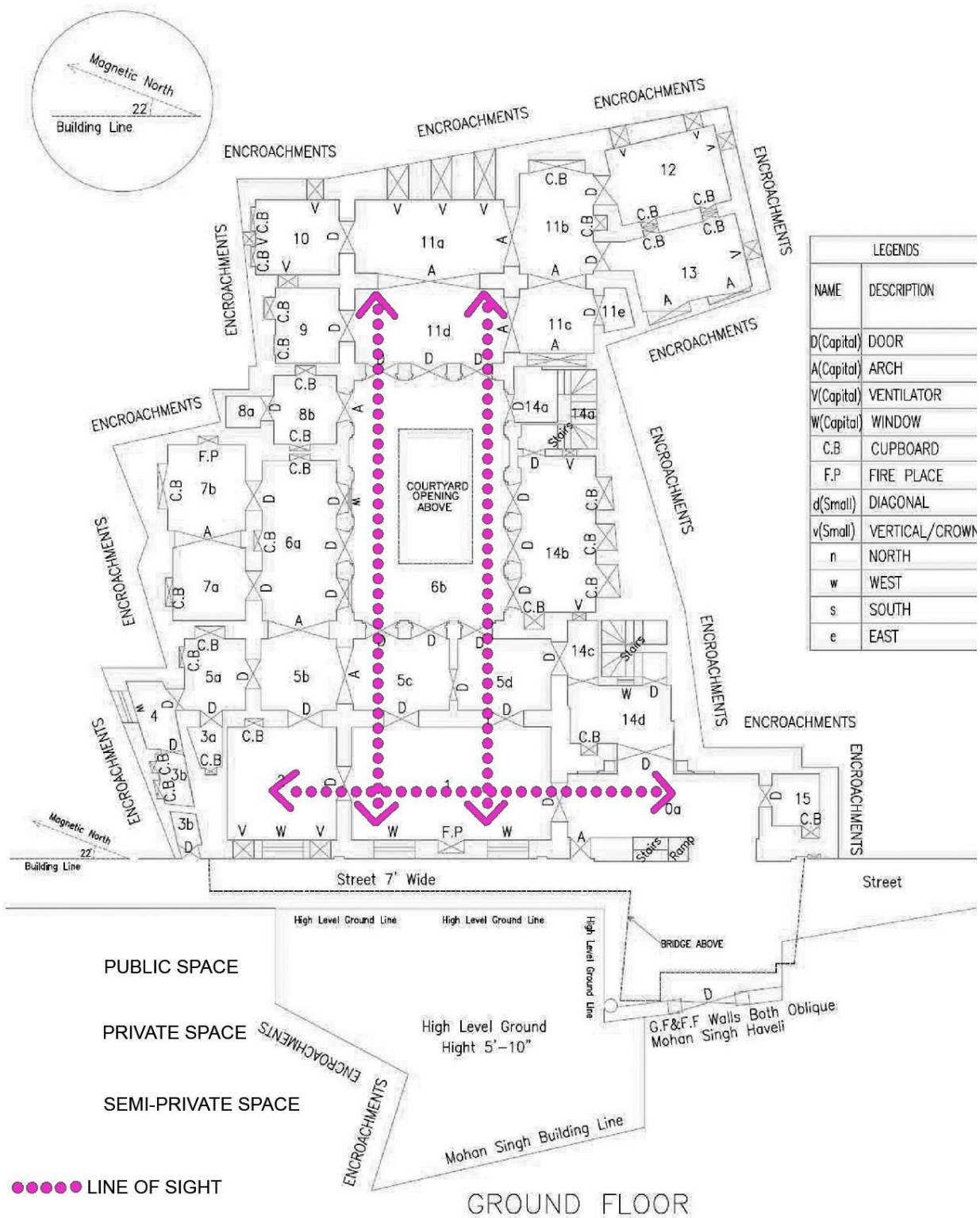
Figure 102: Line of Sight through spaces at Ground Floor. (Adopted: Rogers Kolachi Khan & Associates (Ltd,).
Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)
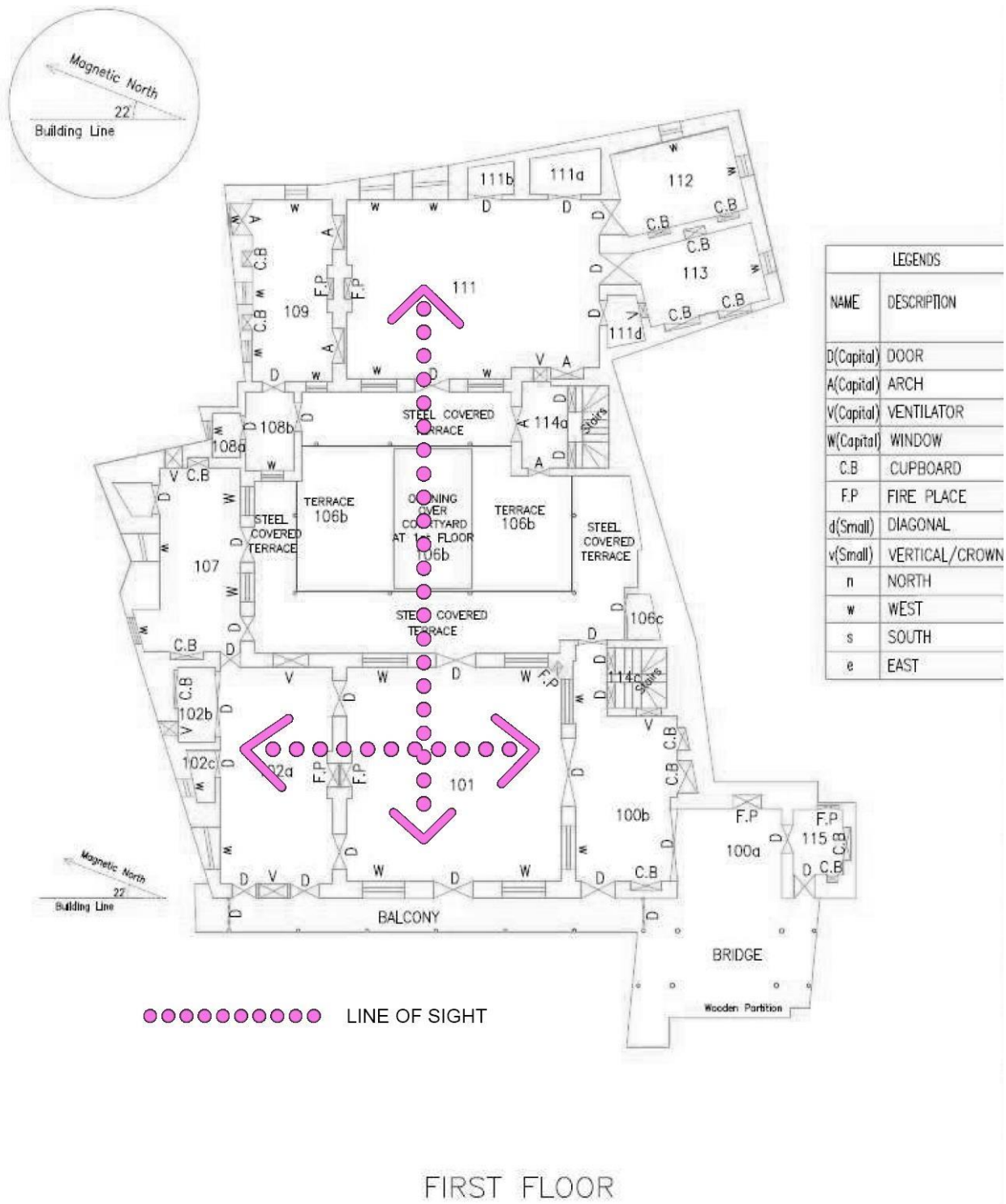
