

Built Heritage of India – a Cultural Reminiscence

PAPER ABSTRACTS OF ACADEMIC SESSIONS

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Excavated Structures at Ojiyana: A Copper-Age Settlement

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Abstract

Keywords: Ojiyana, Rajasthan, Ahar Culture, Copper-Age, Excavated Structures

Archaeological excavations at a site unusually located in Aravalli hills, near village Ojiyana in Rajasthan, have revealed some unknown facets of copper-age society. The site, having a thick deposit of around 7.5 m., has also brought to light structural remains belonging to different phases.

In the early phase thin mud floors were made right above the natural rock. Although no complete plan of any house could be unearthed but deposit of construction debris indicates that the houses were made of sun dried mud bricks.

Structures in middle phase, which continued for a long period, show two sub-phases. Structures were now built of stones. Structure in sub-phase includes a thick wall of a granary which was made of stones and nicely plastered with mud. In sub-phase II the thickness of stonewalls reduced and multi-chambered houses were built. A big house complex was having internal partition walls which were made of sundried bricks.

In late phase decline in structural activities is clearly visible. Although no complete plan of any house was unearthed, but postholes on the thick floors suggest that the superstructures of these houses were made of wattle and daub.

A distinct culture noticed at Ahar in Rajasthan was initially thought to be indigenous rural culture. Over a hundred sites belonging to this culture have been explored, marking the spread of this culture from Ahar in the west to Eran in the east and Ajmer in the north to Navdatoli in the south. A few of them have also been excavated. Excavations at Ojiyana have revealed public architecture, besides well planned residential structures which indicate towards beginning of town-planning and evolving social structure.

Built Heritage: A Socio-Cultural Response

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Abstract

Creativity is an inherent expression of psycho-spiritual urges. Viewed closely in concrete form, human creativity is manifest in material cultural remains like arts, crafts, literature, architectural forms or built heritage of cultures. The creative expressions change with time in response to social, religious, cultural and political conditions. We propose to highlight here the cultural background conducive to changes in settlement system, and the built heritage especially in the early cultures of India.

The socio-cultural and religio-philosophical and spiritual view-points impact the material life in a big way. With growth of civilization, one observes refinement in cognitive or finer aspects of life. If we examine material remains at nodal points of cultural developments, such changes may become conspicuous and discernable in a big way. We propose to examine this assumption against the backdrop of early settlements at archaeologically defined cultural periods – in the house remains, protective mechanisms, religious architecture etc. For instance, at Paleolithic Period, caves and rock-shelters which served as abode for primitive societies. The rock paintings pertaining to Stone Age Cultures have so much to tell about the life-

view of the occupants. Thatched huts, wattle and daub houses— some of them with enclosure came to be built during the Chalcolithic Period, mud-bricks and baked-bricks were introduced subsequently with material prosperity and advancement in technology. Society during the Vedic period practiced sacrifices and rituals related to Nature. Temples or shrines were hardly required for the Vedic sacrifices. However, with image worship, a need for different type of religious structures arose. Consequence was erections of religious shrines, chaityas, stupas, temples, pillars and so on. With emergence of state and an organized political system, territorial integrity was of paramount importance for State. Embankments against natural forces like floods and fortification of settlements against human misadventures became inevitable. Thus we find that there is a close interaction between social, political, cultural and religious life and development and refinement of architecture which may be seen in built heritage of India.

Recognizing the heliocentric-geocentric reciprocities and complementarities: A recovery of the science of Indian Architectural Knowledge System (Vastu Vidya)

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ABSTRACT

‘The Vedic sacrificial altar was the origin of geometry.’ Swami Vivekananda

Thoughts on Vedas and Upanishads

The origin of Indian Architectural Knowledge Systems can be traced back to the Srutis, the Rig Veda itself. The researcher and the person of practice have to respectfully trace the 7th Mandala, and deeply look first at the sutras 7.54 and 55, and then, search the 8th mandala, and specifically look at the sutra 8.60. The two groups portray the two sides of the ancient science. It is a double intender, a couplet, a reciprocity between the psychic and material extremes of an ancient science of Indian Knowledge systems (IKS).

