AGA KHAN DEVELOPMENT NETWORK



ANNUAL REPORT 2025

HYDERABAD



For regular updates on the project, visit:
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www.x.com/qutb_shahi_park

(Cover) Conservation of the Telangana State Assembly by master craftspeople;
(Above) Craftsman restoring the intricate terracotta jaali/lattice screen of Paigah tomb;
(Back cover) The restored arcade of Telangana Legislative Council



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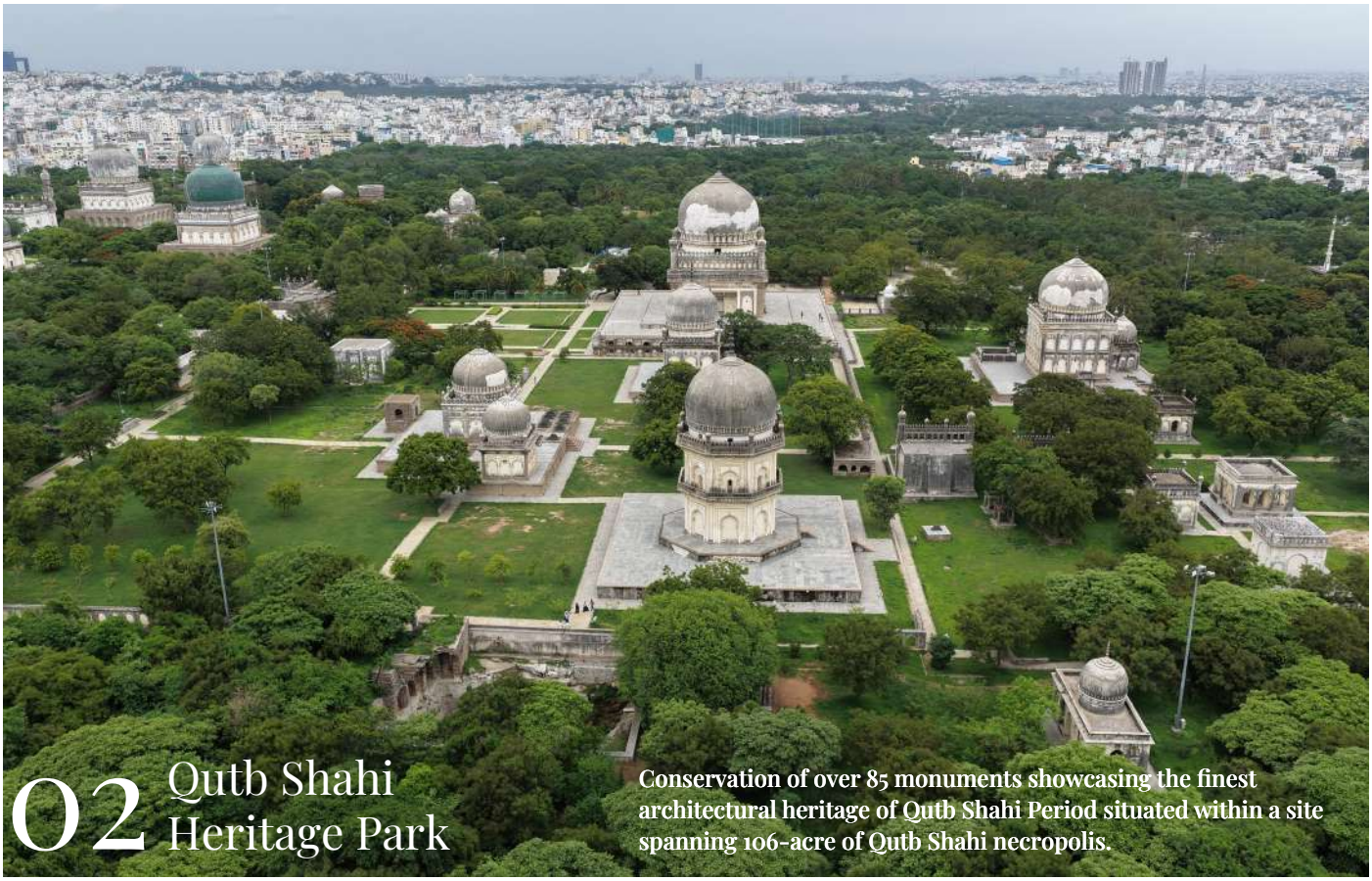
Telangana Legislative Council
Qutb Shahi Heritage Park
Paigah Tombs
Sheikhpet Sarai

Projects in Hyderabad



01 Telangana Legislative Council

Originally built as the Town Hall in the early 20th century, this 120-year-old architectural marvel has been meticulously conserved on invitation from the Government of Telanagana.



02 Qutb Shahi Heritage Park

Conservation of over 85 monuments showcasing the finest architectural heritage of Qutb Shahi Period situated within a site spanning 106-acre of Qutb Shahi necropolis.

In 2025 Aga Khan Trust for Culture (AKTC), Hyderabad, continued its work at Qutb Shahi Heritage Park and across three other significant heritage sites- Telangana State Assembly, Paigah Tombs Complex, and Sheikhpet Sarai.
The year saw dedicated efforts in the conservation and restoration of historic monuments, revival of traditional crafts, landscape development, and adaptive reuse.



03 Paigah Tombs Complex

These tombs form the 18th century necropolis of the Paigah nobility and are distinguished by their exquisite lime-stucco ornamentation, intricate minarets and extensive use of terracotta jaalis.



04 Sheikhpet Sarai

Located about a kilometre north of the Qutb Shahi Heritage Park, Sheikhet Sarai is a historic caravanserai believed to date to the reign of Abdullah Qutb Shah (1626–1672). Spread across four acres, the complex includes the sarai, mosques, tombs and stables.

Executive Summary

In 2011, at the request of the state government, an inter-disciplinary team of the Aga Khan Trust for Culture commenced with architectural documentation and condition assessments of the 106-acre Qutb Shahi Heritage park (comprising both the Deccan Park as well as the tombs complex) wherein stand mausolea, funerary mosques & stepwells – all set in formal gardens. This led to an MoU signed in January 2013 between the Department of Heritage, Quli Qutb Shah Urban Development Authority, Aga Khan Foundation & Aga Khan Trust for Culture.

Under the aegis of the 2013 MoU, 86 monuments have been conserved, 106 acres landscaped, almost 10,000 native trees planted, and the restored stepwells today collect over 20 million liters of rainwater annually – making the site net zero for water consumption.

Within a few hours of the MoU signature, vested interests began to file numerous litigations in the Hyderabad Wakf tribunal, and it took almost a year before much-needed conservation works were able to commence and that too after several buildings suffered significant deterioration such as the total collapse of the western façade of the Badi Baoli..



In the last decade, Qutb Shahi Heritage Park has been transformed into a thriving 106-acre heritage sanctuary

SITE MUSEUM

AKTC raised funds from the Government of India to build an interpretation center (or Site Museum) at this tentative World Heritage Site. The building, designed by award-winning architects would be the most valuable cultural institution for Hyderabad – displaying the history of Qutb Shahis and their significance, but construction has been halted on account of the abuse of the judicial process by vested interest with numerous cases and IAs filed for over a decade now and not even brought to hearing yet. Thus, a partially built, roofless museum building is beginning to deteriorate, even disintegrate!



The Site Museum will present the rich historical, cultural and natural heritage of Qutb Shahi Heritage Park and Golconda

QUTB SHAHI MANAGEMENT TRUST

In 2024, following the completion ceremony marking over a decade of conservation effort, AKTC has agreed to formally take responsibility for the management of the 106 acre park – undertaking horticulture maintenance, housekeeping, security, heritage and environmental awareness programs while aiming to ensure financial and environmental sustainability.

PAIGAH TOMBS

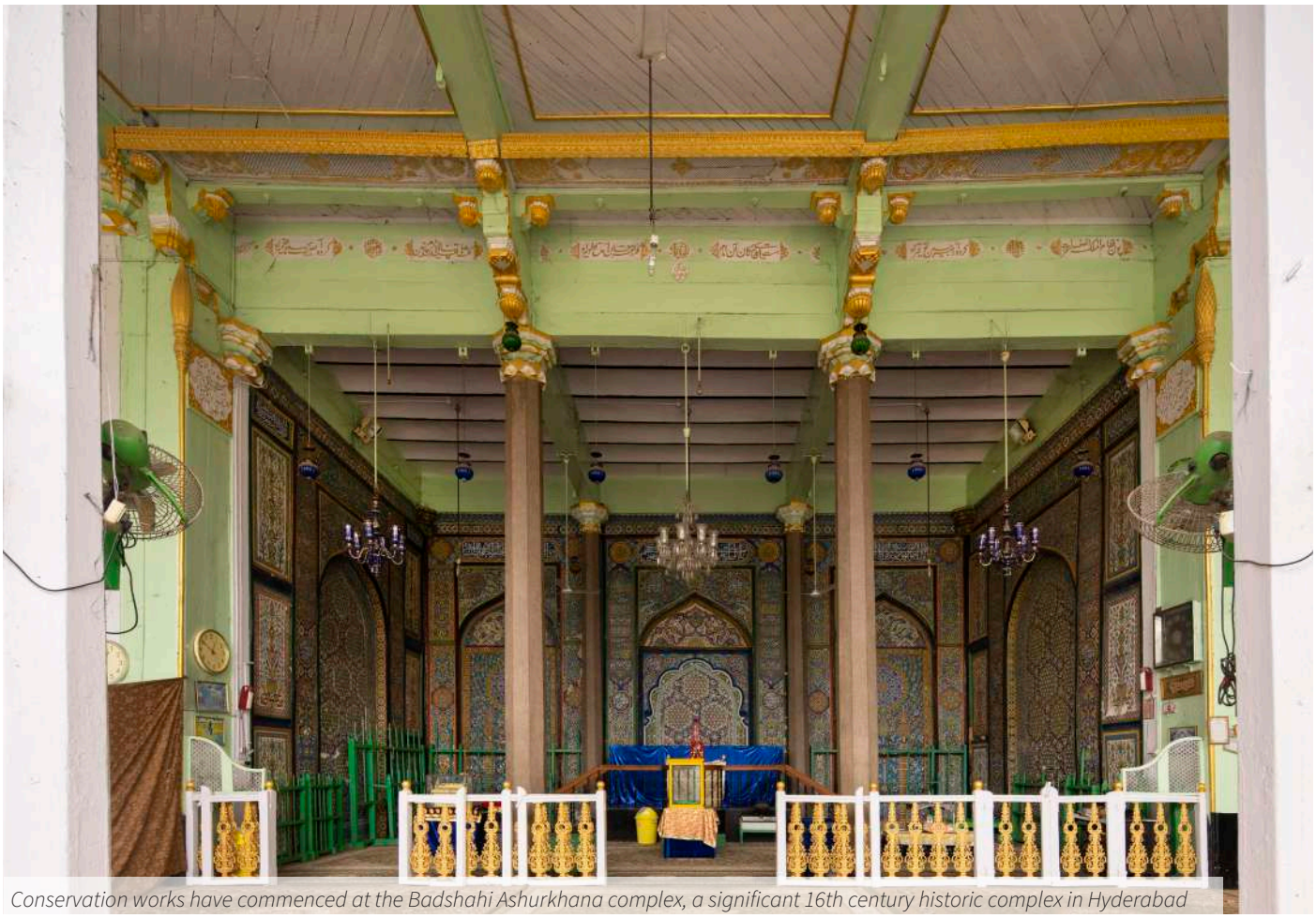
In 2018, on the request of the Department of Heritage, Government of Telangana, AKTC extended the partnership to the exquisite and unique Paigah Tombs, across the city – at its eastern end. After almost a decade of planning, research, and revival of significant building craft techniques, conservation work on this unique set of monuments should be completed by the end of 2026. Thereafter, would be the more challenging aspect of keeping the fragile lattice screens secure and the site safe from encroachment and misuse.



The restoration of Paigah Tombs has revived traditional building crafts, including terracotta latticework and ornamental stucco.work



Completed in 2024, The conserved and illuminated tomb of Saidani Ma stands as a landmark on the busy road leading to Secunderabad



Conservation works have commenced at the Badshahi Ashurkhana complex, a significant 16th century historic complex in Hyderabad

TELANGANA STATE ASSEMBLY

In 2024 the Hon'ble Chief Minister of Telangana requested AKTC to undertake urgently needed conservation work of the 100 year old Assembly building that had been abandoned almost 10 years ago. The Roads & Buildings department had prepared a Rs 100 Crore budget for renovation – that would have removed significant historical architectural elements such as the jack arch vaulted roofing of the assembly hall.

In a record 18 months, the building was conserved as detailed in this report. AKTC did not take responsibility for the interiors – which in hindsight, was an error, as a lot of effort was required to ensure historic elements were not destroyed in the reuse plans.







Terrace repair was critical at the Old Assembly, executed using traditional materials and techniques to preserve its historic and structural integrity

CITY-WIDE CONSERVATION

Working with multiple government partners, over the last 4 years AKTC has undertaken conservation of significant Hyderabad landmarks such as Saidana Ma's Tomb & Baoli on Tankbund Road, Sheikhpet Serai and, more recently, conservation of the Badshahi Ashoorkhana.

Other similar projects are under discussion, while management of the Qutb Shahi Heritage Park and building the Site Museum remain AKTC priorities.












Content

Executive Summary **06**

TELANGANA LEGISLATIVE COUNCIL **12**

Conservation of the Building **14**

Inauguration Ceremony **29**

QUTB SHAHI HERITAGE PARK **32**

Qutb Shahi Site Museum **36**

Lake **52**

Muhammad Qutb Shah's mausoleum **56**

Qutb Shahi Baolis **66**

Monument Maintenance Works **70**

Ecological Development & Maintenance **72**

Post-Project Management **78**

PAIGAH TOMBS COMPLEX **84**

Conservation of the tombs **86**

Tree mapping **96**

SHEIKHPET SERAI COMPLEX **98**

Conservation of Monuments **100**

Social Media Outreach **106**

Sharing Learnings **108**

Publication **112**

Partners & Team **115**

I.

Telangana Legislative Council

Built by the sixth Nizam of Hyderabad, Mahbub Ali Khan, the Old Assembly Building is one of the most imposing civic structures in the city. Completed in 1913, it was initially used as a Town Hall before later serving as the Assembly Hall. The building reflects the fusion of the Persian and the Rajasthani architectural styles.




Supported by
GOVERNMENT OF TELANGANA
Roads & Buildings Department



CONSERVATION

1. Telangana Legislative Council

The Old Assembly Building is one of Hyderabad's most recognizable landmarks. Characterized by its grand central dome and exquisite ornamental stucco work, which have long defined the Hyderabad skyline.

The building was continuously occupied until 2017, when incompatible additions, excessive water ingress, and lack of maintenance had made it vulnerable and unfit for use. An initital proposal suggested replacing the original jack arch roof with RCC deck slabs at a cost of over ₹ 50 crores. This would have highly altered the building's architectural character & threatened its structural integrity. Invited by the Government of Telangana, the Aga Khan Trust for Culture (AKTC) proposed conserving the structure by retaining its original built fabric, at merely 20% of the proposed cost. A craft-based approach was adopted, with a focus on utilizing traditional materials and techniques, and engaging master craftspeople.

AKTC was entrusted for undertaking conservation of the historic portions of the building, while Roads and Building Department independently undertook repairs of the later RCC (Reinforced Cement Concrete) additions, MEP (Mechanical, Electrical and Plumbing) services and furnishing works. AKTC's conservation proposal recommended the removal of two significant later additions that heavily modified the original layout and appearance of the structure. These included two later added RCC balconies in the main assembly hall and RCC extensions on the northern and southern facades that caused rainwater ingress. However, these interventions were not implemented due to space constraints and the functional requirements of the Legislative Council.

The 60,000-square-foot building was restored through phased work involving hundreds of craftspeople. Despite the high-priority deadlines, the conservation works were completed within one and a half years.

MAIN HALL

The double height central chamber is the most significant space of the building. It has been meticulously restored and is now being used as the assembly hall for Telangana Legislative Council.

Elongated in plan, the hall is divided into two levels with the first floor comprising a balcony running along the periphery. The walls are embellished with a series of richly ornamented arches and Corinthian columns with intricately carved capitals. The ceiling consists of brick jack arches, which were exposed after dismantling the existing hazardous asbestos false ceiling.

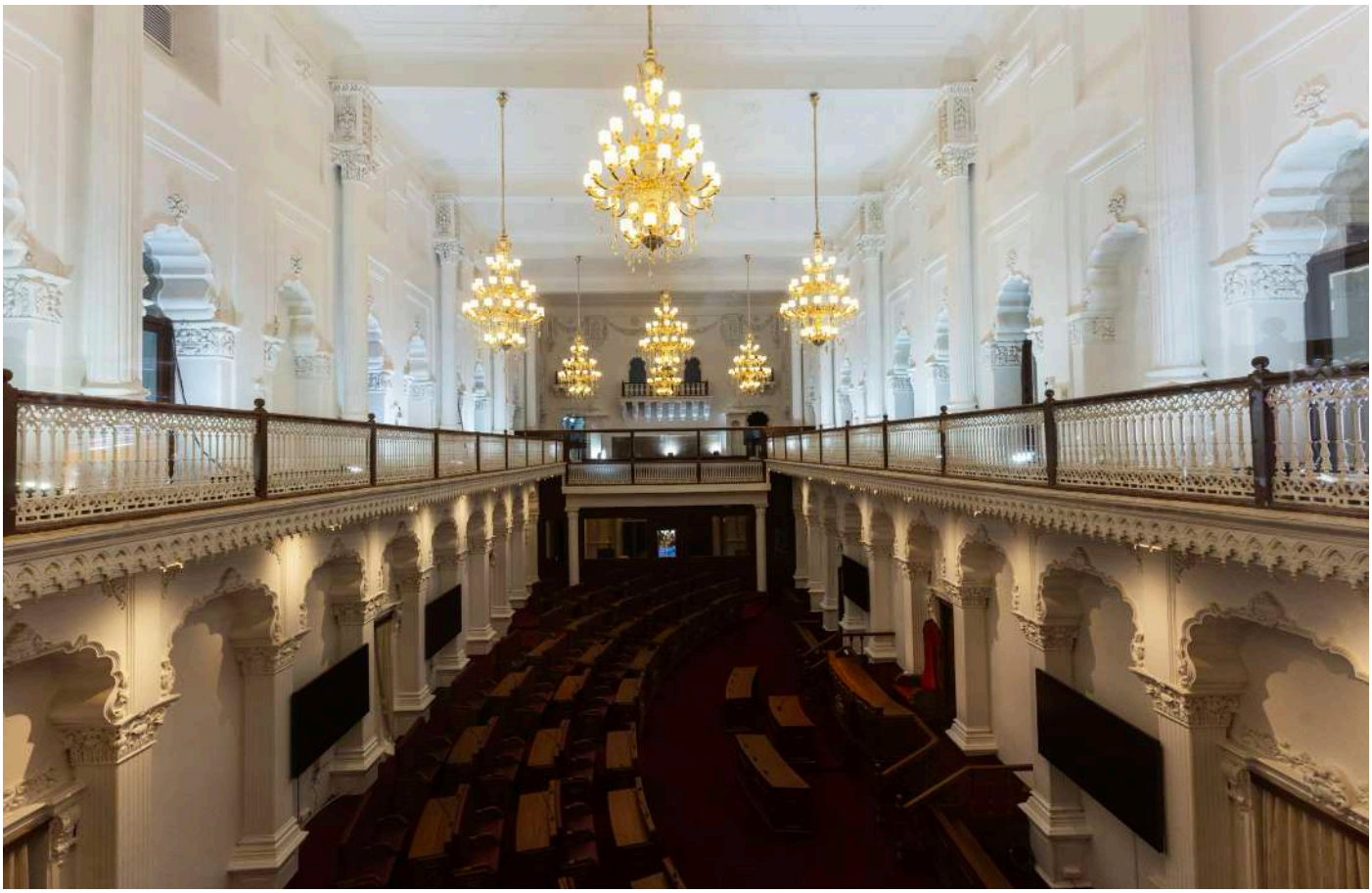
Over time, the original lime stucco details and historic surface finishes had been obfuscated beneath multiple layers of modern paint. In addition, the insertion of later added brick infills and partitions had significantly altered the hall's original layout and spatial integrity. Major conservation works at the main hall, in 2024, included repair of the historic jack arch roof, the restoration of ornamental lime stucco details, and careful removal of multiple paint layers. This year's focus was on providing an appropriate final finish to the wall surfaces, doors, windows, and wooden handrails.

ACTION TAKEN:

- After completing the repair of ornamental lime stucco details, an appropriate final finish has been applied with care to ensure that the depth and intricacy of details is retained.
- Multiple glass panels of the doors with etching were stained and damaged, these were carefully removed, and replaced with matching glass panels secured by wooden beading.
- Hardware of most doors - aldrops, tower bolts and door stoppers - were either missing or incompatible. These were carefully removed, and brass aldrops matching the original details were installed. The mild steel tower bolts and teak wood door stoppers were handcrafted as per the original design and fixed in position.



(Top) The jack-arch roof was exposed after removal of the later-added hazardous asbestos false ceiling
(Bottom) Later added enamel paint was carefully cleaned from the ornate facade and the surface was restored with traditional materials matching the original



During architectural documentation, it was determined that the balcon
main hall's shorter sides were later additions. These additions compromi
original layout and obstructs the highly ornate arched surfaces, thereby
grandeur and the original builder's intent. To illustrate and facilitate th
the hall's original grandeur, 3D visualizations depicting its historic layo
for stakeholder review and consideration



Proposed view of the main showcasing it's grandeur after dismantling of later added R.C.C structure

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ise the hall's
altering both its
e restoration of
ut were prepared







CORRIDOR

An arcade with cusped arches and intricate ornate columns runs around the main hall on three sides. Originally, these arches were open and without any windows, allowing natural light into the space. However, subsequent R.C.C. extensions, brick infill walls and partitions disfigured the corridor, blocking natural light and rendering it dingy. Furthermore, later added brick walls had significantly damaged the historic columns and in some cases, they were completely dismantled. As seen throughout the rest of the building, multiple layers of paint had been applied over the years, compromising the intricacy and depth of ornamental details.

ACTION TAKEN:

- Later added partitions and brick infill walls were carefully dismantled to reveal the original layout of the arcade.
- Over a hundred workdays were dedicated to meticulously scraping multiple layers of paint from plain and ornamental surfaces without damaging the ornamental details.
- In the southern corridor at the ground floor, traces of two historic columns previously dismantled and replaced with brick infill, were discovered. These were then skilfully reinstated, with craftspeople reconstructing the ornamental stucco details on the columns and pedestals to match the originals.
- Over 40 partially damaged columns have been repaired, which included restoring the ornamental patterns on the capital and base, reconstructing the missing floral medallions on the pedestal, and repairing fluted column shafts.
- Master lime craftspeople also restored arch crowns, floral motifs at the springing point of the cusped arches, and several meters of ornamental mouldings.
- On both floors, iron girders at the ceiling showing signs of rust were cleaned, an appropriate anti-rust treatment was applied.
- The ground floor corridor is adorned with historic Victorian Minton tiles. These were missing on the first floor, and thus, tiles matching the same pattern were handcrafted and laid over an area of 4500 square feet at the first floor.
- Historic tiles at the ground floor were stained and discoloured due to excessive wear and tear caused over the years. To ensure uniform colour and remove the stains, the tile floor was skilfully polished without using any harsh chemicals or abrasive tools.
- All historic doors and windows were fitted with appropriate hardware to match the original historic designs.





(Right-top) Removal of modern brick infill walls and partitions to restore the original open arcade layout of the corridor
(Right-bottom) Skilled stone masons carefully restored the extensive pattern of historic Minton tiles across the corridor floor





The removal of later additions, combined with the careful restoration of the corridor's architectural elements, has allowed natural light to permeate the arcade and reinstated its historic grandeur



Central Dome

Deteriorated plaster layers were carefully removed from the central dome. This was followed by re-plastering with traditional lime mortar by master craftspeople





Reinstating Copper Finials

Vessels of the original copper finial were damaged and skewed. More than 50 pieces were carefully repaired by traditional coppersmith using hand tools before they were reinstated



At the central chhatri, three feet high decorative finials were hand-crafted by master craftspeople using traditional materials



Lime craftspeople skilfully restored the ornamental stucco across the facade









Parapet
Prior to conservation, ornamented parapet was dislocated due to severe water seepage. This had to be carefully dismantled and reconstructed by master craftspeople matching the original detail





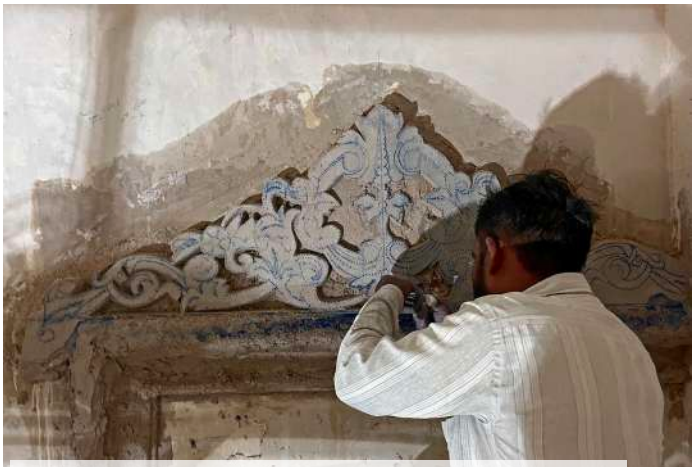
Partially collapsed chajja and supporting ornamental brackets were reconstructed meticulously by master craftspeople



Largely missing and inappropriately repaired ornate suspended bulbs on the brackets were restored to match the original detail across over 500 brackets



Later-added layers were dismantled exposing the historic surface



Master craftsmen restored the lime stucco details where missing



2024



2025

CHAMBERS AND ANCILLARY ROOMS

Several rooms of varying sizes are located on the eastern and western edge of the building, primarily accessed through the corridors. Similar to the corridors, all the rooms were covered with multiple layers of paint layers and consisted of several later-added partitions. Compared to the main hall and corridors, the ornamental stucco details in these rooms are limited. A notable exception is the central chamber on the south side, which exhibits large stucco panels. However, the original lime stucco detail had been replaced with later added details in Plaster of Paris. In most of the other rooms, the ornamental details were concentrated above the opening, typically consisting of a moulding band with floral medallions, and in several cases, these had been dismantled to accommodate modern wall panelling.

ACTION TAKEN:

- Later added brick walls, temporary partitions and false ceiling were carefully dismantled.
- Multiple paint layers were carefully scraped from the plain and ornamental surfaces.
- Partially damaged and missing ornamental details above the door and window openings were carefully restored using traditional lime mortar.
- Significant damage to the stucco work was witnessed at the ground-floor level. After removing the later-added wall panelling, it was observed that ornamental details above six openings had been completely dismantled. Based on the on-site evidence, the ornamental lime stucco was carefully reinstated.
- In the southern side central chamber, it was observed that the original lime stucco details had been replaced by later-added Plaster of Paris details, which had to be carefully dismantled. Based on the evidence at the first-floor, the original stucco patterns were carefully reconstructed by master craftspeople using traditional lime mortar.
- In multiple areas, original plastered surfaces had been replastered with cement mortar. These later-added layers were carefully dismantled, and the surfaces were replastered with lime mortar.
- In several areas, after dismantling the false ceiling, it was revealed that the original plaster of jack-arch ceiling had disintegrated. The damaged plaster was carefully removed, and the ceiling was replastered with traditional lime mortar by master craftspeople.
- All exposed iron girders at the ceiling were cleaned and provided with anti-corrosive treatment.


2024


2025


Compaction of lime concrete laid at the terraxe


Waterproofing membrane laid on the terrace

TERRACE

The building's terrace is divided into three levels, with the Main Hall's roof as the highest point and two lower terraces located 3 metres and 1.5 metres below it. The terrace features ornamental parapets punctuated by canopies (chhatris) at the corners, which were found covered with several layers of paint compromising their intricacy. The primary challenge at the terrace level was the significant water seepage caused by the addition of cement concrete layers, ineffective later-applied waterproofing membranes, and a compromised rainwater drainage system due to the construction of R.C.C. structure abutting the historic building. Additionally, the canopies' domes were significantly damaged, and all the finials had been previously inappropriately repaired in cement.

Dr. Benny Kuriakose, a renowned Conservation Architect and expert of structural analysis for historic building with over 30 years of practice was invited to inspect the building – especially structural integrity of the jack arch roof and safety of the building. based on his advice, a detailed conservation methodology was finalised.

Last year, repair works and relaying of traditional lime concrete was carried out on the main hall terrace and few lower-level terraces.

ACTION TAKEN IN 2025:

- The later added water-proofing layer and five-inch cement concrete were carefully dismantled from the lower level terrace, covering an area over 10,000 square feet.
- A 4-inch-thick lime brick-jelly concrete layer, matching the original composition, has been laid over the terrace to appropriate slope, followed by manual compaction.
- *Khurras* (sloped channels) were prepared at all required discharge points for improved rainwater drainage.
- Lime concrete was allowed to dry and gain strength for several months before laying the water proofing membrane.
- Over 600 meters of ornamental parapet was meticulously scraped to remove the later-added paint layers, revealing extensive damage, mostly on the balusters. These were carefully restored using traditional lime mortar.
- Several hundred finials were handcrafted in brick, finished with lime mortar, and reinstated in position, replacing the missing or incompatible cement finials.
- The domes of the corner canopies were replastered and the finials reinstated to match their original profiles.
- On completion of the finishing works at the terrace level, an appropriate layer of waterproofing was added as additional protection to make the roof watertight.
- 30-mm thick granite stones were laid at the lower terraces above the Gandhi (north) porch and west porch, after waterproofing was completed, to ensure long term preservation.



The ornate facades and central chhatri was meticulously restored

CANOPIES (CHHATRI)

The building consists of seven large and highly ornate canopies. Four are located at each corner, and three are at the center of the north facade, forming the most significant element of the façade.

Major damage observed on the canopies included deteriorated dome plaster, misaligned copper finials, damaged eaves and brackets, and missing or damaged ornamental details. In a few portions, the parapet at the dome level showed significant signs of deterioration. A large portion of the parapet was bulging out and was on the verge of collapse. The parapet of the central canopy is adorned with highly decorated urns measuring 1.2 meters in height — all of which were significantly damaged due to previous cement repairs.

Severe damage was also observed on the eaves of the canopies. Large portions had been partly dismantled and repaired with cement mortar in the past. Cracks were observed in several areas, caused by the rusting of iron sections underneath. Furthermore, the ornate brackets supporting the eaves consist of an intricate suspended bulb, which was missing in most cases.