Figure 103: Line of Sight through space at First Floor. (Adopted: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)*
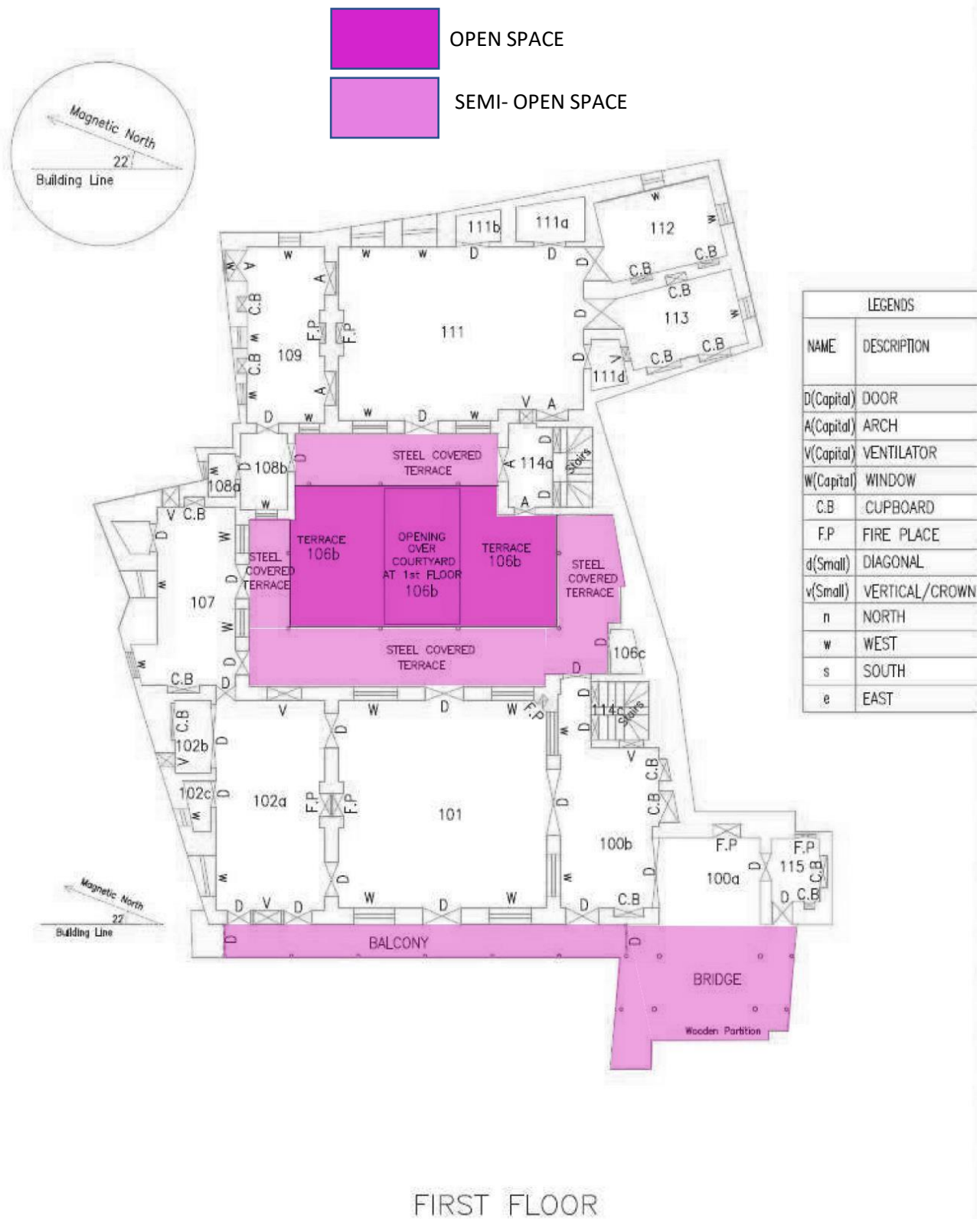
Figure 104: Open and Closed Spaces First Floor. (Adopted: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)*

