



A Bahurupi mixes paint

# Intach Pune **Patrika**

An Intach Pune Chapter Update

Cover photo credits: Sandesh Bhandare



July 2015 | Quarterly



# Message from the **Convenor**

I am happy to forward you the second Pune Patrika newsletter. We have committed ourselves to update you with the latest happenings at Pune Chapter. We continue to have monthly committee meetings on first Friday of every month, to take the overview of past and future activities. In the last three months, we have conducted a few heritage walks, for varied groups, right from school children to industry representatives. Warsaa shop is now equipped with catering to on line orders. Pune chapter has recently partnered with Intach's "National level Heritage Quiz" for school children of 7th to 10th standard, and more than 100 students from 10 schools from Pune participated in it. Winners of this quiz will be participating in the finals scheduled in Mumbai next month. In the month of August, we will be working with the head office in co-ordinating 19th ASEF Summer University programme with Asia-Europe Foundation (ASEF) between 9-21 August at Symbiosis International University. We are happy to inform you that Pune chapter members will play a significant role in providing resource people for this event. We will have more

in store to share with you. In the meantime, I once again appeal to all of you to send your suggestions, in order to be able to fulfil our mission. As a long term initiative, we are making efforts to increase our membership strength. I would like to make an appeal to all of you to help us through your recommendation to connect with such potential members.

**Shrikant Nivasarkar**

# A Visit to the Core City Photo Essay

Environmental activist and photographer **Sujit Patwardhan** visits the Core of Pune City

Cities are like people. They have their own personalities. Mumbai has its sea and coastline, Pune its three rivers, hills all around and a clearly defined core city with a large number of heritage structures concentrated in an area less than three kilometers.

A visit to the core city can reveal many hidden treasures – some obvious while some not so noticeable. But if Pune is to retain its unique identity in the years to come and remain an attractive destination for visitors and local citizens it must preserve and conserve its heritage along with the special character of the core city. Some observations from a visit.

Interesting Calligraphy indicates that this Dharmashala dates back to 1821





Narrow Lanes and interesting old style architecture with arches and wooden doors on one side and dominating tall structures on the opposite side is an indication of how the unique identity of the core city is likely to be obliterated by incongruous development.

Another narrow lane with taller buildings shows even greater number of motorized two wheelers lined up.



Changing skyline as old structures in the core city are being supplemented by incongruous new high rise structures with no effort to honour the shape or scale of the existing architecture. Soon in the absence of appropriate rules, such newer buildings housing residents with higher incomes will attract more motorized vehicles that will not only begin to cause road congestion and pollution, but begin to turn the quiet tranquil streets into noisy corridors for faster moving vehicles.



A once interesting and good looking structure now in a state of severe neglect. It's only a matter of time before the house along with the trees will give way to an anonymous new building and increased number of cars and two wheelers.



Trishundya Ganapati Temple. More than two hundred years old. Shows the influence of different styles of architecture and carvings. Unfortunately the present building bylaws permit high rise buildings to come up cheek by jowl next to grade one heritage structures like this one.





Intricately designed woodworking for the balcony railing and arches harking back to old times but what strikes you more is the poor condition of repair and maintenance. Intelligent conservation of such structures will require a clearly defined policy with special building control rules for structures in the core city.



Decorative iron railing on the balcony and carved wooden beams in state of neglect. The small temple and platform (paar) with the pipal tree is a multiple use space, ideal for local needs.

# Saving the Pataleshwar Rock-Cut Temple Conservation

Transport Activist **Ranjit Gadgil** voices concern about the threat posed to protected monuments in the face of 'development' issues in cities.



The Pataleshwar rock-cut temple in Pune is one of only 4 monuments protected under the Ancient Monuments and Archaeological Sites and Remains (AMASR) Act, 1958 and thus comes under the supervision of the Archeological Survey of India (ASI). The Act was amended in 2010 making much more unambiguous provisions for the protection of the 3677 ancient monuments and archaeological sites that are a small but important part of the heritage of India. The Pataleshwar Temple, referred to as the Cave Temple of Bhamburda by the British, had been declared a protected monument as far back as 1909.

