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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 Punekars 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!
पुण्याच्या संस्कृतिक इतिहासात कसबा गणपतीचे महत्त्व अन्यम्यातारण आहे. अनेक शतकांत अधारनीत एका छोट्या वसूलीघर रामपुर एका महानगर म्हणजेल लागळ. त्या सर्वांचा साक्ष्यदार, ज्याची कार्यांची प्राधिकृत केली जाते तो म्हणजे कसबा गणपती!

मानाचा पहिला गणपती, पुण्याचे ग्रामदेवत म्हणून आज आपल्या सर्वांचा कसबा गणपती परिचित आहे. एक देखने नाही तर आजही पुण्यात एक घर घर उपनिवेश शुभकार्य ठरते की पहिले आमंत्रण कसबा गणपतीलाच केले जाते. त्याचे स्थान अद्वित्त आहे !!

“कसबा गणपती” मध्ये दोन शब्द येतात: एक म्हणजे कसबा, आणि दुसरा म्हणजे गणपती. त्यांची महत्त्वाची ही देखता आपण सर्वांना परिचयाची आहे. विनवाह, बूनायक, लांबोदर म्हणून ही आपण त्यांचा अभित्व करतो. पण कसबा हा शब्द थोडा वेगळा आहे. मूळचा मराठी नसलेला हा शब्द आज मराठी असल्याच्या आपण वापरतो. कसबा हा मूळकात अर्थ हा आहे. त्याचा अर्थ म्हणजे “citadel” क्रिया छोटे शहर म्हणून आपल्याला सापडतो.

पुण्याच्या इतिहासात एका त्यात कसबा हे प्राचीन वसूलीघर ठिकाण आहे. मुळ नदीच्या काठावर प्राचीन काळापूर सागर मानव वसूली असून चर्चा होत. थोऱ्या विद्वानीत ठिकाण असल्याचे कडाचत नदीच्या पुरावासून संस्क्रत क्षेत्र ह्या हेतून मानवांना कदाचत इथे वसूली केली असावी. प्राचीन काळापूर सागर वसूली अवशेष इथे आजही सापडतात. हे वसूली ठिकाण म्हणजे कसबा !!
पुढे इथे कोट बांधला गेला, वस्ती वाढून गेली आणि कसबाचे कसबा पेठ झाले. !! ह्या कसबा वेळी गणपतीचे नावही कसबा गणपती झाले.
पुण्याचा विध्वंस झाला त्या काळात कदाचित गणपतीचे देखभालही पाडले गेले असावे. पुढे जिजाबाई आणि छत्रपती शिवाजी महाराज जेक्हा पुण्यात आले, तेंव्हा लालमहाल्या बांधणी बरोबर कसबा गणपतीचा जिर्नाथार झाला. आज आपल्याला दिसत असलेले मंदिर हे तेंव्हापासूनचे आहे. गणपती मंदिरला एक विशेष रूप आपल्या डोव्यासमोर येते. लंब सोंड, चार हात, मोठे पोट इत्यादि. या कसबा गणपतीची मूर्ती तशी दिसत नाही. ती एक तांदळा स्वरूपात दिसत असून डोव्यावर हीरे असल्याचे संगितले जाते.
मंदिराचे दोन भाग रचनेनुसार दिसून येतात. गर्भळूह आणि छोटा मंडप हा जुना भाग असून शिवकाळीला आहे तर पुढील लाकडी सभामंडप हा पेशवाईतला असल्याचे त्याच्या स्थापत्यावरून समजते.
गणपत्य संप्रदायातील एक मोठे नाव मृणजे मोरया गोसावी. त्यांचे आई वडील हे कसब्यात राहणास हे तसेच परंतू त्यांना मूल नक्कू. त्यांनी ह्या च कसबा गणपतीला नवस केला, पुढे त्यांना मूल झाले आणि मुलाचे नव मोरया ठेवले असे संगितले जाते. आजही चिंचवडून निघलेली पालखी कसबा गणपतीचा देवस्थान येते.
पुढे जेखा स्वातन्त्रपूर्व काळात गणपती उत्तर सार्वजनिक स्वरूपात साजरा होवू लागला, तेंव्हा विसर्जन मिरवणुकीचा क्रम ठरवण्यात आला. प्राचीन काळापासून अस्तित्वात असल्याने, प्रामाण्य मृणून कसबा गणपतीला प्रथम मान देण्यात आला जो आजमितीसही कायम आहे.
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.
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 Suresshrao 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.
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.