Figure 105: Open and Closed Spaces Second Floor. (Adopted: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan)*

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Figure 106: Open and Closed Spaces Third Floor. (Adopted: Rogers Kolachi Khan & Associates (Ltd,). *Assessment of the Existing Condition at the Historic Haveli Sujan Singh, Rawalpindi, Pakistan.)*
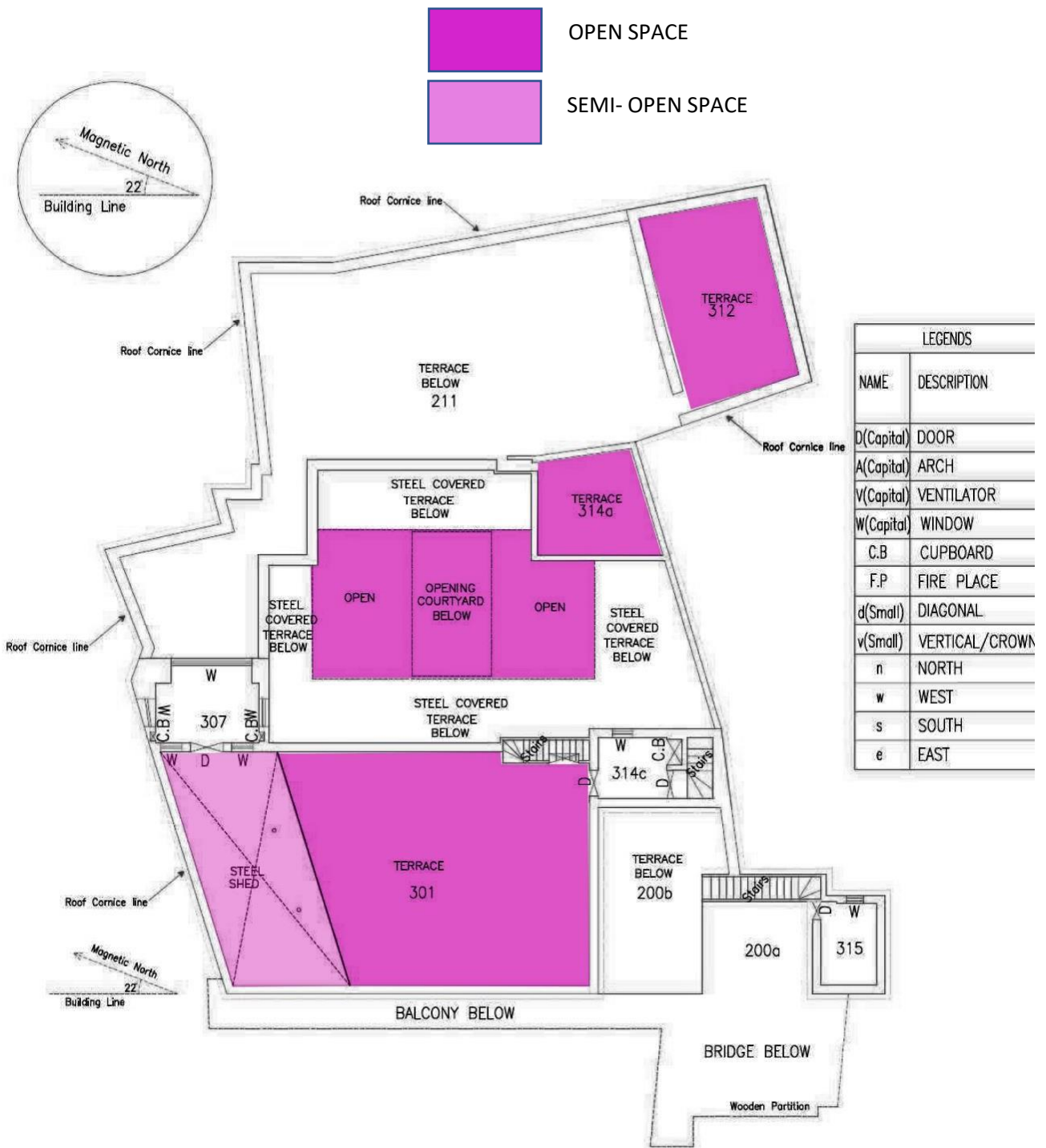
5. CONCLUSION

Countless dynasties have wedged the Subcontinent with their diverse influences, the last of them were the colonisers who like others left a never-ending mark on the continent's historical territory. One of the many areas of this influence occurred in the architectural sphere. The aim here was to discover domestic dynamics that were affected by the political structure in the 18th century. Rawalpindi, as disclosed by scholars was one of the influential elite examples in the region to study the household system. An effectual way to examine this was by using Haveli as a tool, which in this context is the finest architectural composition and model to help identify the social and cultural pattern within the household. These societal correlations were crucial to the Haveli's region. And this relationship was greatly influenced by the political power construct in 18th century India.

In this study, we furthermore have established that the Haveli came under the bounds of Indo-Saracenic design configurations. For the rest of the world this term might be a colonial projection of their domination and interventionism but as far as the literal meaning goes, its core is still in the sub-continental outlines and patterns. This style acquired its recognition from public and large-scale buildings of importance, but the fact was that they were nonetheless half and half. The compromise of the planning and letting go of the true sub-continental spatial arrangement is something that stands out when it comes to domestic architecture and yet the household formations still truly aspired to be mini versions of the huge Mughal palaces with the courtyards and all the lavish spaces entitled within. The colonisers on the other hand were way too fond of the Bungalow type of house since it gave them the security, privacy and hygiene that in their belief was absent in Havelis. The strict wall and the fence policy was a concept that only worked for them as they were used to of such dwellings in their western territories. It might have been the climate, the social system or just their mere cultural nature of being superior and condescending. Whereas when we came across the Haveli system that was inspired by the palace design typology, there was a sense of open-ness and invitation. Not only did this make the space look majestic but also worked super well with the sub-continental/tropical climate. Furthermore, it made the invisible, visible and the transparency was shared with the outer realm while maintaining the 'privacy' of the habitants in their own cultural ways. Forthrightly, nothing in this world seems more private and closed than a domestic dwelling, but when it comes to the Havelis, the locals really nailed the art of portraying the outside as inside and vice versa. This was a peculiar knowledge that the westerners could not have possessed if it had not been for their intervention in this colony. To understand the household system better, there was a need to identify and deduct the role of rank and repute that was being played in the Haveli household. This also meant that class representation was taking its toll while local and foreign interaction was in the picture. As discussed in the text political and social hierarchy were one of the strongest factors to determine Haveli's spatial arrangement. We observed that both Havelis had

influential figures, who had the power and means to mould their domestic space in any way they desired while keeping in line with the traditional ways. However, we witnessed a divide in their chosen course in architectural organisation and ornamentation. Sujhan Singh's Haveli revealed noteworthy signs of interaction with the colonial influence while Khem Singh kept his abode true to the cultural standards and tradition. These distinctive evaluations exhibit the tendency of everchanging social and political climate that seeped through the walls of domestic household. Within this scope of this, there were facets that lead us to witness adaptation and rejection process of the societal and domestic alteration. This transformation absolutely became apparent in the gender built spatial organization in these two Havelis. There were ample design decisions that survived in Sujhan Singhs Haveli that offered clues of discernible liberty that was assigned to women. Whereas, Khem Singhs, gender role configuration stood on the contrasting course and indicated reduced autonomy for women. This would mean that the women were bound by regulations within their rightful spaces. Herein with we noticed a different nature of recognition and elimination archetype in the sex-based architectural arrangement. Women's routinely practices depended on, given the chance, their private zone, security concern, social regulation which was all fashioned by male individuals of household and the overpowering society. Liberation of a higher degree or less, no matter the outcome in this aspect, is of no consequence. Since their position in the social realm was dominated by patriarchal sphere, women were bound by the rubrics set by them. Wherefore, in this study reflection through plan analysis and three-dimensional modelling was essential to denote a clearer approach of their management and usage of architectural layout that appears to have imperative value to better comprehend cultural heritage perspective and scholarly studies. Understanding domestic architecture is providing many branches of retrospective dynamics for society. Making these dynamics more visual and creating a clear image will surely enhance further research on the various topics this study has touched upon and will hopefully contribute to the better understanding as well as protection mechanism more actively. Realizing the absence of documentation and research on this region in this discipline will hopefully compel potential scholars to further research on this heritage and support it s preservation to bring this heritage edifice and the theoretical concept attached with it to safety.

