



Picture credit: Jui Tawde

INTACH

पुणे पत्रिका

चैत्र - २४

Pune Patrika

INTACH Pune Chapter

Quarterly Newsletter

Chaitra 2024

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From the Editor's desk

Manjusha Ukidve, Madhur Barve - EC Members, INTACH Pune



It is with great pleasure that we bring to you this edition of Pune Patrika – the INTACH Pune Quarterly Newsletter. The Chaitra issue marks a new beginning for the Patrika after a gap of four years and we hope it continues to bring to you a wide variety of features on heritage, and to showcase the activities conducted by the Chapter.

INTACH Pune Chapter has grown over the years both in membership and variety of activities that it conducts. Our Heritage walks draw a lot of heritage lovers from Pune, India and abroad to explore built and natural heritage, crafts, food and much more with our experts. Workshops that offer an opportunity for hands on learning also see a lot of participation, especially from students. Another event that has caught the imagination of Pune-kars is the Discover Pune Heritage treasure hunt that recently completed two decades since inception. This annual event facilitates heritage enthusiasts to discover and rediscover their city in a fun way, creating awareness about heritage in the process. The Chapter also collaborates with like-minded organisations on campaigns to spread awareness about the need and urgency of protecting our rich natural heritage. The Patrika offers the reader a glimpse of all these activities.

You will find in this issue interesting articles on crafts, monuments, food, oral histories and more, some trivia and quizzes to stimulate your brain and a few answers to questions you probably wanted to ask about heritage. The Patrika is bilingual and carries articles in English as well as Marathi, and we hope our readers will enjoy this mixed language format.

Happy reading!





Spotlight - कसबा गणपती

सौरभ मराठे - सदस्य, कार्यकारी समिती इन्टॅक पुणे



पुण्याच्या संस्कृतिक इतिहासात कसबा गणपतीचे महत्व अनन्यसाधारण आहे. अनेक शतकांच्या घडामोडीतून एका छोट्या वस्तीचे रुपांतर एका महानगरत झाले असेच म्हणावे लागेल. त्या सर्वांचा साक्षीदार, ज्याची कार्यारंभी प्रार्थना केली जाते तो म्हणजे कसबा गणपती!

मानाचा पहिला गणपती, पुण्याचे ग्रामदैवत म्हणून आज आपल्या सर्वांना कसबा गणपती परिचित आहे. एवढेच नाही तर आजही पुण्यात एखाद्या घरात एखादे शुभकार्य ठरले की पहिले आमंत्रण कसबा गणपतीलाच केले जाते. त्याचे स्थान अढळ आहे !!

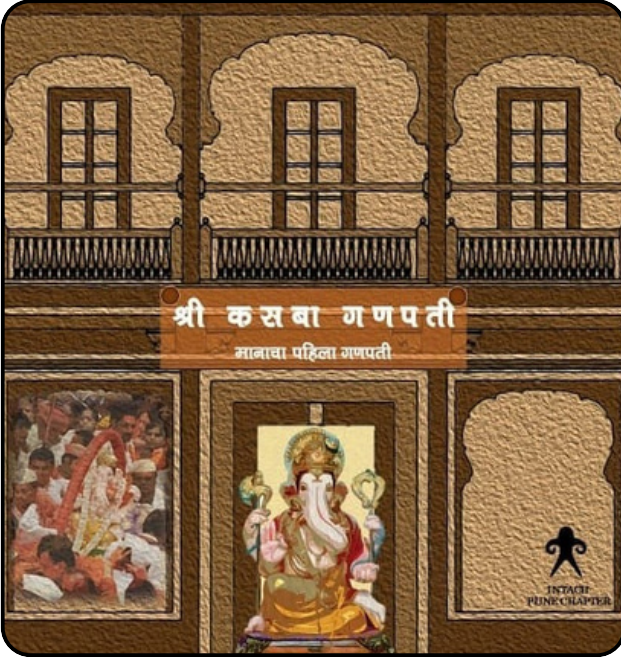
“ कसबा गणपती ” मध्ये दोन शब्द येतात : एक म्हणजे कसबा, आणि दुसरा म्हणजे गणपती. त्यातील गणपती ही देवता आपण सर्वांना परिचयाची आहेच. विघ्नहर्ता, विनायक, लांबोदर म्हणूनही आपण त्याला ओळखतो. पण कसबा हा शब्द थोडा वेगळा आहे. मूळचा मराठी नसलेला हा शब्द आज मराठी असल्यासारखा आपण वापरतो. कसबा हा मुळात अरबी शब्द आहे. त्याचा अर्थ म्हणजे “citadel” किंवा छोटे शहर म्हणून आपल्याला सापडतो.

पुण्याचा इतिहास बघितला तर त्यात कसबा हे प्राचीन वस्तीचे ठिकाण आहे. मुठा नदीच्या काठावर प्राचीन काळापासून मानव वस्ती करून रहात होता, थोडं उंचवट्याचे ठिकाण असल्याने कदाचित नदीच्या पुरापासून संरक्षण व्हावे ह्या हेतूने मानवाने कदाचित इथे वस्ती केली असावी. प्राचीन काळापासून वस्तीचे अवशेष इथे आजही सापडतात. हे वस्तीचे ठिकाण म्हणजे कसबा !!



पुढे इथे कोट बांधला गेला, वस्ती वाढत गेली आणि कसबाचे कसबा पेठ झाले. !! ह्या कसबा पेठेतील गणपतीचे नावही कसबा गणपती झाले.

पुण्याचा विध्वंस झाला त्या काळात कदाचित गणपतीचे देऊळही पाडले गेले असावे. पुढे जिजाबाई आणि छत्रपती शिवाजी महाराज जेव्हा पुण्यात आले, तेव्हा लालमहालच्या बांधणी बरोबर कसबा गणपतीचा जिर्णोध्दार झाला. आज आपल्याला दिसत असलेले मंदिर हे तेव्हापासूनचे आहे. गणपती म्हुंटलं की एक विशीष्ट रूप आपल्या डोळ्यासमोर येतं. लांब सोड, चार हात, मोठं पोट इत्यादि. पण कसबा गणपतीची मूर्ती तशी दिसत नाही. ती एक तांदळा स्वरूपात दिसत असून डोळ्यात हीरे असल्याचे संगितले जाते.



मंदिराचे दोन भाग रचनेनुसार दिसून येतात. गर्भगृह आणि छोटा मंडप हा जुना भाग असून शिवकाळातला आहे तर पुढील लाकडी सभामंडप हा पेशवाईतला असल्याचे त्याच्या स्थापत्यावरून समजते.

गाणपत्य संप्रदायातील एक मोठे नाव म्हणजे मोरया गोसावी. त्यांचे आई वडील हे कसब्यात राहायचे परंतु त्यांना मूल नव्हते. त्यांनी ह्याच कसबा गणपतीला नवस केला, पुढे त्यांना मूल झाले आणि मुलाचे नाव मोरया ठेवले असे संगितले जाते. आजही चिंचवडहून निघलेली पालखी कसबा गणपतीच्या देवळात येते.

पुढे जेव्हा स्वातंत्र्यपूर्व काळात गणपती उत्सव सार्वजनिक स्वरूपात साजरा होवू लागला, तेव्हा विसर्जन मिरवणुकीचा क्रम ठरवण्यात आला. प्राचीन काळापासून अस्तित्वात असल्याने, ग्रामदैवत म्हणून कसबा गणपतीला प्रथम मान देण्यात आला जो आजमितीसही कायम आहे.



