Second International Conference on Living Heritage

Conference Report

13-15 March 2014

Udaipur, Rajasthan, India

Cover Image: Holika Dahan Ceremony - 2014 procession at Manek Chowk, The City Palace, Udaipur

Second International Conference

on

Living Heritage

Conference Report
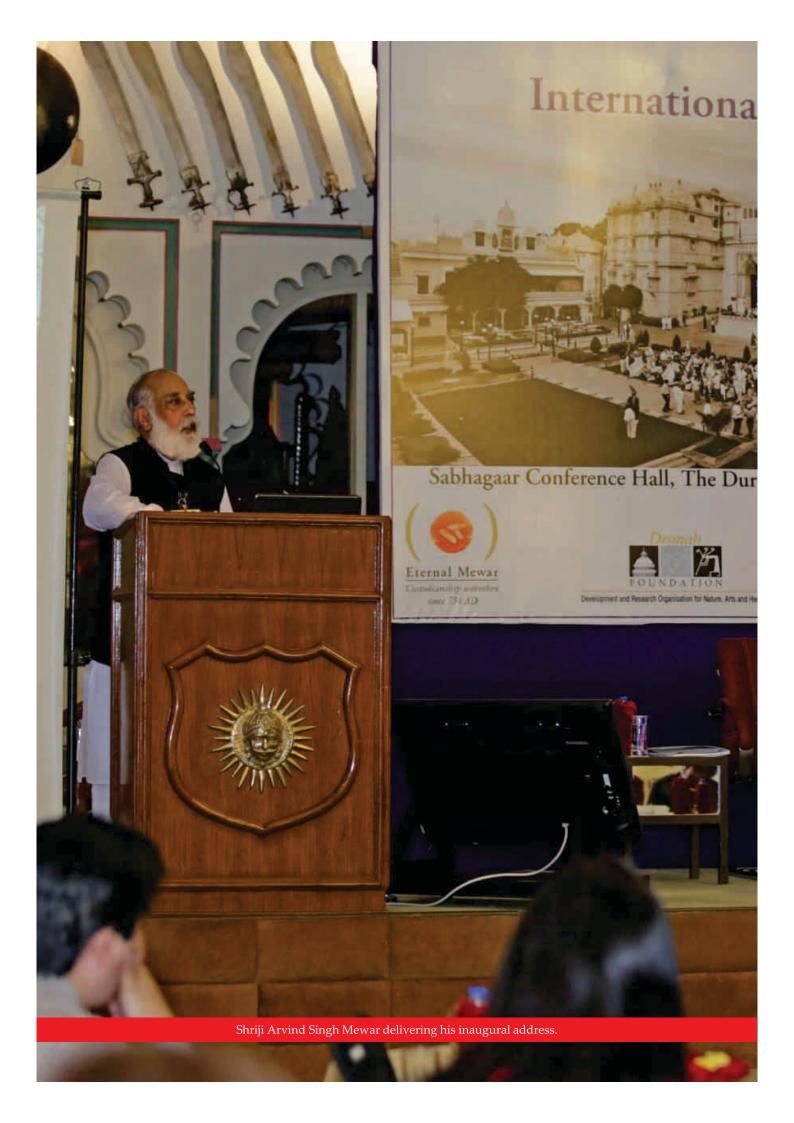
13-15 March 2014

Udaipur, Rajasthan, India

organised by

Shriji Arvind Singh Mewar delivering his inaugural address.

Foreword

The Maharana of Mewar Charitable Foundation (MMCF), Udaipur, and UNESCO New Delhi are pleased to join hands and to bring forward the Report of the Second International Conference on Living Heritage, as part of the 2nd World Living Heritage Festival organized in Udaipur.

Living Heritage has become an increasingly important concept in the current practice of heritage management. Living Heritage approach considers heritage as alive, constantly evolving and recreated through interaction with people. This makes Living Heritage contemporary; it is able to connect with the real world, as opposed to traditional practice that considers heritage as static and to be preserved in the form it has been inherited.

The Living Heritage approach, therefore, provides functions and meaning to heritage building rather than purely conserving its physical fabric. It has the power to bring the tangible and intangible cultural heritage together. It also places people's needs and aspirations at the heart of heritage management and endeavours to make heritage a major source of local development.

Thus a Living Heritage City may be understood as an urban settlement where heritage is kept alive and finds its relevance in the daily life of people. This implies a city where, Communities demonstrate pride in their heritage and take an active role in its protection and promotion; Public spaces are made accessible for cultural activities to take place; Facilities and programmes are available for people to learn, appreciate and absorb the heritage; The urban environment enables local families, artisans, artists, musicians and other heritage practitioners to continue their practice and earn honourable livelihoods.

Udaipur, capital-city of the erstwhile State of Mewar, has every platform for growth to emerge as a 21st century model city towards this end, if its rich natural and cultural heritage assets are adequately taken into account in urban planning with local community participation. For almost 500 years, the city of Udaipur had been hailed for achieving excellence in architecture and visual arts, painting and music, literature and local crafts; today, in the 21st century, Living Heritage has the potential to transform the heritage-city of Udaipur and make it relevant to the changing needs of local and global audiences.

Tapping into its four decades of commitment to the protection of the heritage of Udaipur, MMCF with the participation of UNESCO has initiated the reflection on Living Heritage as alternate model for city development. As a first step, the Conference gathered various issues and approaches as well as good practices in the management of cultural heritage, both tangible and intangible, with a view to identify possible action-plans for the city of Udaipur.

The reflections of our experts and their suggestions are summarized in the present report and we thank them all for generously sharing their experience and knowledge.

It is hoped that our deliberations would also serve not only as a source of inspiration for all stakeholders in Rajasthan but also ignite similar thought-processes in other heritage-cities of India.

With best wishes,

ARVIND SINGH MEWAR
Chairman and Managing Trustee
Maharana of Mewar Charitable Foundation

SHIGERU AOYAGI
Director and UNESCO Representative
to Bhutan, India, Sri Lanka and Maldives

H. E. François Richier, Ambassador of France to India, congratulating organisers for addressing the issue of living heritage.

Message of the Ambassador of France to India

Living Heritage deserves to be preserved, as it is an asset for a nation. France has a long history of heritage policy. However heritage preservation was not always an important concern of French society. Before the 18th century, France paid no particular interest in preserving cultural heritage. The real interest in heritage preservation started as a side effect of the French Revolution when people realized that the large amount of monuments and works of art were being destroyed during the upheaval. It was then that the scholars and intellectuals mobilized themselves to evaluate the past and its cultural significance before they got demolished.

After the 1789 Revolution came the period of Napoleonic Empire and then the Industrial Revolution. France's perception of culture began to change during this historical transition. The first Government initiative to preserve cultural heritage came into force in the 1830s. Many Gothic monuments dating from the Middle Age were protected under this policy. It has to be noted that preservation of traditional practices was not part of the Government effort, as people chose progress and change over maintaining traditional ways of living.

