

To explore potential for value enhancement of economic social & cultural impact of Pune Heritage**Asst Prof Shreyas Upendra Dingankar****Bharati Vidyapeeth Institute of Management & Entrepreneurship Development, Pune**

Abstract: The merit of the project is in keeping the heritage and historical context in mind and proposing a design intervention that is in the spirit of the place. The use has to justify its contemporary context. The submission can take any form ranging from digital presentation to virtual models at an appropriate scale.

1. Introduction:

Pune's Heritage is a grass-roots movement that aims at promoting and showcasing creative talent from various disciplines of arts, design and architecture. The emphasis in study is on making art more public and accessible in various forms like architecture design, photography and visual arts. This event aspires to position the city on the map of art world.

The theme of the first study is "Celebrating hills through Art, Architecture and Design". The study will bring more than one lakh citizens to exhibitions and activities which will be carried out over ten days at eight different venues across Pune including Parvati hill, Taljai Forest, Chatushringi Temple, P. L. Deshpande garden, Aba Bagul Udyan, Balgandharva Art gallery, New Art gallery, Tilting art gallery.

Theme:

The theme of my study is "Study social cultural and economic value on Pune Heritage". The tangible and intangible Heritage in and around Pune can be traced back to 250 BCE, (Satvahans) and has given the city its distinct cultural identity. While the city and its people have contributed to a rich cultural heritage, increasingly a rupture is being experienced due to rapid urbanization and its associated challenges. The study will be an initiative to restore, rehabilitate, and redefine the cultural resources in order to enhance our cultural identity.

The emphasis on Heritage and culture in my study is a part of a widespread thinking about safeguarding intangible cultural heritage in which India has been playing a key role at global level. For the second time, for a four-year period (2014-2018), UNESCO has elected India to lead the preservation and conservation of intangible cultural heritage. The recognition of cultural heritage at international and national forum also is translated to the local level through various initiatives. For Pune, one of the major stakeholders in this is the Pune Municipal Corporation, which through its Heritage Cell, has done remarkable work to safeguard the Heritage of Pune in the past few years.

- To forward the discussion about heritage, my study raises the following question:

What constitutes heritage and in what ways the heritage of a city contributes to its development and helps to retain or create its identity?

2. Objectives:

The specific objectives of the Biennale are:

- to express heritage through different art forms
- to raise awareness about heritage beyond the conventional “tradition”
- to showcase “heritage” in radical ways of presentation
- to develop innovative approaches of promoting heritage for its social, cultural and economic value

These objectives will be discussed through and in four major media of expression: Architecture, Design, Photography and Visual Arts (paintings, sculptures, installations, street art).

1. **The rear mirror:** An exhibition of “restored buildings” and “on-going restoration works” We begin with what is tangible and known to us to ease into the difficult journey of heritage formation. The aim of this exhibition is to showcase the restored projects and on-going conservation and restoration projects. A likely visit to these sites will also be a part of the exhibition. In addition, experts will be available to discuss protection, restoration, and regeneration work during the exhibition. Pune Municipal Corporation, ASI, INTACH and architects and agencies involved in restoration works in Pune will be the exhibitors.

2. **Conservative Surgery:** Pilot projects on regeneration and rejuvenation of public spaces with heritage value. A known stock of heritage is already available in form of “buildings” listed by ASI and the Pune Municipal Corporation. But as outlined earlier, architecture is much more than “buildings” and therefore this section aims to draw attention to public spaces that form of an integral part of cultural heritage in the city. This project will be organised as a competition amongst students from Architecture Colleges and will comprise three aspects: First, participants will have to identify any public space that they find to be of high heritage value in its context. They will have to document it in a way that forwards a reasonable explanation of its significance for the local residents. Then, they will be required to suggest interventions that can highlight the heritage component and turn the otherwise dead space into much livelier space that can generate authentic experience of that space. This intervention can take any form ranging from introducing physical design elements to intangible narratives that have the potential to instil a feeling of pride and rejuvenate the people using it. All the entries for this project will be exhibited in a pavilion and in a mock-up at the chosen sites. The three best entries will be honoured at the inauguration ceremony and will be invited to execute their design interventions as soon as sponsors come forward for extending financial support.

3. What is my spirit: Design in a ½ acre heritage context This is a design ideas competition that will be run at the national level and will be open to all professional architects (even international architects are welcome). In this ideas competition, architects are required to select ½ acre plot in the historic core of their city and redesign it as a “Building” or “Space” for public use. The merit of the project is in keeping the heritage and historical context in mind and proposing a design intervention that is in the spirit of the place. The use has to justify its contemporary context. The submission can take any form ranging from digital presentation to virtual models at an appropriate scale. The best entries will be invited to exhibit scaled models at the architecture pavilion in the biennale.