ACTION TAKEN:

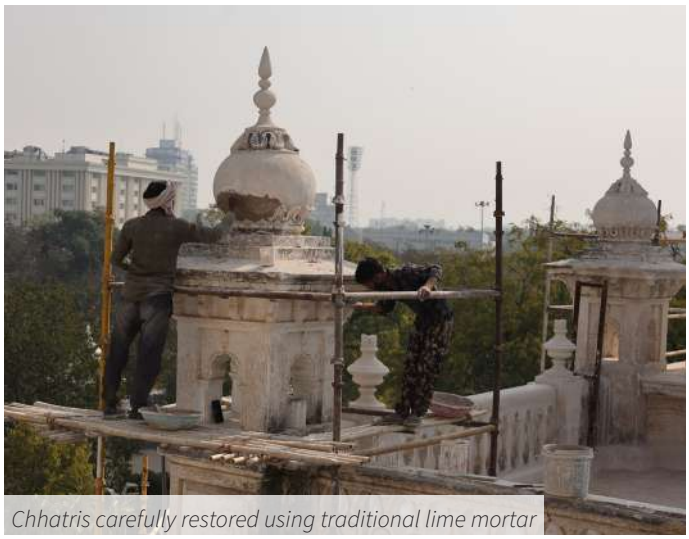
- The initial step was to clean multiple layers of later added paint to reveal the original plastered surface and to understand the extent of damage.
- Damaged plaster layers were carefully dismantled from all seven domes, followed by replastering with traditional lime mortar.
- The original copper finial was disassembled, repaired by a local coppersmith, and realigned.
- The dislodged portions of the parapet walls at the chattris were carefully dismantled without causing any damage to the structure underneath. These were then reconstructed in brick masonry as per the original design, with ornamental details carved in traditional lime mortar.
- Master craftspeople spent over 100 workdays to reinstate over 10 metres of damaged parapet.
- The decorative urns were carefully dismantled. Master

craftspeople handcrafted the brick skeleton of each urn, followed by the application of traditional lime plaster and meticulously restored ornamental details based on original design.

- Each urn required over two-weeks to be restored.
- Damaged portions of the eaves of the canopies were carefully dismantled. Rust on the iron members was cleaned and an anti-corrosive treatment was provided.
- The original construction detail for the projected eaves (chajja) was found to be brick masonry placed in layers supported over MS Angles for projections. An identical construction technique was adopted for the reconstruction of over 100 metres of eaves across the seven canopies.
- Thereafter, these eave projections were plastered with traditional lime mortar and intricate moulding matching the original were reinstated by master craftspeople.
- The missing bracket bulbs have been carved in brick, followed by a layer of lime plaster, on which ornamental details were carved. Across the seven canopies, several hundred bulbs have been reinstated by master craftspeople.
- The fluted pilasters, cusped arches, circular medallions and floral arch crowns below the eaves were significantly damaged and thus had to be repaired in traditional lime mortar, restoring the missing details.
- Several arch crowns, medallions and moulding bands too were meticulously restored in traditional lime mortar by master craftspeople, to revive the original grandeur of the chhatris.
- 30 mm thick granite coping was laid using lime mortar over the parapet walls replacing the damaged stone coping. Granite coping was also reinstated on the parapets of the balconies and porches.
- Appropriate water-proofing membrane was provided inside the canopies at all levels to prevent further water-seepage.



Craftspeople carefully replastered and restored the domed canopies



Chhatris carefully restored using traditional lime mortar



Reconstruction of chajja and bracket as per traditional construction techniques



Reinstating highly decorated 3-foot-tall urn at the central canopy

FACADE

The elevations of the building constitute the most elaborate part of the structure, characterized by profuse ornamental detailing and intricate architectural elements, including brackets, chhatris, and ornate finials. Each longitudinal façade of the building consists of four projecting balconies adorned with fluted columns, an ornate parapet, cusped arches and decorative stucco patterns.

Prior to restoration, this historic fabric was in a state of severe distress, with partially collapsed chajjas (eaves), fractured brackets, and missing or damaged ornamental lime stucco. Severe damage was also observed at the base of the columns and at pedestals. The ashlar stone masonry at the plinth level was also found covered with several coats of paint.

While the North and South façades include later-added R.C.C. (Reinforced Cement Concrete) extensions, these additions were designed to mirror the ornamental details and profiles of the original historic structure. Major damage on the facade included deteriorated and partially damaged lime stucco and cavities in the wall to accommodate services.



Restoration of the facades was completed in over a period of six months

ACTION TAKEN:

- Scraping of later-added paint layers from plain and ornamental surfaces was carefully initiated across all four facades.
- Critically damaged portions of the eaves were carefully dismantled, and their reconstruction was carried out.
- To ensure long-term preservation, 30 mm thick granite stone were laid over the chajjas in lime mortar.
- Over 500 damaged ornamental brackets underneath the eaves had lost their suspended ornate bulbs – all of which were subsequently reinstated across all facades.
- The half domes or stepped chajjas were partially damaged due to water ingress and incompatible repairs using cement mortar. These have been meticulously restored in lime mortar, matching the original detail.
- The decorated window sills at the first floor had corbelled projections which were found partly damaged. These were meticulously restored in lime mortar to match the original evidence.
- Ornamental floral medallions, each measuring 450 mm in diameter, were mostly missing and have been reinstated by master craftspeople in lime mortar, matching the original detail.



Restoration of a decorative stucco window sill projection



Damaged ornamental details were restored across the monument



Restoration of facade using traditional material and tools



Granite coping laid over the chhajja

- Other decorative lime stucco details meticulously restored throughout the façade include floral medallions, arch crowns, and motifs at the springing points of the arches.
- Grouting with lime slurry mixed with organic additives was carried out on the longitudinal crack above the arch crown on the west façade.
- The profiles of most of the balusters with floral patterns at the porch had decayed and were skilfully restored by master craftspeople, matching the original.
- The exposed ashlar stone masonry at the plinth level, previously concealed beneath multiple layers of later-added paint, was carefully cleaned to restore its original appearance.

PLINTH PROTECTION

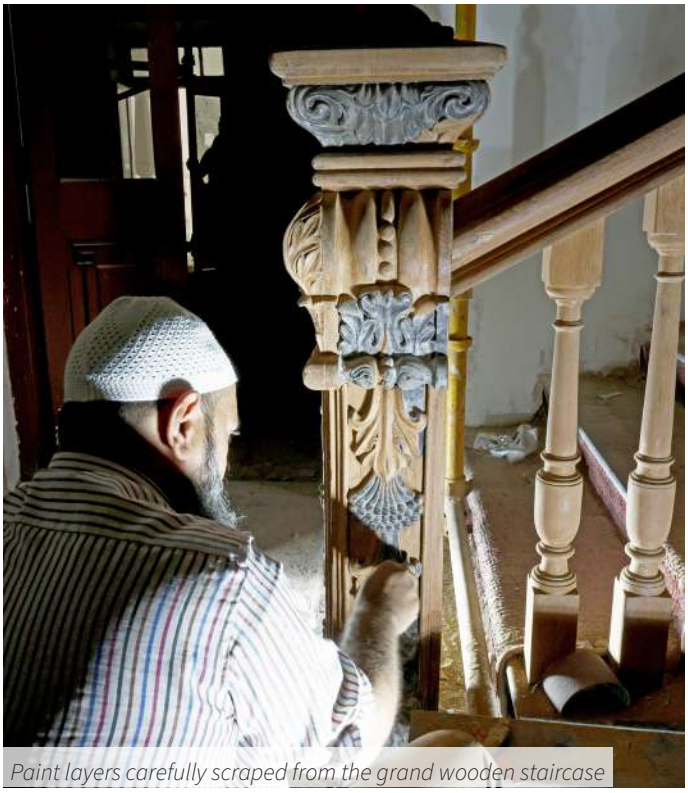
The periphery of the building was covered with vegetation which was allowing water ingress into the plinth. Furthermore, trial pits revealed that the ground level had been raised by more than two-feet on the north-west and south-west portion of the building. There was a need to add appropriate plinth protection to minimise water seepage into the structure through capillary action.

ACTION TAKEN:

- Excavations were carried out to determine the original ground level, and surrounding earth levels were accordingly lowered.
- To retain the excessive surrounding earth, a random rubble masonry toe wall was constructed, finished with 30 mm granite stone coping .
- To arrest further water ingress into the walls, 50 mm thick granite plinth protection has been laid to an appropriate slope.
- A 450 mm wide storm water drain with chambers was included along the perimeter of the plinth protection, ensuring efficient drainage of rainwater.

FINISHING WORKS

Over many years of continuous use, several inappropriate finishes were applied to the building's historic fabric. The western entrance features a grand wooden staircase characterized by intricate carvings and ornamental details. Most notably, wooden elements—including doors, windows, and staircases—were painted over, concealing their original character. Wall surfaces were similarly covered with multiple layers of paint. The restoration process focused on the careful removal of these secondary layers to revive the building's original grandeur.



Paint layers carefully scraped from the grand wooden staircase



More than 100 doors have been polished by master craftspeople

ACTION TAKEN:

- The internal surfaces, following the careful removal of several paint layers, showed significant undulations, blemishes, and chipped edges across all wall surfaces, which were impossible to rectify with just the application of paint. Thus, after testing several samples, it was agreed that two to three coats of putty would be applied to address the undulations and damages.
- This was followed by the application of the required number of coats of primer and paint to provide an even and uniform surface.
- On the external surfaces, a layer of punning was applied to the surfaces that were repaired in traditional lime mortar to cover the roughness of the freshly plastered surface.
- All internal doors and ventilators were covered with a layer of enamel paint, which was manually scraped without causing any damage, with each door consuming more than 20 workdays of master craftspeople's labor.
- The external doors and windows posed a bigger challenge, as they were covered with a putty layer more than 3 mm thick, followed by multiple layers of enamel paint. The careful removal of these layers required more than 25 workdays by master craftspeople.
- After scraping and repairing inconsistencies in the woodwork, multiple coats of melamine polish were applied to the internal doors. In the case of the external doors, PU polish was applied to ensure protection against weather conditions.
- Over 100 doors have been carefully treated to revive the original grandeur of the space.
- To restore the original finish of the grand wooden staircase on the western entrance, later-added paint was meticulously removed from a surface area of 214 square meters. This was followed by the application of melamine polish in multiple coats. A similar methodology was followed for the other staircases and handrails in the building.



Telangana Chief Minister A. Revanth Reddy inaugurated the restored Old Assembly Building in the presence of Council Chairman Gutha Sukhender Reddy, Assembly Speaker Gaddam Prasad Kumar, Ministers, MLAs and MLCs.
(image source: X.com @revanth_anumala)

INAUGURATION OF OLD ASSEMBLY BUILDING AFTER CONSERVATION

In March 2026, the Hon'ble Chief Minister of Telangana, Sri Revanth Reddy, inaugurated the restored old Assembly building for adaptive reuse as the Telangana Legislative Council. The building had remained abandoned and unfit for use for over a decade and holistic conservation effort transformed the structure within an ambitious period of 18-months. In his address, the Hon'ble Chief Minister of Telangana stated that the renovated Council building has been designed to preserve the historic grandeur of the Assembly complex while incorporating modern facilities required for the effective functioning of the Legislature.

AKTC team with Chief Minister A. Revanth Reddy, Council Chairman Gutha Sukhender Reddy and Deputy Chairman of the Telangana Legislative Council B Prakash Mudiraj, along with the Secretary to the Legislature, officials of the Telangana Legislature and Roads and Buildings Department.





Careful cleaning of later-added paint layers



Dr. Benny Kuriakose, a renowned conservation architect provided valuable inputs regarding conservation methodology to be followed







Lime stucco details restored



The conservation process was undertaken in close collaboration with government officials through regular review and discussions.



Skilled craftspeople restored the missing finails



Skilled craftspeople restored the missing finails



Conserving heritage through collective craftsmanship

50,000
workdays dedicated by craftspeople and artisans to restore the building

20,000
square feet of traditional lime concrete meticulously relaid to protect the structure

500
brackets individually restored using traditional construction techniques

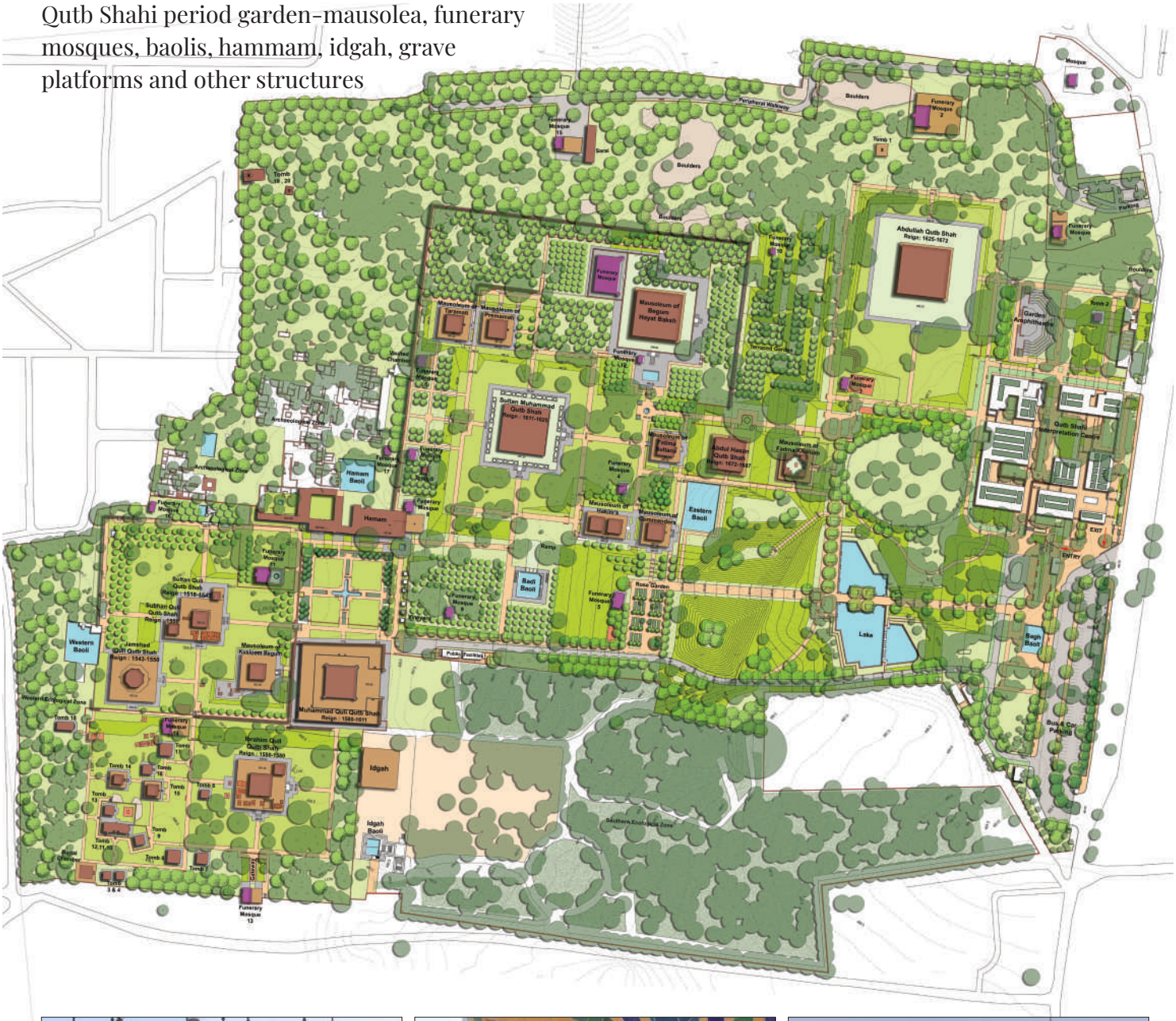
250
finials hand-sculpted in brick and lime to reinstate the original architectural profile

IMPACT:

- The successful completion of the State Legislative Council's conservation project has ensured the long-term preservation and structural stability of this vital historical landmark. By adhering to the principles of reviving traditional craftsmanship and material authenticity, the project has safeguarded the building's original fabric, allowing the site to stand as a testament to the region's rich architectural heritage of the Asaf Jahi period.
- The craft-based approach reduced project costs to less than one-fourth of the original budget while revitalizing the original construction techniques. By directing the majority of the budget toward craftspeople's wages, the initiative directly supported local livelihoods and helped ensure that traditional building practices remain economically viable for future generations.

16th–17th century

Qutb Shahi period garden-mausolea, funerary mosques, baolis, hammam, idgah, grave platforms and other structures

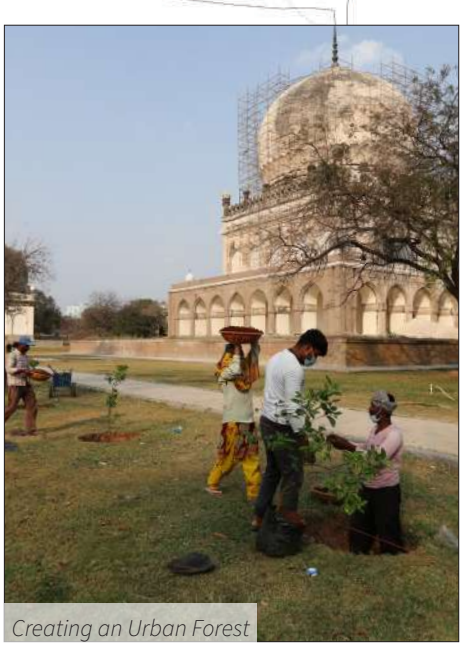




Heritage Conservation



Reviving Traditional Craftsmanship



Creating an Urban Forest





Conservation of the monuments at the Qutb Shahi Heritage Park is coupled with holistic landscape restoration

106 acres of Site

86 monuments conserved

1 million workdays created

II.

Qutb Shahi Heritage Park

Conservation & Landscape Restoration

Over the past decade, the Qutb Shahi necropolis has been transformed into an urban Heritage Park through the conservation of its monuments and the restoration of its historic landscape. The Aga Khan Trust for Culture, working in partnership with the Department of Heritage Telangana, has conserved 86 monuments across this 106-acre necropolis.

The landscape has been restored alongside the monuments, with native planting supported by restored stepwells that now collect over 20 million litres of water every year. New ecological zones have strengthened the site's natural environment while improving the setting of the monuments.

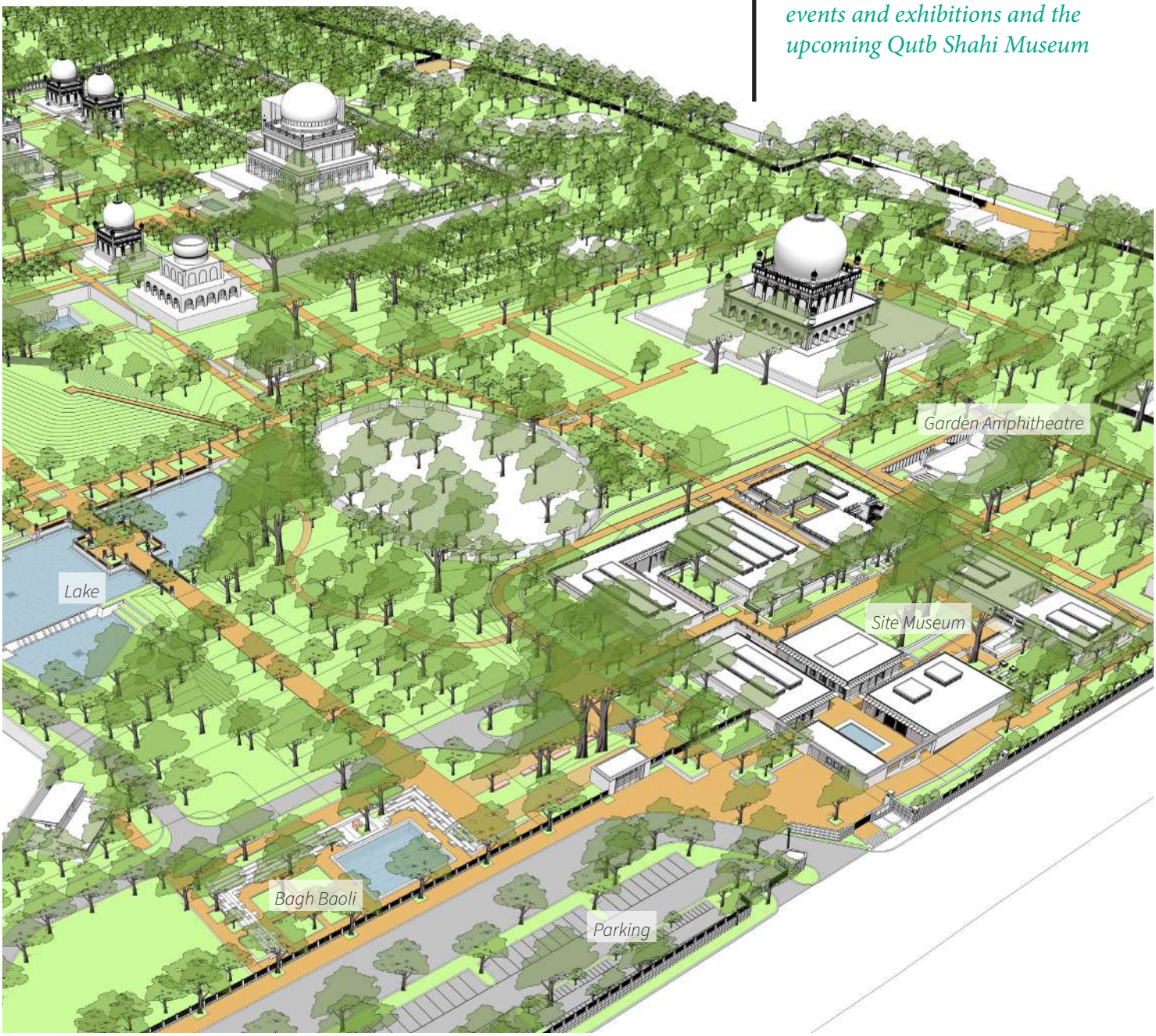
The Qutb Shahi Site Museum will form an important part of the visitor experience. Located at the entrance to the Heritage Park, in the present-day Deccan Park, it will introduce visitors to the history of the Qutb Shahi dynasty, its architecture, and the cultural landscape of the Deccan through objects, models, archival material and audio-visual displays. The museum will aid in enhancing understanding of the history and significance of the necropolis and the Deccan Sultanates and this region as a whole.

Entrance Zone

Enhancing Visitor Experience

The conservation and landscape restoration at the 106 acre heritage park has included integrating zones that were earlier segregated. This has allowed the Aga Khan Trust for Culture to create a dignified and attractive entrance zone. Lakeside areas have been created for local visitors, along with a grand entrance into the archaeological zone. The design has allowed for the creation of a much-needed visitor parking area as well as other amenities, replacing poorly built 21st-century sheds that have now been demolished. Also built here is a Garden Amphitheatre, at the edge of the site which will serve as a vibrant space for cultural events and exhibitions.

Stepping into the Heritage Park through a redesigned landscape scheme not only gives the visitors a pleasing welcome but also introduces them to the historic character of the site. This entrance zone, incorporating ample green spaces for leisure, the restored Bagh Baoli, parking, and public amenities, transitions seamlessly into the core heritage area. A Garden Amphitheatre was also developed in this area as a vibrant space for cultural events and exhibitions and the upcoming Qutb Shahi Museum





Mound and Central pathway

The existing earthen mound was cut across to make a central and main access to the Qutb Shahi Heritage Park. The height of 8.5 m was cut and the mound was shaped as per landscape designs. The top of the mound was also reduced by 2m to have linear slopes.

Lake

Non-site sensitive, non-heritage site sensitive modern landscape was replaced with tranquil facilites like lake, pathways, mounds, amphitheatre - which form a seamless connection with the 'Heritage Zone' and respects the theme of the site.





Garden Amphitheatre

A garden amphitheatre has replaced a defunct swimming pool. The space now serves as a venue for cultural events, welcoming students, local residents, and tourists alike.



Site Museum

The Site Museum planned at the entrance will introduce visitors to the history of the Qutb Shahi dynasty through various exhibits.



VISITOR EXPERIENCE

2. Qutb Shahi Site Museum

(Above) Aerial view of the proposed Qutb Shahi Site Museum at the entrance zone of the Qutb Shahi Heritage Park

The Qutb Shahi dynasty's 170 year rule over the Golconda-Hyderabad region saw it transform into a cultural destination that patronized poetry, art, architecture, and literature. As great builders and patrons of learning, the Qutb Shahis strengthened Golconda - one of India's most formidable citadels. The funerary architecture of the Qutb Shahi Tomb complex evolved through their rule with most of the mausoleums built by the rulers and their family during their own lifetimes. Today, the royal necropolis of the Qutb Shahis also represents an era that connected the Hyderabad region with Persian culture, an influence that remains visible even today in the food, craft, culture and festive traditions of the city of Hyderabad.

Architectural Design: Studio Lotus

Landscape Design: Shaheer Associates

The Qutb Shahi Heritage Park represents a unique ensemble within which stand a variety of structures that represent the cultural, architectural, historical, archaeological, horticultural, engineering legacy and the craft traditions of the Qutb Shahis. Furthermore, today the 106 acre ensemble containing of the tomb complex, Deccan Park, Idgah, is a significant asset for the people of Hyderabad and a potential World Heritage Site of interest to an international audience.

Supported by

MINISTRY OF TOURISM
GOVERNMENT OF INDIA
SWADESH DARSHAN

UNESCO has recommended that all proposed or tentative World Heritage Sites have interpretation centres/site museums at their entrance zones to help visitors understand the cultural context of the heritage site. Though proposed for inclusion on the World Heritage List and clearly of great 'Outstanding Universal Value' on account of the number and grand scale of the structures that stand here, there is very little known about the Qutb Shahi Heritage Park resulting in poor visitor footfall to the site in comparison to other historic sites, even the Golconda Fort which is less than 2 km away.



Status of Construction: 2025

Qutb Shahi Site Museum

Construction

A sunken museum is now under construction at the entrance to the necropolis. When completed, the Site Museum will showcase artefacts that tell the story of the Qutb Shahi Sultans, the Deccan Sultanates, the Qutb Shahi necropolis, and the city of Hyderabad. It will also present the conservation works carried out at the necropolis. It will initiate and orient the visitors to begin their walk through the Qutb Shahi heritage and history, and explore its connections with Golconda, Hyderabad, and Deccan.

The Museum is a thoughtfully designed visitor centre, conceived as an important 21st century addition to the Qutb Shahi Heritage Park, providing visitors an opportunity to understand the significance of the Qutb Shahi rule and the Qutb Shahi Tombs complex. Besides this, the structure will also provide various amenities for visitors.

The building is a partially sunken structure designed to restrict any disruption of the visual connection between the monument and visitors. The plan is spread across thereby incorporating the existing trees at the site. Separate blocks for galleries, facilities, ticketing, offices, etc. are connected through an open-to-sky ramp. The building - with RCC retaining walls, steel columns, and framing - is designed to showcase the craft skills in stone on various elements of the structure.



Isolated footing being laid as per the design following excavation



Self-adhered elastomeric membrane was installed as waterproofing under the RCC raft slab



RCC retaining walls were constructed to hold the structure



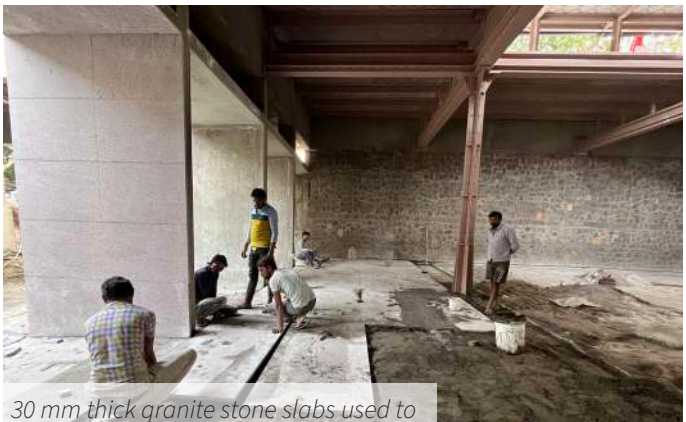
Stone masonry walls finish over RCC walls



Garden Amphitheatre



2026: Current view of the 'under construction' Museum



30 mm thick granite stone slabs used to finish flooring and cladding



View of one of the 'under construction' galleries

ACTION TAKEN:

- The Museum is being constructed by the Telangana Tourism Development Corporation, based on a design selected by a committee constituted by the Government of Telangana, which includes representation from the Department of Heritage, Telangana, Telangana State Tourism Development Corporation, Aga Khan Trust for Culture (AKTC)and independent experts.
- AKTC is acting as the Project Manager for the construction of the Museum
- Proper approvals for construction were obtained from the Telangana Fire Department and the Greater Hyderabad Municipal Corporation.
- Construction of the Qutb Shahi Museum commenced in 2020 with excavations at the site while ensuring necessary protection of the existing vegetation there.
- RCC foundation was laid at a depth of 20 feet along with RCC retaining walls to hold the earth outside.
- The ramp connecting the blocks has been constructed in RCC following the construction of the walls.
- Steel columns are fixed in position to hold the steel roof frames.
- The steel roof framework has been completed at all the places following the completion of the RCC walls.
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- Steel columns are fixed in position to hold the steel roof frames.
- The steel roof framework has been completed at all the places following the completion of the RCC walls
- The walls, steel columns and roof are to be finished with natural granite stone blocks and slabs as per the approved design.
- Samples of the finishes were made on a prototype near the Garden Amphitheatre for review. It was approved, and all the materials required to finish the whole building are currently available at the site.
- Stones on the roof have been laid in over four of the eight blocks, while stone flooring has been completed in five of the eight blocks.
- Currently, the site is only partially complete, with interiors of all the blocks being exposed to external weather.
- Due to incomplete roofing, the structure gets inundated during every rain, thus damaging the steel columns and the interior stone flooring and cladding.
- Every year, AKTC engages in dewatering of the building to ensure its structural integrity is not affected.

With construction halted, the unfinished building is prone to inundation during the monsoon.













