INTERNATIONAL CONFERENCE ON HERITAGE MANAGEMENT EDUCATION AND PRACTICE

DEVELOPING INTEGRATED APPROACHES & EXPO OF BEST PRACTICES IN INTEGRATED HERITAGE MANAGEMENT

14 15 16 DECEMBER 2018

CONFERENCE PROCEEDINGS

EDITED BY:
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Ahmedabad University
Centre for Heritage Management

Interdisciplinary research into the relevance and meaning of Heritage Management

SAGE Publishing

Journal of Heritage Management

The **Journal of Heritage Management** is a peer-reviewed publication of the Centre for Heritage Management, Ahmedabad University. The primary aim of *Journal of Heritage Management* is to bring together theoretical discourses and practical implications of 'heritage management' as a field of research and practice. It will therefore have three complimentary segments to ensure a balanced development of the domain of heritage management, i.e.,

a. Theoretical discourses on heritage and its management,
b. Policy and practice issues on heritage management, and
c. Regular reviews of related academic and professional works in the field book reviews, project reviews, issue-based discussion/ opinion articles, etc.

Thus, the Journal will be a forum for sharing theoretical discourses, analyzing policies and practices, and promoting discussions on key issues on heritage management. The Journal is multidisciplinary in nature and includes disciplines such as Art History, Architecture, Archaeology, Anthropology, Ecology, Biodiversity, Cultural Geography, History, Cultural Studies, etc. The journal is primarily, but by no means exclusively, aimed at academicians and professionals from these disciplines, who may have a focus on heritage and its management.

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2nd Edition of International Conference on Heritage Management Education and Practice: Developing Integrated Approaches & Expo of Best Practices in Integrated Heritage Management

December 14 – 16, 2018, Ahmedabad University, Ahmedabad, Gujarat, India

The first edition of the International Conference Series on Heritage Management Education and Practice took place in July 2017 with the key theme of 'Exploring Connections across Disciplines and Stakeholders'. In this second edition of the conference, we would like to explore the gaps in our efforts of connecting disciplines and stakeholders, and suggest ways to bridge these gaps. This volume highlights research, practices, pedagogy, and case studies on the successful stories as well as critical inquiries to highlight ways of integrating diverse aspects of heritage, diverse stakeholders, and bridging the gaps in heritage management practices.

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2nd Edition of International Conference on Heritage Management Education and Practice

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Ahmedabad University, Centre for Heritage Management
Organiser of the Conference

Ahmedabad University is a private, non-profit university dedicated to rigorous academic pursuit with a focus on building enquiry as a value through interdisciplinary learning. Ahmedabad University is a research university with a strong liberal education focus. Located in one of India's most vibrant cities, the University has a unique mind set to develop cultural and entrepreneurial sensitivity in our graduates. Established in 2009 by the Ahmedabad Education Society (AES), Ahmedabad University is centrally located, amidst a repertoire of highly reputed institutions. The University's DNA comprises of eminent founders, a congregation of inspiring teachers and engaging scholars, and a talented pool of highly motivated students.

It is with such spirit, that Ahmedabad University set up the Centre for Heritage Management (CHM) with focuses on academic, practice and research issues in the domain of Heritage and Culture. The Centre is one of its kind in India and specialises in Heritage Management to promote conservation and management of heritage assets. Through the Centre, Ahmedabad University offers a unique two years Master's Degree Programme on Heritage Management and a few executive programmes for mid-level professionals. It also conducts collaborative action research such as the recently completed Cultural Heritage Management & Venture Lab, Ahmedabad, which was funded by the European Union and was pursued in partnership with the University of Valladolid and Valladolid City Council in Spain and the Ahmedabad Municipal Corporation as well as a few other partners. CHM has recently launched an international Journal of Heritage Management, in association with the SAGE publications. It is in this scheme of initiatives to strengthen the field of heritage management, that the international conference on Heritage Management Education and Practice is being organised.

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Ahmedabad University | Centre for Heritage Management

INTERNATIONAL CONFERENCE ON HERITAGE MANAGEMENT EDUCATION AND PRACTICE: DEVELOPING INTEGRATED APPROACHES

14-16 DECEMBER 2018

AHMEDABAD UNIVERSITY, AHMEDABAD, INDIA

Schedule

INAUGURAL SESSION: 14 December 2018, Friday

TIME	SESSIONS
8:30 – 9:15	Registrations
9:15 – 11:00	**Inaugural Session** - **Welcome and Introduction of the Conference** *Professor Neel Kamal Chapagain, Conference Chair* - **Inaugural Address** *Professor Pankaj Chandra, Vice Chancellor, Ahmedabad University* - **Keynote Address** *Dr Webber Ndoro, Director General, ICCROM* - **Vote of Thanks** *Professor Shahul Ameen, Ahmedabad University*
11:00 – 11:30	Tea Break
11:30 – 13:00	**Special session on the Aga Khan Historic Cities Programme (AKHCP) and opening of AKHCP exhibition** Panellists: - *Professor Yudhishthir Raj Isar, Education Director, Aga Khan Trust for Culture* - *Dr. Ashraf Botros, Former Head, AKHCP technical team, Cairo, Egypt & Faculty, American University of Cairo, Egypt* - *Professor Ashoke Chatterjee, Advisor, Centre for Heritage Management, Ahmedabad University* Moderator: - *Mr. Piyush Pandya, Project Manager, Centre for Heritage Management, Ahmedabad University*
13:00 – 14:00	Lunch Break

TECHNICAL SESSIONS

PARALLEL SESSIONS	**1A –INTEGRATING HERITAGE AND DEVELOPMENT** *Session Chair: Ms. Irene Mafune*	**1B –INTEGRATING HERITAGE AND EDUCATION** *Session Chair: Dr Ioannis Poulios*
TIME	**TOPIC/PRESENTER**	**TOPIC/PRESENTER**
14:00 – 16:00	Restoration of Tangible and Intangible Artefacts in the Tunisian Landscape: 'Les Hotels De Charme' and the Entrepreneurial Project of Dar Ben-Gacem as a Case Study *Ms Majdi Faleh*	Advanced Limes Applications for the World Heritage site Frontiers of the Roman Empire: Using low-cost digital technologies as educational tool to present Roman archaeology *Mr Carsten Hermann*
	Conservation Of Cultural Heritage Incentives Programme In The Malay Village: Assessing Its Effectiveness *Professor Indera Syahrul Mat Radzuan & Professor Yahaya Ahmed*	The Untold Stories: Investigating the Agency of Object-based Conservation Narratives *Ms Anjali Vimal Jain*
	Heritage in the 480 year old Contemporary City: A Case of Bengaluru *Mr Benjamin John*	The Digital in Culture: Engaging Heritage as an Individual Learning Rather Than A Socially-Situated Experience *Mr Niyati Talwar*
	Indian historic cities development through historic urban landscape approach *Ms Nidhi Dandona*	Examining the role of Architectural (Academic) Institutions in Heritage Education *Ms Renuka Oka*
	Integration of Cultural Heritage in Sustainable Development through Design in India *Ms Surbhi Ahuja*	
16:00 – 16:30	Tea Break	
16:30 – 18:00	**2A–INTEGRATING NATURE AND CULTURE** *Session Chair: Mr Niraj Kakati*	**2B –INTEGRATING TANGIBLE AND INTANGIBLE** *Session Chair: Mr Carsten Hermann*
	Relooking A Heritage Tree As An Urban Place Maker *Mr Balaji Venkatachary*	Placing local rituals and practices within the historical landscape management paradigm: Case study of Skyurbuchan, Ladakh *Mr Nishant Upadhyay*
	Wildlife Heritage Preservation and Management-its Relevance in Modern Society *Ms Nandita Moitra*	Contextualizing the intangible within the tangible: The Case of Amritsar *Ms Niyati Jigyasu*

	Critical study of the parameters influencing the planning and sustenance of a cultural landscape - A case of temple towns of Tamil Nadu *Ms Aishwarya K.V.*	Through A Looking Glass: A Kinok in a Heritage City *Ms Ishita Jain*
	Updates from the Culture-Nature Journey *Mr Niraj Kakati*	Decoding and Deciphering the Intangible from the Tangible: An Inquiry into India's Traditional Crafts and Adapting them for Modern Day Interiors *Ms Puja Anand, Alok Bhasin*
18:00 – onwards	Welcome Reception and Cultural Programme by Students	

DAY 2: 15 December 2018, Saturday

TIME	SESSIONS	
9:30 – 11:00	**Plenary Session: Nature, Culture Linkages and Community-driven Initiatives** ***Ms. Sushma Iyengar,*** *Social Activist and Educator, Kutch* *[Moderator: Professor Shahul Ameen]*	
11:00 – 11:30	Tea Break	
11:30 – 13:00	**3A - POSTER PRESENTATIONS** *Session Chair: Mr. Vijay Ramchandani*	**3B - POSTER PRESENTATIONS** *Session Chair: Mr. Piyush Pandya*
	Interpreting the Cultural Heritage of Gulbarga through its Cultural Practices *Ms Ananta Dutta*	Economics of Heritage analysing the role of private sector in heritage conservation *Ms Shilpa Jain*
	A study on Lodi Garden, New Delhi: Bringing Historical Showpieces to Life *Ms Excellent Hansda*	The Narrative of Deteriorating Tangible and Intangible Heritage at Naina Devi Shaktipitha *Ms Harveen Bhandari*
	Cultural Landscape of Kanheri Caves Heritage Zone, Mumbai, Maharahtra *Ms Poorva Patil*	Heritage as a tool for development in smaller towns: a case of lower chambal valley *Ms Richa Mishra*
	Caves In Mumbai: A Resource of Education in Context of Jogeshwari and Mandapeshwar Caves *Ms Riddhi Joshi*	Mutable Heritage and Its Values *Ms Koumudi Malladi*
	Ram Mandir - Local heritage renewal *Ms Rupali Jadhav*	Appropriating Urban Heritage: Spatial transliteration of the Lansdowne Building, Mysuru. *Mr Yashas Nataraju*
	Revitalization of Cultural Heritage of Ahmedabad City *Ms Yamee Thakkar*	Need of Intangible Aspects in Preserving the Built Environment, Golden Temple Complex *Ms Shailja Singla*
	'Kala Kosh' A Digital Archive for Traditional Craft Communities *Mr Bhargav Padhiyar*	Travelling heritage: A case of Kutchi Bhunga *Ms Shalvi Suman*
	Bridging the Community to its Heritage *Mr Saif Siddiqui*	Sustainable Conservation of the temples of Bali Dewangunj, Arambagh, West Bengal *Mr Sukrit Sen*

	Delving into the world of Butchers *Ms Tanya Kewalramani & Professor Abrar Ali Saiyed*	Application of lean manufacturing tools in batik to increase the productivity and consistency *Anurodh Agnihotri*
	Inheritance of Heritage: The Jagammanpur Fort *Ms Kalpana Chauhan*	
13:00 – 14:00	Lunch	
14:00 – 15:30	**4A: INTEGRATING TANGIBLE AND INTANGIBLE** *Session Chair: Dr Indera Syahrul Mat Radzuan*	**4B: COMMUNITY PARTICIPATION AND PARTNERSHIPS** *Session Chair: Professor Abrar Ali Saiyed*
	One Place And Many Memories: Urban Voices from the City of formerly Princely State of India *Ms Bulbul Shukla*	Collaboration for Conservation: Case-Study of a UNESCO Project in World Heritage Sites of India *Mr Niraj Kakati*
	Exploring the potential of reviving the Wadas of Paithan, Maharashtra by linking the handloom industry. *Ms Ruchita Belarpurkar*	Understanding Cultural Stewardship in India: Case Study of Adopt-A-Heritage Scheme *Ms Prajakta Divekar*
	Reconstruction of Sacred Spaces: A paradigm shift to restore the spirit, and re-establish socio-economic, cultural, and historic continuity *Ms Shivangi Shukla*	The Management of Native American Sacred Sites on Federal Land: Laws, Ethics, and Methods *Ms Selena Bagnara Milan*
	Factors for Sustaining the Conservation of Meroe Albejrawiayh Pyramids In Sudan *Ms Maha Mohani Fahmi*	
15:30 – 16:00	Tea Break	
16:00 – 18:00	**5A: SHAPING OUR FLUID HERITAGE** *Session Chair: Dr Sara Ahmed*	**5B: THESES (Students of Masters Programme in Heritage Management at Ahmedabad University)** *Session Chair: Dr Michael Kimball*
	The Dying Water Heritage of Sarkhej Roza *Ms Gargi Mishra*	Sense of Place and Place Attachment: Strategies for Inclusive Urban Heritage Management *Ms Richa Pandey*
	Indigenous Ship-building Landscape and Community: Khalasis of Beypore, South India *Professor Shahul Ameen KT*	Heritagisation: Unintended Consequences of World Heritage Tag: A Case Study of Darjeeling –Himalayan Railways *Ms Aayushi Maheshwari*
	Heritage through the lens of water and sanitation: Case of world heritage city Ahmedabad *Mr Yash Sugandhi*	Borders to Lesser Boundaries: Difficult Heritage and Shared Identities in a Post-partition India *Ms Shaoni Pramanick*

	Sanitising Heritage- Hydraulic Water Supply and the Erosion of the Traditional Water Management System of Colonial Bombay City (1860-1947) *Ms Madhu Kelkar*	Regenerating the Eco-system of Organic Cotton: the case of Kala Cotton in Kutch *Ms Renu Mittal*
	Towards a model for the development of the Mesolonghi - Aitoliko Sea Lagoon in Greece *Ms Mari Siampani*	Impacts of Organised Interventions in the Textile Craft: The Case of Maheshwari Weaving *Mr Gourav Mandloi*
	Urban Ponds and Lakes: Exploring urban ecology as a part Natural Heritage *Ms Bulbul Shukla, Rahul Shukla*	Heritage Walks: Delimiting the Boundaries *Ms Bansari Ladia*
		Management Impact on Heritage Tourism Sites Of Odisha: Case Study of Khandagiri-Udayagiri Caves & Hills *Ms Abhipsa Patnaik*

DAY 3: 16 December 2018, Sunday

TIME	SESSIONS	
9:30 – 10:30	**Special Session: Higher Education in Heritage Management in collaboration with UNESCO Bangkok** UNESCO Bangkok Initiative on 'Developing Competency Frameworks for Heritage Management Education for Asia-Pacific Region' *Professor Neel Kamal Chapagain, Director, Centre for Heritage Management, Ahmedabad University* Comments on the proposed Framework: *Professor Amareswar Galla, Director, International Institute for Inclusive Museum, Australia* *Dr. Ioannis Poulios, Hellenic Open University, Greece* *Professor Jigna Desai, Associate Professor, CEPT University* *Open to floor for comments on framework*	
10:30 – 11:00	Tea Break	
11:00 – 13:00	**6A: LOCAL GLOBAL DISCOURSES** *Session Chair: Mr Vijay Ramchandani*	**6B: MUSEUM SESSION** *Session Chair: Dr Sara Ahmed*
	The Warp and Weft of Heritage: Exploring Synergies between Peripheral and Core Communities in Heritage Management and Preservation *Professor Michael Kimball*	Exploring new avenues for creating Indian museums and heritage spaces more accessible and inclusive *Ms Poulomi Das*
	Vigan Heritage Charter: Towards the Development of an Interdisciplinary Value-based Heritage Policy Formulation *Dr Eric Babar Zerrudo*	Examining interfaces between the museum and the community in the Tulu-speaking region of Karnataka *Vijayashree C S*
	On the Vectors of Intangible Cultural Heritage and History: A Study of Indo-Fijian Literary Tradition *Ms Tana Trivedi*	'Who is it for anyway?' Museums Today, and the Future *Mr Vivek Sheth*
	7A: HERITAGE & ECONOMICS *Session Chair: Professor Mita Suthar*	The Kolkata Partition Museum Project: Highlighting the Partition experience of Bengal *Dr Rituparna Roy*
	Narrowing the distance between heritage conservation and business management: heritage as a customer experience, a case study of the Acropolis Museum in Athens, Greece *Dr Ioannis Poulios*	

	The dilemma between cultural heritage and a market commodity of a textile craft: A viewpoint through Kalamkari/ Vraatapani of Srikalahasti. *Ms Malini Divakala*	
13:00 – 14:00	Lunch Break	
14:00 – 15:30	**Special Session on ' Managing World Heritage of Ahmedabad' in collaboration with Ahmedabad Municipal Corporation and ICOMOS India** *Details being worked out in consultation with Ahmedabad Municipal Corporation, ICOMOS and local stakeholders*	
15:30 – 16:00	Tea Break	
16:00 – 17:30	<u>Concluding Plenary</u> Chair: *Dr Neel Kamal Chapagain* - Reports by Session Chairs - Open Discussion - **Valedictory Address** *Professor Devanath Tirupati, Dean Amrut Mody School of Management, Ahmedabad University* *Professor Bibek Banerjee, Senior Dean, Strategy and Planning, Ahmedabad University* - **Vote of Thanks** *Mr Vijay Ramchandani*	
17:30 – 19:00	Networking High Tea	

INTRODUCTION

Neel Kamal Chapagain
Conference Chair

An international conference series on heritage management and an international journal of heritage management were envisaged as two key supplementary activities while the Masters degree programme on heritage management was conceptualised at Ahmedabad University. Since we were re-imagining the discourses and practices in heritage management, we strongly felt the need of such opportunities to engage with a much larger community of learners, academics and practitioners in various domains pertaining to heritage management. It is in such spirits that the annual international conference series on heritage management education and practice was launched last year, with an exciting engagement of participants across twelve countries and around sixty presentations. Professor Amareswar Galla, the editor of 'World Heritage: Benefits Beyond Borders' was the keynote speaker for this inaugural edition the conference. Coincidentally, the conference took place in the same month when the 41st session of World Heritage Committee meeting in Poland accepted the nomination of old city of Ahmedabad for inscription as a world heritage property. An impromptu round table discussion was organised during the last year's conference to discuss what it means for a city to have world heritage property. We are happy to see some encouraging initiatives towards managing the world heritage of Ahmedabad, particularly the creation of an 'Ahmedabad World Heritage Management Trust'. In this conference, we are excited to collaborate with Ahmedabad Municipal Corporation in organising a special session to discuss the recommendations provided by ICOMOS (International Council on Monuments and Sites – the advisory body on cultural nominations) on the nomination dossier. ICOMOS India has also agreed to be part of the session, as the Centre for Heritage Management, Ahmedabad University is also an institutional member of ICOMOS India. We hope that the deliberations by experts together with the municipal officials and local stakeholders at this special session will be helpful in addressing management challenges in world heritage sites not only in Ahmedabad but elsewhere as well.

Another special session focuses on today's global interest in heritage management education, particularly with the surge of world heritage inscriptions as well as the growing interest in intangible heritage as well as natural and other forms of heritage. Though the session was originally planned to have an assessment of heritage management education in various countries – represented by some of our scientific committee members and presenters at the conference, it had to be tweaked in the last hour due to some unavoidable circumstances. Thankfully, UNESCO Bangkok office has joined hands with us to collaborate on this session, and to take the opportunity to dwell on an ongoing initiative led by UNESCO Bangkok office for the Asia Pacific region. Centre for Heritage Management of Ahmedabad University has been an active participant in a series of meetings coordinated by UNESCO Bangkok office since November 2017, which led towards drafting a competency framework for cultural heritage management in the Asia Pacific region. We will be discussing the draft competency framework that have been developed for higher education in cultural heritage management (particularly drawn from focused discussion on world heritage sites in Southeast Asia) to share the outcomes of the work so far and to gather valuable feedback from all the participants. The feedback will be shared to UNESCO Bangkok to be integrated in the further process of finalising the competency frameworks and preparing a reference

document for higher education on cultural heritage management. We are proud to see that a young programme like ours has been able to contribute actively in the process, and to realise that we have addressed many of the competency frameworks in our Masters in Heritage Management programme. This should be of particularly interest to students and practitioners who aspire to join a higher education on heritage management, to see what they should be looking at in a prospective Masters programme that they may be considering to join in future.

This past year, we also have had a very interesting initiative titled 'Living Waters Museum' led by Dr. Sara Ahmed, find its home at Centre for Heritage Management, Ahmedabad University concurrent with Dr. Ahmed joining us as an adjunct faculty. Living Waters Museum has been very actively engaged in dialogues and activities on an integrated heritage management and conceptualising an accessible museum through the theme of water, and you will get to hear more about it during one of our technical sessions titled 'Manging our fluid heritage'. This fits well to demonstrate ways to conceptualise integrated approach by focusing on a specific overarching theme relevant to people and environment. All other technical sessions have well reflected our call for papers, and all of them invite us to engage in constructive dialogue on integrated approaches to heritage management. The themes include approaches in integrating heritage and development, heritage and education, heritage and economics, tangible and intangible, natural and cultural, and so on. We are not so happy to adopt the parallel session format for technical sessions, but we did not have a choice given the limited number of days of the conference but an overwhelming number of accepted abstracts for presentations. This year, poster presentations are also given special oral presentation sessions. Another special session features some of the theses resulted from our two years Masters degree programme in Heritage Management, and we these new research and practice ideas coming from this year's graduating class will also be equally valuable for this experts gathering.
An exciting addition of this year's conference has been the expo of best practices in integrated heritage management. We have one but very strong presence of a truly integrated practice movement, led by the Aga Khan Trust for Culture. Professor Yudhishthir Raj Isar, the director of education at the Aga Khan Trust for Culture, has meaningfully conceptualised the expo to begin with a panel discussion to highlight the initiatives by AKTC just prior to opening of the exhibition. AKTC has supported the expo fully and in turn supported the conference as a good partner. We hope this learning and sharing journey will be continued for the benefit of the new generation of heritage managers and enthusiasts.

The conference begins with an inaugural session that features the keynote address by Dr. Webber Ndoro, the Director General of ICCROM (International Centre for the Study of Preservation and Restoration of Cultural Property). As an advisory body to the World Heritage Convention, but more importantly a global capacity building organisation in the sector of cultural heritage conservation and management, ICCROM has been crucial in shaping the practices in its member-states through the professionals practicing in the respective countries. It is a historic moment for us to see the director general delivering a keynote address at this conference being organised in India, where the decision to establish ICCROM took place way back in 1956 during the 9th UNESCO Conference in New Delhi.

The conference not only focuses on education but also on integrated practice. Ms. Sushma Iyengar, our plenary speaker on the second day of the conference brings one such network of community-based holistic practices from Kutch, Gujarat (India) where she has been actively engaged as an activist and

educator. Her work in Kutch has inspired us, and our Masters programme in Heritage Management pursues one full course in the fields and villages of Kutch, under her guidance. Our recent initiative on 'Heritage Learning Lab' has its first pilot exercise running in Kutch and we are fortunate that Sushma has been guiding us on that. I invite you all to listen to her inspiring talk and appreciate what is possible at community level if we take the idea of heritage beyond the books, even not using the word heritage most of the time.

We have been privileged to have such an enthusiasm from all sectors of integrated heritage domain – as highlighted above. This conference would not have been possible if we did not have a strong and dedicated team at Ahmedabad University, and scientific committee members from all over the world; their names are mentioned elsewhere in this proceeding. I sincerely appreciate and thank you all for your support. I also appreciate the contributions of all presenters (including those we could not make it in person to the conference, as well as those whom we could not accommodate in this year's conference) for your engagement with this conference, and hope that this engagement will only grow for developing and enhancing our integrated approaches on heritage management – the core reason for which Centre for Heritage Management was founded at Ahmedabad University a few years back.

I welcome you all at the conference, and look forward to interacting with you during and after the conference for the shared cause of integrated heritage management.

Neel Kamal Chapagain joined Ahmedabad University in 2013, and primarily worked in designing and developing the Masters programme in Heritage Management, which was launched in 2015. He was programme chair until November 2017, after which he has been appointed as the Director of Centre for Heritage Management. He serves in the editorial board for Journal of Heritage Management – a bi-annual publication brought out by Ahmedabad University. During a European Union funded project on Ahmedabad Cultural Heritage Venture Lab (2014-2016), he coordinated and served as a member of the editorial board for the Best Practices Manual on Cultural Heritage Management (joint publication of Ahmedabad University and University of Valladolid, Spain). Earlier, he co-edited (with Kapila D Silva) a publication 'Asian Heritage Management: Contexts, Concerns and Prospects' (Routledge, 2013). He coordinates a publication series from Nepal titled 'Reflections on the Built Environment and Associated Practices' of which the third volume is in press. He is from Nepal, and has been instrumental in reviving ICOMOS Nepal in 2013 and served as its secretary until 2015.
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MESSAGE FROM THE VICE CHANCELLOR

Professor Pankaj Chandra
Vice Chancellor
Ahmedabad University

Welcome to Ahmedabad University for the second edition of International Conference on Heritage Management Education and Practice, with the focus this year on 'Developing Integrated Approaches' in heritage management. I am pleased to know that the academic conference is also supplemented by an exhibition of best practices featuring integrated urban heritage management projects done by the Aga Khan Trust for Culture. Those of you, who participated in our inaugural edition of this conference last year, would remember the intense deliberations around the key theme of exploring connections across disciplines and stakeholder. It is exciting to see the second edition of conference following up on the conclusions of the first edition. In the same spirit, I am happy to share with you a few updates from the university on how we have been working on integrated learning and practices, of which this conference is one of the outcomes.

Ahmedabad University has announced a new liberal education programme at the undergraduate level starting from 2019-20 academic year. Our undergraduate programme will begin with a foundation programme where the learning will take place beyond a given disciplinary track to inculcate among all entering students a way of interdisciplinary thinking and learning. Under the thematic modules 'democracy and justice', 'environment and climate change', 'neighbourhood' and 'water', the first year under graduate students will be engaged in inquiries across various domain knowledge such as 'constitution and civilization', 'materials', 'biology and life sciences', 'data', 'communication', and 'behaviour'. As you can see, these themes cross the idea of heritage in many ways. Similarly the Masters in Heritage Management programme brings various disciplinary students in the same programme while a proposed undergraduate minor option in Heritage Studies provides an opportunity among under graduate students for an intense exploration into this multi-disciplinary area of inquiry. It is in this institutional spirit that the Centre for Heritage Management has been set up with some unique mandates on academic inquiry as well as developing a professional integrated management. With our recent engagements with UNESCO Bangkok office as well as the UNESCO Category 2 Centres for Asia Pacific region – particularly the C2C for Intangible Cultural Heritage (based in South Korea) and for C2C for Natural Heritage (based in India), we have been proactively working towards quality higher education for heritage management in the Asia Pacific region.

We have been approached by universities in Europe as well as in the Americas in addition to those from Asia Pacific region for potential collaboration including exchange programmes and even joint degrees in heritage management. We believe in collaborative research and learning, interdisciplinary pedagogy and an open but critical inquiry on various fronts. Our programmes translate such beliefs in practice, and our students take the practices forward with new energy – the graduates from the Masters in Heritage Management being one such example. I congratulate the graduating students from Masters in Heritage Management who are sharing their thesis research at this conference.

I remember the exciting news last year of the old city of Ahmedabad receiving the world heritage designation just before our first edition of this conference took place. Last year's conference did accommodate an impromptu session on world heritage designation of the old city of Ahmedabad. Some of the outcomes of the discussion at that session has been very relevant to the city of Ahmedabad in terms of managing a world heritage site. Along with our yearlong availability for any research and projects undertaking at the world heritage city of Ahmedabad, this year's conference also has a special session planned to discuss the challenges of managing world heritage site, keeping the old city of Ahmedabad in the focus. I invite citizens of Ahmedabad, the municipal corporation and all stakeholders to take advantage of such an important session where an unprecedented national and international expertise will be available to discuss our local issues. Together, we can navigate both the local and the global discourses and challenges of heritage management.

I hope all the visiting delegates will find some time to interact with our students and faculty and also to explore our budding campus. As you can see, we are building our campus – we are building future for the new generation. As we do this, we are constantly pondering which heritage we would like to continue here and which heritage we would like to create for future. We would like to move forward by consciously ensuring that we do not forget the past. The past is a guide to the future, but not in a restrictive way, instead in a constructive and creative way. The creative way forward derives from our past in ensuring that we have an identity of our own, which is built on selected legacies of our own. It is where we need to connect various practices, and as the conference theme suggests, we need to develop integrated approaches.

I thank my colleagues at the Centre for their efforts in putting together the enriching conference and look forward to the deliberations starting with the keynote address by Dr. Webber Ndoro, Director General of ICCROM. I also look forward to hearing Ms. Sushma Iyengar, a visiting faculty at Ahmedabad University as well as President of Khamir and Setu Abhiyan in Kutch, Gujarat. All the technical presentations – the abstracts of which are included in this volume, showcase various research and practices towards developing integrated approaches in heritage management. I thank you all for your contributions in the conference, and taking your time to visit Ahmedabad University.

Thank you and see you at the conference.

Professor Pankaj Chandra is the Vice Chancellor & Chairman, Board of Management, Ahmedabad University. He was the Director of the Indian Institute of Management, Bangalore (IIMB) and a Professor of Operations and Technology Management at IIMB. He has taught at various institutions such as McGill University in Montreal, University of Geneva, The Wharton School, University of Pennsylvania, International University of Japan, Cornell University, Renmin University, Beijing, and IIM Ahmedabad (IIM A). He has worked briefly with The World Bank in Washington DC. He was the Chairperson of the Doctoral Program at IIM Ahmedabad and the first Associate Dean (Academic) at ISB, Hyderabad. He was part of the founding team at the Centre for Innovation, Incubation and Entrepreneurship (CIIE) at IIMA and its first Chairperson.

KEYNOTE ADDRESS

VALUING HERITAGE: CREATING SUSTAINABILITY IN AFRICA

Dr Webber Ndoro
Director General of ICCROM

The presentation will focus on issues on Heritage and sustainable development on the African Continent. It will present the dilemmas of ensuring that heritage contributes to Agenda 2030. Given the recent developments on the African continent in terms of resource exploitation and destruction of heritage places what can heritage contribute to livelihoods and ultimately to the long-term management of heritage resources.

Dr Webber Ndoro is the current Director-General of ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), with its headquarters in Rome, Italy. Dr Ndoro completed a BA in History at the University of Zimbabwe, a Master of Philosophy in Archaeology from Cambridge University, and a Master in Architectural Conservation from York University. His formal education was completed at Uppsala University where he obtained a PhD in Heritage Management. Dr Ndoro joined the National Museums and Monuments of Zimbabwe in 1985. He served as Co-coordinator of its Monuments Programme from 1992 to 1994, and then moved to the University of Zimbabwe as lecturer on heritage management. He has also lectured on heritage management at the University of Bergen in Norway, as well as at the University of Cape Town, South Africa, where he is Honorary Professor.