INTACH Pune Chapter updates Jan - Mar 2024

Supriya Goturkar Mahabaleshwarkar - Co- Convener, INTACH Pune Chapter



Discover Pune

The 20th edition of INTACH Pune's city wide annual heritage treasure hunt was held on 7th Jan 2024. This year's theme was astrology – Rashichakra and the movement of the teams was based on the constellations and the zodiac signs. There were total 12 heritage sites that were locations for the treasure hunt. Teams were then asked to solve a questionnaire based on information on the heritage sites. A total of 45 teams involving 150 participants participated. Prizes worth Rs.25,000/- cash award and trophies were given to winning teams.

The event that was well- received by participants, is conceptualized and executed by INTACH Pune Executive Committee member Madhur Barve along with other INTACH Pune EC members and volunteers. The prize distribution ceremony was presided by Dr Satish Desai, of Punyabhushan foundation and who is former Deputy Mayor of Pune. Prizes were given away by Dr Satish Desai and Prof Dr Sharvey Dhongde, Convenor, INTACH Pune. Since this was 20th year, a specially designed customized trophy with Pune city map on it was presented to the winner. A survey was conducted among the participants regarding Pune city and a paper was presented in State Level architectural assembly on the topic - Importance of heritage-based game to increase the Awareness about city's heritage.

INTACH Pune Chapter
Presents
Discover Pune
Pune's Heritage Treasure Hunt!

राशीचक्र
20th Edition
7 January 2024

Team Of 3 Or 4 People. For Registrations:
Entry Fee: ₹ 800/- Per Team Madhur 9764001403
Prizes Worth: ₹25,000/- Anup 9850135730

www.discoverpune.co.in



The event was supported by sponsorship from Siddhesh Developers. Heritage sites covered this year included Modern High School, Dr Babasaheb Ambedkar Museum, Shivajinagar Railway Station, Jaykar Bungalow (National Film Archive of India), Tilak Smarak Ram Mandir, Murlidhar Mandir, Tombs of European Soldiers, Jageshwar Mahadev Mandir, Church of Holy Angels, Trimbakeshwar Mandir, Ranade Institute and Kedarnath Mandir.



Rights of Rivers, My responsibility campaign launch

INTACH Pune joined hands with Pune River Revival group for launch of the campaign on Rights of Rivers on 26, 27 and 28 January 2024. The group is a consortium of like-minded NGOs including Jeevitnadi and citizens in Pune who have come together for the cause of Pune rivers. A part of the two-day celebrations and awareness programmes, that involved dance performances, singing, talks and panel discussions on Pune rivers. INTACH Pune organized a Powada on Pune Rivers sung by Shahir Sureshrao Suryavanshi and troupe. The event was curated by Co-convenor Supriya Goturkar. The programme also remembered Gangaputra Professor GD Agrawal who fasted for 111 days, to save River Ganga and commemorated 700th day of chain fasting by Pune citizens for Pune rivers. Waterman of India Shri Rajendra Singh ji gave an address on 28th January of Rights of Rivers.

Heritage Walks

INTACH Pune has revived its monthly open heritage walks programme.



A heritage walk of Bohri aali in the old city Pune led by INTACH Pune's Executive Committee member Dr Shubhada Kamalapurkar. The walk covered the historic by lanes of one of the oldest commercial markets in Pune city. The participants also visited the historic Saifee Masjid and one of the traditional houses of the Bohri community.

The February walk was a visit to St. Mary's Church, Pune Cantonment. Built in the early 1820s, it is the oldest church in the region and thus is regarded as the mother church of the Deccan. The Church was built for the purpose of worship for British military officers. The heritage walk was led by INTACH Life member Dr Pushkar Sohoni, who is Associate Professor and Chair, Humanities and Social Sciences at the Indian Institute of Science Education and Research (IISER) Pune. Both the walks were well attended.



A number of heritage walks were customized on request, based on various themes. These include core city food walk and core city walk for Rotary Club NIBM that were designed and conducted by our Co Convenor Jui Tawade. Heritage walks based on theme of education reform movement in Pune for Sociology department, Savitribai Phule Pune University and heritage walk on Pune's music heritage for actress and German bandoneon player Helena Ruegg, a core city walk for Forbes Marshall Foundation team and their corporate guests; were curated and conducted by our co-convenor Supriya Goturkar. The chapter received a number of requests for core city heritage walks especially for foreign-national guests visiting Pune. The walks were conducted by INTACH life members Manish Kelkar and Ruchita Belapurkar.



German musician walks the city to explore Pune's musical heritage

RAVINA WARKAD
PUNE, JANUARY 14

HELENA RÜEGG, 64, a German bandoneon player, actress and writer came across a diverse variety of Indian traditional musical instruments at the Raja Dinkar Kelkar Museum, Pune while on a heritage walk designed especially for her by INTACH Pune to outline Pune's musical history.

She saw the Panchmukhi Vadya, which is a metal drum with five faces, named after the faces of Shiva, used in the temples in South India. She appreciated the intricate design and ornamenta-



Helena Rüegg and Dr Chandrashekhar Phansalkar at the Raja Dinkar Kelkar Museum. Express

tion of a collection of yaz and veenas like Makar, Kurma, Kacchapi. She also saw a collection of Sarangi and the Taar Sheheruai.

"I noticed some similarity across nations. People who wish to stay connected to their roots and explore forgotten cultures, wisdom and richness are taking up and learning old folk instruments," said Rüegg.

Rüegg visited Pune on an invitation by Dr Chandrashekhar Phansalkar, a medical doctor by profession who is also actively involved in theatre. During her time here, she went on a musical heritage walk, designed by INTACH Pune.

"What struck me the most was the beautiful Pune Bharat Gayan Samaj, with all the photographs on the wall, the wisdom, the musicality of the place, I felt a connection with the atmosphere", said Rüegg.

Supriya Mahabaleshwarkar, Co-convenor and Coordinator, INTACH Pune Chapter, designed this walk for the singer. "I have undergone basic training in Hindustani vocal music. I enjoy sharing this love for music especially in this culturally rich city of Pune. I had recently also curated a heritage walk on music for another artist - a pianist and researcher Judith Envels from Oxford University

who came to Pune last year," said Mahabaleshwarkar.

During the walk, Rüegg visited important sites like Raja Dinkar Kelkar Museum, where she interacted with Suehanva Ranade, Director of the museum and Pune Bharat Gayan Samaj and vocalist Savani Datar. "We had very interesting discussions on different types of music and how they evolved. The walk's narrative also focused on the range of music from folk songs to semi classical to natya sangeet and Hindustani classical music," said Mahabaleshwarkar.

About this cultural exchange

Rüegg said, "I am always travelling to discover things I don't know and also to tell people about my culture too. These cultural exchanges are important as we can learn and inspire each other to go further. Knowing each other personally, establishing a relationship of care is the only possibility to avoid racism and wars".


About the experience of this walk, Mahabaleshwarkar said, "Helena's passion for her music and the bandoneon, a beautiful instrument. She explained the importance of this instrument for the people in Argentina. What also struck me was her openness to and appreciation of all types of music".

Heritage Talks

INTACH Pune Chapter organized a lecture jointly with MKSSS's Dr. B. N. College of Architecture on 'Sacred Landscapes of Ayodhya' by Dr. Amita Sinha on 22nd January 2024.

The lecture focused on the allegorical landscape of Ayodhya and the roles of myth and history. The birth place of Lord Rama is part of the network of sacred sites where the Ramayana narrative is grounded through imagery and place-making. It entails connecting the site within the larger sacred landscape of Ayodhya and symbolically representing other places of the Ramakatha circuit in the Indic tradition of place-making. The event was coordinated by INTACH Pune EC member Dr Shubhada Kamalapurkar.

The talk is available online on <https://www.youtube.com/watch?v=zO8M40FQVMk>



Sacred Landscape of Ayodhya

The lecture will focus on the allegorical landscape of Ayodhya and the roles of myth and history. The birth place of Lord Rama is part of the network of sacred sites where the Ramayana narrative is grounded through imagery and place-making. It entails connecting the site within the larger sacred landscape of Ayodhya and symbolically representing other places of the Ramakatha circuit in the Indic tradition of place-making.