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.
German musician walks the city to explore Pune’s musical heritage

RAYNA WAHADKI
PUNE, July 14

HELGA RINGG, 64, a German banjoist and singer, and her husband, Werner, came to India to record a documentary on Indian music and culture. They are part of a team from the Kulturhuis e.V. in Germany, a cultural exchange program between Pune and Stuttgart, Germany.

During their visit, they visited Pune’s iconic landmarks and cultural institutions. They were deeply impressed by the rich musical heritage of Pune and decided to explore it further.

“Pune is a city rich in cultural diversity and musical traditions,” said Helga. “We are here to document and share these traditions with a wider audience.”

Their visit was organized by the Pune Municipal Corporation, which has been promoting cultural activities and events in the city.

During their visit, they visited the renowned Hindustani music institution, the Pune Sangeet Mahavidyalaya, where they had the opportunity to interact with students and teachers and learn about the traditional art forms of Pune.

“Pune has a rich tradition of Hindustani classical music, and it was a privilege to be part of this tradition,” said Werner. “We were impressed by the students’ dedication and enthusiasm.”

Their visit also included a visit to the famous Deccan College, where they met with students and faculty and discussed the role of music in education and society.

“Music is a universal language that brings people together,” said Werner. “We are excited to bring this message to our community.”

Their visit was supported by the Indian government, which has been promoting cultural heritage and tourism in the region.

“We are proud to be a part of this cultural exchange,” said Helga. “We hope to return to Pune and continue our work to promote cultural understanding and appreciation.”

Their visit also included a visit to the historical Shaniwar Wada, where they met with local musicians and listened to their performances.

“Shaniwar Wada is a symbol of Pune’s cultural heritage,” said Werner. “We were impressed by the musicians’ skills and the energy of the crowd.”

Their visit ended with a performance at the iconic Shaniwar Wada, where they were joined by local musicians and a crowd of over 10,000 people.

“We were moved by the passion and enthusiasm of the audience,” said Helga. “We are excited to bring this experience to our community.”

Their visit was a success, and they are looking forward to returning to Pune and continuing their work to promote cultural understanding and appreciation.
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

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.
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.
पुण्यात अक्षरश: शेकडो मंदिरे आहेत. यातली काही ज्ञात तर जास्ती करून बाकीची अज्ञात आहेत. यातील कितीक, घरांच्या पुनर्विकास योजनेत आपले स्थान गमावून बसली आहेत. तर काही इमारतीच्या गराड्यात काशी बळी केंद्रून तर धरून आहेत. असेच एक मंदिर म्हणजे सपिड्या महादेव. जवळपास १५० वर्षांच्या मास बांधकाम करताना हे मंदिर कितीक वर्ष जमिनीच्या खाली गाडले गेले होते. २०-२५ वर्षांच्या बांधकाम करताना हे सापडले. मुठेच्या काठी कसबा पेठ, बाळोबा मुंज्या देवस्थान समोर हे एक छोट्टे मंदिर आहे. हेमाडपंथी शैलीतल्या या मंदिराच्याच पूर्वीच्या काठी दशकाया विषी, बंद दान विषी अशी कार्य होत असत ज्यावरुन याचे नाव सपिड महादेव असे पडले असेल. कालांतरादेखील हे विषी ओमकारेर येथे होवू लागले. मंदिर १०x१० इकोच छोटे आहे. गाभान्यात शंकराची पिंड आणि माणिक भिंतीर गणेश, तक्षी आणि शंकर यांच्या शिल्प मुर्ती आहेत. आजही हे मंदिर जमिनीच्याच साधारण ३० फुटांवर आहे आणि अर्धवट गाडलेल्या अवस्थेत आहे. जाणणा येण्यासाठी छोटी बाट केली आहे. मंदिराचे आवार अनेक झाडे लावून सुशोभित केलेले आहे, परंतु संध्या हे आवर बाबा बालकनाथ नावाच्या मठाच्या अधीन असत्यामुळे सहजासहजी येचे पोळणे शक्य होत नाही.
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.