Prior to his appointment as the Director General at ICCROM, he was the Executive Director of the African World Heritage Fund (AWHF). During his mandate at AWHF, Ndoro guided the fund to become one of the leading conservation organizations in the region, and has also raised a significant endowment. Under Dr Ndoro's leadership, AWHF has planned and implemented programmes and activities for heritage conservation aimed at improving World Heritage nominations, strengthening disaster risk management and traditional management systems, and promoting entrepreneurship related to heritage in the region. Dr Ndoro's accomplishments in the field of heritage conservation have had a lasting impact on ICCROM as an organization, and on a generation of young heritage professionals in sub-Saharan Africa and worldwide.

SPECIAL SESSION

THE AGA KHAN HISTORIC CITIES PROGRAMME (AKHCP) & OPENING OF AKHCP EXHIBITION

Working in countries from Afghanistan to Canada, designing and implementing projects ranging from monuments conservation and urban regeneration to the creation of parks and gardens, whether in celebrated historic urban centres like Cairo and Delhi to remote locations in mountain valleys, the Aga Khan Historic Cities Programme (AKHCP) has established a reputation for high standards, high quality, and innovation.

The AKHCP exhibition that is being shown during the present conference presents a representative selection of these exemplary projects. In 28 panels, the projects demonstrate how cultural conservation can have a positive impact well beyond conservation itself – in promoting good governance, the growth of civil society, a rise in incomes and economic opportunities, greater respect for human rights and better stewardship of the environment, even in the poorest and most remote areas of the globe. These projects demonstrate how cultural assets can be a springboard for economic and social development.

Designed to provide context and background to the exhibition prior to its opening, this special plenary session will feature three presentations. The first, by Prof. Yudhishthir Raj Isar, Education Director of the AKTC, will consist of an overview of Historic Cities Programme projects across the world, including those in India. The second, by Architect Ashraf Botros, former head of the AKHCP technical team in Cairo, will explore the Programme's two landmark efforts in Cairo: the creation of the Al Azhar park and the Al Darb Al Ahmar rehabilitation project. His presentation will cover key aspects of the rehabilitation work, the restoration of the Ayyubid Wall, the housing, open spaces and infrastructure programmes and, last but not least, the community participation dimensions. The presentation will conclude with a brief evocation of the current status of Al Darb Al Ahmar after almost a decade of the completion of the projects there, during which Egypt has seen a series of political, economic and social upheavals. Finally, Dr. Ashoke Chatterjee, Adviser, Centre for Heritage Management, will offer an informed personal commentary on the AKHCP approach and methodology.

Panellists:

Yudhishthir Raj Isar is currently Education Director for the Aga Khan Trust, Geneva. His experience straddles various domains of cultural theory and practice. He is currently Visiting Professor at Ahmedabad University, India and Distinguished Scholar/Robert Schuman Fellow at the European University Institute in Fiesole (Florence), Italy and Professor Emeritus Professor of Cultural Policy Studies at The American University of Paris. In 2011-2013 he was an Eminent Research Visitor with the Institute for Culture and Society, Western Sydney University, and an adjunct professor there from 2014 to 2016. Earlier, Isar was the founding co-editor of the Cultures and Globalization Series published by SAGE, London. In 2004-2008, he was president of the European arts and culture platform Culture Action Europe. Isar was the principal investigator and lead writer for the United Nations Creative Economy

Report 2013. Widening Local Development Pathways. The same year he was also scientific coordinator and team leader of the European Union's inquiry 'Culture in EU External Relations'. In 2015 and 2017, he edited two editions of UNESCO's report, Re|Shaping Cultural Policies, on the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. At UNESCO earlier, Isar was notably Executive Secretary of the World Commission on Culture and Development, Director of Cultural Policies for Development and Director of the International Fund for the Promotion of Culture.

Ashraf Botros is a seasoned architect with a 35-year experience of architectural design and urban planning through conservation and new developments projects in both historic and contemporary contexts throughout Egypt and in the Middle East. Holds a PhD in Architecture from Cairo university, 1998. Botros has a proven track record of practice within international and local organisations including United Nations Development Programme (UNDP), the German Technical Cooperation (GTZ), Aga Khan Trust for Culture (AKTC) and Palm Hills Developments. Botros has also participated in teams that won a number of local and international design competitions such as, Competition for planning and designing a residential neighbourhood, IAA, Bulgaria,1991, First Prize , Competition to design Imam Mohammad bin Saud Mosque, Al-Derreyah, Alryad, Saudi Arabia ,1996 in association with Prof. Dr. Abdel-Haleem I. Abdel Haleem, competition for designing the Church of Saint Mary for Orthodox Copts, New York, USA,2000, Third Prize. As responsible for guiding the design activities, Botros has worked in a number of notable projects including: Ritz Carlton Hotel & Golf Club (6th of October City), Planning for upgrading Boulaq El-Dakrour District, with GIZ (Cairo) and Al-Darb Al-Ahmar Rehabilitation Project, with AKTC (Cairo). Currently, Ashraf Botros is a part time lecturer at AUC supervising the graduation project in the architecture department

Ashoke Chatterjee is the Advisor of the Centre for Heritage Management, Ahmedabad University. He works as the Editor of the Journal of Heritage Management published by Ahmedabad University in collaboration with Sage Publications. He received his education at Woodstock School (Mussoorie), St Stephen's College and Miami University (Ohio). He has a background in the engineering industry, international civil service, India Tourism Development Corporation, and 25 years in the service of the National Institute of Design (Ahmedabad) where he was Executive Director, Senior Faculty, Distinguished Fellow and Professor of communication and management.

Moderator:

Piyush Pandya, is the Project Manager of the Centre for Heritage Management, Ahmedabad University. He has worked as an architect in various organisations including Indian National Trust for Art & Cultural Heritage (INTACH) for various urban level projects. He graduated from CEPT University in 2015 as an urban planner with specialisation in the environmental planning. He briefly worked for World Wide Fund for Nature (WWF) on impact of intensive farming on river resources. Apart from academia and practice, he also have translated literary works, written and staged plays, published his own literary works and put art-installations.

PLENARY SESSION:

NATURE-CULTURE LINKAGES AND COMMUNITY-DRIVEN INITIATIVES

Sushma Iyengar,
Social Activist and Educator, Kutch

When one looks at community knowledge systems and practices, the binaries of nature-culture, tangible-intangible, past-present seem to disappear in everyday practices. The interconnections across various knowledge systems and ecosystems define everyday life and what we may call as heritage. Therefore, understanding of heritage and traditions in these community contexts require different frameworks than conventional disciplinary concepts. This plenary will highlight how community knowledge systems are crucial in resolving contemporary development issues including crisis during disasters. Drawing upon the works done in Kutch, Gujarat particularly after the 2001 earthquakes but expanding gradually beyond the recovery process into community rebuilding and today towards holistic community-based development model, the talk will highlight the importance and intricacies of community knowledges systems that are equally relevant in integrated heritage management approaches.

Sushma Iyengar is a social activist and educator based in Kutch, an arid region on the western tip of India. She has been working amongst rural communities in India since the past three decades and has authored various transformative initiatives with marginalised communities at the grassroots. In the late eighties she founded Kutch Mahila Vikas Sangathan, a women's collective and organization. She has, thereafter, founded and led organizations as well as civil society networks in the area of gender justice, indigenous cultures, traditional livelihoods, local governance, and post disaster community rehabilitation. Based in Kutch, she is also one of the founders of Kutch Nav Nirman Abhiyan - a district network of civil society organizations, Setu, which works with local governance institutions, K-LINK, an ICTD organization, and Khamir, an institution which conserves, promotes, and supports the revitalisation of craft sector value chains. In the past two decades, she has supported the state governments and civil society of Gujarat, Tamil Nadu, Jammu & Kashmir and Bihar to institute coordination mechanisms for community led post disaster relief and rehabilitation programmes and policies. Sushma is associated with many civil society organizations in India as a mentor and educator.

SPECIAL PLENARY

HIGHER EDUCATION IN HERITAGE MANAGEMENT: UNESCO BANGKOK'S INITIATIVES ON DEVELOPING COMPETENCY FRAMEWORKS FOR CULTURAL HERITAGE MANAGEMENT

Neel Kamal Chapagain
Associate Professor
Director, Centre for Heritage Management
Ahmedabad University

UNESCO regional office in Bangkok has been instrumental in shaping the discourses and practices on heritage management in Asia Pacific region through its various programmes. In the education scenario, it has helped establishing the Asian Academy of Heritage Management and recently begun the process of bringing stakeholders (universities and site managers) together to discuss the competency framework for higher education on cultural heritage management. It is in this scenario that Centre for Heritage Management, Ahmedabad University was first invited to a workshop conducted by the education sector of UNESCO Bangkok office in November 2017. Since then, we have been invited to be part of the discussions on education and practice frameworks for cultural heritage management – under both the World Heritage Convention and the Intangible Heritage Convention.

A forthcoming case study publication by the education sector includes a case study of the Masters programme in Heritage Management at Ahmedabad University. For us, these processes have been very useful in analyzing our own initiative of offering a unique programme in India, but also sharing our experience with other colleagues and institutions through UNESCO Bangkok organized meetings. It is, therefore, a privilege for us to offer this conference as an opportunity to share the draft competency framework that has been prepared so far. The following pages has the material shared by UNESCO Bangkok office, for us to discuss. You can also share your feedback and suggestions, or reflect on your own experience and share with UNESCO Bangkok office (we are happy to facilitate that if you write to us for your own ease), and contribute in finalizing a framework. I would also like to note that such frameworks should always be seen in connection to the practice, and it should not be a static document. Hence, the assumption here is that of a dynamic document and a process. It shall be a valuable reference for both the practitioners and institutions of site management as well as education or capacity building.

Neel Kamal Chapagain is presenting this on behalf of UNESCO Bangkok Office since he has participated in various related meetings in 2017 and 2018 organized by UNESCO Bangkok, regarding the competency framework development process. The presentation file and the attached documents are provided by UNESCO Bangkok.

Comments on the proposed Framework:

Amareswar Galla, Director, International Institute for Inclusive Museum, Australia

Ioannis Poulios, Hellenic Open University, Greece

Jigna Desai, Associate Professor, CEPT University

COMPETENCY FRAMEWORK FOR CULTURAL WORLD HERITAGE SITES

In 2018, UNESCO launched an initiative to develop a competency framework for cultural heritage management. The competency framework is expected serve as a reference for World Heritage site management agencies in strengthening their staff capacities to ensure improved effectiveness and quality of site conservation and management. It will also benefit universities in designing qualification standards, training programmes and curricula to meet on-the-ground needs in cultural heritage management and conservation. The framework has an initial focus on World Heritage sites, particularly in Southeast Asia, and is expected to be more broadly applicable.

The first draft of the competency framework was developed during an Expert Meeting in Bangkok in June 2018. As the primary reference for developing the framework, the meeting agreed to use the IUCN Global Register of Competences for Protected Area Practitioners. Given the growing trend towards linking between managing cultural and natural sites, the relatively recent publication of the IUCN Register proves to be a timely point of departure for this initiative.

The framework identifies areas of competency (including skills and knowledge) for different staffing levels from managers to skilled workers. The framework is proposed to cover four different levels of personnel at a cultural World Heritage site management agency: (1) skilled worker, (2) middle manager/ technical specialist, (3) middle manager, and (4) executive levels. In this way, it spans from vocational jobs to decision-makers involved in the various aspects of managing a site.

Below is a table displaying the four personnel levels with an example of possible positions and job titles at a cultural World Heritage site.

Personnel levels	Possible positions/ job titles
Level 4 **Executive**	Director and deputy-director of national or sub-national heritage organization; Mayor or regional governor
Level 3 **Senior manager**	Deputy in medium sized organization; Senior management and administrative team for site management agency
Level 2 **Middle manager/** **Technical specialist**	Local government technical officer; Head conservator; Community outreach officer; Educational and interpretive officer; Administrative officer; Accountant; Conservation architect; Engineer; Archaeologist; Craftsperson; Curator; Educator; NGO project field worker; Consultant/ technical advisor
Level 1 **Skilled worker**	Junior technician; Site guardian; Local guide; Carpenters/masons; Skilled volunteer; Administrative assistant

The competencies for each level have been grouped into four areas:

A. **Personal competencies** – to be adapted from the IUCN Register, including occupational health and safety issues;
B. **Managerial competencies** – to be customized to fit cultural heritage context from the IUCN Register;
C. **Core competencies** – covering (i) Upholding laws and regulations, (ii) Heritage policy, principles, process and ethics, (iii) Community, rights & knowledge, (iv) Heritage education & interpretation, (v) Sustainable development;
D. **Specific technical competencies for various professional disciplines**

(A) and (B) have been is to be adopted from the IUCN Register, while (C) and (D) have been newly developed for this framework. The first three areas of competencies (A, B, C) specify the knowledge and skills that are essential to everyone working at a cultural World Heritage site management agency in four different levels. In addition, (D) Specialized technical competencies provide a benchmark for different areas of expertise in different disciplines that are relevant to cultural World Heritage site management. This would be accompanied by a mapping showing which disciplines were needed for which types of heritage sites or related cultural institutions such as site museums to underscore the multi- and inter-disciplinary nature of heritage work. The specialized technical competencies target level (2) middle managers/ technical specialists in particular.

It is expected that **any single personnel member** should have competencies spanning the three areas (A), (B), (C) at their appropriate level, in addition to certain specialized technical competencies (D). Depending on the size and set-up of the organization, a single personnel member may have responsibilities that require multiple specialized technical competencies (D).

From the point of view of the **heritage management agency as a whole**, ensuring that a range of specialized technical competencies (D) are available either in-house or from external partners or consultants would ensure comprehensive and multi-disciplinary approach to site management

UNESCO Competency Framework for Cultural World Heritage Sites Draft

Revised 1 November 2018

A. PERSONAL COMPETENCIES	B. MANAGERIAL COMPETENCIES	C. CORE COMPETENCIES	D. SPECIALIZED TECHNICAL COMPETENCIES
All levels Level 4: Executive, Level 3: Senior manager, Level 2: Middle manager/ Technical specialist, Level 1: Skilled worker			Mainly **Level 2**
FPC. Foundation personal competences **APC.** Advanced personal competencies	**PPM.** Planning and projects management **ORG.** Organizational governance, leadership and Development **HRM.** Human resource management **FRM.** Financial and operational resource management **ADR.** Administrative documentation and reporting **CAC.** Communication and Collaboration	**LAR.** Upholding laws and Regulations **HER.** Heritage policy, principles, process and ethics **COM.** Community, rights & Knowledge **HED.** Heritage education & Interpretation **SUS.** Sustainable development	Architecture/ History of Architecture/ Building History/ Building and Decorative Craftsmanship (Carpentry, Masonry, etc)/ Development Planning/ Engineering/ Social Sciences/ Surveying/ Intangible Cultural Heritage/ GIS/ Tourism Planning/ Urban Studies etc.

Multidisciplinary competencies for a Cultural World Heritage site Management Agency = Combination of **A + B + C + selected areas of D**

SPECIAL SESSION

MANAGING WORLD HERITAGE OF AHMEDABAD: (IN COLLABORATION WITH AHMEDABAD MUNICIPAL CORPORATION AND ICOMOS INDIA)

Old city of Ahmedabad was inscribed in the list of World Heritage Properties in July 2017 at the 41st session of the World Heritage Committee, that took place in Krakow, Poland. In the process of nomination dossier evaluation, ICOMOS evaluation team had given a set of recommendations, which would be worth discussing. It is anticipated that any future periodic review – as part of state of conservation report or any monitoring mission, may refer to these recommendations. Hence, it is worth discussing these recommendations to inform the collective strategies in the city with regards to world heritage management. This session aims to discuss the following recommendations[1] provided by ICOMOS, in order to plan a way forward:

1. Conduct comprehensive and accurate documentation of the historic buildings of the nominated property, particularly the privately owned timber houses, according to accepted international standards of documentation of historic buildings for conservation and management purposes, with the aim of meeting the conditions of authenticity,

2. Conduct a detailed assessment of the extent and impact of the new constructions and development projects on the western section of the nominated property and its buffer zone with the aim of meeting the conditions of integrity,

3. Ensure the effective implementation of the Heritage Management Plan and the finalisation, ratification and implementation of the modification and additions to the development control regulations (DCR),

4. Complete and implement the Local Area Plan as a part of the Heritage Conservation Plan,

5. Prepare, approve and implement a conservation plan for the wooden historic houses,

6. Prepare, approve and implement a visitor management plan for the nominated property to complement the Heritage Management Plan and ensure an informed and sensitive development of tourism for the site;

7. Recommends that the State Party give consideration to Enriching the Heritage Department at Ahmedabad Municipal Corporation with capacity building and technical capacity relevant to the challenging size and extent of responsibilities of the documentation, conservation and monitoring of the nominated property and its buffer zone.

This session will revisit the recommendations, consider the initiatives taken during the past one year, and aims at coming up with pragmatic recommendations for follow up by all stakeholders. This will be done through a presentation from the Ahmedabad Municipal Corporation – particularly through

[1] (WHC/17/41.COM/8B Paris, 19 May 2017 Original: English / French; available through http://whc.unesco.org/archive/2017/whc17-41com-8B-en.pdf, only the points within the scope of this session are included here).

the heritage department or the world heritage management trust, and engaging a panel of experts to dwell on the issues, while also engaging with the audience inclusive of representatives of local stakeholders and conference participants. The session will aim to share a brief outcomes notes to the relevant stakeholders involved in managing the world heritage of Ahmedabad.

1 A

Integrating Heritage and Development

Session Chair: Ms. Irene Mafune

	Topic And Presenter
1	Restoration of Tangible and Intangible Artefacts in the Tunisian Landscape: 'Les Hotels De Charme' and the Entrepreneurial Project of Dar Ben-Gacem as a Case Study *Majdi Faleh*
2	Conservation Of Cultural Heritage Incentives Programme In The Malay Village: Assessing Its Effectiveness *Indera Syahrul Mat Radzuan & Yahaya Ahmed*
3	Heritage in the 480 year old Contemporary City: A Case of Bengaluru *Benjamin John*
4	Indian historic cities development through historic urban landscape approach *Nidhi Dandona*
5	Integration of Cultural Heritage in Sustainable Development through Design in India *Surbhi Ahuja*

Restoration of Tangible and Intangible Artefacts in the Tunisian Landscape: 'Les Hotels De Charme' and the Entrepreneurial Project of Dar Ben-Gacem as a Case Study

Majdi Faleh

This research stems from a theoretical study of the Medina of Tunis, as a continuity of the author's doctoral research. The broader study from which the concepts are drawn is part of a PhD project, in architecture and humanities, focused on the effects of globalization on the Medina of Tunis. Studies and publications of the houses of the Medina of Tunis are lacking from the literature, in the Anglo-Saxon world, thus the interest of the author is to build a new body of scholarship examining historical restoration projects in Tunisia. This research paper traces the challenges faced by the Medina of Tunis in the twenty-first century. It does so by evaluating a restoration and conversion project of Dar Ben- Gacem into a hotel or 'Hotel de Charme'. Dar Ben-Gacem is a traditional Tunisian home, built in the seventeenth century, and converted into a seven-room guesthouse in the twenty-first century. The project is unique as it reflects an architectural and entrepreneurial initiative of its owners that aims to work alongside the Medina's small businesses, local craftsperson, and the community at large. In this context, this research examines the architectural and socio-cultural challenges faced by the owners as well as the architects to preserve the identity of the building while diversifying the use of its spaces. This study first examines the history of Dar Ben-Gacem and the transition of the traditional courtyard house into a 'cosmopolitan' guest house that attracts visitors and tourists from all cultures and nationalities. Later, it explores the motivations and commitments of the owners to revive tangible and intangible artefacts through architecture and social entrepreneurship of Tunisia's rich cultural history. Ultimately, this theoretical study evaluates the challenges faced in such projects to revive the cultural heritage of the house while shaping a 'story' of a generation. Restoration projects in the Medina vary in scale and purpose. The consideration of both tangible and intangible artefacts in this historical context is highly important as it delves into the question of heritage in the age of tourism and globalization.

Keywords: *Heritage, Medina of Tunis, Guesthouses, Tangible, Intangible, Architectural identity*

Majdi Faleh has been travelling around the world for the past few years, to seek more knowledge and different cross-cultural experiences. From his home country Tunisia in North Africa to Europe, then to the United States. Recently, he has passed his PhD in architecture and humanities with excellent results. He has also been a teaching assistant and researcher at the University of Melbourne as well as the Engineering Faculty, Faculty of Earth and Environment, and the Design School, at UWA. Majdi was also a visiting lecturer at NEFU University and Xi'an XUAT University in China.

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Conservation of Cultural Heritage Incentives Programme in the Malay Village: Assessing its Effectiveness

Indera Syahrul Mat Radzuan & Yahaya Ahmad

This paper elaborates on how living heritage can be understood and shows how conservation programmes can be a catalyst in the creation of sustainable communities in the heritage area. We examine one typical Malay traditional village known as the Kampung Morten in Melaka, Malaysia; as prisms to explore the perceptions among the communities and ask: How does the conservation programme works? What are the impacts of the traditional village due to urbanisation? How do the communities survived? What are the limitations on the current incentives policies in meeting the community needs? This research has employed a mixed method study which involves various data generation instruments, namely survey, interview as well as observation. From this research it was found that the impacts of urbanisation have altered the lifestyle and values of the community. This paper tries to illustrate the resident's perception on the heritage incentives programme and shed light on their strength and weaknesses. The paper concludes that that there are constraints on the current incentives policy implementation and issues due to rapid development and its impact upon local livelihood.

Keywords: *Cultural heritage, Incentives programme, Living heritage, Sustainable communities and Malay village*

Indera Syahrul Mat Radzuan & Yahaya Ahmad

Indera Syahrul Mat Radzuan is a Senior Lecturer in the Department of Real Estate Management at University of Tun Hussein Onn Malaysia (UTHM) since 2004. He has written and lectured on issues regarding urban planning, cultural heritage, conservation, and the incentives programme in Malaysia as well as in Japan and South Korea. He is a member of the International Council on Monuments and Sites (ICOMOS) Malaysia, a professional association that works for the conservation and protection of cultural heritage places around the world. Indera Syahrul Mat Radzuan is the corresponding author.

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Heritage in the 480 year old Contemporary City: A Case of Bengaluru

Benjamin Mathews John

Bengaluru today is a multi-cultural city with a rich history of over 480 years. The city has various Architectural and Morphological influences, ranging from time periods characterized by various rulers such as Kempegowda, Tippu Sultan and the British. The city has experienced unprecedented demographic growth over the last two decades. It is fair to say that this growth has happened majorly at the expense of the cities natural (lakes and other natural features) and built heritage. Most recently the Draft Revised Master Plan 2031 (RMP 2031) for Bengaluru Metropolitan Area (BMA) - a statutory plan, identified and listed 558 heritage sites. RMP 2031 also classified these heritage sites into Built (97%), Natural (2%) and Cultural (1%). Out of the 558 sites only 12 are under ASI and State protection. The study also showed that about 35% of the cities heritage was lost during the last 30 years (the first and last heritage listing for Bengaluru was prepared by KN Iyengar and team, INTACH for the Bangalore Urban Arts Commission in 1985). Further RMP 2031 went on to identify 12 heritage zones and drafted regulations for these zone. The paper wishes to highlight the methodology, process and findings of the RMP 2031, of which the author was a part of. The author wishes to focus on what are the perceptions of various stakeholders with regards to what constitutes heritage in a contemporary city with increasing land values, limited public ownership of heritage and a larger focus on IT based economic development. There is a huge prospect for preservation and conservation of all heritage sites in BMA such that it's historical and cultural ethos remains intact without it becoming elitist. The greater opportunities which go beyond just heritage conservation are development of tourism in Bengaluru, inner city core revitalization and positive correlation with socio-economic indicators. There is a lacuna in legislation in terms of a state level policy for Heritage Conservation in Karnataka. If brought in, there is an opportunity for stronger implementation of strategies with respect to Heritage. The paper finally proposes Adaptive Reuse as a mode of Conservation and also proposes Heritage TDR through various examples.

Keywords: *Master Planning, Heritage Conservation, Adaptive Re-use, Public Participation*

Benjamin Mathews John is an Architect by profession based in the South Indian city of Bengaluru. He has dual post graduate degrees in Urban Design and Urban & Regional Planning from CEPT, Ahmedabad. He has over 5 years of international and local experience in practice and research. The author has worked on projects encompassing Master Planning, Transport Integration with Land Use, Natural Resource Management and Heritage Conservation. His research interests include Exploring linkages between morphology of cities, mobility patterns and economic activities; urban commons and their management; Public Participation in Planning and Heritage conservation in cities. The author is currently teaching at BMS School of Architecture and Urban Design as an Assistant Professor.

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Indian historic cities development through historic urban landscape approach

Nidhi Dandona

The diverse Indian cities in today's time are under urban pressure to become a part of the globalised cities. The importance of these cities lies in its core values that comes from its heritage and is currently being neglected or mismanaged. There is need for conservation and development to sustain the city's integral values and its culture. The conservation guidelines laid for most of these cities do not consider growth and change in these cities. Therefore it is an important task to manage the change and have a guided transformation for the historic city.

This paper will focus on the study of divide between conservation of historic Indian cities and development in and around them which is the main issue for these cities. It is also important to carry out both conservation and development as these areas are the local identity, economic drivers, environmental pivots and cultural hub for a city. There is a gradual transformation which takes place in these cities which is a result of the association the people, trade, activities & functions linked to the historic city.

Development without the conservation key resource cannot be sustainable, while conservation cannot succeed without development to sustain its effort (Brandarin & van Ores 2015). Heritage management should be the catalyst of change rather than fostering frozen in time cities. Heritage led development concepts and integration of heritage, polices and governance. This paper will present a literature review of the current debate on Indian historic cities and a study of how historic urban landscape approach can be a way forward for the development in these cities if a guided approach is flowed. This will be done after studying and analysing the Indian historic cities and its need through case studies. This will also help in providing co-existence and integration of urban built heritage along with modern urbanisation to survive in today's context.

Historic urban landscape in the definition given by Vienna memorandum, stresses link between physical form and social evolution, defining historic cities as a system integrating natural and manmade elements, in an historic continuum representing a layer of expression throughout the history. The Historic urban landscape approach is applicable to the entire landscape including tangible & intangible, movable & immovable, cultural & natural and all the values they contribute.

Lastly, this paper will put forward suggestions for a model of development for Indian historic cities which can be replicated for other similar cases as the Indian historic cities provide a prefect context for discussion on integration of urban built heritage and new development in with the historic urban landscape approach. The aims is in preserving the collective memory of heritage cities and also creating new values by integrating them in relevant new developments which are completely in response to its context through the approach followed.

Keywords: *Historic Indian City, Development, Conservation, New model, Historic urban landscape*

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Design Masters at Sushant School of Art And Architecture, Gurgaon since its inception in 2014. She is at present the Secretary of the IUDI DNCR centre. She is a director at RDA supervising design and urban conservation. She has worked on various Urban Design, Study & Redevelopment projects and architectural projects which include various Institutional, religious and health care buildings. She was also involved for the preparation of urban development strategy report for South extension for DUAC, Mega tourist circuit of Punjab by Punjab Tourism , conservation in Orchaa by world monument fund to name a few. Nidhi has a keen interest in conservation of lost spaces and urban development around monuments. She has presented her research work at various conferences both national and international like ICOMOS and ECAF by Lancaster University etc.

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Integration of Cultural Heritage in Sustainable Development through Design in India

Surbhi Ahuja

Sustainability is a very wide concept and so is cultural heritage. Heritage encompasses an extensive range of inherited objects, monuments and traditions; preserved and restored from the past in order to be transferred to future generations. The meaning of the term "heritage" however has evolved considerably over time; now skirting living cultures and contemporary expressions. While sustainable development is a way to meet the present needs and make human life better today through best practices without compromising the quality of life for future generations; culture in its broadest sense is cultivated behavior, which is constantly evolving and hence is dynamic in nature. Each of these terms has touched all realms of human life - from food, clothes, travel, architecture, business and politics to technology and environment. Our values, our beliefs and our identity create a panoramic view of our cultural heritage.

Over the past few decades sustainability has become the buzzword across various dimensions and in all aspects of life but culture and heritage were somehow missing from the entire context until recently. Integration of sustainability with culture and heritage has suddenly surfaced and positioned itself as intrinsic to sustainable development.

This paper aims to explore the interaction and engagement between cultural heritage and sustainable practices specifically in the area of design and design is all about intent. Intent here means meaningful purpose; something designed and crafted with intention in every creative decision. A relatively new term is coined for it called Ontological Design although it is implicit since the time of existence of mankind or for that matter any life on earth. "Designing is fundamental to being human - we design, that is to say, we deliberate, plan and scheme in ways which prefigure our actions and makings - in turn we are designed by our designing and by that which we have designed. This adds up to a double movement - we design our world, while our world acts back on us and designs us." (Anne - Marie Willis-2006)

As we see design all around us and as a part of any human activity, design helps people in experiencing culture consciously or unconsciously, detached or involved. Culture is what we all have in common, but it is also what makes us diverse. A design thus created generates behaviours that in turn shape our cumulative experiences through culture and vice versa.

"While the application of design is multiplying exponentially, it is also losing its validity as an authentic cultural icon. It has become synonymous with cloning the face of global culture itself, more often representing the uniformity of mass globalization, rather than reflecting the facets of cultural difference and diversity."(David Carlson - 2011)

There is a growing need of preserving our culture in its very existence and capturing the essence in its truest sense projecting it in the form of vernacular design practices. As human activities and natural environment are inseparable by very existence, this paper will also attempt to trace their interdependence regionally and / or globally exploring the historically contingent and embedded nature of our heritage through sustainable design practices.

Keywords: *Cultural heritage, Cultural identity, Vernacular design, Ontological design, Sustainable development*

Surbhi Ahuja's research and teaching explores fashion as a key to the formation of identity, as a cultural industry ever evolving and as the subject of a growing scholarly discourse. She is a NIFT, Delhi alumnus currently serving as Assistant Professor in the Department of Master of Design at NIFT, New Delhi. In her career, she delved into graphics, retail, fashion, consumer behaviour, brand development, UI/UX, and experience design.

Design being fundamental to *any human activity* and interested in fashion's interactions with time, she is also committed to foster students' ability to look critically at their own practice, especially the need for more sustainable design practices. The Make in India campaign, her professional environment and global shift towards sustainable practices, everything seemed to happen at the right place and at the right time.