Yet, it is miraculous that France has managed to protect its cultural heritage and turn it into a national asset despite the two World Wars and massive migration phenomenon. Considerable effort was made in the 1960s by the Central Government to protect heritage within the new social context. Several laws regarding safeguarding heritage came into force; and the scope of preservation was expanded from monuments to include the environment surrounding the monuments. During this period, laws had a positive effect on preservation of built heritage and school children were taught the importance of preserving historical buildings. Once again, less effort was made to maintain the living heritage. Initiatives were limited to keeping the memory of it through documentation and recording. Attempt to retain tradition against the evolution of time was rather difficult, and has often led to artificial exercise of recreating the past.

Nevertheless, our experience today tells us how it is vital to maintain both tangible and intangible heritage if we are to succeed in heritage protection. For instance, Chandannagar, a former French colony in India has been neglected and is slowly decaying. The buildings in Chandannagar are of French style, but currently there is no living French tradition. Initiatives were taken for the preservation of heritage but did not yield the desired result because these colonial buildings are dissociated from people's psyche. On the other side, heritage in Pondicherry, also a former French colony, was saved thanks to the presence of Aurobindo Ashram and its activities. Although the city faces the pressure of urbanization, considerable effort was made over the past few years to restore the city in an intelligent and planned manner. The presence of communities who support the tradition gives Pondicherry's heritage a better chance to survive in the future.

On behalf of the Embassy of France, I thank the Maharana of Mewar Charitable Foundation and UNESCO for inviting us to take part in this important deliberation on Living Heritage. Maintaining Living Heritage is a more complicated exercise than maintaining the physical fabric of a built heritage. I look forward to your insights on how this can be achieved without freezing the past.

FRANÇOIS RICHIER
Ambassador of France to India

The architectural evolution of The City Palace Complex, Udaipur
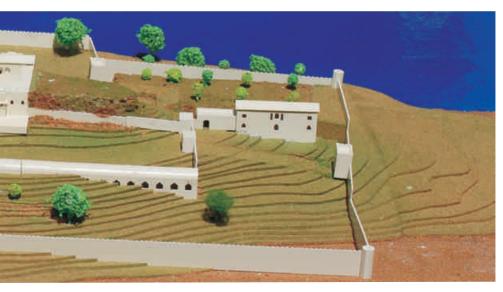
Model 1

Model 2
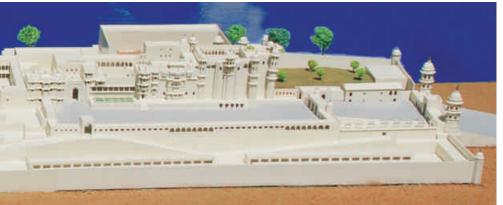

Model 3

Model 4

Mewar Mature Phase
16th Century

Mewar Mughal Early Phase
17th Century

Mewar Mughal Mature Phase
18th Century

Mewar British Phase
19th to 20th Century

A LIVING INSTITUTION
Maharana of Mewar Charitable Foundation

Maharana of Mewar Charitable Foundation (MMCF), Udaipur, is an initiative of the Custodian of the House of Mewar for perpetuation of its core values. MMCF serves as a 'temple of inspiration' for future generations and continues the model of sustainability that is 'Eternal Mewar' today.

Adhering to the dictates of the Family Guru, Maharishi Harit Rashi, since 734 AD, every Custodian of the House of Mewar is duty-bound to provide for the community and serve the society at large without favour, prejudice or allurement for recognition. After India's Independence in 1947 and the abolishing of the princely privileges, the charities of the House have been institutionalized with the formation and development of various public and private charitable trusts which operate under the parameters of Indian law.
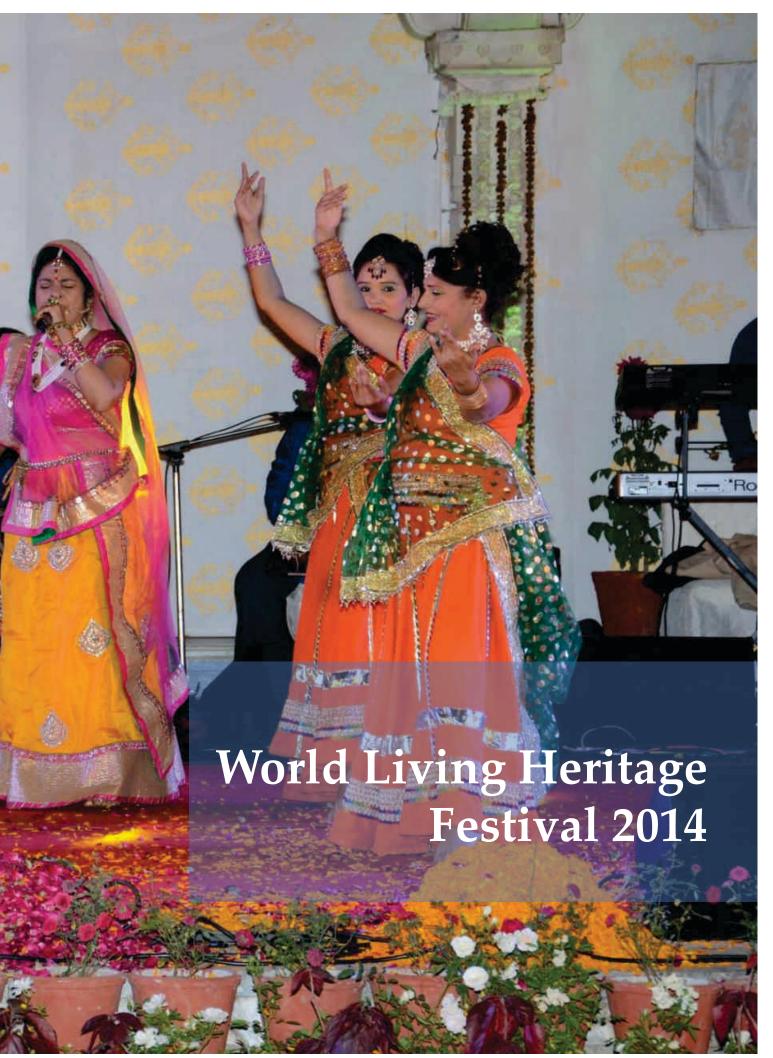
MMCF was founded by His late Highness Maharana Bhagwat Singh Mewar of Udaipur in October 1969, along with the members of his family, to continue with the traditional discharge of his duties and responsibilities as 'Maharana' in a changed democratic environment. It was instituted to serve and was founded upon principles of trusteeship, which are its underlying structure and strength. The scope and reach of the MMCF covers Eco-management, Philanthropy, Academic initiatives and Heritage Conservation & Preservation.