ONGOING ISSUES WITH THE SITE MUSEUM:

- The Qutb Shahi Site Museum, partially sunken to ensure unhindered visual connection between the monuments and visitors while also following the existing land profile, has been designed with restraint incorporating all the significant existing vegetation at the site. RCC retaining walls have been designed with steel framework in core, covered with stone cladding and masonry. Finishes on the stone cladding have been proposed to exhibit craftworks that respect the ensemble. The Museum, located at the entrance plaza, sensitively acts as an extension of the gardens associated with the Qutb Shahi architecture and the complex, thus streamlining visitor movement and experience in the whole complex.
- The works, which commenced June 2020, have been ongoing as planned and the foundation, retaining walls completed as per the design together with the installation of steel members and procurement of stones for finishing. However, with the works stopped unexpectedly in early 2022, due to the ongoing litigation and unfavourable orders, has forced the structure into a precarious state of stability and continuous worsening building conditions. Key issues developed due to the non-progress of works are listed below:
- **Water seepage and stagnation**: The required waterproofing on the outer part of the retaining wall could only be partially completed and there is still more than one-third of the building walls that need to be adequately waterproofed to contain water seepage into the structure. Water accumulated on the outside eventually seeps in through the walls, leading to water stagnation on the floors.
- **Poor workmanship**: There were several workmanship issues identified during the course of the work. These include poor joinery details, poor RCC framing etc. All of these were identified, and rectification was being undertaken by the implementing agency. However, these works had to be discontinued due to the court orders restraining works. Unattended issues continue to further deteriorate, posing threats to the structure.
- **Partial roofing and finishing**: Based on the proposed design and approvals, the required granite stone slabs were procured for roofing, flooring and cladding for the whole building. The required craftwork on the stone slab ceiling was also completed. However, only 30% of the roof could be laid. This has led to rain ingress in the open portions of the Museum blocks causing water stagnation further adding to the woes of the structure.
- **Damage to the structural steel**: Incremental weather and lack of covering, have resulted in the affecting the structural steel members. The steel columns and beams have started showing signs of rusting at various places. Temporary measures of priming are being undertaken but these would not protect the members for long until they are protected from external weather.
- **Absence of storm water management system**: An adequate storm water management system was designed with sumps and appropriate pumping mechanism to control storm water accumulation in the partially sunk building. However, with the works stopped abruptly, these systems could not be installed to function, thus leading to severe waterlogging at all portions of the structure.

With every rain and worsening climate, the structure is showing signs of incremental damage from various parts. There is an urgent need to recommence the works, to ensure that this thoughtfully designed structure is not razed down. Works on this structure must be completed at the earliest to form a significant part of the elated experience for visitors of Qutb Shahi Heritage Park, Golconda Fort and the city of Hyderabad as well.



Qutb Shahi Site Museum

Museography & Exhibition Design

The Qutb Shahi Museum will focus on showcasing the rich history of the Qutb Shahis, presenting the evolution of Qutb Shahi necropolis, Golconda Fort and the area around it. The Interpretation Centre will serve as the nodal repository for disseminating information and enhancing understanding related to the Qutb Shahi heritage of Hyderabad. Here, visitors will experience and learn about the history, achievements in art and architecture of the Qutb Shahi rulers as well as their contemporary Deccan sultanates.

The exhibition design philosophy will not only follow high graphic standards but also deploy state-of-art technologies to create an experience deemed fit for a World Heritage Site.

This holistic experience created in the Centre will change the way people interact and look at the history, artwork, and architecture and interpret a heritage site.

It is hoped that the building of the Interpretation Centre, will lead to a significant increase in visitor numbers to the Qutb Shahi Heritage Park – where stand over 80 major monuments.

A multi-disciplinary team will be formed which will be involved in the design development of the Interpretation Centre. The team will comprise of historians, architects, designers, lighting and acoustical designers, engineers, structural engineers, conservation architects, film-makers, landscape architects, artists, illustrators, animators, researchers amongst others.

01

FUNCTION

Service facility. Layers of Information.

Interpretation Centres work to inform, educate and raise awareness of their rich settings.

They are specialized institutions for communicating the significance and meaning of the heritage around them.

02

ARCHITECTURE

Unobtrusive. Sophisticated. Nodal.

Restrained
Context sensitive
Sophisticated
Shall integrate into the broader context
Not make a style statement
A service facility
Simple
High quality product

03

EXHIBITION DISPLAY & DESIGN

Immersive. Graphic. Interactive.

Using 2D, 3D and interactive media, the Interpretation Centre will become a hub for learning.

The holistic experience created will change the way people interact and look at the history, artwork, and architecture and interpret a heritage site.

ACTION TAKEN:

- Since 2021, the project team has undertaken extensive research, documentation and cataloguing towards the development of the Qutb Shahi Museum.
- Over 300 objects from the Telangana State Archaeology Museum have been identified, documented and catalogued for their potential inclusion in the Museum. These include paintings, porcelain, textiles, arms, stone objects and inscriptions, manuscripts and calligraphy folios, metal objects, and archaeological artefacts
- Objects discovered during archaeological excavations, conservation and landscape restoration works within the Qutb Shahi Heritage Park have also been catalogued.
- The team has also undetaken an extensive secondary research to identify and catalgoue relevant visual material, archival sources and artefacts from museums and collections worldwide, as well as material available in the public domain.
- The identification and development of architectural replicas and models is also underway. These would include replicas of the varied finials found on the domes of Qutb Shahi tombs, gravestones, the garden-enclosure wall of the tomb of Sultan Quli Qutb-ul-Mulk, and a complete site model of the Qutb Shahi Heritage Park, among others.
- To develop of Museum's curatorial content, the project team has held multiple discussions with specialists in history, archaeology, architecture and related fields. These discussions have aided the preparation of an object inventory, recording their provenance, historical context, significance and proposed relevance of individual objects to the Museum's narrative.
- The discussions have also helped in defining the key themes, chronology and stories that the Museum will communicate, and how these relate to the Qutb Shahi Heritage Park.
- Identification and development of potential films, animations, projections, 3D visualisations and other forms of digital interpretation are underway to communicate various aspects of the Qutb Shahi history and heritage.
- The museum will have several replicas and models showcasing the architecture and craftsmanship of the site. Some of these are like a model showing the vast expanse of the site and the profusion of buildings here, cut-away models of monuments like the tomb of Muhammad Quli Qutb Shah and Muhammad Qutb Shah, replicas of selected finials of the Qutb Shahi monuments, Lime Stucco ornamental details like medallions, alams, bulbs motifs, jaalis and tile patterns amongst others.
- Work is underway in creating content for the some of these films which will be presented in the museum: An Introduction to the site which will present the various aspects of the Qutb Shahi dynasty and site; a film on the grandeur, scale and setting of the Golconda Fort and its connection with the Qutb Shahi heritage park; Site evolution which shows the architectural history, and the monuments in their original architectural grandeur and garden setting. Films on the present project which encapsulates the conservation of important structures like Baolis, Muhammad Quli Qutb Shah's tomb, Muhammad Qutb Shah's tomb, Sultan Quli Qutb Shah's Garden tomb enclosure amongst others.

(Left) Group of scholars, historians and officials of State Department discussing the content of the upcoming Site Museum; (Right) AKTC team members photo documenting the objects in the collection of State Department.





GALLERY PLAN

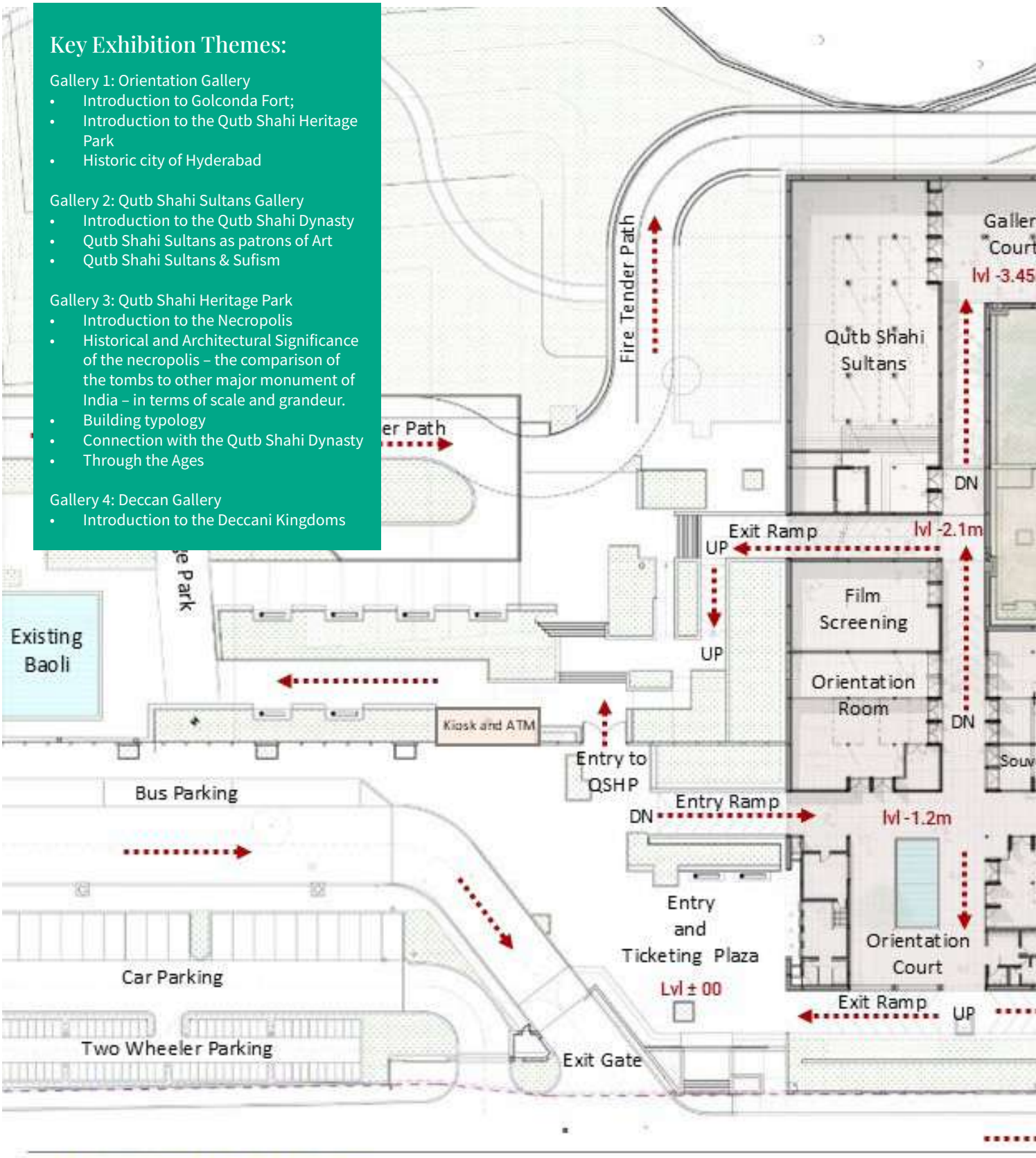
Key Exhibition Themes:

Gallery 1: Orientation Gallery
- Introduction to Golconda Fort;
- Introduction to the Qutb Shahi Heritage Park
- Historic city of Hyderabad

Gallery 2: Qutb Shahi Sultans Gallery
- Introduction to the Qutb Shahi Dynasty
- Qutb Shahi Sultans as patrons of Art
- Qutb Shahi Sultans & Sufism

Gallery 3: Qutb Shahi Heritage Park
- Introduction to the Necropolis
- Historical and Architectural Significance of the necropolis – the comparison of the tombs to other major monument of India – in terms of scale and grandeur.
- Building typology
- Connection with the Qutb Shahi Dynasty
- Through the Ages

Gallery 4: Deccan Gallery
- Introduction to the Deccani Kingdoms



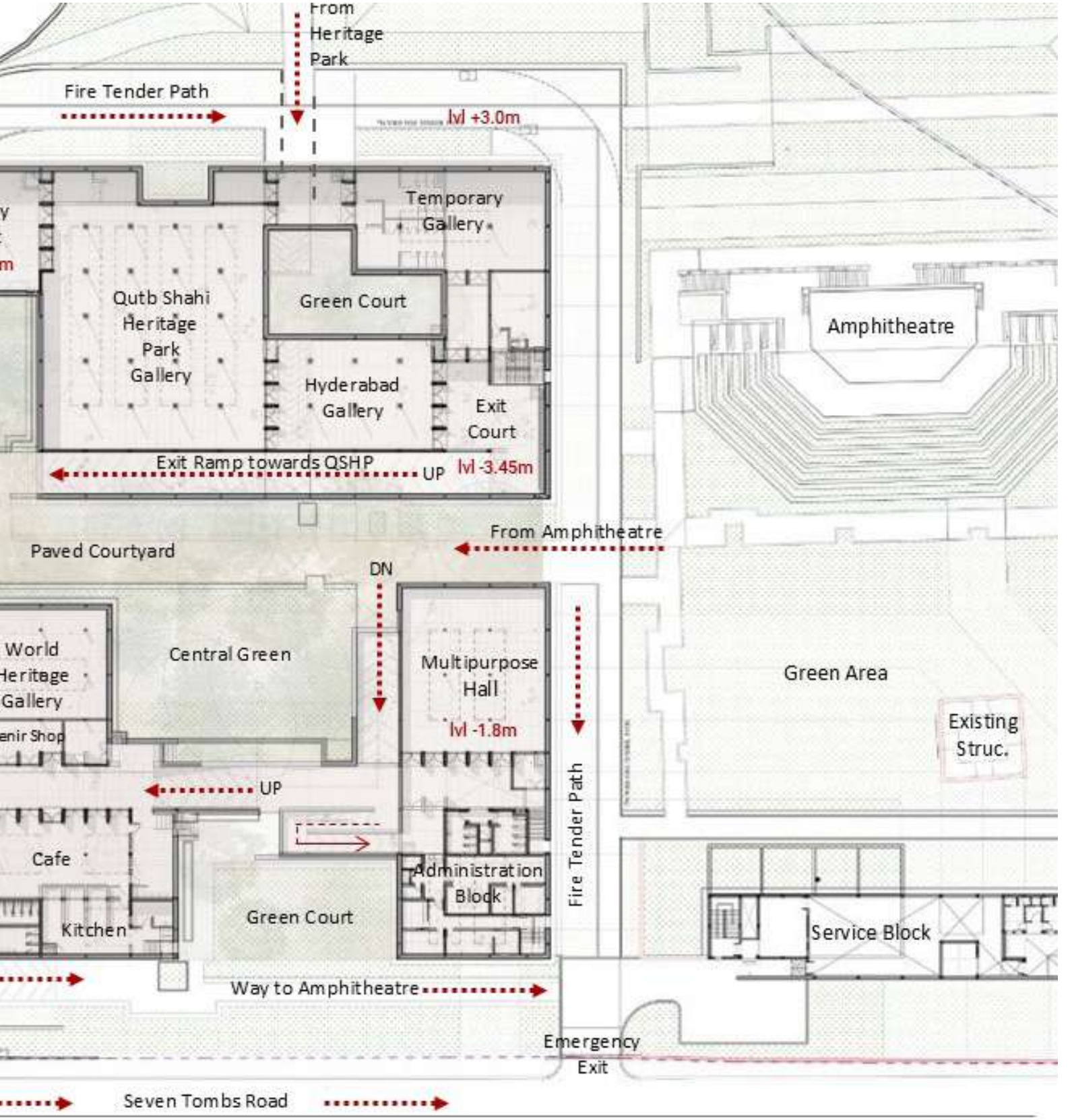

From Heritage Park
Fire Tender Path
lvl +3.0m
Temporary Gallery
Qutb Shahi Heritage Park Gallery
Green Court
Hyderabad Gallery
Exit Court
Exit Ramp towards QSHP
UP
lvl -3.45m
Amphitheatre
From Amphitheatre
Paved Courtyard
DN
World Heritage Gallery
Central Green
Multipurpose Hall
lvl -1.8m
Green Area
Existing Struc.
UP
Fire Tender Path
Cafe
Kitchen
Green Court
Administration Block
Service Block
Way to Amphitheatre
Emergency Exit
Seven Tombs Road

Photo documentation & Cataloguing of Objects

In 2021, work commenced on the documentation of objects related to Qutb Shahi period and Deccan Sulatanates in the collection of State Archaeology Department. The AKTC team has documented over 500 objects in the collection across the categories listed below. Following a series of meeting with several experts and historians, a selection has been made; and a conservation report will be prepared for the next steps.

Miniature Paintings

The team has photodocumented over 50 paintings which showcase the artistic finery of the Qutb Shahi period. The selection also has paintings from the famed Raagmala collection, the portraits of all the seven Qutb Shahi sultans, the sufis connected to the area and period - and thereby presenting the imperial, cultural, spritual document of the period.





Porcelain

Around 40 porcelain objects that illuminate the extensive maritime and cultural networks connected with the Deccan were documented. The selection includes Chinese Ming and Qing porcelain, Swatow ware, celadon, Japanese pieces and ceramics made for Islamic markets, with objects featuring Arabic inscriptions, floral and animal motifs, maritime imagery and designs associated with courtly life and Indian Ocean trade.



Textiles

The textiles documented by the team includes Kalamkari, Pashmina, Himroo, prayer textiles and wall hangings from Masulipatnam, alongside textiles associated with Persian, European and Indian Ocean markets. Inscriptions, mihrab and cypress motifs, and Dakhni poetry reveal their religious, courtly and cultural contexts.










Arms & Weapons

The arms and armoury documented includes functional and ceremonial weaponry, including wootz steel Abbasi and Sosun Pattah swords, jade-hilted khanjars, katars inscribed with Nad-e-Ali. Heavy artillery like the iron cannons at Golconda Fort were also documented.

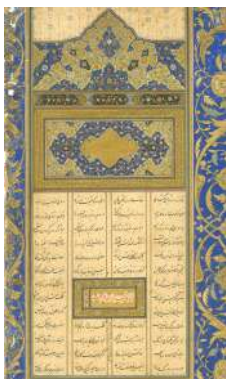


Stone Antiquities & Inscriptions

The team has documented eight stone objects and inscriptions, recording architectural, religious and commemorative histories across the Deccan. These include inscriptions associated with Golconda, Masab Tank, mosques and the Adil Shahi period, documenting the construction of wells, gardens and fortifications while also preserving examples of Arabic and Persian calligraphy and stone-carving traditions.







Manuscripts

Almost 100 manuscripts and calligraphic folios, reflecting the literary, religious and intellectual traditions of the Deccan were catalogued. Notable examples include the Diwan Bikhudi, illustrated copies of the Shahnameh and Khamsa of Nizami, and Qurans bearing imperial seals and elaborate gold illumination, reflecting master craftsmanship across centuries.





Metal Objects

The metal objects documented showcases exquisite Deccani craftsmanship, featuring Bidriware candle stands, carpet weights, and hookahs. The artefacrs also includes ritual and daily utility items like astrolabes, engraved copper bowls, sailabchis, incense burners, and calligraphic seals invoking divine protection.

2.6. Sultan Abdullah Qutb Shah

Subject	Message	Text	Digital Object	Tangible Object	References
Qutb Shahi Sultans: Sultan Abdullah Qutb Shah (1626-1672)	Abdullah's succession to the throne of Golconda Abdullah Qutb Shah and the Mughal relations. Literary works under Abdullah Qutb Shah. Celebrations and Festivities during Abdullah's period. Abdullah and the weaponry during the 17th century Sultan Abdulalh Qutb Shah and his favorite concubines- Pending Expansion of the geographical boundaries under Abdullah Qutb Shah- This can be best answered through Muhammad Said and Neknam in the courtiers section. Architectural Work under Sultan Abdullah Qutb Shah.- Pending Sultans relations with the Persianate World.- Pending Enriching of the Golconda School of Painting- Pending	Abdullah's succession to the throne of Golconda: Hayat Bakshi Begum took steps to ensure a smooth accession for her 12 year-old son. On February 1, 1626, Abdullah was proclaimed king from atop Charminar. The crowning moment of glory was the next day. He took his place on the throne flanked by the council of ministers as his mother Hayat Bakshi sat to his right. Hyderabad's top officers Mansur Khan Habshee, Malik Alamas and Malik Yousuf kept wary eye on the courtiers as Abdullah began his rule. Abdullah's reign would be the longest among the Qutb Shahi kings. Abdullah Qutb Shah and the Mughal relations: Five years after the death of Mumtaz Mahal, Shah Jahan arrived in Daulatabad on February 21, 1636, at the head of a massive force 50,000, with an additional 8,000 soldiers under the command of Shaista Khan. The show of strength, the taut bow with the arrow ready to hit home, was enough for both the Bijapur and Hyderabad kings to see reasons. The *inqiyad nama* (Deed of Submission) which marked the end of the independent status of Telangi-Andhra, was signed in the same month. Literary Works under Abdullah Qutb Shah: Ibn Nishati who wrote his *mathnawi*, the Phul-Ban in 1066/1656". Ibn Nishati says that he began by writing prose, but nothing by him in prose has been unearthed so far. The Phul-Ban is the Dakhni form given to a Persian poem called Basatin... It is characteristic of the poet to go on describing the varieties of cloth found in the market, the musical instruments which were played at the time of formal repasts or the arms and armours which were used in the time of war. Celebrations and Festivities during Abdullah's period: Here, on cold winter morning of Febeuary 15, 1632, the royal barber took a knife and gave the first shave to his royal master as his mother stood and watched. The boy had become a man, at least in the physical sense. The event was celebrated with a 12-day fiesta. A court chronicler wrote: "This festival is as joyful as the new year, The glasses are filled with wine in the parties...." Abdullah and the weaponry during 17th Century: "The do not have a sabre like the Persians, but they carry a broadsword like the Swiss, with which they both cut and thrust, and they suspend it from a belt. The barrels of their muskets are stronger than ours, and the iron is better and purer; this makes them not liable to burst. As of the cavalry, they have bow and arrow, shield, and mace, with helmet and a coat of mail, which hangs behind the from the helmet over the shoulders." Architectural works during Abdullah Qutb Shah's reign- Toli Masjid, Hayatnagar Serai and Mosque, Sheikhpet Serai and Mosque.	1. Abdullah's succession to the throne of Golconda- Left and Right. British Museum Below: Details of Abdullah Qutb Shah's coin.- Published in Qutb Shahi Coins in the Andhra Pradesh Government Museum by Md. Abdul Wali Khan, 1961. 2. Abdullah Qutb Shah and the Mughal relations- Left: Miniature painting of Sultan Abdullah Qutb Shah- State Musuem, Hyderabad. Right- Jahangir receives Prince Khurram who has just returned from victory in the Deccan-San Diego Collection. 4. From left-Celebrations and Festivities during Abdullah's period. British Museum 5. Abdullah and the weaponry during the 17th century- An armed procession showing Sultan Abdullah Qutb Shah and his court noble. (1640-1650). Source-CSMVS, Mumbai. 6. Abdullah with his favourite concubines- Taramati and Premamati.- British Museum.	2. Abdullah Qutb Shah and the Mughal relations- Left: Miniature painting of Sultan Abdullah Qutb Shah- State Musuem, Hyderabad. Right- Jahangir receives Prince Khurram who has just returned from victory in the Deccan-San Diego Collection. 3. Literary works under Abdullah Qutb Shah- Phul-Ban. British Library.	1. Page no. 127 and 128 in Golconda, Bagnagar, Hyderabad by Serish Nanisetti 2. Page no. 131 and 132 in Golconda, Bagnagar, Hyderabad by Serish Nanisetti 3. Page no. 472-473 in the History of the Qutb Shahi Dynasty by Haroon Khan Sherwani 4. Page no. 533 in the History of the Qutb Shahi Dynasty by Haroon Khan Sherwani 5. Page no.- 157 in Travels in India by Jean Baptiste Tavernier



Abdullah's succession to the throne of Golconda- Left and Right. British Museum



Jahangir receives Prince Khurram who has just returned from victory in the Deccan-San Diego Collection.



Literary works under Abdullah Qutb Shah- Phul-Ban. British Library.



4. From left-Celebrations and Festivities during Abdullah's period- Miniature paintiags from British Museum.

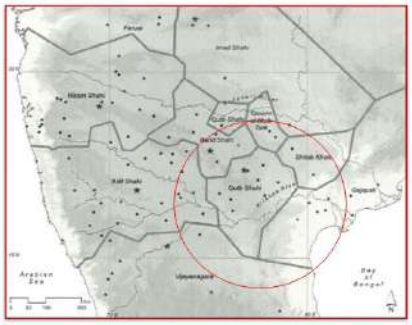


6. Abdullah with his favourite concubines- Taramati and Premamati.- British Museum. And Miniature paintings of Taramati and Premamati from the State Museum, Hyderabad.

1.2. Qutb Shahi Sultans

Subject	Message	Text	Digital Object	Tangible Object	References
Qutb Shahi Sultans: Expanse of the Kingdom	1. Expanse of the Qutb Shahi kingdom from Sultan Quli Qutb Shah's to Abul Hasan's reign	1. The expanse of the sultanate is distinguished by its geographical features such as soil and climate, and anthropological characteristics such as ethnicity and language. The frontiers of Golkonda were most stable in the east, from St. Thome to Kalinga Ghat near Chilka Lake along the Bay of Bengal. In the north, it ran along southern banks of Godavari River from, Srikakulam to Kaulas. In the west, it shared a common border with the sultanate of Bijapur and stretched over the *sarkars* of Kaulas and *taraf-i-karnatak* or Arcot. In the south it had a fluctuation border at St. Thome.	2. Expanse of the Kingdom- Geographical Extent- Robert Simpkins Map of Golconda Sultanate and Maps prepared by Richard Eaton using Ferishta's account for the coordinates.	1. Qutb Shahi Genealogy 2. Paintings 3. Coins 4. Cenotaphs Epigraphy Details.	1. Page no.1 and 2- Haroon Khan Sherwani- History of the Qutb Shahi Dynasty. 2. Page no. 32-33 in Relation of Golkonda with Iran: Diplomacy, Ideas, and Commerce 1518-1687 by M.Z.A. Shakeb ed. By Subah Dayal. 3. Twarikh-i-Qutb Shahi

Sultanate under Sultan Quli Qutb Shah (1518-1543). Golconda Sultanate in 1510. Source: Power, Memory Architecture by Philip B. Wagoner and Richard Eaton.



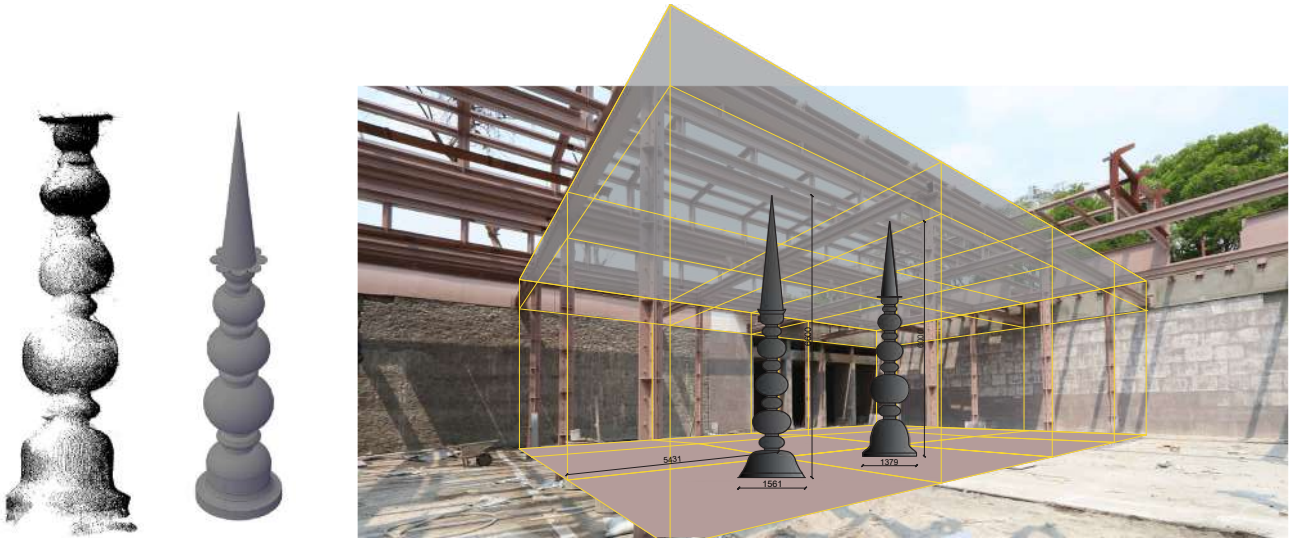
Extent of the Qutb Shahi boundaries in the second half of the 17th Century under the reign of Abu'l Hasan Tanashah –before the capture by Mughals. Golconda Sultanate in 1680s. Source- Robert Simpkins.



Qutb Shahi Interpretation Centre — Aga Khan Trust for Culture

Sample sheets from the Inventory for Qutb Shahi Museum





Detailed documentation of the finials on site to create true-scale replicas



Qutb Shahi Site Museum

Creation of Digital Museum

A Digital Museum is proposed offering an expanded platform for presenting the history, architecture, art and cultural heritage of the Qutb Shahi period in Golconda and Hyderabad.

The proposed platform will bring together a diverse range of multimedia content, including high-resolution images, audio-visual content, archival material and educational resources. 3D scanning and modelling will be used to create virtual replicas of selected objects, allowing visitors to examine them in detail from multiple perspectives.

The Digital Museum will complement the physical displays at the Qutb Shahi museum by providing access to a larger collection of objects and visual material, as well as additional historical context and multimedia content. It will also provide opportunities to present material that may not be feasible to display within the physical Museum, including temporary and thematic exhibitions.

The initiative will extend the reach of the Qutb Shahi Museum beyond its physical location, making the site's collections, research and educational content accessible to a wider audience while providing new ways of engaging with the Qutb Shahi heritage of Golconda and Hyderabad.