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1 B

Integrating Heritage and Education

Session Chair: *Ioannis Poulios*

	Topic And Presenter
1	Advanced Limes Applications for the World Heritage site Frontiers of the Roman Empire: Using low-cost digital technologies as educational tool to present Roman archaeology *Carsten Hermann*
2	The Untold Stories: Investigating the Agency of Object-based Conservation Narratives *Anjali Vimal Jain*
3	The Digital in Culture: Engaging Heritage as an Individual Learning Rather Than A Socially-Situated Experience *Niyati Talwar*
4	Examining the role of Architectural (Academic) Institutions in Heritage Education *Renuka Oka*

Advanced Limes Applications for the World Heritage site Frontiers of the Roman Empire: Using low-cost digital technologies as educational tool to present Roman archaeology

Carsten Hermann

The extent to which in-situ remains of the frontiers of the Roman Empire, referred to in Latin as limes, are visible today varies greatly along this ancient border, which stretches today across 19 countries on three continent. Parts of the archaeological remains in Germany and the United Kingdom of Great Britain and Northern Ireland (UK) are inscribed by UNESCO as the transnational World Heritage site Frontiers of the Roman Empire. The two Roman frontiers in the UK illustrate some of the frontier's differences: While much of Hadrian's Wall, in England, was a fortification system of, in places, well-surviving masonry structures, the Antonine Wall, built later, further north, in Scotland, consisted foremost of earthworks and timber construction. Hence, the surviving sites of the Antonine Wall are more difficult to present to and interpret for visitors, especially as a tool for history education. Furthermore, archaeological finds from excavated locations are generally stored off-site, in museums far away from the provenance of an artefact. Conventional interpretation strategies rely commonly on guide books, interpretation panels on site and the hope that visitors will navigate the patchwork of archaeological sites and museums storing the associated finds. The increased availability of digital and mobile technologies and the decreased costs associated with them have already led to the development in software applications (apps) which visitors can used on mobile devices (cell/mobile phone or tablet computer) to access location maps and, for artefact and site interpretation, still images (drawings, photographs) and text.

The fast development of digital and mobile technologies, however, allows for the exploration of innovative presentation and interpretation tools, including digital recording of artefacts and sites and their virtual presentation, in two, three or four dimensions (2d, 3d, 4d respectively) on site and off site. The development of augmented and interactive realities provides also opportunities for improved engagement with wider user segments. To explore and demonstrate the opportunities which these technological developments can offer, specifically for the interpretation and presentation of Roman frontier archaeology, four partner organisations from Austria, Germany and the UK are working together in the project Advanced Limes Applications (ALApp), funded by the European Union's Creative Europe programme and the project partners and running from 2016 to 2019. The partnership consists of the competent authorities for cultural heritage in Bavaria and Scotland, the Bavarian State Office for Monument Protection and Historic Environment Scotland respectively, both involved in supporting the sites of this transnational World Heritage in

their countries, and as technology partners the Centre for Digital Documentation and Visualisation (UK) and EduFilm & Medien (Austria).

Working together, this partnership is advancing a mobile device app and its content to present sites of the Antonine Wall and, in Bavaria, the Upper-Germanic Rhaetian Limes. The project's approach is fourfold: Firstly, the app, already incorporating the virtual presentation of 3d reconstructions, will be enriched with modules to use augmented reality (superimposition of computer-generated images on users' real-world view) and to connect archaeological sites and museum artefacts. Secondly, artefacts and sites will be recorded digitally, by laser/LiDAR and structured-light scanning, and the obtained data processed for use as interactive 3d/4d models. Thirdly, through audience research, the app, advanced with the new modules and enriched with the new contents, will be demonstrated to and tested with a range of audiences, including children and adults, local residence and foreign tourists. And, fourthly, the project partners will promote the advanced app to the relevant heritage and digital technology communities and increase its ease of transferability legally, procedurally and technically.

In this paper, the overall project is presented, followed by a discussion of the lessons learnt from using the technology as an interpretation and history education tools, which will hopefully be used in the near future to present many more sites of the Frontiers of the Roman Empire and possibly also at other archaeological sites.

Keywords: *World Heritage; Roman archaeology; European project; digital technologies; educational tool*

Carsten Hermann is a conservation architect, an advisor and researcher, concerned with the sustainable conservation of cultural heritage, at Historic Environment Scotland, the country's public body to safeguard and promote the historic environment. He specialises in the fields of climate change adaptations of historic places, energy performance of historic buildings and conservation of 20th-century heritage. He is coordinator of Adapt Northern Heritage (2017-2020), an Interreg NPA project on climate change adaptation of historic places in Europe's far north, project administrator of Advanced Limes Applications (2016-2019), a Creative Europe project interpreting with advanced digital mobile-device technologies archaeology of the transnational World Heritage site Frontiers of the Roman Empire, and task leader in a project for the International Energy Agency (2017-2020), disseminating good practices for the energy related renovation of historic buildings. Previously, he was a researcher in EFFESUS (2012-2016), an FP7 project researching energy efficiency of historic city districts in Europe. He is a member of the technical committee's concerned with cultural heritage conservation of the British Standards Institution and the European Committee for Standardization.

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The Untold Stories: Investigating the Agency of Object-based Conservation Narratives

Anjali Vimal Jain

The dawn of the 'new museology' paradigm in the 1980s has led museums and their different departments to shift their focus towards satisfying and appealing the museum audience, thereby clearly demonstrating the social value created through their work. 'Conservation' has adapted to this visitor-focused ethos in museums by facilitating access to collections through display in exhibitions, thus, contributing to the creation of social value in an implicit and indirect manner. However, the invisibility of this value to the contemporary museum audience is threatening the sustainability of the conservation profession in an economically challenging time for the cultural sector. Thus, conservators must foreground new ways to actively demonstrate the social value created through their work, not just to the future generations, but also to the contemporary society.

The accession of objects into museums decontextualizes them from their original cultural associations and results in the loss of a great deal of biographical information. Such decontextualised objects comprising museum collections are frequently used for exhibition-led research or collection-based research, as opposed to object-led research, preventing the revelation and communication of their unique stories. The 'thing-focused' approach of conservation affords an intimate encounter with the material remains of the past and puts conservators in a privileged position to identify 'traces' of the lived past in the objects. The interpretation of these traces through the lens of material culture studies can make the object's behavioural and human aspects more palpable to a museum audience, making their visit to the collections care institution more meaningful and transformative. Thus, unique object-based stories that can be revealed through the conservation process, i.e., 'object-based conservation narratives' (OBCNs), can be communicated to the museum audience and possibly help them better realise the social value of the conservation process, both in the present and in the future. However, such potent OBCNs may have limited 'agency' or 'capability to create an impact' on the society due to various institutional and practice-based barriers in museums.

Therefore, the research project undertaken by the author aimed to investigate the generation and dissemination of object-based conservation narratives using the Science Museum (ScM), London as a case-study. Extensive literature survey encompassing the fields of museology, material culture studies and conservation was undertaken to define the concept of 'object-based conservation narratives' and to justify their need in the current museology framework. The generation and dissemination of such narratives at the ScM through the identified avenues, i.e., exhibitions (or curators), volunteer-led tours, and social media was understood by carrying out structured interviews with the museum staff in different departments. Some unpublished internal museum summative evaluations of the

Science Museum Audience Research departments were also studied to understand audience behaviours and expectations in exhibitions. Lastly, a conservator at the British Museum was interviewed due to previous knowledge of their experience with the dissemination of such narratives.

The successful passage of OBCNs from the back-end of the museum to front-of-house departments requires contributions from museum members and departments involved at each stage of the generation, mediation and dissemination process. Firstly, conservators would themselves have to take initiative in revealing 'traces' and interpreting them in an interesting manner, to which the museum audience can easily relate. There is also a need for an institution-wide change in the attitude about the kind of information conservation can produce and a need for a higher degree of receptiveness towards any OBCNs conservators might produce. The 'visible' documentation of the revealed OBCNs must be ensured, which can facilitate their effective use in the present and in the future through a recursive influence. However, the smooth dissemination of OBCNs in the present can be better facilitated through communication between the different departments involved. Lastly, all of the above measures should be affected and supported through an institutional policy that could justify any changes in working practices needed at the grass-root level to ease the generation and dissemination of OBCNs.

The communication of stories relating to an object's biography is partially masked, literally and figuratively, by the glass case that finds its place between the object and the museum visitor. It is the gaze of the conservator that can revive the object's lost history and can metaphorically smash the glass barrier, while still upholding its actual presence.

Keywords: *Object stories, material culture, conservation, social value*

Anjali Vimal Jain is Materials Conservator at the Jaipur City Palace, where she manages the conservation of the collections at the Maharaja Sawai Man Singh II museum. Prior to joining the city Palace, she completed her MSc in Objects Conservation from the Institute of Archaeology, University College London. She has interned at INTACH Mumbai and as part of her postgraduate training she worked at the conservation and collections care department at the Science museum in London for a year, where she worked on the 'Robots' and the 'Illuminating India's exhibitions.

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The Digital in Culture: Engaging Heritage as an Individual Learning Rather Than a Socially-Situated Experience

Niyati Talwar

Introduction and Significance of the study: The consumption of heritage has always been accepted as a social enterprise that is embedded in and evolves through contemporary narratives and contexts. With access, heritage is increasingly being seen as a space that can be revitalized using cutting edge technologies to stir the waning interest of the youth in the tangible and intangible cultural forms and heritage. This research focuses on one specific digital experience i.e. the Google Arts and Culture, an online platform developed by Google that anticipates an implicit user and creates experiences to construct a holistic perspective to shape heritage learning. This is a working paper that attempts to comprehend heritage as it is experienced today rethinking the concepts associated to learning in digital heritage.

Posited as a constructivist and critical inquiry into the heritage experience, the study drives towards an outcome that situates the digital discourse in heritage studies from a socially-situated experience to an individual experience. A subsequent leading question that this investigation addresses is the sustainability of the interest generated in cultural heritage through such an endeavour by looking into the value of engagement in targeting the three indicators of cognition, emotion and behavior.

Methodology: This investigation is steeped in qualitative methodology seeking to answer questions on the experiential nuances of heritage. The interpretive and critical paradigm have been deployed to understand the transformation of perceptions around heritage. The research utilizes the case study approach (Yin 2014) as a framework to address our research inquiry. It takes on the case of Google Arts and Culture application as a specialised condition, from the perspective of the app users, to study its role in the shaping of the cultural experience around heritage pitching them against the physical experience.

The study has a specific context of discerning the engagement created by Google Arts and Culture in the choices and attitudes of the audiences towards learning cultures they preserve. It will employ a thematic analysis of the existing literature to develop broad themes and coding frames that dominate this topic.

The multifaceted conceptions of heritage are deciphered through personal in-depth interviews conducted with fifteen respondents who have used the app. The respondents have been chosen via purposive and snowball sampling.

Theoretical Framework: This paper utilizes mediation and mediatisation as broader theoretical arches. At a micro level, the research draws from a theorization done in a study on engagement in schools by Fredricks, Blumenfeld & Paris (2004) wherein the authors perceive engagement as a multifaceted construct namely, behavioural, emotional and cognitive engagement. This study draws from this conceptual framework to create the discussion guide for the participants and their responses are analyzed to build richer characterization of the contemporary context of engagement on these three frames.

Why Google Arts and Culture app: Google Arts and Culture application is a digital platform constituted by Google's Cultural Institute to catalog the archives, artifacts and artworks from museums and cultural institutions from around the world in extraordinary detail. The platform was conceived with the idea of 'supplementing' the museum experience.

This research takes on this platform as its case for scrutiny for the singularity of cultural experience it creates through features like Virtual Reality explorer, street views, walk-through tours of heritage sites and museums. The scale of this platform, the level of its global collaboration and most importantly an interface that facilitates storytelling in refreshingly creative ways makes it a lucrative subject for an academic inquiry into the cultural sector. Consequently, it becomes interesting to study if the use of a platform of this scale alters, augments or recommends the physical experience of cultural heritage and art.

Expected conclusion: The expected outcome of this paper is a theorization on the potential movement of experiential heritage from a socially-situated experience to an increasingly individualized experience in a specific context of digital heritage. This result is aiming to explore the actuality of the digital heritage experience removed from social media and moves into a definitive realm of a platform designed to enhance the experiential learning of heritage.

Keywords: *Heritage, Technology, Experiential learning, Mediatization, Engagement*

Niyati Talwar is a doctoral student pursuing Media, Marketing and Communication studies at MICA, Ahmedabad. She is a graduate in Fashion Communication from National Institute of Fashion Technology and hold a Masters in Journalism and Mass Communication. She enjoys exploring design and visual communication and possess an armchair enthusiasm for art and design history. Her current research interests include communication and heritage, culture as communication and their intersections with the idea of place.

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Examining the role of Architectural (Academic) Institutions in Heritage Education

Renuka Oka

Generally, it is observed that Heritage as a part of Architectural Education confines itself to documentation of the selected built and related theory subjects offered; giving students brief insight of the subject matter. This paper is a research which intends to study and evaluate the present state of Heritage Education offered at the academic institutions (Architectural in specific) in Vadodara, Gujarat. To examine the situation, the related methodology of the institutions shall be studied. This shall impart an understanding of the institutes' intentions for offering heritage education. Also, it shall impart an insight into the outcome of the study process in the form of values, awareness, experiential understanding towards heritage.

The study is formulated in two parts. First part examines the objectives set and the methodology derived by the institutes for related subjects. Wherein observations will be made on the basis of considerations like, key elements of heritage education expected, problems and issues involved in creating course program, the range of classroom and site-based educational resources offered and overall integration of heritage into the course curriculum at all levels of the degree course in Architecture. Second part examines forms of outcome/ learning from the processes. Wherein understanding of the process and its reflections are to be studied at individual levels; whether the data generated out of the educational projects (through documentations, measure drawings, theorizing etc.) is taken to implementation levels or not.

To conduct the aforementioned study a threefold methodology is established. Visiting the academic institutions, interviewing students, faculties, related area heads, observing the archives and library resources, constitutes the first part. As academicians, at an architectural institute, we have also been part of a course, wherein we tried to incorporate heritage in the Design studio Programs. Related process shall also be examined in the current part. The second part emphasizes on studying the same issues at other institutions (outside Vadodara, Gujarat or India, even at international levels). The study includes identifying related systems, modules, models, frameworks established by the concerned institutes for heritage education. Parallely an assessment module has to be established. Placing and coordinating the data with the assessment module shall help in structuring, inferring and concluding the findings. The assessment module shall be evolved considering the tangibles and intangibles of heritage education. Even though the criteria for the assessment module shall evolve over the time of actual research; they should broadly be confined to the areas: Teaching and Learning, Innovation and Technology, Data Implementation and Authentication. The study will also include referring to related

literature, meeting experts, governmental and non-governmental organizations related, and private architectural firms.

Architectural Heritage education should be considered as a pedagogical process in which people are able to learn about heritage assets. This process can be conducted in a formal or informal learning context. The expected conclusions form this study shall act as a conceptual base to support a better understanding about the actors and process involved in heritage education. It shall also improvise overall quality of the course formulation and delivery. The framework will be evaluated by experts in heritage education. Results of the expected evaluation shall be promising and giving important information that can be used to improve the framework. The use of emerging technologies and their role in heritage education suitable for contextualized learning shall also be examined.

Keywords: *Architectural Education, Heritage*

Renuka Oka is an architect-planner currently based in Vadodara, Gujarat. At present, I am working as an assistant professor at A.P.I.E.D., Vallabh Vidyanagar. I graduated from School of Architecture, Akola in the year 2010 and pursued masters in urban planning from V.N.I.T., Nagpur in the year 2012.
She has over the last five years been extensively involved in pursuing my carrier as an academician; where she has followed her Interest areas of Housing- design, employing appropriate technologies, creating enabling policy framework for an urban India and Urban Design - understanding the concept of smart cities and its urban design and architectural implementation scopes.
She was also actively involved in live projects hosted by the local government of Vadodara for Heritage listing in the year 2012 to 2014. Also in architectural documentation of places, precincts and buildings form Old city, Vadodara, Mandu (M.P.), Khetdi (Rajasthan). Her research work - Conservation of urban core – a case of Kathmandu Valley, in masters generated interest in the subject of urban conservation further.

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2 A

Integrating Nature and Culture

Session Chair: Niraj Kakati

	Title and Presenters
1	Relooking A Heritage Tree As An Urban Place Maker *Balaji Venkatachary & Mangala Mahanthan*
2	Wildlife Heritage Preservation and Management-its Relevance in Modern Society *Nandita Moitra*
3	Critical study of the parameters influencing the planning and sustainance of a cultural landscape - A case of temple towns of Tamil Nadu *Aishwarya K.V.*

Relooking a Heritage Tree as an Urban Place Maker

Balaji Venkatachary & Mangala Mahanthan

Mysore as a heritage city is fondly remembered by the vivid visuals of majestic palaces, lakes and museums. While in this paper we attempt to throw light on an impressive tree which is referred by the locals as *Bageya Mara* that is recollected in popular memory as a tree planted in early 19th century by Mummadi Krishnaraja Wodeyar, the 21st monarch of kingdom of Mysore. The unique form and scale of this tree appears to not only create a picturesque image in the landscape, but as well seems to be defining a place in itself that captures life, human engagement and associated meaning. Located on the sidewalks of an arterial road which runs along the banks of Lingambudi, one of the four lakes of Mysore, the 50 metre wide crown of the tree spreads beyond the road to the opposite edge only to appear to be reaching to the waters of the lake. The 25 metre high massive foliage, along with its setting has turned into a rich habitat housing various birds and animal life. Situated between two urban residential neighbourhoods, the place that the tree makes becomes a significant pause point for the passers-by as well as those who intentionally pay a visit creating a unique point of urban pilgrimage.

The operational policies of the city looking at urban greenery offer various contradicting perspectives from that of purely ecological to urban beautification. What bothers one is that these guidelines seemingly fail to capture the identities created and nourished through human – nature engagement. This methodological dichotomy of looking at natural heritage either as an object of beauty or as an ecological resource does not seem to have spared the international frameworks as well. The debates surrounding the criterion VII of World Heritage is one of the indicators of the issue. Existing methodologies to assess landscapes consider aesthetic indicators and design principles such as skyline, colour, texture and so on. Through this article, we suggest an alternative paradigm to holistically look at the issue.

The paper aims to explore the tree and the place it makes, subjecting it to semiotic analysis to capture the slice of shared meanings. Thus a mixed strategy is used involving qualitative tools such as documentation of physical attributes, interviews and non-participant observation techniques. This tree being an exemplar of heritage component which encapsulates human life and meaning, the article attempts to make a case for all such places that are least understood in the context of urban heritage.

Keywords: *Tree, Natural heritage, Urban heritage, Mysore, Shared meaning*

Balaji Venkatachary serves as an Associate Professor at Mysore School of Architecture in Karnataka, India. He is trained as an Architect and Conservator from Anna University and SPA, Delhi respectively. His research interests include Cultural landscapes and Traditional Knowledge Systems. He has contributed as a consultant to various projects in the interest of heritage such as Heritage Impact Assessment for Hyderabad Golf Course at Golconda, Listing and documentation of Historic

buildings in Chennai, Energy Audit studies for traditional bangle industry in Firozabad to mention a few. He is currently pursuing his PhD from the School of Planning and Architecture, Bhopal.

Mangala Mahanthan has completed his Bachelor of Architecture from National Institute of Technology, Trichy and Masters in Building Engineering & Management from School of Planning and Architecture, New Delhi. He has worked as part of a management consultant team for various corporate clients across India. Having experienced an urban lifestyle in some of the metropolitan cities in India he moved to Mysore where he is currently serving as an Assistant professor at Mysore School of Architecture. He holds a special interest in understanding the veneration of nature, its creation and the associated meanings.

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Wildlife Heritage Preservation and Management- Its Relevance in Modern Society

Nandita Moitra

Wild life is one of the most gracious gifts of nature to this great country, It is estimated that there are about 500 species of mammals, more than 2,000 different species of birds (about l/10th of the different kinds of birds known to inhabit the earth), many species of fish, reptiles and amphibians and more than 30,000 forms of insects, which dwell in the Indian subcontinent. The magnitude of the killings increased after the establishment of British power in western India, due to ruthless hunting, the number of wild animals started dwindling, especially, during the intra -war period between 1914 and 1938.

The study of Wild Life history in today's world has gained importance as a natural result of a "perceived" threat to wild life and due to "extinction" of various species .This paper focuses on how this trend continued after independence when there were few hunting restrictions, and due to this, a large number of species became extinct or completely disappeared from the state like the hunting leopard or the cheetah, the black buck, the tiger, the gaur or bison, the great Indian bustard etc. Other common animals like spotted deer or chittal, sambar, wild boars hyenas etc also faced annihilation and this destruction continued unabated till a comprehensive legislation was introduced in 1972. This paper highlights how subsequently wildlife conservation efforts were made by the Indian Government, and private Individuals and organizations with the establishment of Sanctuaries and National Parks, thus, preventing wildlife from becoming a "vanishing asset' in India.

The significance of wildlife was emphasized not only for maintaining the balance of nature and for preserving it for posterity, but also for aesthetic, cultural environmental and economic reasons. Wild life is, thus, an integral part of any country's culture and tradition, and it has since time immemorial profoundly influenced religion, art, culture and history. Therefore, any discourse on heritage management and culture is incomplete without studying the history and methods of wild Life preservation and management. The research paper focuses on the history and establishment of wild life heritage management in Maharashtra, with special reference to the oldest National parks, namely - Tadoba, Kanheri and Karnala. It covers the period from 1878 to 1972 and also explores various aspects of man -animal conflict, and challenges to wild life in the area under study. The theoretical basis for the present study has been derived from the Annals' school propounded by French historiographers like Lucien Febvre, Marc Bloch, Fernand Braudel and others who advocated an inter- disciplinary approach to the study of history. As contemporary research is witnessing a trend towards an inter-disciplinary approach, the present work adopts this approach for studying wild life history and integrates social, economic, geographical, cultural factors in the study of history.

The research methodology is based on study of primary and secondary archival material from the Maharashtra State archives. BNHS reports, Gazetteers, travelogues and personal diaries, journals, newspaper reports are other important sources of information for this research, and conclusion is on the basis of evidence provided by archival material and recent reports and empirical evidence based on observation. In relevance of this paper, lies in the fact that similar threats are faced by wildlife in modern times, and these serious threats and challenges to wildlife, and their economic and political implications would be studied in the modern context. Secondly, many National parks and sanctuaries also have historical sites within their precincts, so, there is also a need for preserving and creating awareness about them.

Keywords:N/A

Nandita Moitra is an Assistant Professor and in- charge of Department of History, Guru Nanak College of Arts, Science and commerce, Guru Tegh Bahadur Nagar, Sion (East), Mumbai -400037. At present she is doing her Ph.D. under Prof. Louiza Rodrigues on “Wild life Conservation in Western India" (1878-1972). I have presented and published various research papers on Wildlife history, Environmental History and Art History in National and International Conferences.

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Critical study of the parameters influencing the planning and sustenance of a cultural landscape - A case of temple towns of Tamil Nadu

Aishwarya K.V.

India is a country with many living heritage sites most of which are places of spiritual worship. Being a country with many historic layers, India has many typologies of spiritual places which have evolved with time. Temple towns are one such typology, the concept of which is specific to Dravidian architecture. South India is a hub to many such temple towns that comprises of a temple with a defined Agraharam or Brahmin settlement surrounding it. The functioning of these temples and settlements are intricately interwoven with each other resulting in a complex model of people, place and time. These temple towns have been considered and viewed as living cultural heritage sites.

The immense significance of these sites as spiritual places and the associated traditions has helped in its continued existence over time. The various traditions and practices followed are linked not only to the tangible heritage of the temple and surrounding settlements but also on the natural setting of the temple. The temples are situated at sites chosen through a defined process in the shilpa shasthras and aagama shasthra by the sthapathis. Some of the natural setting features that have been considered include the river and contour which along with the designed temple tanks have resulted in a remarkable water system network within the temple town.

In this paper an attempt is made to study and understand the importance given to the natural setting in the traditional architecture of India in the case of temple towns. This study would be done through the critical study of three major temple towns namely Srirangam in Trichy, Madurai Meenakshi temple in Madurai and Ekambaranathar temple in Kancheepuram all of which are located in the state of Tamil Nadu. The study would follow a values led approach and parametric comparative analysis, laying emphasis on the planning principles and the traditions associated with the temple and settlements to sustain the system. It would likewise try to decode the multidisciplinary understanding involved in the planning of a temple town. Secondly the paper would also attempt to view the temple towns in the context of a cultural landscape by the study of various theories and concepts in defining cultural landscape sites in the Asia Pacific and Indian context. The main contribution of the research would be to arrive at a framework comprising of various parameters that have to be satisfied by a site to be classified as a cultural landscape in the case of a temple town.

Keywords: *Cultural heritage, Intangible heritage, Cultural landscape, Temple towns*

Aishwarya K.V. is an architect from Chennai, currently pursuing my masters in architectural conservation at the School of Planning and Architecture (SPA), Bhopal. My research interests revolve around Dravidian temple architecture and traditional settlements and the concept of sacred landscapes.

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2 B

Integrating Tangible and Intangible

Session Chair: Carsten Herman

	Title
1	Placing local rituals and practices within the historical landscape management paradigm: Case study of Skyurbuchan, Ladakh *Nishant Upadhyay*
2	Contextualizing the intangible within the tangible: The Case of Amritsar *Niyati Jigyasu*
3	Through A Looking Glass: A Kinok in a Heritage City *Ishita Jain*
4	Decoding and Deciphering the Intangible from the Tangible : An Inquiry into India's Traditional Crafts and Adapting them for Modern Day Interiors *Puja Anand, Alok Bhasin*

Placing Local Rituals and Practices within the Historical Landscape Management Paradigm: Case Study of Skyurbuchan, Ladakh

Nishant Upadhyay

A landscape can include cityscapes, rural agricultural regions and settlements, natural landscapes or cultural historical areas. In principle, the general idea of landscape is mostly territorial given the stress given by various authors and scholars, describing it as an area or region. This scale or area can be defined by stakeholders. The scale should be such, as to manage the maintenance of the area and also address the demands for all stakeholders with different interests. In an agro-based society like India the idea of culture in the villages, peripheries of towns and cities draws heavily from rural agricultural landscape. The agricultural related activities are major factors in the transformation of Indian landscapes, blurring the boundaries between agriculture, culture and sustainable development. Since the early settlements, India had innumerable and regionally very diverse agricultural and farming traditions, many of them being already lost to time. All these styles and techniques very organically deal with the region-specific needs in terms of climate and environment. But in the current rapid urbanization and population pressure, government and industry policies alike tend to overlook and even endanger this traditional wisdom, sorting to extreme and technology enhanced agriculture which comes with a heavy price on environment. A possible strategy to counter this scenario is to exploit this inherent community wisdom and resilience to pave way for a long term sustainable development.

The research aims to understand the community experiences in standardizing practices and methodologies for building ecological and sociocultural resilience for management of the traditional sacred and agricultural landscape. It intends to figure out the shifts in management of the region in lieu of the development and tourism challenges faced by the region, by exploring the traditional practices and issues related to community-based stewardship of the sacred landscapes of Skyurbuchan.

The methodology involved focus group and individual interviews to map the landscape based on the socio- cultural significance, through oral narratives about festivals and traditions. With a detailed narration of cultural practices via focus group discussion various links were established between the three nodal points of the settlements namely, fields and houses, the monastery and the royal palace (khar).

The data analysis lead to unanticipated clarity of various connections between the landscape elements and placemaking in the context. The paper concludes with how the findings can be incorporated within the ongoing settlement scale conservation projects and lead the future development.

Keywords: *Historical landscape, Placemaking, Sustainable development, Rituals, Agriculture.*

Nishant Upadhyay trained as an architect in Lucknow, India, at the Government College of Architecture. He obtained an Advanced Master's Degree in Conservation of Monuments and Sites from the Raymond Lemaire International Center for Conservation, University of Leuven (KU Leuven), Belgium, as a recipient of the Erasmus Mundus EXPERT scholarship.

He designed and executed architectural projects in Bangalore, India, with a focus on ecological mud architecture, before getting into heritage conservation. Nishant worked with several international and national organisations, such as the Indian National Trust for Art and Cultural Heritage - INTACH, UNESCO, ICOMOS, the World Habitat Research Center and Indian Institute of Human Settlements. His main work areas are cultural sustainability, urban conservation and post disaster reconstruction.

He is the founder architect of DHARATAL a design studio with a specialization in vernacular architecture and historical landscapes. He is a PhD candidate at KU Leuven with a research in collaboration with INTACH Belgium, with focus on the role of historical landscape conservation in sustainable regional development, with the case of the Royal Gardens of Rajnagar in Bundelkhand, India. At present he works for UNESCO as program officer for the culture sector of the UNESCO New Delhi Office.

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Contextualizing the intangible within the tangible – Case of Amritsar

Niyati Jigyasu

Intangible culture creates tangible cultural constructs. The notion of the intangible cultural heritage (ICH) is one of the more recent additions to the heritage thesaurus. The convention for the safeguarding of intangible cultural heritage, adopted by UNESCO in 2003 has been a step forward in understanding not only the nature and value of intangible heritage, but also about the meaning and character of heritage more generally. Though the paradigm of looking at intangible within the environment of tangible is gaining momentum at world level, there are lack of holistic approaches to theorize the concept and anticipate its broader intellectual and operational implications. Historic Urban landscape approach propagates viewing heritage within its setting, where the interrelationship of tangible and the intangible becomes very critical to consider.

The official perception of urban heritage in India is limited to historic physical fabric and hardly takes into account the intangible heritage reflected in the oral traditions, social practices, rituals, festivals, and skills to produce traditional crafts. Today an anthropological approach to heritage is important as it leads us to consider it as a social ensemble of many different, complex and interdependent manifestations. Even when looked at separately, while the tangible cultural heritage is designed to outlive those who produce or commission it, the fate of the intangible heritage is far more intimately related to its creators as it depends in most cases on oral transmission.

Amritsar is prevalently associated with the inception and growth of the Sikh religion as well as an important site for Indian independence movement. Today the city is historic urban ensemble anchored around Sri Harmandir Sahib; the holiest shrine of Sikhs. The tangible heritage of Amritsar boasts of the Harmandir sahib, many temples and gurudwaras, Jallianwala Bagh and the traditional urban fabric. The intangible heritage includes religious processions, festivals, local rituals and various traditional crafts. From the Akhadas to the niches along the by lanes for tea traders to meet and negotiate, Amritsar gives a strong insight into how the tangible and the intangible congregate as a way of life. Amritsar being a major trading point along the historical silk routes; the trades and crafts of Amritsar have dictated the spatial planning of the urban fabric. With the socio cultural changes, changes in the economic systems are leading to deterioration of the urban fabric.

So what is the connection between tangible and intangible and how does one perceive it? Even when the play of intersections is seen in every lane of a historic area, can we discuss the tangible and intangible in separate frames or do we need to understand them as an integrated whole? Taking the case of the historic urban area of Amritsar, the paper will discuss the changing relationship of the tangible fabric with socio-cultural systems of the community. The paper is based on doctoral research regarding the relationship of the

traditional economy to the urban fabric in the historic urban areas. The study for the paper has been carried out through participatory observations and semi-structured interviews in historic urban areas of Amritsar. It will conclude with an understanding for integrated assessment of the intangible urban heritage in the sustainable management of historic areas.