Where the rhythm is created by the potter's wheel
The warp and weft woven from a wonderous reed
Behold the show stopper
Here all that glitters is copper
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 Bakhal, home to 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 महणजे काय?
मधुर बर्व - सदस्य, कार्यकारी समिती इंटेक पुंजे

INTACH महणजे नेशनल ट्रस्ट फॉर आर्थ कल्चर आणि हेरीटेज. पण मुळात हेरीटेज ( वारसा ) महणजे काय हे प्रथम आणण समजून घेऊया. हेरीटेज मंत्रल कि आपल्या डोक्यासमोर येतात जुने बाजू. पुरातन महाल, लेणी , किल्ले, जुन्या काळातील वस्तु. अजून जरा पुढे जाऊ विचार केला तर फारफार तर आपल्या कला जसे कुंभकराम , विषयकाम , चित्रकला, तांबकाम , हातातम, बृहदकाम इत्यादी. शक्त्यानुसार हू हा पराकोडे जाऊ हेरीटेज हू शदाचा आणण फारसा विचार करत नाही. हेरीटेज हू शदाचा आपण सरल सरल मराठीत अनुवाद केला तर शब्द मिळवतो “वारसा”. पुण्याला मूर्ती असा ऐतिहासिक आणि सांस्कृतिक वारसा मिळालेला आहे. हे वाव्य आणण अनेक वेच्याला ऐकतो आणि अनेक ठिकाणी वापरते सुदृढ. पण वारसा हा फक्त ऐतिहासिक आणि सांस्कृतिक गोष्टीमध्ये थांबत नाही तर त्याची व्याप्त त्यापेक्षा खूप जास्त मोठी आहे. हेरीटेज हू शदाचा जेवढा सरल सरल अनुवाद वारसा असे होतो तेवढी सरल त्याची व्याख्या नाही. हेरीटेज महणजे काय असे जर शब्दकोशात शोधते तर आपल्या व्याख्या मिळेल की, अशी कोणतीही गोष्ट, वस्तु, ज्ञान, विचार, पद्धत, जागा जी एका पिठी कहून दुन्या पिठी कढे सुपूर्त करत येते किंवा केली जाते / कारावीशी वाटते. काही ठिकाणी हेरीटेज पाणी अशी पण व्याख्या सांगलीतील जाती की, अशा वस्तू, जागा किंवा पद्धती ज्ञा औपचारिकपणे कार्यानुसार संरक्षित केल्या जाऊ शकतात. अजून एक सामान्य पहेल आहे ती मूर्त वर्गीकरण करून व्याख्या करणे. हेरीटेज हू संक्पेतचे ढोकर वर्गीकरण होते ते मूर्त मूर्त (tangible - जे जड स्वरूपात आपल्याला दिसते ) आणि अमूर्त (intangible - जसे रुढी, परंपरा, साहित्य इत्यादी ). ही एक सर्वसामान्य आणि पटकन कठणारी व्याख्या असली तरी यात पुढे अनेक प्रश्न निर्माण होतात. ते मूर्त नंतर सार्वजनिक किंवा सामाजिक मूल्याचे काय? ते कोणत्या व्याख्येत बसतात ? दोनही पेकी कोणत्याही वर्गीकरणामध्ये त्याचा समजून अवघड आहे. एकूण हेरीटेज हू शदाचा सार्वभौम परिभाषा किंवा व्याख्या करणे हे अवघड आहे. माझ्या मते वारसा ही परिभाषा करण्याची गोष्ट नसून ती समजणारी किंवा जाणीव करून धार्मिक गोष्ट आहे. अशी कोणतीही गोष्ट, जागा, विचार, वस्तु, पद्धत, कला, ज्ञाचे वर्तमानकाळात महत्त आहे आणि जी आपल्या भूतकाळातील सापेक्ष आहे तो आपल्या वारसा. अजून समजून घेण्यासाठी आणण हेरीटेज हू संक्पेतचे वर्गीकरण करून.

मूर्त वारसा ( tangible heritage ) : याला आणण अजून “चल” आणि “अचल” असे विभागू शकतो.
चल वारसा महणजे चित्रे , शिल्पे , वस्तू इत्यादी
अचल वारसा महणजे ऐतिहासिक वस्तू, इमारती, पुरातन जागा
अमूर्त वारसा ( intangible heritage ) : ह्वामध्ये खसी गोष्ट समाविष्ट केल्या जातात 
मौखिक ज्ञान, प्रथा, रूढी परंपरा, साहित्य, संगीत , कला, शास्त्र, परंपरापरिष्क शास्त्रे किंवा कौशल्ये 
नैसार्गिक वारसा ( Natural heritage ) : महणजे जैव विविधता, निशाची सापडणार्या सर्व गोष्टी जसे कि झाडे, पर्वत, डोंगर रंगा, नदी नाले, प्राणी, पक्षी इत्यादी सर्व काही.
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
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 values of devotion reverberate through its towering gopura, 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 - 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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Using Lime in modern & contemporary architecture by Andy Cowland
Can you find 5 World Heritage Sites located in India?