Shriji Arvind Singh Mewar of Udaipur is the present Chairman and Managing Trustee of MMCF and the 76th Custodian of House of Mewar. Some fifteen years ago, Shriji began a process that would eventually lead to defining a strategy for the growth and development of the House of Mewar; its significance and representation today and where can it go from here. This comprehensive strategizing gave birth, in 1995, to the document 'Inheritance 76'. This treatise emerged as the first structured blue print of The Futuristic Master Plan for the House of Mewar . From this emerged the concept of a 'City within a City', a fairly comprehensive solution to the issues of progress and expansion that had earlier irked Arvind Singh Mewar. The resolution arrived upon ultimately became this vision.

Within The City Palace, Udaipur, Eternal Mewar today is witnessing the development of educational institutions, sports, academics and centre for excellence in fine arts and performing arts. At the centre of the concept, lies the MMCF which is facilitating and perpetuating this model. It is important to say that all the above models - from 'Inheritance 76' to Eternal Mewar were, and are, intended as strategies to sustain the Living Heritage of Mewar, Rajasthan and India.

Impact of Eternal Mewar Festivals on Communities

<u>Employment</u>

The festivals generate more employment among local communities who take pride in their skills

<u>Community participation</u>

Festivals provide opportunities for recreation and bonding for the local communities through their participation in various rituals.

<u>Increase in Tourism</u>

Holi, Diwali, Ashwa Pujan, DawatPujan, Ganesh Pujan, Gangaur and many more are the centers of attraction for the tourists and local citizens.

<u>Direct funding</u>

Financial assistance is provided by MMCF to support diverse community events including Tazias (procession) on the Muharram Day, Durga Puja by Bengal community and Ganeshotsava (Ganesha Festival) by Maharashtran community.

World Living Heritage
Festival 2014

Inauguration of 'Rang: Digital dimension to living heritage'

Inauguration of 'Seeking the Sacred' - Photographic Exhibition on Udaipur and Strasbourg

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World Living Heritage Festival 2014

Situated on the shores of Lake Pichola and ringed by hills, Udaipur is famous for its iconic palaces and sanctuary-resorts. Since 2012, the city of Udaipur celebrates every year four day long eventful World Living Heritage Festival to highlight its art, dance and music, food and rituals.
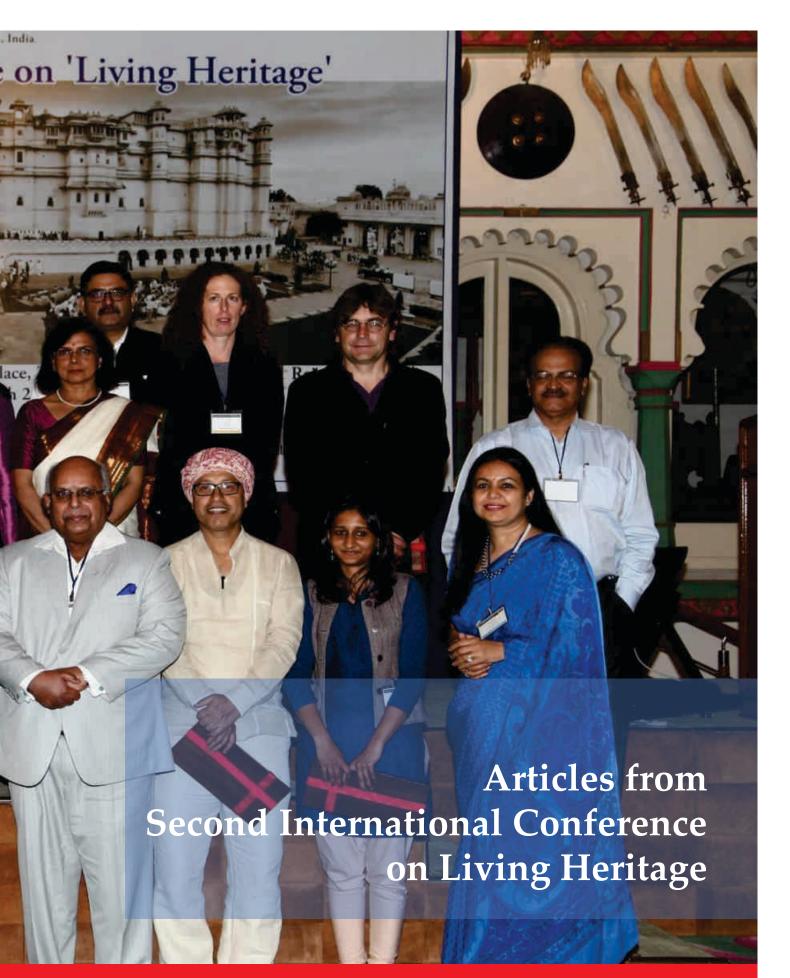
In the majestic City Palace Complex, the festival began with 'Rang'- celebrating art and craft of Mewar. Artists from all over India performed every evening to offer mesmerizing journey of folk and classical music and dance.

Holika Dahan marked the grand finale of the World Living Heritage Festival. Holi is the festival of colours and Holika Dahan is celebrated the evening before this festival of spring. On Holika Dahan, the pious fire is lit on the full moon night of Phaguna month in the Hindu calendar. According to Hindu mythology, the pious fire demonstrates the triumph of divine power over demonic strength.

The Holika Dahan ceremony witnesses the time-honoured traditions of the Custodian and family-members of the House of Mewar, who demonstrate their respect for all humanity by paying tribute to men of faith, tribal and local community members.

Holika Dahan in The City Palace, Udaipur

International Conference

Articles from
Second International Conference
on Living Heritage

Row 1 (L to R): Dr. Yaaminey Mubayi, Mr. Muzaffar Ahmad Ansari, Mr. Ram Nivas, Mr. Lakhshyraj Singh Mewar of Udaipur, Dr. Vinayshil Gautam, Mr. Osama Manzar, Ms. Shweta Rao, Ms. Vrinda Raje Singh

Row 2 (L to R): Dr. Shikha Jain, Mr. Anand Kanitkar, Ms. Minja Yang, Mr. Max Claudet, Ms. Moe Chiba, Dr. Ravina Aggarwal, Dr. Anjoo Sharan Upadhyaya, Mr. Raju Mansukhani, Ms. Mary McCarthy, Mr. Kai Waise, Mr. Kishore S. Raykar

Lighting of Lamp by Shriji Arvind Singhji Mewar and H. E. François Richier, Ambassador of France to India

Launch of Concept Paper on Udaipur as a Living Heritage City
L to R: Shriji Arvind Singh Mewar of Udaipur, His Excellency Francois Richier, Ms. Moe Chiba, Dr. Vinayshil Gautam, Mr. Kishore S. Raykar

Second International Conference on Living Heritage 2014

Tapping into four decades of experience in the heritage management of Udaipur, Maharana of Mewar Charitable Foundation (MMCF) now endeavours to make the city of Udaipur a center of excellence for the promotion of living heritage. On the basis of the recommendation made during the first Conference on World Living Heritage in November 2012, MMCF with technical support of UNESCO New Delhi office convened the Second Conference on World Living Heritage from 13 to 15 March 2014 to examine concrete case studies and best practices of promoting living heritage in particular:

- How to mobilize the communities of heritage bearers and ensure their livelihood?
- How spatial planning of the city can promote the living heritage?
- What is the linkage between city space and communal harmony?
- How to plan a holistic promotion of culture and heritage using the entire city space as a backdrops ?