Keywords: *ICH, Traditional crafts, Urban fabric, Intersections*

Niyati Jigyasu is an architect and an academician from Chandigarh. She has been practising and teaching in academic institutions since 2002.
Her major subject of interest is historic urban areas with special interest in community participation. She had been a participant with the international course on 'People centred approach' organized by ICCROM, Rome in 2017. She has also been active in organizing international workshops and has presented papers on her area of interest in national and international conferences.
She is presently pursuing her doctoral study on "The Role of Traditional 'Crafts based Economy 'in Historic Urban Areas".

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Through A Looking Glass: A Kinok in a Heritage City

Ishita Jain

The author of this work has been engaging with trans media as a form of scholarship to unravel embedded agencies within the built environment. This project is a part of that ongoing work, of constructing a methodology to engage with the built-environment that is immersive, critical and performative. This paper was developed as part of her post-graduate program MA in Architectural History at the Bartlett School of Architecture, London, in March 2018. It is an attempt to extend the methodologies prevalent within the academia to critically engage with the subjective states around itself.

A sequence establishes its initial topic and develops its full potential through an appropriate editing pace until a seemingly incongruous shot (announcing a new topic) is intercut, foreshadowing another theme that, although disconcerting at first glance, serves as a dialectical commentary on the previously recorded event. The metaphorical linkage between the two disparate topics occurs through an associative process that takes place in the viewer's mind

- Vlada Petric, Constructivism in Film - A Cinematic Analysis: The Man with the Movie Camera

This paper aims to launch an epistemological enquiry by engaging Dziga Vertov's cinematic methodologies to look at the walled city of Ahmedabad. The human eye, according to Vertov, is not capable of seeing the truth, or fragments that constitute it. In his films, therefore, we find efforts to show what may be seen beyond a recorded footage. Vertov's cinematic techniques engage with unravelling the invisible agencies embedded in reality and then produce what he called the cinematic truth.

Ahmedabad, in the past decade, has geared towards producing an image aspiring to be a global city and has garnered both corporate and institutional investment to do the same. These investments act to fashion Ahmedabad as a crucial node for the movement of global capital. Ahmedabad's legacy is multi-layered, and as a result it renders itself very easily as a saleable city image, a vast and expansive commodity. Its almost 600 year old past or heritage happens to be recognised as one of the biggest resources that can be moulded, represented and packaged to the global community to make Ahmedabad aesthetically as well culturally attractive. Part of this heritage is housed within the old quarters of the city, commonly referred to as the Walled City. The Walled City was the first settlement constructed by Sultan Ahmed Shah in the year 1411. This settlement was comprised of the Bhadra Citadel, the Maidan-I-Shahi around it and the Teen Darwaza or the Three Gates. Further to that, the Jama Masjid was built.

The author aims to use Vertov's techniques of montage and the theory of intervals to investigate the position of the Walled City within the Mega-City spectacle Ahmedabad prescribes towards. Heritage will be unravelled, through cinematic means, as a resource that is being produced and consumed by the city that wants to emerge as a global city. It will examine the Bhadra Citadel, which is the oldest urban quarter built and around which the city of Ahmedabad has grown, as a heritage site and as a produced consumable resource. Bhadra will be given Vertov's treatment, and written as it could be captured by the Kino-Eye. From these documented facts the paper shall present a cinematic transmission of visible phenomena and in doing so attempt to make the invisible agencies visible and

construct the cinematic truth, or Kino-Pravda, of Ahmedabad's aspirations to be a global city, and the agencies invested in that goal.

Thus, this paper shall become a record of cinematic truths, constructed from the author's material collected in forms of still images and video clips. The still images and the video clips will be treated as observations or fragments, and then these fragments will be overlaid on each other, or on other materials, in short, montaged to reveal the cinematic object. This paper also serves as an experiment in translation of methods and how methods may dictate mode of thinking. In this case, the mode of thinking and the mode of seeing perpetuated by Vertov's cinematic methods will be converted into a non-cinematic text. The paper will be divided into three parts, roughly documenting the structure of producing this critique. It begins with what the camera sees, follows up with the research it prompts and ends with the act of constructing the critique.

Keywords: *Transmedia, Heritage Production, Epistemology, Embedded Agencies, Cinematic Truth, Critical Methodologies*

Ishita Jain is a performative researcher. She has recently completed her post-graduation in Architectural History from the Bartlett School of Architecture, UCL, London. Her research is informed by performative formalism as an immersive practice and a medium to think about habitats, behaviours and environment.

Her post-graduate dissertation explored the possibilities of affective encounters with the art objects at Sharmanka Kinetic Theatre in Glasgow, archiving the work of Russian sculptor-mechanic Eduard Bersudsky. Her paper for the conference "Through a Looking Glass: A Kinok in a Heritage City" was written as part of her course-work at Bartlett where she proposed the form of a filmic script as a way of looking and a way of thinking about cities, in order to access the cinematic truth – which is a subjective reality of the moment. This project is being developed into a film with Harsh Bhavsar as the cinematographer and principal photographer. Harsh Bhavsar is an architect and designer at Shanti Sadan, Ahmedabad.

Currently she is designing a pedagogical module for museum programs called "Wonder Room of Objects: A Documentation of Parallel Use-less lives of Cultural Objects" which originated in collaboration with the Hemis Museum Monastery, Ladakh and Scan the World – an online digital museum, through a three months fellowship in Hemis, Ladakh. Through this project, she aims to expand the understanding of objects in museum beyond the narratives that are dictated by the known uses of these objects. She welcomes enquiries and expression of interests from museums, collectors and culture enthusiasts for the project.

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Decoding and Deciphering the Intangible from the Tangible: An Inquiry into India's Traditional Crafts and adapting them for Modern Day Interiors

Puja Anand, Alok Bhasin

Tangible cultural heritage is manifested in the form of buildings, crafts and cultural objects/ artefacts produced by a culture. However, behind the tangible lie the unseen and intangible aspects that have deep symbolism and almost religious importance for every culture. In fact, it is the intangible aspects like skills, stories, rituals and cultural practices that form the basic foundation for the actual cultural heritage that is visible. The intangible cultural heritage has also continued to evolve to reflect the influences and interactions of the traditional cultures vis-a-vis modern life.

This paper examines the cultural heritage of some Indian communities and their various stories and beliefs that form the backbone of their socio-cultural and ritual art that composes this cultural heritage. Hitherto, these techniques and crafts were employed by the communities for their own dwellings and spaces as a form of storytelling and surface decoration that act as visual records of their community. The authors have also attempted to decode this intangible heritage into a more tangible form that can appeal to the modern main-stream consumer.

The authors have researched the various stories and their meaning and symbolism including the iconographic representation of objects /decorative techniques that have ritual meaning for these communities. The authors propose using these intangible heritage or cultural traditions into a more contemporary form that can be exposed to the modern day interiors /interior product industry.

The authors conducted interviews and surveys of the traditional craftsmen, the design professionals who are engaged in working in the traditional crafts sector, and lastly, the urban buyers of interior home products who can be the target market.

Apart from this, the authors also used a classroom project where the students were made aware of the traditional crafts practiced by tribal and rural communities in India. The students researched these traditional crafts and adapted them for developing prototypes of interior products for contemporary usage as their assignment.

Supplementary information was gathered from literature study and visits to museums, crafts repositories and some field trips.

After understanding the intangible cultural heritage of the traditional communities, and documenting these, the authors adapted these traditional techniques/styles /motifs to design and develop prototypes of interior products that incorporate these traditional/tribal crafts and motifs in a more contemporary manner.

For the purpose of the study the authors focused on some traditional surface arts like the Gond art from Central India, Lippan art of Kutch, Mandana art from Rajasthan and Madhya Pradesh, Warli paintings from Maharashtra and Pattachitra from Orissa etc.

Every traditional craft has an embedded story behind it, and the craftsmen practicing these crafts too have a story to tell that is intangible and unseen but is also evident in the form of their craftsmanship.

The inextricable linkage of tangible cultural heritage and intangible cultural heritage forms a complex relationship that is both linear as well as lateral at the same time.

Craft techniques generally are not considered as culture, and thus, do not get their due recognition. However, these traditional techniques employ methods and systems and there is thinking behind it, therefore they should be treated as a valuable and inseparable part of cultural heritage.

Design intervention will also help the traditional artisans and craftsmen to get new product ideas and add value to their crafts and skills by translating and adapting them and finally applying them to contemporary products for the present market, thus energizing crafts that are currently languishing in a state of oblivion due to lack of patrons, and are in danger of vanishing ultimately. Giving a new life to traditional practices and crafts will not only promote this cultural heritage but will also provide artisans with more earning potential.

The authors also propose that this intangible cultural heritage can be given a lease of life by bringing it into the mainstream, thus sensitising urban population. The younger generation, especially the millennial's have limited exposure to things handmade, having grown up in a digital age, a world full of industrially produced and technology based products and lifestyles. Sensitisation about this intangible and tangible heritage for design students becomes very important as tomorrow they will be the ones custodians of our culture.

Keywords: *Craft Techniques, Cultural Heritage, Tangible & Intangible Heritage, Interior Products, Craft Communities*

Puja Anand is an Interior Designer, working as Associate Professor and course leader with the Post Graduate in Interior Design and Styling Department at the School of Design at Pearl Academy, New Delhi. She has a keen interest in Traditional Cultural Crafts of India. She has studied few important crafts of Kashmir and other parts of our country. She has done some research and product development in the crafts sector along with her students. She is deeply interested in application of cultural crafts in Interiors and spaces as she believes that the contemporary application of crafts in modern interiors can help in sustenance of our rich heritage and culture.

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Alok Bhasin is an Architect and Interior Designer with over 22 years of professional experience, in India and abroad. Currently he is working as Associate Professor with the Post Graduate in Interior Design and Styling Department at the School of Design at Pearl Academy, New Delhi, India. With a deep interest in arts, culture, history of design, and traditional craft heritage, Alok has been researching these topics for quite a while. Another area of interest is Sustainability, and how traditional crafts that are on the verge of extinction can be revived by studying and propagating them among a larger audience.

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3 A

Poster Presentations

Session chair: Vijay Ramchandani

	Topics and Presenters
1	Interpreting the Cultural Heritage of Gulbarga through its Cultural Practices *Ananta Dutta*
2	A study on Lodi Garden, New Delhi: Bringing Historical Showpieces to Life *Excellent Hansda*
3	Cultural Landscape of Kanheri Caves Heritage Zone, Mumbai, Maharashtra *Poorva Patil*
4	Caves In Mumbai: A Resource of Education in Context of Jogeshwari and Mandapeshwar Caves *Riddhi Joshi*
5	Ram Mandir - Local heritage renewal *Rupali Jadhav*
6	Revitalization of Cultural Heritage of Ahmedabad City *Yamee Thakkar*
7	'Kala Kosh' A Digital Archive for Traditional Craft Communities *Bhargav Padhiyar*
8	Bridging the Community to its Heritage *Saif Siddiqui*
9	Delving into the world of Butchers *Tanya Kewalramani & Dr Abrar Ali Saiyed*
10	Inheritance of Heritage: The Jagammanpur Fort *Kalpana Chauhan*

Interpreting the Cultural Heritage of Gulbarga through its Cultural Practice

Ananta Dutta

Gulbarga is a city in the Northern part of Karnataka and its history can be traced back to the 6th century A.D. Gulbarga is an amalgamation of different cultures, being important religious centres for Sufism, Lingayatism, and Buddhism. A model for heritage interpretation has been proposed in the context of the city after tracing the cultural practices of the people.

Heritage has traditionally been interpreted and presented in a variety of ways. Any place, object or ritual that has a potential, needs to be presented in a way that its value increases. This will benefit both the stakeholders and the audience. Debashish Nayak writes about how a heritage walk was initiated through the old neighbourhoods by Ahmedabad Municipal Corporation. The programme was well publicized through brochures and posters. The community itself came forward with whatever help they could. The residents in the route had then made efforts to keep the route clean and navigable. The Pol houses also got restored. Volunteers too joined in. And because the local people were engaged, the specific routes that lead to old houses, temples, shops could be easily explored. Other projects like the National Handicrafts and Handlooms Museum in Delhi, the Tribal Museum in Bhopal and the Hasta Shilpa Heritage Village in Manipal are examples where cultural institutions like art galleries and museums have been used to preserve and therefore interpret the local heritage. The emphasis is more on shelving the value of heritage. They have involved the community by taking their help in collecting, displaying and even demonstrating what they perceive to be valuable. Whereas, in the case of the Humayun's Tomb, the emphasis has been on using traditional techniques to restore the building, gardens and also the surrounding urban area so that they appear to be like they were at the time when originally built. This was done because the newer materials were causing damage to the structure. Here, the building itself becomes a museum. Kumbharwada is a 100-year-old self-reliant community of potters in Dharavi. For such communities, projects like the Dharavi Design Museum and Reality Tours and Travels work where the focus is to bring out local talent while creating employment opportunities.

Cultural heritage may be tangible, intangible and natural and all of these are interdependent. Intangible components like practices, rituals, crafts, traditional knowledge systems are context specific and are defined by socio-cultural complexities. Some practices may be prevalent only at sites of tangible cultural importance. By mapping them, the movement of the practices can be traced geographically and through time. An inventory of the process then gives the threats and potential of each practice and the need of re-interpret the values and present a new model with the aim to preserve the cultural landscape. In the context of Gulbarga, some of practices were innovated and revived, by altering the techniques and materials. However, some practices got shelved in the museum. It is important to understand that existing practices cannot be shelved in museums but need to be experienced through personal narratives and demonstrations by the practitioners. By touching and feeling an artefact, the experience of the place becomes stronger. Intangible cultural practices are often lost within the tangible heritage of the place.

Thus, the aim is to initiate cultural heritage trails around the city to interpret the city as a museum. Trails around the royalty, traditional and contemporary arts of the city with the help of local artists,

auto rickshaw walas and tonga walas can help in bridging the gap between the intangible practices and tangible assets.

Keywords: *Gulbarga, Intangible, Culture, Mapping, Trails*

Ananta Dutta has pursued Bachelors of Architecture from Manipal University Jaipur. Currently, she is studying Masters of Design in Heritage Design, Planning and Management from Srishti Institute of Art, Design and Technology. Other than that she is passionate about social causes like Education, Human Rights and Environmental Protection. She likes Writing, Travelling and Photography.

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A study on Lodi Garden, New Delhi: Bringing Historical Showpieces to Life

Excellent Hansda

The paper investigates the designing of historical building precincts through landscapes to provide appreciation of built heritage among local people using the case study of Lodi Garden in New Delhi, India. Lodi Garden, a 90 acre park located in New Delhi, is the royal burial ground of Lodi and Sayyid rulers of Delhi. It consists of many historical buildings including Muhammad Shah Sayyid Tomb, Bada Gumbad, Sheesh Gumbad, Sikandar Lodi Tomb, Atpula and many Mosques. These buildings are protected by the Archaeological survey of India (ASI). Unlike other ASI protected buildings, the buildings of the Lodi Garden aren't bounded by walls, which usually disrupt the visual interaction between the community and historic buildings. Thus hampering the link between community and historically significant buildings. This not only leads to make people lack basic historical knowledge and culture of the area/city but also even make people unaware of the name of the building. They become more of dusted showpieces just to fill spaces, without any meaning to the area/ city. Interesting, Lodi Garden is an amalgamation of today's life of people plus the city's past. This landscaped garden has a layered history, after finally getting redesigned by Joseph Allen Stein in 1968. Meandering and undulating walking paths and jogging tracks along the garden, punctuated by native and exotic species of both colourful and flowering shrubs and trees, brings a huge footfall of people each day. Lodi garden is a true testimony of intelligent merging of landscape with historical buildings to bring and sustain heritage among local people. The paper deals with the case study which is relevant to any Indian or Asian city, throwing light on bringing heritage to the urban fabric through interesting landscapes.

Keywords: *Architectural heritage, Landscape Architecture, Lodi Garden, Garden Design*

Excellent Hansda is a final year undergrad student of Architecture in the Department of Architecture and Planning in Indian Institute of Technology Roorkee. He has worked in a number of research projects on documentation and inventories on buildings crafts and living heritage of Uttarakhand. He has also worked as an intern in INTACH Delhi and worked on projects like Conservation of Sampurnanand University and Allahabad High Court.

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Cultural Landscape of Kanheri Caves Heritage Zone, Mumbai, Maharahtra

Poorva Patil

Human being relate to one another through society and express their relationship through culture. Nature is a factor who binds the culture. The Buddhist Rock cut Caves in India is the product of nature and human relationship. The Caves of Western India have an extraordinary appeal and aura of Rock - Cut Architecture form by natural setting of Sahayadri Mountain Range and by Buddhist Culture. Human beings have excavated 'living rock' into beautiful rock-cut architecture elements that today not only stand as magnificent testimonies to the creative endeavours of the past but also as story-tellers of a colourful history.

Deeply nestled among the tranquil surroundings of Krishngiri hill ranges and today at the Sanjay Gandhi National Park, Borivali in Mumbai, are more than 100 Buddhist caves popularly known as the Kanheri Caves. Spanning from the 1st century BCE to 11th century CE, an era that saw the rise and decline of Buddhism, these caves present an insight into its evolution and also have the distinction of having the largest number of cave excavations from a single hill.

Kanheri caves is the great example of Buddhist culture and human creation, and still this heritage site is surviving because of Natural setting of the site. Also nature plays an important role to sustain this culture, today the culture is started vanishing but the natural landscape still survives and it is continuing. Kanheri caves representative of above 2000 years old relict Buddhist Monastery parallel to Nalanda Mahavira. The site is facing issues that, Urbanization of the surrounding area. Now Sanjay Gandhi National park is only a big green area within the city of Mumbai. Site is facing challenges to sustain this landscape.

This paper will discuss the unbreakable links that exists between nature and Culture. Aim is to interpret the Buddhist Cultural Region in the context of Mumbai, and define the Cultural Landscape shaped by the associations, traditions and cultural practices. And identifying heritage potential towards World Heritage Site.

Nature of Work-This Project I had started as part of my Thesis and research work for Masters in Architectural Conservation in 2017.

Keywords: *Natural and Cultural Landscape,Tangible and intangible values, Buddhist Culture, Natural Heritage Value, Rock cut Cave Architecture*

Poorva Patil is a Mumbai based young growing Architect in the field of Architectural Conservation. She has done B.Arch in 2015 from Rachana Sansad Academy of Architecture, Mumbai. For her interest and passion towards the Heritage, in 2017 she completed her Master's Degree in "Architectural Conservation" from Pune. During the Master's study she has done her Thesis on the topic "Conservation Proposal for Kanheri Caves Heritage Zone, Mumbai." She has been awarded best Postgraduate thesis (runner up) by the Council of Architecture Training & Research Centre (COA-TRC) National Award for Excellence in Architectural Thesis for year 2017. Currently she is working individually in Pondicherry for old French Structures.

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Caves In Mumbai: A Resource of Education in Context of Jogeshwari and Mandapeshwar Caves

Riddhi Joshi

The caves in India are a structural wonder that reflect the true glory of the past. They narrate tales about the rich culture, tradition, background and spirituality of the country. Of all the caves that can be seen in India today most of them are found in Maharashtra.

Mumbai, the capital of Maharashtra is one of the unique cities in the world which is characterised by antiquity and modernity. The historicity of the city or rather the islands of Bombay can be traced back to 1st century BC when the Kanheri caves were constructed by the Satvahana dynasty. These caves leave behind marks of Mumbai being a very important part of Ancient India. There are several cave complexes in Mumbai of which most are Buddhist while some are Brahmanical and belong precisely to the Shaivaite sect. Today, Mumbai is undergoing a rapid metamorphosis with increasing construction activity, the historical icons in Mumbai being reduced to mere landmarks or worse. Thus, it brings to light a very important fact 'It is essential to maintain a balance between heritage and modernity, and to ensure that one realm does not obviate or eliminate the other'.

The aim of this paper is to examine two Brahmanical caves of Mumbai, viz Jogeshwari Caves and Mandapeshwar Caves located in the suburban part of Mumbai dating back to 6th century C.E., in the context of examining its cultural past. While on one hand Jogeshwari caves are the earliest and the largest major Hindu cave temple in India, Mandapeshwar caves are a wonderful blend of Christianity and Hinduism. Both these caves are functioning temples and have been active since the time they were made. These caves have now been steadily defaced by encroachment, neglect and misuse. 'It is very crucial that these Caves are viewed as instruments of Education before they are lost in the name of development.' The paper will give an insight into the present condition of these caves and also the reasons that have put these caves into ruins.

They are now home to several anti-social elements and settlers who discharge effluents into them. Although these caves find their place in the list of monuments protected by the Archaeological Survey of India (ASI) they are fighting a battle against the neglect in today's date. Some conservation work by the ASI and the local authorities has been going on here but a lack of awareness about their importance, the poorly carried out rehabilitation programmes as well as a philistine mindset have further enlarged their problems.

The paper also highlights various new solutions to conserve them and how they can be used as useful tools for education. If properly researched and studied they will bring to light the several aspects of Mumbai's rich cultural past and unfold various well-kept secrets of history. The paper is based on primary as well as secondary sources. It includes visiting the place, preparing a semi-structured interview format for the residents, local authorities, caretakers and experts on the subject. The caves of Jogeshwari and Mandapeshwar are repositories of knowledge and archaeological and historical treasure troves. There is a dire need to put them to proper use as resources for education and not let them be sacrificed in the hustle and bustle of today's fast life.

Riddhi Joshi is an undergraduate student pursing her Bachelor's degree in History from Ruia College, Mumbai, Riddhi has a great interest in the subject. She has succesfully completed short term courses in Archaeology, Heritage of Mumbai, Food History and Archiving. She has also worked as a Project trainee at Godrej Archives and completed the project "Researching and Cataloguing Archival Material". She keeps updating her skills and knowledge base through participation at National and International Conferences. She has to her credit the research paper on the "Salsette Explorations Project" at the Explorations of Maharashtra Workshop, Mumbai University as well as several research paper presentations at notable institutes. Her prime interest lies in studying and researching Ancient and Medieval Indian History. Outside of academics, she's an avid reader, an amateur singer as well as a student of Indian Classical Music.

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Ram Mandir - Local Heritage Renewal

Rupali Jadhav

A study was conducted on the Ram Mandir in Tulshibaug, Pune as a project on the subject urban renewal and conservation. The temple was as chosen as it's an exemplary example of an ignored ancient local monument amidst urban chaos. The temple's history dates to a very long time and the struggle to keep it alive in its original form is a difficult task. The Ram Mandir in Tulshibaug, Pune is a Grade 1 heritage according to the list declared in Development Control Regulations of Pune. The Mandir displays fine architecture where sculpture, craft and painting converge. The unique heritage structure has sustained for over two centuries after years of neglect.

After the battle of Panipat in 1761 Naro Appaji Khire (Tushibaugwale), Subhedar of Pune started the construction of Tulshibaug to boost the morale of the people of Pune. Today, Tulshibaug is one of the most popular shopping destinations in Pune.

The study involves the land use study of the precinct of the mandir as identified in the study. The area is characterised by the dominance of commercial and mixed land use. The surrounding market plays a very important role in the functioning of the city and marks the origin of the development of Pune city. The precinct is also marked by many other heritage sites.

The precinct and the circulation of the area was studied, and the conflict points were found out. The SWOT analysis done for the same gave a direction to the further study. The strengths highlight the positioning of the entrances and the availability of all the required items within its immediate precinct. The weakness highlights the conflict points identified in the circulation study and the unmaintained structures in the precinct. The opportunities are that the area is concentrated with similar commercial activities which will help us zoning. The threat is the traffic congestion, parking shortage, improper zoning which impacts the significance of the heritage.

Some interventions have already been made by the temple trust. An architect has been hired for the same purpose, the material loss of the temple and the current interventions made by the architect have been studied. The work in the temple is going on since last 7 years and is very slow. This is due to lack of funds from the government and the temple trust. Thus, the Development Control Regulations of Pune city have been studied which gives funding mechanism for maintenance and conservation of heritage structures and sites which could be used to gather more funds.

Proposals have been given to economy generation which is done through reviving the Musical Complex (Nagarkhana) and starting local art training there. Adaptive reuse of the surrounding structures will make sure that the building stock is used, and the owners get some income. Heritage stays have been proposed in collaboration with the heritage tour (Pune Darshan) to generate economy as well as emphasise the heritage significance in the city. The entrance of the temple has been refurbished to make it look more inviting and important. There also is a small community space inside the temple premise which will make the premise livelier and the residents of the area will have a space to enjoy community time. There are proposed improvements in the facade of the structures within the precinct and some changes in the Development Control Regulations have been formulated.

Tulshibaug is a very congested area and thus making major physical changes is not feasible. Thus, the study involved detailed study and analysis of all influencing factors and proposals have been given to increase the importance of the temple, generate economy.

Keywords: *Local heritage, Adaptive reuse, Economy generation, Precinct conservation, Urban renewal*

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Revitalization of Cultural Heritage of Ahmedabad City

Yamee Thakkar

Looking to the high demand of the city which is technically sound and well equipped with the entire infrastructure, there has been negligence paid towards the real glory of the city i.e. Heritage, though being the most talked about word for the city of Ahmedabad since it has been declared "World heritage city" by UNESCO in July 9th, 2017. Traditional art and craft, practiced by various craft-guilds in the country are the evidence of Indian cultural heritage. Though the narratives depicted in the form of painted facade or scroll-paintings are the genesis of traditional Indian visual language, the scarcity of public awareness and seclusion from the mass is becoming a threat to economic sustainability of those craft-guilds as well as cultural sustainability of our heritage. Heritage buildings and monuments in any country are mute testaments of its glorious past. India has a very rich historic background which is evident from various buildings, forts, temples, landscapes, objects of historic era. Many of these were constructed several hundred years ago when the Indian Civilization was at its peak. Their architecture, design and construction at the time when computers, code of practice, design guidelines, research institutions and modern construction techniques did not exist makes one to realize the wisdom and expertise of our forefathers. These structures have managed to survive for hundreds of years while most of the modern constructions need repair after couple of years of service. Work is often performed to reverse decay or alterations made to the building after its initial construction. Physical materials of an earlier time, that might have been state of the art at the time of construction, might have failed and now need replacement with contemporary better functioning, but aesthetically similar materials. Such reasons make it mandatory to instigate a systematic approach in the area of heritage conservation. Talking about the localities of the city, out of 20 heritage sites of the city, they are able to name only few and others they might hear for the first time. This seems to be an alarming situation for retaining the original charm of the city. Most old cities have some monuments which represent the religious, military, political or economic powers of the past. The condition of such monuments is determined largely by their present function and use. Monuments which have no further utilization tend to decay rapidly, while monuments which are still in use have a better chance of being maintained. The extent of maintenance varies from structure to structure leading to deterioration of the structure. Restoration increases the total expected life of the structure by strengthening it to withstand all imposed loads. The paper shall consist of brief introduction of heritage sites of the city and feasible steps to be adopted to revitalize the precious element of the city. In context of the above, two of the heritage sites, Dada Harir's step well (Asarva) and Sarkhej roza (Makarba) have been studied in detail and on suggestions and advises of the expert in the field, models and sheets are prepared signifying the evergreen charm of the place. The proposal are been made keeping in mind the basic needs and interest of tourist so as to act as a magnet even for the local resident of city.

Keywords: *Revitalization, Ahmedabad, Sarkhej Roza, Dada Harir's stepwell, Tourist*

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‘Kala Kosh’ a Digital Archive for Traditional Craft Communities

Bhargav Padhiyar

Technological advancements are constantly introducing novel and exciting ways to interact with people, objects and spaces in our environment. As a result, new technologies are changing and influencing the way humans used to live and learn. Historically, these technological advancements have been seen as a threat to (crafts or) handicrafts. In India, even today, traditional handicrafts are the primary livelihood sources for many communities and associated with their cultural diversity and identity; hence a ‘living heritage’ to be preserved. Interestingly, over the time, rapidly evolving technological advancements have also given birth to sub cultures like Maker Movement, DIY Culture and Open Source movements, which has presented an optimistic, inclusive and social perspective of “making” with new technologies. These approaches to “making” have contributed in making new technologies accessible, easy to learn and use. As a result it has helped people across many domains to quickly explore new ideas. Connecting the dots of responding to the need to empower traditional crafts of India and using new technologies, this research inquiry is about “exploring possibilities of enhancing traditional craft practices with new technologies.”

The project begins with field research, in order to first gain an in-depth understanding about the ground reality by an ethnographic research of traditional craft community of Gundiyali village at Kutchh, Gujarat, India. In parallel, secondary research looks at precedents intersecting crafts and new digital technologies. Research synthesis presents barriers of why the traditional craft community (the one studied) is not able to utilize new technologies in context of craft practice. To explore research inquiry with an experiential approach, multiple ideas were generated for creating and deploying a prototype. Based on learnings of ongoing research, one idea was selected and a proof of concept prototype was developed to demonstrate to craft community of Gundiyali and seek their interest. Once artisans showed interest, a detailed prototype was developed for testing on field.

Kala Kosh, a digital archive is an outcome of this research and design process. Kala refers to skill involved with arts and crafts, Kosh refers to storage or archive. ‘Kala Kosh’, enables traditional craft communities (of Gundiyali and many others) to digitally preserve designs of their hand crafted artefacts. It consists of two modules. One, a documentation module, which can scan design of an artefact and store the three dimensional information of multiple artefacts and second, a viewing module which retrieves a design from the storage and showcase it in an interactive three dimensional real like hologram. Kala Kosh empowers artisans to archive, showcase and share digital representation of their artefacts across multiple mediums and contexts; this can be useful for individual and community level of craft practice. Integration of this in trading could be done in multiple ways which can directly add to the livelihood generation. A prototype of Kala Kosh was developed and tested for two month on field i.e. at Gundiyali, where artisans experienced using of Kala Kosh and potential benefits of it. Feedback of artisan was collected and is now basis of further iteration of design. Based on reflection on the entire project process, as a conclusion, a framework is proposed, which, suggests how other ideas around the same research inquiry can be designed, disseminated and developed using open source technologies and digital fabrication.

Research and design processes applied here demonstrates the idea of using new technologies for enhancement of traditional craft practice by keeping its essence intact, this project emerges as another approach contributing to preservation and empowerment of the traditional crafts of India.

Supporting Organizations: Sponsored and supported by Ford Foundation grant for student graduation project at National Institute of Design, India and in collaboration with Design Innovation and Craft Resource Centre, CEPT University Ahmedabad.

Keywords: Traditional Crafts of India, New Technology for crafts, Craft Empowerment, Crafts and Digital Technology, Craft and Futures, Preservation of Crafts

Bhargav Padhiyar is currently a student of Masters of Design (New Media) at National Institute of Design, India. He loves to explore his skills of designing using new media in context of heritage and crafts. He began his explorations from his graduation thesis project where he experimented on how new technologies can enhance a traditional craft practice. He is keen about exploring the domains of smart heritage and future of traditional crafts (or crafts).