About the Resource Person :

Dr. Amita Sinha is a former Professor of Landscape Architecture and South Asian Studies at the University of Illinois at Urbana Champaign, USA and has taught at the Indian Institutes of Technology at Kharagpur and Gandhinagar in India. She is an Expert on Sacred Landscapes and has worked extensively on Ayodhya, Varanasi, Govardhan, Vrindavan, Mathura, etc.

Dr. Amita Sinha
B.Arch, Indian Institute of Technology, Kharagpur, India, 1988
M.Arch, Virginia Polytechnic Institute & State University, Blacksburg, VA, 1989
Ph.D. in Architecture, University of California at Berkeley, 1990

Logos: UN Women, impact, BNCA (Maharshi Karve Stree Shiksha Samstha's Dr. Bhanuben Nanavati College of Architecture for Women), INTACH Pune Chapter.

Event Details: 22 January, Monday, 3pm - 4 pm, Auditorium, Fourth floor, Dr B N College of Architecture, Maharshi Karve Stree Shiksha Samstha, Karvenagar, Pune

Re-Exploration of Lime- Workshop

INTACH Pune Chapter organized a one-day hands-on workshop 'Re-Exploration of Lime' in association with INTACH Kolhapur Chapter, MKSSS's Dr. B. N. College of Architecture, Nayantara Foundation along with the Purandare Family of Saswad on 4th February 2024. It was held at the historic Purandare Wada in Saswad in Pune District. The event was coordinated by INTACH EC member Dr Vaishali Latkar with INTACH Life member Ar Sonal Karanjikar along with a team of experts and volunteers. INTACH Kolhapur Chapter convenor Amarja Nimbalkar and Co-convenor Tejaswini Mirajkar, INTACH Pune Co-convenors Supriya Goturkar and Jui Tawade were also present along with members of Purandare family. The workshop was well-received. Participants were given the book 'What are Lime Mortars' book by Gurmeet Rai and Paromita Desarkar, published by INTACH as part of the resource material.



Workshop showcasing the restoration work of St. Crispin's Church

INTACH Pune, Architects, Engineers & Surveyors Association (AESA) Pune and Nasadeeya in association with Directorate of Archaeology and Museum, Government of Maharashtra organized a workshop led by INTACH Life member Ar Archana Deshmukh showcasing the restoration work of St. Crispin's Church, Erandwane, Pune on 17th February 2024. St Crispin's Church was built in 1907 is built in a later Gothic style of architecture, defined by its fort-like look with pinnacles on the roof. The workshop covered hands-on demonstration of cleaning methods of historic stone walls, lime pointing works and a demonstration by the drone visual survey team. Assistant Director, State Archaeology Maharashtra, Dr Vilas Wahane also addressed the audience regarding initiatives of the State Archaeology department towards restoration and conservation of important heritage sites in Maharashtra. The workshop was coordinated by INTACH EC member Mahesh Bangad.



INTACH Pune showcased books on Pune heritage at the Pune Book Festival organized by the National Book Trust, at Ferguson College, Pune from 16th to 24th of December 2023. The display and sale of books at the Book Festival helped in reaching out many book lovers.

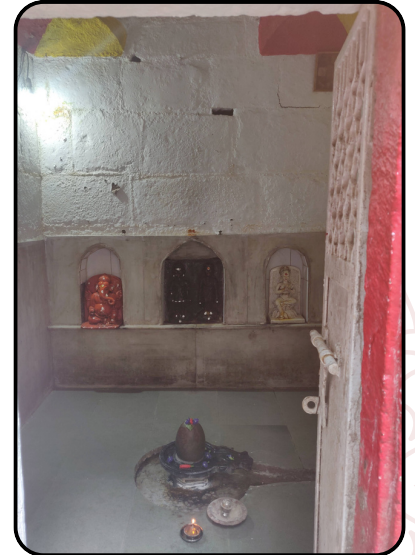


Hidden Gems of Pune

मधुर बर्वे - सदस्य, कार्यकारी समिती इन्टॅक पुणे



पुण्यात अक्षरशः शेकडो मंदिरे आहेत. यातली काही ज्ञात तर जास्ती करून बाकीची अज्ञात आहेत. यातील कित्येक, घरांच्या पुनर्विकास योजनेत आपले स्थान गमावून बसली आहेत. तर काही इमारतींच्या गराड्यात कशी बशी चेंगरून तग धरून आहेत. असेच एक मंदिर म्हणजे सपिंड्या महादेव. जवळपास १५० वर्षांपूर्वीचे हे मंदिर कित्येक वर्ष जमिनीच्या खाली गाडले गेले होते. २०-२५ वर्षांपूर्वी बांधकाम करताना हे सापडले. मुठेच्या काठी कसबा पेठेत, बाळोबा मुंज्या देवस्थान समोर हे एक छोटेसे मंदिर आहे. हेमाडपंथी शैलीतल्या या मंदिराजवळ पूर्वीच्या काळी दशक्रिया विधी, पिंड दान विधी अशी कार्य होत असत ज्यावरून याचे नाव सपिंड महादेव असे पडले असेल. कालांतराने हे विधी ओमकारेश्वर येथे होवू लागले. मंदिर १०x१० इतकेच छोटे आहे. गाभाऱ्यात शंकराची पिंड आणि मागील भिंतीवर गणेश, लक्ष्मी आणि शंकर पार्वती यांच्या मुर्ती आहेत. आजही हे मंदिर जमिनीखाली साधारण ३० फुटावर आहे आणि अर्धवट गाडलेल्या अवस्थेत आहे. जाण्या येण्यासाठी छोटी वाट केली आहे. मंदिराचे आवार अनेक झाडे लावून सुशोभित केलेले आहे, परंतु संध्या हे आवार बाबा बालकनाथ नावाच्या मठाच्या अधीन असल्यामुळे सहजासहजी येथे पोचणे शक्य होत नाही.





Hands that Craft



Jui .J. Tawade, Co Convener INTACH Pune

*Where the rhythm is created by the potter's wheel
The warp and weft woven from a wondrous reed
Behold the show stopper
Here all that glitters is copper*

Objects that are crafted by hand embody a unique identity and convey a special sense of purpose. Crafts not only define our cultural roots but are a testament of age-old traditional wisdom and social memory. Traditional crafts are a reflection of a way of life and culture, passed on from one generation to the other. These handcrafted products are made with the help of simple, indigenous tools by craftspeople who belong to a strong fabric of tradition, aesthetic, and artistry and have kept these crafts alive through challenging times of rapid urbanization, industrialization, and changing lifestyles.

The uniqueness of the Crafts of Pune lies in their functional / utilitarian and simple designs and the creation of everyday arts and artefacts.

As one walks along the river side on the fringes of Kasba Peth, one comes across the Kumbhar Wada (the potter's community). The Kumbhar settlement on the banks of the rivers Mula- Mutha is one of the oldest settlements in Pune, the river being a source for raw material for their craft. Subhadra Bavdhankar, a fourth generation kumbhar, explains the painstaking process of making a mixture of three different types of sand, namely Chikat, Bhasat, Pavta Mati and adding raakh (ash) and horse dung to impart properties of malleability and to facilitate in the baking process.



This mixture is then soaked in a large pit filled with water. After a day, mixture is sieved out and transferred to an adjoining pit to dry. When it reaches an appropriate consistency, it is removed from the pit and kneaded well by stomping. This clay is finally portioned out for throwing. Subhadra's family makes utility wares like Madki (drinking water container), Kundi (pots), Ranjan (large water storage container), Dudhachi Madki (milk container), and festive artefacts like bulls for Bail Pola, Bolke (festive pots), Pantis (earthen lamps) and Anar Bhandi (firework pots) for festivals like Diwali. She works from and manages their shop in Kumbhar Wada along with her husband Bharat, while their son Pramod looks after their manufacturing workshop in Keshavnagar, where the community homes and workshops were relocated due to road widening.