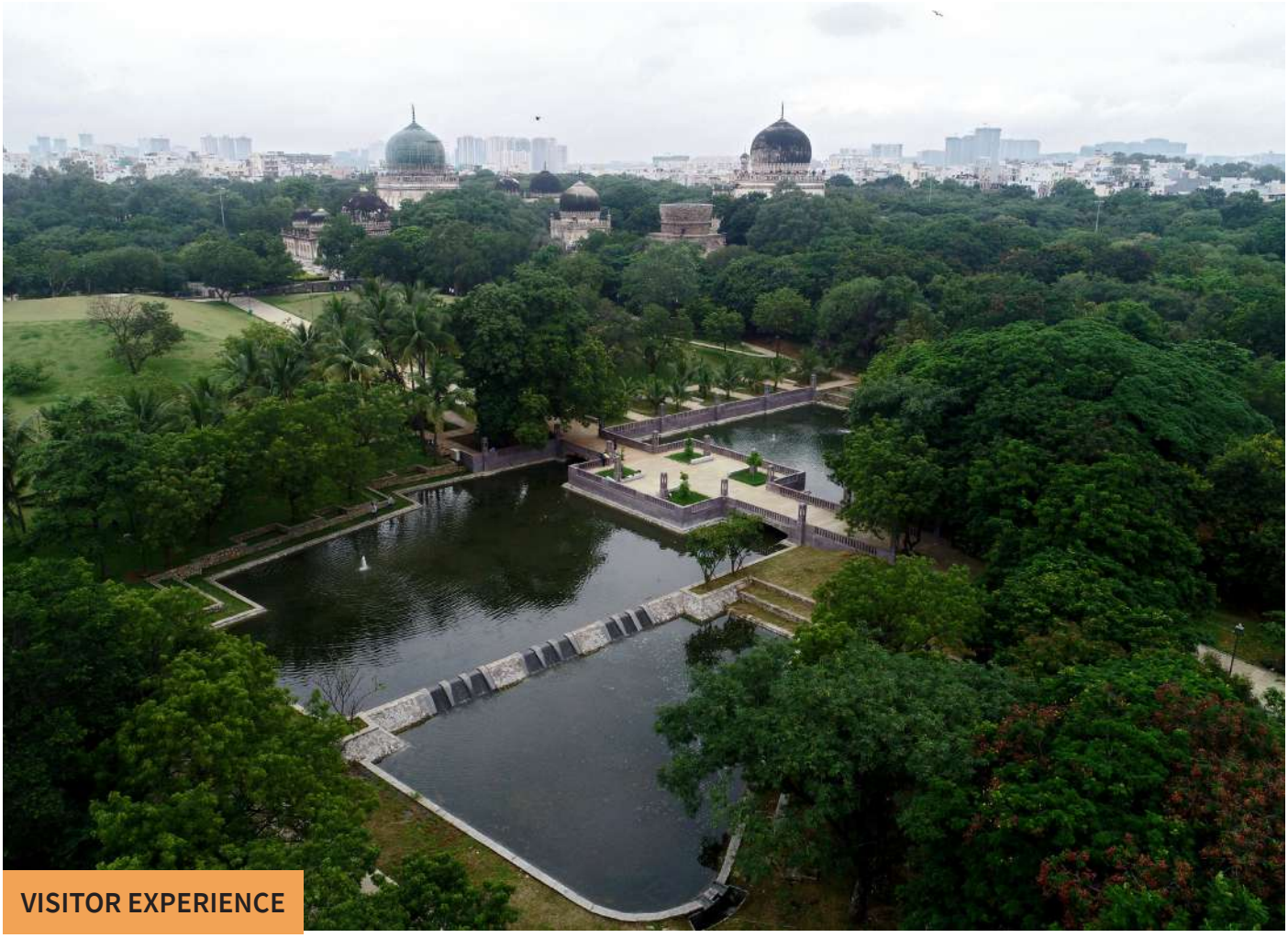
(Above) Using high-resolution images and 3D photogrammetry, objects such as the one displayed above will be presented on the website, offering visitors an opportunity to closely examine artefacts from various perspectives and providing a more immersive experience.



The Qutb Shahi Museum will feature artifacts, information panels, and multimedia displays designed to orient visitors to the Heritage Park while offering insight into the history of the Qutb Shahi period, Hyderabad, and the broader Deccan region.

NEXT STEPS:

- When the litigation is resolved and work recommences, it will be critical to review the structural strength of the structural members.
- Completing the stone roofing for the remaining areas will be a priority, along with finishing the stone cladding on the walls, flooring, and columns to fully finish the structure.
- The necessary building services to contain water-related issues will be installed.
- Finalisation of the Museum's curatorial framework, including key themes, chronology, narratives and their relationship to the Qutb Shahi Heritage Park.
- Development of the gallery-wise storyline and content.
- Further research and documentation of archival material, images and objects from museums, archives and collections in India and internationally.
- Development of architectural replicas and models, including Qutb Shahi finials, gravestones, architectural elements and a model of the Qutb Shahi Heritage Park.
- 3D scanning and digital documentation of selected objects to create detailed virtual representations for the Digital Museum.



VISITOR EXPERIENCE

3. Lake

(Above) An aerial view of the lake and mound during monsoon

As part of the redevelopment of the Deccan Park area, the artificial 21st century water body was also redeveloped. The existing water body was in a deteriorated and unorganised condition, with a depth of over 10 feet.

While its outline profile was retained, its depth was reduced to approximately 2 feet by filling it with excess earth removed from various parts of the complex, creating a shallow lake in the same region. Masonry walls were constructed along its sides, with bridges allowing the main access pathway into the complex to pass across the lake. The reduction in depth also ensures greater public safety.

The lake provides a sensitive experience for visitors while contributing to the microclimate of the area. It also acts as a transition element between the Deccan Park area and the Heritage Zone. Additionally, the lake collects excess surface water runoff from the garden of Abdullah Qutb Shah's mausoleum to its north, forming part of the site's water conservation efforts.

Supported by

MINISTRY OF TOURISM
GOVERNMENT OF INDIA
SWADESH DARSAHAN



ACTION TAKEN IN 2025:

- Grouting and waterproofing was carried out on the affected walls to arrest the leakage of water collected.
- A 70 meters trench drain was constructed along the south and west edges of the lake, with an appropriate slope to maintain the water level in the upper lake and channelise excess water to the lower lake.
- This trench drain was constructed using perforated PVC pipes laid within a gravel-filled trench, wrapped in geotextile sheets to collect and redirect groundwater, with inspection chambers provided at junctions for monitoring and maintenance.

IMPACT:

Although sufficient rainwater drained into the lake during the previous monsoon, the stored water could be retained for only about three months after the rains. This intervention aims to address the issue of water leakage from the lake, thus ensuring rainwater to be stored for longer periods during future monsoons and improving overall water management within the lake and the site complex as a whole.

1.4 million litres of water collected in the Lake.

Sultan Muhammad Qutb Shah's mausoleum

Restoration of historic tilework





"The Tomb of the King who died last is the finest of all, and its dome is varnished over with green."

- Jean de Thevenot

French traveller who visited Golconda in 1667 during the reign of Sultan Abdullah Qutb Shah



4. Muhammad Qutb Shah's Mausoleum

(Above) More than 100,000 tiles have been painstakingly restored so far by master craftspeople employing traditional techniques

Sultan Muhammad Qutb Shah, the sixth ruler of the dynasty (CE 1612–1626), rests in a garden mausoleum that recently revealed a hidden past.

His mausoleum, rising over 40 meters in height, is amongst the largest monuments standing within the Qutb Shahi Heritage Park. On removal of 20th century cement plaster from the dome, minarets and the facades, historic glazed tilework that once adorned the external surfaces was discovered. Between 2020 and 2022, meticulous tile documentation was undertaken to determine the condition of the surfaces and tiles required to conserve the dome. Simultaneously, scientific investigation to determine tiles' composition was undertaken at several institutes.

With support from the InterGlobe Foundation, handmade tiles of exact physical and chemical properties of the original were manufactured for the dome and other tiled surfaces. Over 200,000 tiles, matching the original shape, size, colour and composition were manufactured. Installation of the missing tiles commenced from the top of the dome in 2023, and by 2024, tile restoration on the dome was completed, along with portions of the floral merlons abutting the dome at the southern side.

In 2025, the restoration of tilework continued on the merlons at the springing point of the dome and other portions of façade, focusing on the precise installation of hand-crafted glazed tiles as per the existing physical evidence.

Conservation works supported by

INTERGLOBE FOUNDATION



CORNICE BAND ON THE NORTHERN, WESTERN AND SOUTHERN SIDE

The 24 meter long cornice band on the façade, above the arches, was found to be adorned with multi-coloured glazed tiles arranged in a linear pattern.

This band features a combination of green tiles in a curved linear pattern, a recessed blue band, an orange band projecting outward, and a single layer of green and yellow border completes the cornice band on facade. This design runs on all four sides of the façade, unifying the facade's appearance.

ACTION TAKEN IN 2025:

- Over 5,000 tiles of various colours, shapes, and sizes were precisely cut to the required dimensions were installed on the cornice band.
- In total, 12,540 tiles of the required sizes and colours were installed across the three sides.
- Consolidation work was carried out on the curved, protruding, and tapered profiles in lime mortar. The tiles were then installed by master craftsmen matching the original design scheme, using traditional lime mortar.



(Right) Careful installation of glazed tiles at the cornice band, matching the on site evidence.





Master craftspeople installed precisely cut floral tile units and restored the chevron pattern on the corner columns, guided by documentation of surviving evidence to determine the original pattern.

CORNER PILASTERS – FLORAL MOTIFS AND CHEVRON PATTERN

The careful removal of the 20th-century cement plaster revealed two distinct floral designs on the upper portions of the corner pilasters near the parapet level—one on the octagonal base and the other on the horizontal bands.
Following on-site investigations and thorough documentation, master craftspeople meticulously prepared samples of these distinct floral motifs for the minaret columns, along with the geometric pattern at the corner minaret, ensuring that they exactly matched the original designs. These motifs feature a vibrant combination of blue, turquoise, yellow, orange, white, and green tiles. Similarly, the removal of the 20th century cement plaster also revealed that the octagonal corner column below the capital was adorned with a chevron pattern composed of white, orange, turquoise, and yellow tiles.

ACTION TAKEN IN 2025:

- To facilitate this intricate work, a formwork was created to ensure precision. Each tile was then carefully cut into different shapes and sizes to fit perfectly in place, accurately replicating the original pattern.
- A total of 81 floral motifs, arranged in two sections on each octagonal corner column, were restored as per on-site evidence. A total of 328 floral motifs were reinstated across all four corner columns.
- A total of 12 motifs of another floral pattern, arranged at two levels on the horizontal bands of each corner column, were restored, matching the original colour, pattern, and geometry. As such, a total of 48 floral units were reinstated across all four corner columns on these horizontal bands, dividing the octagonal corner minarets into two levels
- Geometric pattern bands, featuring blue, green, and yellow linear motifs at the base of the corner minaret bulb, were also restored based on in-situ evidence observed on site.
- Master craftsmen reinstated the tiles with careful placement, ensuring accuracy and alignment with the original design.
- The chevron pattern was finished with green and yellow tile borders as per original design at the top and bottom each measuring 40 × 100 mm.
- Restoration of the northeast corner column was similarly completed through the precise cutting of each tile to fit the pattern, matching the original colour scheme with reference to on-site evidence and meticulous documentation of the sequence.
- A total of 1500 tiles on the northeast column, of the defined shape and size, were reinstated.
- Original tile bases, although with lost glaze, were retained as evidence of the original Qutb Shahi period tile work.





TILE DOCUMENTATION

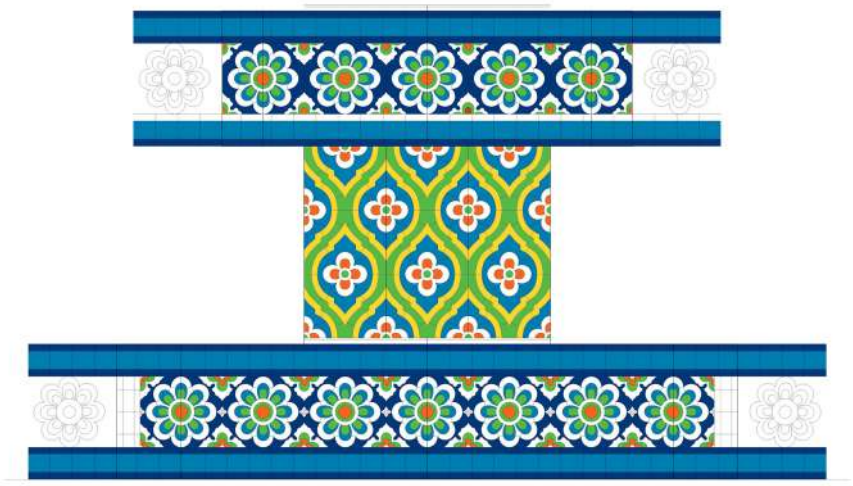
Techniques like 3D laser scanning and photogrammetry were employed to create precise architectural and condition assessment drawings, providing a thorough understanding of the structure and the intricate tilework revealed during conservation. This documentation directly aided the work, serving as the basis for master craftspeople to replicate various patterns revealed on site.







Upon removing the 20th-century cement plaster, two distinct original multi-coloured tiles were discovered on the corner minarets





Scaled drawing of the two motifs were created using identified colors and patterns based on on-site evidence



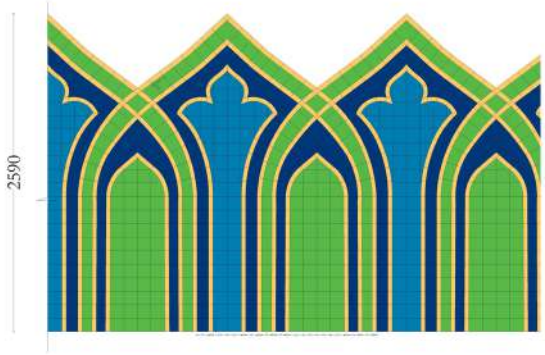


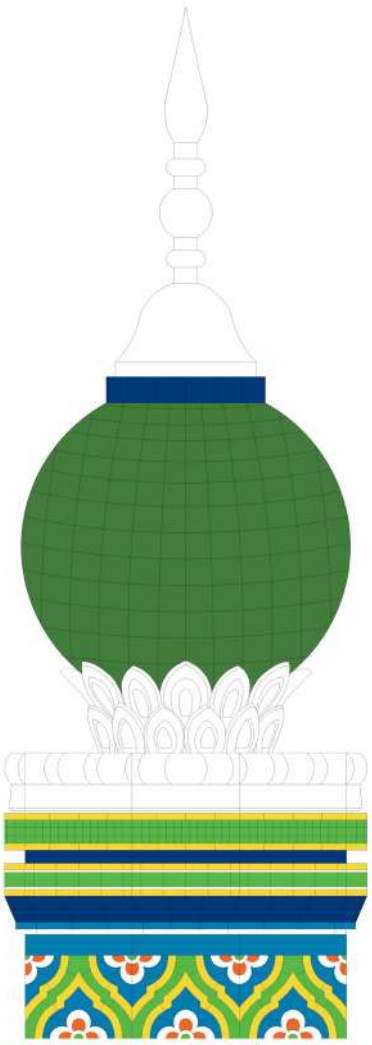


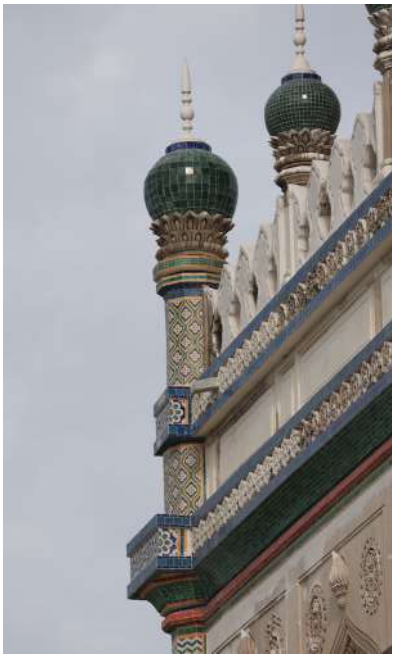
Each tile was precisely cut to size and restored on site

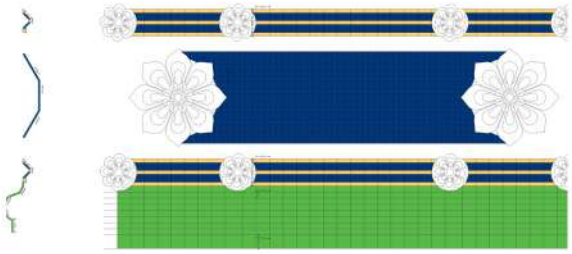




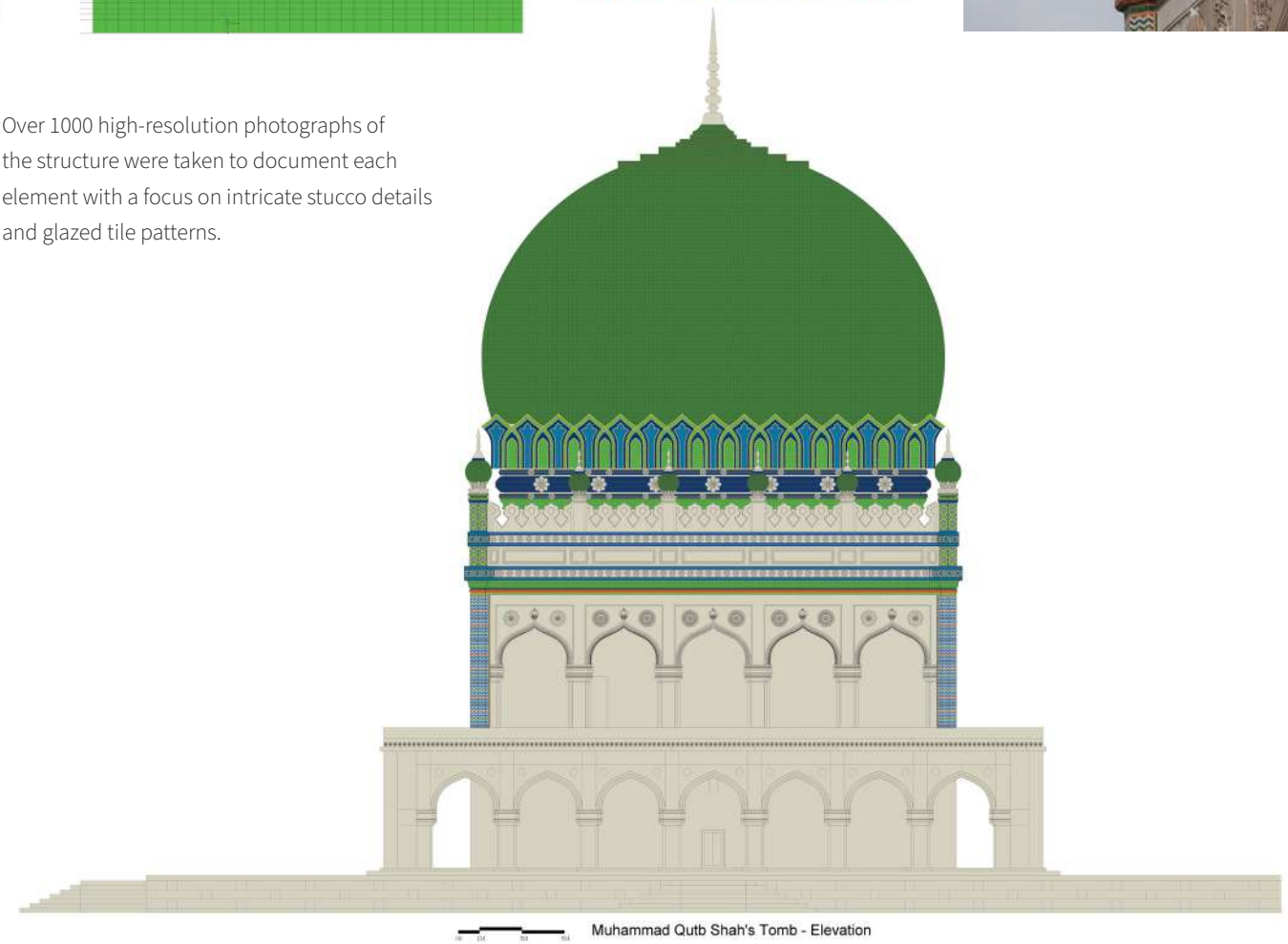








Over 1000 high-resolution photographs of the structure were taken to document each element with a focus on intricate stucco details and glazed tile patterns.



MINARETS

The minaret bulbs were found to have been originally covered with green-glazed tiles. Remnants of these tiles showed significant loss of glaze. At many places, tile imprints in the base plaster were observed.

The larger domed minarets were covered with over 500 tiles measuring 100 mm x 100 mmm, while each smaller minaret domes were adorned with 1500 tiles measuring 50 mm x 50 mm. These tiles were arranged in a radial grid pattern, each tile shaped as a trapezoid, making restoration challenging. Additionally, at the base of the finials, the minarets had blue rectangular tiles measuring 90 mm x 100 mm



Master craftspeople reconstructing and installing finial over a newly restored, green-glazed tile minaret bulb

ACTION TAKEN IN 2025:

- The damaged and loose base plaster was carefully dismantled, and the minaret bulbs were consolidated using traditional lime mortar to create a uniform base for tile installation, matching the original shape.
- Custom formwork/moulds (farma) replicating the original tile were made and cut to exact shape and size. Based on the moulds, the tiles were precisely cut to restore the specific radial grid pattern on the minaret bulbs.
- Careful installation of tiles on the two large and four small minaret bulbs at the southern side was completed.
- Four finials each measuring 1100 mm in height on the smaller minarets and 2 finials measuring 1300 mm in height on the corner large minarets, were reconstructed. These were crafted using traditional lime mortar matching the existing evidence, with stainless steel pipes core for better stability.
- The lime stucco details at the neck of the minaret bulb, including the leaf details, bands, mouldings, and the base column on which the minaret bulb sits, were cleaned of algae deposits using a wire brush. The damaged and missing lime stucco details among these, were restored using traditional lime mortar and finished with 1 mm thin layer of lime putty.

PETALS AT NECK OF THE DOME

This mausoleum features a series of petals at the springing point of the dome finished with glazed tiles in green, blue, turquoise and yellow colours.

Arranged in a geometric pattern, a sample tilework panel was first prepared to understand the arrangement of the tiles, including the cutting of tiles to the required sizes and the sequence of installation. Following its approval, the tile installation was carried out by master craftspeople as per the original design.



Skilled craftsman installed precisely cut glazed tiles to complete the pattern at the petals at the neck of the dome. The remains of the original glazed tiles have been carefully consolidated, even where the glaze is lost, as they hold significant historical value

ACTION TAKEN IN 2025:

- To facilitate this intricate work, a formwork was created to ensure precision. Each tile was carefully cut into different shapes and sizes to fit perfectly, replicating the original pattern with accuracy.
- Loose plaster and tile remains were carefully dismantled, and a base was prepared with traditional lime mortar, after which new tiles were installed, matching the original.
- The tilework on the petals was restored while retaining the original tiles, including those with weathered or lost glaze. These fragments are original and thus hold immense historical value.
- 38 sets out of the 48 petals are now restored with each unit featuring a geometric tile pattern on the petal shape in green, yellow, blue, and turquoise colour combinations.
- A total of 458 tiles per petal were cut to the required size and shape for restoration work, resulting in over 17,000 tiles installed for the restoration of the petals.

THE NECK OF THE DOME

Careful removal of 20th century cement plaster from the triple bands at the neck of the dome revealed that they were also profused with multicoloured glazed tiles, with a combination of yellow, blue, and green tiles of various sizes placed in distinct tapering shapes.

The 3rd band (bottom band) is: A wide green-coloured band of tiles ending at the drum of the dome, consisting of blue tiles (110 × 65 mm – 39 nos.), yellow tiles (110 × 30 mm – 66 nos.), below which is a wide green tile band (110 × 50 mm – 192 nos.) in curved form, ending with 110 × 110 mm tiles (24 nos.) forming the border at the drum of the dome.

These bands are divided along their length by floral medallions at regular intervals, forming 24 units around the neck of the dome, out of which restoration of 22 units has been completed.





It was also observed that in the north-west to south-west portion of this band, a diamond-shaped lime stucco pattern was visible underneath the wide blue tiled band. This provides important evidence of the historic layers of this monument, and indicates that the tiles were an afterthought

ACTION TAKEN IN 2025:

- Each tile was precisely cut to shape and size by master craftspeople. A total of 22,000 tiles were installed for the restoration of the triple bands at the neck of the dome.
- Prior to tile installation, the base was prepared in accordance with in-situ evidence, with a tapered surface formed using traditional lime mortar, after which the tiles were installed.
- After installation, the top and bottom recessed portions of the bands were finished with traditional lime mortar, ensuring an appropriate slope for rainwater drainage, and finished with lime putty.



Mastercraftspeople installed the tile bands based on in-situ evidence

CLEANING OF THE DOME

Restoration of the tiles at the dome was completed in May 2024, following which the lime mortar was allowed adequate time to set and cure properly. Stainless-steel screws, replicating the historical system, were then installed to secure the tiles on the dome surface, and this work was completed in December 2024.

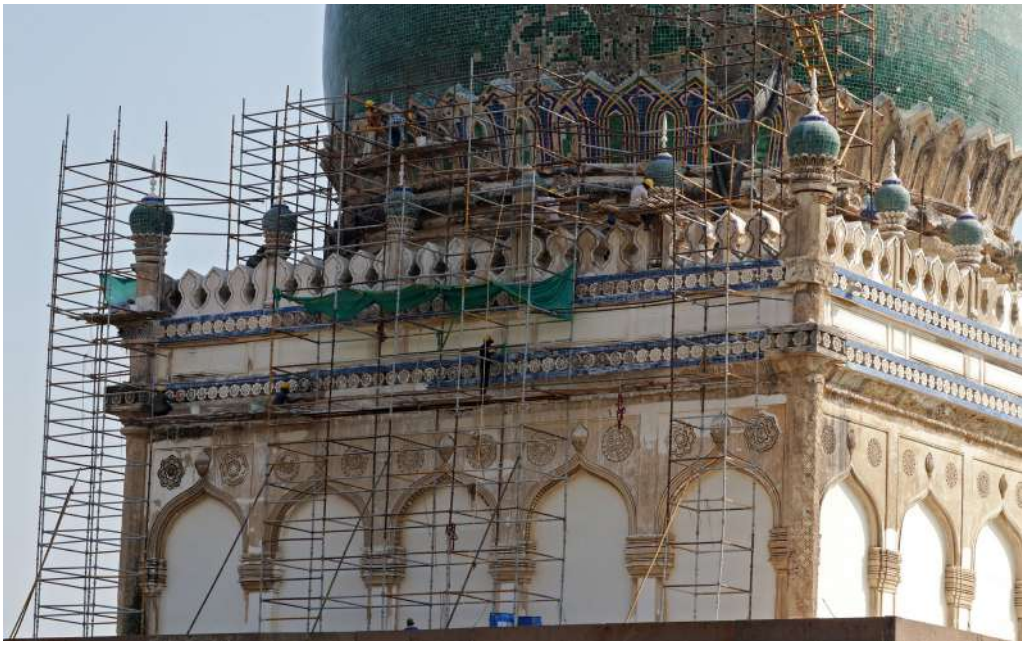
Following the prolonged monsoon of 2025, it was observed that the joints of the tiles on the dome above the springing point had been affected, with portions of the lime mortar washed out due to heavy rainfall.

ACTION TAKEN IN 2025:

- Post-monsoon 2025, the entire dome surface was thoroughly cleaned to remove any residual lime mortar marks, ensuring a smooth and polished finish that enhanced the green-glazed tiled dome.
- It was also ensured that each tile was securely in place and that the glaze was not affected. Hollow joints were also filled with lime slurry in the portions above the springing point of the dome.



(Right) Workers carefully cleaned the lime mortar marks on the green glazed tile dome following the heavy monsoon



Master craftspeople have dedicated around 3500 workdays so far to meticulously restore tiles on the facade of the monument .

NEXT STEPS:

- While several monuments at the Qutb Shahi Heritage Park were once adorned with glazed tiles, only Muhammad Qutb Shah's tomb retained enough evidence beneath 20th-century cement layers to discern the original patterns. This discovery has guided the restoration of missing tiles, reviving a significant aspect of Qutb Shahi architecture.
- The restoration of the tile work shall continue at the petals and the triple band at the neck of the dome, the cornice band, and the minarets on east side along with the restoration of chevron pattern on the three corner columns. The tile restoration on the external façade is expected to be completed in 2026 along with the remaining conservation works which include restoration of the misaligned stone parapet walls and lime concreting on the lower terrace of the monument.



MAINTENANCE

5. Post-conservation maintenance

During the heavy monsoon season of 2025, mausoleums of Sultan Quli Qutb-ul-Mulk and Muhammad Quli Qutb Shah suffered significant deterioration with severe rainfall and lightning strikes causing some damage on their dome surfaces. Urgent conservation interventions were undertaken, as required.

SULTAN QULI QUTB-UL-MULK'S MAUSOLEUM

- Post-monsoon, the loose and fallen portions of plaster, along with the surrounding affected areas, were carefully removed from the dome surface.
- Stainless-steel nails and wire mesh were then fixed to the dome surface to ensure better bonding with a new layer of traditional lime mortar that was applied. It was carefully matched the existing dome plaster and maintaining the original curved profile of the dome.
- The surface was finally finished with a 1 mm thick layer of lime punning, prepared using lime putty mixed with natural additives.

(Above) Lime craftspeople carefully replastered the portion of the dome damaged by rains with traditional lime plaster, finished with lime punning.