To address the subjects, eminent experts from India and abroad were invited to share their insights. On 13th March 2014, the Conference began with a session on heritage of Udaipur and efforts by MMCF on heritage based development.   On 14th March 2014 in the morning session, the Conference heard the experience of internationally reputed Indian NGOs on their strategy and methodology for community mobilization and livelihood improvement. In the afternoon, the Conference addressed the critical issues on how a city can be a place to promote its living heritage. In doing so, new approach to urban heritage conservation, linkage between urban space and communal harmony; and the concepts of Cultural Capital City were shared by the experts. On 15th March 2014 during an internal meeting the possible action plan for Udaipur was discussed.

What is Living Heritage?

There is no official definition of "living heritage'' in UNESCO documents, however it has become an increasingly important concept in the current practice of heritage management. Living Heritage approach considers heritage as something **alive, evolving and constantly recreated** through interaction with people, as opposed to traditional practice that considers heritage as something static and to be preserved as such.
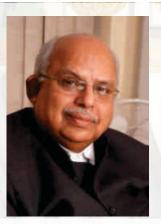
Living Heritage approach privileges functions and meaning of the heritage building rather than purely conserving its physical fabric.   Thus it brings the tangible and intangible heritage together. It also places the peoples need and aspiration at the heart of heritage management and tries to make heritage a source of local development.

What a City of Living Heritage should aspire to?

 A Living Heritage City accordingly may be understood as an urban place where heritage is kept alive and finds its relevance in the everyday lives of people. This implies a city where:

- Communities show pride in their heritage and take an active role in its protection and promotion;
- Spaces are accessible for cultural activities to take place;
- Facilities and programmes are available for people to learn and appreciate heritage;
- The urban environment enables local artisans, artists, musicians and other heritage practitioners to continue their practice and earn decent livelihoods

Dr. Vinayshil Gautam is an internationally acclaimed scholar and practitioner of management. He has, amongst other things, served as a Chair Professor at IIT-D; Founder Director IIM-K; Head, Management Development Centre, DCM Engineering and Electronic Division; Faculty, University of Sussex.

Living Heritage and Development
- Dr Vinayshil Gautam

Each society is the example of living heritage. Knowledge, skills and value systems inherited from ancestors inevitably form part of our individual and collective persona. Such cultural trait cannot be erased or diluted so easily by the introduction of new technology and globalization. The reality is actually the other way round. While the modernization changes the contour of culture, cultural factors in turn determine the range and pace of modernization.

Be it polio or literacy campaign, the dissemination of social benefit schemes was most successful when local idiom and traditional means of communications were used. *Jatra* in Bengal, *Bhawati* in Gujarat, *Tamasha* in Maharashtra, *Burkata* in Andra Pradesh are outstanding cases of traditional performing arts being used to create dialogue and social change.

The findings of UNDP study established that the combined harvesters did not take root in India, specifically, as the tractor did. It was noted that the adoption of 'new' equipment such as a tractor or a combined harvester is determined by the perception of the individual adopting it based on whether the adoption furthers his social status and objectives. In the Indian case, a tractor was seen as furthering the personal social status because it looks akin to a car. This, however, was not the case of a combined harvester.

Some of the most successful water resource management in India had nothing to do with Western modern technologies but were the result of the application of local indigenous knowledge.

Managing development without consideration to local traditions and psyche is thus doomed for failure. Just as economic sustainability cannot be achieved without environmental sustainability, one can argue that sustainable urban development will be possible only on the basis of sustainable management of local cultural heritage.

This is no exception to urban development strategy. UNESCO –MMCF proposal to integrate living heritage into overall urban policy is more than timely.

City, technically as defined by the social geographer, is a community of people who do not grow their food. Cities emerged as the civilizations evolved from subsistence economy to peasant economy and to market economy. In the process, many of rural traditions have undergone the process of weeding but the cities also allowed new cultural traditions to emerge through dynamic exchange of people and by creating markets for arts and culture. This ability of cities to provide the livelihood opportunities for artisans and artists has to be the cornerstone of urban policy. The creation of lively cultural market in turn is expected to contribute to the local development. To this end, micro-finance to provide artists and artisans with working capital or support towards the formation of cooperatives would be one of the important strategies.
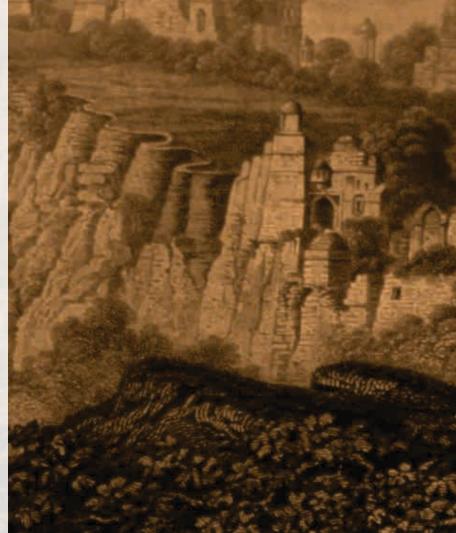
Linking culture, economies and development is not a common approach in today's practice of urban policy in India. However many traditional ruling houses did it with aplomb for several centuries, be it the House of Mewar, the House of Travancore Cochin or the Gaikwads of Baroda just to name a few. The Indian principalities intrinsically knew and demonstrated how to make local arts and culture a central piece of their city's industries. Most of the best cultural heritage that now defines Indian culture per excellence has been patronized and nurtured by the principalities. It is perhaps one of the unfortunate truths of post-independence history that this great strength of some five hundred principalities across the length and breaths of India was missed out. In integrating living heritage into urban policy, understanding their traditional governance system, which has supported the emergence of the best of Indian cultures, may be a good beginning.

Dr. Rajeshwari Narendran is Associate Professor & Ex. Head, Business Administration, University College of Commerce & Management Studies, Mohan Lal Sukhadia University, Udaipur. She is the Core Trainer of MDPs for Women Entrepreneurs at IIM-U jointly with IIM-Bangalore.

Living Heritage of Eternal Mewar: Leadership Beyond Time
- Dr Rajeshwari Narendran

"Unlike classical feudal system where the land and people are considered to be the personal belongings of the rulers, the notion of custodianship practiced by the Mewar Dynasty may be closer to the idea of corporate social responsibility."

The Mewar Dynasty represents a unique concept of custodianship governance where the service is supreme and the leader accepts to be a custodian rather than a ruler, serving through Shree Eklingji (Lord Shiva) for the benefit for the world at large. This particular notion of transient leadership that has emerged out of one of the world oldest dynasties seems to reflect, interestingly, many of the qualities of management skills advocated by our contemporary business schools. Visionary and committed while placing public well-being above all, the responsibility as a custodian has led the succession of Maharanas to execute important amount of public works that lay the foundation of Udaipur's rich heritage today.