Walking from the Kumbhar Wada into the by lanes of Kasba Peth, following the rhythmic sounds of hammers clanging on metal, one comes across the Bakhhal, home to the the Tambats (coppersmiths) of Pune. The Tambats, belonging to the Twashta Kasar caste, migrated to Pune from Konkan and congregated together into a residential cum livelihood neighborhood and grew into what is known as the Tambat Aali, situated within the Kasba Peth area, the heart of Pune City, where the living quarters and the karkhanas or workshop spaces of the Tambats exist together. The word 'tambat' derives its origin from the word tamba meaning copper. Traditionally, copper is considered an important metal, used for making objects that were a part of everyday life, religious and social customs, and cultural celebrations. Every household used copper and brass utensils, for cooking and storing water for drinking and heating water for bathing.



Mahashivratri being around the corner, the workshop belonging to cousins, Hrishikesh and Sanjay Wadke, is lined with artistic copper and brass covers being made for Shivalingas. Their family has been operating from this workshop ever since their grandfather moved to Pune from Harne in Konkan after marrying their grandmother, whose family already had a workshop here. Hrishikesh started training with his father after finishing school at the age of 17 at a time when their workshop specialized in making the Bumb (water heater) and nakshi kaam (embossing work) for temples.



While he was happy making traditional wares, the drive to experiment with his craft and make something unique led him to making custom objects like creative brass fittings for motorcycles or contemporary designs in nakshi kaam or quirky objects. One such is a 40" wide model of a Lambretta Scooter that he made from brass, a gift for a Lambretta employee to commemorate his retirement.

Nakshi-kaam is a meticulous process involving making a base mould of an extract of gum from the bark of a tree mixed with other ingredients over a stove and then hardened. The metal sheet is moulded over this base and the design chiselled and carved onto this using a fine chisel and hammer. The base is melted out once the carving is finished and can be reused to create another mould. Joining Hrishikesh to carry the tradition of Nakshi-kaam forward are his daughters Tisha and Rucha, who have been training with him alongside studying for their graduation in commerce and business studies. Tisha, the older one, is now proficient in handling Nakshi-kaam projects of her own, working on traditional objects as well as on contemporary designs in collaboration with designers; Rucha soon following her footsteps.

Pune is also home to the Burud community, the bamboo craftspeople, belonging to a variety of linguistic groups, including Marathi and Kannada and who came to Pune from Satara, Ahmednagar and Aurangabad in the seventeenth century. Bamboo products, biodegradable and eco-friendly, were once upon a time used in every household, and there were burud shops in almost every Peth (precinct). One can find the Buruds now in the Burud Aali, right behind the Mahatma Phule Mandai, which has been home to Burud Bharati Salunkhe's family for four generations. The family has an open-air shop like others that line this lane, with a residential unit behind.



They source the bamboo from areas of Maval and Panvel and process it to make thin strips used to make their intricately woven products. Bharti, along with her mother, Laxmi, and son, Vaibhav, works on creative weaving patterns using finely honed hand skills and simple tools, to make Toplis, pardis (storage baskets), Soops (winnow fans), Chatais (mats), lanterns, and brooms. When asked about her aspirations for the future, Bharti echoes the sentiments of Subhadra, Hrishikesh, and many such crafters to bring back the glory days of these crafts to be valuable assets of everyday life rather than being delegated to mere baubles on a shelf.



What is heritage?

Dr. Sharvey Dhongde- Convener, INTACH Pune Chapter



All that we inherit from our earlier generations can be termed as Heritage. Heritage includes everything from a family heirloom like a saree or a craft skill passed on in a family from one generation to the other to a monument of national or global importance like the Ajanta caves or the Taj Mahal. Heritage is not always buildings or things. Our traditional knowledge, performing arts, rituals, trade or agricultural practices, social structures, etc. are all our heritage. So do we protect everything? Is all heritage worth protecting? What about things from our past that we do not approve of today like some occult practices or the caste system? Watch for this space to get answers for such questions!



हेरीटेज म्हणजे काय ?

मधुर बर्वे - सदस्य, कार्यकारी समिती इन्टॅक पुणे



INTACH म्हणजेच नेशनल ट्रस्ट फॉर आर्ट कल्चर आणि हेरीटेज. पण मुळात हेरीटेज (वारसा) म्हणजे काय हे प्रथम आपण समजून घेऊया. हेरीटेज म्हंटल कि आपल्या डोळ्यासमोर येतात जुने वाडे, पुरातन महाल, लेणी , किल्ले, जुन्या काळातील वस्तू. अजून जरा पुढे जाऊन विचार केला तर फारफार तर आपल्या कला जसे कुंभारकाम , विणकाम , चित्रकला, तांबटकाम , हातमाग , बरुडकाम इत्यादी. शक्यतो ह्या पलीकडे जाऊन हेरीटेज ह्या शब्दाचा आपण फारसा विचार करत नाही. हेरीटेज ह्या शब्दाचा आपण सरळ सरळ मराठीत अनुवाद केला तर शब्द मिळतो “वारसा”. पुण्याला समृद्ध असा ऐतिहासिक आणि सांस्कृतिक वारसा मिळालेला आहे. हे वाक्य आपण अनेक वेळेला ऐकतो आणि अनेक ठिकाणी वापरतो सुद्धा. पण वारसा हा फक्त ऐतिहासिक आणि सांस्कृतिक गोष्टींमध्ये थांबत नाही तर त्याची व्याप्ती त्यापेक्षा खूप जास्त मोठी आहे. हेरीटेज ह्याचा जेवढा सरळ सरळ अनुवाद वारसा असं होतो तेवढी सरळ त्याची व्याख्या नाही. हेरीटेज म्हणजे काय असे जर शब्दकोशात शोधले तर आपल्याला व्याख्या मिळेल की, अशी कोणतीही गोष्ट , वस्तू , ज्ञान , विचार, पद्धत, जागा जी एका पिढी कडून दुसऱ्या पिढी कडे सुपूर्त करत येते किंवा केली जाते / करावीशी वाटते. काही ठिकाणी हेरीटेज याची अशी पण व्याख्या सांगितली जाते की, अशा वस्तू, जागा किंवा पद्धती ज्या औपचारिकपणे कायदानुसार संरक्षित केल्या जाऊ शकतात. अजून एक सामान्य पद्धत आहे ती म्हणजे वर्गीकरण करून व्याख्या करणे. हेरीटेज ह्या संकल्पनेचे ढोबळ वर्गीकरण होते ते म्हणजे मूर्त (tangible - जे जड स्वरूपात आपल्याला दिसते) आणि अमूर्त (intangible - जसे रूढी , परंपरा , साहित्य इत्यादी). ही एक सर्वसामान्य आणि पटकन कळणारी व्याख्या असली तरी यात पुढे अनेक प्रश्न निर्माण होतात. ते म्हणजे मग सार्वजनिक किंवा सामाजिक मूल्यांचे काय ? ते कोणत्या व्याख्येत बसतात ? दोन्ही पेकी कोणत्याही वर्गीकरणामध्ये त्यांना बसवणे अवघड आहे. एकूणच हेरीटेज ह्या शब्दाची सार्वभौम परिभाषा किंवा व्याख्या करणे हे अवघड आहे. माझ्या मते वारसा ही परिभाषा करण्याची गोष्ट नसून ती समजण्याची किंवा जाणीव करून घ्यायची गोष्ट आहे. अशी कोणतीही गोष्ट, जागा, विचार, वस्तू , पद्धत, कला, ज्याचे वर्तमानकाळात महत्व आहे आणि जी आपल्या भूतकाळाशी सापेक्ष आहे तो आपला वारसा. अजून समजून घेण्यासाठी आपण हेरीटेज ह्या संकल्पनेचे वर्गीकरण करूया.