4. Dimming lights: Time travel and multiple histories of architecture This project aims to do two things- one, discover and narrate stories about built spaces that simultaneously are of great personal significance and have something to do with the cultural history of the city. These narratives will be displayed in an interactive manner around these places where the action was. The second aim is to weave these stories into a route that takes the visitor through a time-travelling journey of styles of architecture that exist in the city. These projects aspire to essentially break the thinking about lop-sided understanding of heritage as “monumental” only and highlight the “vernacular” as significant contributor to heritage. It will also extend some sense of “agency” and belonging amongst the custodians as parts of a larger history- that they are important to this city.

5. Beyond architecture and architectural heritage- exhibition of provocation this exhibition is open for anybody to participate. Here the aim is to present alternative ways of thinking about architecture and situating it as cultural production- whether it will become heritage worth preserving or not is not the question. A conscious attempt at decoding architecture into other counterparts such as art, design, artefacts, paintings, media, and installations is expected in this exhibition.

These themes will also form the basis for a talk series and a debate. The talk series, continuing with the title of “Vicharwale”, will bring three thinkers together to talk comprehensively about heritage, architecture, and cultural production. The debate would primarily be oriented towards generating a discourse about architectural heritage and its value for the society and towards generating an agenda or an action plan for examining and promoting heritage value of architecture in the city.

3. Scope of Study:

This section aims to draw attention to public spaces that form of an integral part of cultural heritage in the city.

This project will be organised as a competition amongst students from Architecture Colleges and will comprise three aspects:

1. Identification of any public space that they find to be of high heritage value in its context.
 2. Documentation and analysis of its significance for the local residents.
 3. Suggest interventions that can highlight the heritage component and turn the otherwise dead space into much livelier space that can generate authentic experience of that space. This intervention can take any form ranging from introducing physical design elements to intangible narratives that have the potential to instil a feeling of pride and rejuvenate the people using it provide new opportunities for local artists, arts organisations and businesses to cultivate deeper public engagement through the arts Complement achievements in other areas of arts and culture, collectively enhancing the city’s cultural richness.
- National level competition for all professional architects.

- In this ideas competition, architects are required to select ½ acre plot in the historic core of their city and redesign it as a “Building” or “Space” for public use.
- The merit of the project is in keeping the heritage and historical context in mind and proposing a design intervention that is in the spirit of the place. The use has to justify its contemporary context. The submission can take any form ranging from digital presentation to virtual models at an appropriate scale.

4. Research Methodology:

This project aims to do two things-

1. To discover and narrate stories about built spaces that simultaneously are of great personal significance and have something to do with the cultural history of the city. These narratives will be displayed in an interactive manner around these places where the action was.
2. To weave these stories into a route that takes the visitor through a time-travelling journey of styles of architecture that exist in the city. These projects aspire to essentially break the thinking about lop-sided understanding of heritage as “monumental” only and highlight the “vernacular” as significant contributor to heritage. It will also extend some sense of “agency” and belonging amongst the custodians as parts of a larger history- that they are important to this city.

Every city treasures a deep and rich past through network of its institutions. Pune is no exception with its proud institutions like Deccan College, Bhandarkar institute, Itihas Sanshodhak Mandal and many more.

A week-long interactive workshop is proposed where artists from Delhi (Khoj Foundation) and Pune together will dig out the treasures from these institutions and convert them into visual artefacts and forms to create a visual interface and blur the boundaries between these institutions and the city and their respective heritages.

5. Analysis:

This workshop will bring out salient features of the hidden treasure that exists in forms of manuscripts, books and other archival material into newer ways of representation. This will help to communicate the relatively unknown world to its citizens in a way that makes sense for the contemporary society.

When and Where?

The old core of Pune city renders itself as the most significant venue for exploration of the theme of heritage. Iconic in this regard is the Shaniwar wada which, with its high heritage value, offers a large open public space right in the heart of the city making it an exceptional venue for the activities. As world over my study will also include temporary pavilions for exhibition and workshop. This activity will be a ten-day event stretched over two consecutive weekends mostly in June 2016

"HERITAGE -PUNE"				
Bharati Vidyapeeth Deemed University, Pune				
in association with - Pune Municipal Corporation				
Segment details				
	Architecture	Design	Photography	Visual Arts
Segment Chairs+ working team	Sonal Sancheti	Ashish Deshpande	Rajan Chaughule	Anupama Patil
	Ravi Patwardhan			Popat mane
				Charwad
Activities and Events	Dialogues and discussions	Workshops - metal, terracotta, bamboo	Competition - diff themes	Street art
	Design competition	Logo competition	Exhibitions	Painting exhibitions
	Heritage walks, trails			Sculpture exhibitions
	Pavilion competition			Installations
				Junk sculptures
				Workshops
				Demonstrations

6. Literature Review:

Visual Arts segment

"A picture is worth a thousand words" – Given that visual media has such a potent power, it makes an ideal and effective tool and instrument for saying what a society and its people think of heritage. One can see how recent spurt in repackaging of cultural legends through cartoons and animation has helped to connect the next-gen to their cultural past which was often dismissed as mythological legends. Similar observations could also be made regarding new landscapes that come to don new mediums of representations. Such connections need to be brought out even more emphatically in all areas comprising visual arts and aesthetics. This biennale themed on heritage raises the following question:

"Whether visual art can be used as a tool to establish the connection of the next generation with the Heritage without being nostalgic?"