1. On the one hand, the seventh mandala sutras forward the undifferentiated wing of the ancient science, portraying the unbroken spirit of consciousness that pervades our material existence.
2. On the other hand, the eighth mandala sutra forward the material foundations of the same science that earmarks the building materials and principles, which is known as VasuVidya.

The first part explains how the all-pervading divine spirit, is latent as the Vastospati Devata in the designed environment, within the earthly chthonian foundations. The second part explains the material preparations and response from our end, which is by virtue of sacrifice by user/ designer/ builder. It is known as Vasu Vidya.

The twin foundations are unified and delineated as the Axis Mundi, the pillar, with the two foundations:

- one vast and expressive in the higher solar-celestial world (Ritasya Budhna, as encoded in the Srutis) and
- the other, latent and coiled in the lower material chthonian world (Ahir Budhna, as encoded in the Srutis).

The Sages portray a recursive and reciprocal relationship between the two, the twin heliocentric and the geocentric foundations of ancient science that is popularly known as ‘Vastu Sathapatya Vidya’ (the treatise of built-environmental sciences) linking the measured and the tangible side of the microcosm with the vast, immeasurable intangible expanse that constitutes the macrocosm.

The ancient science says, ‘what is above, is below’, or in other words, ‘The Macrocosm and the microcosm are built on the same plan’. The Purushottama Yoga of Gita (15.1) portrays a powerful working concept, a Dendrogram, a network of wisdom (root or mulam) and knowledge systems (branches or sakha). Moving up and down, in the network of a symbolic Asswatha Tree, the Bodhi Tree, the Sages link the two extremes:

1. one being Brahma-Vidya is the vaster side on the other side of infinity, and
2. Vastu Vidya is the measured and micro side on this side of infinity.

That is why the Mundaka Upanishad says, 'Tapasa Chiyate Braham' (The Absolute exudes as the cosmos by virtue of its tapasya like an ear-of-the-corn) and the Vrihad-aranayak says, 'Brahm sayasya satya, jagat satya' (the material world is true and not false, as it is an extension or effect of that vast, immutable divine as cause; if cause (Mahakarana to Karana) is true, then effect (sukshma to sthula) is also true based on the science of space-time-causation).

The present paper makes an attempt to forward these reciprocal foundations to best establish the science of Vastu. The science is founded on the norms and analytics of various life cycles. The paper brings to light these non-linear cycles of human life as the user/ designer/ builder/ participant/ the principle of the contained (Kshetragya) and the larger diurnal, seasonal, decadal, aeon-based cycles of the larger environment/ the planetary setup/ solar and galactic backdrop/ as the principle of the container (Kshetra).

Keywords: the double intender; the macrocosm and the microcosm; recursion and reciprocity; heliocentric and geocentric complementarities.

Sparsh or Touch as Silent Expression of Communication in Indian Cultural Heritage

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Abstract

The universal and perennial language of human communication is Sparsh- touch. Due to present Covid-19 pandemic, we all are observing social distancing, leading to physical and emotional distancing. Sparsh is not merely a physical aspect of communication; it is heartfelt expression of our humanness.

In the Vedas, epics, Puranas, Smritis, Sutras and Buddhist and Jaina texts, we have enormous references to sparsh. In Brihadaranyak Upanishad (3.9.4) the Jnanendriya of Tvak (skin) is sparsh. In Ajitagama (77.4) one way of Diksha is mentioned through Sparsh. To express respect or gratitude or for seeking boons and blessings, we do charan-sparsh – touch of feet of deities, sages, elders and teachers. When Ram and Lakshman meet their brothers Bharata and Shatrughna after lapse of 14 years' exile, they do Alingana embrace each other expressing their love. The episode called 'Bharat-Milap' is narrated in the Valmiki's Ramayana and Tulsidas's Ramacharitmanas. Likewise Krishna hugs Arjuna and Sudama with love, affection, and through sparsh generates confidence. In the texts like Rasik Priya and Gita Govinda describe the loving embrace of Krishna and Radha, Krishna and the Gopikas giving experience of divine and blissful moments. I have read that by mere sparsh of Shri Rama Krishna Paramhansa Swami Vivekanand plunged into Bhava-Samadhi.