मूर्त वारसा (tangible heritage) : याला आपण अजून “चल” आणि “अचल” असे विभागू शकतो.

चल वारसा म्हणजेच चित्रे , शिल्पे , वस्तू इत्यादी

अचल वारसा म्हणजेच ऐतिहासिक वास्तू, इमारती , पुरातन जागा

अमूर्त वारसा (intangible heritage) : ह्यामध्ये खलित गोष्टी समाविष्ट केल्या जातात

मौखिक ज्ञान, प्रथा, रूढी परंपरा, साहित्य, संगीत , कला, शास्त्र, पारंपारिक शास्त्रे किंवा कौशल्ये

नैसर्गिक वारसा (Natural heritage) : म्हणजेच जैव विविधता, निसर्गात सापडणाऱ्या सर्व गोष्टी जसे कि झाडे, पर्वत, डोंगर रांगा, नदी नाले, प्राणी , पक्षी इत्यादी सर्व काही.

वरील सर्व गोष्टींवर जरा विचार केला तर लक्षात येईल वारसा या शब्दामध्ये अनेक गोष्टी सामावलेल्या आहेत. तो फक्त जुन्या इमारती, संग्रहालये, वस्तू, पुरातन गोष्टी किंवा नदी, नाले डोंगर यांच्यात सामावलेला नाही.

आपले शिक्षक जे ज्ञान विद्यार्थाना देतात तो आपला वारसा आहे, आपण जी पुस्तके वाचतो तो आपला वारसा आहे. विचारवंतांनी लिहून ठेवलेले विचार, त्यांची भाषणे हा आपला वारसा आहे. गणपतीची केलेली आरती, पाडव्याला उभारलेली गुढी आपला वारसा आहे. आपण जी भाषा बोलतो, शिकतो ती आपला वारसा आहे. आपल्या गावातून, शहरातून वाहणारी नदी आपला वारसा आहे. बागेत लावलेलं आंब्याचं किंवा तुळशीचं रोप आपला वारसा आहे. लहानपणी आपण जमवलेली नाणी, नोटा इतकाच काय तर काडेपेटीचे कवर देखील आपला वारसा आहे आणि अशा गोष्टी जमवण्याचा छंद देखील आपला वारसा आहे. एखादी शिकलेली कला आपला वारसा आहे. दिवाळीत बनवले किल्ला आपला वारसा आहे. पुण्याविषयी असलेला आपला जाज्वल्य अभिमान आणि खडूसपणे लिहिलेल्या पाठ्या हासुद्धा आपला वारसा आहे. आईने मुलीला शिकवलेला स्वैपाक देखील आपला वारसा आहे आणि आजीने नातीला सांगितलेली गोष्ट सुद्धा आपला वारसा आहे.. एकूणच आपल्या आजूबाजूला छोट्या छोट्या गोष्टीमध्ये आपले हेरीटेज किंवा आपला वारसा लपलेला आहे. आपल्या दैनंदिन जीवनात, वागण्यात चाली-रीतींमध्ये तो समावलेला आहे. कळत नकळत आपण तो जोपासतही असतो. गरज आहे ती फक्त जाणीवपूर्वक त्याच्याकडे पाहण्याची आणि पुढे नेण्याची.



Listing of Heritage structures

Dr. Sharvey Dhongde- Convener, INTACH Pune Chapter



Various government agencies in the country make lists of Heritage Sites so as to protect them. The Archaeological Survey of India (ASI) has a list of around 3650 sites across the country while the Maharashtra State Archaeology Dept has listed around 244 sites in the state of Maharashtra. The Pune Municipal Corporation has a list of around 248 Heritage sites in Pune City excluding the Pune Cantonment.



Upcoming Event



INTACH Pune Heritage Walks

Museum Walk: Aesthetics in Everyday Life

Join us for a walk through the Raja Dinkar Kelkar Museum to understand the significance and history of the displayed artefacts.

<https://maps.app.goo.gl/6ULmvr1UvCAfXeLv9>


To register, write to intachpune.walks@gmail.com or call 8459426907




INTACH Pune Heritage Walks


Museum Walk: Aesthetics in Everyday Life

Join us for a walk through the Raja Dinkar Kelkar Museum to understand the significance and history of the displayed artefacts.

 Saturday 13th April 2024
10:00 am – 12:00 pm

 Meeting Point:
Entrance, Raja Dinkar Kelkar Museum


 Walk led by:
Dr. Chetan Sahasrabudhe

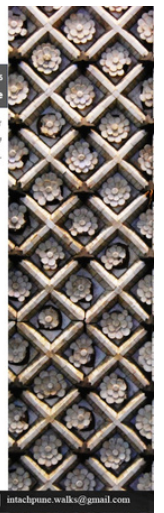
 Registration necessary
300/- per person
Contact details as given below for the Registration.
* Fees include tickets to the museum.
* Additional charges for foreign nationals based on the museum entry tickets.
* Additional museum charges for photography to be borne by participants who want to opt for it.

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Winners of Photothon 2023

Competition theme - UNESCO World Heritage Monument in India

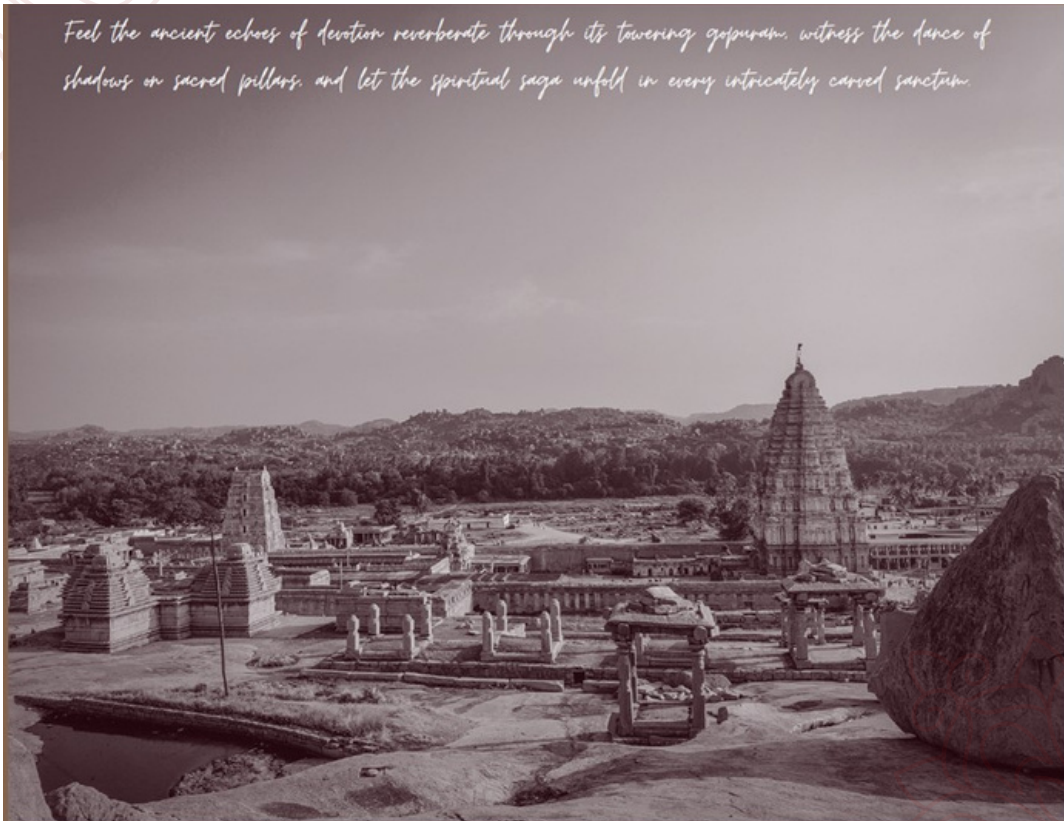


**Peace - Ellora 'Chhota Kailash'
Cave 30
Entry by Jayen Mistry**



**Aiming high, towards the sky -
Rajabhai Clock Tower Mumbai
Entry by Swapnali Ladpatil**

Feel the ancient echoes of devotion reverberate through its towering gopuram, witness the dance of shadows on sacred pillars, and let the spiritual saga unfold in every intricately carved sanctum.