The Visual Art segment is categorised under four major heads: Exhibitions, Street Art, Junk Sculptures and Art talks.

1. Exhibitions:

a). **“Resurrecting the burial ground”**: An exhibition of workshop themed around the archival material in the city. Every city treasures a deep and rich past through network of its institutions. Pune is no exception with its proud institutions like Deccan College, Bhandarkar institute, Itihas Sanshodhak Mandal and many more. A week-long interactive workshop is proposed where artists from Delhi (Khoj Foundation) and Pune together will dig out the treasures from these institutions and convert them into visual artefacts and forms to create a visual interface and blur the boundaries between these institutions and the city and their respective heritages. This workshop will bring out salient features of the hidden treasure that exists in forms of manuscripts, books and other archival material into newer ways of representation. This will help to communicate the relatively unknown world to its citizens in a way that makes sense for the contemporary society.

b). **“Your or mine”**- Multiple voices in heritage: Exhibition of installations Heritage is in a constant state of influx. The uneasiness of negotiating heritage is the key theme for an installation-based exhibition. Here, the tangible and intangible currents of the social, cultural, political, economical heritage will be explored and displayed in order to trigger a debate between the binary of 'the past and the future'. A series of artworks will bring out this debate in which heritage will be interpreted in which multiple voices of heritage will be showcased and it is hoped that many of these will guide our future renditions of heritage. This exhibition can take place in a street where artworks will be created while interacting with the local residents and involving them in the creation and the street/ lane will itself becoming the display arena.

c) **What is my spirit**- digital installations Digital media is one of the strongest media for communication to the masses. This medium will explore the question "What is heritage? ...a product or the spirit..." A digital show comprising of different media including animation, short films, graphics and other visual communication is proposed with an aim to engage the audience with heritage not merely as a product at a 'Time' but rather as a process in 'Time'.

d) **Exhibition of students works** - curated by Art schools.

2. Street Art:

Street life is an integral part of a city's cultural heritage. How would they speak for themselves if they were to tell their stories? With this idea in mind, it is proposed to select few street walls and their environs to create narratives on and about them through painting, mural and other eye-catching media. Even the sidewalks with foliage around can be the venue for voicing the unheard and unread stories of the streets for the passerby to pause for a while and glance to smile.

It is also proposed to paint a few bridges in the city as a pan-city activity involving professional artists and students from Colleges of Fine Arts.

3) From the Junkyard to Display:

A city is a process and a product- can the biennale comment on its wastes in more creative manner. Taking inspiration from Nekchand's Chandigarh garden, Pune Heritage aims to convert the city's junk into a visual pleasure within the next decade. Slowly year by year the metal, wood and plastic junk will keep on getting converted into artwork with the help of artists culminating into a large garden or small gardens spread across the city.

4. Art talks:

Some thought-provoking and stimulating art talks are proposed to engage the artists and art students in the wider appeal of promoting appreciation of good art.

In association with Pune Municipal Corporation**Partners:**

- Heritage Cell, PMC
- Bharati Vidyapeeth's College of Fine Arts
- Bharati Vidyapeeth Deemed University, Department of Photography
- Association of Designers of India (ADI),
- Indian Institute of Architects (IIA),
- Institute of Indian Interior Designers (IIID)
- Janawani
- IHCN
- INTACH

7. Proposed Expenses:

"HERITAGE -PUNE"				
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Sr. No.	Particulars	Details	Amount	Total
1	Venue	Venue preparation and management	₹ 10,000	₹ 21,000/-
		Transport of artwork	₹ 10,000	
		Security and surveillance	₹ 1000	
2	Functions	Launch	₹ 11,000	₹ 32,000/-
		Inaugural	₹ 10,000	
		Closing	₹ 10,000	
		Thanks Giving (post event)	₹ 1,000	
3	Promotional Activities	Campaign	₹ 10,000	₹ 32,000/-
		Advertisement	₹ 21,000	

Total =85,000/-

8. Conclusion:

A platform for the entire artist to come together and present their talent on the stage of Heritage. Pune is cultural capital of Maharashtra. The cultural vivacity and variety of this place leaves one to explore more... Understanding a place through its culture, food, music, architecture, people is very interesting and addictive.

9. Investigator Details:

- I am Asst. Prof Shreyas Dingankar from Bharati Vidyapeeth Institute of Management and entrepreneurship development, Pune.

- I am the only one in IMED institute who has published 4 research papers in international journals in just 8 months time.
- Just two weeks before I have published one Book on my Late Father Mr.Upendra Dingankar with ISBN no 978-93-84658-41-0
- My interest & topic for my PhD is Cyber Crime & Security under management.

10. References

- (Dingankar, 2016)
- www.puneheritage.com
- www.heritage.in