The Act prohibits any construction within 100 meters of a protected monument (only repairs and renovations of already existing structures is allowed) and requires special permission to be granted by the National Monuments Authority of India for

any construction within 200 meters adjacent to this “prohibited” zone. This permission is granted only if it is ascertained that the activity will not potentially cause any damage to the monument or degrade its heritage value. This is ensured by creating special by-laws for this 300 meter zone around each monument, which are drafted after a very thorough study of the area and careful consideration of the monument or site in question. The draft by-laws for the Pataleshwar Temple have been made by INTACH, Pune.

Thus when the Pune Municipal Corporation started the work of a grade separator at the S.G Barve chowk in late 2012 within the “prohibited” zone, it came as a shock to those committed to the preservation of these irreplaceable monuments. The local office of the ASI, must be commended, as they immediately served a “stop work” notice to the Pune Municipal Corporation, which however continued

Large scale excavation in such close proximity to the Pataleshwar Temple could have serious long-term repercussions. Vibrations from the heavy traffic are also a cause of concern.



the work. It was only after alert citizens informed the media, that this issue came into public light, and then did the PMC stop the work and post-haste applied for permission to the National Monuments Authority. It was a second shock when the NMA in what seemed like a complete flouting of the rules gave the permission, prompting Parisar to move the Bombay High Court. The High Court (bench of D.Y Chandrachud and S.C Gupte) while initially granting a stay on the project, in its final order allowed the construction of the grade-separator, citing the need to balance development with the protection of our heritage. This was particularly surprising given what the Supreme Court had said in a similar case earlier.

Therefore, in the name of development and accommodating the need for multistoried structures, the High Court could not have issued a mandamus to the Central Government to review/reconsider notification dated 16.6.1992 and that too by ignoring that after independence large number of protected monuments have been facing the threat of extinction and if effective steps are not taken to check the same, these monuments may become part of history.

This in itself raises very important questions. First that whether it comes to the protection of the environment or heritage, these are seen as impediments to "development". This notion is seen to be deeply embedded in politicians, judges and bureaucrats alike. Clearly this has to change. Parisar has also been consistently fighting the idea that building roads and flyovers/grade separators (the project in question here) is a solution to traffic congestion. "World class" or "smart" cities have adopted sustainable transport; the promotion of walking, cycling and public transport and in doing so have managed to conserve their ecological and heritage treasures, creating great cities for people. Let us hope Pune will also move in that direction.



# Raja Kelkar Museum: A concern for interpretation

Architect **Chetan Sahasrabuddhe** voices his concerns about the absence of a curatorial narrative at the museum

Last week I visited the Raja Kelkar Museum with a group of enthusiasts. While looking at the exhibits I was wondering about what is it that a visitor is supposed to take back from the museum. The value of the collection as a reflection of, mainly 18th c lifestyle is enormous. Looking at the collection is like a trip back in time! However I could not but help think that what I had was an extremely scattered and disjointed experience. Don't get me wrong! The collection is great, everyone knows about the labour that has gone into collecting the objects, which has been basically a one man effort of late Shri Kelkar! Permit me put my concerns regarding interpretation of the objects in the museum.

The collection as displayed has a very disjointed sense of narrative. In terms of time scale, everything from 9th century to colonial period and from various parts of the country has been displayed at the cost of presenting a strong theme with which to view the objects.

