

A Virtual Guide

For

The Tour of

Hasta Shilpa Heritage Village Muesum



hastashilpa
HERITAGE VILLAGE
MUSEUM

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Hasta Shilpa Heritage Village Museum is managed by Hasta Shilpa Trust which is a not-for-profit, public charitable trust started by Vijayanath Shenoy. It is registered with the Government of Karnataka. It stands for restoration, conservation, preservation and promotion of India's fast-vanishing architectural heritage and material culture within the larger framework of the arts and culture. It also supports the development of knowledge and human resources in the arena of the arts, crafts and culture.



Late Vijayanath Shenoy - Founder
June 3, 1934 – March 9, 2017

Vijayanath Shenoy was born on June 3, 1934 in Udupi, Southern Karnataka. The ambience that surrounded him in his early life deeply influenced and shaped the young man: on one hand was the cultural sphere of the historical town in which he was born which absorbed his energy and engaged his mind; on the other was the open countryside to wander in and explore. A bank employee all his working life, both nature and culture of his home region fired Shenoy's imagination and kindled his desire to imbue his community with the arts.

It was when Shenoy turned to architecture and heritage conservation that his visual aesthetics evolved and concretised. He salvaged pieces of dismembered homes and used them to build his own home, Hasta Shilpa Heritage House, in 1990. It became a physical demonstration of how old things could still be used in aesthetic ways which were also harmonious with the local climate and environment. He soon became a champion for the conservation of built-heritage when he witnessed the thoughtless demolishing of the graceful, centuries-old homes in his region. When possible, he restored these to their former glory in their original locales; otherwise he trans-located them, piece by piece, to be reconstructed in Manipal.

Thus was born Hasta Shilpa Heritage Village Museum in 1997 – an open-air museum realised in Manipal. It has several traditional houses and shrines and also many galleries of art, crafts, textiles, utensils, tools, furniture and toys. Shenoy also documented many of the lost classical and folk traditions for future generations. It was his hope that these age-old, classical buildings of the vernacular style would inspire the imagination of young people, just as they had fired his own.

Hasta Shilpa Trust, Manipal

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The structure is the principal entrance block (Hebbagilu Chavadi) of a typical agrarian Brahmin house of erstwhile South Canara district. Although started with all the traditional elements of this region, the influence of the British Colonial era, is very clearly seen in the character of the rear balcony. This stands as an example for an adaptive reuse, as it houses the administrative functions like an office, ticketing room, surveillance monitor, panel room and most importantly, an elegant gateway to the Heritage Village.

Do not miss:

1. The traditional carving of 'Gajalaxmi' (**Goddess of prosperity**) on the main door frame at the entrance depicting prosperity and wellbeing.
2. The identical Juglis or a stepped verandah, both in the outer and inner portion of the house.
3. Typical traditional South Canara balcony on the front facade.
4. Balcony with fluted columns and handmade wrought iron grills, at the rear.

Sringeri in Chikmagalur district of Karnataka is a major pilgrim centre with its well-known temple of Sharadamba, the idol of which was installed by Adi Shankara in the seventh century A.D. In the same premises is another temple of architectural grandeur dedicated to Vidyashankar, Pilgrims, devotees and tourists throng Sringeri every day, Essentially a religious centre, this small town is always bustling with activities due to its floating population.

A priest's house from the Malnad area that is illustrative of the architectural paradigm "Form Follows Function" with pavilion on the ground floor and also viewing gallery on the first floor overlooking the front road/path.

STRICTLY DON'T CROSS THE BARRICADES AND DON'T TOUCH ANY ARTEFACTS

Do not miss:

1. Priest's study table with oil lamp stand in the hall.
2. Wooden Chain, cradle and storage loft in the Labour Room.
3. The traditional kitchen and pooja room being adjacent to one another.
4. Wooden, copper utensils and traditional granite kitchen implements.
5. The Pooja Room with 5' Mantapam with unique setup of 'Homa Kunda' inside.