Unlike classical feudal system where the land and people are considered to be the personal belongings of the rulers, the notion of custodianship practiced by the Mewar Dynasty may be closer to the idea of corporate social responsibility. The philosophy is today inherited by, and reflected in the broad philanthropic activities of the Maharana of Mewar Foundation that includes multiple Charitable Trusts, Religious Trusts, Public Institutions and the protection and promotion of cultural heritage. If one is to choose the ultimate living heritage of Udaipur, the custodianship – this unique notion of governance by the House of Mewar- is definitively the one that the city should be proud of.

The table summarises the leadership quality along with the work achieved by each of the rules of Mewar Dynasty throughout the history.

Name of the Ruler & Period	Leadership Qualities Demonstrated	Heritage Preserved & Work Done
Bappa Rawal (734 C.E. to 753 C. E.)	Distinguished Leader, True founder of family's supremacy among Rajput Noble & Spiritual	➤ Bappa Rawal moved the capital from Nagda to the mighty fortress city of Chittor. ➤ He recognized Eklingji, as the supreme Lord of Mewar ➤ Another temple in Chittor Kalka Mata Dates from his time. ➤
Maharana Hamir Singh (1326 C.E.-1364 C.E.)	Valiant warrior, Stable Administrator	➤ Chittor enjoyed Rebuilding, Recovery & Prosperity
Maharana Lakha Singh (1382 C.E.-1421 C.E.)	Constructive, spiritual Visionary Art & Architecture Developer	➤ Erected temples, Palaces. ➤ Developed Zinc mines, Silver mines ➤ Patronage of Arts Mewar Paintings.
Maharana Kumbha (1433 C.E. -1468 C.E.)	Distinguished leader, Magnanimous, Visionary, Art & Architecture Lover.	➤ Cultural life of Mewar was never higher than under his rule. ➤ Renovated Shree Eklingnath Ji Temple at Kailashpuri. ➤ Built a Triumphal column at Chittor 120 feet high & rising through nine story known as tower of victory ➤ Literature & Music flourished. ➤ Kumbha constructed 32 of 84 fortresses in Mewar including monumental fort Kumbhalgarh. ➤ He established school of art & architecture. ➤ He is credited with having written four dramas in Sanskrit & many poems.
Maharana Sangram Singh (Rana Sanga) (1509 C.E.-1527 C.E.)	Determined, great chivalry, selflessness bravery.	➤ His entire region was consumed by defensive battles.
Maharana Udai Singh (1537 C.E. -1572 C.E.)	Pragmatic, Strategic, Futuristic, Spiritual	➤ He recognized the sense of using the valley with the protection of hills, forest & lakes to build a new town called Udaipur. In 1559, foundation of Udaipur was laid.

Name of the Ruler & Period	Leadership Qualities Demonstrated	Heritage Preserved & Work Done
Maharana Pratap (1572 C.E.-1597 C.E.)	Charismatic, Guerilla war face, great chivalry, determination, Bravery, remarkable, Leader, Glorious King.	
Maharana Karan Singh (1620 C.E.-1628 C.E.)	Visionary Art lover, Futuristic, prolific builder	➢ Major improvement of palace & its surrounding. ➢ Many rooms, courtyard & halls in the city palace were added. ➢ Strengthened the dam which encloses Lake Pichola and Jagmandir.
Maharana Jagat Singh (1628 C.E. -1653 C.E.)	Prolific builder	➢ He made further additions to city Palace. ➢ As patron of art & culture, he explored further the legacy of the Mewar School of painting. ➢ Principal artist was Shahibudin, who carried forward traditional religious manuscript painting by Rajput, overlaid it with Moghul influence.
Raj Singh I (1653 C.E.-1680 C.E.) **Jai Singh** (1680 C.E.- 1698 C.E.) **Amar Singh II** (1680 C.E.-1710 C.E.)	Art & culture developer	➢ Court painting continued to flourish. ➢ Rajsamand Lake was built to save people from famine & drought.
Maharana Sangram Singh II (1710 C.E.-1734 C.E.) **Maharana Jagat Singh II** (1734 C.E.-1751 C.E.)	Futuristic, Nature lover, Builder, luxurious	➢ Incredibly beautiful palace floating on Lake Jagniwas known as world famous Lake Palace.
Maharana Pratap Singh II (1751 C.E.-1754 C.E.) **Maharana Raj Singh II** (1754 C.E.-1761 C.E.) **Maharana Ari Singh II** (1761 C.E.-1773 C.E.) **Maharana Hamir Singh II** (1773 C.E.-1778 C.E.) **Maharana Bhim Singh** (1778 C.E.-1828 C.E.)		➢ Krishna Vilas ➢ (Dedicated to memory of his daughter)
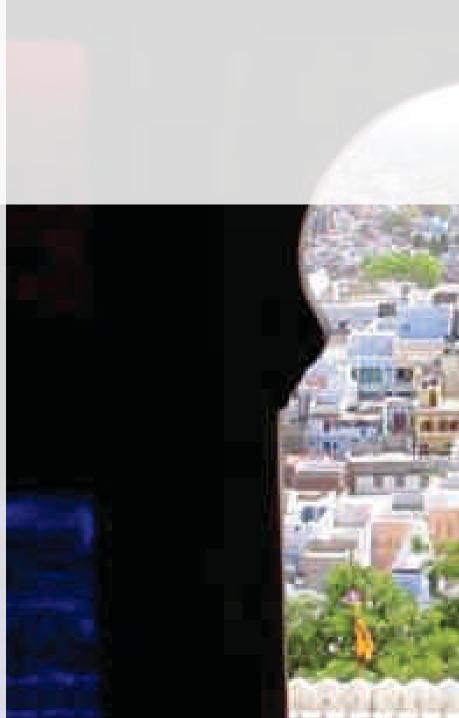
Name of the Ruler & Period	Leadership Qualities Demonstrated	Heritage Preserved & Work Done
Maharana Jawan Singh (1828 C. E. – 1838 C. E.)	25	➢ Mewar painting continued to flourish, which moved from Rajput tradition to imitate Western style portraiture ➢ Artist Tara Chand was himself painted by William Carpenter.
Maharana Sardar Singh (1838 C. E. – 1842 C. E.) **Maharana Swarup Singh** (1842 C. E. – 1861 C. E.)		➢ Sati system was legally banned in Udaipur. ➢ Introduction of English language & culture ➢ Imposition of railway train ➢ Abolished Caste system
Maharana Shambhu Singh (1861 C. E. – 1874 C. E.)		➢ Appreciated value of education & built several schools. ➢ British govt. handed full power of state to Shambhu Singh 1865. ➢ First girl's school was built in 1866. ➢ He leant English.
Maharana Sajjan Singh (1874 C. E. – 1884 C. E.)	Modern, Forward thinking, democratic, open to new ideas, innovative, charismatic	➢ Establishment of High court ➢ Formation of new govt. dept. to deal with accounts forestry & public work. ➢ Setting up education committee & a history dept. ➢ Udaipur was 2nd town in India after Bombay to form municipality. ➢ Government press was established. ➢ Sajjan Vani Vilas library was established. ➢ Literature & Philosophy developed. ➢ Garden & Zoo were added. ➢ Numerous reparations & maintenance work were carried out at Chittor.
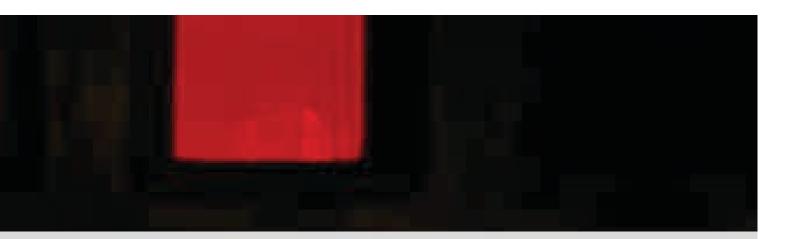
Name of the Ruler & Period	Leadership Qualities Demonstrated	Heritage Preserved & Work Done
Maharana Fateh Singh (1884 C. E. - 1930 C. E.)	Spiritual, Justice lover, visionary Beneficent, saintly man, pious, rustic, simple	➢ Shiv Niwas Palace was built as a guest house for visitors. Creation of Fateh Sagar Lake.
Maharana Bhopal Singh (1930 C. E. - 1955 C.E.)	Formidable, educator, Visionary, worked for upliftment, spiritual, social reformer.	➢ Established Rana Pratap University at Chittor. ➢ He was aware of ecological damage caused by destruction of trees and hence tried to stop deforestation. ➢ His sagacity are attested by an act Shiv Niwas & Shambhu Niwas are legally protected for their heirs & cannot be expropriated by any future Indian govt.
Maharana Bhagwat Singh Ji (1955 C. E. - 1984 C. E.)	Conventional, Sovereignty, social reformer, visionary. preserver, ethical	➢ He established a private company to which he sold lake Palace (Jagniwas), the island of Jagmandir and Fateh Prakash palace. ➢ In 1969, he established Maharana of Mewar Charitable foundation. ➢ Vidyadan Trust now runs the secondary school which is part of city palace complex.
Shri Ji Arvind Singh Mewar (1984 C. E.- till date)	Dynamic Visionary, spiritual, sovereign, Philanthropical, Tech Savvy,	➢ Developed Udaipur as a tourist destination. ➢ Other palaces are operated jointly as HRH group of Hotel, under direct control of Royal family. It is now India's largest chain of heritage palace. ➢ City Palace Museum. ➢ The Maharana Mewar Public School. ➢ Ecological experiment pioneered by the foundation is harnessing of solar energy for public transport.