GLOSSARY

Amir: Prince, Chief

Androon Shehr: Inner city

Angraizi: English Language

Angula: measures equal to fingers breath, an inch measure

Aurat: Woman

Bahaar: Outside, Outdoor

Baithak: Sitting room, Drawing room, Parlour

Baraamda: Vernada, roofed open air gallery or porch outside of the building

Baradari: Building or pavilion with twelve doors designed around it allow flow of air.

Bazaar: Open air Market

Bibi: A man's wife

Chaar Dewari: Four Walls, Enclosure

Chadar: Veil, Piece of cloth

Chauk: Square, Crossing

Chhat: Roof

Dehin: A Spirit or soul enveloped in a body, embodied souls

Dhobi: Laundry person, washer

Gali: Small Street

Ghar: House

Guzar: Street, urban quarter

Guzargah: Main Street

Hasta: traditional unit of length measured from the elbow to the tip of the middle finger

Haveli: Traditional House of the Sub-continent, ancestral home.

Jaali: A perforated stone or latticed screen for ornamentation purposes.

Jharoka: Overhanging enclosed balcony, a projected window

Khwabgah: Dreaming room, Bedroom

Koocha: A small neighbourhood, a corner of a neighbourhood. ix

Maidan: A semi- private large open space surrounded by buildings or houses.

Mardana: Male

Markaz: City Centre

Memsahib: A married white or Upper-class respected woman

Mohalla: Neighbourhood, a colony

Nanakshai brick: Decorative bricks used for structural walls

Niqaab: Veil for the Face and Head

Paalki: Palanquin, covered litter, wheel-less vehicle

Pardah: Religious and social practice of female seclusion, prevalent among Muslims.

Saari: A Woman's garment that consists of a drape wrapped around the waist

Sahib: A master or a person of social and official status

Sahn: An open courtyard

Sherwani: a long-sleeved, close-fitting knee length coat worn by men in the subcontinents.

Surkhi bricks: red bricks

Tharra: Stoop, step, a small porch at the front of the entrance of a house

Zenana: Of a woman, pertaining to the women, part of the house

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Konutsal mekanlar genelde insanların temel barınma ihtiyacını karşılayan ve günümüzde daha çok bireylerin ya da ailelerin konfor alanına da ifade eden anlamıyla değerlendirilmektedir. Daha geniş bir perspektifte konutsal alanların kentsel, sosyal ve politik alanlar içindeki etkileşimlerinin ele alınması toplumsal dinamikleri kavrayabilmek için önemli görünmektedir. Bu nedenle geçmişe dönük bir toplumsal araştırmada günlük yaşam örüntülerini ve bu örüntülerin sosyo-politik ölçekteki etkilerini değerlendirebilmek için konutsal alanların detaylı incelemesi hayati öneme sahip gözükmektedir. Günümüze kadar Hindistan bölgesinin konutları çoğunlukla yerel olmayan araştırmacılar tarafından araştırılmıştır. Pek çok çalışma bu bölgede tanımlanan Haveli tipi konutun kendi içinde bir sistem veya organizma olarak da hareket eden belirli bir ev kompozisyonu sunduğunu önermektedir. Haveli, Hindistan'da 19. yüzyıldan önce oldukça yaygın ve tercih edilen bir yaşam biçimi olan avlulu bir konak yapısını ifade etmektedir. Pek çok farklı inanç ve sınıftan gelen insan bu konut tipini benimsediği bilinmektedir. Bu çalışmada odak noktası Rawalpindi bölgesi ve özellikle Rai Bahadur Sujhan Singh'in kendisine ait olan Sujhan Singh Haveli'dir. Rai Bahadur Sujhan Singh, döneminde yüksek statülü ve kentin gelişimine katkı sunmuş yerel bir figürdü. Ne yazık ki günümüzde yarı korunmuş şekilde kalan bu yapı üzerine kapsamlı araştırmalar ve restorasyon çalışmaları yeterli derecede yapılmamıştır. Böyle bir yapının genel olarak Haveli konut kültürü ile değerlendirilmesi mimari unsurların ve ifade ettiği toplumsal kültürel dokunun anlaşılmasına katkı sağlayacaktır. Bu konut, kent içindeki büyük ölçekli bir konağın tipolojisini sunmaktadır.

Haveli tipi avlulu konutlar, konut sahiplerinin sosyo-ekonomik, kültürel geçmişleri ve günlük yaşam pratiklerinin anlaşılması için pek çok farklı veri sunmaktadır. Bir Haveli, hem açık hem de kapalı konfigürasyonlarla sahip bir alan olarak da tanımlanabilir. Modernizasyona ve yeniden kullanıma izin verdiği için konut ve sakinleri arasındaki ilişki dinamiklerini gözlemleyebilmek mümkün gözükmektedir. Bu çalışmanın başlıca hedeflerinden biri konut ve içinde yaşayanlar arasındaki etkileşimin anlaşılabileceği bir alan düzenleme analizi yapabilmektir.

Çalışmanın ana konusu olan Sujhan Singh Haveli yerleşimin kalbi konumunda sayılabilecek bir lokasyonda yer almaktadır ve zaman içinde yapılan eklemelerle ilk bakışta simetrik olmayan bir konut planı sunar. Bu konutun alan düzenlemesinden elde etmeyi planladığımız sosyo-kültürel analizleri karşılaştırmalı olarak inceleyebileceğimiz bir diğer Haveli kentin daha dış kısmında yer alan ve simetrik bir plan sunan Khem Singh Haveli'dir. Bu konak yine varlıklı bir kişiye aittir ancak alan düzenlemesi bakımından bazı farklılıklar ve benzerlikler sunar. Bu bağlamda çalışma kapsamında değerlendirilen mekânsal analiz, erişilebilirlik, sirkülasyon, kamusal ve özel alanlar gibi parametrelerin karşılaştırmalı incelemesi toplumsal yapının özellikle de toplumsal cinsiyete dair kültürel kabullerin anlaşılmasında önemli bir veri seti

sağlamaktadır. Bununla beraber bölgedeki araştırma ve belgeleme eksikliği, farklı dönemde bölgeyi yöneten idari yapıların izlediği eksik koruma politikaları pek çok açıdan değerli bilgiler sunan bu kültürel miras öğesi yapının daha geniş kapsamda araştırılmasını teşvik eden bir motivasyon kaynağıdır.