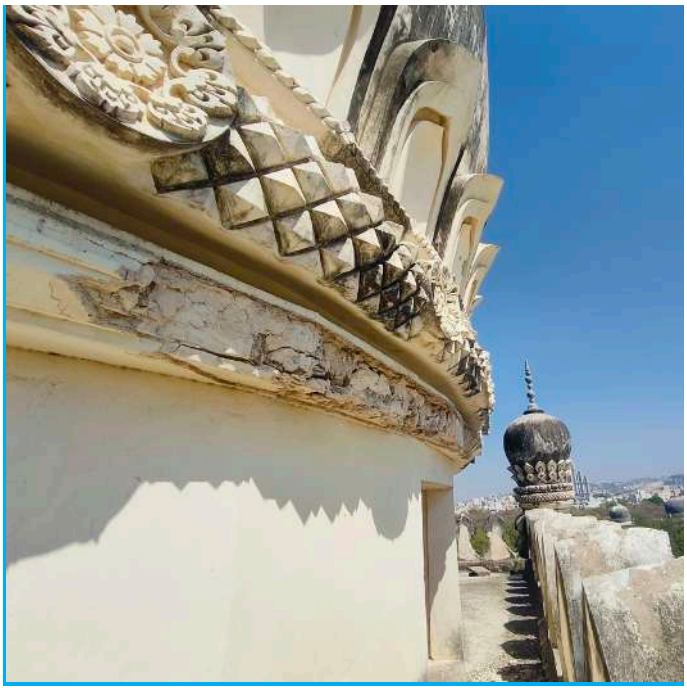


MUHAMMAD QULI QUTB SHAH'S MAUSOLEUM

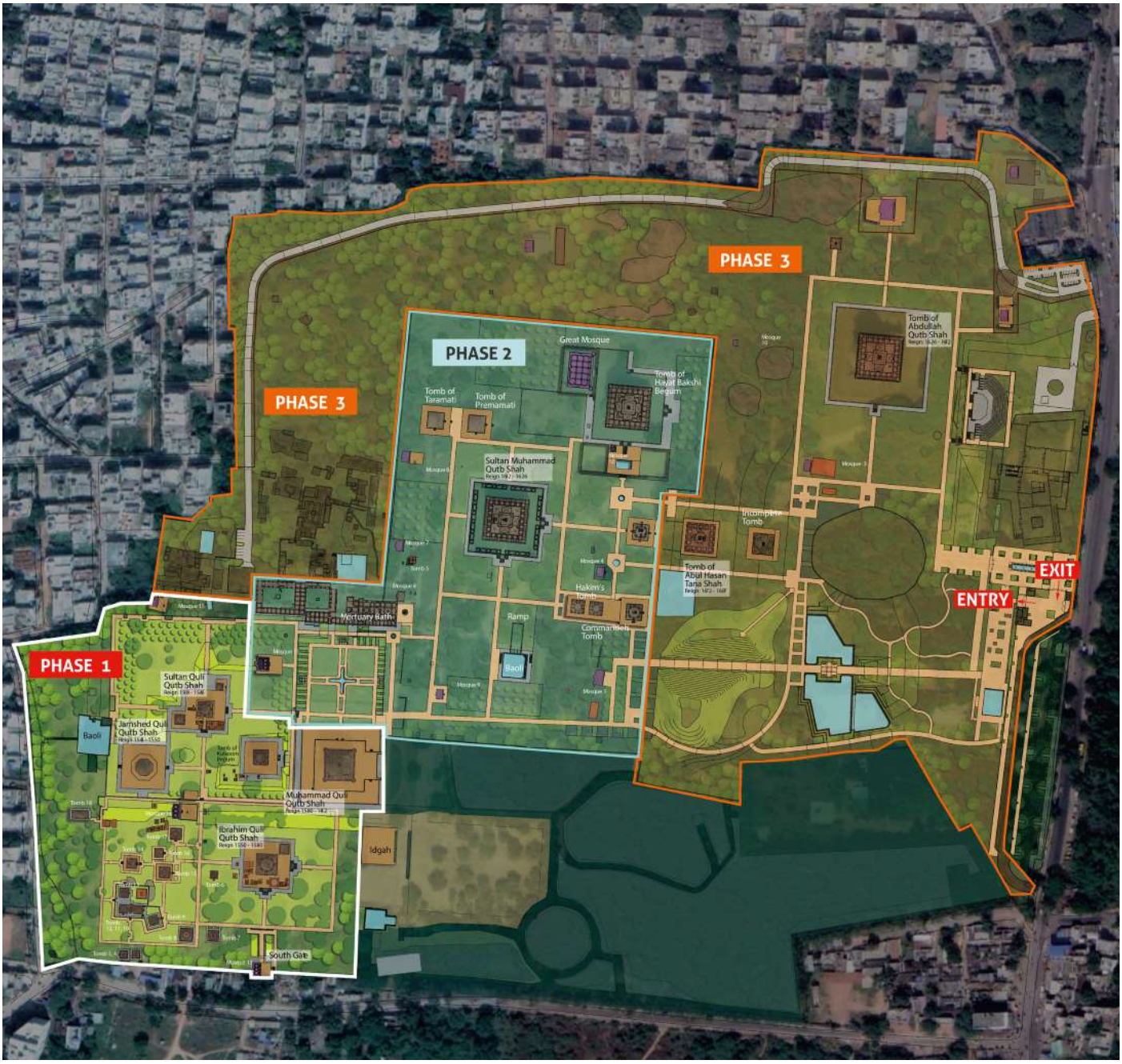
Portions on the south-west corner of the dome surface were damaged after heavy rains during the monsoon of 2025. A small portion of the diamond band, approximately 6 m in length on the south and east side, was also affected.

- Approximately 150 sqm of fallen and surrounding affected area was carefully dismantled, and the entire area was replastered using traditional lime mortar. The surface was prepared with stainless-steel nails and wire mesh to ensure better bonding of the new plaster with the old surface. It was then finished with lime punning made with lime putty mixed with natural additives.
- The diamond pattern band at the neck of the dome was meticulously restored by skilled lime craftspeople using traditional lime mortar and finished with lime punning.

The diamond band around the neck of the dome, which had been damaged during the prolonged rains of 2025, was repaired by skilled craftspeople using traditional lime mortar and finshed with lime punning

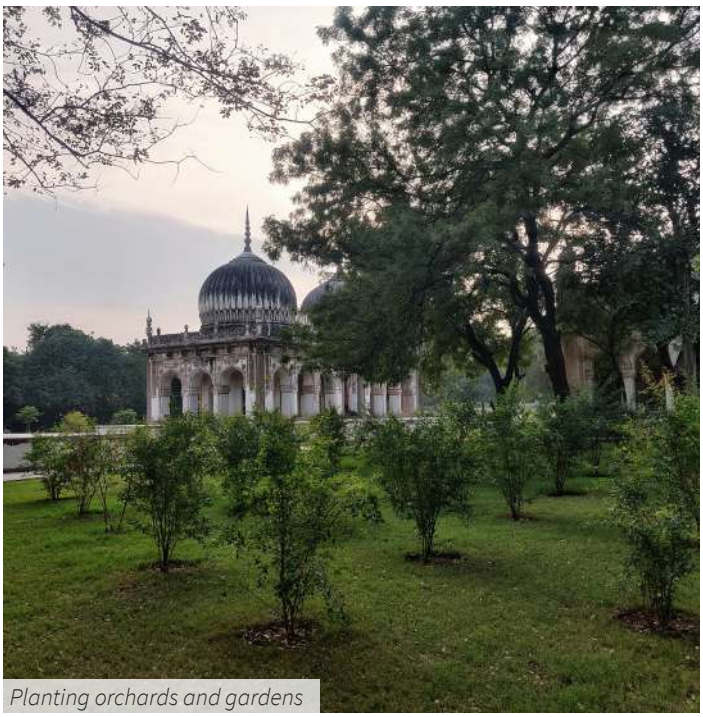








Creation of Pathways



Planting orchards and gardens



Visitor amenities like benches



Lake Redevelopment

40 acres of Ecological Buffer created

3,300 Trees mapped

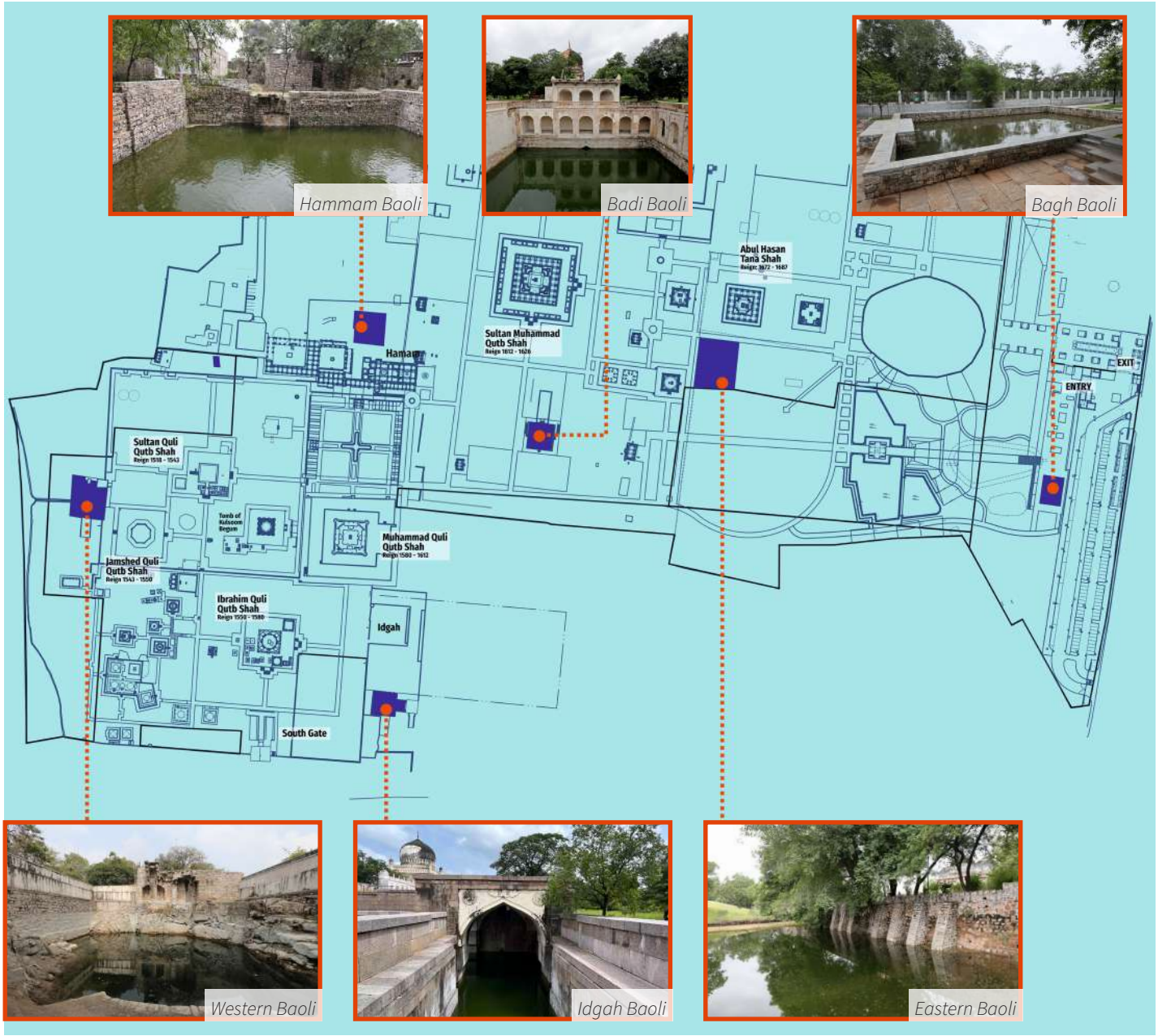
10,000+ Trees planted

20 million litres of rainwater collected every year

Landscape Restoration

Holistic landscape development has been carried out at the Qutb Shahi Heritage Park since 2014. The entire site was divided into three phases. Phase 1 included the southwest corner of the complex around the mausoleums of Sultan Quli, Jamshed Quli, and Ibrahim Quli, including the buffer zone in the western part of the site. Phase 2 consists of the remaining core heritage zone, spanning around the mausoleums of Muhammad Quli, Hammam, and the enclosure wall of Muhammad Qutb Shah. Phase 3 primarily includes the area around the mausoleum of Abdullah Qutb Shah, and the entrance zone - the Deccan Park region.

Significant landscape development activities have been carried out, including the development of pathways, appropriate grading of the earth, and the restoration of gardens around the monuments. While the development works in Phase 1 are completed, work in Phase 2 is nearing completion, with small pockets of work left out on south and east of Muhammad Qutb Shah's mausoleum, to allow conservation works on the monument. Similarly, over two-thirds of the work in Phase 3 is complete. The portions remaining in Phase 3 mainly include the construction of the Interpretation Centre and its associated works, such as fire tender pathways, and the development of an entrance plaza. These works are being undertaken by the Telangana State Tourism Development Corporation (TSTDC) according to approved designs provided by AKTC.



RAINWATER HARVESTING

6. Qutb Shahi Baolis

The Qutb Shahi Heritage Park boasts six baolis, or stepwells: deep tanks built to store water for irrigating the garden orchards of the mausoleums. The conservation of the baolis has had a major impact on the ecosystem of the necropolis.

They now collect over 20 million litres of rainwater every monsoon, which is used to irrigate the gardens and maintain the other monuments in the complex.

The baolis also support a large fish population, which attracts water-loving birds. In addition, the extensive afforestation of the 106-acre park has helped restore its ecological balance.



EASTERN BAOLI

The prolonged monsoon of 2025 caused the Eastern Baoli, which has a storage capacity of approximately 2.5 million litres, to overflow for an extended period. Water was observed flowing naturally from the Eastern Baoli towards the lake to its east, following the site's gradient. Excess surface water spilled over and often stagnated in the lower areas of the eastern part of the northern mound. This highlighted the need for a dedicated stormwater drainage system to channel the excess water safely into the lake.

ACTION TAKEN:

- A 90 meters trench drain was constructed using slotted PVC pipes fixed in a gravel-filled trench, wrapped in 160 GSM geotextile sheets to collect and redirect groundwater, with inspection chambers provided at junctions. This drain originates from the eastern part of the Baoli leading up to the lake inlet.
- A similar 50 meters trench drain was created to channelise the north mound surface runoff towards the lake, with inspection chambers provided at intervals.

IMPACT:

The installation of trench drain has ensured that the rainwater collected in the Baoli, once it is full, is channelised into the lake, so that none of the water is wasted. It also prevents the surrounding green areas from flooding while further adding to the network of channels that form a significant part of much needed rain water conservation.



ENVIRONMENTAL DEVELOPMENT

7. Ecological Development & Maintenance

(Above) Garden enclosure of Muhammad Qutb Shah's mausoelum

The horticultural initiatives undertaken at the Qutb Shahi Heritage Park are guided by a long-term vision of ecological restoration, biodiversity conservation, and the revival of native Deccan landscapes.

This year, the focus was on the collection, propagation, and preservation of endemic and ecologically significant plant species sourced from urban and peri-urban forest regions. In addition, systematic efforts have also been made toward the management of invasive plant species that threaten local biodiversity and ecological balance.

These efforts aim to restore ecological balance and strengthen the natural heritage of the Qutb Shahi Heritage Park.

PLANTATION INITIATIVES

Extensive plantation activities were undertaken across the Qutb Shahi Heritage Park through the year 2025. The new plantations contribute to the ecological goals of the Heritage Park, supporting bird and bee species and improving overall biodiversity.

- At Badi Baoli, plantation was carried out during the monsoon season. Buttercup Tree (*Cochlospermum religiosum*), a native species known for its seasonal flowering and vibrant yellow color was planted along the southern pathway to enrich the landscape. Additionally, Jacaranda trees were planted along the eastern side of Badi Baoli.
- At the ecological zone south of Idgah, 106 fruit-bearing and flower-bearing plants to different species were planted.
- At the Rose Garden(south of Commander's tomb), flowering creepers of various species were planted along the fencing between the Garden and Deccan Park, to create a natural partial screen and soften the visual appearance of the fence.
- Ground cover plantation was undertaken beneath the hibiscus plantation west of Eastern Baoli, where dense tree shade resulted in exposed soil conditions unsuitable for lawn grass growth. A shade-loving ground cover species, Keshawardhini (*Centrantheum punctatum*) was selected and planted in this area. Its lavender flowers with a mild fragrance attract bees and other pollinators.



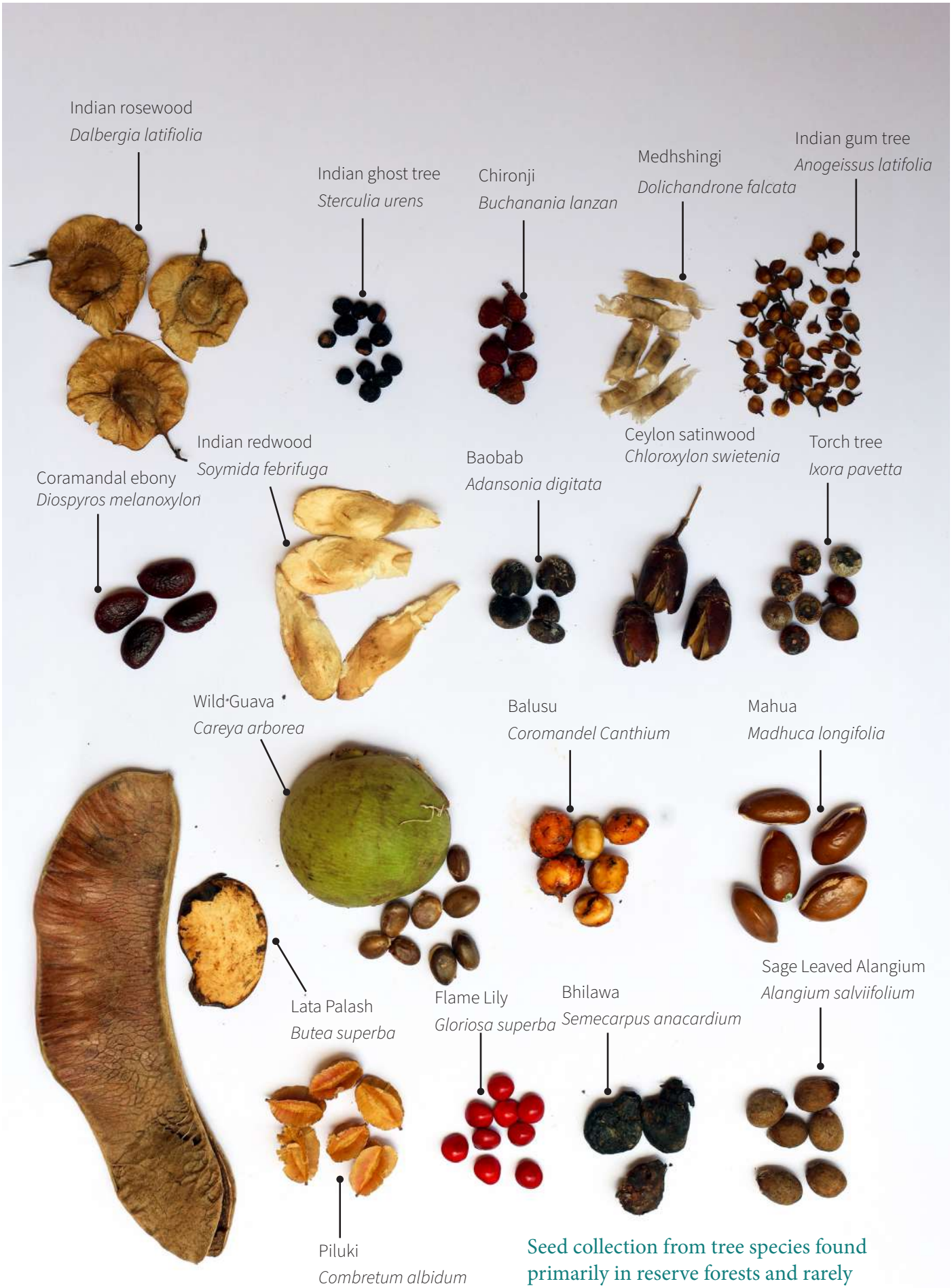
Shade-loving ground-cover planted beneath dense tree cover to the west of Eastern Baoli



Workers planting native saplings during monsoon

SEED COLLECTION

- As part of the ongoing horticultural and ecological initiatives at the Qutb Shahi Heritage Park, a systematic programme for the collection of rare, endemic native seeds was undertaken across urban and peri-urban forests. The initiative aimed to conserve the threatened and ecologically valuable native species.
- Seed collection was prioritised over procuring nursery-grown saplings to ensure the preservation of region-specific genetic integrity of 'mother plants'. Such locally adapted plant material exhibits greater resilience to drought, pests, soil conditions and other environmental stresses. This helps improves long-term survival and climate adaptability.



Seed collection from tree species found primarily in reserve forests and rarely occurring in Hyderabad's urban landscape.

- Field visits were conducted to conserved urban forest areas including Mrugavani National Park, Forest Trek Park, and protected ecological zones such as Ghar-e-Mubarak and Muchukunda at Kokapet. During these surveys, seeds of the following native and rare species were collected in 2025.
    1. Indian rosewood *(Dalbergia latifolia)*
    2. Indian ghost tree *(Sterculia urens)*
    3. Chironji *(Buchanania lanzan)*
    4. Medshinghi *(Dolichandrone falcata)*
    5. Indian gum tree *(Anogeissus latifolia)*
    6. Indian redwood *(Soymida febrifuga)*
    7. Baobab *(Adansonia digitata)*
    8. Ceylon satinwood *(Chloroxylon swietenia)*
    9. Torch tree *(Ixora pavetta)*
    10. Wild guava *(Careya arborea)*
    11. Mahua *(Madhuca longifolia)*
    12. Lata Palash *(Butea superba)*
    13. Flame Lily *(Gloriosa superba)*
    14. Piluki *(Combretum albidum)*
    15. Bhilawa *(Semecarpus anacardium)*
    16. Sage-leaved Alangium *(Alangium salviifolium)*
    17. Bonfire tree *(Firmiana colorata)*
    18. Golden silk cotton *(Cochlospermum religiosum)*
    19. Dyer's oleander tree *(Wrightia tinctoria)*
    20. Indian boxwood tree *(Gardenia latifolia)*
    21. Governor's plum *(Flacourtia indica)*
    22. Coramandal ebony *(Diospyros melanoxylon)*
    23. Balusu *(Coromandel Canthium)*
- During the collection process, it was observed that certain species have extremely slow seed viability, with germination percentage below 5 percent. For such species, propagation through stem cuttings has been planned for the 2026 monsoon season.
- Additional seed collection of native species is also proposed in the forest regions of Adilabad and Warangal districts.

NURSERY & SOWING TECHNIQUES

Different sowing techniques were adopted depending on type of seed:

- Species with more than 70 percent germination rates and no dormancy were sown directly in a soil mixture of 2:1:1 ration (soil: compost: sand).
- Species with lower than 50 percent germination rate or showing physical and chemical dormancy were treated with gibberellic acid, indole butyric acid, or simple hydrogen peroxide soaking for 24 hours improve seed germination.

Native seed germination under shade net





Invasive Lantana removal at the western ecological zone



Vermiwash liquid drenching for seasonal nourishment



Preparation of Neemastra, a traditional natural pesticide, for organic pest control and plant protection



Biofencing was carried out at the terrace garden near Abdullah's tomb

INVASIVE SPECIES MANAGEMENT

- Significant efforts were directed toward the eradication of Lantana camara, an aggressive invasive known for its allelopathic effects that suppress native ground cover, and gradually dominates entire landscapes.
- At the Qutb Shahi Heritage Park, this species was observed to be vastlly spreading the ecological zones, severely choking the growth of the newly planted trees, affecting the native ground cover, and reducing biodiversity.
- Moving away from chemical interventions to protect existing biodiversity, a manual uprooting method was utilized during peak seeding months. This strategically interrupted the reproductive cycle across three ecological zones.
- Following the removal activities, a natural resurgence of new ground covering flora was observed. Species such as Leonotis nepetifolia and *Celosia spp.* naturally reappeared in cleared areas.

GENERAL MAINTENANCE

Yearly maintenance works were carried out depending on season

- Basin preparation to was carried out to reduce the effect of high temperatures, measures were taken to control root grub and shoot borers affecting species such as Akashneem, Bauhinia, and Pomegranate. Mulching on the basins was also carried out.
- Every three months, a manure liquid made using cow dung and jaggery was used as inoculum for soil rejuvenation.
- Bordeaux paste is applied every year to the trunks of mango trees before the onset of the monsoon season to prevent Ganoderma rot .
- At the vermicompost unit, approximately 60 tonnes of compost were made in during 2025. The compost was packed in gunny bags and stored for further use.



NEXT STEPS:

- Expansion of the seed collection and propagation programme will continue during 2026, including the collection of additional native and threatened species from the forest regions of Adilabad and Warangal districts. Propagation of species with low seed viability through stem cuttings is also proposed during the 2026 monsoon season.
- To ensure long-term invasive species management, hotspot mapping of invasive growth zones is proposed for systematic monitoring and early intervention. Another invasive ground cover species, *Alternanthera sessilis*, has been identified as an emerging concern and is proposed for targeted removal during 2026.
- Development of 500–800 plantation pits across ecological zones is proposed for future plantation drives, along with the plantation of 500–800 native and rare saplings propagated in the site nursery.
- Continued seasonal maintenance, mulching, soil rejuvenation, and vermicompost production will also be undertaken to support the long-term ecological sustainability of the heritage landscape.



SITE MANAGEMENT

8. Formation of Management Trust

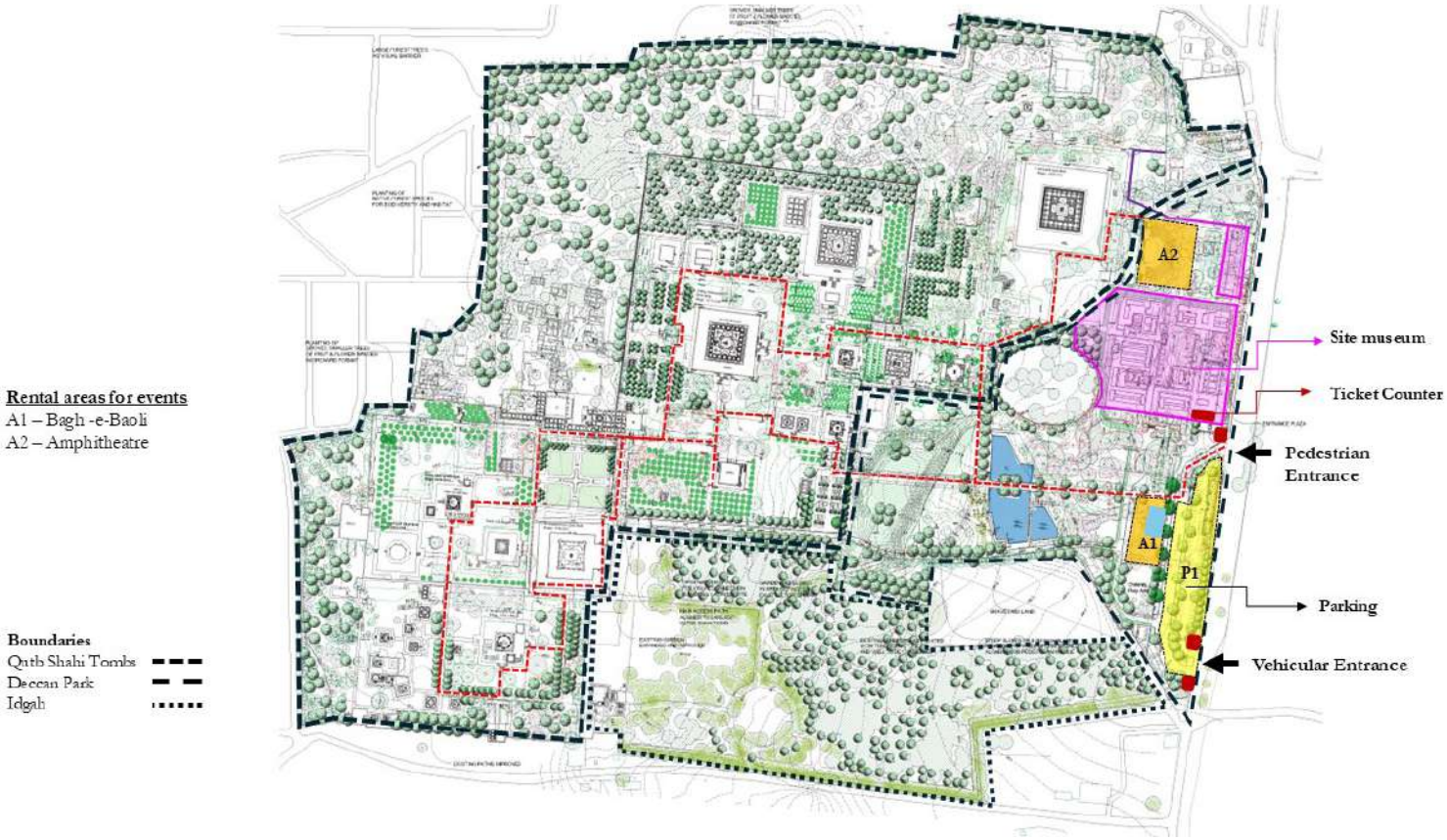
Following a decade of conservation and landscape restoration works, Qutb Shahi Heritage Park and Deccan Park now serve as a vibrant public space. The proposed Management Trust seeks to ensure the continued care, maintenance, and sustainable management of this historic landscape.

With the major conservation and landscape development of Qutb Shahi Heritage Park now complete, the project is transitioning into a phase of sustainable management. To ensure long-term sustainability and management of the complex, it was agreed to establish the Management Trust. In line with the successful framework of the Government Sunder Nursery Management Trust in Delhi, the Government of Telangana - Department of YAT&C agreed upon the establishment of Qutb Shahi Heritage Park Management Trust.

ACTION TAKEN IN 2025

- A comprehensive proposal for management of the Qutb Shahi Heritage Park was approved by the Government of Telangana.
- The management proposal outlines the responsibilities of the Trust which include site security, the maintenance of horticultural works, housekeeping, waste management, management of utilities, and the upkeep of monuments, pathways and water bodies.
- As per the proposal, the Trust will also engage with schools, colleges, senior citizens' clubs, heritage clubs, and nature clubs to promote public engagement and attract visitors from all sections of the society.
- On basis of the approved proposal, a draft Trust Deed was prepared.
- The Secretary to the Government of Telangana, YAT&C would act as the Chairman of the Trust, while the Department of Heritage Telangana, Quli Qutb Shah Urban Development Authority, Telangana Tourism Development Corporation and the Aga Khan Trust for Culture will act as the Trustees.
- AKTC, acting as the Managing Trustee, will be responsible for the management of day-to-day activities within the complex.
- A unified ticketing system will be implemented, with the entrance at the present-day Deccan Park area allowing access to the whole complex.
- Following several rounds of review and discussion, the Trust Deed was officially approved by the Government.

- Apart from the ticketing, it was agreed that contextually sensitive event calender would be developed for sustainable management of the complex.
- All the revenue generated would be ploughed back into QSHPMT for maintenance, management operations and development of the complex. Besides, the Government of Telangana would provide a one time grant to QSHPMT for establishment towards initial expenses. CSR grants would be sought actively to meet the shortfall in future.







(Top) Proposed site management and development plan prepared to guide the long-term conservation and operation of the heritage park; (Bottom left and right) The Garden Amphitheatre offers a unique setting for intimate, contextually appropriate events. With Abdullah Qutb Shah's tomb in the background, the open-air venue brings together heritage, architecture and nature in a tranquil setting. The nearby Bagh Baoli, a restored historic stepwell and garden enclosure, can also be used alongside the amphitheatre for receptions, curated dining experiences, cultural gatherings and small private events.

The Garden Amphitheatre and Bagh Baoli are available for rental for events that are sensitive to the character and heritage of the site, including cultural programmes, performances, talks and private gatherings.



Management of the 106-acres site

GOVERNANCE & ADMINISTRATION

The QSHP Management Trust will demonstrate a model management system for a significant archaeological site/ monument complex for the benefit of the general public. It will ensure enhanced visitor experience, world class management and financial sustainability of the Qutb Shahi Heritage Park.



Upkeep of the Heritage Park

SITE MANAGEMENT & OPERATIONS

The Trust will be responsible for the overall day-to-day management of the Heritage Park, including the operation and upkeep of visitor facilities, site infrastructure and public amenities. It will coordinate staff, service providers and other operational requirements to ensure the smooth functioning of the site.



Regular maintenance of the existing features such as water bodies, pathways etc

CONSERVATION & MAINTENANCE

The Trust will oversee the continued care and maintenance of the monuments and heritage structures within the Park. This will include monitoring their condition, coordinating necessary conservation and repair works, maintaining documentation and ensuring that interventions respect the historic character and significance of the site.