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Bridging the Community to its Heritage

Saif Siddiqui

What is the ethical purpose of conserving a heritage? Is it just the building, the practice of lime mortar, the ancient trabeated pavilions or the tradition, the history and the purpose of its construction? Although the protection of such monuments is necessary but it should be a concern of the neighbourhood i.e. the people dwelling around it for ages and not by segregating them in the name of protection and making it so precious that it can't be touched.

The Khajuraho temples were declared a world heritage site in. Since then the work of conserving has been undertaken by Archaeological Survey of India where the first step was to make it inaccessible for the locals through fencing the compound. As a result, the locality finds no belongingness to the temples except that it generates a livelihood for the informal hawkers which solely depend upon the tourist footfall.

On the contrary there is a project of conserving the Humayun's Tomb by Aga Khan Foundation which is a very holistic approach of conserving not only the tangible but also the intangible by organising talks in the locality regarding importance of the heritage. This makes the people aware of their heritage and rejuvenates their belongingness with the heritage. This in turn protects the monument from being misused and damaged. Festivals are organised which celebrate their culture, the language and the vernacular cuisine. In these festivals visitors' participation generates the revenue which in turn is invested in development of the community and surrounding. Witnessing such investment and efforts for themselves makes the people re-associate with their native heritage and take care of it as their own home.

This approach of integrating the community rather than isolating in the name of conservation reaffirms their belongingness towards the heritage. Hence this paper tries to discuss and analyse these two different approaches towards conserving heritage through the case studies of temple compound at Khajuraho and Nizamuddin Basti.

Keywords: C*ommunity, Heritage, Khajuraho, Humayun's Tomb*

Saif Siddiqui is a student at Centre for Heritage Management, Ahmedabad University. He has graduated as an architect from NIT, Bhopal. The interest in heritage is evident as he has also taught history as an assistant professor. He also takes keen interest in leading heritage walks which he thinks is a very effective means of spreading awareness about heritage amongst the masses.

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Delving into the World of Butchers

Tanya Kewalramani & Dr Abrar Ali Saiyed

Heritage is often presumed to be baroque, legendary and something which is celebrated. But it is not the case always. It is also shady, atrocious and is hauteur by people. One such example, which falls under the category of intangible cultural heritage, is of Meat slaughtering.

For this paper, we have studied the case of Mirzapur meat market, Ahmedabad and have done ethnographic research on the lives of butchers and meat sellers along with a Literature review of the works of Mohanty & Rajendra and their vision for Indian Poultry in 2020 where they have calculated Income elasticity to predict demand for 2020. Also, review of Household Poultry Production as a tool for Poverty Reduction with focus on Bangladesh and India by Francs Dolberg. And Study of Goat Meat Production in India by NK Bhattacharya and BU Khan where they explore the possibilities of expanding exports and bridge the gap between farmers/ Shepherds and Butchers by eliminating a long chain of middlemen and thus decreasing the cost of production. We also studied the "Backyard Poultry Project", undertaken in Kerela with 10000 women, as a tool for Poverty alleviation and economic stability. So, meat slaughtering in India studied in the context of poverty elevation and economic benefit. However, in Indian society, butchers are considered heartless beasts but they are actually custodian of a living heritage. They are ill-treated and exploited by the authorities and not respected by even meat eaters. So, there are tensions related to balancing livelihood/survival Vs managing government authorities, replacing taboo related to the occupation Vs continuing the traditional business.

Using ethnography method we tried to understand these tensions and their sources. The initial findings are following: the negative effects of maintaining their tradition or living heritage is higher than positive effects of continuing their traditional business and occupations. Not only, have the butchers and cattle bearers faced discriminations based on religion and case from the society and their religious communities, but also they faced harassments from the government authorities and NGOs working for animal welfares. The constant struggle to associate pride with the profession in next generations, and getting enough livelihoods to take care of them and their families is tiring and exhausting. There is hardly any awareness among them about acknowledging their traditional business and profession, and importance of preserving and celebrating their non living heritage. As a heritage management expert, we try to reduce these tensions and bringing a sense of pride in one of the oldest professions in the world. We also need to sensitize the government and NGOs about the importance of this non living heritage and creating a mechanism to preserve this tradition.

Keywords: *Intangible, Cultural, Socio Economic, Livelihoods, markets*

Tanya Kewalramani is a commerce graduate and a tyro traveller, trying to carve a niche in the world of heritage management. Currently a second year student with interests in cultural and sustainable tourism. Hobbies include finding logic behind the myths and their inception.

Abrar Ali Saiyed earned his Fellowship in Management from Indian Institute of Management, Ahmedabad (IIMA). His specialization is in entrepreneurship and international business. He has teaching experience of 8 years in reputed Government and Private business schools and education

institutes in Gujarat State. He has taught at Centre for Environment and Planning Technology, Nirma Institute of Management, Entrepreneurship Development Institute, Pandit DinDayal Petroleum University, B.K. School of Business Management (Gujarat University) and Ahmedabad Management Association. He taught courses on Strategy, International Business & Entrepreneurship. His papers were selected in European Academy of Management, Babson College Entrepreneurship Research Conference, Eastern Academy of Management, Academy of International Business, European International Business Academy, and Indian Academy of Management. He got the best paper award in IIMA Doctoral Colloquium in 2013. He served as a consultant to Industrial Commissioner and Industrial Extension Bureau (Gujarat Government), ASL Logistics, Qua Nutrition, I-Tiffin. His research interests are in Internationalization process in New Ventures, Entrepreneurial firms, SMEs in emerging markets. Currently, he is helping one of start-ups in France which is into solar technology, and looking for a manufacturing partner in India to produce low cost, good quality solar energy products for African Markets. He also has been working as a consultant to centre for heritage management, Cooperative Federation (of handicrafts) of Self Employed Women Association (SEWA is the biggest self-employed women NGO in India) and many other organizations into heritage, art, and culture. He is also a resource person teaching strategy in Management Development Program in Crafting Luxury and Lifestyle Businesses in IIMA. He has keen interests in social work and promoting local heritage and culture. He spends few hours in a week to improve school level education among schools run for underprivileged students.

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Inheritance of Heritage: The Jagammanpur Fort

Kalpana Chauhan

The Jagammanpur Fort built in the 15th century is located in a village settlement once the capital city of the Sengar clan of Rajputs. The title Raja or Ruler is mentioned in the "Manuel of Titles" 7th edition 1929 Ed. Jagdish Prasad (Chief Secy., Govt. United Provinces)

A Fort is a tangible architectural masterpiece of a certain age. A living heritage contributing to the development of the community from which it draws its resources and sustenance as it is not a standalone entity. It is in fact a receptacle of continuity not only for its generational owners but also of the local community, in fact it can be tabbed as the bedrock of the rural society. As such the owner is as important as the fort for the preservation and conservation of this tangible heritage. To identify and research the difficulties faced by the owners with special reference to my personal inputs as heritor of the above fort is the purpose of the study. The site is near the confluence of five rivers, the area popularly known as Bundelkhand (based on the culture), an ancient land which has been divided between the States of Uttar Pradesh and Madhya Pradesh in North West India. Bundelkhand is a land of numerous forts some of which are mentioned in the (e-book Bundelkhand-Tourism.pdf) tourism brochures.

Several forts have been abandoned due to a lack of financial resources by the owners while others face the challenges of hawkish local politicians, legal contentious issues and a plethora of disinterested heirs. A further decline resulted due to the abandonment of the principle of Primogeniture or the royal mode of succession after the codification of the Hindu law and with the coming into force of the Hindu Succession Act of 1956. Though the law of Primogeniture is still followed in Great Britain with great success .Further a belligerent government with its so called benevolent laws to protect heritage are at odds with the ground reality. The judicial anomalies of the heritage Property Act with its various amendments protects neither the heritage properties nor gives succour to the owners. And its ambiguity is seen in the innumerable court cases by the owners with no solution in sight for a disappearing legacy...These discrepancies notwithstanding can a solution emerge for the so called land of BUNDELKHAND with its innumerable and unique forts its singular flora and fauna its diverse topography its heterogeneous community but with a most backward region tag. This broad sweep has at its core the unique forts and its tenacious custodians to help in the development of the region through the starring role of the fort and an innovative approach may yet find a solution for the beleaguered owners and a future community identity resurgence.

Kalpana Chauhan is a heritage professional and a graduate of Master in Heritage management Program, Ahmedabad University.

3 B

Poster Presentations

Session Chair: Piyush Pandya

	Topics and Presenters
1	Economics of Heritage analysing the role of private sector in heritage conservation *Shilpa Jain*
2	The Narrative of Deteriorating Tangible and Intangible Heritage at Naina Devi Shaktipitha *Harveen Bhandari*
3	Heritage as a tool for development in smaller towns: a case of lower chambal valley *Richa Mishra*
4	Mutable Heritage and Its Values *Koumudi Malladi*
5	Appropriating Urban Heritage: Spatial transliteration of the Lansdowne Building, Mysuru. *Yashas Nataraju*
6	Need of Intangible Aspects in Preserving the Built Environment, Golden Temple Complex *Shailja Singla*
7	Travelling heritage: A case of Kutchi Bhunga *Shalvi Suman*
8	Sustainable Conservation of the temples of Bali Dewangunj, Arambagh, West Bengal *Sukrit Sen*
9	*Application of lean manfacturing tools in batik to increase the productivity and consistency* *Anurodh Agnihotri*

Economics of Heritage analysing the role of private sector in heritage conservation

Shilpa Jain

The paper attempts to discuss the complex relationship between economics and built heritage. In India the economic potential of the heritage sector is still not recognized, the impetus of built heritage in regional (economic) development needs to be recognized. As a nation, we are very proud of our history and of the associated built symbols scattered around the country, its probably this pride which keeps us from evaluating the economic value of the heritage property, often likening the heritage properties to family heirlooms, which must be preserved and conserved at all cost for family honor. But often it is this approach that leads to the neglect of the heritage sector since the meager resources of a developing nation are always required for a more pressing development project.

Conservationists fight to protect and preserve the priceless historic assets, while the developers and property owners seek to maximize the commercial worth of their investment. Although the balance which is struck between these potentially opposing views tends to shift over time as society's values ebb and flow. Heritage properties even though highly significant in the public memory are thus often pulled down to make way for new development as was recently witnessed in Kolkota a few days back with the pulling down of Old Kelinworth hotel to make space for a 35 floor tower.

However there seems to be a recent shift in the thinking and policy making of the government, and it is encouraging the involvement of private sector in maintaining and upkeep of even the protected monuments under its Adopt a monument scheme. The project plans to entrust heritage sites/monuments to private sector companies, public sector companies and individuals for the development of tourist amenities. They would provide and maintain the amenities at the tourist destinations. The 'Monument Mitras' is aimed at inculcating a sense of pride with the CSR activities. They private companies would also get visibility in the monument premises. Other than Monument Mitra many other projects in the heritage sector are being implemented with the private sector. The private sector is likely to play an increasing role in the heritage sector via public private partnerships in the near future evident from the rush of bidders for monument Mitra and other such projects where the only visible take away for the private companies is the branding that too on the outskirts of the monument.

It is critical at this stage to analyze the impact of such projects on the said heritage property. The built heritage, when seen as goods, is considered a potential economic resource that, once valorized, may become a source of wealth, employment and welfare for the community. The purpose of the building often needs to change for it to be put to relevant use; as such certain change in the historic fabric becomes inevitable. Sensitive changes, require that planning and design are based on a proper analysis and understanding of the context. Questions which need to be answered are:

-What aspects of our built heritage should be regarded as 'valuable' and why?

- What value the built heritage adds to society?

-How valuable built heritage is both in absolute terms and in relative terms compared to alternatives such as redevelopment?

- How ‘value’ should be defined?

The discussions on social, economic and cultural impacts of different heritage management policies have much more in common than is currently acknowledged; there is a need for a frame that enables mutual dialogue among all the stakeholders.

The value of heritage, whether in economic, social, cultural or environmental terms, is central to most of our notions of how that heritage should be managed. The value of built heritage, and perhaps more importantly how that value should be defined, is therefore an issue worthy of some academic consideration.

An attempt is made to analyse this via couple of case studies.

Keywords: *Economics, Conservation, Built heritage, Public private partnership, Heritage management*

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The Narrative of Deteriorating Tangible and Intangible Heritage at Naina Devi Shaktipitha

Harveen Bhandari

Naina Devi Shaktipitha is a popular cross-cultural pilgrimage destination in India which registers a large influx of visitors every year and the numbers have grown with each passing year. The temple is one of the listed 51 Shaktipithas of India worshipped by Shakta community. The place boasts of a rich cultural history which is sacred to Hindus and Sikhs both and dates back to more than 2000 years ago. The temple has innumerable intangible tales related to its origin and has rich associations with important historical figures. With urbanisation and overpowering economic pressures the precinct is growing and the new developments are overriding that today it is difficult to trace the connections between the present and the past, or experience something that communicates its age-old history.

The temple precinct, over the years, has undergone repairs and renovations that there is a striking contrast between the traditional architecture of shrines and the new administrative/visitor spaces being developed in and around the complex. The temple has significant historic value, social value and cultural values associated to it and the mythological tales, celebrations and daily rituals represent its intangible heritage which today are unknown to many as the tangible lacks physical evidence or connection to the temples intangible heritage. The ever-changing architectural spaces are unable to establish any rapport with users giving them an in-depth understanding of temple's cultural connotations and allowing interactions at three levels like sensorial, experiential and associational. The stakeholders, which comprise of priests, temple officials and other community heads, are ignorant to the concept of interconnections between tangible and intangible heritage.

The intangible plays a significant role in creating identity and reviving culture and enhancing the value of tangible. Similarly, the tangible-the architectural spaces - become a medium to express and keep alive the intangible. The temple is a perfect example of interdependence between tangible and intangible values and the close overlaps between the two where the intangible heritage is being masked as tangible is deteriorating gradually and one day this heritage will lose its significance forever.

The present paper brings forth the gaps between tangible and intangible heritage of Shakta community at the Naina Devi Shaktipitha and the threats to its associated heritage values. It delves into how this living religious heritage has maintained its aspect of "living" but faces major shortfall in terms of safeguarding its tangible heritage, maintain its sacred built environment and reinstate its cultural significance. It is also an attempt to create awareness on the close connections between the tangible and intangible and the importance of understanding the rich cultural past. The cultural traditions and values associated to any religious heritage need to be well understood and communicated so that they do not become frozen illustrations of past.

The research is part of the author's ongoing doctoral research to establish the cultural significance of Shaktipithas and formulate guidelines for upgrading their sacred built environment to safeguard our living religious heritage. The methodology adopted involved direct observation, participatory

observation, case study analysis of five Shaktipithas of Himachal Pradesh, India in terms of Tangible and Intangible Heritage to identify the socio-cultural values associated with each site. A questionnaire survey with a sample size of 150 respondents was also done to evaluate the visitor's perception towards the cultural significance of Shaktipithas and need for their safeguarding and management.

Keywords: *Shaktipitha, Sensorial, Experiential and Associational*

Harveen Bhandari is currently working as Professor & Deputy Dean (Research & Publications) in Chitkara School of Planning and Architecture, Chitkara University Punjab. Presently pursuing PhD. from I. K. Gujral Punjab Technical University (IKGPTU), Kapurthala on 'Cultural Significance Assessment and devising guidelines for upgradation of built morphology by developing suitable framework of approaches for conservation of Shaktipithas-The Living Religious Heritage (Through case example of Shaktipithas at Himachal Pradesh)'.

She completed her Bachelors in 2003 from GZS CET, Bathinda now known as Maharaja Ranjit Singh Punjab Technical University, Bathinda and Masters in 2011 from Chitkara University, Punjab. Her areas of interest include Living Religious Heritage, Cultural Heritage Significance and Socio-cultural values associated with them and India's Twentieth Century Heritage and has been actively involved in documentation of heritage in Ambala and Patiala. She has a number of papers in national and international journals to her credit.

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Heritage as a Tool for Development in Smaller Towns: A Case of Lower Chambal Valley

Richa Mishra, Shivani Sharma

India, a nation with varied and complex cultural diversity owns unique heritage which is amongst the richest in the world. The varied geographical conditions have offered vast range of and quantum of natural heritage as well which has enormous environmental and ecological value.

By the end of the twentieth century, the definition of “heritage” has expanded from built heritage (monuments), historic urban areas and gardens to intangibles including the entire living environment with its cultural traditions and changing lifestyles. With this changing notion of heritage, the concept of conservation of heritage has become less static and more dynamic, taking into account their tangible and intangible dimensions with reference to the culturally sustainable management of heritage resources. The underlying theme of conservation is community development together with the revival of intangible heritage which requires a multi-disciplinary approach which will include the overall environment and involves the local community.

The lower Chambal valley, which covers the Vidhyan Plateau falls in the northern region of Madhya Pradesh. The region is rich in natural and cultural heritage with various typology of Ecological, Archaeological and Built heritage, involving the rock shelters and paintings of Mesolithic and Neolithic period, vernacular settlements, temples of Kacchapagta and Pratihara time period, forts, palaces, chattris etc offering a varied typology of undiscovered heritage.

However, throughout the 20th century the Chambal ravines have been inhabited by the legendary dacoits and despite of having enormous potential the region has suffered excessive backwardness in terms of social and economical development. The major occupation of people in the region is agriculture however due to excessive gully erosion of Chambal River and its ravine the region faces crisis in terms of agriculture production.

But this difficult geography mainly the ravines has sustained its monumental heritage from the invaders and thus prevented its further devastation.

There is need to envisage the heritage potential to strengthen the socio-cultural harmony. The heritage in the region can act as a driving force for the economy. Identification of its heritage is the initial step to quantify the rich heritage of the region. Where, procedure of listing would be used as tool for protection of heritage.

Identification of heritage in case of Chambal valley will not only accelerate the social, cultural and economical value of the region but It would also strengthen the developmental process through sustainable approach in its conservation and management.

Keywords: *Heritage, Development, Identification, Listing, regeneration.*

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Planning and Architecture Bhopal, recently in 2017. She has presented and published various researches related to Architectural and Urban Conservation and Cultural Landscapes.

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Shivani Sharma, is a Conservation Architect currently working with Archaeological survey of India, Nagpur. She has done her B. Architecture from Ideas, Nagpur and Post Graduation in Conservation from School of Planning and Architecture Bhopal. She has presented and published researches related to temples, Architectural and Urban conservation etc.

Mutable Heritage and Its Values

Koumudi Malladi

Heritage is defined by history which is by nature multi layered. The passage of time and the perspectives it affords, enables and even necessitates constant re-examination and reinterpretation of history. What effect do changes in historical perspective then have upon the definition of heritage which relies on an understanding of its history?

This is true more so with the disappearing boundaries. The new global sense of identity is blurring the demarcation more and more between what is your heritage and mine. A shared history involving different civilizations and regions has yielded diverse culture which enriches and connects undeniably.

The layered and diverse histories and cultures in the world are an important source of knowledge and wisdom. The enrichment of this cultural diversity should be actively promoted as an essential aspect of development.

The above concepts are contrasted by sites ridden with conflict such as the Bamiyan Valley, Syria and Babri Masjid in India. These sites have been put under the 'World Heritage In Danger' list by UNESCO taking into account the destruction in the region. The act of vandalism itself has had dual implications. While causing an irreparable loss to mankind of its heritage, it also serves as an effective symbol of religious fanaticism that is a pressing concern of our times.

The paper examines the intent of manmade destruction of heritage in events such as the Second World War and conflicts and war zones in more contemporary times in an attempt to understand the implication of such destruction.

Reconstruction of the past always leads to looking at it with the wisdom afforded by hindsight and a more complete knowledge of the event or object. At other times, there is loss in translation and certain key information is missing. This completely alters our understanding and forces us to reinterpret with a new, possibly inaccurate, knowledge base.

Keywords: *War heritage, heritage values, Mutable value, War Destruction, Propaganda of Destruction*

Koumudi Malladi is a young professional working with heritage sites in India with the aim to understand the opportunities for development needed.

Koumudi is an Architecture Graduate from the Malaviya National Institute of Technology, Jaipur and holds a Master's degree in History of Art from National Museum Institute, New Delhi.
She has worked with various prestigious organisations in the past. With Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, she was responsible for organizing events and future collaborations with international institutes. She was also a faculty for undergraduate studies in L.S. Raheja School of Architecture, Mumbai handling subjects related to history and design. She has also worked on the Andhra Pradesh State Govt. project to revive the ancient town of Amaravathi.
She now works as a freelancer and is involved in multiple projects with focus on research, outreach and dissemination. Her current work is focused on developing programs and events to create

interest among students who wish to pursue careers in this sector. Continuing her academic journey she is pursuing a further Master's Program in Heritage Design Planning and Management from Srishti School of Art, Design and Technology, Bengaluru.

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Appropriating Urban Heritage: Spatial transliteration of the Lansdowne Building, Mysuru.

Yashas Nataraju

Architecture - as a custodian of history and time: Every city has embedded layers - historical, political, social, religious and cultural being the key ones which makes it unique. Over time due to varied perceptions, the layers of history tend to erode as architecture of one manner gives way to another. Yet the role of architecture as an appropriation of history cannot be denied. In the context of rapid cultural and economic globalization, over half of the World's populations now live in urban areas. Visible changes in skylines, buildings, streetscapes and urban areas are inevitable as they evolve and change according to the needs of their inhabitants and competitive demands for space. Therefore, it is important to determine the role of contemporary architecture in contributing to this change in ways that conserve and celebrate the special character and quality of the historic environment that communities have recognized as important and wish to conserve for future generations. Urban heritage, as the valued tangible and intangible legacies of the past, would appear to be an increasingly important asset for communities and governments alike, allowing cities to mark their distinctiveness, attract tourists and retain a historical narrative that feeds into the quality of life. At the same time, new heritage - the heritage of the future- is being created in cities and towns. It is important to understand the ways in which heritage can be mobilized in the development of city well-being and the changing approaches to how it is managed, taking into account issues of ownership, responsibility, local and national economies and identities.

Conservation and Intervention: In many projects involving heritage, the issue of architectural conservation is very contentious. The projects at times call for interventions, sometimes to enhance experience or to just insert basic facilities for the users. Assuming that architectural intervention is inevitable, the methods to do so are many. Architects worldwide have taken bold initiatives and adapted methods to revive the experience of the past and argue that if sensibly done, an intervention can add a lot better value to the overall form and space, envisage the historic architectural characteristics while bringing about the desired contrast/ continuity of the building and manifest the guardian spirit of a place.

The paper presents concerns and alternatives to conserving the architecture of Urban Heritage structures and intervention in their historic fabric such that their usage is relevant, a value-add spatially, a marker in the city and a co-development for the entire precinct. These approaches are elaborated through a design proposal for the adaptive reuse and spatial add-on to the Lansdowne building in Mysuru, India.

Situating in a Heritage Precinct:-Mysuru, the cultural capital of Karnataka, India, encompasses urban spaces, traditions and intangible elements of built heritage. The Lansdowne building in Mysuru is a 132 year old structure in the Santhe Pete market area currently dilapidated, that needs to be put into suitable use and there by breathe life into the precinct.

The paper presents the findings of the thesis project that considers a large urban block as a weave in the Santhe Pete market, with the heritage Lansdowne building acting as a front for the market, thus

looking at reviving the “publicness” of history and giving a better functional essence to suit the present need.

Contextual Adaptation and (Re)imaging:-

The design objective of the proposed project presented in the paper is to preserve the structure’s heritage value as well as to revitalize the city by introducing activities that are useful to the community and compatible to the conservation of its architecture. The design demonstration aims to revitalize the precinct by bringing back the heritage glory as a public gathering space for cultural and social interactive public participative spaces. The paper focuses on an inclusive and participative program that caters to the aspiration of the new city, its history and the heritage in order to explore adaptive re-use and the impact of architecture and design as a dynamic user experience and a catalyst for change.

Keywords: *Heritage as city memory, Adaptive reuse, Contextual Adaptation, Urban (Re) imaging, Architectural intervention of intangible heritage*

Yashas Nataraju studied Bachelor of Architecture from RV college of Architecture, Bangalore (2011-2016). Completed professional training at Nilay Patalia architects, Bangalore and presently working as a Project Architect at the same firm handling a variety of different projects ranging from residential to hospitality to commercial and interiors. When not working, Yashas loves travelling and exploring new places and is always planning ahead for the next adventure.

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Need of Intangible Aspects in Preserving the Built Environment, Golden Temple Complex

Shailja Singla

With more than 1000 dialects, various religions, crafts, lifestyles, arts and literature, India is rich and diverse in culture and wide ranging traditions. But for meeting the needs and aspirations of its urban population, the tremendous growth has led to irrevocable alterations in diverse cultural and historical centres of the city.

Culture and heritage are the ways of expression of communities which have developed since times. They play a significant role in developing and shaping the character, distinctive identity, socio-economic and cultural profile of the city. It is difficult to envision the cities and places without the fragments of the past, which ignite with extraordinary sensation of wonder and delight.

The tangible and intangible heritage share a symbiotic tie to understand each's meaning and importance. The loss of one inevitably leads to extinction and viability of the other. The research paper aims at a holistic understanding of the ways to retain and preserve the essential features present around the heritage assets that contributes to the character and essence of the area. The paper examines various approaches adopted worldwide in recognition and protection of heritage and traditions. The research paper attempts to analyze the project of redevelopment of the area around Golden Temple Complex in the walled city of Amritsar and also suggests improvements for sustainable development with heritage as an important lever.

Every city has its unique culture, traditions and identity. It's very important to understand the aspects of heritage conservation to avoid losing the goose that laid the golden eggs. There lies an abundant scope to upgrade the local economy through local accessible art, skills, resources and knowledge. The objective should be to explore and encourage the potential of ICH as a resource to elevate the lost community, society and heritage as a whole.

Keywords: *Urban heritage, Tangible and intangible aspects, Culture, Golden Temple Amritsar, Built environment*

Shailja Singla is student of Bachelor's in Architecture in Lovely School of Architecture and Design. She believes that great designs are the result of collaboration of innovation, passion and sensitive response to the needs and issues. With hopes of improving urban issues through the creative process of design, she tries to explore the best practices around the world.

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Travelling heritage: A case of Kutchi Bhunga

Shalvi Suman

Kutch being the second largest district in India is situated on the arid western extreme of the country. It shares its boundaries with Pakistan on one side and has adversely been affected by many political and natural events. It is also endorsed as a tourism site due to its handicraft, architecture, etc.

A very unique feature of this region is the circular mud houses called Bhunga. The origin of this structure is believed to be after the 1819 earthquake in Sindh (Pakistan). The structures were adapted by people in and around Sindh as it was suitable to extreme climatic conditions.

The central part of Kutch is covered by Banni Grasslands- a belt of arid grasslands which is one of the places where the nomadic pastorals reside. The pastorals travelled with their cattle, specifically in Kutch, Rajasthan and Sindh depending on the availability of water. Sindh comparatively received good rainfall and was an ideal summer abode for the community.

The partition of India and Pakistan was declared during summer, 1947 which was why many pastorals from Kutch and Rajasthan were in Sindh. However, when asked to choose between living in India or Pakistan, they chose Pakistan, as it had better living conditions throughout the year. Although few people from Sindh shifted to Kutch and this was when the number of Bhungas and the knowledge of its building technique spread across Kutch.

However, the real growth of Bhungas in Kutch happened after the 1971, India-Pakistan war. Having realized over the course of 24 years that the partition projected a religion based distinction. After the 12 month long war, a major relocation happened when close to 50,000 people migrated to Kutch and Rajasthan from the bordering villages in Pakistan. Due to this, the number of Bhungas spread rapidly in various parts of Kutch. This population had expertise in Bhunga's building technique and they continued to build it for themselves. The locals of Kutch acknowledged the advantages of Bhungas and started making it for themselves too.

The Kutchi handicraft has been gaining fame since the 1969 drought, when people extended their hand for help and meanwhile explored their handicraft. Currently, the major population depends on it for livelihood. Bhungas require continuous maintenance which was difficult for the families due to their involvement in producing handicrafts. Eventually, people shifted to houses built with brick and concrete.

Keywords: *Partition, War, Migration, Tourism, Building technique*

Shalvi Suman is an Interior designer by qualifications but her interest has always been in research. She has worked on different research projects, one on the Kutch architecture as a traveling heritage and the other on the Sabarmati River. She tries to develop innovative ways through digital media to narrate the findings like documentaries or animation.

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Sustainable Conservation of the temples of Bali Dewangunj, Arambagh, West Bengal

Sukrit Sen

This paper explores the way by which tangible and intangible heritage can both pave a way for a sustainable and homogeneous approach towards the conservation of each other. Here the Terracotta Temples of Bengal are referred to as the tangible entity and Padavali Kirtan, a dying folk art form of Bengal, as the intangible entity. The project not only aims at restoring and conserving these forms of heritage but also method out ways to help the local economy of the area grow.

The terracotta temples of Bengal, were built mainly during the revival of Hinduism with particular focus on the cult of Krishna, after a prolonged exposure to Islam. The temple walls were covered with moulded baked clay panels. Earlier these panels featured geometric patterns, but by the seventeenth century, focus was more on iconography with religious and secular themes; the life of Krishna being the most famous one. On the other hand, Padavali Kirtan is an art form that developed great fame in the 16th century. Chaitanya Mahaprabhu, led a bhakti movement incorporating the society mainly from a lower caste and the ones who were forbidden their rights to religion. He came forward and educated the mass about reaching god through eternal bliss with this form of music and dance. As a matter of fact, since both these episodes happened over a common timeline, the incidents portrayed on the terracotta tiles have a rather direct relationship to the themes of Padavali Kirtan.

The project is based on a small unsung village, Bali Dewangunj, in the Hooghly District of West Bengal. It houses few of the most beautiful architectural relics, but unfortunately in very bad shape due lack of awareness and of course, negligence of the necessary advisory bodies. History of this area dates back to the 17th century and includes international trade links as it happened to be one of the finest manufacturing centres for silk, zari and handmade paper. Village elders insist that the Burmese learnt how to manufacture silk from Bali-Dewangunj. Silk and other artefacts produced here reached Calcutta, Dhaka, Bhagalpur and even Portugal. In the early 20th century this area attracted a lot more foreign attention for the production of indigo and brass. Noted sculptor Meera Mukherjee asserts that the brass pitcher, commonly used in Bengali households, especially for worship, was first designed in Bali-Dewangunj and continues to be made, based on that original design.

Apart from focusing on the scenario prevailing on the area in a macro-scale, this project focuses on a micro-scale module development on a site that consists of one of the bigger temples and two smaller ones, out of the many temples that exist there. The temples although of a very high historic importance lie neglected with uncontrolled growth of flora around it. Due to lack of usage of this space, the area is used for defaecation by the villagers around it. As an architect, my goal was to provide a function to this area and convert this space into a positive one. The proposal involved a designated space, for the practice, preaching and research of Padavali Kirtan, not only for the students and teachers, but also for the residents of the area to come experience the same with the temple in the foreground. An interpretation centre and an admin block to take care of the development of both the heritage commodities taken into consideration here. A block, exclusively

for the ladies in the village to cater to their local interests for example: cooking, stitching, house farming etc. These functions would also take care of the tourists for whom a separate wing was designed. The provision for tourism would not only promote the awareness of this obscure heritage precinct, but also help develop the local economy. Special emphasis has been given to a space for human interaction to encourage footfall of the villagers into the area and stimulate a holistic way towards the awareness of the heritage commodities and promote events like the annual fair. The main agenda behind this idea was to promote the fact that tangible and intangible heritage can in a way provide for each other hand in hand, and by integrating the life of the locals into this entire phenomenon, no external body has to interfere towards the maintenance of the same.