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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
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उन्हाळ्या म्हणजे शाळेला सुटी, उन्हाळ्या म्हणजे आंबे, उन्हाळ्या म्हणजे वाळा घातलेला माठातलं पाणी अशी अनेक समीकरण आपल्या मनात अगदी फिट्टू बसलेली असतात. असंच एक समीकरण म्हणजे वार्षिक परीक्षा, मे महिनाची सुटी आणि उन्हाळ्या वाळवणं. सुटी लागली की वाळवणं घातल्यानं आई आणि आजीला मदत करणे हा आवडत उद्दीपक असायचा. अर्थत आम्हांच्या पोरांची मदत किंवा त्याच्या आणि तुळशी किंवा ते माहित नाही, पण आम्हाला मजा याची हे खरे! आमच्या आजीच्या यादीत पहिला नंबर लागायचा हे बटाट्याच्या किसाचा. बहुतेक करायला सगळ्यात सोपा म्हणून असेल. आई आदत्या दिवशी चार पाच किलो बटाटे आणून स्वच्छ घुवून, ठेवायला. नेहमीपेक्षा हे बटाटे अगदी मोठे मोठे निवडून आणलेले असायचे. शेजाररच्या एक दोन घरांमधून किसमत आणदेय आरम्भाला पिटलेलं जायचं. सगळ्या शेजाररच्यांच्या हा अनिवार्य करारच होत बहुतेक, की आज लिमियांकडे किस करणार आहेत म्हणजे सगळ्या किसमत त्यांच्या कडेलं. उद्या देशमुखांकडे तर परवा पाठकांकडे. हे 'रिसोर्स शेरिंग' अगदी सहज होत असे. पापडाच्या वेळेला पोळपाट लाटणांचा असाच एक्सचेंज प्रोग्रेम असायचा.

पहाटे खूप लक्ष करून आजी बटाटे उकडावला लावायला. आम्ही आई बरोबर बिल्डिंगच्या गच्चीत जाऊन मोठे प्लास्टिक अंधकार, उठू नये म्हणून त्याच्या कोपण्यांवर विटा ठेऊन सगळी तयारी करून ठेवायचं. उकडलेल्या बटाट्यांचा एक एक घाणा कोपण्यांचा काका वर आणून ठेवायचा. आमचं कुटुंब मोठे, त्यामुळे खूप प्रमाणात कोसी लागावायचा. कडक उन्हा होण्याआधी कोसी घातला जायचा. बटाटे सोलून देणं हे आम्हाला मुळांचं काम. आणि आमचं दुसंदर महत्त्वाचं काम म्हणजे घातलेल्या वाळवणांची राखण करणं. म्हणून जाव, तर गच्चीत ठोडी सावळीची जागा शोधून सतरंजी घातलायची, आणि मस्त वाचत पडयाचं. मध्येच कोणी पक्षी (म्हणून जावळेच, खरं तर) आलेत वाळवणांचा चोच मारायला तर त्यांना उडणून लावयचं.
बिल्डिंग मधली जवळजवळ सगळीच मुलं राखण्याला गाच्यत असायती. कोणाकडे पापड, कोणाकडे किस तर कोणाकडे चिकवड. मध्ये मध्ये खालून हाका आल्या की जेवून खाऊन याच्यांच फक्त. मुलं इतकं काम करतायत बिचारी महावृत्त कोणीतीक काढू लिबाच सर्वत द्यायचा तर कोणीती मैत्रीण घरून येता तिथे मीठ लावलेली कैरी ठेऊन याच्याच. राखण करता करता बैठे खेळ, गण्य, भांडण्य या समग्रहण दिवस कसा याच्याच ते कळायाच नाही. मंग पापडांचा नंबर लागे. आम्हाच एक मोठा लोकह्या खलबता होता. त्यात आजी आणि आम्हाचेकडे कामाला येणायचा पार्वतीबाईं डांगर कुटपयाचा. पोहाचं डांगर कुटजान्या छान वास याच्याच आणि 'छक छक' असा आवाजही. पोहाचा पापडांचा भरवरच मिळवूनही केली जायती. उडदाया पापडांचे डांगर जरा घडू असायणया आणि ते कुटून झालं की पोढापारं लांब बचून ठेऊन मंग दोरीने आजी त्याचा लाच्या कामाची. त्याच्या क्रितीती तशाच तेलात बुडवून आम्ही फसत करून टकायाच्याच. पापड लाटायला आजी, आई, आत्मा सगऱ्या असायच्या. आम्ही मनायले करायच्याच. पीठ ढकून, भिजवून, कुटून त्याचार करणे, पापड एकमात्र पातळ आणि गोल लाटणं ही करता आहे आणि वाटं लितं काम सोंप नाही हे तेक्ची कळलं.