Landscape and Environmental Management

ENVIRONMENT MANAGEMENT

The Trust will oversee the management and maintenance of the restored historic landscape, including gardens, trees, plantations and water systems. It will support the continued ecological management of the Park, including the upkeep of restored stepwells and measures that contribute to the site's biodiversity and environmental sustainability.



Signages at Site

VISITOR MANAGEMENT

The Trust will manage the visitor experience at the Heritage Park, including entry, ticketing, visitor facilities, signage and interpretation. It will also establish and implement appropriate visitor guidelines and address visitor feedback, while ensuring that public access is balanced with the protection of the site's heritage.

EVENTS & VENUE MANAGEMENT

The Trust will oversee the use of designated spaces within the Heritage Park for events and gatherings. This will include the Garden Amphitheatre and Bagh Baoli, which can be made available for cultural programmes, performances, talks and private gatherings that are compatible with the character and heritage of the site. The Trust will coordinate with organisers and regulate such activities to ensure that the monuments, landscape and visitor experience are protected.


Events at Garden Amphitheatre


Parking at Deccan Park

FINANCIAL & REVENUE MANAGEMENT

The Trust will manage revenues generated through visitor admissions, venue rentals and other permitted activities at the Heritage Park. It will oversee budgeting, expenditure, financial records and reporting, ensuring that income generated through the site contributes towards its continued management, maintenance and conservation.

SECURITY

The Trust will oversee measures for the security and protection of the monuments, landscape, infrastructure and visitors. This will include regulating access to sensitive areas, managing crowds during events and supporting appropriate arrangements for emergencies, fire safety and the prevention of damage or unauthorised activity.


Safety for all



Public Lectures

INTERPRETATION, EDUCATION & OUTREACH

The Trust will support programmes that communicate the history, architecture, archaeology and landscape significance of the Qutb Shahi Heritage Park. These may include educational visits, guided programmes, exhibitions, publications and outreach initiatives aimed at engaging schools, universities, researchers and the wider public.

COMMUNICATION & PROMOTION

The Trust will oversee public communication relating to the Heritage Park, including the dissemination of visitor information and the promotion of programmes and activities. This may include the management of the Park's website, social media, publications, photography and audiovisual documentation, as well as other forms of public outreach.



Communication via social media



Regular communication with government agencies and stakeholders

PARTNERSHIPS & STAKEHOLDER COORDNAITION

The Trust will facilitate coordination between the Department of Heritage Telangana, AKTC and other institutional partners involved in the management and development of the Heritage Park. It will also coordinate with government agencies, consultants, conservation specialists, service providers and other stakeholders as required for the effective functioning of the site.



NEXT STEPS:

- The Trust Deed has been sent to the Management Trustees for final review. Upon acceptance, the Trust Deed shall be signed by the members of the Trust and registered in accordance with applicable government laws.
- Following the establishment of the Trust, a detailed management plan shall be prepared and shared with the Board members for their review and approval.
- The operations of the Trust shall commence upon its establishment.

Over the past decade, the Aga Khan Trust for Culture has undertaken the holistic development of Qutb Shahi Heritage Park, integrating monument conservation with landscape restoration. This has transformed the 106-acre necropolis into a thriving green space in the heart of the city







III.

Paigah Tombs Complex

Paigah Tombs is an 18th century necropolis, a magnificent ensemble of mausolea built for the noble Paigah family. Renowned for its unique architectural style, the tombs complex is celebrated for its exquisite lattice screens and ornamental lime stucco, showcasing extraordinary craftsmanship. Since 2018, the Aga Khan Trust for Culture (AKTC), at the invitation of the Department of Heritage, Telangana, has undertaken comprehensive conservation and landscaping works at the site. In 2022, this mission was further strengthened by a grant from the U.S. Ambassadors Fund for Cultural Preservation (US AFCP) focusing on six prominent monuments.

Conservation works of six monuments supported by

U.S. Ambassadors Fund for Cultural Preservation

Landscape works supported by

MINISTRY OF TOURISM
GOVERNMENT OF INDIA
SWADESH DARSHAN



Ab'ul Fateh Khan's tomb



Bashir-ud-Daula's tomb



Fakhruddin Khan's tomb



Ladli Begum's tomb



Rashiduddin Khan's tomb



Latif-un-nisa' tomb



CONSERVATION

9. Paigah Tombs

(Above) Interior view of tomb of Nawab Fakhruddin Khan

Conservation works at the Paigah Tombs complex has focused on stabilising and restoring the architectural and decorative elements of the all the monuments, with particular attention to the intricate lime stucco, ornamental minarets and lattice screens. In 2023, AKTC was awarded a grant from the US Ambassadors Fund for Cultural Preservation (USAFCP) for conservation of six of the most historically significant monuments within the Paigah Tombs complex, ornate with intricate incised plaster work. Damaged stucco surfaces were repaired using traditional lime-based materials and techniques, while missing minarets were reconstructed and marble corridor floors relaid.

The works also involved the revival of traditional craftsmanship, with skilled artisans using traditional tools and techniques to reproduce the complex decorative details. The landscape works included granite plinth protection around the monuments, improved pathways, and restoration of original ground levels and drainage.

Monuments funded by US AFCP

1. Tomb of Nawab Abul Khan,
2. Tomb of Bashir-ud-Daulah,
3. Tomb of Nawab Fakhruddin Khan,
4. Tomb of Ladli Begum,
5. Tomb of Nawab Rashiuddin Khan
6. Tomb of Latif-un-nisa



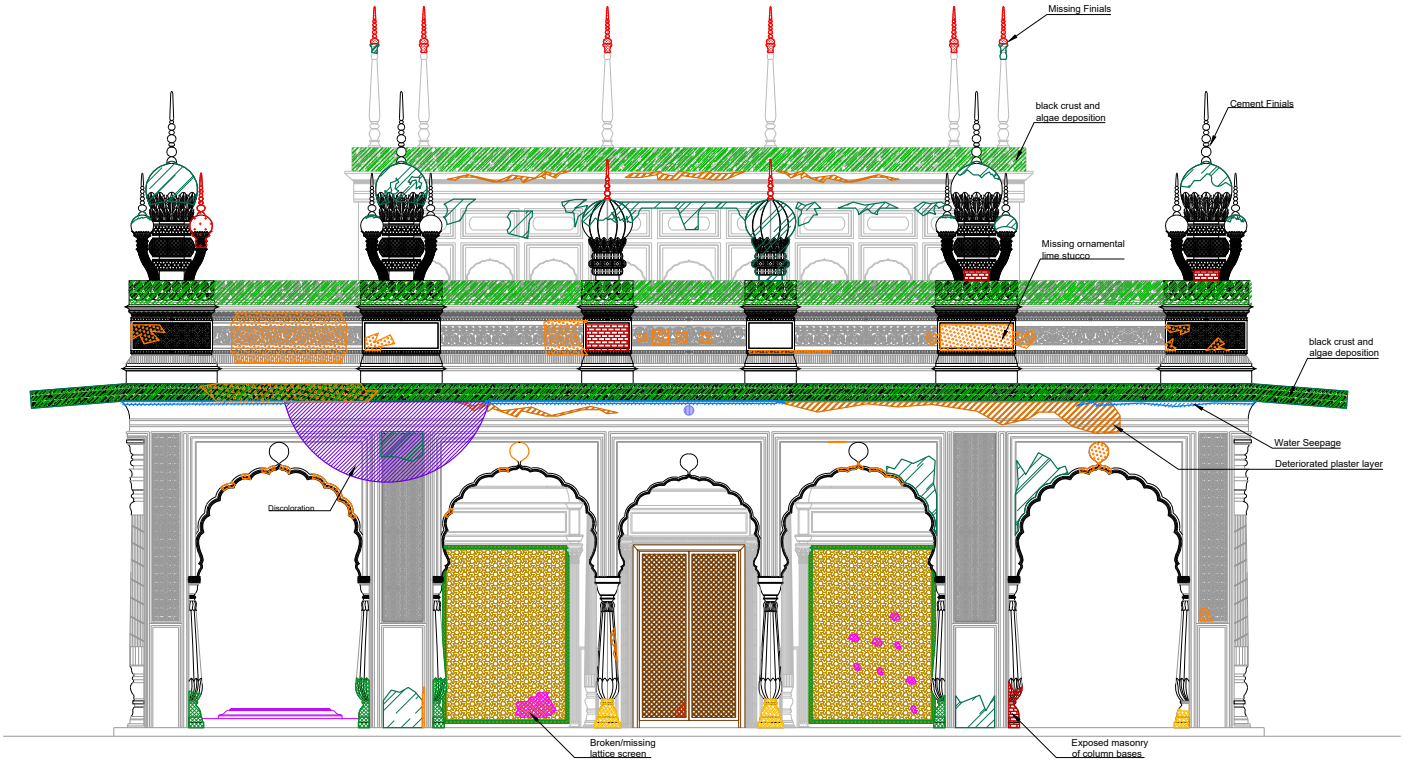
Conservation of six major monuments on the raised plinth

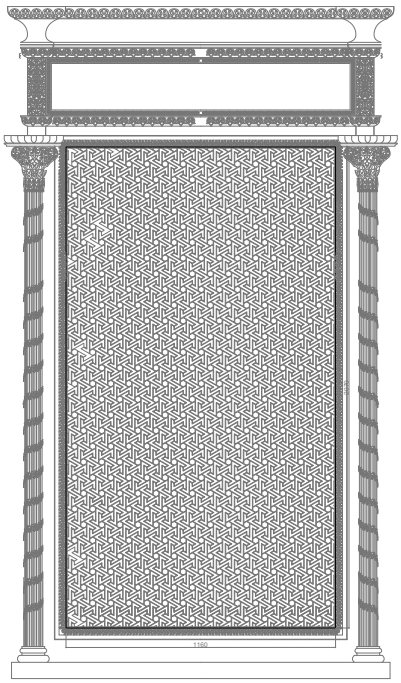
The conservation efforts on the six most significant 18th century mausoleums at the Paigah Tombs were undertaken with co-funding from the US Ambassadors Fund for Cultural Preservation (USAFCP).

All six mausoleums have a similar architectural layout, consisting of an open-to-sky grave enclosure embellished with ornamental lime stucco and intricate lattice screens. Surrounding the extensively decorated grave chamber is an arcade, adorned with decorative pillars and ceiling medallions. The terrace level is defined by intricate lattice screen parapets and highly ornate minarets. Owing to this shared architectural vocabulary, a consistent conservation approach was adopted across all six monuments.

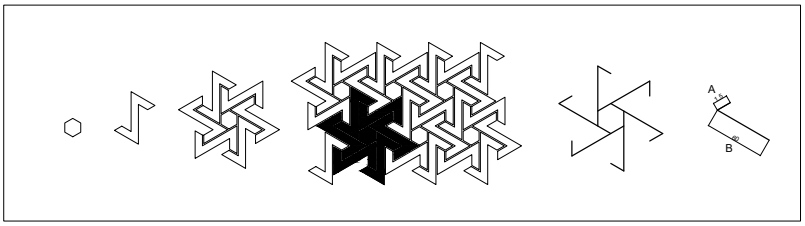
Through 2022 – 2024, extensive conservation works were undertaken on these monuments, focusing on repair, restoration and reinstatement of the missing and damaged embellishments,. The comprehensive work at these monuments was preceded by detailed architectural documentation and condition assessments, carried out both manually and through 3D laser scanning. To ensure quality and perfection in the work, skilled craftspeople were provided with hands-on training during the course of works. Several trials were undertaken using a mix of both traditional techniques and modern tools to understand the details of construction. Samples of various ornate details, 3D printing, reverse engineering and meticulous documentation was carried out to achieve the desired results, matching the original profile of the ornamentation on the façade.

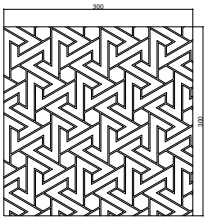
Apart from the ornamental lime stucco, the highly intricate and delicate lime terracotta jaalis are the most significant element of the monument. The missing finials atop the parapet walls also formed a significant part of the ornate adoration of the monument. Over the course of this year, the primary objective was the conservation of these two features.





Total No of Jaali broken = 2 / Aprox 32 sqft
Jaali Type = 4
Location = Bashir-Ud-Daula Tomb / West wall





Per sq.ft

(Top) Prior to conservation, extensive architectural documentation and condition assessments were completed across the site; (Bottom) To reconstruct the missing screens, a team of architects and engineers successfully decoded the geometry, complex construction techniques, and intricate patterns of the historic terracotta jaalis

RECONSTRUCTING TERRACOTTA LATTICE SCREEN

All the six monuments funded under US AFCP grant are adorned with intricate lattice screens . The lattice screens, approximately 8 feet high and 4 feet wide, are highly delicate and built using a complex composition of slender terracotta tiles in various shapes and sizes, to form different patterns.

More than half of the existing lattice screens - 35 out of 60 - were partially damaged and missing. As a precautionary measure, the partly damaged screens were carefully supported to restrict further deterioration till the conservation works could begin. Most extensive damage was observed at the mausoleum of Fakhruddin where over 8 terracotta lattice screens had to be restored.



A master craftsperson meticulously assembling a complex terracotta lattice screen using minutely thin tiles to recreate the original geometric patterns

ACTION TAKEN IN 2025:

- The existing screens were carefully documented to understand the original construction techniques, to decode the complex geometry and for revival of a craft
- Team of conservation architects and engineers, over the past years, studied and decoded the complex geometry, breaking the intricate patterns down into simpler, manageable construction modules. This research was vital in ensuring accurate and successful reconstruction using authentic materials.
- The construction details of the lattice screen consist of a framework of minutely thin (1.5 mm) terracotta tiles arranged in different geometric patterns plastered with superfine, hand-ground lime mortar and finished with 1 mm thick punning layer.
- The first step was to hand-craft over 30,000 terracotta tiles, which, including the sampling, took over 18 months to complete.
- During the numerous trials undertaken to understand and refine the assembly techniques, it was determined that custom stencils would be required to place each tile in position at site. Accordingly, specialized stencils were created for the for the various jaali patterns and sizes, ensuring precision in assembly and consistency with the original geometric compositions.
- The skeletal framework, composed of the assembly of thin terracotta tiles, could only be constructed up to a height of approximately 30 centimetres per day; any additional height resulted in the tiles breaking under its own weight, as observed during the initial trials. Once assembled, the framework was allowed to dry and gain strength for over a week before applying lime mortar.
- These tiles were then meticulously covered with fine, hand ground lime mortar on either side of the screen which included shaping the lime to its desired profile.
- With as many as 500 tile pieces of varying sizes being meticulously fixed within a single square foot, the work demanded an extraordinary level of precision and craftsmanship. The master craftsperson, along with the team of Conservation Architects and Engineers, devoted significant time and attention to the execution of this intricate process.

RECONSTRUCTING TERRACOTTA JAALIS

The monuments within the Paigah Tombs complex features intricate lattice screens/jaalis. Each of these are crafted from several thousand hand-made terracotta pieces, and feature 15 distinct geometric patterns. Through detailed documentation, careful reconstruction, and masterful craftsmanship, these once-damaged lattice screens have being restored across six monuments to their former glory.

The revival of terracotta jaalis at the Paigah Tombs complex reflects the return of a remarkable traditional craft.



Decoding geometry at the site: measuring and verifying the framework that supports up to 486 delicate terracotta tiles per square foot

Before Conservation

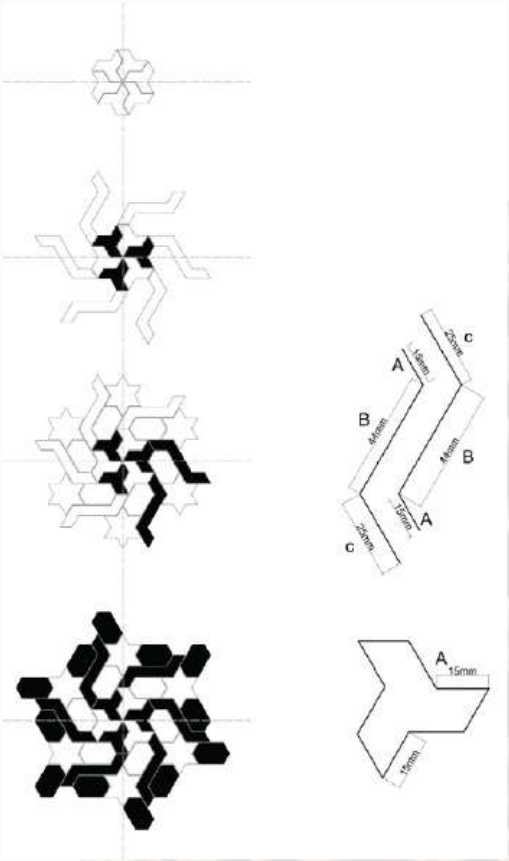


During Conservation



After Conservation











Before restoration could begin, a team of conservation architects and engineers spent months decoding the complex geometry of these jaalis, breaking the patterns into simpler modules to ensure accurate reconstruction. The decoded geometric pattern forms the vital framework for reconstruction. Skilled artisans meticulously place handcrafted tiles into position, guided by stencils marking the design. Once the initial structural framework is complete, and has been allowed to fully gain strength for several days, traditional craftspeople begin the detailing phase. They carefully apply a thin layer of hand-ground lime mortar, providing the final finish and restoring the screen's intricate profile



The completed jaalis stand as a testament to the revival of traditional techniques and materials, made possible through collaboration between skilled craftspeople and dedicated conservation professionals

REINSTATING FINIALS

The ornate minarets adorning the terraces of the mausolea were considered to have been crowned with finials. However, over time, most of the original finials were lost and subsequently during the 20th century replaced with cement finials, which proved detrimental to the historic structure. Detailed research and experimentation were undertaken to identify the appropriate material and profile to reinstate over 600 finials



Archival images from the 1870s (left) guided the replication of the original finial profiles, which were handcrafted on-site (right) using rich lime mortar over traditional terracotta skeleton

ACTION TAKEN IN 2025:

- Four different materials were evaluated for crafting the finials: wood, stone, copper, and terracotta set in lime mortar. The advantages and disadvantages of each material were assessed based on physical properties, appearance, and vulnerability to deterioration. Copper presented an exceptionally high risk of vandalism, stone would have introduced excessive weight on the structure, and wood exhibited high susceptibility to weathering. Considering these challenges, terracotta with lime mortar proved to be the most appropriate technique, especially as it is historically used on-site.
- • The original profile and size of the finials were identified using archival images from 1870s, and an initial sample was handcrafted to understand the suitable proportion and scale of the finials. Subsequently, finials were restored using traditional lime mortar over a specially crafted terracotta core.
- Each terracotta piece was handcrafted by skilled potters and carefully reviewed by the conservation team to ensure precision and consistency with the profile. Over a period of six months, more than 5,000 terracotta pieces forming the finial skeletons were produced by traditional potters.
- These pieces were then assembled on site to build over 600 finials across the mausolea.
- The terracotta cores were then coated with up to 10 mm thick rich lime mortar, carefully shaped and finished to match the original profile, size, and proportions.
- A final layer of 1 mm-thick lime punning is applied over the lime plaster to complete the finish.
- To avoid damaging the waterproofing layer, work commenced only after all roof-level repairs were completed. Roofs of all six mausoleums were under observation for past couple of years to understand that severity of deterioration. Most of the areas were in a good state, and only minor seepage was observed. To ensure that the terraces are watertight and to arrest any future water seepage, an appropriate waterproofing coat was applied.

NEXT STEPS:

- Apart from the six significant mausoleums, the necropolis also consists of several other historic structures inlcuding the Tomb of Ghansimiyan, the Samakhana, the entrance gateway, open-to-sky grave enclosure (Khawaspura) with its lattice screens, and ancillary rooms.
- The restoration of Samakhana was commenced in 2021, and conservation works on the remaining monuments will commence next year.
- The peripheral wall of Khawaspura, is composed of several lattice screens; over 15 of these are severely damaged and will be carefully reconstructed
- Additionally, the ,minarets and battlements above the enclosure wall of Khawaspura are either are damaged or missing. These will be meticulously restored by master craftspeople matching the original detail.
- Tomb of Ghansimiyan has been partially restored. The remaining conservation works above the terrace level, which include the repair of the parapets, battlements and minarets, to be undertaken the next year.





Missing and deteriorated minarets were carefully reconstructed by master craftspeople using both in-situ evidence and archival images

Initiated with exhaustive documentation and archival research, the multi-disciplinary team at AKTC and master craftspeople worked together for three years to revive indigenous building techniques. The meticulous restoration encompassed over 1500 square feet of ornamental lime stucco, reviving floral bands and 300 intricately detailed pillars. Additionally, the team successfully reconstructed traditional terracotta jaalis across 15 distinct geometric patterns, preserving both the physical integrity of the mausoleums and the crafts that define their architectural grandeur.









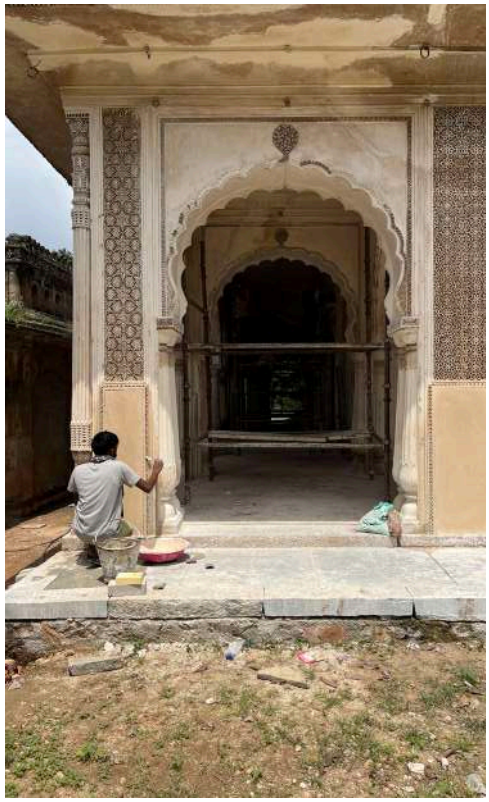


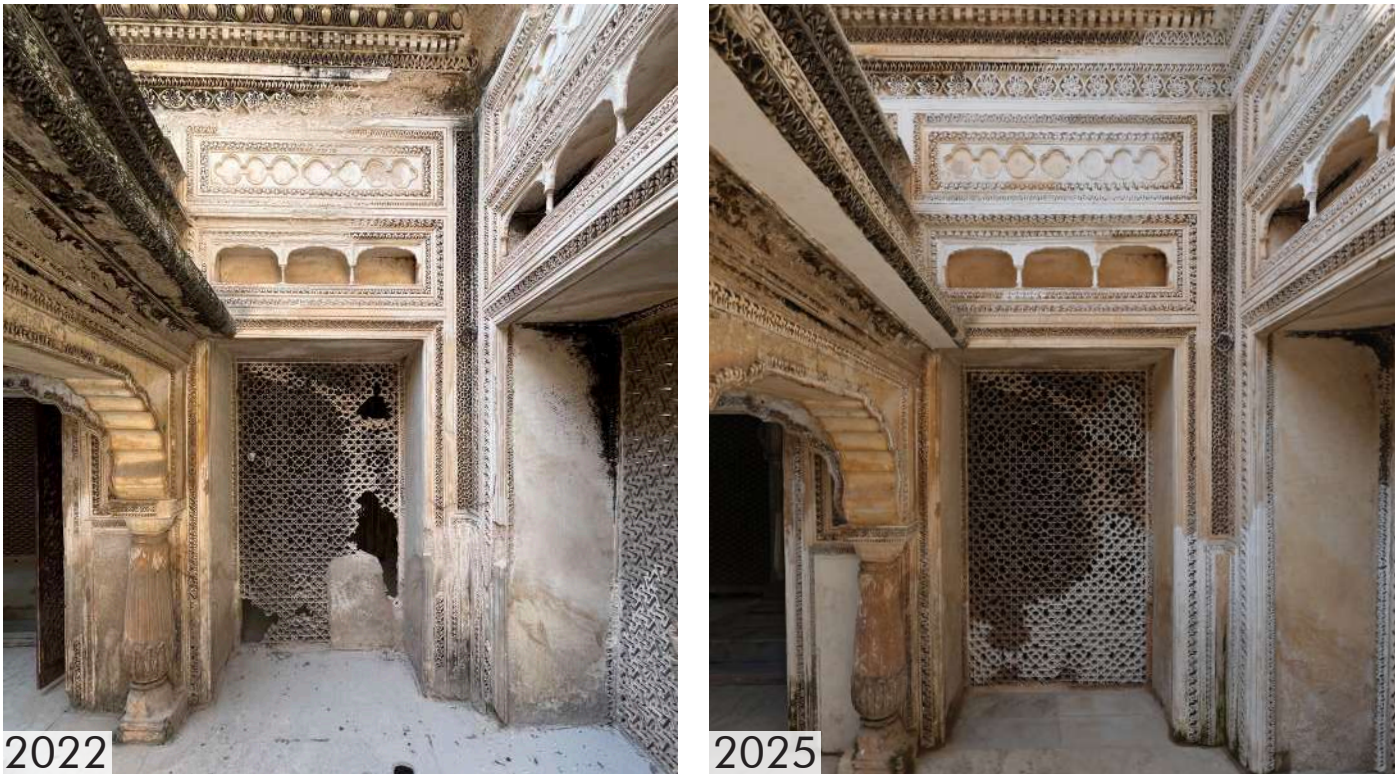












Major interventions at the Paigah Tombs complex included the painstaking reconstruction of the intricate terracotta lattice screens, and the meticulous restoration of ornamental lime stucco

IMPACT:

In the initial two years of the project (2023–2024), major conservation works on the six monuments funded by the US AFCP grant were completed. The mausolea are richly adorned with highly intricate ornamental lime stucco, and accurately replicating the original patterns proved to be one of the most labour-intensive and time-consuming aspects of the project. Prior to commencing conservation works, master craftspeople, under the supervision of a multi-disciplinary AKTC team, undertook extensive trials using different techniques and material compositions to accurately match the original. Through these efforts, more than 1,500 square feet of ornamental lime stucco was meticulously restored across the six monuments.

Another key achievement was the reconstruction of the minarets at the terrace level. Detailed documentation revealed that the minarets employ a unique construction technique, involving stacking customised terracotta pipes atop one another, with ornamental details carved in traditional lime plaster. More than 500 such pipes were handcrafted by local potters to match the original shape and size. Over 400 missing finials were also reinstated and comprehensive waterproofing treatments were applied to the terrace levels.

Additionally, more than 300 missing suspended floral pendants in the arcade surrounding the grave chambers were restored across the six monuments. Owing to their complexity, several methods were employed for accurate replication, including 3D modelling, silicone moulding, and traditional hand-carving.

While significant restoration challenges were addressed during the first two years, the reconstruction of the intricate jaali, completed in 2025, required extensive research, documentation and experimentation.
While significant restoration challenges were overcome during these first two years, the reconstruction of intricate jaali, which demanded exhaustive research and experimentation, was completed in 2025, after three years of continued efforts. This process involved decoding the geometry of eight different patterns, experimenting with local potters to manufacture 1 to 2 mm thick terracotta tiles that are highly prone to warping, and training craftspeople in assembling the complex geometry piece by piece. This meticulous process has helped revive a lost building craft and restore the most critical architectural element of the ensemble.

The project has successfully restored the splendour of this unique necropolis, ensuring the monuments returned to a stable state of preservation. A substantial outcome of this project has been its contribution to the revival of traditional building crafts. This includes the complex and specialized skills involved in carving ornamental lime stucco, and the demanding techniques required for the reconstruction of terracotta jaalis, thereby preserving both the architectural heritage and the indigenous skills associated with it.

Over the past three years, the project has supported the livelihoods of traditional craftspeople, who have dedicated approximately 10,000 workdays to meticulously restoring the grandeur of the Paigah Tombs. Given the highly labour-intensive nature of work, nearly 80% of the allocated funds were dedicated to labour wages. This ensures that traditional construction techniques and specialized skillsets are not only kept alive but are actively utilised and passed on, providing stable and meaningful employment to the artisan community.



ENVIRONMENTAL DEVELOPMENT

10. Tree Mapping

Each tree at the Paigah Tombs complex was documented by the Horticulture team

The historic Paigah Tombs complex houses several old tree specimens that need to be conserved and safe guarded to ensure longevity. In order to safeguard these trees and assess their condition, a tree survey was undertaken as an initial measure.

ACTION TAKEN:

- The survey was conducted in November 2025, during which 36 trees were documented. As many of the trees exceeded 10 metres in height, conventional scaling methods were found unsuitable. Therefore, an Altimeter was used to obtain accurate height measurements. The following parameters were recorded during the survey:
    - Latitude and longitude mapping
    - Tree height
    - Crown spread
    - Girth measurements
    - General tree condition and structure
- This survey established a baseline database for future monitoring and conservation planning of the site's tree heritage.