Outside - left side of the house:

1. Enamel ware
2. German lamp

03 MUDHOL PALACE DURBAR HALL – 1816

A 19th century durbar hall , built by the Maratha ruling clan of Ghorpades in Bagalkot district. Influenced by similar architecture of Rajasthan and crafted locally with teak wood, this style represents an admirable blend. The Rajah of Mudhol held durbar in this hall quite occasionally.

STRICTLY DON'T CROSS THE BARRICADES AND DON'T TOUCH ANY ARTEFACTS

Do not miss:

1. Water trough to wash feet before entering the Durbar hall courtyard.
2. Unique carvings on the main doorway at the entrance depicting in addition to the royal insignia a pair of Mudhol hounds which the royalty was instrumental in developing this unique breed of dogs.
3. Wooden False ceiling carved with Victorian motifs as well as being painted with Vegetable dye colors.
4. Royal palanquin on the left for the male royal and 'Dholi' for the royal female.

‘Wadas’ were the residential form of Maratha architecture that evolved under the patronage of Peshwas. The architectural features of traditional royal structures of Gujarat and Rajasthan, built over several centuries combined with certain vernacular features from the Maratha heartland amalgamated to evolve the distinct Peshwa style of Architecture.

It generally used to denote huge mansions having multiple rooms and storeys that were built around successive courtyards.

The structure restored here is small but elegant, which was earlier a part of the frontage of Peshwa Wada, situated in a remote hamlet in the Belgaum district of Karnataka. The remaining portion of this Wada had long back collapsed, and the frontage of this modest sized single storey structure with its lovely Jharoka was the only surviving part of the Wada which the Hasta Shilpa Trust acquired for its preservation in its Heritage Village.

VIEWED ONLY FROM OUTSIDE

Do not miss:

1. Symmetrical plan and elevation with its intricate wooden carvings.
2. ‘Jaali’ windows that filter light and facilitates ventilation.

1. Household Articles made up of soap stone.
2. Martaban/China Jars
3. Metal ware Kitchen items
4. Copper & Brass utensils
5. Stoneware - Traditional wet grinders and traditional dry mill
6. Ceramic pickle jars and glazed wine Jars.
7. Earthen pots and Jars which were used to store Toddy, well water etc.
8. Pattern and Molding Shop.
9. Soda Shop
10. Sculptor's Shop.

This structure, part of a large royal residence, is the only wooden specimen of pre-Vijayanagara era that has survived. This unique ten layered wooden assembly was created to have a large column free central space and served as a private chamber of the army commander, who served the Empire.

Do not miss:

1. The art forms patronised by the Vijayanagara kingdom, have been recreated in the fore court.
2. Kinnala paintings at the uppermost level, Mysore paintings on the left & the right sides of the entrance wall.
3. Thanjavur paintings framed within an arch and large wall panels of Kalamkari paintings on fabric.
4. The intricacy of the wood carving and the unique method used to create this space, assembled free of any fasteners between wooden components, is a testimony to the technological advancement achieved in that era.
5. Trellis windows that filter light and yet provide ventilation.

This residential structure belonging to a family of Nawabs, showcases the ostentatious lifestyle of noble men connected with royalty and reflects their wealth & social standing. The central space facilitated music and dance performances, viewed by the men from the space around and women folk from an exclusive balcony at the upper level.

Do not miss:

1. Belgian stained glass windows on the entire front facade.
2. German Flooring tiles, English cast iron staircase.
3. Artefacts that were part of the Muslim life style like Bidariware
4. Hunting trophies.
5. Veiled women viewing balconies on the top floor separate from men's hall at the bottom.

This is a typical example of Mangalore Christian's residence, which draws its inspiration from the Roman Gothic architecture, brought to this region by the Basel missionaries and also the colonial rule of both British & Portuguese.

Do not miss:

1. Front portico that replace the traditional Jugli.
2. Early example of modern kitchen
3. Religious symbols like Altar, sculpture of Jesus Christ in terracotta and a processional emblem.
4. Rare fluted terracotta columned verandah.

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Bastar is a district of Chattisgarh state of India. The major tribes of the Bastar region are the Gond, Abhuj Maria, Bhatra.