Sadece mekân düzenlemesi değil on dokuzuncu yüzyıl Rawalpindi toplumuna bakabilmek ve bölgede yaşanan politik değişikliklerin yerel halk üzerindeki etkilerini kavrayabilmek hane içindeki düzenlemeleri anlamlandırabilmek bakımından önemlidir. Bölgeyi ve bu yapı tipini daha iyi anlamak için, araştırma, bu büyük ölçüde gelenek odaklı bu toplumda yeni gelenlerin getirdiği etkiye ve sonucun yerel ritüelleri farklı bir yöne yönlendirmeyi nasıl başardığına odaklanmıştır. bu nedenle yerel mimarlık dili ve İngilizce planlamanın bir karışımı olan yeni bir mimari form olarak ortaya çıkan Indo-Saracen tipolojisi bu çalışma kapsamında değerlendirilmektedir. Bu mimari tasarım reformu, sömürgeciler ile sömürülenler arasındaki değiş tokuşun kapsamını ayırt etmeye yardımcı olacak araçsal değişimlerden birini sunması açısından özellikle belirleyici bir konumda yer almaktadır.

Her iki Haveli'nin planlaması irdelenerek, Haveli'nin tamamında hangi mekanların cinsiyete dayalı rolleri ve sosyal kabulleri yansıttığı değerlendirilmiştir. Bir Haveli sisteminin içinde yer alan metin ve yazıtlarının verdiği bilgilerle birlikte, bu avlulu konakların içinde barındırdığı toplumsal cinsiyet yapısını yorumlamak mümkün olmuştur. Her mekânın işlevsel bir değeri vardır ve bu örneklerde en çok vurgulanan merkezi unsur avludur. Avlu etrafında yer alan odaların kullanımının kamusal ve özel alana tahsis edilip edilmediğini anlamak, mekânsal erişim ve cinsiyet dayalı kullanımların anlaşılmasında kilit bir vurguya sahiptir. Erken dönemde özel ve kamusal alanların ayrılmasının, toplumsal cinsiyet rolleri üzerinde büyük bir etkiye sahip olduğu birçok araştırmacı tarafından kabul görmektedir. Hane içi düzeni temsil eden kadın odaklı aile kültürünün yükselişi, hane halkının ekonomik başarısıyla ilişkilendirilmektedir.

Bununla birlikte, tek başına bu korelasyon yani kamusal ve özel alan teorileri yeterli değildir. Tarih yazımı, kültüre odaklanmaktan insanlara odaklanmaya doğru kaymıştır. Bu, fiziksel konumun, hareketin ve hatta konuşmanın çeşitli yönlerine bakmayı içerir. Eril bir kamusal alan ve dişileştirilmiş bir özel alan kavramının gerçekten de sıradan yaşam üzerinde bir etkisinin olup olmadığı sorusunu farklı açılardan değerlendirerek sormak gereklidir. Tarihçiler, bir konutun iç düzenindeki değişimin, toplumda meydana gelen sosyal değişimlerin doğrudan bir yansıması olarak yorumlanabileceği fikrini güçlü şekilde değerlendirmişlerdir. İnsanların mekanları kullanma ve yorumlama biçiminin bir alan düzenlemesinin basit bir işlevi olmadığını, daha çok kültürel ve sosyal uyaranların bir bileşeni olduğunu savunan araştırmacılar azımsanamayacak kadar çoktur. Burada toplumun hangi kesiminin incelendiği ayırt edici bir noktadır. Örneğin çoğu insanın, on dokuzuncu yüzyıla kadar aileleri, hizmetçileri ve kiracılarıyla aynı odaları paylaşacakları küçük evlerde yaşamaya devam ettiği bilinmektedir. Böyle bir toplumda sadece çok varlıklı kimselerin konutlarını incelemek bütün toplumun kültürel

kabullerini değerlendirmek için yeterli değildir. Ancak mahremiyet kavramını ve bunun cinsiyetle ilişkisini pek çok farklı kesimden kabul gören bir konut tipi üzerinden değerlendirmek cinsiyet algısını anlamak için faydalı bir araç sunar.

Bu çalışma kapsamında incelenen avlulu konutların alan düzenlemesinin ve toplumsal cinsiyet rollerinin hane halkının statüsünden veya itibarından etkilenerek şekillendiği varsayılabilir. Elitlerin, toplumsal statülerinin, yeni düzende yer aldıkları yönetimsel ve makamsal dinamiklerin günlük yaşamlarına şekil verdiğini konut düzenlemesindeki dinamikleri inceleyerek gözlemleyebiliyoruz. Sömürgecilerle yaşanan etkileşim ile bu politik olarak güçlü konut sahiplerinin kamusal yaşamda pek çok değişikliğe maruz kaldıklarını düşünmek mümkündür. Bu nedenle değişen sosyal normların Haveli'nin içindeki değişikleri şekillendirmede etken bir faktör olduğunu önerilebilir. Burada maruz kalınan ve kabul edilen değişikliklerin sert olmadığını ve bir gecede kabul edilmediği, kültürlerinde neyin kabul edilebilir olabileceğinin seçildiği bir süreç olduğunu anlamak önemlidir. Örneğin, Sujhan Singh'in Viktorya Dönemi'ne ait mobilyalarla iyi bir şekilde döşenmiştir, korkuluktaki ve balkondaki Jaali'ler bazı gotik desenlere sahiptir. Buna ek olarak, Haveli'nin konumunun İngiliz garnizonlarının yakınında olduğunu biliyoruz. Bu bilgi bize ikisi arasındaki daha yakın etkileşim hakkında bilgi verebilir ve konut sahibi ve ailesinin toplumsal cinsiyet rollerini açık bir şekilde etkileyen yeni standartları nasıl daha sıcak karşıladığını anlatabilir. Khem Singh örneğindeki dekoratif özellikleri incelediğimizde ise kültür ve gelenekle bağlantılı kabullerin güçlü bir şekilde yerel ile bağlantılı olduğunu gözlemleyebiliyoruz. Bu konutta yer alan Sih tarzı resimler, Pencap'ın kuzeydoğu kesiminde oldukça yaygındı. Bu tip dekorasyon unsurlarına dair seçimler bize konut sahiplerinin yabancı değişiklikleri kabul etme konusundaki isteksizliklerini anlatabilir. Konum olarak bu Haveli sömürge binalarının yakınında değildi. Bu nedenle konutun konumu ve kabul edilen kültürel normlar arasındaki ilişkiyi burada yorumlamak mümkün gözükmektedir.