Virupaksha Temple Hampi Entry by Sejal Tote



Re -exploring Lime - Workshop

Sonal Karanjikar - Member INTACH Pune
Dr. Vaishali Latkar - EC Member INTACH Pune



Re-Exploring Lime - as a Building Material for Sustainable construction practices

The Indian subcontinent is bestowed with favourable climatic conditions and vast natural resources. Provincial variations with natural materials explored for building construction systems have yielded numerous traditional building crafts and regional recipes for structural works. For years, various attempts have been made to explore the possibility of bringing historical materials like Lime into mainstream architectural practices with contemporary applications.

Aiming this, INTACH Pune and Kolhapur chapter, in association with the Centre for Cultural Studies (CCS)-BNCA, Nayantara Foundation- Pune & Shrimant Sardar Purandare Family of Saswad, conducted a one-day hands-on-Workshop on 'Re-Exploration of Lime' for students of architecture and young professionals at the 300+years old Gadhi, fortified mansion (Purandare Wada precinct) on 4th Feb 2024. Conservation Architects Vaishali Latkar and Sonal Karanjikar, Environmental Planner Architect Ninad Jog, and contractor Swapnil Doshi guided the participants. Twenty-seven participants from the various institutes in Pune, Mumbai, and New Delhi participated. The occasion was graced by the Sardar Shrimant Purandare Family members, Supriya Mahabaleshwarkar and Jui Tawade - INTACH Co-convenors of the Pune chapter and Ar. Amarja Nimbalkar INTACH convenor, Kolhapur chapter.



Despite its application and execution within a historical setup, it opened avenues for its present implementation in modern practices. The first half of the workshop dealt with understanding Lime as historical material and its traditional applications within Indian historical architecture. (Introduction to Lime & Lime as Building Material, Uses of Lime in Traditional Architecture, Investigation Lime & Preparing Lime for Construction Practices, Introduction to forms of Lime, tools, admixtures, and lime preparation for Hands-on activity) Whereas the second half of the workshop focused on the preliminary field lab tests concerning Lime, introduction to traditional tools, site- preparations, material ad-mixtures & their concoctions & surface preparation for hands-on application of Lime Mortar, Lime plaster (Internal & External), Lime Pointing and brick bat lime concrete.

Lime - a historical perspective

For over 7,500 years, Lime has been the principal binder in Mortar, plaster, render, and lime wash. Dating back to the days of ancient Egypt, Greece, and Rome, and throughout the civilized world across Asia –and during the golden age of Lime in the 18th -19th century up to modern times–Lime paint, plasters, and stuccos have proven themselves as highly durable and resilient.

In architecture, some of the earliest known examples of lime use for building purposes are in early Egyptian buildings (primarily monuments). Ancient Chinese used Suk-wui (the Chinese word for slaked Lime) to construct The Great Wall of China. Lime is a purely natural material, breathable, energy efficient, moisture-resistant, a natural antiseptic, self-healing, protective (particularly from rain), durable, low in thermal conductivity, unaffected by UV-ray sunlight, harmoniously balanced, and a historically successful binder. As we investigate Lime as a building material, we can come across various forms and readily available resources. With a paradigm shift to sustainability- The Versatility of Lime & Varied usage- past and present makes Lime unarguably the world's first actual Green Building material.

Traditionally in building practices, lime usage is identified for its usage as Mortars, lime concrete, concrete jack arches, internal & external plasters, Pointing, Decorative lime plasters – base for Frescos & Tempera, Decorative Lime stucco work, paints and wash, wall painting, inlay work- e.g., Pietra Dura, tile work – e.g., Arash work, roofing, waterproofing, Lime grouting, etc. And their varied recipes depend on various cultural zones and provinces.



Lime- Technical Perspective

Any Lime application comprises the following essential components: Lime, Sand, Coarse Stuff(Thick Plaster), Fibres, and Additives (accelerators, retarders, hardeners, bonding agents, air entraining agents) in different proportions and substitutes for easy of workability and desired finesse. Regionally/ locally available materials and their substitute variants with indigenous arts & crafts, artisans, and tools make a massive architectural knowledge system yet entirely unexplored. Along with this, being conversant with the defects of Lime, like Leaching, Atmospheric pollution, Crystallization of soluble salts, changes in Volume, Biological & Vegetation growth that come over time, and weather changes and sources of problems will assist us with its challenges. Those can be mainly -Rising water dampness & Water seepage, Pollination leading to organic growth, Open joints /exposed masonry, Added accretions - impermeable paints and washes, and development interventions.

The above challenges need meticulous diagnosis methods to explore, like Non-invasive techniques: N.D.T., Light microscopy, Wet chemical analysis, Scanning electron microscopy, X-ray Diffraction, Physical testing, Mechanical testing, and Dating technology.

Some of the chemical tests used for Diagnosis and cleaning are Mortar analysis: Simple methods; Analysis of calcium carbonate in mortars: Calcimethod; Investigation of carbonation process in lime mortars using phenolphthalein & H.C.L. test; Methods of tests for building limes: Indian standards for a range of experiments to match the new Mortar with the old, e.g., Determination of insoluble residue, loss of ignition, insoluble matter, silicon dioxide, ferric aluminum oxide, calcium oxide, and magnesium oxide. (IS 6932: Part I, 1973)



Revival for contemporary use!

Intense investigations of the past will help us with the future of Lime. Documentation of oral trends carried out locally for decades; Database of Scatters skilled artisans & master masons – Region-specific skills, A.S.I – central circles & state departments technical manuals, study of Historical documents and records, Technical investigations of historic samples- various case studies investigated in contemporary conservation projects will be a great beginning to carve a future path as Lime has been used for millennia and has the potential to go further. It makes sense that modern architects would continue to use it in their designs- for its low cost and adaptability to different climates and uses. Lime's flexibility makes it an ideal building material for modern buildings. The versatility and coloration achieved with innovative admixtures make it a popular choice today.

It's also a natural material that can be sourced from local materials, making it sustainable and low-cost. It's a natural material that doesn't require any processing before use, adding to its sustainability and enhancing the climate responsiveness of the application.

Lime can be a promising alternative traditional construction technique with modern contemporary applications, a regional revival for recipes with their karagirs / artisans bringing them back into the mainstream with a Holistic approach through published research-based work collective efforts for restoration works and modern practices.



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Lime and lime mortars

Evaluation of lime mortars – S. Acun and N. Arioglu, Turkey

Using Lime in modern & contemporary architecture by Andy Cowland



Quiz

Madhur Barve - EC Member INTACH Pune



Can you find 5 World Heritage Sites located in India?