36
Trees and Plants Mapped

19
Species Identified

10
Species Native to India



1. Peepal *(Ficus religiosa)*
2. Guava *(Psidium guajava)*
3. Jamun *(Syzygium cumini)*
4. Neem *(Azadirachta indica)*
5. Mulberry *(Morus alba)*
6. Mango *(Mangifera indica)*
7. Date Palm *(Phoenix dactylifera)*
8. Pomegranate *(Punica granatum)*
9. Thuja *(Thuja occidentalis)*
10. Custard Apple *(Annona squamosa)*
11. Jungli Badam *(Terminalia catappa)*
12. Jackfruit *(Artocarpus heterophyllus)*
13. Jatropha *(Jatropha integerrima)*
14. Sapota *(Manilkara zapota)*
15. Curry Leaf *(Murraya koenigii)*
16. Gulmohar *(Delonix regia)*
17. Gular Fig *(Ficus racemosa)*
18. Tamarind *(Tamarindus indica)*
19. Lasoda *(Cordia dichotoma)*

NEXT STEPS:

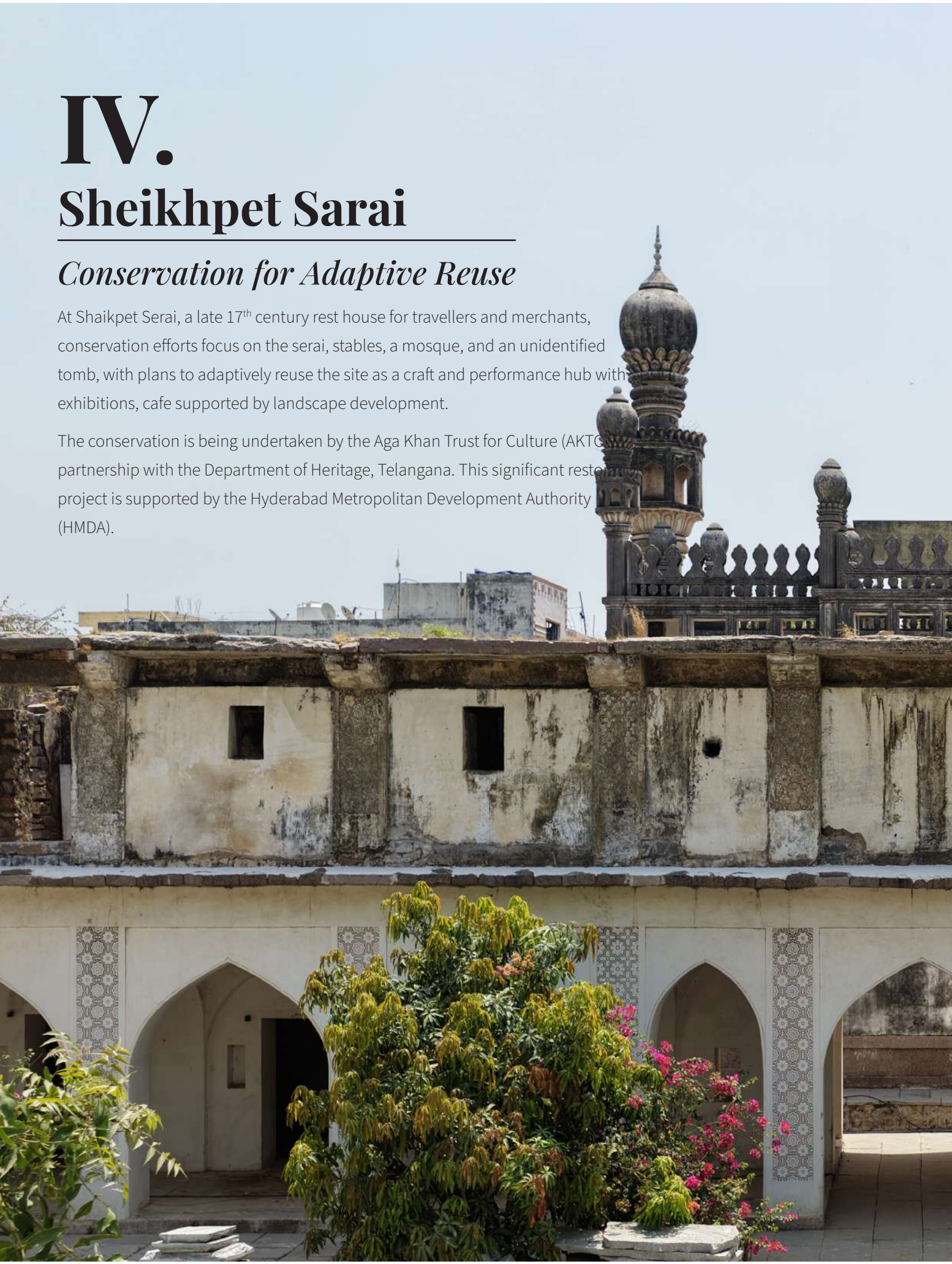
- Following the tree mapping exercise, the trees are being maintained and protected. Steps are being taken to preserve the site's flora. Furthermore, a plantation drive is scheduled for 2026 to enrich the regional biodiversity and enhance the historic landscape setting of the site.

IV.
Sheikhpet Sarai

Conservation for Adaptive Reuse

At Shaikpet Serai, a late 17th century rest house for travellers and merchants, conservation efforts focus on the serai, stables, a mosque, and an unidentified tomb, with plans to adaptively reuse the site as a craft and performance hub with exhibitions, cafe supported by landscape development.

The conservation is being undertaken by the Aga Khan Trust for Culture (AKTC) in partnership with the Department of Heritage, Telangana. This significant restoration project is supported by the Hyderabad Metropolitan Development Authority (HMDA).















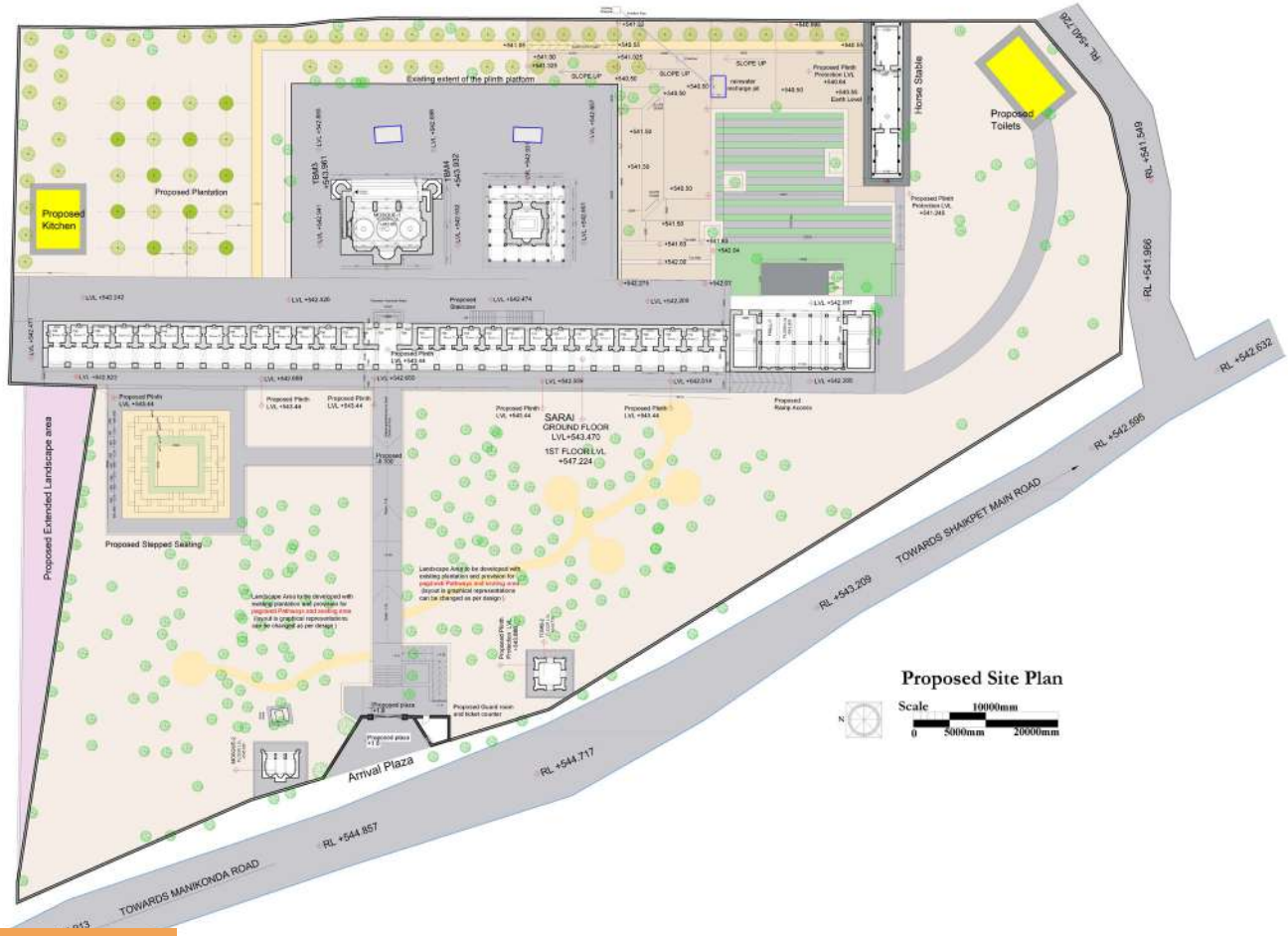
Monuments within the Sheikhpet Serai Complex





Conservation works supported by

hmda
Growing Global



CONSERVATION

11. Sheikhpet Sarai

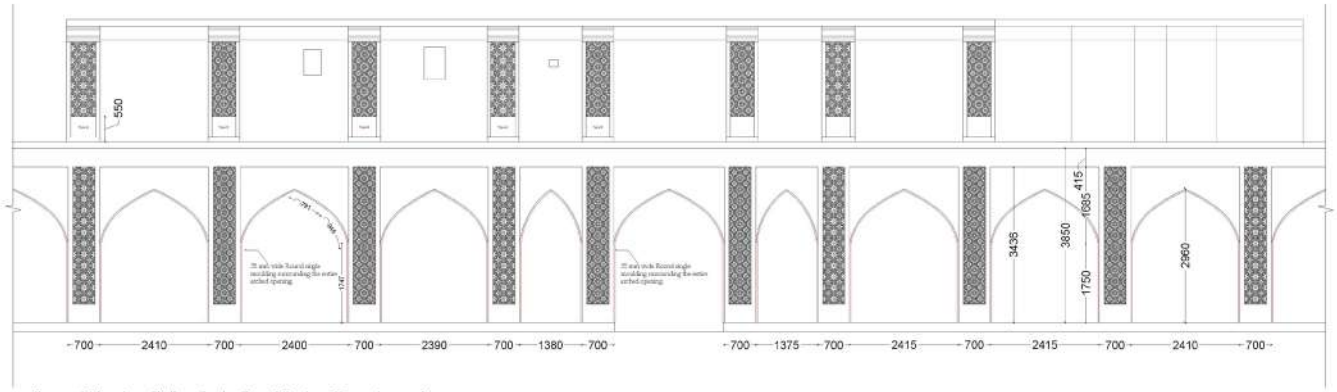
Located approximately one kilometre north of the Qutb Shahi Heritage Park, Sheikhpet Sarai extends across four acres and is a monument protected by the Department of Heritage, Telangana. Believed to have been built during the rule of the seventh Qutb Shahi ruler, Sultan Abdullah Qutb Shah (1626–1672), it served as a rest shelter or inn for travellers and merchants. The complex accommodates a linear Serai, mosques, mausoleums, and stables, all showcasing the late Qutb Shahi architectural style.

With the intent adaptive reuse, the Hyderabad Metropolitan Development Authority (HMDA),entered into a tripartite agreement with the Department of Heritage Telangana (DHT) and Aga Khan Cultural Services Forum (AKCSF) in May 2023. The National Institute for Urban Management (NIUM) supported HMDA in the coordinating the works.

The conservation efforts undertaken by AKCSF, combined with the landscape development by HMDA aims to enable contextually sensitive adaptive reuse of portions of the Sarai. During 2024, the conservation of the main Serai structure at the ground floor level was completed. This included the replastering of the corridor and the front façade including reinstatement of the ornate details on the columns. While in 2025, the project focused on conservation of the so-called ‘Horse Stable’.

SARAI

The Serai is a linear, approximately 95 meters long, double storeyed structure. , The ground floor has 28 rooms and an arched corridor, while the first floor includes a central hall divided into bays with partition walls, accompanied by two rooms at each end. Ornate lime stucco details embellish the columns, beams, and chajja on the western facade. The roof between the rooms at the either end and the central hall at the first floor is on two levels and enclosed with a parapet wall adorned with lime stucco lattice screens.



Proposed Elevation - Shaikpet Serai - Central Portion - Decorative panels

Arch molding following the design as observed in other Qutb Shahi monuments
35 mm wide Round single moulding surrounding the entire arched opening.



Proposed Elevation - Northern End

Proposed Elevation - Southern End

CONSERVATION WORKS COMPLETED INCLUDE:

- During the previous year, conservation works at the Serai focused on restoring the original architectural elements of the building. Thick 20th-century cement plaster was carefully removed from 31 arch bays, with the arch profiles consolidated and replastered in traditional lime mortar, including the restoration of mouldings and ornamentation panels based on surviving evidence. Missing chajja stones, parapet masonry and 62 lattice screens were reinstated, with lime concrete coping provided for effective drainage. The original levels along the western side were restored, and a new granite pathway with a ramp was introduced to improve accessibility. Hand-chiselled granite staircase was also restored to provide access to the terrace of the buidling. More than 1,800 man-days of skilled craftsmanship were dedicated to these works, using traditional materials and techniques.





MOSQUES

The Sheikhpet Sarai complex houses two mosques. The two mosques differ considerably in scale . Located near the entrance to the complex, Mosque 1 is a relatively small structure measuring 5.34 × 4.5 m, while Mosque 2 is substantially larger, measuring 15.3 × 11.7 m and distinguished by its tall corner minarets and more elaborate architectural treatment. Located on either side of the Sarai, the mosques showcase three arched eastern facades with intricate lime stucco details and mouldings.



Mosque 1



Mosque 2

TOMBS

The two tombs likewise vary in scale, form and character. Tomb 1 is a compact square structure measuring 4.5 m on each side, while Tomb 2 is considerably larger, measuring 10.5 m on each side, with a distinctive granite colonnade surrounding its internal chamber. The variation in their proportions, masonry, ornamentation and treatment of the upper elements reflects the architectural diversity of the complex.



Tomb 1



Tomb 2

'STABLES'

The complex also includes two structures that are reffered as 'stables'. These comprise the rectangular 'Camel Stable', notable for the sole surviving stucco panels on the interior featuring a cypress tree, birds, and a bird similar to a Simurgh, a mythical Persian bird. The other structure is the so-called semi-open 'Horse Stable', characterized by low peripheral stone walls and granite columns.



'Camel Stable'



'Horse Stable'

HORSE STABLE

In the southeast corner of the complex lies an unfinished structure, referred to as the 'horse stable'. This structure is built with stone beams, columns, and low-height peripheral stone masonry walls reaching 1.2 metres. The structure is divided into three sections. The on-site evidence shows wall traces extending up to the roof level indicating enclosed rooms. Meanwhile, the central portion, featuring three hand-chiselled granite stone columns with capitals, suggests a semi-open space. The northern side of the entire structure features projecting eaves supported by stone beams.



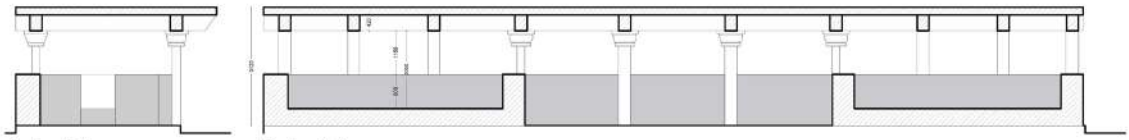




Skilled stone masons reconstructed the stone masonry walls based on in-situ evidence

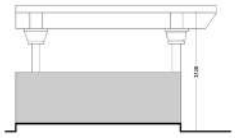
ACTION TAKEN:

- Vegetation was carefully removed from the roof, along with the thick deposits of algae.
- Raking of the 20th-century cement mortar pointing from the existing stone masonry walls was undertaken.
- The offsets in the ceiling of the existing roof suggested that the masonry walls were originally constructed up to the ceiling level.
- The existing stone masonry wall on the western and northern side were dismantled and reconstructed in stone masonry with lime mortar, in alignment with the marks under the ceiling.
- The existing stone masonry was not in alignment with the historic marks under the ceiling and thus had to be dismantled.
- The stone masonry wall was reconstructed in lime mortar, in alignment with the marks under the ceiling.
- The 600 mm thick southern wall was raised above the existing masonry wall up to a ceiling height of 3 m.
- A total of 50 cubic meters of stone masonry was constructed by skilled stone masons using traditional lime mortar. Two openings each of size 900 × 1200 mm, were provided in either chamber to allow adequate ventilation and light, for future adaptive re-use.

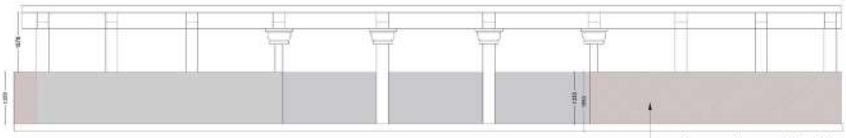


Section B B

Section A A



West Elevation

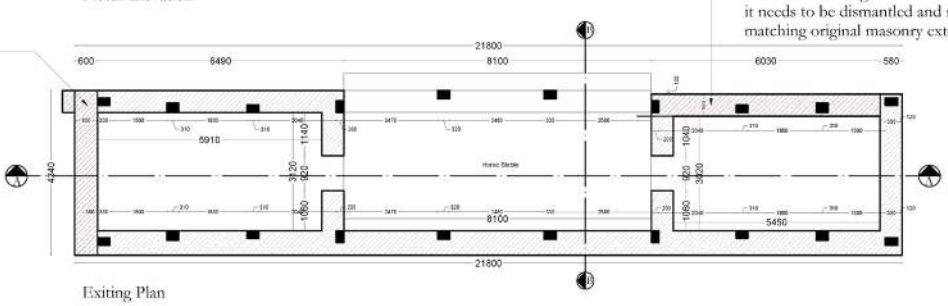


North Elevation

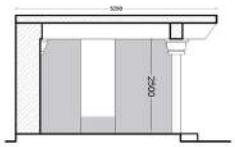
the northern wall of the east-side room is inside 3 inches the existing traces of wall extent. Therefore, it needs to be dismantled and reconstructed, matching original masonry extent traces visible.

The western wall alignment does not match the traces reaching the ceiling of the stable; hence, it is to be dismantled and realigned to correctly align with the niche in the ceiling.

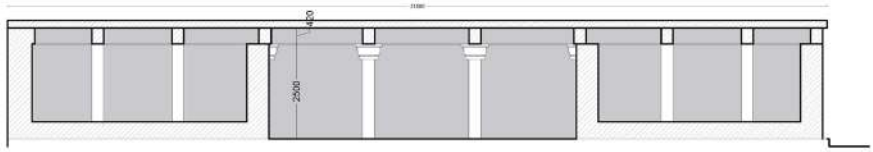




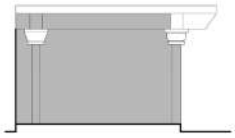
Exiting Plan



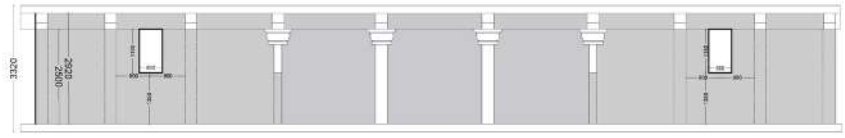
Section B B



Proposed Section A A



Proposed West Elevation



Proposed North Elevation



2024



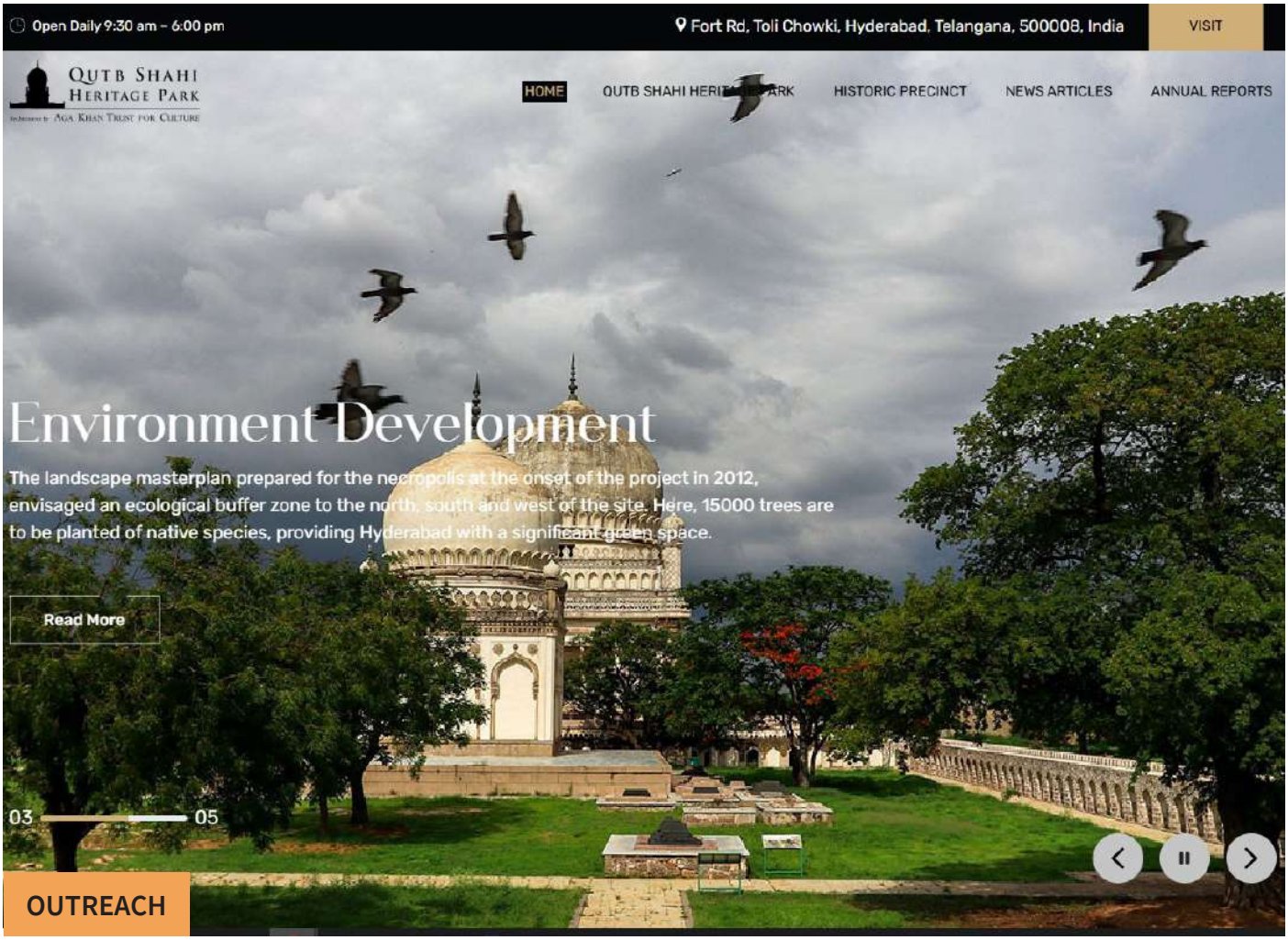
2025





NEXT STEPS:

- At the horse stable, plinth protection and grading around the structure will be carried out to drain rainwater away from the structure.
- Waterproofing at the terrace, with provision of waterspouts, will also be undertaken to drain rainwater away from the monument.
- At the so-called ‘Camel Stable’ adjacent to the Serai, conservation of internal façade based on the exiting physical evidence shall be undertaken. Principal work here constitutes the reinstatement of the artistic ornamentation adjoining the columns embedded to the walls.
- The missing lattice forming part of the parapet wall above the main serai structure shall be reconstructed matching the remains existing at site.
- Planned conservation works for the smaller monuments, including the tomb and the mosque shall be undertaken. This includes structural consolidation and strengthening of the structures.



12. Social Media Outreach

(Above) A screenshot of Qutb Shahi Heritage Park's website

In 2025, the social media/digital presence of Qutb Shahi Heritage Park and Paigah Tombs across Instagram, X (Twitter), Facebook and the Project Website continued to play an important role in public outreach and awareness. These platforms effectively documented conservation milestones, public events, heritage walks, and other initiatives.

ACTION TAKEN:

- With the Qutb Shahi Heritage Park project marking 10 years in July 2024 and major conservation efforts concluding, the social media strategy is slowly transforming from a "work in progress" focus to a visual celebration of the restored site. The goal is to inspire deeper interest in the necropolis.
- Through 2025, posts were made celebrating the project with posts focusing on sharing craftsmanship and key milestones, such as the successful rainwater harvesting in the conserved baolis. Photographs and videos highlighted the necropolis' transformation into a landscaped Heritage Park, positioning it not just as a monument complex, but as a vibrant public cultural space for both for leisure and educational visits.
- Multiple posts celebrated the rich flora of the Qutb Shahi Heritage Park. This included highlighting seasonal blooms and detailing the various horticulture activities, including the tree mapping exercise and vermicomposting initiatives.
- Throughout the year, the social media channels regularly documented conservation activities undertaken at both the Qutb Shahi Heritage Park and Paigah Tombs. Posts featured compelling 'before and after' comparisons, updates on ongoing tile work at the mausoleum of Muhammad Qutb Shah, and intricate revival of the Paigah Tombs terracotta jaalis.





NEXT STEPS:

- **Continued Content Diversification:** The social media strategy will continue to evolve by incorporating diverse content.
- **Enhanced Website Features:** The website will be further developed to include virtual tours, detailed educational resources, and an interactive map of the Heritage Park to improve the visitor experience. Additionally, a strong focus will be placed on developing SEO-driven content to improve digital discoverability.

(Left) A screenshot of an official social media post by the U.S. Consulate General Hyderabad, documenting the Charge d'Affaires' visit to the Qutb Shahi Heritage Park
(Above) A screenshot of a public tweet showcasing the massive gathering during Eid prayers offered at the historic Idgah

www.qutbshahiheritagepark.org/

facebook.com/QutbShahiHeritagePark

instagram.com/qutbshahiheritage

x.com/qutb_shahi_park



OUTREACH

13. Sharing Learnings

(Above)The Qutb Shahi Heritage Park regularly welcomes visits from school students and academic groups. To ensure an enriching experience for all visitors, information signage has been strategically installed across the site

Every year, the project engages with academic institutions, cultural organizations, civil society groups, opinion leaders, conservation professionals, students, and policy makers who are interested in learning from the project's experiences or replicating its model or elements in their own work areas.

In addition to site visits, exhibitions and lectures are held to educate the public, raise awareness about heritage conservation, and promote understanding of the site's cultural importance.



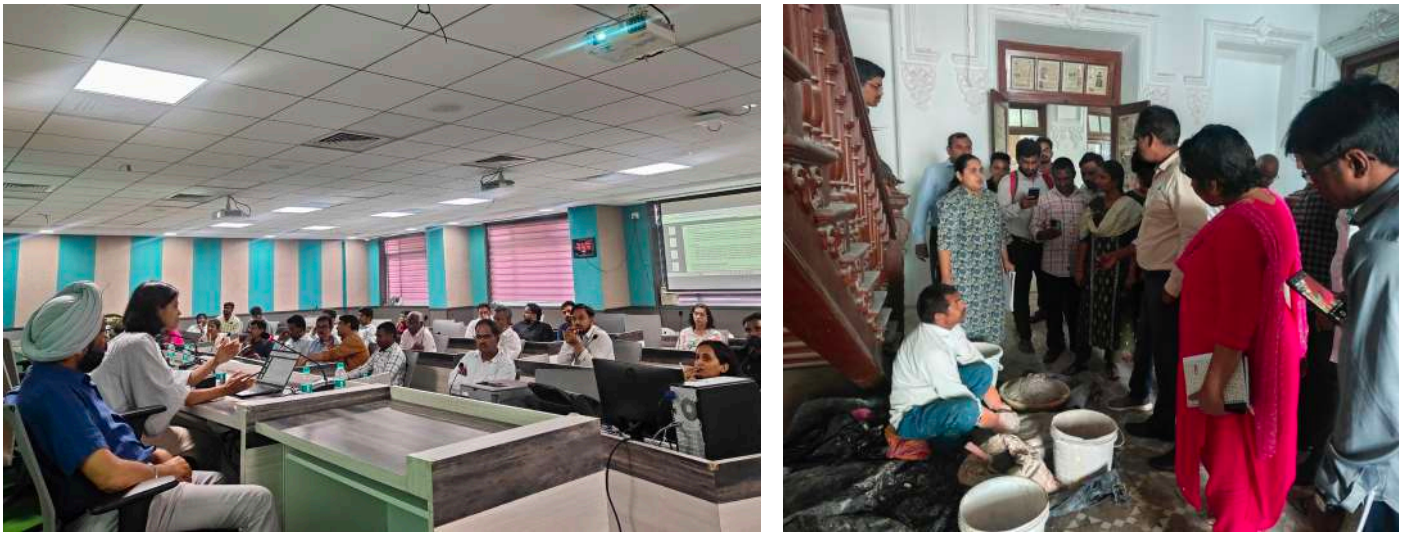



(Top-left) Mr. Eric Garcetti, US Ambassador to India at the Qutb Shahi Heritage Park; (Top-right) Officials from the Directorate of Archaeology, Archives and Museums, Govt of Madhya Pradesh at the Deccan Park with AKTC team members; (Bottom left) The GHMC Zonal Commissioner visited the site along with officials from NIUM; (Bottom-right) Delegates from International Organization of Southeast Asian Audit Institutions were given an introductory brief during their visit to Qutb Shahi Heritage Park

Heritage Walks and Site Visits:

Walk-throughs of the Qutb Shahi Heritage Park, Paigah Tombs, Assembly and Sheikhpet Sarai were organised throughout 2025 for a wide range of visitors, including ambassadors, government officials, conservation professionals, academic groups, students, and international delegates. These walks provided firsthand experiences of the ongoing conservation work and allowed the AKTC team to explain the historical and architectural significance of the sites, as well as the progress of restoration efforts.

Notable visitors included Mr. Eric Garcetti, US Ambassador to India; Dr. Kathrin Misera-Lang, Consul General of the Federal Republic of Germany in Chennai; representatives from the German Consulate in Chennai; officials from the Directorate of Archaeology, Archives and Museums, Government of Madhya Pradesh; senior officers from the Archaeological Survey of India; the Director of the Department of Heritage Telangana and officials from HMDA, NIUM, and Waqf Board. The site also hosted elected representatives and senior administrators, including MLA Sri Kausar Mohiuddin, GHMC Zonal Commissioner Mr. Anurag Jayanthi. Several heritage walks were conducted for students and academic groups, including groups from SPIC MACAY, Aga Khan Global Encounters, etc.



Led by prominent conservation experts, the programme combined technical classroom sessions(Left) with guided site visits to the Qutb Shahi Heritage Park and the Telangana Legislative Assembly (Right) offering participants hands-on exposure to traditional conservation processes, material demonstrations, and project planning

ENGINEER'S TRAINING PROGRAMME

The Quli Qutb Shah Urban Development Authority (QQSUDA), one of our AKTC's partners in Hyderabad, has been responsible for various heritage-focused initiatives in Hyderabad. These include multiple built and urban heritage conservation efforts, as well as adaptive reuse projects. Following a request from the Administrator of QQSUDA for a programme that would enhance government engineers' understanding of conservation works, the Aga Khan Trust for Culture (AKTC) conducted a comprehensive two-day training program on 19–20 September 2025. The programme welcomed over 30 engineers and architects from QQSUDA, the Greater Hyderabad Municipal Corporation (GHMC), and the Hyderabad Metropolitan Development Authority (HMDA), alongside officials from the Roads and Buildings (R&B) Department of Telangana.