Kadınların karşı cins gibi ev dışındaki hayata fazla dahil olamaması, toplumsal ve özel ilişkilerinin tek bir yerde olduğu, evi ve aileyi yönettikleri dolayısıyla ev ile bağlantılarının daha güçlü olduğu algısını yaratmaktadır. Ancak Haveli'nin mekânsal düzenlemesinde erkeklerin kullanım alanlarının daha geniş ya da heybetli olması, toplumsal cinsiyet rollerindeki zıtlıkları bize anlatır. Jharoka ve Jaali gibi birimler kadınların konut içinde erkeklerin dünyasına ve konut dışındaki dünyaya bakmalarını sağlayan küçük bir pencere işlevini görmektedir. Khem Singh Haveli'de kadına sunulan bu gözlem alanı için ayrılan bölmeler sınırlı bir şekilde görülürken, Sujhan Singh'de daha fazla görülmektedir. Bu bölmeler, yerel ve yenilikçi kabuller ile muhafazakâr ve batıya daha açık kültürel kabulleri değerlendirebilmek için mekânsal birimlerin işlevini değerlendirme fırsatı sunar.

Ayrıca ailenin erkeklerinin kendi bölgelerindeki kamusal görevleri önemli bir faktördür. Havelilerde pek çok resmi kabul odası yer almaktadır. Bu odalar iş yaşamı ile erkeklerin günlük yaşam dinamikleri ve konut düzenlemesi arasındaki sosyal bağları güçlü bir şekilde vurgular. Kadına ve erkeğe ayrı tahsis edilmiş Mardana ve Zenana gibi birimlerin

boyutları, konumları ve dekoratif öğeleri cinsiyete dayalı mekânsal dağılımı ilişkilendirmek için pek çok veri sunmaktadır. Erkeklerin dışarıdaki görevleri ve sosyal ilişkileri ile özel yaşamlarındaki sosyal rolleri oldukça iç içe geçmiş gözükmektedir. Bu durum özel alanlarına ait düzenlemelerde dışarıya ait ilişkilerinin baskın bir etki yaratmasına neden olmuştur. Dolayısıyla konut içinde kadınlara açık bir şekilde hareket etmeleri için sınırlı bir özgürlük alanı kalmıştır.

Büyük bir Haveli'ye sahip olmak geniş bir aile ve güçlü bir prestij göstergesi olarak düşünülebilir. Ortalamanın üzerinde odalara sahip olmak mülk sahibinin köklü soyuna veya zenginliğine vurgu yapabilir. Sujhan Singh örneğinde köklü bir ailenin yanı sıra kardeşlerin ve akrabaların birbirine yakın hatta birbiri ile bağlantılı konutlarda yaşadığını görüyoruz. Yakın ve oldukça etkili bir aileye sahip olmak, çevredeki insanlarla olan etkileşimler hakkında bize çok şey söyleyebilir. Bu bağlantılı Haveli konutlarında yaşayan aileler belki de Rawalpindi'deki toplumu etkileyebilecek kadar güçlü bir unsurdu.

Khem Singh örneğinde ise farklı bir manzara görüyoruz. Bu Haveli, ilk bakışta bir saray ya da bir kale izlenimi oluşturmaktadır. Konut sahibinin askeri kimliği konutun alan düzenlemesinde açıkça izlenebilmektedir. Konutun mekânsal ve dekoratif analizleri savaşlarda geçen zamanın ve batı etkileşiminin dışarıyla bağlantılı ancak bir o kadar da kendi içinde muhafazakâr yapısını koruyan bir kimliğini dışa vurmaktadır.

Bu konutların alan düzenlemesini analiz etmek bize aile içi hiyerarşik yapılanmaları anlamak için de bir olanak sağlamaktadır. Kadınlar yalnızca ev işleriyle ilgili konular gibi önemli bir şeyin iletilmesi gerektiğinde erkeklerle açık bir şekilde iletişime geçebiliyordu. Bu sosyal kod bir şekilde cinsiyetler arası etkileşimi azalttı. Erkeklere eğitim ve hayatın diğer alanlarını öğrenme fırsatı verilirken kadınlar evi nasıl yöneteceklerini öğrenmekle sınırlı tutulmuştur. Bir çiftin odalarının dışında veya refakatçi olarak hareket edecek bir kişi olmadan gereksiz yere etkileşime girmesi iyi algılanmıyordu. Genç bir adamın annesi hayattaysa, otorite kendisinden oldukça büyük olan anne yerine basitçe ona geçerdi. Burada sadece cinsiyete dayalı değil yaşa dayalı bir hiyerarşinin dinamiklerini gözlemlemek de mümkündür. Bu tür içsel uygulamalarla erkeklerin kadınlar üzerindeki hakimiyetini sağlamlaştırmak belki hem sosyal kodlar hem de mekânsal sınırlamalar vasıtasıyla sağlanıyordu. Havelilerdeki kadına ve erkeğe göre ayrılmış katı alan düzenlemeleri, kamusal ve özel alan ayrımları belki de kelimenin tam anlamıyla bu sosyal kodların fiziksel tercümesidir.

 Sadece kamusal ve özel ayrımına değil konutların açık ve kapalı alan ilişkilerine baktığımızda çok farklı sosyal normları yorumlama fırsatı bulabiliriz. Haveli'nin mimari sınırları, geleneğin ideallerini ve ataerkil bir toplumun ritüelleri ve ev içi rutinleri aracılığıyla yaşanan belirli bir yaşam biçimini temsil ediyordu. Ev açık bir alan olmakla birlikte yaşayan bir organizma olarak da hizmet vermektedir. Haveli'nin üç seviyesi dünyayı, insanı ve cenneti temsil eder ve merkezi avlusu olan açık alan, gökyüzünün görülmesini sağlayacak şekilde tasarlanmıştır. Haveli, yerel ev ortamının örnek bir

biçimidir, ancak aynı zamanda çeşitli sosyal değişimlere de işaret etmiştir. Haveli'nin açık ve kapalı doğası, çok işlevli bir alana işaret eder. Tipik olarak zemin seviyesinde yaşamak ve evin farklı odalarına taşınmak ile karakterize edilir. Bir Hint evinin temel özellikleri, dinsel ve simetrik ilişkisinin yanı sıra, iç ve dış mekanlar arasındaki kolay geçiştir. Etrafı kapalı alanlarla çevrili olan açık alan, bu karanlık kapalı alanlar için bir nefes alma yeri görevi görür. Hatta buna Haveli'nin ciğerleri de denilebilir. Her ikisinin iç içe geçmesine ihtiyaç vardır, böylece hane halkı üyeleri, ailenin motorunu çalıştırdıkları kendi küçük komplekslerine sahip olurlar. Sujhan Singh'de bildiğimiz açık alanlar, avlu ve çoklu teraslardır. Bu açık alanların olması, yazları kapalı odalarda sıcağın bunaltıcı olduğu zamanlarda uyku yeri olarak işlev görmüştür. Bunun dışında yaz aylarında ya da büyük etkinlikler için kullanılmıştır. Örneğin, aile veya mahalle sakinleri, kendi dinlerinin bayramlarını kutlamak için burada toplanabilirdi.