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| B | A | N | I | T | X | K | X |
| H | Z | S | A | N | C | H | I |
| I | O | O | L | E | A | A | K |
| M | H | N | E | O | N | J | O |
| B | H | A | M | P | I | U | N |
| E | N | R | P | H | A | R | A |
| T | M | K | H | S | D | A | R |
| K | A | H | A | L | I | H | K |
| A | X | I | N | C | B | O | X |



उन्हाळी सा(आ)ठवणीचे पदार्थ

मंजुषा उकिडवे - सदस्य, कार्यकारी समिती इन्टॅक पुणे



उन्हाळा म्हणजे शाळेला सुटी, उन्हाळा म्हणजे आंबे, उन्हाळा म्हणजे वाळा घातलेलं माठातलं पाणी अशी अनेक समीकरणं आपल्या मनात अगदी फिट्ट बसलेली असतात. असंच एक समीकरण म्हणजे वार्षिक परीक्षा, मे महिन्याची सुटी आणि उन्हाळी वाळवणं. सुटी लागली की वाळवणं घालायला आई आणि आजीला मदत करणे हा आवडता उद्योग असायचा. अर्थात आम्हा पुरांची मदत किती व्हायची आणि लुडबुड किती ते माहित नाही, पण आम्हाला मजा यायची हे खरं! आमच्या आजीच्या यादीत पहिला नंबर लागायचा तो बटाट्याच्या किसाचा. बहुतेक करायला सगळ्यात सोपा म्हणून असेल. आई आदल्या दिवशी चार पाच किलो बटाटे आणून स्वच्छ धुवून, ठेवायची. नेहमीपेक्षा हे बटाटे अगदी मोठे मोठे निवडून आणलेले असायचे. शेजारच्या एक दोन घरांमधून किसण्या आणायला आम्हाला पिटाळलं जायचं. सगळ्या शेजारणींमध्ये हा अलिखित करारच होता बहुतेक, की आज लिमयांकडे किस करणार आहेत म्हणजे सगळ्या किसण्या त्यांच्या कडे. उद्या देशमुखांकडे तर परवा पाठकांकडे. हे 'रिसोर्स शेरिंग' अगदी सहज होत असे. पापडाच्या वेळेला पोळपाट लाटण्यांचा असाच एक्स्चेंज प्रोग्रॅम असायचा.



छायाचित्र: जुई तावडे

पहाटे खूप लवकर उठून आजी बटाटे उकडायला लावायची. आम्ही आई बरोबर बिल्डिंगच्या गच्चीत जाऊन मोठं प्लास्टिक अंथरून, उडू नये म्हणून त्याच्या कोपऱ्यांवर विटा ठेऊन सगळी तयारी करून ठेवायची. उकडलेल्या बटाट्यांचा एक एक घाणा कोणीतरी काका वर आणून द्यायचा. आमचं कुटुंब मोठं, त्यामुळे खूप प्रमाणात कीस लागायचा. कडक उन्ह होण्याआधी कीस घातला जायचा. बटाटे सोलून देणं हे आम्हा मुलांचं काम. आणि आमचं दुसरं महत्त्वाचं काम म्हणजे घातलेल्या वाळवणांची राखण करणं. म्हणजे काय, तर गच्चीवर थोडी सावलीची जागा शोधून सतरंजी घालायची, आणि मस्त वाचत पडायचं. मधेच कोणी पक्षी (म्हणजे कावळेच, खरं तर) आले वाळवणांना चोच मारायला तर त्यांना उडवून लावायचं.

बिल्डिंग मधली जवळजवळ सगळीच मुलं राखणीला गच्चीत असायची. कोणाकडे पापड, कोणाकडे किस तर कोणाकडे चिकवड्या. मध्ये मध्ये खालून हाका आल्या की जेवून खाऊन यायचं फक्त. मुलं इतकं काम करतायत बिचारी म्हणून कोणीतरी काकू लिंबाचं सरबत घायच्या तर कोणीतरी मैत्रीण घरून येताना तिखट मीठ लावलेली कैरी घेऊन यायची. राखण करता करता बैठे खेळ, गप्पा, भांडणं या सगळ्यात दिवस कसा जायचं ते कळायचंच नाही.

मग पापडांचा नंबर लागे. आमच्याकडे एक मोठा लोखंडी खलबत्ता होता. त्यात आजी आणि आमच्याकडे कामाला येणाऱ्या पार्वतीबाई डांगर कुटायच्या. पोह्याचं डांगर कुटताना छान वास यायचा आणि 'छक छक' असा आवाजही. पोह्याच्या पापडाबरोबरच मिरगुंडही केली जायची. उडदाच्या पापडाचं डांगर जरा घट्ट असायचं आणि ते कुटून झालं की पोळपाटावर लांब वळून घेऊन मग दोरीने आजी त्याच्या लाट्या कापायची. त्यातल्या कितीतरी तशाच तेलात बुडवून आम्ही फस्त करून टाकायचो. पापड लाटायला आजी, आई, आत्या सगळ्याच असायच्या. आम्हीही प्रयत्न करायचो. पीठ दळून, भिजवून, कुटून तयार करणे, पापड एकसारखे पातळ आणि गोल लाटणे ही कला आहे आणि वाटतं तितकं ते काम सोपं नाही हे तेव्हाच कळलं.



छायाचित्र: जुई तावडे

सगळ्यात आवडीचा वाळवण प्रकार म्हणजे साबुदाण्याच्या चिकवड्या. साबुदाणा आदल्या रात्री भिजत घालून सकाळी त्याचा छान चीक शिजवायचा. आमची आजी चार पाच पातेल्यात चीक शिजवून प्रत्येकात वेगळा खायचा रंग घालायची. त्यामुळे गच्चीत चमचा चमच्याने पापड्या घालताना प्लास्टिक वर वेगवेगळ्या रंगसंगतीचे पॅटर्न्स बनायचे. साबुदाण्याचा चीक चांगला शिजला की तो थोडा पारदर्शक होतो आणि त्याला एक छान चमकही येते. त्यामुळे हे सगळे रंग जास्तच खुलून दिसायचे. अर्धवट वाळलेल्या, अर्ध्या ओल्या पापड्या प्लास्टिक वरून वेचून खायला खूप मजा यायची. साबुदाण्याच्या चिकवड्या करण्या प्रमाणेच, हळूच कोणाच्या लक्षात न येतील अशा पद्धतीने मधल्या मधल्या चिकवड्या उडवणं ही पण एक कलाच आहे आणि आम्ही मुलांनी ती अगदी छान आत्मसात केली होती. सगळे साठवणीचे पदार्थ डब्बे भरून वरती फळीवर ठेवले जायचे. त्यात उचक पाचक केलेली आजीला चालायची नाही. सणावाराला तळण करायचं असेल तेव्हा लागेल तेवढं त्यातून काढून घेतलं जायचं.

आता आपण अगदी सहज हे सगळे पदार्थ लागतील तसे दुकानातून आणतो. पापड, पापड्या, कुड्या, सांडगे असल्याशिवाय आपला सणावाराचा स्वयंपाक पूर्ण होत नाही. वाळवणं हा आपल्या खाद्य वारशाचा महत्त्वाचा भाग आहेतच. पण घरी वाळवणं घालणं, त्या निमित्ताने घरातल्या सगळ्यांनी आणि शेजाऱ्या पाजाऱ्यांनी एकत्र येणं, मदत करता करता पदार्थांच्या कृती एका पिढी कडून दुसऱ्या पिढीकडे सहज दिल्या जाणं, हा ही अमूर्त वारसाच आहे. हा वारसा जपायचा असेल तर वेळात वेळ काढून, अगदी ठरवून एखादा तरी पदार्थ करायलाच हवा, नाही का? उन्हाळा आलाच आहे, काय काय करताय मग यंदा? मला खात्री आहे की प्रत्येक गृहिणीला वाळवणाच्या सोप्या कृती माहीतच असतील. तरीही या लेखा सोबत एक कृती देत आहे. नक्की करून बघा.



छायाचित्र: सौरभ मराठे

गव्हाच्या कुड्या

साहित्य: गहू, मीठ, हिंग

कृती: १ किलो गहू निवडून स्वच्छ धुवून मोठ्या भांड्यात सकाळी भिजत घालायचे. असे कमीत कमी तीन आणि जास्तीत जास्त चार दिवस गहू भिजवायचे. रोज आधीचे पाणी काढून टाकून गहू धुवायचे आणि परत नवीन पाणी घालून ठेवायचं.