Texts mention several other dimension of sparsh – between sibling, grandparents and grandchildren and also friends. Besides references found in literary works, the miracle of silent communication through sparsh is depicted in non-verbal expression of art from different places like – Deogarh, Kanauj, Khajuraho, Mahabalipuram and Gangaikondacholapuram as well as in paintings of Gita Govinda, Rasik Priya, Laur Chanda in Pahari, Mughal and Rajasthani styles.

The Kumarasmbhava of Kalidas (5th century) refers to the Panigrahana of Shiva-Parvati – the ritual wherein the open palm of Parvati is placed over the open right hand palm of Shiva through which the first sparsh of newly-wed couple is enabled and this tradition continues to date. In the vivaha-murtis of Shiva and Parvati, this is clearly visible.

Sparsh in Indian tradition reveals multiple levels of communication of human feelings which could be noticed in case of animals and to some extent in flora as well. Another dimension of it is touch therapy, treatment through sparsh, which is endorsed in the Atharvaveda as Abhimarshan way of treatment through Sparsh and which is in vogue even today.

All the above and other points will be discussed in the paper through PPT to appreciate our cultural heritage.

Elusive 'Picturesque' Landscapes? Elements of Natural and Built Environs in the Inscriptional Corpus of Early Bengal

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Abstract

According to a most recent research on the history of colonial art in India, elements of a 'picturesque' landscape have been specifically subjected to aesthetic interrogations by the community of British artists. Certain components of the 'biota' of India's rural landscapes, as represented in the works of these British artists of India are, thus, argued to have not only shaped the 'global audience' of the British empire but further captured the layered temporalities and linkages of the Indian landscape (here I am specifically referring to the recent seminal work of Romita Ray titled *Under the Banyan Tree: Relocating the Picturesque British India*, Yale University Press, 2013). Unfortunately for ancient India, this landscape remains essentially elusive, though narratives on the components of landscape are not scanty in transmitted textual tradition of early India.

Unlike the transmitted texts, the extensive corpus of early medieval epigraphic texts, particularly the sets of copperplates from different parts of the country, offer a unique piece of evidence in the form of narratives, called 'boundary clause' in epigraphic terminology, on rural settlements. The geographical region of historical Bengal (consisting of West Bengal in India and the whole of the Republic of Bangladesh) is no exception to this. The boundary narrative/s and copious references to essentially varying and heterogeneous landscapes, appearing on these inscriptions, offer some unmistakable hints to understanding the spatial and 'compositional' facets of rural settlements in the region (for a recent preliminary study, see Rajat Sanyal and Suchandra Ghosh, 'Boundary Clauses in Bengal Inscriptions: Revisiting Sources', *Copper, Parchment, and Stone: Studies in the Sources for Landholding and Lordship in Early Medieval Bengal and Medieval Scotland* (eds. John Reuben Davies and Swapna Bhattacharya, University of Glasgow (Centre for Scottish and Celtic Studies), 2019, pp. 99-150). Probing into the material milieu of these historical settlements with an inroad through epigraphic sources might also lead one to undertake a further study of how the markers of natural and built environs in rural India interacted with their anthropogenic neighbours. The present 'field situation' of these elements hardly represents the image of a 'picturesque past', but do we find a trace of it once we couple the textual narrative with the material process? This paper is aimed at raising this question, underlining the possible implications the question might, at least implicitly, embody.