Ayrıca, bu açık alanlar, bazı hane halkı üyelerinin yaşadığı tek dış alan olabilirdi. Bu teraslar ve avlular, onların gün ışığında işlerini halletmelerine, güneşten ve temiz havadan maksimum düzeyde faydalanmalarına hizmet ediyordu. Kendi purdah düzenlemeleri veya kamusal dünyadan uzak durmaları nedeniyle, bu açık alanlar içerideyken dışarıda olabilecekleri bölümlerdi. Bu açık alanların önemi büyüktür. Bunlar olmasaydı, Haveli basitçe başka bir Bungalov tipi veya öne çıkmayacak herhangi bir kapalı bina olacaktır.

Sujhan Singh'in neden birden fazla terasa sahip olduğu net olmayabilir, ancak Haveli'nin kendisinin çok yüksek olduğu ve bu alanlarda maksimum güneş ışığı potansiyelinin alınabileceği gerçeğini kesinlikle göz ardı edilmemelidir. Bu Haveli'deki teraslar avlu boyutlarını aşmaktadır. Bu, onlara sahip olmak için makul bir neden, ancak bundan daha fazlası olmalıdır. Cinsiyet rollerine gelince, bu açık alanların kadınların özgürlük alanları olduğunu zaten biliyoruz. Teraslar ve balkonlar aracılığıyla sosyalleşme, on sekizinci yüzyılda büyük ölçüde trenddi ve bu açık alanlar, etkileşim eyleminin yanı sıra güvenliği de sağlıyordu. Sujhan Singh'in bağlantılı olduğu h diğer havelilere geçişi sağlayan iyi dekore edilmiş bir köprü yapısına sahip olduğu görülmektedir. Sadece ev halkı veya hizmetliler için olsaydı, köprü ahşap zeminler ve İslami desenli tavanlarla bu kadar karmaşık bir şekilde dekore edilmezdi. Bu durum, köprüdeki trafiğin diğer tanınmış üyeler veya konuklar arasında olduğuna işaret etmektedir.

Khem Singh'de, avlunun etrafındaki üst katlarda iki avlu ve teras görüyoruz. Daha küçük olan ve dış avlu, yalnızca özel kısım ile dış kapı arasında bir boşluk oluşturmak içindir. Ayrıca, Baithak bölgesinde de misafirleri ağırlamak için gökyüzüne açık fuaye işlevi gören bir alan görüyoruz. Oysa iç avlu, Haveli'nin ilk bölümünden geçen herkes için tamamen bir sanat galerisi niteliğindedir. Geleneksel öğeleri barındıran fresk resimlerinin yanı sıra simetrik alan düzenlemesi korunmuştur. Avlu yine herhangi bir Haveli'de olduğu gibi amacına hizmet etmiş olabilir, ancak süsleme gerçekten günlük

kullanıma hizmet eden bir alan olup olmadığını düşündürmektedir. Bu avlu elbette çok amaçlı bir kullanıma uygundur ancak diğer mimari elementler özel bir kullanım amacına da işaret etmektedir. Genel olarak nerede kapalı bir alan varsa, bu alanlara kontrast bir açıklık neredeyse her zaman uygulanmıştır.

Bir Haveli'deki erişilebilirlik modeli, kamusal ve özel yönlerin ötesine geçen bir kavramdır. Khem Singh'in Haveli içindeki erişilebilirliği simetrik düzenden büyük ölçüde etkilenmiştir. Burada, Haveli'nin ilk bölümünde iki kat yükseklikte olan Baithak'ın, birinci katında daha iyi bir odaya sahip olan Sujhan Singh'in aksine, zemin kat olan tek seviyede olduğunu gözlemleyebiliriz. Bu, toplumsal cinsiyet algısı açısından, ilk olarak dışarıdan gelenlerin özel alana engelsiz bir şekilde girmelerinin katı bir şekilde engellendiği ve ikinci olarak belki de erkek üyelerin merdiven çıkmama ve kamusal alanda kalmama saygısının verildiği anlamına gelebilir. Dış avlu ve ona bağlı Baithak Khana'dır, ancak bu erişilebilirlik modeli Sujhan Singh Haveli'deki ile aynı şekilde tercüme edilmez. Sujhan Singh'in bu modeli, bize Haveli'deki kolonyal mimari etki hakkında da bilgi verebilir. İngiliz konut düzenlemesinde alanlar ve alanlar arası geçişler çok katmanlıdır. Daha az büyük ve daha dar alanlarda ve üst katlarda yaşama pratiği vardır. Sujhan Singh'in cinsiyete dayalı, ya da hane halkı ve yabancılar arasındaki etkileşimi daha az kısıtlayıcı bir erişilebilirlik modeli sunması İngiliz mimari geleneklerinden önemli ölçüde etkilendiğine işaret etmektedir.

Erişilebilirliğin cinsiyet söz konusu olduğunda kısıtlayıcı bir faktör olarak düzenlendiğini görebiliriz. Sujhan Singh Haveli'deki avlu aynı zamanda, yabancıların bu açık alana doğrudan ana kapıdan erişebilecekleri bir bağlantı işlevi görüyordu. Satıcı ve hizmet sağlayıcı olan sokaktaki yabancılar, kadınların onlarla etkileşime girebileceği ve işlemlerini gerçekleştirebileceği avluya erişebilirdi. Manavlar, terziler, kunduracılar, berberler ve tüm bu insanlarla avluda buluşabiliyorlardı. Bu kavram, dışarıdakini içeriye getirme eylemine eşittir. Khem Singh Haveli'de de durum böyle olabilirdi, ancak bir yabancı iç avluya girmek için birçok yarı kamusal alandan geçmek zorunda bırakılmıştır. Konutun planında ana kapıyı, bir avluyu, ardından belirli bir kapalı mekâna açılan ek bir kapıyı, ardından revağa açılan bir odayı ve ardından ikinci özel bir avluyu görüyoruz. Bir yabancının girebilmesi için tüm bu bölümleri geçmesi gerekiyordu. Bir yabancının hane halkı ile iletişime geçtiği sırada tüm bu süreci izleyen görevlilerin bulunduğu gardiyan noktalarını da konut planında çok net bir şekilde görmek mümkündür.