Bastar's Dhokra art is a type of metallurgical artwork based on the lost wax method that's used throughout the alloy casting.

The Huge wooden masks and the Dhokra metal work idols are some of the exemplary works of the tribal of Bastar.

Do not miss:

1. Huge wooden masks.
2. Metal ware idols of tribal gods etc.

A. Garadi Mane

This structure is a recreation of an ancient model called 'Garadi Mane' that existed in the countryside of several villages in this district, hundreds of years ago. These type of structures were constructed by village/tribal communities or Jana Padas, before Vedic gods were formulated and came to be worshipped in formal temples.

B. The Adkathaya Shrine – Shrine of a folk deity worshipped in the South Canara districts of Karnataka.

C. Nagabana - The Nagabana or the Serpent Shrine is one of the important places of worship. It is a specially demarcated area where the snake god is worshipped.

D. Nandikeshwara Shrine - This shrine has been created by a roofing a natural outcrop of rock that existed within the site. The exhibits are all commonly known as Bhoota figures. Bhoota implies Bhootakala i.e. from the past and does not mean spirit or devil as the colonists erroneously interpreted. These statues represent 1. Nature energies 2. Defied heroes- People who served the society in an exemplary way, many a times challenging the social oppression that was prevalent in the feudal system of governance. 3. Sadhakas or seekers, enlightened souls, their residual energies still guide the common village folk. 4. Ganas or attendants of Lord Shiva. 5. Mother Goddess like goddess of fertility etc. The age of the statues range from being 150 years old to almost 1100 years old. The principle deity is the Nandikeshwara or the Bull God representing one of Lord Shiva's attendants. The grouping has been done based on similar such earlier prototypes found in the district, but the visual impact seen here at the Heritage Village is due to the natural rock-scape on which they are displayed – A fitting tribute to its earthly origins.

Viewed only from outside

Housing a three century old stone idol of Maha Vishnu, this modest temple structure has been restored based on the model of a similar older temple situated in Udupi district. A unique structural support system of radiating brackets gives this a distinctive character. Rest of the features correspond to the language of smaller shrines extant in this region.

Viewed only from Outside

[Top](#) ↓

'Bansaale Mane' refers to a trading establishment cum residence which existed in several coastal port towns of the district. This particular structure comes from Hungaracutta, a bustling port town which lost its relevance after the construction of bridges across rivers and laying of highways. Till then trade was carried out on waterways with a variety of agricultural produce like rice, spices, salt etc. being collected from inland villages and transported by boats through river ways to these coastal trading houses. It was then shipped through the sea route by large wooden sail ships to various port towns along the western coast of India and also the middle-east.

The 'Hungaracutta Bansaale Mane' is a rare specimen that exemplifies trading activities which flourished three centuries back.

Business transactions with customers was conducted in the front two levels, display and storage of the merchandise was located on left and right side of the courtyard, while the trader took up his residence across the courtyard at the rear. A first floor hall above the residence housed visiting traders from distant lands.

Do not Miss:

1. The unusually large wooden pillars, treatment of intricate carvings on various wooden components, crafted to communicate the trader's wealth and his social standing in the community.
2. Large window opening that facilitated disbursement of daily wages to porters.
3. A variety of storage containers, weighing scales and weights made of metal and stone.
4. Residence at the rear.

With the advent of Basaveswara in the twelfth century. Veerashaivism spread across Karnataka with Shiva sharanas and jungamas (wandering mendicants or holy gurus) travelling on foot from place to place to preach the social and religious philosophy of this creed.

The local devotees of this faith built monasteries known as Jungama mutts in their villages and towns for jungamas to camp during their journey across the region and hold discourses for a few days in these mutts with the participation of local people.

The Jungama Mutt at Puchchamogaru is believed to have been built much earlier in the sixteenth century, with the blessings of jungamas who travelled down the district from North Karnataka on a spiritual mission. They found this isolated village of Puchchamogaru situated in a valley surrounded by hills and lush green vegetation, an idyllic for both meditation and spiritual discourse. Impressed by their discourses imparting simple, intelligible social and moral values, the local population embraced the faith of Veerashaivism.