“Deogarh – A Unique Composite Site of Indian Cultural Heritage”

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Abstract

Deogarh, situated in Lalitpur district of U.P., has been one of the most vibrant and prolific sites of Indian cultural heritage, which has yielded the material almost in continuity from Pre-historic times to 18th-19th century CE. Despite its unique importance so far Deogarh could not receive due attention of the scholars and lovers of Indian art and culture. Besides number of Jaina temples, inscriptions and enormous Jaina sculptures ranging from about 7th -8th to 18th cent. CE, Deogarh has also yielded the examples of temple architecture and sculptures of Gupta and Post-Gupta periods, Pre-historic paintings (in Rajghati, Naharghati and Siddhaghati) and tools, early medieval inscriptions and rock-cut sculptures. The temples and sculptures belonging to the Vaidik-Puranic, Jaina and Budhhist (Buddha and Buddhist goddesses) cults, testify to the harmonious coexistence of all the three main religious-cultural streams at Deogarh. The Vaidik-Puranic icons comprise the figures of Vishnu and his mythological forms like Gajendramoksha, Nara-Narayana and Shesashayi-Vishnu carved on two Vishnu temples of Gupta (Dashavatara temple) and Post-Gupta (Varaha temple) period and Surya, Shiva, Shivalinga, Mahisamardini, Lakshmi, Ganga-Yamuna, Saptamatrika figures of subsequent period. The Jaina figures on the other hand, include Vitaragi Jinas, their Yaksha-Yakshi and Bahubali, Bharata, Jaina Acharyas, Sadhus and Sadhvis; the figures of Sarasvati, Lakshmi and Kshetrapala. Deogarh has the privilege of having two site museums also.

All the above features will be discussed with PPT to show the composite character of cultural site of Deogarh.

Built and Imagined Spaces: Perspectives on built heritage in sacred landscape from early medieval Karnataka

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Abstract

Temples and temple culture emerged as a complex, seminal socio - cultural phenomenon in the post classical /early medieval Indian society reaching a peak in the 10th – 13th centuries. The process was marked by innumerable and minute yet deeply rooted social and cultural nuances. A sense of the culture associated with the temple, its precincts and related practices were preserved instinctively into the heart of the community as a part of their heritage. The built space was invested with varying degrees of local pride and sense of belonging and often qualified as local or regional sacred space. Innumerable epigraphic records put up at the behest of the local and regional donors project this phenomenon. The sacred monuments also represent an aesthetic engagement with the space through the medium of architecture.

Both the worded messages and the built structures constitute the very heritage of the given historical context. They also comprise the very artefacts recording footprints of the connected religio-cultural process, revealing the efflorescence of various strands of cultural and intellectual sensitivities of the local societies. The present paper intends to explore the traditions and ideas associated with the phenomenon of built heritage from three local centres in Karnataka between 11th and early 13th century CE. The main focus would be on teasing out the threads of practices around the religious monuments which radiated as the culture of the sacred as perceived and understood by the contemporaries.

Times apart, the present society also looks at the same space with a slightly more complex perspective, having been invested with long term historical underpinnings. Thus a postscript would also be attempted, highlighting the current status of this 'built heritage', raising questions about their significance in modern – day perspective.

LALKOT—History and scientific interpretation of the medieval city

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Abstract

The invasion of Islam on Indian cultural and physical occupation of the land of Hindustan in 10th - 11th century A D was a new conflict of two civilizational belief. The invaders altogether changed the political and cultural scenario of India and left a deep impact which is still visible in, off course diluted form and almost mingled in the flow of cultural waves of the Indian history, customs and traditions and way of life. But the basic difference still stands obviously. The battle of Travadi near Karnal, Haryana in 1192 A D between Pritviraj Chauhan and Mohammed Gauri was decisive and changed the course of Indian history and cultural way of life of Hindus particularly. The invaders captured the capital Lal Kot in Delhi and built Jama Masjid with material (alaat) after demolition of 27 temples (butkhana) existed near Qutub Minar and within the fortification wall. The archeological remains have been studied and interpreted by the scholars since 18th-19th century A D. I have carried out archeological investigations, epigraphical study, data of contemporary literary sources, besides field survey of the site and monuments scattered in the vicinity of Lal Kot, city founded by Anangpal Tomar. The review of archeological remains and contemporary literary sources without any ambiguity tells a different story and interpretation which is generally not available in the guidebooks and other publications on the subject. The present paper explains the true history and scientific interpretation of the medieval remains of first city of Delhi and unveil personality and identification of these historical monuments and culture associated with them.