Keywords: *Sustainable Conservation, Awareness, Tangible, Intangible, West Bengal, Terracotta Temple, Padavali Kirtan, Rural Economy, Heritage Tourism.*

Sukrit Sen is a former student of St. Xavier's Collegiate School, Kolkata. He has done his graduation in architecture from OmDayal School of Architecture, Uluberia, West Bengal. He is currently pursuing his masters in Heritage Management from the Centre for Heritage Management, under The Ahmedabad University.

He has contributed in several projects, with regard to heritage conservation. An internship at the CCMP (Comprehensive Conservation Management Plan) of the Darjeeling Himalayan Railway, UNESCO World Heritage Site (2015-16), is a notable one among them. He had also pursued his architectural training at CRCI, New Delhi (2017), under the noted Conservation Architect, Ms. Gurmeet Rai. Apart from this he is also an associate member of ICOMOS India (International Council on monuments and sites). He also plays the tabla, and various other percussion instruments, and has been actively involved in the field of Indian classical music for the last 20 years.

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Application of lean manfacturing tools in batik to increase the productivity and consistency

Anurodh Agnihotri

Micro, Small and Medium Enterprises (SME's) are the backbone of the Indian Economy. Batik has been successfully commercialized in countries like Africa, China, Indonesia, Japan and Malaysia by creating products that are competitive in national and international level. The objective of this paper is to identify the leading factors affecting the productivity and consistency in Batik production in India and applying lean Manufacturing tools to achieve higher productivity and product consistency resulting in creating customer value. Batik being one of the faces of Indian print heritage being rooted in for generations, the thesis will help SME's to explore the potential for doing Batik business.

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4 A

Integrating Tangible/ Intangible

Session Chair: Indera Syahrul Mat Radzuan

	Topics and Presenters
1	One Place And Many Memories: Urban Voices from the City of formerly Princely State of India *Bulbul Shukla*
2	Exploring the potential of reviving the Wadas of Paithan, Maharashtra by linking the handloom industry. *Ruchita Belarpurkar*
3	Reconstruction of Sacred Spaces: A paradigm shift to restore the spirit, and re-establish socio-economic, cultural, and historic continuity *Shivangi Shukla*
4	Factors for Sustaining the Conservation of Meroe Albejrawiayh Pyramids In Sudan *Maha Mohani Fahmi*

One Place And Many Memories: Urban Voices from the City of formerly Princely State of India

Bulbul Shukla

Urban spaces are full of memories. It has palimpsest of remembrances from bygone eras. Some of these memories are individual but the others are shared. Together, memory and space conjoin to produce much of the context for modern identities. What constitutes Collective Memory of an Urban Space? - Events, spectacles, artefacts or individual act of perception. Two different schools of thoughts that frequently occurred in many literatures, either refers that as socially and culturally dominated individual memories or refers to collective phenomena sui generis. The aim of the paper is to investigate whether collective memory is driven by shared experiences within socio cultural context or it's an act of individual experiences and perception. In India, colonial history had created many such collective memories in the different cities that is being remembered either in the form of events and spectacles or through spaces of the city where it took place. So, for the study of the collective memory, we have selected urban open space i.e. Maidan (Polo ground) of Vadodara city (one of the princely state of colonial India) as a case example. Here colonials ruled with subsidiary alliance (Gaikwad of Vadodara) between late 17th and 18th century. The institutional belt of city and urban open spaces inside it are planned in consideration with both colonial and local culture. One of the kind of multicultural urban space created inside this princely Vadodara (along institutional belt) is Maidan (formerly Polo ground during colonial times). It acts as a case example to understand multiculturalism in urban open spaces of colonial India as well as it also forms ground to test the hypothesis from various literatures that whether collective memory of an urban space is the resultant of socio cultural impact or it's an individual experiences. To achieve this, a descriptive method has been adopted for data collections, narratives specifically from the past socio cultural context about Vadodara Maidan (Polo Ground) forms the base for its modern state. Narratives in the form of life story and oral history have been taken in semi structured way for comparative study about some experiences wherein initial samples (in pilot study) is collected to deduce the pattern of collective memory (age wise) around it. Further, the collective remembering is examined with the help of a deductive method i.e. distinction between specific narrative and schematic narrative templates and then simultaneous coding has been adopted for analysis and to represent collective memory as negotiated and selective recollections of a special community. The research findings are based on coding and its analysis indicate that mostly collective memory of an urban space is carried by shared experiences within socio- cultural context but less on individual perception and experiences. This study also contribute to heritage conservation (built and unbuilt heritage) inside the dense urban fabric of the city by including collective memory as an important consideration in historical analysis of city spaces and also structuring the socio cultural memory of an urban space in its various layers and sublayers.

Keywords: *Multiculturalism, Colonial urban open space, Princely states, Collective memory, Heritage*

Bulbul Shukla is a graduate of National Institute of Technology, Raipur with Bachelors of Architecture degree in 2009. She has started her career with gaining field experience in residential and commercial architecture. After pursuing Masters in Architecture (Urban Design) in 2014 from School of Planning and Architecture, Bhopal, she began her career in academics and urban

consultancy projects. She taught in prestigious institutes like NIT, Raipur and SPA, Bhopal. Currently she is working as an Assistant Professor in Nirma University, Ahmadabad as well as pursuing her PhD in urban conservation from School of Planning and Architecture, Delhi. Her research area is collective memory and Colonial urban open space. She has various national and international publications to her name. Her interest area includes urban history, collective memory, colonialization and city ecology.

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Exploring the potential of reviving the Wadas of Paithan, Maharashtra by linking the handloom industry

Ruchita Belarpurkar

Abstract: Paithan in Maharashtra is a town which is well known for its handloom industry and the Paithani saree which originated from Paithan in the 16th century. Historical records date the establishment of Paithan to the Satavahana Era, where it served as a capital to the Satavahana Empire from 3rd century BCE to 2nd century CE and was a large trade center and center of the weaving industry. However, the present settlement of Paithan dates to the 17th century CE when the art of weaving the Paithani and its patronage was at its zenith.

Paithan was an influential town in the 17th century and enjoyed patronage from the Peshwas, Nizams and other princely states due to the Paithani, a silk saree with gold zari which was considered one of the most treasured possessions of both royals and commoners alike. The main industry of Paithan was weaving. This industry gave rise to its own microfinance and influenced the settlement pattern of Paithan.

Due to the influence of the Paithani weaving industry and strategic location of Paithan, it evolved its own settlement pattern and residential architecture, especially the wadas which bear a distinctive defensive design. The settlement patterns and the wadas are interlinked with each part of the town containing a specific typology of wadas. These wadas, while bearing resemblance to the wadas found across the 16th and 17th century Maratha Empire, still are distinctive in terms of ornamentation, planning and defensive features.

The town of Paithan today, has lost most of its functional and traditional neighbourhoods as the traditional occupations are no longer carried out. The layout and names as well as typology of houses of these neighbourhoods are still retained and heavily influenced by the traditional occupations linked to weaving. Today, Paithan faces all the issues of a smalls scale town including rapid and uncontrolled development, abandonment of built heritage and haphazard implementation of urban schemes. The weaving industry of paithani declined heavily in the 20th century causing a loss of traditional knowledge systems and creating power loom duplicates. Efforts of the Maharashtra State govt has caused a revival to the industry but a larger intervention is needed in terms of awareness and documentation.

This paper details the relation between the urban settlement of 16th century Paithan and the handloom industry as well as the present-day scenario of the paithani weaving industry. It explores the linkage between industry, occupation and the urban form of Paithan and the memory of these spaces today. It also examines the threats and potentials to the tangible and intangible heritage of Paithan and the benefits of community involvement in reclaiming the wadas for reviving the handloom industry of paithani weaving. A proposal to revive the handloom industry by integrating the built heritage with the intangibles of the weaving community is evolved through this research.

The research for this paper was carried in continuation to the study of vernacular houses in Paithan for the Master's Thesis in Architectural Conservation in 2016 by the author.

Keywords: *Intangible, Handlooms, Interlinkage, Historic Urban Cities, Urban spaces*

Ruchita Belapurkar is a conservation architect from School of Planning and Architecture, Delhi (2016). She did her Bachelors of Architecture from Pune University. She has documented the Paithani saree, its history and evolution for the Sahapedia UNESCO Fellowships 2017. She is currently working in Mumbai.

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Reconstruction of Sacred Spaces: A paradigm shift to restore the spirit, and re-establish socio-economic, cultural, and historic continuity

Shivangi Shukla

The study is a discourse on the theory and practice of heritage conservation in Indian context. We, being a country with one of the largest living built heritage in the world, are still living with a conflicting approach to heritage conservation and struggling to answer what to conserve? Is it the history of a civilization that lies encoded in the tangibility of the monument or the intangible spiritual beliefs which have long been an important part of our culture and reflection of our rich past? Such a perplexity is examined in the context of one of the projects that National Centre for Safety of Heritage Structures (NCSHS), IIT Madras was involved in: 'Fire damage assessment of Veera Vasantharayar Mandapam', in Meenakshi-Sundareswarar temple in Madurai (Tamil Nadu).

The ancient city of Madurai is mentioned in early texts from 1st-4th c. AD, and now referred to as "the city of temples" owing to its glorious religious culture. Meenakshi-Sundareswarar temple being a quintessential part of this cultural has become an eminent heritage site in the country. The temple has a deep rooted history dating from 14th - 17th c.AD, which is dedicated to Meenakshi and her consort Sundareswarar, an incarnation of goddess Parvati and lord Shiva, respectively.

Veera Vasantharaya Mandapam (VVM) was constructed in early 1600s, as an entrance portico at the east Rajgopuram (entrance) of the temple. The mandapam has been used as a multifunctional platform for community engagements through ages with religious and peripheral activities in and around. From the recent past, the space has evolved as a commercial hub and has been serving as a source of livelihood to daily vendors; shopkeepers, etc. creating an economic dependency.

The structure was severely affected in the fire on 2nd February 2018 that raged on in the interior of the hall, possibly for hours before it could be completely put out. Almost 45% of the stone pillars and 75% of the stone slabs were completely damaged. Reconstruction of these portions, which are currently being dismantled is inevitable. Apart from the structural issues, the incident resulted in huge economic loss to shop owners, after a High Court decree post the fire accident, required removal of all informal economic activities within circumambulatory spaces in temple complexes of Tamil Nadu.

The reconstruction effort of VVM raises possible conflicts in the interpretation of internationally accepted philosophies of conservation approach, Vis-a-Vis the context of religious heritage. First, should we be reconstructing the historic space with a mere intention of retaining the geometrical configuration utilising modern technology? Will historic continuity be restored? There is also a need to bring back the structure to a unitary state where the space is not separated from the people, and to be able to achieve spiritual goals of a temple complex as per the tenets of Agama shastra and Stapathya veda.

Secondly, should the reconstruction aim to keep the authenticity of the art forms represented in the historic structure by mimicking the original sculpted reliefs which epitomised the art, thoughts, skills

and technology of a bygone era? Or should the new construction explicitly follow current technologies Vis-a-Vis a sculptor's skills in aspects such as use of power tools, quality stone, surface treatment possibilities, etc.?

And lastly; there is a need to address the challenges for stakeholders in framing laws and regulations for the use of temple spaces to avoid such accidents in the future. Keeping the economic dependence of communities on temple spaces at bay could result in serious consequences on the livelihood of the communities. The same temple that was the centre of their livelihood has resulted in a sense of alienation and mental distress caused by losing their cultural roots and identity.

Hence, a paradigm shift is essential to find innovative solutions that do not isolate the communities, and yet ensure safety of the structure, while respecting the spirit of conservation. "Heritage" in India has several connotations. It is thousands of years of coexistence of communities, social parameters and religious practices. Hence, our conservation principles need to be redefined comprehensively, where cultural practices and religious studies should be part of an interdisciplinary approach bridging gaps through concerted research, pedagogy and heritage management practices.

Keywords: *Cultural heritage, Intangible heritage, Living heritage, Communities, Socio-cultural continuity*

Shivangi Shukla is an architect and heritage enthusiast, promoting sustainable development of cultural heritage with a safety-centric multi-disciplinary approach. With masters in Structural Analysis of Monuments and Historical Constructions (SAHC), she is proficient in building diagnosis with Non Destructive Testing (NDT) and structural assessment-interventions. Experienced in working with (inter-) governmental and private organisations, NGOs and Government of India agencies - on a wide range of heritage conservation projects including seismic strengthening of earthquake damaged structures in Nepal (2015) and Bagan (2017); structural assessment of Kedarnath temple (post flash floods; 2014); fire damage assessment of Meenakshi Sundareshwarar temple (2018). Currently she is associated with National Centre for Safety of Heritage Structures (NCSHS), IIT Madras, burgeoning fundamental research and providing technical solution on structural safety of built heritage.

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Factors for Sustaining the Conservation of Meroe Albejrawiayh Pyramids In Sudan

Maha Mohani Fahmi

Conservation of heritage historical monuments in developed countries is more superior in quality due to the better experiences and training that their human resources have in such work. Fortunately, the last few centuries have witnessed more heritage awareness and historical consciousness, globally. People are becoming more and more conscious of the unifying characteristics of human values and beginning to regard ancient monuments and buildings as a common heritage. With such consciousness, a considerable effort has been made in order to create international charters and guidelines to lead the heritage conservation processes and practices such as the Athens (1931) and Venice Charters (1964), the Burra Charter ICOMOS (2013), and the Nara Document.

Most developing countries are still however facing several issues and challenges impede the development of good conservation practices. These issues and challenges have been discussed extensively by an international organization such as UNESCO, ICOMOS, and ICCROM as well as by researchers, academics and international professionals in the field. Many researchers have duly identified and categorized the problems confronting the developing countries. Almost all refer to the same set of factors but are under different categories. The common factor identified are limited sources, lack of experts and workmanship, poor political will, extensive reliance on international experts. Human vandalism could also be considered a serious issue due to the lack of heritage awareness and historical consciousness. Unfortunately, many developing countries have not reviewed or fully understood the essence of heritage value in the country's development. The Meroe Albejrawiayh World Heritage pyramids in Sudan are a case in point for discussing conservation works.

Sudan has a rich historical background, as is evident in the various monuments such as pyramids, temples, and settlements the World Heritage Site Island of Meroe is most well-known for. The civilization that prospered on the Island of Meroe site (Kushite) during the 8th century BC- 4th century AD mainly cover three sites: two in the pre-desert Naga and Musawwarat es Sufra, and one Meroe in the Nile Valley. Meroe itself has two sites: Meroe 1 (Royal city site, which was believed to be a major trading centre) and Meroe 2 (cemetery site, which is the more renowned of the two), together these sites are known today as the Bejrawiayh pyramids site.

Generally, in Sudan, conservation work is carried out by international missions from developed countries such as Germany, Britain, Italy and France and they are few in numbers. Therefore, many heritage monuments such as the Al-bejrawiayh pyramids remain in poor condition with signs of serious defects threatening their survival because legislation in the country does not sufficiently address the issue of continuous conservation, maintenance, and management.

Programs for conservation should pursue various approaches, self- reliance, substitution and use of appropriate techniques and materials. Therefore, in order to develop the Sudanese conservation sector, it is paramount that the authorities responsible understand the interrelationship between the issues affecting the conservation work in general and the factors that influence the development of local experts and technology. As such, conservation desperately needs to assess its potentials for development as well as to identify the main factors that hinder the development of the conservation practice. Understanding these issues will help to overcome many problems of the conservation sector.

The current paper brings to light some critical factors influencing the sustainability of conservation practice in Sudan. It highlights the importance of raising awareness among locals and getting them involved in the training programs as a way to sustain the conservation practice of historical site for the long term. The methods involved in collecting data for this paper include field trips to the heritage site as well as interviews with the international conservator and local inspector. The interview transcription was analyzed using the qualitative software package Nvivo 11. The participants' views were coded into 2 analytic categories, (called parent /child nodes in Nvivo) devised from the interview questions. The study revealed that providing education to the locals should be regarded as an integral part of the multidisciplinary conservation practice besides being a way to identify skilled craftsmanship of conservation among the locals.

Maha Mohani Fahmi is a Lecturer in Sudan University of Science and technology (SUST) college of architecture and planning. She Graduated with first class honour degree from architectural college in 2004 and has worked as practicing architect since then. Now, she is a PhD holder from University of Malaya. Her area of interest is enhancing architectural education via improving the teaching methods. Plus, sustaining the cultural heritage in order to protect it for future generation. She has published 3 papers in enhancing architectural education.

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4 B

Community Participation and Partnerships

Session Chair: Abrar Ali Saiyed

	Topics and Presenters
1	Collaboration for Conservation: Case-Study of a UNESCO Project in World Heritage Sites of India *Niraj Kakati*
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Collaboration for Conservation: Case-Study of a UNESCO Project in World Heritage Sites of India

Niraj Kakati

The abstract for this paper is an outcome of a completed project titled, "Building Partnerships to Support UNESCO's World Heritage Programme: India", implemented in four natural World Heritage Sites by two reputed environmental organisations, namely Ashoka Trust for Research in Ecology and the Environment (ATREE) in Kaziranga National Park and Manas Wildlife Sanctuary (Assam) and Wildlife Institute of India (WII) in Keoladeo National Park (Rajasthan) and Nanda Devi National Park (Uttarakhand) during 2007-2012. The author was Coordinator with ATREE for executing the project in the two World Heritage Sites of Kaziranga and Manas in Assam.

The UNESCO World Heritage Convention states that the cultural and natural heritage of the world is among the priceless and irreplaceable assets, not only of each nation, but of humanity as a whole. As such, the permanent protection of this heritage for present and future generations is of the highest importance to the international community as a whole. India, one of the earliest signatories to the World Heritage Convention, has eight key Protected Areas currently on UNESCO's World Heritage List which are considered as 'natural heritage', based on natural features consisting of physical and biological formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of Outstanding Universal Value from the point of view of science, conservation or natural beauty. The project on which this paper is based encompassed four of those sites 'Kaziranga, Manas, Keoladeo and Nanda Devi National Parks' representing a unique combination of natural landscapes and biological diversity.

While these World Heritage Sites protect their significant natural attributes, they are also highly vulnerable due to multiple management and conservation challenges. The management of the parks are constrained in physical and financial capacity to deal with the growing threats to the sites. The local communities are often antagonistic to the park management owing to access restrictions, human-wildlife conflict, lack of economic benefits and exclusion from site management opportunities. The park management has been unable to fully incorporate concepts of conservation science and wildlife management in research and monitoring. For want of awareness and networking, the sites have limited profile and outreach for the wider population.

The project, "Building Partnerships to Support UNESCO's World Heritage Programme: India"□ was envisaged to address these concerns by means of developing partnerships and enhancing participation in management of the World Heritage Site Protected Areas. The broad objective of the project was to strengthen biodiversity conservation in protected areas by building replicable models at World Heritage Sites that reinforce management capacity, promote habitat integrity, incorporate science based management, with participation of and livelihoods support for local communities and civil society.

The mode of project implementation was based on extensive consultations, establishment of stakeholder committees, capacity-building and incentive-based schemes, along with quantitative (ecological) and qualitative (socio-economic) research. The project activities included capacity-

building programmes for the park management, wildlife monitoring and ecological research, local community engagement, and scholarship scheme for young students of the local schools.

The project clearly demonstrated the value of partnerships and participation in heritage management as it was developed and implemented in a consultative manner involving multiple stakeholders ranging from UN agencies and International donors to Central, State and local Government authorities in India, national and local NGOs and CBOs, academic professionals, private sector representatives and local communities. Collaborative wildlife monitoring with other conservation partners produced the first detailed photographic documentation demonstrating the recovery of key wildlife populations in Manas. This was instrumental in the UNESCO decision of restoring Manas from the 'in danger' list to its original World Heritage Site status after 19 years. There was enhanced goodwill and participation of local community population with the park management owing to benefits from eco-development committee membership, targeted livelihood-income enhancing activities, crop anti-depredation measures, student conservation ambassadors and primary human and veterinary health access. Scientific and legal training on wildlife monitoring and crime, combined with support for park infrastructure, helped to reinforce capacity of the park management to plug gaps for enforcing protection and anti-poaching measures. The process underlying the project can provide a replicable model for strengthening partnerships and enhancing participation in management of World Heritage Sites and the larger network of Protected Areas.

Keywords: *World Heritage Site, Biodiversity, Stakeholder, Capacity-building, Local Community*

Niraj Kakati's professional journey of over ten years includes experience in project management, monitoring and evaluation, training and capacity-building, research and documentation in Protected Area/World Heritage conservation. Since 2015, I am part of the 'UNESCO Category 2 Centre for World Natural Heritage Management and Training for Asia and the Pacific Region' at the Wildlife Institute of India, Dehradun. Earlier, I was with the 'Ashoka Trust for Research in Ecology and the Environment', coordinating implementation of conservation projects in World Heritage Site Protected Areas in Assam, India. My educational background is in humanities and International Relations. I have a keen interest in adventure sports and fitness.

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Understanding Cultural Stewardship in India: Case Study of Adopt-A-Heritage Scheme

Prajakta Divekar

In September 2017, under its "Project for Development of Tourist Friendly Destinations", the Union Ministry of Tourism, in collaboration with Ministry of Culture and Archaeological Survey of India launched a scheme titled 'Adopt a Heritage'. According to the scheme, selected heritage sites and monuments would be handed over for adoption to the private and public-sector companies and individuals (who would be known as "Monument Mitras"). These "Monument Mitras" would be responsible for providing basic amenities and complete operation and maintenance (O&M) at the sites. This engagement would be time-bound and monitored regularly through a feedback mechanism from all the stakeholders including tourists.

It is not the first public-private partnership for heritage and the scheme has been in making for a while now. For several decades Indians have lamented the poor upkeep, terrible sanitation, bad management and lack of basic amenities at the tourist destinations, particularly the heritage sites. In fact, in 1974 when Indira Gandhi visited Elephanta, she was so appalled by the filthy state in which the site was, that in her letter to the then chief minister of Maharashtra VP Naik she expressed her disgust and opined that the site, if cannot be maintained, should be closed for the tourists as it taints the image of India for the foreigners. It is therefore no surprise that the public response to the announcement of 'Adopt a Heritage' scheme was mostly positive.

However, When the Red Fort in New Delhi was "handed over" under this scheme, to the cement company - Dalmia Bharat Group, that had no prior experience in cultural heritage management or tourism; and when it was learnt that even the natural heritage sites like Kaziranga National Park will be "privatized", Indians felt uneasy and the press and media was flooded with opinions and comments from various quarters saying that the Government was "selling our national heritage", or "shifting its responsibility to private sector" or "auctioning it off to the highest bidder", "killing local communities through privatization" etc. Many believed that the common wealth of the nation should not have been "up for adoption" and now it was.

As the details of the partnership became public it created major crisis. It was learnt that the Scheme was not based on any prior research about site requirements. That the partners were selected on the 'highest bidder' model and the private entity was not expected to have any prior experience in heritage management or tourism. It was also feared that privatization would lead to cultural appropriation as the roles and responsibilities of the private partner in the scheme extended beyond service management, to cultural resource management and cultural interpretation. This required a high-level expertise and experience. There was a fear that small businesses related to tourism, on which local communities were dependent, were under threat from private entities. The experts from the field of heritage and conservation raised concerns on the implementation process but seldom doubted the need for such a scheme.

Based on the on-going debate and discussion around 'Adopt a Heritage' Scheme, this paper seeks to understand and analyse the critical issues in the debate as related to the complexities of practicing

cultural stewardship in India. There is a particular understanding of cultural stewardship whereby the Government and its agencies are legitimate guardians of heritage and the private entities' claims to cultural resources is interpreted as "loss of common wealth to forces of privatization". This paper explores such ideas about cultural stewardship in the context of how people understand heritage. It further explores the link or distinction between stewardship and management of heritage as may be reflected in the Adopt a Heritage Scheme.

Keywords: *Cultural Stewardship, Heritage Management, Public-Private Partnership*

Prajakta Divekar is an anthropologist and a demographer with over a decade's experience in socio-cultural research. Her diverse body of work lies in the field of gender studies, public health, population aging and migration. For the last seven years she has been facilitating, at city level, multiple stakeholders for collaborative efforts for cultural heritage of Pune. Her initiative Virasat Pune was a unique digital platform for awareness building on Pune's heritage. She designed the National Award Winning *Pune Heritage Walk* as a joint project with the Pune Municipal Corporation. Muthai River Walk, Pune Freedom Trail, Bazaar Walk are some of the heritage walks created by her. She also started the first city-wide Pune Heritage Festival which has given the necessary momentum for conservation related activities in Pune city. Currently she is the Research Fellow at Humanities and Social Sciences department at Indian Institute of Science Education and Research. Her field of research is critical heritage issues in India and the policy and advocacy in conservation matters.
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The Management of Native American Sacred Sites on Federal Land: Laws, Ethics, and Methods

Selena Bagnara Milan

The management of tribal sacred sites is an integral part of the management of Federal land in the United States. It involves diverse and frequently conflicting stakeholders, interconnecting several aspects of heritage, and requiring an interdisciplinary approach to their stewardship.

Tribal religious beliefs and practices are tied to specific places, able to evoke entire spheres of meaning, culminating in the making and re-making of events, which constitute the way personal and social identities are developed, that is through an imaginative praxis. This way of interpreting and disseminating the past does not rely upon the use of conventional documentary tools, and it can mainly be captured and evaluated by governmental agencies through the implementation of ethnographic studies, along with the stipulation of agreements for the use and protection of sensitive information.

The concept of 'sacred site' from a Native American perspective is profoundly difficult to understand as it encompasses the natural landscape — considered itself a living entity — as an integral part of the religious experience; thus involving an interpretative framework of its association with different locations connected to traditions having part in a greater religious or historical sequence. Consequently, the term 'sacred site' has a far-reaching meaning, extending to other concepts such as 'place' and 'landscape,' whose protection and management is essential in order to pass down to future generations the most important aspects of traditional religious practice.

Due to the 'vulnerable' nature of these spiritually and culturally-significant resources — which are associated with both tangible and intangible aspects of the tribe's cultural identity and whose nature is often characterized by the lack of constrained boundaries —, and the common absence of written documentation related to their location, it is of paramount importance to seek the active participation of Native American peoples in order to identify their existence. Although Federal regulations contain specific provisions on the treatment of confidential information, Native American tribes are often and comprehensibly reluctant to disclose information regarding the location, nature, and ceremonial activities associated with such sites, with deleterious consequences on their overall protection. Moreover, the lack of shared information leads to the impossibility of guaranteeing the traditional use of the sites, and becomes a miss opportunity for the practicing communities to reflect upon the values inherent in their heritage and important for sustaining a shared cultural legacy, as well as on the authenticity and integrity of these properties of religious significance and/or of ceremonial use.

As the author is actively involved in consultation processes concerning projects on Federal land that may affect existing sacred sites; this paper provides an overview of the current doctrine and legislative tools available, in addition to ethnographic ethics and methods within Cultural Resource Management. Furthermore, it aims to propose a theoretical framework for understanding and improving the process of consultation and collaboration with descendant communities in order to contribute to the protection and management of these important sites, which have cultural and

historical value for the nation as a whole. As a general outcome, this study will inform practitioners, Native American tribes, and the general public of the best practices for identifying, evaluating, and managing sacred sites in a forward-looking approach to their protection, both consistently with Federal agencies' missions and respectful of Native American tribes' practices, beliefs, and values.

Keywords: *Cultural resource management, Ethnographic study, Federal land, Intangible heritage, landscape, Native American sacred sites*

Selena Bagnara Milan is a Registered Architect and an Architectural Conservator, currently employed as a Federal civil servant. She earned both her Master of Architecture and her Bachelor & Master of Science degrees in Historic Preservation at the University IUAV of Venice in Italy. She is completing an International Doctorate in Economics and Techniques for the Conservation of the Architectural and Environmental Heritage, established by IUAV and University of Nova Gorica. She is a guest lecturer in the fields of architectural history, historic preservation and cultural resource management, an AIA International Associate, and a member of the Italian Art Society.

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5 A

Shaping Our Fluid Heritage

Session Chair: Sara Ahmed

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2	Indigenous Ship-building Landscape and Community: Khalasis of Beypore, South India *Shahul Ameen KT*
3	Heritage through the lens of water and sanitation: Case of world heritage city Ahmedabad *Yash Sugandhi*
4	Sanitising Heritage- Hydraulic Water Supply and the Erosion of the Traditional Water Management System of Colonial Bombay City (1860-1947) *Madhu Kelkar*
5	Towards a model for the development of the Mesolonghi - Aitoliko Sea Lagoon in Greece *Mari Siampani*
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The Dying Water Heritage of Sarkhej Roza

Gargi Mishra, Prasenjit Shukla & Mona Iyer

Water bodies such as lakes and ponds, are significant natural resources and have cultural aesthetic values attached to them. Besides having natural heritage status, some of these water bodies today are shrinking and contaminating alarmingly. Primary reason behind this is the unfettered urban development along with multiple human activities in its catchment. Time has now arrived when urban growth needs to be sensitive towards conservation of natural resources, its catchment and socio-cultural values associated with these water bodies.

One such story found in peri-urban areas of Ahmedabad city is of Sarkhej Lake (also known as Ahmed-Sar Tank), a 15th century man-made lake, excavated by Sultan Mahmud Begada adjacent to Sarkhej Roza Mosque. Both lake and mosque are Heritage Monuments of National Importance under Archeological Survey of India (ASI). The tale begins with how 600 years back it was designed to receive storm water from its adjacent natural lake - Makarba Lake, through exquisite sluice gates. The then perennial Sarkhej Lake, served multiple purposes of religious importance (ablution), recreation, and climate conditioning of the surrounding built environment. While Sarkhej Lake served these purposes for a long time, recent past two decades of rapid urbanization started transforming this area significantly. Up to the recent past till 2006, Makarba-Sarkhej Cascade was known for being one of the favored spots of bird watchers, architects, fishermen, archeologists, historians and the like. Post 2006 after the expansion of Ahmedabad Municipal limits, urban development started picking momentum in these areas and encroachment along the catchment gathered momentum. On one hand while these encroachments led to diversion and blockage of natural storm water channels bringing water to this lake cascade, on the other hand soil mining from the drying up lake bed led to further deepening of the lake. These two things further resulted in smaller water retention depths in the lake. Due to this, the cascade function of overflow of water from Makarba to Sarkhej suffered. Like many other water bodies, the shrinking function was overtaken by other functions like disposal of solid waste and open defecation. The indirect impact of reducing water level was also felt on the livelihoods and ground water level in the surroundings.