Do not Miss:

1. Intricate carvings on the roof of the main hall.
2. 32' sized huge pillars which support the upper 'Jugli' of the main hall.
3. Various 'Pallankis' to carry the procession deities and the seers.
4. Intricate carvings on the door frame of the sanctum Sanctorum in the main hall and the shrine.
5. Private room of the seer ([viewed from outside. Entry restricted](#)).
6. Nandi in the courtyard.

The main Mutt attracts community people and other members of the public, particularly when the pontiff is present, leaving him little time for meditation and studies. Realizing this situation a pontiff of the Mutt built a separate residential quarter on the Mutt premises about 300 years ago. This was known as 'Guru Niwas' (pontiff's residence) and was named Vidya Mandira. Here, the pontiff spent most of his time pursuing studies, meditation and religious dialogue with visiting scholars.

The Vidya Mandira of Ramachandrapura Mutt has a meditation room in which the Mutt's deity was installed. The hall upstairs was used for studies and debates with-out-station pundits.

Viewed only from Outside

Top↓

The Kunjur Chowki Mane was built in the architectural style of Kerala based on the Fifteenth century treatise '*Manushyalaya Chandrika*'.

The plan of the structure follows a mandala or a grid aligned to the cardinal directions wherein the center of the mandala is left open or not built up, to coincide with the central courtyard. The basic house module is Nalukettu (nalu four. kettu-wings) four blocks or wings of different widths in a descending order, the largest being the southern, and then the western followed by the northern and, the eastern wing being the least.

Do not Miss:

1. The Courtyard or Chowki/Thotti/Nalukettu
2. Traditional wall motif that resembles banana leaf pattern.
3. Traditional Kitchen
4. Naivedya Room
5. Uniquely ornate ceiling with different flowers.
6. Ergonomically designed seat that ventilates as well as ensures privacy in the first floor.
7. Corner room above the kitchen on the upper floor served as a store room for perishable items and protecting them constantly by the smoke airing from the kitchen below.
8. Low windows in the entire house
9. Storage Room – a room inside a room that functioned as granary
10. Trellis of window designed for purpose with folding bed.

Bhatkal is the southernmost town or Uttara Kannada district of Karnataka bordering the northern boundary of Dakshina Kannada district. It has a large population of Muslims known as Navayath Muslims, all residing in a major pocket of the town. They are mostly in field of trade and business, having shops and establishments in the older part of the town. The house was built about 215 years ago.

Do not miss:

1. Intricate carvings of main door with Arabic Calligraphy.
2. Trellis of windows
3. Tinted glasses
4. Crockery items on first floor.
5. Kitchen
6. Various artefacts of Navayath culture.
7. Examples of different Navayath house facades with the typical wooden seats overseeing the streetscape.

Vaderhobli House belongs to Koni Karanths' of Kundapura Taluk. About 300 years ago, the Karanth family owned a moderate holding of agricultural land in Koni Village lying between Kundapura and Basrur.

Vaderhobli House is a rectangular block with pillared two-tiered verandah running along its length on both the faces of the house, separated by a wall, highlighted by a projected balcony at the first floor level, and supported by two tall pillars at the ground level.

Do Not Miss:

1. Lost art of 'Kave Kale' – A traditional decorative red oxide and artwork fused into the wall plaster.

Viewed only from Outside

Top

A recreation of marketplace of early days.

Do not miss:

1. Cobbler's Shop
2. Stove repair Shop
3. Ayurvedic Pundit's Shop
4. Cycle Repair Shop
5. Agricultural and rural products Shop
6. Typewriters and Cyclostyle
7. Tailor's Shop
8. Potter's Shop
9. Gaslights Shop
10. Laundry - Dry cleaner's shop
11. Watch Repair
12. Bangles' Shop
13. Nostalgic design locks
14. Umbrella repair
15. Photo frame repairs
16. Goldsmith Shop
17. Handloom weaver's Shop
18. Fine arts Shop
19. Bed maker's shop
20. Knife Sharpener's Shop
21. Elementary School started by Basel Missionaries
22. Jaggery making unit
23. Oil Mill

Yerukone is a tiny village in Kundapura Taluk dotted with numerous small and medium-size agricultural farms and vegetables gardens.