Defining 'Islamic' Architecture

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Abstract

When talking about Islamic architecture, one usually assumes that we are talking about buildings made for the Muslims in India, to suit the specific needs of their religion and culture. But this is only partially true. Although the beginnings of Islamic architecture are rooted in the specific needs of the increasing Muslim community under Afghan and Persian rulers, the actual challenge lay in the negotiation and integration of the existing customs with the new ones.

Before western ideas came to India in the fourteenth century, architecture in India was governed by 'Hindu' concepts and a trabeated system of construction. New ideas of an arcuate system of construction, new materials of construction, and new ideologies were transported to Indian soil. These systems were used not only to give form to the 'Islamic buildings', but were used for most other buildings of the medieval period. These systems were exclusively developed in India and express clearly both 'Hindu' origins and 'foreign' expressions.

So Islamic architecture in India can be defined more as an architectural system of the commonly called medieval period, which saw expression in all buildings in general, and was not 'religion' specific. These systems

were to stay up to the late seventeenth century when they were slowly replaced by the 'new' ideas brought in by the Europeans, later what would be called the 'Colonial' period.

Megaliths: Built Indigenous cultural heritage in Eastern India

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Abstract

Megaliths refer to special stone structures erected over burials or in memory of some person or events. The tradition of megaliths in India goes back to Neolithic cultural phase but it is still practiced by some tribal communities in India. Megaliths are distributed all over India from Kashmir to the tip of the peninsula. They vary in form, size and structure. The focus of the paper will be on megalithic building tradition in Eastern India from prehistoric past to present day. The built part of Megaliths belongs to tangible aspect of culture but the belief and rituals related to the megaliths is a form of intangible element. Rites of passage are important aspects of culture of human beings. The rituals connected with last rite occupy a very important part in respective society. The megaliths are related to ancestor worship, especially among the tribal communities. The study of this indigenous built system reveals the cultural heritage, especially in the religious and ritualistic practices, which continues even through sanskritization, hinduisation, Jainism and advent of Christianity in Eastern India.

Dynamism in Vernacular Temple Architecture of KuLu-Manali (Himachal Pradesh)

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Abstract

The emergence of vernacular temple architecture is a result of certain local religious ferment and need for constructing shrines for the local deities which are the common factors in most of the states of India. These structures had their own architectural patterns. The vernacular temples that developed in different parts of the country in varied phases of time are the result of geographical, climatic, ritualistic, indigenous artistic activities, historical situation and ethnic diversities. In any country, temples have been classified according to different architectural styles of which some have been marked as classical while some reflect vernacular structural styles in the construction. In India, the finest examples of vernacular temples come from Himachal Pradesh. The region has been known from time immemorial as the "Land of Gods" where temples overshadow the entire region. As a mountainous region of Himachal, District of Manali is enriched with some unique vernacular temples which remain unparalleled. Structurally and conceptually these temples are quite different from the major architectural patterns of India. These temples are exceptionally built with local materials of stone and wood. An attempt has been made in this paper to project the architectural dynamism of some of the significant religious structures or temples of this region. While doing so, an effort has also been made to understand the structural properties which have climate responsive elements. The picture that emerges from the temple buildings is that the period between tenth/ eleventh to late medieval time must have been a significant phase when patronage for temple construction in vernacular architectural style reached its climax in this region.

Narnaul, a city in Haryana where History Frozen in the Magnificent Monuments

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Abstract

With their elaborate superfluity and wonderful architecture, Indian monuments represent one of the most outstanding aspects of the multi-faceted Indian culture. The state of Haryana in western India offers one of the most culturally vibrant region where Punjabi flamboyancy, the Rajasthani variegation and Gangetic serenity blend with one another to give birth to a distinct socio-cultural phenomenon. This land has been highly praised for being the cradle of civilization. It bears testimony to the district's glorious past, much of which is quite shrouded in obscurity. In medieval period the Muslims in view of their complete divergent religious customs established buildings in new style of art and architecture. Hindu style of buildings can be seen on pillars, lintels and pyramidal spires, while the arches, vaults and domes typically denote the Muslim style of Architecture. Evidently, it shows a unique cultural assimilation of Mughal and Rajput architectural patters which will be discussed in the preset paper.