Bu iki konutun planlarını incelediğimizde net olan bir diğer unsur erkeklerin konutun tüm bölgelerinde özgürce hareket edebildiklerini ancak kadınların baskın ya da daha az baskın şekilde sürekli bir kısıtlamaya tabi tutulduğunu görebiliriz. Sujhan Singh'in Khem Singh'e kıyasla kadınlara belirli bir özerklik vermesi, varsayımsal olarak kadınların halkla/dışarıdakilerle sömürge öncesi döneme kıyasla daha fazla etkileşime girdiğine işaret etmektedir. Bir diğer önemli unsur toplumsal olarak kadınları batı merkezci bir şekilde konumlandırmaktan kaçınmamızı sağlaması açısından bu alan düzenlemelerinin işaret ettiği farklılıkları ve benzerlikleri dikkatli değerlendirmek gerektiğine vurgu yapar.

Sayısız hanedanın, çeşitli etkileriyle hüküm sürdüğü Hindistan'da son olarak diğerleri gibi kıtanın tarihi topraklarında hiç bitmeyen bir iz bırakan sömürgecilerin etkisini görmekteyiz. Bu etkinin birçok yansımalarından biri mimari alanda meydana gelmiştir. Bu çalışmadaki temel amaçlardan biri on sekizinci yüzyıldaki siyasi yapının etkilediği iç dinamikleri keşfetmektir. Rawalpindi, hane halkı ve konut sistemleri arasındaki dinamikleri inceleyebilmek için bölgedeki etkili seçkin örneklerden birini sunmaktadır. Hane içindeki sosyal ve kültürel örüntüyü belirlemeye yardımcı olacak en iyi mimari kompozisyon ve model olan Haveli konut sistemleri bir araç olarak kullanılmıştır. Bu bağlamda Haveli'nin Hint-Saracen tasarım konfigürasyonlarının sınırları altına girip girmediği sorusu ele alınmıştır. Dünyanın geri kalanı için bu terim, egemenliklerinin ve müdahaleciliklerinin sömürgeci bir izdüşümü olabilir, ancak gerçek anlamı söz konusu olduğunda, özü hâlâ kıta altı ana hatları ve kalıplarındadır. Kamusal ve büyük ölçekli önemli binalardan tanınan bu tarzın konut mimarisindeki izlerini anlamak, yerel halk ve yeni gelenler arasındaki etkileşimin ölçüsünü kavrayabilmemiz açısından oldukça değerli veriler sunmaktadır. Sömürgecilerin, Haveli sistemlerinde bulamadıkları güvenlik, mahremiyet ve hijyeni sağlayan Bungalov tipi evlere çok rağbet ettikleri bilinmektedir. Sıkı duvar ve çit politikası, yalnızca batı bölgelerinde bu tür meskenlere alışık oldukları için işlerine yarayan bir kavramdı. İklim, sosyal sistem ya da sadece üstün ve küçümseyici kültürel doğaları nedeniyle de olsa önce alışık olmadıkları bu konut tipine mesafeli görünmektedirler. Oysa saray tasarım tipolojisinden ilham alan Haveli sisteminde bir açıklık ve davet duygusu vardır. Bu sadece alanın görkemli görünmesini sağlamakla kalmaz, aynı zamanda kıta altı/tropikal iklimle de çok uyumlu bir sistemdir. Bunları göz önüne aldığımızda bu çalışma kapsamında yeni gelenlerle yerel arasındaki etkileşim pek çok farklı açıdan değerlendirilirken bu iki toplum arasındaki kabullerin dereceleri anlaşılmaya çalışılmıştır.

Yerli ve yabancı arasındaki etkileşim söz konusuyken, sınıf temsilinin bedelini ödediği görülmektedir. Siyasi ve sosyal hiyerarşi, Haveli'nin mekânsal düzenlemesini belirleyen en güçlü faktörlerden biriydi. Bu çalışmada incelenen her iki Haveli'nin de, geleneksel yöntemlere bağlı kalarak, kendi ev alanlarını istedikleri şekilde biçimlendirme gücü ve imkânına sahip etkili figürlere sahip olduğunu gözlemledik. Ancak seçtikleri kıstaslarda mimari organizasyon ve süsleme konusunda bir ayrışmaya tanık olduk.

Sujhan Singh'in Haveli kolonyal etkiyle kayda değer etkileşim belirtileri ortaya koyarken, Khem Singh, meskenini kültürel standartlara ve geleneğe sadık tutmuş gözükmektedir. Bu ayırt edici değerlendirmeler, ev halkının duvarlarından sızan, sürekli değişen sosyal ve politik iklimin eğilimini göstermektedir. Bu kapsamda, toplumsal ve konut içi değişimin uyum sağlama ve reddetme sürecine tanıklık etmemize neden olan yönleri gözlemlenmiştir. Bu dönüşüm, bu iki Haveli'deki toplumsal cinsiyetin inşa ettiği mekânsal örgütlenmede mutlak suretle kendini göstermiştir. Sujhan Singh'de hayatta kalan ve kadınlara atanan fark edilebilir özgürlüğün ipuçlarını sunan çok sayıda tasarım kararı vardır. Oysa Khem Singh'in cinsiyet rolü yapılandırması, zıt bir seyir izlemiştir ve kadınlar için azaltılmış özerkliğe işaret etmektedir. Bu, kadınların kendi hakları olan

alanlardaki düzenlemelerle bağlı oldukları anlamına gelmektedir. Kadınların rutin pratikleri, şans verildiğinde, özel bölgelerine, güvenlik endişelerine, tamamı hane halkının erkek bireyleri tarafından şekillendirilen sosyal düzenlemelere ve ezici topluma bağlıydı. Bu açıdan sonuç ne olursa olsun, daha yüksek veya daha az özgürleşmenin hiçbir önemi yoktur. Toplumsal alandaki konumları ataerkil alanın hakimiyetinde olduğundan, kadınlar kendi belirledikleri rubriklerle sınırlandırılmıştır. Bu nedenle, bu çalışmada, kültürel miras perspektifini ve bilimsel çalışmaları daha iyi anlamak için zorunlu değere sahip görünen mimari yerleşimin yönetimi ve kullanımına ilişkin daha net bir yaklaşımı belirtmek için plan analizi ve üç boyutlu modelleme yoluyla yansıtma yapılmıştır. Konut mimarisini anlamak, toplum için birçok retrospektif dinamik dalı sağlamaktadır. Bu dinamikleri daha görsel hale getirmek ve net bir görüntü oluşturmak, bu çalışmanın değindiği çeşitli konularda daha fazla araştırmayı teşvik edecek, umarız daha iyi anlaşılmasına ve koruma mekanizmasının daha aktif olmasına katkıda bulunacaktır. Bu disiplinde bu bölge hakkında belgeleme ve araştırma eksikliğinin farkına varılması, potansiyel akademisyenleri bu miras hakkında daha fazla araştırma yapmaya ve bu miras yapısını ve ona bağlı teorik konsepti güvenli hale getirmek için korunmasını desteklemeye yönlendirecektir.

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