The Yerukone House is an example of the shift in building smaller prototypes of a manor house due to the fragmentation of joint families and migration of family members to cities in search of employment, thereby forcing remaining heirs to build a new house altogether, without losing their family prestige. Hence, this house essentially has all the features of the Hebbagilu Chavadi with small extensions at the rear to house functional areas.

The grandeur of the front Chavadi with all its functions is retained, whereas the inner spaces are simple.

Do not miss:

1. Intricate carvings of main doors and pillars.

Harkur Olaginamane, which was originally situated on the periphery of the agriculture land in Harkur village of Kundapura Taluk. Olaginamane literally means interior house. Though this was the original house of Harkur Bunt family, built about 415 years ago.

Do not miss:

1. Various agricultural equipment and tools such as wooden plough.
2. 'Padi mancha' - a grilled cot to separate paddy from the grass
3. Accessories which were used in 'Kambala' - a buffalo race of South Canara
4. Pattas – A large wooden storage box.
5. Bronze pot and wooden buttermilk churner
6. Areca Leaf headgear.
7. Mysore paintings – Dashavatara (10 incarnations of Lord Vishu)
8. Kalighat paintings - Kolkata
9. Glass Paintings
10. Nichrome paintings
11. Madhubani Art paintings

Many more...

Outside – left side of the house:

Maridurgi Shrine - A four century old wooden idol of Goddess Durga.

Nelyadi, a small village in Byndoor region of Kundapura Taluk, Udupi District of Karnataka state.

Byndoor-Nelyadi House is a combination of the Hebbagilu Chavadi and a series of functional areas positioned around a compact open-to-sky court. These kinds of structures came up during the middle of the nineteenth century and have most of the features of the manor house but in a smaller scale.

Do not miss:

1. Intricate carvings of main doors and pillars.

1. Cradles from various communities.
2. Snuff corner
3. Traditional medicines shop
4. Cane baskets and cradles
5. Radio Shop
6. Gramophone Shop

[Top](#) ↓

A. RATHA - CHARIOT

Ratha, chariot or car is made from wood with wheels. The Ratha may be driven manually by rope, pulled by elephants or by humans. Rathas are used mostly by the Hindu temples of South India for Rathotsava (Car festival). During the festival, the temple deities are driven through the streets, accompanied by the chanting of mantra, hymns.

This chariot belongs to a nearby temple of Udipi district which dates to 18th century and was used by the temple during festivals.

Do not miss:

The intricate carvings.

The 'Yaali' – face of lion with its tongue stretched outside. (A mythical creature seen in many South Indian temples)

B. RAKTESHWARI SHRINE – Manifestation of Durga conceived to slay demon Raktabeejaasura**C. BATTADA KANAJA - PADDY STORAGE CONTAINER/BARN**

This is an agricultural container usually used on farms or at courtyard of the houses of farmers to protect the paddy or other agricultural products from moisture, rodents etc.

The restored structure of Harihara Mandir is an architectural gem that stands out in the centre of a space, where several lanes and by lanes culminate as seen typically in villages. Its origin dates back to a hoary past about 800 years back, when it was supposedly built as a shrine for Veerabhadra by an extreme Shaivites sect called Kapalikas. Subsequently during the medieval age a Harihara statue was installed for reasons unknown. The passage of time further destroyed the structure, eventually collapsing into a heap covered by a mound of earth. Good sense prevailed in the minds of those villagers who chose to salvage only the dilapidated wooden components of the roof and windows as firewood, leaving behind the pillars and ceiling components since it had carvings of gods, fearing retribution.

Do not miss:

- intricate carvings on roofs, main doors of the sanctum sanctorum based on the mythological stories of Shiva Puranam and Vishnu Puranam.

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