Heritage Management and Community Participation – A Means to Conservation: The Bhimbetka Experience

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Abstract

Very often heritage conservation is understood as an intervention in the monument fabric itself. Any physical intervention does modify the original fabric. But it is not always that physical intervention to a monumental heritage is inhibitable for its conservation. It is felt very often that if there is an appropriate management policy at place alongside community participation as part of decision-making process for any archaeological heritage, then the physical intervention can be avoided to a large extent. Such strategy in fact helps in conserving archaeological heritage.

One such initiative has been experimented at Bhimbetka World Heritage site in Madhya Pradesh where appropriate management programme and community participation have shown that it is a successful endeavour to preserve an archaeological heritage without direct physical intervention. The present deliberation attempts to enumerate some of these initiations to understand and manage the various risks that threatens the monument, and conserves as part of monument specific management strategy. The various risks have been identified that include forest fair, inflow of tourist and understanding carrying capacity, conserving soil erosion within shelter, sectorization of visitors' movement, cattle grazing, wood cutting, effect of sunlight and temperature, both tangible and intangible heritage of the local communities etc and finally these risks have been addressed as a part of appropriate management strategy to preserve the site, its surrounding environment, and both the tangible and intangible living cultural heritage as recognised by UNESCO as part of OUV for Bhimbetka - World Heritage site.

Role of scientific investigations for built heritage conservation

Dr Arun Menon

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Abstract

Scientific investigations have a critical role in selecting and planning physical interventions for built heritage conservation. Field testing on an actual structure and materials, or laboratory studies on extracted samples are fundamental in documenting and characterizing ancient building materials encountered in a historical site. Diagnostic studies on these materials or structures provide insights into the root causes of damage and deterioration. Together, such characterization and diagnostic studies form the basis for selecting possible interventions that can arrest the deterioration or damage in a historical structure. In addition, such studies are fundamental in ensuring compatibility of the repair materials with the historical fabric. The presentation will examine a few case studies to highlight the centrality of the role of such investigations, namely fire damage assessment of a 500-year old hypostyle hall in Madurai Meenakshi Sundareswar Temple, Natya Mandap of Shree Jagannath Temple of Puri (a nationally protected monument) and the brick gallery of the southern quadrangle of Vat Phou in Laos (a UNESCO World Heritage Site). While the first two are living temples, the latter is an archaeological site. Scientific investigations determine the extent and severity of interventions required for the conservation of built heritage with the least possible impact on the identified values in them.

The need for old buildings to breath and controlling Damp

Tapan Bhattacharya

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Abstract

“A dry masonry building is a healthy building”. Dampness or excess level of moisture within masonry building structure causes damages and decay. Ancient building technology relies on the effective handling of moisture in relation to the building fabric. These buildings were mostly built using permeable materials such as stone or brick in conjunction with permeable lime based mortar so that moisture from different sources are freely absorbed by these materials and also readily released to atmosphere by evaporation from their surface. These buildings cannot be totally water proofed even by the application of any impermeable paint etc as is done in case of modern buildings because such application to old buildings results to irreparable damages and decay by trapping of moisture within the structure.

Dampness in old buildings are often caused by insensible repairs using impermeable materials. Attempts of providing moisture barrier to traditionally built very thick walls are also proved to be pointless in most of the cases. Damages and decay in stones or bricks of old buildings are mostly caused by the disruption of essential moisture movement pattern within the traditionally built building structures during their repairs using impermeable materials like cement, impermeable paints etc. Soft and permeable lime mortar used for laying bricks or stones and also used for pointing and plastering etc. provides essential route for the passage of moisture from the core of thick masonry walls. Thus the amount of moisture entered into a masonry structure by capillary action or by driving rain etc is effectively released to atmosphere and the building is maintained dry and healthy from inside.