Celebration of traditional *Holika Dahan* at City Palace, Udaipur

Dr. Shikha Jain is Director - Preservation and Community Design of Development and Research Organisation for Nature, Arts and Heritage (DRONAH) and has vast experience in cultural heritage ranging from steering conservation projects to preparing conservation plans, preparation of Nomination Dossier and Management Plans for World Heritage Sites in India.
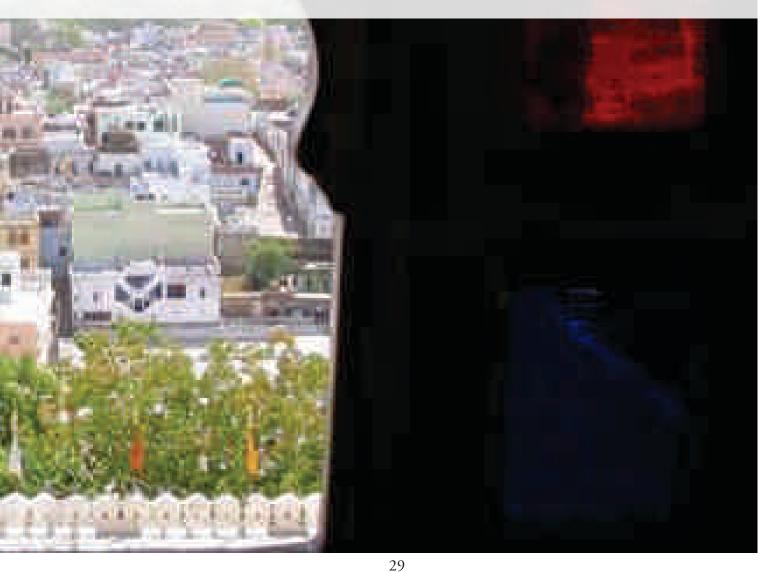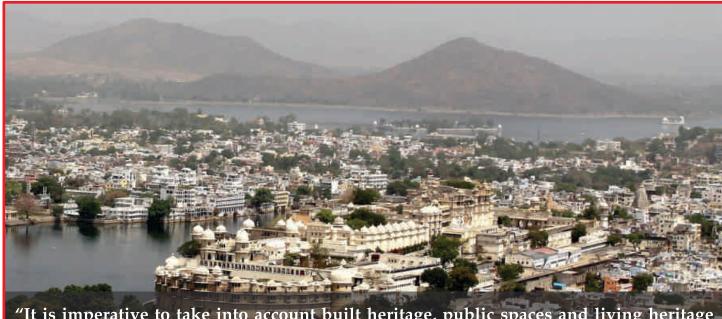
Living Heritage of Udaipur: achieving liveability
- Dr Shikha Jain

"It is imperative to take into account built heritage, public spaces and living heritage while undertaking urban development so as to assure the economic growth of the historic city of Udaipur along with continuing its traditional art and craft. "

The city of Udaipur was strategically founded in the 16th Century was made as the new capital of the erstwhile Mewar State when the earlier capital of Chittor was constantly facing Mughal attacks. The Mughal Emperor Akbar laid siege on Chittor in 1567 AD thus leading Maharana Udai Singh II to establish this new capital and name it 'Udaipur'. Later on, the Mewar rulers continued the maintenance and upkeep of their earlier capital of Chittor as a condition laid down in the treaty between the Mughals and Maharana Amar Singh I. The Mewar rulers carried out several construction works until early 20th century in Chittor with the most remarkable addition during the time of Maharana Fateh Singh in early 20th century. However, with the concept of preservation introduced through the Archaeological Survey of India in the early 20th century we observe a varied perspective to Chittor fort as a monument vis a vis a living palace of the Maharanas. ASI's record of restoration efforts by Maharana Bhupal Singh provides an interesting insight into the western norms of conservation that had begun to override the traditional indigenous methods of conservation.

Living Heritage and Royal Custodianship

The ASI reports prove that during the early 20th Century, ASI was reluctant to imbibe the traditional methods of conservation where craftsmanship was supreme and parts of the structure could be reconstructed to perfection like the original as this was contradictory to the British concept of Conservation as practiced by ASI. The ASI Annual Report of 1927-28 states that "At Chittor, the Mewar Darbar carried out repairs to the Jaya Stambha or the Tower of Victory and to the temple of Mokalji. The Director General was greatly disappointed on March 27, 1927 on his visit to Chittor by the repairs in progress, particularly Jaya Stambha. Some of the original base reliefs had been restored in a manner entirely in conflict with archaeological needs."