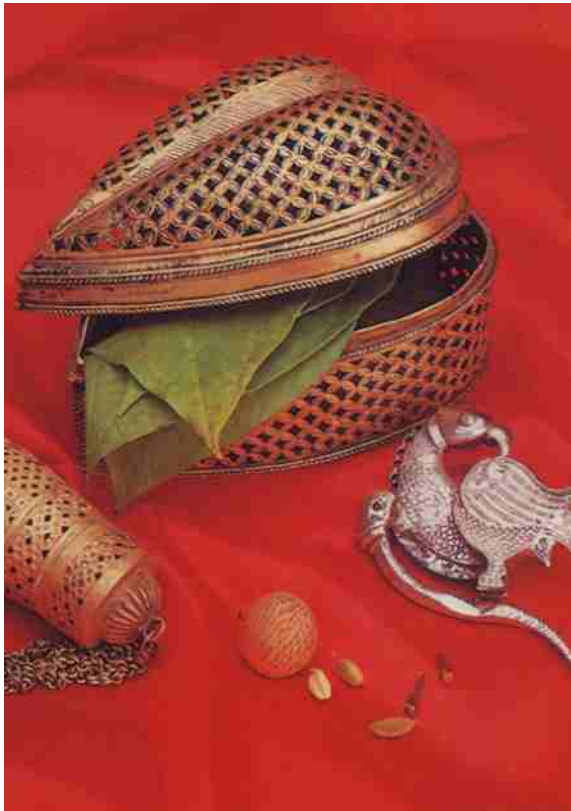
The information labels on various objects are restricted to place of origin, year and the name. This means that a lot of information that the object can give remains obscure from the visitor. For example a Chola bronze statue comes with its proportioning system, the lost wax process used in its manufacture, the community producing it and the iconographic clues for interpreting it. All of this is integral to its appreciation. A flint-lock gun or a match-lock gun similarly demands an explanation of the mechanism, advantages, disadvantages, introduction in India etc. The fabulous 'Pabujika Pat' from Rajasthan is alive only when the performers sing in front of it (there is a good films division documentary on this performance). The textiles need to be seen from front and back to appreciate the weave etc. The Marg issue on the collection which was published in 1978 had done a

wonderful job of curating the collection. It had highlighted important objects from the collection in terms of their rarity, aesthetic quality and craftsmanship. The museum needs that kind of curatorship.

To be fair, the books published by the museum do a decent job of interpretation but sadly they are available only at the exit and become no more than souvenirs to take home. Interpreting panels, animation, videos, audio guides, brochures, thematic groupings which go beyond the 'object class' model! The suggestions could be endless.

I am sure similar condition exists in more or less all the museums that we as a city have. Let us not be only in a criticizing mode! Can we as a group do our bit? Do write to us with your feedback, not only on Raja Kelkar Museum but on any other museum from Pune as well!

Photo credit: Raja Dinkar Kelkar Museum



# A Past That Captured The Beauty Of Brick

## Photo Essay

Photographs by **Sandesh Bhandare**.  
Excerpt from an article by the late **Samita Gupta**

Pune's brickmakers and brick layers were amongst the most skilled craftsmen in the world. In Peshwa times, the Kumbhars used to make the bricks.

Pune wadas were constructed of bricks set in timber frames, every time Pune went through a period of prosperity, and new buildings were constructed, the brick makers would be much in demand.

Old bricks were different in size than the modern ones, more like tablets. They were broader, thinner and longer. This also gave the walls added thickness and made the interior cooler, an effective and inexpensive method of climate control. Later the British introduced the standardized size of the modern bricks available today.

We can roughly make out the age of a building by looking at the bricks; the new additions and alterations can also be traced thus. Sometimes the same wall will have a portion in old brick and another in the modern size, thus telling its own story of repairs.

The Pune brick layers fine tuned their skill into regular art. They were adept at creating such beautiful designs without sacrificing the weight bearing capacity, that the brick work did not need to be hidden under layers of plaster. It stood out on its own as an ornamental feature of the structure.

Vishrambaug Wada



Deshpande Wada, 89 Kasba Peth





Budhwar Peth





Mangalwar Peth, Near Nagzari

M.G. Road, Camp





Kumthekar Road



## Members say



Monika Patel

Life is transient. Today we are here and tomorrow not. However what will stay on forever and more is our heritage, whether built, natural or cultural. As a legacy for our children and the generations to follow, it is our duty and responsibility to ensure we do everything possible to preserve, protect and promote awareness of our culture. Intach is doing fantastic work in ensuring this continuity. In our small and big way, we should all do whatever we can to ensure the legacy of our ancestors is preserved for the future.