Preservation of Historical Monuments Your Way or My Way : A Case Study

N. Taher

Former Director, ASI &

Shikha Ganguly (Research Scholar)

Abstract

Conservation is an ongoing process to retard decay and deterioration and prolong the life of Heritage Sites and Historical Monuments, by nurturing both natural and human made structures. With a belief that we could preserve them in their original form to transmit to the next generation as a historical document (time capsule) of the past events without being much altered. This also include both the tangible and intangible aspects. Further, each generation contributes their inputs to this chain.

This presumption would be demonstrated via a Case Study pertaining to Basilica of Bom Jesus, a World Heritage Property situated in Old Goa. The Basilica, belonging to the Jesuits Order of Roman Catholic was constructed in the early seventeenth century which also houses the incorruptible relics of St Francis Xavier.

The monument over the years has been exposed to the vagaries of nature and the coastal environment. Furthermore, in the last century the erstwhile Portuguese govt in Goa before liberation in 1950s deplastered the structure and exposed the laterite core. To give it an archaic look so as to reflect the glory of their past exploits.

This very process over the years has become detrimental to the exposed architecture of the facade which is fast weathering. This needs urgent intervention either by replastering, which is opposed by the Parish or by using an alternate Module.

The bottomline is a debate between aesthetics versus conservation and within conservation it is Your way or My way... which would be demonstrated through a power point presentation.

Soroca Castle – An Example of Research and Preservation of the Built Heritage from the Republic Of Moldova

Sergiu Musteata (Republic of Moldova)

Abstract

The medieval castle Soroca represents one of the most important, well-known and visited historic and cultural sites from the Republic of Moldova. Soroca castle is a part of the network of fortresses on the Dniester defending medieval Moldova's eastern border. The construction of stone overlaps earth and wooden fortifications. These fortifications in the Middle Ages and the modern era have suffered several sieges, devastation, and fires whose traces are printed in archaeological layers and stone walls streaked with bullets and cannonballs. The stone fortress in Soroca has a circular plan and is endowed with five towers placed at equal distances from each other. Four towers form a cylindrical shape and plan, and the fifth tower is rectangular. On floors 1 and 2, the circular towers had shooting windows that allowed carrying out a cross-fire, meant to defend the curtain walls. On the last level, flanking towers, the gate tower, and the curtain walls provided with a crenellated parapet. The rectangular tower through the passage on the lower level served as a gateway to the fortress. The inner courtyard of the fortress is a circle with a diameter of 30.5 meters.

The thickness of the walls of the fortress, including circular towers crenellated at the top, is from 3.0 to 3.10 meters. From the outside, the fortress walls were about 19-20 meters in height. At the bottom, next to the foundation, the walls are angled, provided with a glacis to increase stability. In the initial period of building the stone citadel, the courtyard was free of wall construction. Later on, 13 deposits of stone with a trapezoidal plan were built around the perimeter of the fortress walls. On the upper part of the deposits, living spaces

with stone walls were built. The rooms upstairs could be penetrated inside the circular towers through the entrances at the height of about 4.0 meters from the ground level of the fortress court. The plan and the architecture of Soroca Fortress are original and have no analogies in east-central Europe.

The local public administration initiated a rehabilitation project of the medieval fortress Soroca as a part of a cross-border project Medieval Jewellery: Hotin, Soroca, Suceava Fortresses, financed by the European Union under the Joint Operational Programme Romania - Ukraine – Moldova. Within this project, we performed the archaeological survey during 2012-2019. Archaeological research was aimed at studying the succession of cultural layers of the Soroca castle, which will help us to establish site development and possible renovations or reconstructions of stone fortifications. I discuss in my presentation various aspects of that experience: a partnership between scholars, public administration, and citizens, archaeologists from different countries, cooperation with mass media, etc. This experience is a good example of community archaeology, which has significantly impacted future preservation and cultural tourism development in Soroca.