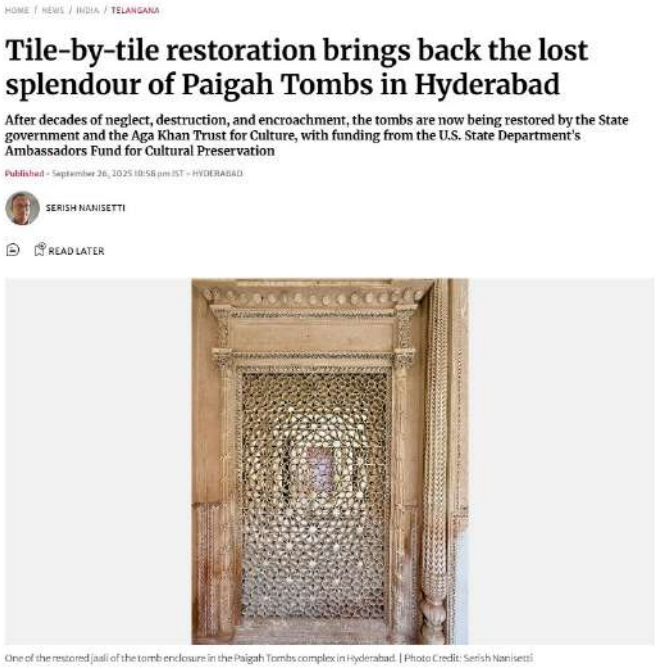
The two-day programme focused on key areas such as Hyderabad's unique built heritage, the core principles of conservation, and the technical aspects of planning and implementing heritage projects. Sessions were delivered by prominent experts in the field of heritage conservation and management, including structural engineer and conservation architect Mr. Benny Kuriakose; Mr. Sajjad Shahid, Co-Convenor of INTACH Hyderabad; Mr. Ratish Nanda, CEO of the Aga Khan Trust for Culture, India; conservation architect Ms. Ujwala Menon; and Mr. Rajpal Singh, Chief Engineer of the Aga Khan Trust for Culture, India. The participants also attended guided site visits to the Qutb Shahi Heritage Park and the Telangana Legislative Assembly, where they observed conservation processes and active material demonstrations.

The workshop successfully provided participants with detailed insights into the necessary process of conservation, including the preparation of project estimates. By combining direct exposure to ongoing conservation projects with material preparation techniques, the engineers gained invaluable hands-on field experience. Ultimately, the workshop achieved a powerful impact, with many participating engineers noting a shift in their outlook to undertake repair, maintain, and safeguard of old structures and heritage sites.

In the Media:

Some notable articles published in 2025

Date	Newspaper/Website/ Magazine	Title	Link/URL
15.04.2025	The Siasat Daily	Tilework restoration almost complete at Qutb Shahi Tombs	https://www.siasat.com/tilework-restoration-almost-complete-at-qutb-shahi-tombs-3207675/
22.04.2025	The Indian Express	Reviving a lost craft: Muhammad Qutb Shah's tomb restoration in Hyderabad offers opportunity to revive 17th-century tile art	https://indianexpress.com/article/india/muhammad-qutb-shah-tomb-restoration-hyderabad-revive-15th-century-9958528
03.05.2025	Deccan Chronicle	Paigah Tombs to Be Restored by Year-End	https://www.deccanchronicle.com/southern-states/telangana/paigah-tombs-to-be-restored-by-year-end-1876696
05.08.2025	Deccan Chronicle	Telangana Assembly Gets Heritage Restoration	https://www.deccanchronicle.com/southern-states/telangana/telangana-assembly-gets-heritage-restoration-1895763
19.09.2025	Telangana Today	Training engineers vital for protecting heritage structures: GHMC official	https://telanganatoday.com/training-engineers-vital-for-protecting-heritage-structures-ghmc-official
25.09.2025	The Hindu	Tile-by-tile restoration brings back the lost splendour of Paigah Tombs in Hyderabad	https://www.thehindu.com/news/national/telangana/tile-by-tile-restoration-brings-back-the-lost-splendour-of-paigah-tombs-in-hyderabad/article70097372.ece



HOME / NEWS / INDIA / TELANGANA

Tile-by-tile restoration brings back the lost splendour of Paigah Tombs in Hyderabad

After decades of neglect, destruction, and encroachment, the tombs are now being restored by the State government and the Aga Khan Trust for Culture, with funding from the U.S. State Department's Ambassadors Fund for Cultural Preservation

Published - September 26, 2025 10:58 pm IST - HYDERABAD

SERISH NANISETTI

READ LATER

One of the restored jaali of the tomb enclosure in the Paigah Tombs complex in Hyderabad. | Photo Credit: Serish Nanisetti



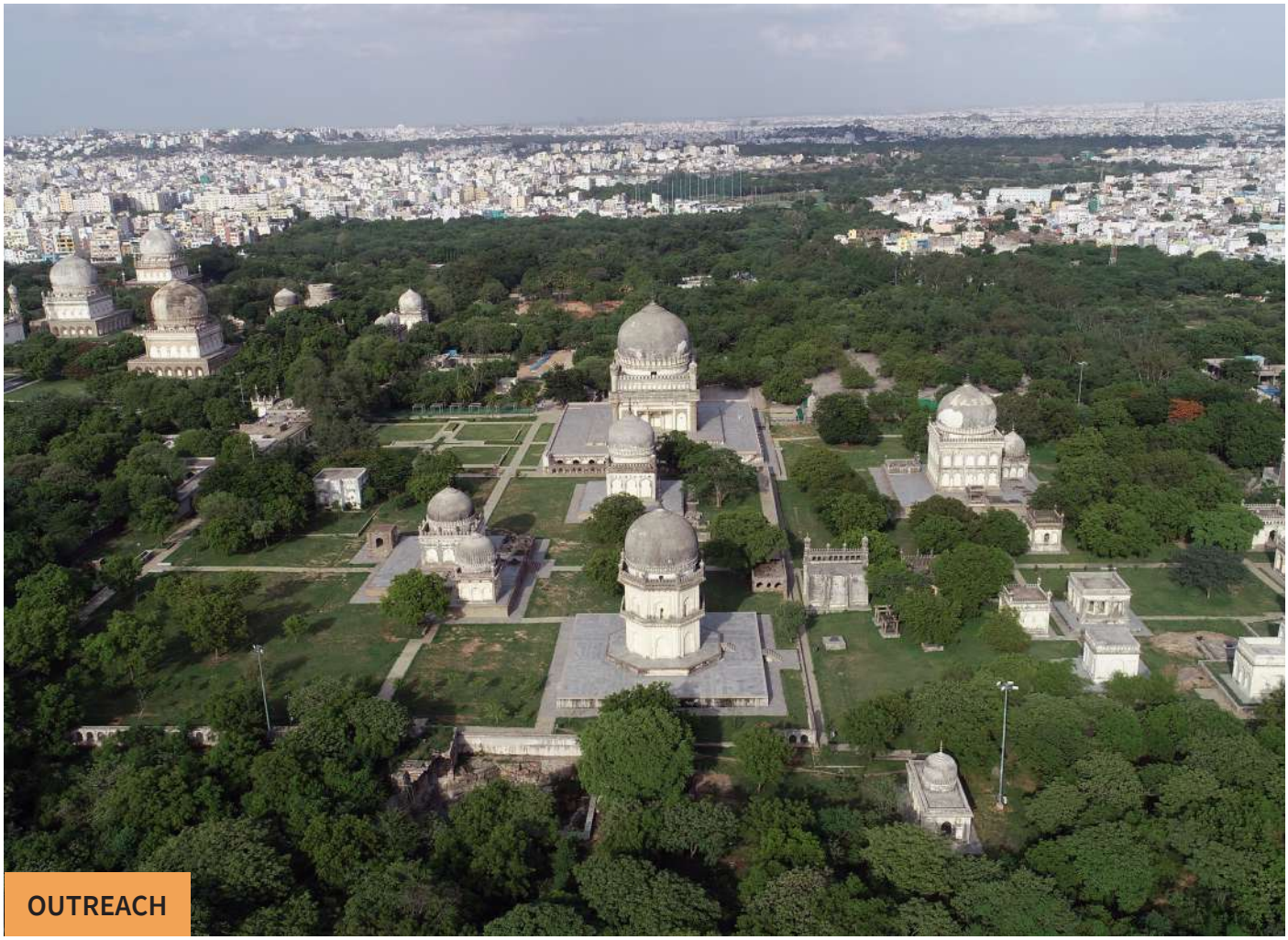
Reviving a lost craft: Muhammad Qutb Shah's tomb restoration in Hyderabad offers opportunity to revive 17th-century tile art

The final resting place of the sixth ruler of the Qutb Shahi dynasty of the Deccan is among the most beautiful tombs and has an estimated 2 lakh handmade tiles of various colours, apart from complex stucco work.

Written by: Rahul V Pisharody 4 min read Hyderabad Updated: Apr 22, 2025 05:35 PM IST

AKTC is carrying out the work in collaboration with the Department of Heritage, Telangana

WORD
Unlock your blog's true revenue potential



OUTREACH

14. Publication

Supported by
TATA TRUSTS

The upcoming Qutb Shahi Heritage Park publication is a comprehensive compilation of over ten years of exhaustive, conservation and landscape restoration of over 86 monuments at the necropolis. By blending academic essays from field experts with detailed technical case studies from site, the book will showcase the site's transformation.

ACTION TAKEN:

CONTENT CREATION

- The book is divided into academic articles by experts and scholars in the field, alongside case studies elaborating on the key works undertaken on some of the most important monuments in the site.
- The book comprises of case studies from the site, presenting a detailed conservation story through architectural drawings, condition assessment, photographs of key works.
- Compilation of text and visual information for all the case studies is now complete.

PHOTO DOCUMENTATION

- The publication will present the story of conservation and landscape restoration of the Qutb Shahi Heritage Park undertaken over the past decade.
- The transformation of the site has been exhaustively documented through photographs. A team of conservation architects, designers, photographers in consultation with the authors have shortlisted photographs for each chapter and case studies.
- Work has completed on shortlisting of set of photographs for each case study chapter.

ARCHITECTURAL DOCUMENTATION

- Every monument has atleast eight architectural drawings, with over 10 drawings for each of the major monuments. Additionally, as part of the conservation process a detailed condition assessment was carried out for each monument which helps inform the conservation works which are to be undertaken on the structure.
- The publication will be an effort to showcase the team's work of exhaustive architectural documentation of over 80 monuments in the site.
- The shortlisting of drawings for the book is complete, and work is now underway on creating the final presentation drawings for the selected drawings.

AUTHORS' CONTRIBUTION

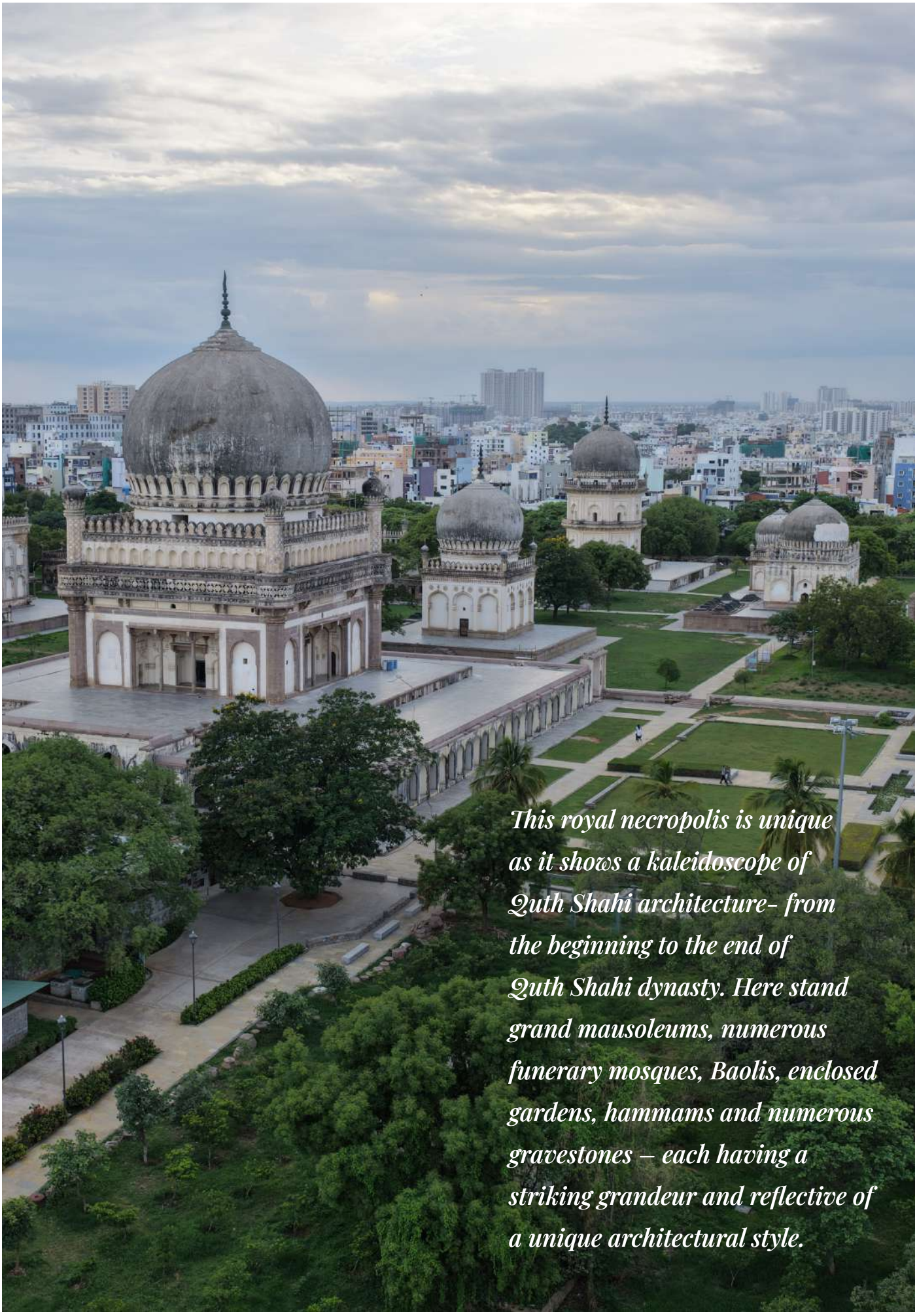
- The book will feature in-depth essays by experts from the field, focusing on Qutb Shahi Sultan's cultural and historical significance, the broader Deccan Sultanate, and Qutb Shahi graves. It will also talk about the Qutb Shahi tombs in the present context, cover the landscape design of the necropolis, the conservation project, and post-project management.
- All the authors have shared their abstracts, and full essays have been shared by three authors.
- Shortlisting of images for the essays is currently underway. The team will also be doing a secondary research to source relevant paintings/lithographs/photographs from museums and organizations worldwide.

FINALIZATION OF THE PROJECT COORDINATOR AND DESIGNER

- Earth Matters – a Delhi-based design firm specializing in landscape and visual arts has been selected for this role. The firm headed by Ms. Geeta Wahi Dua, a landscape architect with over three decades of experience in landscape and architecture and Mr. Brij Dua, an architect and graphic designer is also a co-creator of LA Journal, a reputed journal which they both have been publishing for over 25 years.

NEXT STEPS:

- Seeking final articles from the remaining authors and their proof-editing.
- Commission specialized photography for the site showcasing the present-day grandeur of the site and its monuments.
- Purchase of related materials from museums and institutions.
- Commissioning of presentation drawings for the book
- Discussions with reputed publishers for the book.



Restored tomb-gardens at the Qutb Shahi Heritage Park

Public Agencies - 2025

Government of Telangana

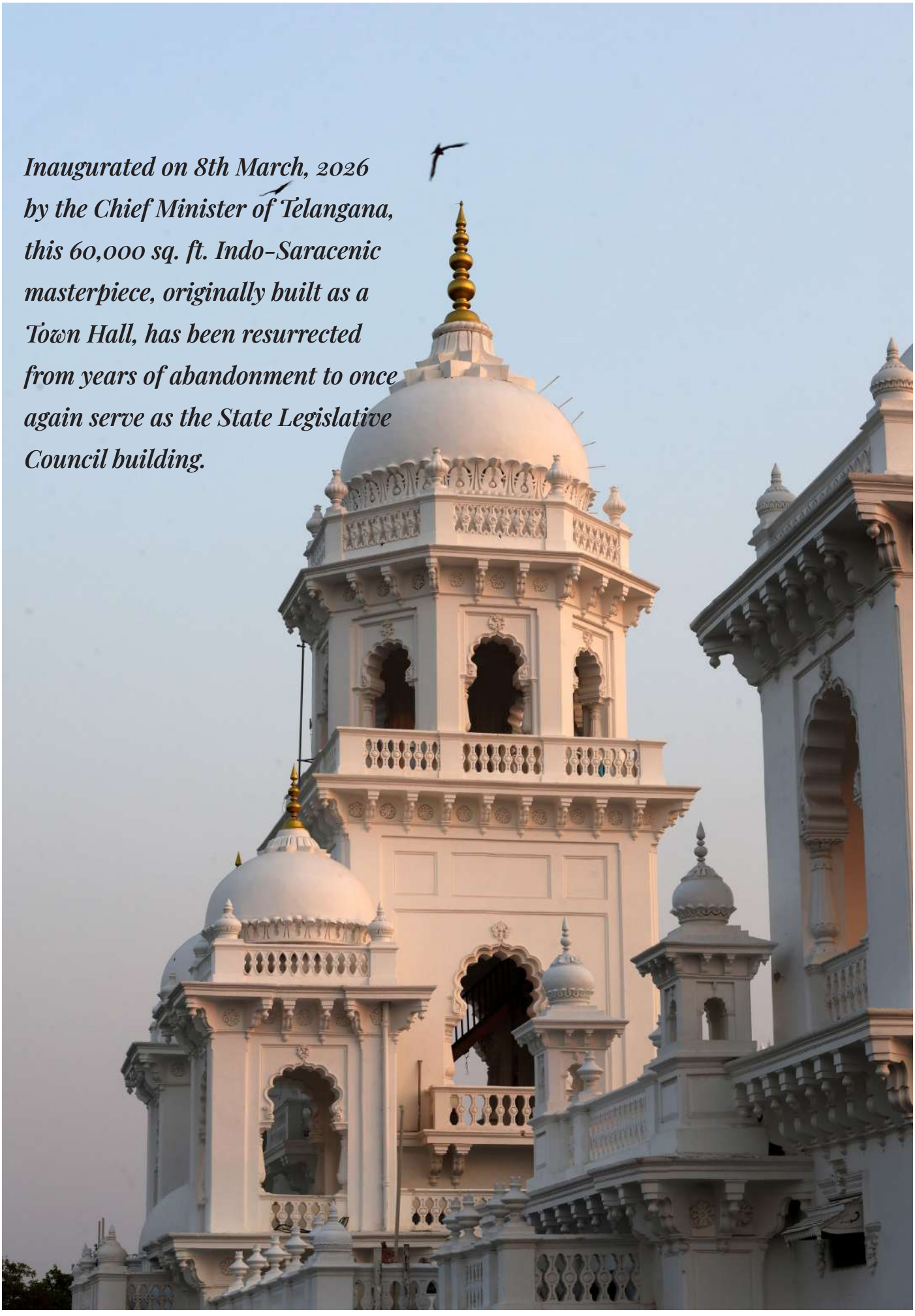
- Mr. Jayesh Ranjan, IAS, Special Chief Secretary to Government; CEO, Industry & Investment Cell in CMO, SPEED, Sports & YAT&C
- Mr. Vikas Raj, IAS, Special Chief Secretary to Government, Roads & Building Department
- Ms. Vani Prasad, IAS, Special Chief Secretary to Government (Youth Advancement, Tourism and Culture)
- Ms. Shailaja Ramaiyer, IAS, Principal Secretary to Government, Endowments and (Handlooms, Textiles & Handicrafts), I & C Department
- Mr. K.S. Sreenivasa Raju, IAS, Principal Secretary to Chief Minister, Govt of Telangana
- Mr. Sandeep Kumar Sultania, IAS, Principal Secretary to Government, Finance Department, Government of Telangana
- Ms. Smita Sabharwal, IAS, Member Secretary, TG Finance Commission and In-charge Director , Department of Heritage Telangana
- Mr. Ilambarithi. K, IAS, Secretary to Government, Metropolitan Area & Urban Development (HMDA limits)
- Mr. Sarfaraz Ahmad, IAS, Metropolitan Commissioner, Hyderabad Metropolitan Development Authority (HMDA), Govt of Telangana
- Ms. Hari Chandana Dasari, Special Secretary, Roads & Buildings Department
- Ms. Korra Lakshmi, IAS, Managing Director, Telangana State Warehousing Corporation
- Mr. Anuraag Jayanti, IAS, Zonal Commissioner, GHMC, Khairtabad
- Ms. Valluru Kranthi, IAS, Managing Director, TG Tourism Development Corporation Ltd
- Mr. Kota Sreevatsa, IAS, Joint Commissioner, HMDA
- Ms. Poojari Gouthami, I.A.S, Joint MD, Municipal Administration And Urban Development
- Mr. N. Prakash Reddy (IPS), M.D, Telangana State Tourism Development Corporation

Department of Heritage Telangana:

- Prof. Arjun Rao Kuthadi, Director, Department of Heritage Telangana
- Mr. B. Narayana, Deputy Director, (R) Engineering
- Mr. N. Narsingh, Deputy Director, Engineering
- Dr. D. Ramulu Nayak - Deputy Director, Technical
- Dr. P. Nagaraju - Deputy Director, Museums
- Ms. D. Ganga Devi - Assistant Director, Technical, State Museum
- Ms. D. Bujji, Assistant Director, Porcelain, Textiles, Archaeology, Bronze Artifacts and Mahbubnagar Museum
- Mr. B. Malu Nayak, Assistant Director, Museums
- Mr. N. Sagar, Assistant Director, Manuscripts and Karimnagar Museum
- Ms. V. Naga Lakshmi, Assistant Director Technical, Mahboob Nagar, Department of Heritage Telangana
- Mr. A Raju, Office Superintendent
- Ms. Sunitha Rathod, Legal Officer, Department of Heritage Telangana
- Mr. K. Charan Babu, Site Supervisor, Engineering
- Mr. Ch. Subhash, Senior Caretaker, Qutb Shahi Heritage Park
- Mr. B. Dayanand, Senior Assistant, Qutb Shahi Heritage Park
- Mr. Junaid, Site Supervisor, Qutb Shahi Heritage Park

Quli Qutb Shahi Urban Development Authority

- Ms. V Ramadevi, Secretary | Mr. B. Gopal , Chief Engineer | Ms. S. Venkateshwara Rao, General Supervisor



Restored facade of the Telangana Legislative Council

Roads & Buildings Department, Telangana

- Mr. G. Rajeshwar Reddy, Chief Engineer (Buildings)
- Mr. Y Linga Reddy, Chief Engineer (Electrical)
- Ms. Vishwa Kumar, Superintending Engineer (Projects Circle)
- Mr. Manohar Babu, Executive Engineer, Assembly Division
- Mr. J Srinivas, Executive Engineer (Electrical)
- Mr. Rajgopal Reddy, Deputy Executive Engineer (Electrical)
- Ms. Shanker Bai, Dy Executive Engineer, Assembly Division
- Mr. Mohd Sami, Asst Executive Engineer, Assembly Division
- Ms. Sashi Priya, Asst Executive Engineer, Assembly Division

Telangana Tourism Development Corporation

- Ms. Saritha Galla, Superintending Engineer
- Mr. K. Ajay Executive Engineer
- Mr. Ajay, Executive Junior Engineer
- Mr. Ramprasad, Júnior Architect
- Mr. Hanumanth Reddy, Deputy Executive Engineer
- Mr. Sridhar, Deputy Executive Engineer (Electrical)

National Institute of Urban Management

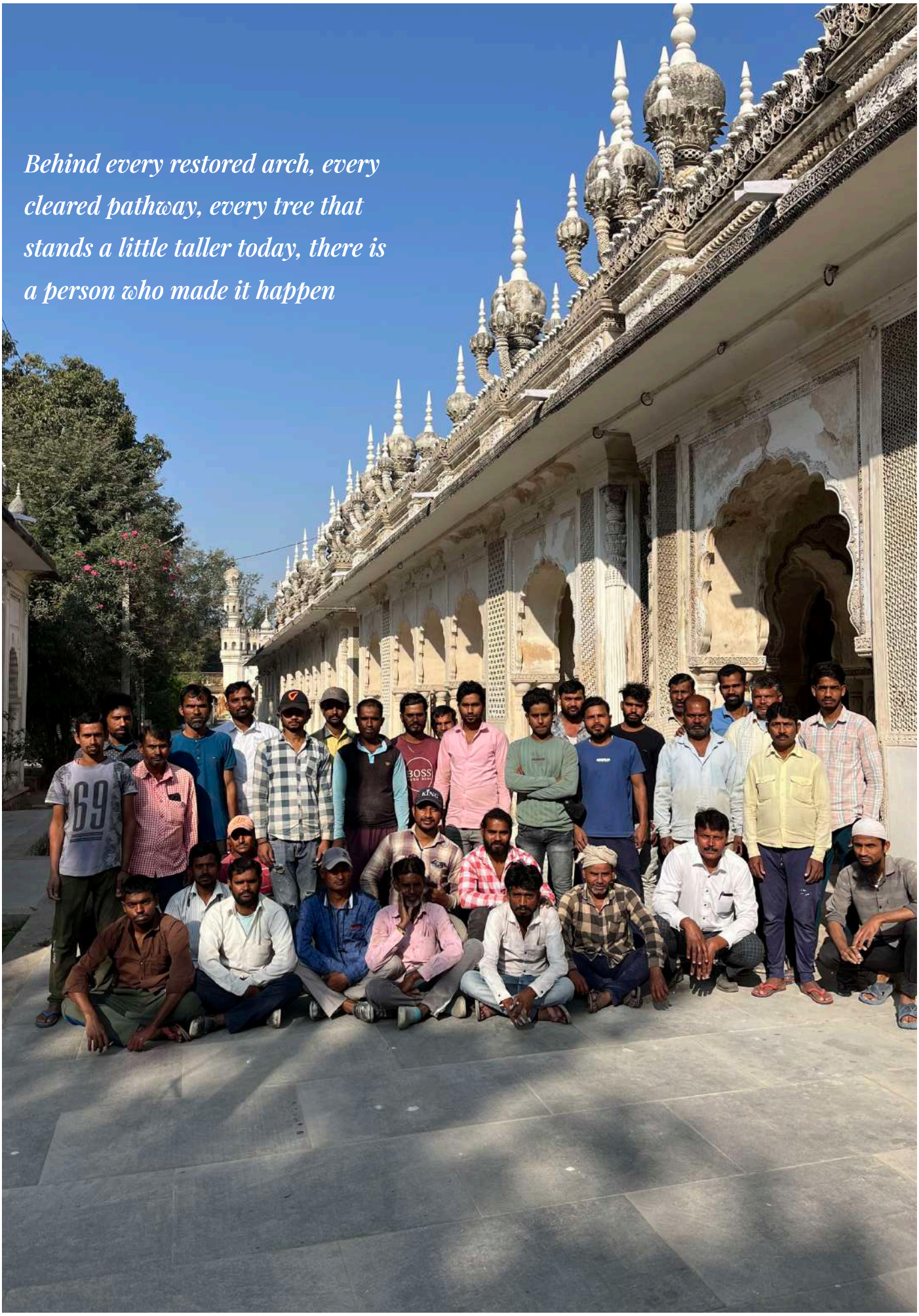
- Ms. Nitya Kendry, Heritage Lead

Telangana Legislature

- Dr. V. Narasimha Charyulu, Secretary, Telangana Legislative Council
- Mr. Rendla Thirupathi, Secretary, Telangana Legislative Assembly
- Mr. Upender Reddy, Additional Secretary, Telangana Legislative Council
- Mr. A. Sudhakar, Deputy Secretary, Telangana Legislative Council

Hyderabad Metropolitan Development Authority

- Mr. B Ravinder, Chief Engineer
- Mr. T Dhanmohan Singh , Executive Engineer
- Mr. K Abhilash, Dy Executive Engineer
- Ms. Lavanya, Asst Executive Engineer
- Mr. Shravan, Asst Executive Engineer



Craftspeople at the Paigah Tombs Complex

Aga Khan Development Network

- Mr. Ratish Nanda, CEO
- Mr. Rajpal Singh, Chief Engineer
- Ms. Archana S Akhtar, Programmes Director, Design & Outreach
- Mr. Somak Ghosh, Finance & Office Director
- Mr. Yoshowant Purohit, Project Director-Hyderabad
- Mr. K. Ganesh Reddy, Manager Operations
- Mr. KP Singh, Chief Horticulturist
- Ms. Natasha Khaitan, Conservation Architect
- Ms. Aditi Deshpande, Conservation Architect
- Mr. Saif Siddiqui, Project Architect
- Mr. Sandeep Raj, Senior Conservation Engineer
- Mr. Arshad Jamil, Project Engineer
- Mr. Arun Raj, Senior Conservation Engineer
- Ms. Lipi Bharadwaj, Program Officer, Design & Documentation
- Ms. Asma Afreen, Horticulturist
- Mr. Venkatesh Dandigi, Admin Officer
- Mr. Raghavender Goud, Finance Officer
- Mr. P Bhaskar Rao, Finance Officer
- Mr. Ramesh Singh, Field Supervisor
- Mr. M. Rajesh, Office Chauffeur
- Mr. Osman, Office Chauffeur

Site Supervisors

- Mr. Zabbar Ansari, Supervisor
- Mr. Mahboob, Supervisor
- Mr. Rajaul Ansari, Supervisor

Craftspeople

- Mr. Mukesh, Stone mason
- Mr. Durga, Stone mason
- Mr. Rajkumar, Stone mason
- Mr. Nemichand, Stone mason
- Ms. Rambai, Lime Craftsperson
- Mr. Sohan, Lime Craftsperson
- Mr. Sagar, Lime Craftsperson
- Mr. Vikram, Lime Craftsperson
- Mr. Kuldeep, Lime Craftsperson
- Mr. Rajib, Lime Craftsperson
- Mr. Sarfaraj, Lime Craftsperson
- Mr. Gopal, Lime Craftsperson
- Mr. Radheshyam, Lime Craftsperson
- Mr. Sohan, Lime Craftsperson
- Mr. Morsalin Ansari, Electrician

Horticulture Team:

- Mr. Matiul Ansari, Supervisor
- Mr. Sabiul Ansari, Supervisor
- Mr. Noor Alam, Mali
- Mr. Ahad Ansari, Mali
- Mr. Rizwan Ansari, Mali

Principal Consultants

- Shaheer Associates, Landscape Consultants
- Mr. Sajjad Shahid, Advisor
- Mr. Benny Kuriakose Structural Engineer & Conservation Architect NNC International
- Mr. Shafeeq Rehman Mohajir, Legal Consultant, Brainstorm Legal Advocates



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