Monika Patel is a freelance journalist who was on the board of Intach Pune and now works to build bridges between Indians in India and the US.

I travel a lot and before long all hotels begin to blur... same food, same look, same room.

Heritage to me means those rare cities that in their midst have an island of serenity be it an actual Heritage Hotel or even some element inside another hotel that allows you to wind down and immerse yourself into the local culture for a few hours at least.

Current favorites: ITC Sonar, Kolkata and ITC Windsor, Bengaluru.

Sanjay Deshpande is Life member Intach, former co-convenor Intach Pune and currently Executive Director, Clearford India, working towards Sanitation for All.



Sanjay Deshpande

# What's new at Warsaa The Heritage Shop



Khann Notebook Series

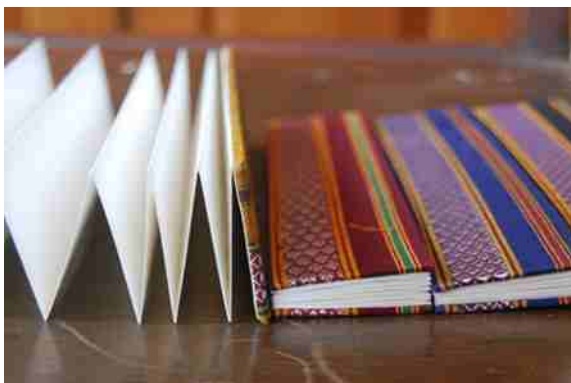
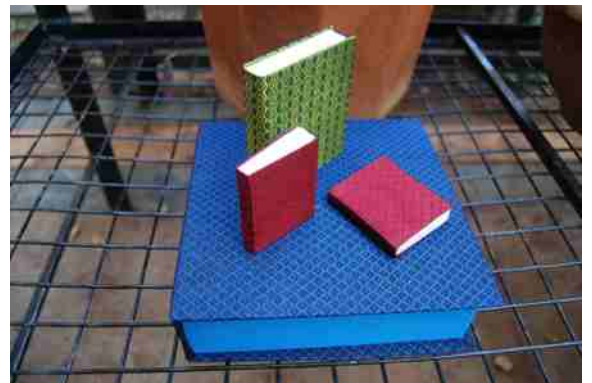


Photo credits: Jui Tawade



## New Members at **Intach Pune**

Intach Pune welcomes new members

Ar Anisha Patel  
Ar Yatin Moghe

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## Announcements

Upcoming events

### **Warsaa walks and workshops**

- Monsoon nature trail
- Handloom sarees workshop

To sign up for updates on walks and workshops write to:  
[warsaaheritage@gmail.com](mailto:warsaaheritage@gmail.com)

### **India heritage Quiz for school students**

Pune round: 16 July 2015

National round to be aired on DD  
Bharati: August 2015

To participate: Contact Rohan Desai on  
8800899445

## What's up! Event Updates

### 1 Haunted Pune: Ghost stories through history

A special story-telling session by Intach Pune Co-convenor explored Pune's heritage monuments through eerie journey through oral traditions of ghost stories of Pune.

### 2 Heritage appreciation in everyday life: Talk at Kelkar Museum

The talk by Ar. Chetan Sahasrabuddhe focused on how aesthetics was a part of everyday life, an association that was broken with the introduction of mass production. Held at Kelkar museum, he took the audience through the exhibits at Kelkar Museum, which is a reminder of a loss of a way of life that was richer, much more complete and a reminder too of the need for design in our society.

### 3 Heritage walk for kids

A special kids' walk was organized through the old city so that they get to know interesting stories of our city's rich heritage. They saw the local craftsmen in action at the Tambatali and tried their hand at the craft!

A potter and his wares - Kumbhar Wada



**Intach Pune Chapter**

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