Keywords: Soroca castle, community archaeology, Republic of Moldova,

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Managing the Built Heritage: an international perspective

John Carman, Ironbridge International Institute for Cultural Heritage, University of Birmingham, UK

Abstract

Across the world, the way we think about and treat cultural heritage is changing. The state – as guardian of the national heritage – is increasingly challenged from within by community and commercial interests; it is challenged from without by the rise of trans-national forces and the authority of international agencies. Ideas about what constitutes heritage are no longer the province of experts alone: and the manner in which heritage should be managed – and who should do the managing – are increasingly open to dispute. Everywhere, the question is posed: if heritage is for everyone, why are only a few allowed to determine how it is defined and how it should be treated? The answers vary depending on context and past history.

Taking an international perspective does not necessarily provide simple guidance for those seeking appropriate ways to manage the past in particular circumstances. Approaches designed in one country do not easily transfer to another and the consequences of their adoption are not easily assessed. Heritage is not a free resource and its appropriation for private benefit is to be resisted. Where there is a tradition of voluntary activism, an increased role for official agencies may be resisted as government interference; where there is a weakening of total state control over heritage, there may be resistance from entrepreneurs at having to pay for their use of heritage assets. In considering the future of heritage, there is always a need to think about possible consequences. Drawing upon the international experience of a changing world for heritage, this paper will outline some of the key factors that may affect its future.

Keywords: Heritage, management, private, public, development, community

Compatible tourism in Scotland during Covid-19

Edoardo Bedin - Visitor Services Supervisor-National Trust for Scotland

Abstract.

The author believes the Covid-19 pandemic highlighted heritage financial fragility and sizeable staffing structure. The reaction to manage these challenges was similar across conservation charities:

- redundancy process
- temporary closure of all properties
- sell of non-heritage assets.

The National Trust for Scotland emergency actions considered redundancy of half of its work force, property closure due to lack of staff after redundancies and health and safety concerns.

Wisely the re-opening strategy had 3 key points:

- Financial sustainability of the property
- Health and Safety of the visitors in relation to new Covid-19 mandatory measures
- Phased re-open of properties.

While H&S was a straightforward exercise as any business had to comply with government guidelines, financial sustainability of a property was a more articulated and volatile process.

In the past months my research has analysed actions taken by the National Trust for Scotland in re-opening some of its properties and decision-making process behind the re-opening of properties. Theoretically this pandemic was the perfect opportunity to implement the new concept of “Compatible Tourism” where the key concept is to build – or in most cases rebuild – a business from financially sustainable properties, accumulating sufficient financial reserves to enable the acquisition – or opening – of less financially viable properties.

This research is going to present the actions taken by the National Trust for Scotland to navigate its impressive heritage portfolio through the first year of the pandemic and offer a reflection on the process in light of the author’s concept of “Compatible Tourism”.

Built Heritage Management & Sustainable Tourism – A review of a lesser-known town of Guptipara

Asmita Basu,

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Abstract

India bears the symbols of a prolific cultural heritage. Different parts of the country are endowed with heritage monuments, historic places, arts and crafts, traditional skills etc. Heritage in fact is regarded as one of the most valuable and fastest growing components of tourism. Conservation of heritage sites is considered to be a vital component of their management since they are irreplaceable resources for the tourism industry. The present study aims to highlight the factors to be considered for developing sustainable tourism specifically in the heritage sites through a case study of the lesser known but culturally significant region in Hooghly district in West Bengal.

Guptipara in Chinsurah Sub-division of Hooghly district, located beside the Hooghly River, has beautiful Terracotta temples. The temples of Guptipara boast of a unique style of architecture like thatched hut-shaped structures with terracotta carvings. The typical Bengal style chala temples and the ratna or pinnacled temples are adorned with colorful paintings, beautifully decorated terracotta plaques with different motifs. Besides, Guptipara was also once famous for being the home to Vaishnava culture.

Thus, this paper will highlight the lesser-known heritage gems of this region and also focus on the emerging issues for sustainability and reasons for formulating the strategies, their main features, and how they can best be implemented to cope up with the current challenges of built heritage management through a case study of the chosen heritage sites in Hooghly district.