Sarkhej Roza has received considerable attention in the last few decades in terms of conservation of monument from aesthetic point of view. There are multiple stakeholders involved in bringing this together. However, while the built heritage is often given due importance, the natural catchment of the lake and the entry point of this water into these lakes calls for urgent attention. Since it is indeed a duty of all to work in harmony towards sustaining our natural heritage, the purpose of this comprehensive reportage is to undertake detailed site assessment, to bring out the challenges faced by the lake and its precincts. This has been done through detailed stakeholder assessment and semi-structured interviews with local Communities, Sarkhej Roza Committee (SRC), Local Authorities, NGOs and Religious leaders. This has been done not just as a physical site assessment but also, through stakeholder consultations and meetings to understand their perspective on impact of urbanization on this heritage lake to highlight the challenges and chart out a way forward for preserving and possibilities of reviving Sarkhej-Makarba Lake cascade and life around it, before it is too late.

Keywords: *Urbanization, Natural heritage, Conservation, Stakeholders, Cascade*

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Mona Iyer, Associate Professor at CEPT University has worked on water and sanitation in Indian cities. She has been recipient of prestigious Netherland Fellowship Programme at UNESCO-IHE, Delft. Her research on water pans from exploring concepts of water resource management to measures for efficient service delivery. She has guided research on water resource management and 'water heritage' conservation in Indian cities covering tankas, urban lake systems and the like mainly in arid parts. She aspires to document the rich ancient Indian water management systems – the 'water heritage' and learnings therefrom for present day urban planning.

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Indigenous Ship-building Landscape and Community: Khalasis of Beypore, South India

Shahul Ameen KT

Beypore, a port town in South India, has putative legacies of maritime activities. Beypore had maritime relations with Mesopotamia and was an important link on the maritime silk route. Undoubtedly, this region domesticated world cultures 'including Arab and Portuguese' via sea routes and produced cosmopolitanism in its maritime cultural heritage. Meanwhile, this port town was also known for its superior indigenous ship-building technology and craftsmanship.

Drawing from social history and ethnographic research on Beypore, this paper traces the social, cultural and economic landscape of the Khalasis, the indigenous ship-building community. As a community, the life of Khalasis was centered on the activity of shipbuilding. With the dominance of modern technology in ship-building the community began to lose its stronghold on the activity. By 1960s ship-building at Beypore was almost a lost art. With the rise of globalization and commercialization, this art ship-building got a revival in the tourism industry. In this context, this study delineates how Khalasis evolved through historically-situated changes, and still maintained the organic relationship with the ocean and its ecology. Foregrounding the concerns of intangible maritime cultural heritage, the study also explores the various ways through which this highly specialized knowledge circulated within the community, especially in the absence of any written text. Acknowledging new anthropological studies on presentation/ representations, this study thus highlights the ways of safeguarding such knowledge system that is circulated in the form of verses and memorized by the craftsman.

Keywords: *Indigenous ship-building, Khalasis, Safeguard knowledge system, Cultural and economic landscape, Craftsmanship*

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Heritage through the lens of water and sanitation: Case of world heritage city Ahmedabad

Yash Sugandhi, Ghata Radia & Mona Iyer

In July 2017, UNESCO announced inscription of Ahmedabad as India's first World Heritage City. This raised concerns for identification of prominent issues which can be addressed with immediate effect to improve the overall experience of Heritage City of Ahmedabad. This research focus on two aspects which shall act as a sensitive approach for overarching improvement of intangible values, firstly, association of Water as a culture and resource for Built Heritage like Tankas and Stepwells; secondly, state of hygiene and sanitation, for ensuring a better public convenience in Heritage Precincts.

Through our research, we focus on identification of issues for both the aspects by the mean of reconnaissance surveys and stakeholder consultations at multiple heritage precincts in Old city of Ahmedabad. Surveys were performed to capture the issues at multiple time frame and were marked spatially on the maps to develop an overall scenario of movement for solid waste management. Tankas and Stepwells which were once celebrated among people are losing the essence due to poor water management whereas surrounding area near built-heritage constantly remain unhygienic and unclean reducing public experience of being at Heritage City.

Our spectrum for stakeholder consultation varied from government officials from ASI and AMC, professors from institutes like IIT Gandhinagar, Centre for Heritage Management and CEPT University, members of NGOs, boards and committees working in the field for heritage, residents from pols houses and shop-owners from old city of Ahmedabad.

Research also focus on assessments which lead to identification of challenges in revival and conservation of such structures and waste management. Issues such as dried up stepwells, unutilized tankas were studied to assess the challenge in retaining the intended function of these water structures. Also, sanitation conditions around heritage precincts emerged to be of immense importance especially in the case of living heritage where day to day activities of residents intersperse with built heritage, increasing the challenge of waste management and public sanitation. Detailed interventions were proposed in terms of technical, financial, institutional and community mobilization aspects to improve the overall experience of living heritage from water and sanitation perspective. These interventions were presented to key stakeholders and office bearers and modifications were made based on their suggestions.

Our research concluded with interventions addressing both the aspects, firstly how to preserve practices of water conservation in built heritage like tankas, stepwells, where preservation of rainwater harvesting systems and possibility of recharge are explored to revive the cultural practice of rain water harvesting systems. Secondly, the state of sanitation and public conveniences in heritage precincts of old city especially in three areas (area near Manek Chauk, Delhi Darwaja, Panch Kua) were assessed, and the interventions included provisioning of gender sensitive and well managed public convenience & user-oriented waste management practices. The outcomes from research includes the site specific and user-oriented awareness drives, improvement in contractual

agreements, waste collection and management options. These interventions would improve the overall quality of living for the residents and the experience of 'living heritage' for the visitors in the heritage city of Ahmedabad.

Note: The research is based on thematic work done on Heritage Precincts in Water and Sanitation Studio in Master's in Urban and Regional Planning, CEPT University under the guidance of Professor Emeritus, Dr. Meera Mehta and Professor Dr. Mona Iyer.

Keywords: *N/A*

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Mona Iyer, Associate Professor at CEPT University has worked on water and sanitation in Indian cities. She has been recipient of prestigious Netherland Fellowship Programme at UNESCO-IHE, Delft. Her research on water pans from exploring concepts of water resource management to measures for efficient service delivery. She has guided research on water resource management and 'water heritage' conservation in Indian cities covering tankas, urban lake systems and the like mainly in arid parts. She aspires to document the rich ancient Indian water management systems – the 'water heritage' and learnings therefrom for present day urban planning.

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Sanitising Heritage- Hydraulic Water Supply and the Erosion of the Traditional Water Management System of Colonial Bombay City (1860-1947)

Madhu Kelkar

Water is an important natural as well as cultural heritage, an understanding of which not only transmits knowledge of the technology and architecture that humankind has developed to manage, utilise and celebrate its life giving properties but also all those values that have shaped the beliefs and practices related to its use worldwide. Blessed with a rich cultural heritage of water structures and architecture, India's traditional urban water management systems consisted of tanks and wells. Not an exception to this practice, colonial Bombay city too boasted of many such structures constructed by charitable wealthy people of all creeds whose religious norms dictated the use of tank and well water. Wells were even dedicated to cattle. Consequently, in Bombay, the latter were not merely sources of water supply, but their platforms, steps, shrines and trees formed an integral part of its cultural setting and many streets were named after them.

With the entry of hydraulic engineering techniques, in the 1860s, ostensibly to supply pure and plentiful water, the traditional method in the city was disrupted and within a century such constructions, designed to control and manage water and celebrate the triumph of modern engineering over nature, hegemonised the entire city. Deeply flawed from their inception, in terms of construction, storage, distribution and sustainability, they soon emerged as sources of tension over issues of water rights and access, while competing uses of water brought conflict between developers, government and local communities. More importantly, they sounded the death knell of the city's traditional water heritage.

In the decades following the introduction of Vihar water, unplanned developmental activities and the intrinsically flawed modern water management system made the city environs insanitary leading to spread of diseases such as Cholera, Malaria and Plague which threatened its imperial trade. Under the pretext of dealing with these epidemics, but in reality to create more open spaces for a burgeoning population as also to encourage the use of piped water supply, the Bombay Municipality zealously set out to close these wells and tanks, regarded as the sources of diseases, thereby changing urban morphology. Town planning measures, both in the island city and suburbs, also acerbated the move hence sealing their fate completely.

Inevitably these measures led to conflicts with citizens. Dinshaw Wacchha, a distinguished Parsi politician, lamented the loss of history, with the closure of wells and tanks while a disgusted Native Opinion, a local news paper, bemoaned the reduced availability of water. Engineers warned of loss of subsoil water; an opinion which received general public approbation. Eminent Town Planner Patrick Geddes, who deemed them as valuable environmental and aesthetic assets of the city's landscape, visiting India in 1915, advocated their conversion into water parks, in the manner of the Great Tank at Baroda, instead of sealing them. Wells to him were an ancient policy of life insurance; too valuable to be abandoned. Undeterred by his views, an indomitable colonial Government went ahead with its plans and was able to create several acres of open spaces leading to a complete transformation of the urban landscape.

Notwithstanding its modern water supply, the city continued to be insanitary and water starved, to resolve which innovative methods, ranging from seeking services of water diviners to, ironically, opening up of closed wells in the pre war years, were executed, exposing thus the limitations of the modern engineering technology.

Based on an examination of unpublished and published archival sources, this article therefore examines the history of the city's water heritage, from the inauguration of piped water supply from Vihar Lake in 1860 to Indian independence in 1947 and highlights its cultural, economic and social significance. Such an exercise, will not only raise awareness levels about the potential importance of the surviving traditional systems, at a time when the spectre of insanitation and water scarcity haunts us, but also facilitate a climate in which the latter may be respected and preserved, while maintaining and augmenting the best practices of the present. It suggests that with public-private partnership, the traditional systems can play a substantial role in sanitising the city, in the wake of the 'Swacch Bharat Abhiyan' currently gripping the country, as well as giving it a face lift.

Keywords: *Bombay, Tanks and wells, Hydraulic, Sanitation*

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Towards a model for the development of the Mesolonghi - Aitoliko Sea Lagoon in Greece

Mari Siampani

The Sea-Lagoon of Mesolonghi is located in Central-West Greece and is considered to be one of the most significant Sea-Lagoons in Europe in terms of ecological and environmental interest. It is an area of exceptional natural beauty, with a wide variety of rare plants and animals, especially birds. Characterized as a biotope, is a habitat protected by the NATURA treaty and the RAMSAR Convention that occupies 150.000 acres. It is the largest sea-lagoon in Greece and the second largest in the European Mediterranean.

Traces of continuous human life, as suggested by the prehistoric findings s, Greek mythology, archaeological sites, Early Christian temples and Byzantine monuments, till the modern history, are present in the area. Most significant examples of traditional architecture are the “Ivaries” which are light -weight wooden constructions supported on piles inside the water; these were used by the local fishermen as lodging. Nowadays they are used as facilities for fish-cleaning, smoking and packaging.

The Mesolonghi Sea Laggon offers an exemplary multidisciplinary laboratory of natural fishing techniques, local crafts and traditional architecture. As such it is being proposed to be studied further for its potential of growth both as a rural landscape and as a form of traditional local tangible and intangible heritage.

This is a presentation of a model for the development of the area that is based on a project for alternative eco/educational-tourism and sea-food production management. This model opposes to the current deterioration of the area due to illegal construction activity which alters it's characteristics and maltreats the marine environment for the last twenty years despite the state's legal precautions.

The project is about intervening to the existing traditional structures with the mildest possible effect to the architectural character of the area and re-proposing uses that the buildings can accommodate. The proposed facilities will attempt to promote environmental and cultural heritage education through eco-friendly activities.

Through photographs of the area, diagrams of water quality and fish-production characteristics, drawings and photorealistic depictions of the architectural proposal, we discuss and present the found relationships between the benefits of organized/natural sea cultivation process, architecture's contribution to the whole attempt and the re-imagined rural landscape as well as the local development potential in a direction towards the environment, the history and the local traditions.

It is an ongoing project that through the last seven years has involved various scientists and professionals voluntary work in order to render Mesolonghi Sea-Lagoon a self sustained topos fertile enough to host the future generations but also a destination for conscious nature lovers around the world.

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Urban Ponds and Lakes: Exploring urban ecology as a part Natural Heritage

Bulbul Shukla, Rahul Shukla

Many of the present cities previously emerged as settlements, along water bodies. The relation between settlements and water is important and unique. Urban Water bodies are the inherent part of natural as well as cultural ecosystem. The water bodies in an urban set up includes rivers, stream, ponds, lakes, nalas, wells etc. Apart from these functions, urban water bodies are also known to recharge ground water, channelize water flow to prevent water logging and flooding.

In urban ecosystems, urban water bodies like especially lakes and ponds has social, cultural and historic significance like since ages, it has also traditionally served the function of meeting water requirements of the populace for drinking, , household uses like washing, for agriculture, fishing, transportation and religious purposes in ancient civilizations. It also acts as stabilizer for microclimate of urban area. With the growing pressure from urban activities like industrialization, reclamation for urban infrastructure, anthropogenic activities etc. there is exploitation of urban water bodies, leading to degradation in their quality as well as quantity. Talking particularly in Indian context, most of the civilizations have been evolved around the water bodies within certain socio cultural context. But with changing urban dynamics, in last few decades, urban lakes and ponds have undergone deterioration due to various human interventions. So, this paper aims at investigating role of ponds (stagnant water bodies) in Indian culture and also tried to explore its image as part of natural heritage.

To study culture around urban ponds, we have selected two Indian cities i.e. Raipur and Mumbai, very different from each other geographically and socio-culturally as one is amongst the developing and other developed city respectively. In Raipur, set of ponds defines the urban culture and ancient social hierarchy on the basis of occupation in its walled city and in Mumbai, a fresh water pond (banganga tank) in Malabar hills at southern Mumbai serving religiously as well as culturally to the different ethnic groups around it. To study the culture around the water body, narrations in the form of semi structured interviews of ethnic groups around the ponds and references from historical literatures and archives have been taken as primary and secondary data collections respectively. Further, the data collected are examined with the help of deductive method, wherein compatible and non compatible activities around these ponds as per culture have been extracted out. The research findings indicate that the ponds are playing important role in retaining traditional culture in both the cities, in spite of their socio cultural differences but with the urban growth, it is at the vanishing state, which in turn has become the danger for traditional settlement and culture around it. Finally, the study concludes with the suggestive laws and policies to be made for conserving the urban ponds and lakes inside the dense urban fabric of the city and also urges to declare this stagnant water bodies as natural heritage to preserve socio cultural context around it. This research also shows various potential layers and sub layers of the lost spaces around these urban water bodies.

Keywords: *Urban water bodies, Ponds and lakes, Socio cultural, Natural heritage, Urbanization*

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5B

THESES
Students of Masters Programme in Heritage Management at Ahmedabad University

Session Chair: Michael Kimball

	Topics and Presenters
1	Sense of Place and Place Attachment: Strategies for Inclusive Urban Heritage Management *Ms Richa Pandey*
2	Heritagisation: Unintended Consequences of World Heritage Tag: A Case Study of Darjeeling –Himalayan Railways *Ms Aayushi Maheshwari*
3	Borders to Lesser Boundaries: Difficult Heritage and Shared Identities in a Post-partition India *Ms Shaoni Pramanick*
4	Regenerating the Eco-system of Organic Cotton: the case of Kala Cotton in Kutch *Ms Renu Mittal*
5	Impacts of Orgnised Interventions in the Textile Craft: The Case of Maheshwari Weaving *Mr Gourav Mandloi*
6	Heritage Walks: Delimiting the Boundaries *Ms Bansari Ladia*
7	Management Impact on Heritage Tourism Sites of Odisha: Case Study on Khandagiri-Udayagiri Caves & Hills *Ms Abhipsa Patnaik*

Exploring the Relevance of 'Sense of Place' And 'Place Attachment' In Urban Regeneration of Historic Core: A Case of Varanasi

Richa Pandey

This thesis has been born in an attempt to explore people's participation in urban development of the historic core. Since people's participation in urban development is identified as one of the important part of the process both in national and international mandates, this piece of work has its own relevance. The work carried out focuses specifically at historic cores of the urban areas. The historic cores primarily forms the identity of the city with both cultural and natural elements. These core areas have been transformed over time due to the rapid growth, various meanings have been constructed, which are rooted in social and cultural settings of the city. The elements and the places associated with these elements have been living due to the residents breathing life to the place. Various authors over the years have written and explored the meaning and significance of a place and it is somehow always deeply rooted in the culture of the city. "A place is a manifestation of human culture. Culture is a social process where people create meanings to give themselves sense of identity (Cohen, 1994)". "The cultural places imbued people way of life and devoted cultural phenomenon are essential to building a place identity (L Y Lai, 2013)." "The places will turn into places at the point where setting's physical and cultural characteristics meld with the individual's affective perceptions and functional needs (S Bott, 2003)." After studying the thoughts of these authors it became very evident that the distinctiveness of a place is thus certainly born from the cultural and social activities performed by the people at various spaces. These spaces which have memories and meanings attached to it grow as place, symbol and identity of the city. This research thus aims to highlights the importance of sense of place, its role in the times of Urban Regeneration and its implication on continuity of place meaning and identity in the Indian context. Urban Regeneration as a concept/idea also aims at the longevity of the place, it doesn't focus on one component rather recommends to work in a more holistic approach. Sense of place as a concept also addresses the wide range of literature which defines the symbolic, emotional and spiritual factors of the place. Through the literature numerous definitions and approaches to understanding sense of place were identified and thereafter it was concluded that sense of place as an approach can be used for public participation in urban development processes of historic cores.

In the case of Urban Regeneration places should be approached and understood as a place which have been formed by human experience and memories. In sustaining the sense of place, public participation becomes an integral part of the process. Multi layered association will come through this process and by mapping these diverse attachments, the sense of place can be understood. The sense of place in cities is depended on various factors and is majorly dependent on economic and cultural sense. In case of India, cultural significance is strongly established in the diversity, external influence, multi-cultural, and multi-ethnic identity. It is suggested that development has to be done in a way that these places which have an identity formed over the years through its residents should not lose them who are the sole reason for protecting this uniqueness.

Taking the case of Varanasi, a city where the past and the present mingle so beautifully that the joy of visiting it and even living in it is unforgettable. It is one of the largest city in the state of Uttar Pradesh, India today, but still lives in its age old traditions and culture. These traditions can be clearly understood while one roams around in the city's narrow lanes, the eating habits of the residents, the colourful ghats and its people, the temples and the yatras which have beliefs of millions of people attached to them. The city is also politically charged, and is the presidency of the ruling party of India. Thus, attributing to its rich historic, spiritual and heritage value, it has been a part of many urban schemes and various implementations have taken place in the historic core. This research will try to re-examine the urban development in the historic core through an approach which is based on

place and people relationship. Any historic city in India only survives due to the attachment its people have with the place. But today, a very fragmented approach is observed in case of Indian Cities, which focuses only on the physical infrastructure for development in the historic core. The concerned authorities in the development process till today have an impression that working on physical infrastructure can solve all the problems existing in the core. The focus on social and environment components has not seen any major development. There is an urgent need to achieve social sustainability in the core areas and identify various factors to which people associate themselves. Urban Development with importance on social sustainability would help in improving the condition of the core and lives of the inhabitants.

Sense of place as a framework studied as part of this thesis can play a major role in the process of public participation since there is a visible gap in understanding the present needs and future aspirations of various stakeholders in today's time of rapid growth. These future aspirations are very important part of any project thus, they define the future of any city. The research being quantitative in nature focused on defining specific places and emotions that came into respondent's mind when thinking and talking about the sense of place. It also supports and unites literature and practise on urban regeneration and sense of place and identify the sense of place of Varanasi. The need of public participation has been talked about largely but the process to achieve effective participation is still missing. The thesis takes a significant step towards understanding sense of place and how this theoretical process can contribute towards public participation in Urban Regeneration schemes in Indian Cities.

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Heritagisation– Unintended Consequences of World Heritage Tag: A Case of Darjeeling-Himalayan Railways

Aayushi Maheshwari

Heritage can be just a moment in everyday life for a community residing next to it but awe for a visitor. The 1972 World Heritage Convention was a turning point for global heritage discourse. What started as a thought to protect a site from development pressures has gone through paradigm shifts, less about a confined community. The present study deals with one of India‟s steam engine, Darjeeling-Himalayan Railways (DHR) that earned World Heritage recognition by the UNESCO in 1999 as being the second railway to get the World Heritage Status. According to UNESCO, the outstanding universal value of DHR lies in its influence on the social and economic development of the region, a region which encompasses almost the whole district. Meanwhile, it has been a part of Darjeeling for the past 137 years of its 183 year history as a hill station with closely knit community association and nostalgia. DHR used to serve as a complete railway, with freight trains, passenger trains, running with multiple sections, most steam engines working.

Drawing from the field study and historic analysis, this study argues that what is described as OUV of site is a small percent of the real heritage. The study identifies the struggle that DHR's UNESCO World Heritage Tag faces to strike the balance between what's portrayed as heritage viz-a-viz preserving the root that drew the recognition. The study also explores the procedural and practical issues due to overlapping policies, legislations and procedures at national (Ministry of Railways) as well as convention level.

Acknowledging these findings, this study recommends re-looking at the nomination of DHR and proposing strategies for an inclusive management plan, in order to revive the connection and association of local community at ground level. It emphasizes the need for a paradigm shift of the perception of DHR in the mind of decision makers from „uneconomic Railway branch line‟ to „Heritage Asset of Humanity‟. The research identifies innovative approaches than routine railway policies and procedure needed within the management systems to address the sustainability of this magnificent living heritage

DHR is a fragile living heritage. Every year lots of economic resources spent to restore the line from damage following a natural calamity. Like many passenger railways the DHR is not a profitable proposition. It can barely recover the cost of fuel, and overall cost recovery is about 10 percent. However, it is still not late. For its continued survival, all it needs is a holistic vision and an inclusive planning. Though it is considered as an 'un-economic branch line', but it has a lot of potential to become a source of employment for many, given a serious thought. As Peter Howard says, "Heritage is a process. It moves through discovery or formation, inventory, designation, protection, renovation, commodification and sometimes, destruction. Heritage managers are responsible for controlling this movement (Howard, 2003)", which is precisely the contribution of this research. They key is to constantly keep questions, what is it about DHR that makes it worthy of a world heritage designation?

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Difficult Heritage and Shared Identities in a Post Partition India

Shaoni Pramanick

Borders are created by people, so is the heritage with its value associations. World heritage, in spite of being the ‗universal heritage of humankind', falls prey to the governmental roadblocks, foreign policies and political lobbying. In such cases, heritage and its management becomes a matter of diplomatic interrelations where nominations and tags uphold individualistic aspirations. Where sites and landscapes nominated as trans boundary' act as that visual symbol of undivided history and continuity, cultural practices and belief systems remain as the root of all associations establishing that one important link between what was and what remained.

This paper takes the Partition of Hindusthan as a hindrance in the way of a cultural extravaganza and examines how events and their reactions can majorly contribute in shaping a selective or collective memory. Partition has been one of the events of great mass migration that the world has ever witnessed. With 3 nations of today that stand divided along 2 historic lines, partition has been the turning point of lives and cultures in this vast land. With two cities in Punjab on the west being divided into Amritsar and Lahore, on the far east of this land was Bengal which came under the brunt of this partition twice since 1905. The Bangladesh liberation war of 1971 also provided an impetus on the relations between India, Bangladesh and Pakistan.

Even though a number of studies have aimed at understanding the demographics and the effects of partition on the population, heritage studies and the politics of memory-making has been one aspect that has escaped the public notice. This thesis aims at bridging this gap and bringing out the comparison between two cities along the line of partition on the east and the west. The comparison lies in the understanding of the memory making processes on both sides and what the larger implications of these processes on the present and the future generations are. The study further tries to investigate into the role that the administration plays in the process of this memory making and how the conflict is represented to the people. This comparative analysis and investigation would, in effect, thus tell us about the role that heritage and cultural practices play in peace building and reconciliation for the people who have lived through the trauma and seen the conflict unfold in front of their eyes and all the others to whom the conflict is being portrayed.

On the east Radcliffe line, this study takes the case of Taki, a border town on the banks of the Ichhamati river- a natural boundary between India and Bangladesh and looks at its unique cultural exchange on the last day of the Durga puja that aims to bridge the gap between the two countries, even if it is for a day, and provides respite for estranged families on both sides. Not confining to look at the past and the consequences thereafter, this study tries to focus more on the present state of conversations across borders and how the shared heritage and identities find a voice through the people and their aspirations to reach out to the other side and whether these attempts succeed in the larger peace building and reconciliation for all nations divided in war.

Similarly on the west Radcliffe line, the case was taken of selected sites of Amritsar to look at the different memorialisation processes and how they differ with other sites and practices in other sites of India.

The major concern in this thesis, thus, lies in finding out the positive connotations of the shared heritage across borders from within the negative connotations of difficult heritage of pain, suffering and hatred in the world. This understanding two cities emerging wounded of the same event of conflict, this would bring to light the interpretations of difficult heritage of material and memory and how this interpretation becomes the central theme in situating the heritage in the memories of the people and what is its role in rediscovering the conflicts in the light of the present day

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Exploring the Eco-System of Organic Cotton: The Case of Kala Cotton in Kachchh

Renu Mittal

Kala cotton has been grown from several generations of the farmers. Some farmers used the expressions like 'anadikal', 'since the earth was born', '500 years', '700 years', 'since several generations'. Most farmers had inherited the farm lands and cotton growing was always a part of the cultivation generation after generation, and source of income year after year. They learnt the farming from their father and grandfather in their childhoods and since they had been growing cotton. However, modern needs and demands for new generations are changing and they are gradually shifting to crops that are high yielding or high paying to meet up the pressures and challenges of modern lifestyles.

There are four main commercial varieties of cotton, one of them is native to India, Gossypium arboreum. The present research is focussed on the G. herbaceum variety of cotton which has been native to Africa. This is also known as Kala cotton and by other names in the Kachchh and other regions of Gujarat in western India. One of the reasons for the drastic reduction in cultivation in Kala cotton is the fierce competition with Bacillus thuringiensis cotton. Bt cotton is a genetically modified (GM) cotton variety of G. hirsutum to control the cotton pests and insects. The story of Bt cotton in India is full of twists and turns. People who are for and against Bt cotton have always been at loggerheads- since the introduction of GM by multinational company Monsanto with their Indian collaborator Mahyco in 2002.

A Gujarat based NGO-Khamir started working with spinners and weavers of Kachchh in an attempt to rehabilitate them after the widespread destruction by a massive earthquake in 2001. Due to substantial decline in indigenous trades in the region, the need was felt to insulate the weavers from external market fluctuations. Khamir began its Kala cotton initiative in 2007 by partnering with 'Satvik'- an organization for promoting ecological and natural farming in Kachchh. This initiative started producing Kala cotton goods in 2010 and has been successfully marketing it in various parts of the country. The present research aims to document the contribution of various numbers of supply chains of Kala cotton with a special focus on the farmers' point of view. The broader objective of study is to check the current status of Kala cotton in Kachchh region and suggest ways to help in promotion of this indigenous 'heritage' crop and preventing its further decline. On the one hand Bt cotton is increasing its production area rapidly; on the other hand many issues are noticeable in the agricultural sector in the country, its necessary to posit sustainable alternatives to current farming practices.

In literature survey, the history of cotton cultivation in India and the disruption caused by British colonial rule are reviewed. The organisations that have been actively working among the artisans and reviving the traditional practices are also summarised. The report then turns specifically to outlining the history of the joint efforts of both the organizations in establishing a strong value chain of farmers, ginners and spinners onwards and estabilishing markets for Kala cotton products. We then position our study within the broader framework of farming ecosystems and sustainability through a study of various existing scholarly sources and topical reports.

Towards this study, there were two types of data collected- Primary data through the interviews of all the stakeholders and various experts from various fields that would fit into research objectives and the primary data through the field observations on the farms and off the farms which include ginning cooperative in Mandal. Through the research it was found that the weavers belong to Marwada and Maheshwari communities that have migrated to Kachchh from Rajasthan many centuries ago. The Maheshwaris transitioned into the art of mashroo weaving, while the Marwadas

stuck to traditional Kachchhi weaving which is now well known for their weaving techniques and use of colors and motifs. These communities are very versatile, crafting woven textiles, leather and woodwork all over Kachchh. The spinning of Kala cotton yarn by hand was taken up by Khamir in order to revive hand spinning and create a niche market. To spin the short staple yarn either by hand operated Amber Charkha (spinning wheel called 'Amber') or on a modern spinning machine. Khamir has motivated some of these weavers into weaving of Kala cotton. This initiative has been very successful, both in terms of farmers taking up the sowing and also creation of a demand in the market. The main conclusion of this study is that Kala cotton would be a very desirable environmentally sustainable product if only the markets could be created and accessed, as there are no high costs of chemicals, electricity, and the social factor of providing livelihoods to local craftsmen is added to it. The report identifies in detail the difficulties faced by the farmers due to gaps in the value chain. We then provide suggestions for how these problems can be overcome. The practice needs to be strengthened by sustained participation and reorientation of the ginning units, and motivating the leading houses such as Arvind Ltd. (Ahmedabad) to adopt manufacture and marketing of finished products made from Kala cotton. Finally, a framework of policy would be very useful in strengthening and enhancing the presence of this fabric in support of sustainable agriculture and autonomy in employment.

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Impacts of Organised Interventions in the Textile Craft: The Case of Maheshwari Weaving

Gourav R. Mandloi

Textile crafts received royal and aristocratic patronage during pre-Independence days and played a central role in Gandhi's independence struggle, they have slowly lost relevance with the advent of industrialization. The nature of the crafts sector and challenges faced by artisans reduces their ability to compete with machine-made products. The NGO‟s, Civil Society Organisations and individual interventionists do play a major role in shaping up the markets for such diminishing art and crafts, other than Government agencies. Facilitating the complicate works, hand-holding for newer tasks and sharing new insights to the crafts community can be a major role for any interventionist, civil society organization or NGO. Interventions can help bring in the much needed empathetic understanding and holistic vision to connect and integrate the various efforts towards a positive outcome. There has been distortions and deterioration in craft traditions and activities, resulting out of many intentional interventions by the civil society organisations and activists. Interventions must create potential/possibilities rather than captivity. The case of Maheshwari weaving, which went under many stages of changes during last 100 years is a perfect case to look upon for getting a clear understanding of interventions, their impacts and the craft tradition which is still practiced in Maheshwar. Along with Maheshwari weaving, the weaving hub of Sausar in the Chhindwara district is also discussed. The two different cases from two different geographical areas will give a comparative idea of what exactly a revival success story can be and how far it is good to revive heritage crafts.