पापडांचा लागेल तर काम येताना टाकायचो छान थोडा या यात मधली 'गोल' लाकळी आणि पापडाबरोबरच वाटतं ततकं वाळलेया जरा लाला लावलेली चकवा होती हणून जवळजवळ पाचक वाळवण भजवून बचारी येणाया होतो. पाचक याचं घेऊन ते साठवणीचे मोठा करणे, पापड पापडांचा नंबर लागे. आम्हाच एक मोठा लोकह्या खलबता होता. त्यात आजी आणि आम्हाचेकडे कामाला येणायचा पार्वतीबाईं डांगर कुटपयाचा. पोहाचं डांगर कुटजान्या छान वास याच्याच आणि 'छक छक' असा आवाजही. पोहाचा पापडांचा भरवरच मिळवूनही केली जायती. उडदाया पापडांचे डांगर जरा घडू असायणयाच आणि ते कुटून झालं की पोढापारं लांब बचून ठेऊन मंग दोरीने आजी त्याचा लाच्या कामाची. त्याच्या क्रितीती तशाच तेलात बुडवून आम्ही फसत करून टकायाच्याच. पापड लाटायला आजी, आई, आत्मा सगऱ्या असायच्या. आम्ही मनायले करायच्याच. पीठ ढकून, भिजवून, कुटून त्याचार करणे, पापड एकमात्र पातळ आणि गोल लाटणं ही करता आहे आणि वाटं लितं काम सोंप नाही हे तेक्ची कळलं.

साबुदाणा आवळीचा वाचवण प्रकार म्हणजे साबुदाण्याचा चिकवड. साबुदाणा आदल्या रात्री भिजत धालून सकाळी त्याचा छान चीक शिजवायाचा. आम्ही आजी चार पाच पातेल्याच चीक शिजवून प्रत्येकात बेगळा खायचा रंग घालायली. त्यामुळे गाची चमचा चमच्यासारखे पापडा घालताना प्लास्टिक वर त्येंनजातीचे पेंट्स बनायचे. साबुदाण्याचा चीक चांगला शिजला की तो थोडा पारदर्शक होतो आणि त्याला एक छान चमकाघी येते. त्यामुळे हे सागरे रंग जास्तच खलून दिसायचे. अर्धवट वाचवलेल्या, अर्धां ओल्या पापडा चिकवड वरून बेड्ड खायला खूप मजा याच्याच. साबुदाण्याचा चिकवड करण्यास प्रामाण्य, हदून कोणाच्या तक्षात न येतील अशा पक्कतीने मधल्या मध्य्या चिकवड उडवणं ही पण एक कलाच आहे आणि आम्ही मुलांनी ती अगदी छान आत्मसात केली होती. सागरे साठवणीचे पदार्थ डब्बे भरून वरती फक्तीवर ठेवले जायचे. त्यात उचक पाचक केलेली आजीला चालायली नाही. सणवारांला तत्त्वण करायचं असेल तेवढा लागेल तेवढे त्यावून काढून घेतलं जायचं.
छायाच: सौरभ मराठे

आता आपण अगदी सहज हे सगळे पदाथ लागतील तसेच दुकानातून आणून. पापड, पापड्या, कुरड्या, सांडगे असल्याशिवाय आपला सणावाराचा स्वयंपाक पूर्ण होत नाही. वाघवण हा आपल्या खाली वारशाचा महत्त्वाचा भाग आहे. त्यामुळे घरातील सगळ्यांनी शेजाचा चालानाचा एकत्र येणाऱ्या मदत करता करता पदाथाच्या कृतीत एका पिटी कडून दुसर्या पिटीकडून सहज दिल्या जाणारी ही हा अभूप वारसाचा. हा वारसा जपायचा असेल तर वेकाल बेच काढून, आदी उत्थान एकाच तरी पदाथ करायला हवा, नाही काय? उम्मीद आलाच आहे, काय काय काय मग यंदा? मला खात्री आहे की प्रत्येक गुणित वाघवणचा सौष्ठव कृती माहीत सतत. तरीही या लेखावरुन एक कृती देत आहे. नक्की करून बघा.

गडळाच्या कुरड्यांची कृती: डॉ. मृणाल धोळके
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 Hoysaleshvara 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, Bhumija 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.

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.
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

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