पाचव्या दिवशी सकाळी, गहू पाण्यातून उपसून काढायचे आणि लागेल तसं थोडं पाणी घालून मिक्सरवर बारीक वाटायचे. बारीक भोकाच्या मोठ्या चाळणीने सगळे वाटलेले गाळून घ्यायचे.

वर राहतो तो चोथा नीट पिळून घ्यायचा. त्या चोथ्यात तिखट मीठ घालून छोटे वडे थापून कडक उन्हात वाळत ठेवले की भुसवडे तयार!

गाळून खाली पडतो तो गव्हाचा चीक. जेवढा चीक असेल त्याच्या दुपटीहून थोडं जास्त पाणी उकळायला ठेवायचं. उकळी आली की जास्तीचे पाणी काढून ठेवून उरलेल्या उकळत्या पाण्यात चवीप्रमाणे मीठ आणि हिंग घालून मग चीक हळूहळू सोडत एकीकडे हटत राहायचे. यासाठी लाकडी कलथा किंवा लाटणे घेतले तर नीट हटता येते आणि चटकाही बसत नाही. चीक शिजून फुगायला लागला की पारदर्शक व्हायला लागतो. लागलं तर काढून ठेवलेलं गरम पाणी थोडं थोडं घालून घोटत राहायचं आणि सगळा नीट शिजत आला की झाकण ठेऊन एक वाफ देऊन गॅस बंद करून टाकायचा. झाकण उघडले की साधारण उकडीच्या मोदकांची उकड दिसते तसा लुसलुशीत चीक तयार झालेला दिसतो.

कुरड्या घालायची जाळी सोन्याला लावून आतून तेलाचा हात लावून शिजलेला गरम चीक त्यात भरायचा आणि प्लॅस्टिकच्या कागदावर कुरड्या घालून उन्हात खडखडीत वाळवायच्या. एक बाजू वाळली की उलटून टाकून दुसरीकडून ही नीट कोरड्या वाळल्या की डब्यात भरून ठेवायच्या.

गव्हाच्या कुड्यांची कृती: डॉ. मृणाल धोंगडे



Heritage News : Global and Local

Dr. Shubhada Kamlapurkar - EC Member INTACH Pune



Adding our tangible and intangible heritage into World Heritage list means boosting the economy of the place and GDP of the Nation. It brings in tourist footfall ,thus supporting local livelihoods. Currently there has been immense development in the additions of the monuments into the WHS list. Presently, India has the sixth largest number of (UNESCO) sites in the World. The countries that have more than 42 world heritage sites are Italy, Spain, Germany, China and France.

The number of UNESCO World Heritage Sites in India has grown to 42 with the 'Sacred Ensembles of the Hoysala' finding a place in the coveted list . The Sacred Ensembles of the Hoysalas has been nominated as a serial property comprising three temples in Karnataka, namely the Channakeshava temple in Belur, the Hoysaleswara temple in Halebidu and the Keshava temple in Somanathapura, reflecting the creative brilliance of the 13th-century architects. These temples are a culmination of various temple building traditions prevalent in the northern, central and southern India such as the Nagara, Bhumiya and Dravida styles. The practice of having sculptural panels narrating stories from the Hindu epics and Puranas along the walls of the temple deepening the religious experience of the circumambulation path, was first introduced by the Hoysalas.



Image tweeted by @UNESCO

Santiniketan, the famed place in West Bengal where poet Rabindranath Tagore built Visva-Bharati over a century ago, also won World Heritage Site status.

Also included on tentative are Gwalior Fort, Madhya Pradesh ,Khooni Bhandara, Burhanpur ,Rock Art Sites of the Chambal Valley ,The Bhojeshwar Mahadev Temple, Bhojpur ,The Gond monuments of Ramnagar, Mandla ,The historic ensemble of Dhamnar.

Coastal Fortifications along the Konkan coast of Maharashtra, have also been added to tentative list of World Heritage.



Arnala Fort ,Arnala, Mumbai



Vasai Fort, Vasai, Mumbai



Korlai Fort, Alibag



Janjira Fort, Raigad



Bankot Fort, Ratnagiri



Suvarnadurg, Harnai



Jaigad Fort ,Ganpatipule



Vijaydurg, Ratnagiri



Dutch Factory Fort, Vengurla

The nine components of the nominated property of ‘Coastal Fortifications along the Konkan coast of Maharashtra’ are located across the west coast of present-day Maharashtra state. Historically, this stretch of coast was known as the Aparanta, and also referred to as Sapta Konkan in the ancient text of Skanda Purana. Among the various forts and outposts dotted along the entire Indian peninsular coast, the highest concentration of forts, around 131 forts, is along the western coast as against the 20 forts on the east coast.

Along the western coast, the largest concentration of these forts is evidenced along the Konkan coast in Maharashtra which stretches up to 740 km approximately. The coastal fortifications along this stretch can be classified into a range of typologies based on the associated maritime trade, location, physiography, design, purpose, capacity, and strength. These coastal fortifications shape the military strategy, contemporary military and political affairs, and the cultural landscape of the region. These nine components which include Arnala Fort, Vasai Fort, Korlai Fort, Janjira fort, Bankot fort, Suvarnadurg, Jaigad fort, Vijaydurg and Dutch factory fort at Vengurla are exemplary representations of the coastal fortifications typologies in addition to playing a crucial role in the shaping of the cultural and geopolitical landscape within the region between the 9th century to the 19th century CE. These medieval forts are strategically located on primary ancient ports along the Konkan coast such as Sopara, Agashi, Thana, Bombay, Roha, Revas, Mhasala, Mahad, Dabhol, Chiplun, and Ratnagiri. The forts have been chosen for their representative capacity and their specific contribution to the exceptional universal value proposed for the property. These key attributes include location on ancient and medieval trade routes; strategic geographic context; representation of a specific sea fort typology and exceptional features of military architecture; representation of various ruling powers that contributed to the maritime cultural landscape of the Konkan coast through the medieval period in Indian history.

Intangible heritage

Of the Intangible heritage of India, Garba joins the UNESCO List. Over the decades Garba has been an integral and living component of Gujarati culture in India and among the global Indian diaspora. A ritualistic and devotional dance, Garba is particularly celebrated for nine days during the festival of Navaratri.

The festival is dedicated to the worship of the feminine energy or Shakti. Garba takes place within homes and temple courtyards, public spaces in villages, urban squares, streets, and large open grounds. In addition to being a religious ritual, Garba fosters social equality by diluting socio-economic, gender, and rigid sect structures.

It continues to be inclusive and participative by diverse and marginalized communities, strengthening community bonds



Garba - the ritualistic dance of Gujarat included in the UNESCO list

References: India.UN.Org ; whc.unesco.org



INTACH Heritage Calendar and important dates

Mahesh Bangad - EC Member INTACH Pune



1. Announcement of the Winners of Capture Culture Competition – **1st Week of April 2024**
2. Salt Act broken at Dandi by Mahatma Gandhi – **6th April**
3. The International Day for Monuments and Sites also known as World Heritage Day - **18th April 2024**
4. INTACH Monthly Heritage Walk – **3rd Saturday of May 2024**
(Tentatively)
5. INTACH Monthly Heritage Talk – **3rd Saturday of June 2024** - On Young INTACH – Mode: (Online)
6. INTACH Heritage Ambassador Program at Schools & Colleges – **June & July 2024**
7. INTACH Monthly Heritage Walk – **2nd Saturday of July 2024**
(Tentatively) – City Core Area
8. UNESCO World Heritage Committee Meeting & 46th Session at Delhi – **21st July 2024 to 31st July 2024**



Quiz Answers : Bhimbetka, Konark. Hampi, Sanchi, Khajuraho



The survivors of Sadashiv Peth Pune

Sketch by Anand Ukidve