The analysis of the cases reveals that the interventions may create new opportunities, sensitize people and innovative solutions to problems, but sometimes these good intentioned interventions fire back also to the organization, civil society, or to a larger group of the stakeholders. These unintended results of interventions are where we lack in paying attention. The positive results and negative results, both should be treated equally for analysis. Regular analysis of past activities is something which usually is left out. These two cases revealed that without even thinking of the larger outcome, the individuals and civil society organizations keep intervening into the traditional craft practices which results in much more larger level which becomes out of control. Sensible and sensitive interventions can help the crafts community and the society at large to grow, earn a better livelihood and at last will contribute to the continuity of a craft practice.

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Heritage Walk: Delimiting the Boundaries

Bansari Ladia

This thesis is concerned to the formation of heritage and narratives used in the heritage walks of historic cities. It has become a common and widely used tool and accepted way to promote heritage of an area and enhance tourism expansion. There is an inclination that heritage walk designing and conceptualizing is more intended to tourist‟s needs and demand. Also the heritage walk assets are more inclined to tangible heritage in selection of assets in heritage walks as well as in narratives that are used. As a result some of the utility and aspects of heritage walk are not fully utilized which are beneficiary. From researchers it is observed that few researches have been done in this field. Thus, the objective of the study is to understand the designing and conceptualizing in historic cities heritage walk on basis of three points: objective, theme and narratives and its challenges and issues. Qualitative research is applied in the study to know the different condition of the walks. The thesis included two stages: review of heritage walks of old city of Ahmedabad as it identifies walks objectives, themes and narratives and interviews of different stakeholders of heritage walk. Three different case studies of Ahmedabad historic city are taken as a conceptual framework is proposed for the city following a theme and concept of landscape narratives after reviewing and analyzing the case studies. The review of heritage walks was carried out through attending walks, documentation and analysis while conceptual frameworks was formed with help of interviews, observations and self-understandings. Lastly under management approach a themed heritage walk is presented based on the availability of heritage assets in the cities and using concept of landscape narratives in Ahmedabad historic old city and code of ethics for 5 major stakeholders of heritage walks. The study is significance to the field of heritage walk design and conceptualization, heritage management, knowledge sharing, community involvement which will be beneficiary to Ahmedabad historic city.

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Management Impact on Heritage Tourism Sites of Odisha: Case Study on Khandagiri-Udayagiri Caves & Hills

Abhipsa Patnaik

The word “heritage” is related with the word “inheritance,” that is, any valuable object which can be tangible or intangible are preserved and protected for future generation. Heritage is the mixture of cultural, natural, historical, architectural, archaeological, and geological values.

Likewise, the Heritage tourism has begun to expand in understanding and the coordination of both management and visitors in this area. It was a consequence of the self-development of the tourism industry.

The broader sector of heritage includes manifestations of natural creation, cultural creation and a mix of both. These manifestations are based on specific environmental and cultural contexts; hence they are often place-specific. This specific connected with places makes many of these heritage products as attraction for tourism. Tourism is defined as “travelling to experience the places & activities that can authentically represent the stories and people of the past and present.” Thus, the values and importance of the heritage tourism should be preserved.

In my study area both the tourism as well as heritage are complement each other, they also need to be kept at a balance to ensure sustainability of both – heritage resources as well as tourism services. This is the core issue this thesis seeks to examine, by considering the caves of Khandagiri-Udayagiri as the case in focus.

There are three major objectives in this study:

1. To observe and study how management plays its role for conserving and protecting the site Khandagiri-Udayagiri.

2. To understand the current condition of the environment as well as the surroundings which has become a potential threat at heritage site.

3. To study the major challenges which had been faced while in the time of promoting and marketing tourism of Khandagiri-Udayagiri

Apart from the research based on secondary sources, this study draws from primary research conducted at the site including observations, analysing the present condition of site and services at Khandagiri-Udayagiri, also to have interactions with the site staff, visitors, private tour guide, and also with the assistant director of ASI, Bhubaneswar.

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6 A

Local Global Discourses

Session Chair: Vijay Ramchandani

	Topics and Presenters
1	The Warp and Weft of Heritage: Exploring Synergies between Peripheral and Core Communities in Heritage Management and Preservation *Michael Kimball*
2	Vigan Heritage Charter: Towards the Development of an Interdisciplinary Value-based Heritage Policy Formulation *Eric Babar Zerrudo*
3	On the Vectors of Intangible Cultural Heritage and History: A Study of Indo-Fijian Literary Tradition *Tana Trivedi*

The Warp and Weft of Heritage: Exploring Synergies between Peripheral and Core Communities in Heritage Management and Preservation

Michael Kimball

When thinking practically about sustainable heritage management and theoretically about what heritage is and how it is constructed, some scholars have found it useful to define a dichotomy between heritage users (e.g., site visitors) and heritage place keepers (individuals and groups directly invested in heritage management and preservation) (Kimball, Brunswig, McBeth & Thomas 2013) or between custodial, or core, and non-custodial, or peripheral, communities (Poulios 2010). However, as a recent heritage study in the United States (Smell & Kimball 2017) reveals, the relevance of this polarization is limited. Non-place keepers and peripheral communities can and do identify with local heritage that is not their own and, in so doing, are both transformed by their experience of it and validate and foster investment in heritage preservation, management, and education. In this paper, we present our plan to further investigate these relations. The Intercultural Heritage Exchange Project (IHEP) is a partnership between, on the one hand, university anthropologists and an immigrant and refugee centre in the United States and, on the other, a cultural heritage research, education and development centre in Indian and members of Denotified Nomadic Tribes (DNTs) with whom the centre works. Funded through the U.S.-based grant program, "Communities Connecting Heritage," IHEP engages with a DNT community (Chharas) inhabiting the Indian city of Ahmedabad (in addition to other tribal communities), and immigrants and refugees in the American region of Northern Colorado in a virtual (internet-based) and in-person intercultural heritage exchange and public exhibition. IHEP lead participants will document specific elements of their respective cultural heritages through audio recordings and 360-degree photography and then share these with a larger group of their counterparts in the other country. These participants will listen to the narratives, interact with the photographs using Virtual Reality goggles, and engage in a dialogue with the lead participants by iteratively submitting their questions and exploring responses. In-person exchanges will permit the lead participants and university and centre representatives to directly experience and interact with aspects of each other's cultural heritage. IHEP investigators will study artefacts from the exchange (photographs, transcripts, recorded observations) to discover the extent and degree to which interactions between peripheral and core communities influence each other's conceptions and constructions of heritage and the direction of the latter's cultural heritage management and preservation interests and efforts.

Keywords: *Intercultural, Virtual exchange, Refugees, Immigrants, Chhara*

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Vigan Heritage Charter: Towards the Development of an Interdisciplinary Value-based Heritage Policy Formulation

Eric Babar Zerrudo

Defining a charter and how it is developed have become problematic. Heritage charter development has dramatically transformed with new terminologies, principles and practices on heritage conservation. International and local discourses have pronounced the continuing struggle of countries in developing the appropriate heritage conservation approaches in their local contexts. The Philippines, with its global, geophysical, historical, cultural, contexts has laboured to develop a national heritage charter. The World Heritage City of Vigan, impacted by international and national conditions, has struggled to define the ethos of its heritage and the standard of good conservation practice. The aim of this study is to develop a Vigan Heritage Charter. In so doing, it would be able to define the contours of a heritage charter, both context and content, and employ an inclusive approach to heritage policy formulation. The study would utilize a qualitative methodology that is interdisciplinary and value-based. Archival and documentary research would be undertaken to establish the context of the charter. This will be complemented by cultural mapping, composed of seminar-workshops participated in by stakeholders and experts and textual analysis of international references to develop the content. The Vigan Heritage Charter provides the over-arching ethos of Vigan's heritage which will serve as the well spring of various heritage-inspired legislations and heritage-driven development for the city.

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On the Vectors of Intangible Cultural Heritage and History: A Study of Indo-Fijian Literary Tradition

Tana Trivedi

The objective of this paper is to examine Indian folk tradition and contemporary poetry as testimony of history and heritage of the Indo-Fijian community in Fiji.

Under the colonial rule in Fiji which lasted from 1874 to 1970, about 60,000 Indians migrated to Fiji under the system of indenture (girmit) that took place between 1879 and 1920, to work on the sugarcane plantations owned by the British CSR Company. A century later, memories of girmit still haunt the subsequent generations of Indians in Fiji, traumatic memories of the past continue to have effects into the present, made alive once again due to the multiple coups that have rocked Fiji since 1987, leading to mass migration of Indians from Fiji, rendering them to become doubly diasporic. Handed down from one generation to the other, intangible heritage survives through memories of girmit, best described as 'Post memory', a term developed by Marianne Hirsch to describe "the relationship that the generation after those who witnessed cultural or collective trauma bears to the experiences of those who came before, experiences that they 'remember' only by means of the stories, images, and behaviours among which they grew up." This concept largely implies a kind of collective, cultural memory that reflects the aftermath of girmit in Fiji. Intangible heritage in form of memories thus transcend temporal and spatial dislocations and intercontinental journeys, providing reference points for identity formation and sustenance.

Oral traditions are a collective repository of a community's shared history and memories. For the contemporary generation of Indo-Fijians, these are a medium that enables them to connect with their ancestral stories of migration and settlement. To strengthen their cultural heritage, especially in turbulent times like the political coups in the last twenty years, poets such as Sudesh Mishra have turned to exploring oral traditions of the Ind-Fijians such as bidesias and other intangible artefact that their ancestors carried with them into Fiji. Songs, folk tales, stories, texts like Ramayana and Hanuman Chalisa, rituals and even performances such as Ram Leela survive as memories of a lost homeland. These have been passed on to the subsequent generations who preserve and commemorate them as a part of their historical identity. This paper examines two intangible artefacts of the Indo-Fijian community as emblematic of their Indian identity and heritage in Fiji-Bidesia folk songs and the story of Ramayana. What do these artefacts signify about a diasporic community, how do they capture the trauma of displacement and resettlement into an entirely new region, and how do postmodern poets such as Sudesh Mishra and theorist Vijay Mishra explore their significance in contemporary times? These are some questions that this paper seeks to answer by a close reading of Sudesh Mishra's select poems, and Vijay Mishra's theory of girmit. While Sudesh Mishra's poems are produced at the intersections of postcoloniality, postmemory and diaspora, creating new possibilities of examining the notions of home, history and memory, Vijay Mishra's theory opens up a repository of historical conditions that led to girmit, and its repercussions on the Indian community in Fiji.

This is a part of the author's ongoing thesis, nearing completion, and the nature of research is fundamentally review of literature and close reading of texts and literary theory.

Keywords: *Indo-Fijian, Intangible heritage, Bidesia, Poetry, History*

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6B

Museum Sessions

Session Chair: Sara Ahmed

	Topic and Presenters
1	Exploring new avenues for creating Indian museums and heritage spaces more accessible and inclusive *Poulomi Das*
2	Examining interfaces between the museum and the community in the Tulu-speaking region of Karnataka *Vijayashree C S*
3	'Who is it for anyway?' Museums Today and the Future *Vivek Sheth*
4	The Kolkata Partition Museum Project: Highlighting the Partition experience of Bengal *Rituparna Roy*

Exploring new avenues for creating Indian museums and heritage spaces more accessible and inclusive

Poulomi Das

Museums come in all shapes and sizes and formats now. Ranging from large buildings to one's heart, museums have now become accepted as experiential spaces. Heritage was always around, waiting to be explored. So how does one find oneself in a museum and heritage and give a new definition to life? What is the educational bond that is being forged? It is interesting to learn where this is leading to in the future.

In the last two years, Varnika Designs has attempted to create an educational space through heritage sites and museums. Personal interactions between tangible and intangible heritage, people and histories have been made possible by specially designed programmes catering to the interest levels of the participants. These programmes comprised of visits to heritage sites, museums, theatrical events which were re-creations of historical epochs and workshops.

For participants ranging from design, heritage and business management and commerce students, family groups to economically challenged women, heritage and museums have proved to be spaces where they have found themselves, unravelled meanings to their environment and communicated their stories through various media. It has been a personal exploratory journey for most. The digital media has been extensively used for sharing their stories.

For the first time, Varnika Designs discusses these programmes, how and why they were designed around heritage and museums, the educational and personal connections they made, the communities they created, and their final outcome.

Varnika Designs is a multidisciplinary platform that aims to break boundaries, both physical and intellectual, and create seamless integration between people, heritage and museums to help one appreciate the other and provide inclusive and accessible spaces.

Keywords: *Heritage, Museum, Access, Inclusion, People*

Poulomi Das is a Consultant for Museums & Heritage Spaces. She has experience in interpretation, curation, collection management & research for projects like the Bihar Museum, Patna. She is a Visiting Faculty at ISDI Parsons, Whistling Woods, Mumbai, National Institute of Design and Ahmedabad University. She was a Nehru Trust Fellow in 2015 and 2006 and an International Visitor Leadership Program Fellow, Department of State, Bureau of Educational & Cultural Affairs, USA, in 2010. She has been the Senior Assistant Curator, Special Exhibitions & Marketing, and Outreach Officer for the Dr. Bhau Daji Lad Mumbai City Museum and worked in a number of museum and archival positions. Poulomi runs #projectinterpret – a venture to make heritage accessible and inclusive and authors the blog: varnikadesigns.wordpress.com

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Examining interfaces between the museum and the community in the Tulu speaking region of Karnataka

Vijayashree C S

Many modern museums are in a transitional state, where they are expanding their functions from being passive repositories of historic objects to being important cultural institutions re-defining and re-inventing histories and ideologies, endorsing wider political agendas, promoting social inclusion and community cohesion, and inspiring pedagogical changes. This upgraded profile of museums necessitates introspections and re-organisations of theories, epistemologies and methodologies in its study. The discourse on museums must integrate within its area of inquiry the process of museumisation – the creation and re-creation of values/meanings of art objects and the politics of representation.

The increasing patronage of museum-building in the region of South Kanara in Karnataka can be seen as a process for self-articulation when examined from the critical view of heritage as a concept and instrument of change and social transformation, empowering particular groups to position themselves in a globalised economy. Taking off from the literature that initiates critical interventions into museums and regards museumisation of objects a taxi dermic exercise that serves the dual purpose of preservation and identity construction-affirmation, this paper examines how communities at different level use museums as spaces to negotiate and communicate their identities. Many regional museums here display the locally produced art objects- Bhuta masks and sculptures as significant symbols of the Tuluva identity. In spite of its continuous interfaces with different cultures, South Kanara has retained its distinctly unique practice of 'Bhutaradhane' or spirit worship. Pre-Brahmanical customs of spirit, ancestor, totem and animal worship are reflected in this practice. Presently, the tradition of Bhutaradhane and its visual manifestation through masks and sculptures have become symbols for self-assertion and identity construction within the Tulu-speaking region. Many communities in the region and many sections within the Tuluva community do not subscribe to the Bhuta cult. However, the museum endeavours to promote Bhuta masks and sculptures as emblematic of the region's heritage perpetuates the notion of an uncomplicated homogenised culture concealing the several complexities and multiple histories that exist in them. In the process of the transfer of the ritual's material culture from its original environment to alien settings, there is a change in meanings of the associated liturgy, cultural knowledge and authenticity. Also, museums in this region tend to exhibit ritual objects as artistic by-products of ritual practices. In reality, these objects have quotidian uses or symbolic functions and are not primarily imagined as artefacts or museum-curios. Their ethnographic identity is installed on them by external entities.

The paper initiates critical investigations into the social, cultural, economic and political forces which influence the mushrooming of regional museums in South Kanara. The paper demonstrates the intentions, aspirations, and ideologies of the community sponsored regional museums which are exhibited through their curatorial practices in relation to Bhuta masks and sculptures. It highlights the problems in the existing homogenized depiction of these objects which suppress the heterogeneous and polysemic identity of the objects. Drawing from the author's extended field experience in the region, the multi-layered exchanges between the community and the museums and the framing of objects within museum regimes will be illustrated mainly through case studies of

three regional museums, Manjusha museum at Dharmasthala, Koti Chennayya theme park at Karkala, and Rani Abbakka Tulu museum at Bantwal. By critically engaging with rituals as a key component of heritage and regional identity, the paper also examines the various modes in which the Bhuta cult and the related visual culture have been appropriated by certain sections of the Tulu community in contemporary debates on identity and heritage.

Keywords: *Community museums, Bhutaradhane, Tulunadu, Identity, Heritage*

Vijayashree C S is a research scholar at the National Institute of Advanced Studies, Bengaluru. She has an academic training in history and art history. She has previously worked as an archivist in the Indian Digital Heritage project where she undertook the digital archival of Vijayanagara and Post Vijayanagara murals. Her doctoral research focuses on the study of ritual objects, their mobility, and the changing contextual meanings through the examination of their sites of production, circulation, and consumption through ritual uses, markets, and museums. Her other research interests include Folk and Tribal Arts, Museum Studies, Digital Heritage, and South Indian murals.

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“WHO IS IT FOR ANYWAY?”; Museums Today and The Future

Vivek Sheth

The International Council of Museums defines, A museum as a ‘non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.’ (ICOM, 2017). While this definition is technical, it takes care of all the aspects that museums today should convey. However, a lot more can be talked about heritage, the idea that it is not only about what had happened, but also about what is happening, and will happen. Each day new stories emerge which add to the heritage for tomorrow.

Who is it for anyway?, museums today and the future, opens a discussion towards evolved practices in museum & exhibit design. While the relevance of museums is being questioned with the evolving nature of digital interventions, we all are experimenting with newer and more engaging methods to design these spaces that conserve and inhabit heritage (tangible & intangible).

As a core member working upon narratives and museum design, through two projects, 1.) Dandi Kutir (Mahatma Mandir, Gandhinagar, completed) and 2.) Museum of Life (Dada Bhagwan Foundation, Adalaj, ongoing), this presentation speaks of various approaches to narrative management, experiential mapping and eventually museum and exhibit design. At every stage the biggest question that needs to be answered is “who is it for anyway?’. Subsequently leading to, “what is the visitor takeaway?” The various approaches towards the project, one being about the life story of a Mahatma (Gandhi) and the other being of a spiritual life of a Mahatma (Gnani), we were dealing with facts based narrative to abstracted narratives. Through this presentation, a consolidation has been attempted, to speak of the visual and cognitive access to these museums.

No story telling medium should be rigid, they should be multi-layered. Our audiences are used to engaging with numerous narratives and stories in parallel today. They have learnt to filter the information they want to absorb, amongst all that is being pitched to them. Social media, while being biased, has been the biggest catalyst to this. Each day, everyone’s story is being recorded, through various mediums, as a repository for tomorrow. As a hypothesis ever wondered what a museum of Facebook, Twitter or Instagram would look like. As disruptive as it sounds, that’s the future! But, one positive that comes out of this, is our audiences capacity to absorb, store and filter information has increased.

Interesting insights emerge out of these approaches. Museum audiences include an enormous diversity of individuals. Our audience is changing and we must be relevant in order to connect our audience with our stories and collection. In a nutshell and most importantly, we need to meet people where they are.

Hence to be more understanding of the fact that, some of the topics that museums deal with are complex and some are sensitive. The tone of the communication is important for a larger access. The tone can convey sensitivity and speak to the visitor. The tone of different museums may vary slightly, but they should still be engaging, accessible, and be able to really bring that subject to life.

We concur with Aristotle who observed in 4th century B.C., “The visitor’s mind cannot be regarded as a clean slate and we need to start with experiences they have already had and then enrich and build upon them.”

Keywords: Museums, Audience/Visitor, Narrative, Accessibility

Vivek Sheth directs the design development and strategic management for The Designship in the areas Experiential Spatial Design, Research & Design Strategy. Currently he is also an associate professor at the Institute of Design, Environment & Architecture, Indus University.

He brings over 8 years of experience in design and teaching to the start-up. Prior to setting up The Designship, he worked as a Senior Designer at Lemon design Pvt. Ltd, Pune, and has been a guest faculty at The National Institute of Design, India, Faculty of Architecture & Design-CEPT, India, Bard college, New York, facilitating courses like Scenographic Practices, Urban design Theory and Practice, and Basic Design. His core competency is design thinking and applying the same through strategically to deliver optimal design solutions. His keen interest areas are Urban Design, Design and Cultural History, Museums and Curatorial Studies, Ethnography and Anthropology. He is a Graduate in Exhibition and Space Design from National Institute of Design, India.

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The Kolkata Partition Museum Project: Highlighting the Partition experience of Bengal

Rituparna Roy

The partition of India has, over the past seven decades, generated a vast literary output both in Punjab and Bengal, many celluloid classics, memorable art, and two generations of outstanding historical scholarship. What was missing, however, is the public memorialisation of this defining moment of modern South Asian history. That has, thankfully, changed now.

The possibility of a partition museum was first initiated in Delhi in 2015 by 'The Arts and Cultural Heritage Trust' (TAACHT), through an event at the India International Centre. The Trust gathered substantial support over the next year, and in October 2016, a Partition Museum was opened in Amritsar.

In West Bengal, I have myself initiated a project (Kolkata Partition Museum Project, KPMP) - still at a nascent stage - that aims at the establishment of a partition museum in Kolkata. I had first thought about it way back in 2007; and in 2016, when the Amritsar museum started functioning, I was still convinced of the need for another partition museum in the east – not the least because Bengal's experience of Partition was significantly different from that of the Punjab, and its aftermath and afterlives continue to affect life especially along the borderland to this day.

There are two sides to the story of partition in Bengal – rupture and continuity. The rupture of the political division has been richly documented: in history-writing, literature, cinema (though it is not as well-known as the Punjab side of the story). But there are some quiet continuities in Bengali life as well – which is often overlooked in prevalent discourses on Partition.

KPMP is pledged to engaging with both these aspects. It is dedicated to memorialize, in the most comprehensive way, the specificity of Bengal's Partition history and its aftermath; but also to emphasize the continuities between West Bengal and Bangladesh - in terms of language and literature, food, fabric, and the performing arts - and to encourage collaboration between them. And it aims to do so by involving public participation in its programs and gearing all its activities in a way that makes it more accessible and interesting to the public at large.

Rituparna Roy is Assistant Professor of English at Sister Nivedita Universiy, Kolkata. She is the author of *South Asian Partition Fiction in English: From Khushwant Singh to Amitav Ghosh* (AUP: 2010) & co-editor of the ICAS Volume *Writing India Anew: Indian English Fiction 2000-2010* (AUP: 2010). She currently heads an initiative that aims at the establishment of a Partition museum in Kolkata (https://iias.asia/profile/rituparna-roy). She is also a writer whose maiden collection of shorts, *Gariahat Junction*, will be published soon.

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7A

Heritage & Economics

Session Chair: Mita Suthar

	Title and Presenters
1	Narrowing the distance between heritage conservation and business management: heritage as a customer experience, a case study of the Acropolis Museum in Athens, Greece *Ioannis Poulios*
2	The dilemma between cultural heritage and a market commodity of a textile craft: A viewpoint through Kalamkari/ Vraatapani of Srikalahasti. *Malini Divakala*

Narrowing the distance between heritage conservation and business management: heritage as a customer experience, a case study of the Acropolis Museum in Athens, Greece

Ioannis Poulios

Nowadays, the distance between heritage conservation and business management is being gradually narrowed, mostly because of the two following developments. First, cultural organisations struggle to survive within the current economic crisis and attempt to acquire a competitive advantage in the entertainment and tourism industry, while at the same time becoming vehicles for the sustainable economic and social development of the broader areas. In this attempt, they often resort to the adoption of models and practices from the business field. Second, 'emerging modes and technologies for accessing and experiencing heritage' are recognised, as explicitly noted in the Nara Document. This results in the embracement of a much broader spectrum of heritage places and practices such as cases of re-enactment of heritage or fictitious heritage. The use of the term 'experience' in particular tends to open towards embracing the commercial uses of heritage.

The present paper is linked to the aforementioned developments. It introduces a business model from the entertainment and tourism sector which has proved successful even at periods of economic crisis- the model of designing experience or the so-called 'experience model' in the heritage sector, approaching heritage as a customer 'experience.'

The Acropolis Museum in Athens is used here as a case study, given that the Greek State / Ministry of Culture and Tourism, in an attempt to deal with the consequences of the current economic crisis on tourism, launched a tourism advertising campaign (targeting foreign and Greek visitors) that presented the visit to Greece and Athens, with special reference to the Acropolis Museum, as an 'experience.'

The key questions of the research are: (i) whether, and under which criteria, the methodology of the experience model, as formulated and implemented in the business sector, can apply to museums and thus whether, and under which criteria, heritage can be offered as a customer 'experience'; and (ii) whether, and to what extent, this methodology of the 'experience model' can be applied to the Acropolis Museum.

Firstly, the 'experience model' is outlined as formulated in the business field. 'Experience', differentiated from 'service', is a personal, particularly strong connection, based on emotions and imprinted in memory that the company develops with its customers. Experience comprises various services that contain personal, innovative elements in the points of contact of the company with the customer. Subsequently, the model is applied to the Acropolis Museum. Aspects of the Museum that have a positive effect on the overall experience of the visitor, as well as those that have a rather negative effect, are pointed out.

The paper also addresses questions on the relationship between the experience model and the concept of authenticity, i.e. how the application of the 'experience model' in heritage places can affect their authenticity. It is shown that the application of the 'experience model', on the one hand, can enhance the visitor's perception of the authenticity of a heritage place while, on the other hand,

can lead to the physical disconnection of the visitor from the place and to the creation of a sense of the authenticity of the place 'from a distance'.

Keywords: *Business management, Experience model, Acropolis Museum, Authenticity, Nara Document*

Ioannis Poulios undertook his PhD on heritage management and sustainable development at University College London, and attended MBA courses on business strategy and management at London Business School.
Ioannis teaches Cultural Organisations Management at the Hellenic Open University, and is also teaching at the annual School of UNESCO (Venice Office) on *Sustainable Energy Governance in World Heritage Sites*. Ioannis provides consultancy services to the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), national and local NGOs and entrepreneurs. He is also a licensed tour guide.
His research interests include: (i) living heritage and people-centred approaches to conservation; (ii) application of business theories and models to cultural organisations; and (iii) planning of energy and development infrastructure in connection to heritage protection and sustainable development. His paper 'Discussing Strategy in Heritage Conservation: a Living Heritage Approach as an Example of Strategic Innovation' (*Journal of Cultural Heritage Management and Sustainable Development*) received the award of 'Outstanding Paper' in the 2015 Emerald Literati Network Awards for Excellence.

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The dilemma between cultural heritage and a market commodity of a textile craft: A viewpoint through Kalamkari/ Vraatapani of Srikalahasti

Malini Divakala

India is home to a rich diaspora of art and craft. Inherited through generations of family traditions, these craft techniques have been nurtured and groomed under skilled guidance and thus have evolved as heritage crafts of India. Indian textile crafts have received profound global acknowledgement as over many centuries, an extraordinary legacy has nourished Indian crafts across religious, ethnic and communal boundaries. They highlight the countries unique cultural mosaic (Dasra, 2013) and are perceived as traditional heritage items or techniques of practice. Fashion holds textiles as it key counterpart. Textile crafts play an important and intermeshing role in creating a cultural identity and hence are prevalent as cultural ambassadors as fashion holds textiles as a key partner. Textiles traditions such as Banaras brocades, Patan patolas, Khadi, Chikankari, Kalamkari and Ajrakh are a few which presented the immense potential towards their progress as cultural fashions. This paper attempts to discuss the dilemma of Kalamkari/Vraatapani textiles to remain authentic as heritage items or transform for sustenance within the commercial markets.

Crafts developed out of necessity to fulfil everyday needs of people (Dhamija, 1979) are also said to be personal journey of a craftsperson where the main objective is self -expression. The Kalamkari tradition of painting on cloth with vegetable dyes is unique in many respects. It grew and gained importance as a visual medium to support the chittrakatha tradition, which was a part of Hindu folk religion. Kalahastri (Kalahasti) is referred to as the main production center for the mythological painted canopies (Watt, 1903). Kalamkari or Qalamkari or Qualamkari spelt interchangeably by different authors, literally meant pen work or brush work. It is because of the usage of the kalam/ qalam/ qualam (pen) that the term Kalamkari became widely known as a trade term in later date. Kalamkari/ Vraatapani (as is referred to in vernacular telugu language 'Vraata' means writing and 'pani' means work) of Srikalahasti is well recognized within the textile circle for its use of natural dyes rendered through painting with an indigenous tool, 'Kalam'. It is understood that the well-known glory of the Indian Chintz lies on the backdrop of Kalamkari/ Vraatapani technique. Similar to India's religious traditions craft traditions are a part of its great past. With the religious writings as the backbone of the art, Srikalahasti Kalamkari/ Vraatapani rose from the status of a dying craft with the initiation of a training center by the All India Handicraft Board in 1957. The craft was gently nourished through a structured training program and today managed to capture significant attention within the Indian textile craft atlas.

Chattopadyaya emphasizes focus on revival as 'the preservation of a culture is closely allied to the preservation of its craft skills. It extends to the appreciation of many old techniques and design forms. In the revival the role of design should take on new innovations. The rapid changes in lifestyle, customs and habits; calls for re-orientation in several of the traditional items and adapt them for current use'. In tune with this sentiment Kalamkari/ Vraatapani pieces from the temple world gradually forged linkages with the textile world facilitating diversification in practice under the well-established title Kalamkari. Originally used as visual aids for propagating Hindu mythology the craft never tried to maintain a visual balance. But the steady progression towards cultured markets refined the lines and compositions to develop a decorative stance. This transition in the pattern

through motifs and manner of rendering showed an encouraging appreciation as the art settled in a new domain of interiors. The textile orientation further has resulted in a shift from authentic to economical processes since it being the only means to sustain market interest. The change from traditional techniques to efficient techniques though resulted in ampler use of craft skills the heritage skills of Kalamkari/Vraatapani seem to have lost to the commercial world with penetration of simpler practices like, screen printing imitating hand painting; synthetic dyes substituting natural dyes; and the earthy palate taken over by the bright color palate of Kalamkari. Considering that their craft products lack the prestige of art or the reproducibility of product design, craftspeople often have to resort to selling their unique pieces at mass production prices (Tung 2012). Hence such adjustments that simplify manufacturing of crafts are observed to be prevalent in contemporization and commodification of crafts. It is this simmering conflict in craft today between economics, tradition, technology, fashion and creativity that sets the platform for this discussion on the dilemma between heritage textiles versus market significance.

Keywords: *Textile crafts, Traditional textiles, Kalamkari, Srikalahasti, Natural dyes*

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She was trained at FIT, New York through a faculty exchange program. With over 2 decades of experience she is a strong academician and worked as a mentor, leader, administrator, author and researcher. Her keen interest in Indian textiles formed the base for her doctoral thesis on Kalamkari of Andhra Pradesh. She has contributed to papers in International journals and conferences and authored a book on Fabric studies for CBSE.
She has executed several design projects pertaining to uniform design and conducted fashion shows to showcase textiles for various Government and professional organisations.

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