The ASI Annual Report of 1935-36 further states that "Repairs to the Tower of Victory at Chittorgarh consisted of replacing broken stones by new stones in the lowest storey and making the plinth thoroughly secure. The side walls of the plinth together with the stairs have been satisfactorily repaired. An attempt was made to imitate and restore the sculptures and relief on the slabs in the new work, but was taken as destruction of the historic interest of the original tower and hence the work was stopped at the instance of the Archaeological survey."

The Archaeological Survey of India's approach to conservation clearly vests in the western ideology of the Venice Charter that reflects 'linear' concept of time. According to this view, the 'authenticity' of a building is fixed in the past and cannot 'evolve' over time, meaning that there is a clear demarcation between past and present and the job of a conservator is to protect all traces of the past. Therefore the objective of conservation is minimal intervention with a view to conserve the existing status of the monument in its ruined form.

However, the Indian approach towards living heritage as was being practiced by the Mewar royal family for Chittor is very different from the Western approach. Traditional craftsmen believe that buildings live, die and are rebuilt in an organic process. In this view, the site is much more venerated than the building built over it thereby representing the Indian 'cyclical' concept of time. Moreover, with continuing craftsmanship in the Indian context it is believed that a building or structure is truly restored only by adding all missing parts with matching craftsmanship to the extent that it regains it lost glory in entirety.

This stark contrast between the Western and Indian approach to conservation has become more evident with time specifically if we compare the previous Mewar capital of Chittor fort which has been conserved by ASI post-independence with the City Palace at Udaipur that continues as an example of Living Heritage of Mewar.

The conservation challenges in dealing with living heritage of the City Palace Udaipur was realized and recorded in its conservation Master Plan prepared during 2005-2009. While the plan was based on detailed historic research and documentation of various buildings from the City Palace Complex as per international standards of conservation prevalent at that time, yet there was a definite recognition of its continuity value.

The city palace complex is an exceptional and important structure seen by the 'process' that has evolved over generations around the unique site with continuous exchange and interactions of space, place and people thereby becoming an established mode of practice. It is therefore important to recognize this continuity which can be seen, being practiced by celebrating festivals, offering prayers in the Royal family temple, conducting various rituals during royal weddings, using the royal stables and the breeding of horses, etc.

Hence, the conservation master plan of the Udaipur City Palace Complex targets at an approach that not only results in effective conservation of the site but could also create a dialogue between traditional practices and present conservation theories as well as contributing to a much needed initiative of reinforcing the national charters in the Indian context. Living traditions were included in the conservation processes of the palace complex for example by including the *Naggarchi* (Drum Player) inaugurating the *Naggarkhana ki Chatri* (Drum House Pavilion) after its restoration and the rituals of installing the *Kalash* which were performed during the conservation of the *Chatri* (Pavilion). Conservation work was also completed by using traditional techniques of preparation of lime mortar.

The city palace Museum is an example of a Living Museum where the artefacts such as Horse Jewellery and elephant *hauda* and jewellery have direct engagement with royal rituals and are often used by the royal family during festivals thus providing a live experience to the visitors indicating their continuing significance.

Udaipur City as Living Heritage

Udaipur was founded on a strategic location in the 16th Century as the eastern end of Lake Pichola fulfilled multifarious important criteria's for selection of a capital. Lake Pichola and the hills on the west offered a natural barrier, the expanse of sufficient land on the North East offered a place for settlement and cultivation, the Machchla Magra was used as a Watch Tower for security and the surrounding areas provided abundant supply of water, forests and minerals. City expansion in the western part was limited due to physical constraints and important developmental activities which have been on the rise near water bodies and highways of Udaipur.

After Independence, the Royal Family of Mewar established the Lake Palace as one of the first Heritage Hotels in India and Royal Palaces such as Shiv Niwas and Fateh Prakash further set the trend for heritage tourism. Following which heritage tourism became an important sector providing employment to a considerable section of the society.

Udaipur is popularly known as the 'City of Lakes' and these lakes play a very important role in the day-to-day life of the residents. The lakes along with gardens situated on the banks are popular tourist destinations.

Tourism in Udaipur has the potential to grow immeasurably especially with improved communication and infrastructure but the tourism in Udaipur can elapse completely if painstaking efforts are not made to save the Lakes. Low amount of rainfall for three or four consecutive years can cause the lakes to dry. Such an incident had occurred earlier and at that particular time people were forced to fill the lake with water from water tankers in order to complete a religious ritual carried out in the lake site. Hence, the lakes play a pivotal role in the religious practices of the community and therefore it is very important to save the lakes from drying up and from pollution. A serious after-effect of these rituals is the immersing of idols and flowers in the lake hence causing degradation of the lakes but it is important to understand these living rituals of the city and provide appropriate solutions for they continuity with sustenance of the lake.

UDAIPUR - KEY FACTS

- HISTORY - Founded in 1539 /has layers of historic fabric

- GEOGRAPHICAL FEATURES - Aravalli hills and Network of 7 lakes.

- POPULATION – Rural: 24 lacs, Urban: 6 lacs approx

- SLUM POPULATION (As per CDP) - 119,000

- DENSITY : 78.55 persons per hectare

- WORKING POPULATION: 32%

- OCCUPATION AREAS: Tourism, Industrial, Administrative, Transportation, Education.

- LOCAL ECONOMY: Tourism, Trade & Commerce, and Industrial sector.

- HOUSING STATUS: As per census 2001   - 1,02,292 Dwelling units

Achieving Liveability in Udaipur

It is conspicuous that the lakes of Udaipur are important for residents from a religious point of view but one also has to take into account the degradation and pollution of lakes which takes place due to immersion of idols and garlands. Proposals have been made to shift the present idol immersion site from Gangaur Ghat to Doodh Talai to prevent further degradation of the lake water. The new site is to include additional platforms at various levels in front of the baradari for idol immersion. The proposed immersion platforms will be added at two varying levels to be used depending on water levels. In this way, one would simultaneously experience the lakes during the festival season and at the same time would be able to avoid further deterioration of lakes.

Heritage Walk also plays an important role in the tourism scenario. They are tools for promotion of local art and craft. The bazaar street in Udaipur continues to fulfil its commercial function, where the retail market is art and craft based and caters to national and international tourists. Hence there is intermingling between the local community and the tourists along with direct access to and livelihood benefits.

The built components on the heritage walk route are havelis, houses and temples. The area covered within the heritage walk comprises of 140 structures. Thus heritage walks enriches built heritage, people and their lifestyle. Streets have their culturally-enlivened sections that have religious and commercial activity, catering to the local community and the tourists respectively.

Udaipur has various craft clusters where traditional crafts are practiced. It is important to respect this mosaic of craft clusters in urban development. A mapping of urban villages (crafts clusters) with tourist locations is suggested for better planning and to allow greater accessibility of local craftsmen to the tourists. Organising a craft walk can also contribute in linking tourists with craft clusters of Udaipur.
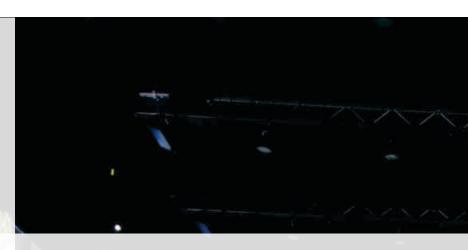
It is thus imperative to take into account built heritage, public spaces and living heritage while undertaking urban development so as to assure the economic growth of the historic city of Udaipur along with continuing its traditional art and craft.

Use of traditional method of making lime mortar for conservation work in Udaipur

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Enhancing Livability through Universal Usability: A Case of Historic City of Udaipur
- Dr Rachna Khare

> "As heritage is a reflection of the history, culture and identity, all the members of the society including persons with disabilities, should be able to use and be encouraged, educated and inspired by the historic buildings and sites through universal usability."

Introduction

Every person develop his concept of 'self' by a series of interaction that he has with his environment. If his access to the environment is limited, his self-image is negatively impacted. As heritage is a reflection of the history, culture and identity, all the members of the society including persons with disabilities, should be able to use and be encouraged, educated and inspired by the historic buildings and sites through universal usability. Diverse intended users visiting heritage sites include people with the differences in nationality (like domestic, international), purpose (like tourist, pilgrims, students, researchers, experts), ability (like people with physical, sensory and brain based limitations), age (like children, elderly), size(like short heighted, obese). An inclusive environment which would cater to the needs of all would not only benefit people with disabilities but all those who do not fall in the category of 'standard user'.

Universal design is a commitment to design for all people and it implies a belief that all people, regardless of their physical condition, can benefit from the same environment, if designed appropriately. The inclusive vision of universal design emerged from 20 years' experience with the "Barrier Free Design" movement in the United States, a legal approach entrenched in providing specialized and separate designs for people with disabilities and eliminates environmental barriers for them. Ron Mace and Ruth Hall Lusher, both experts in accessibility and architects with disabilities, conceptualized the inclusive vision of universal design to reduce duplication, high cost and segregation that results from separate environments for people with disabilities, and into a unified approach of barrier free design to benefit a wider population. Originally defined by Ron Mace, universal design is, "The design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design."(Mace, 1985) In the mid 1990's the concept of universal design was further elaborated by the development of the Principles of Universal Design (CUD, 1997).

Since the origin, the concept of universal design has under gone refinement by wide range of experts around the world. Today, it is recognized that the goals of universal design must go beyond usability to address promotion of health, wellness and social participation, and the environment plays critical role in mitigating disability and improving performance. In India, it has the support of the Persons with Disabilities Act in 1995 (PwD Act) and the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) that India signed in 2007 (UDIP, 2011; Mullick, 2012). In the following section, this paper would present the application of universal design in a heritage city in India with an example of Udaipur.

A case of Udaipur

Like most of the heritage sites, the historic precinct of Udaipur was not originally designed to accommodate people with disabilities and special needs. In fact, the city place was chosen by then rulers on a hillock, as it was safe from the enemies on ground. Today, most of the heritage buildings and areas are being used for public purposes, and it is expected that not only able bodied users but persons with physical and sensory limitations should experience the sites, landscapes, buildings, and spaces in the same manner as other users. Inclusive environment for universal usability would contain inclusive information, inclusive customer services and inclusive built-environment (NDA, 2011). To start with, the pre-visit information should be made available in accessible formats and providing information about the accessibility of the site and services. Also, the staff should be trained in disability and equality awareness.

Providing inclusive built environment (exterior and interior) for persons with disabilities in ways that preserve the character of the historic property is a challenge and requires creativity and collaboration. At macro level, the universal design interventions may be done at the level of the city, at meso level the interventions may be done at heritage areas, and at micro level at individual heritage buildings in the city. The proposed interventions for universal usability are presented in the following section at macro level for the city of Udaipur, at meso level at city palace complex, and at micro level at museum complex and the proposed interpretation centre.

The most common method that may be employed to understand the needs of people with disabilities in the historic city of Udaipur is 'access audit'. The access audit on a site is carried out to understand the needs of users which generally follow the normal journey sequence. It is an important tool in identifying and documenting the barriers which can cause difficulties for people with disabilities. Access audit delivers action plan in detail, and is site specific and case specific, thus retaining the ambiance of the site. It may typically include an assessment of the pre-visit information and the journey to the site. Consultation is a critical component in improving accessibility, is generally an integral part of the audit. The conservation assessment and access audit are ideally undertaken simultaneously. The access audit delivers action plan in detail, site specific and case specific retaining ambiance of the site (NDA, 2011).

The macro level for the city of Udaipur: The interventions at the city would require coordination between various government departments at state and central level. The accessibility at this level would not only benefit the visitors but also the regular inhabitants of the city with diverse needs. The proposed interventions include:

- Provision of airport, railway station, bus station which are accessible to all
- Provision of accessible transport and parking at city level
- Efficient traffic management and removal of through traffic from the historic area
- Providing a comfortable pedestrian experience (information/ walk/ view/ sit/ shop/ rest rooms/ dine) for visitors and locals
- Provision of accessible accommodation
- Accessible heritage tour (with physical and intellectual access)
- Accessible heritage walk (with physical and intellectual access)
- Tourism development/promotion/ information for the untapped diverse market.

The meso level at the city palace complex: The individual heritage buildings with universal usability would benefit all intended users who would visit for different purposes. The proposed interventions those may be adopted at the city palace complex at Udaipur would broadly include:

- Accessible principal entry points and ticket counter
- Simple and intuitive way-finding and orientation
- Well-designed and legible signage
- Access for everyone to facilities (food and beverage, retail, toilet/rest room) or, where this is not possible, alternative access provided
- Providing a comfortable pedestrian experience within the site with seating areas at comfortable distances
- Interpretive information available in a variety of formats
- Emergency evacuation for everyone.

The micro level at museum complex and the proposed interpretation centre: It is important to recognize that there would be cases, where it would be impossible or unreasonable to provide direct universal access due to excessive need of alteration. In such cases appropriate alternative actions may be undertaken to overcome the difficulty. The following interventions (direct and alternative actions) are proposed at museum complex as part of conservation plan submitted to the Getty foundation by DRONAH.

➢ Homogenous distribution of public amenities throughout:
- Parking for persons with disabilities
- Accessible information counter and orientation center
- Accessible galleries and interpretation center
- Physical/ wheelchair access (lifts and ramps for level changes)
- Sensory access (with Tactile/ RFID flooring/ Audio guide)
- Intellectual access (with accessible information and display)
- Access to food and beverage, retail, toilet/rest room
- Multisensory signage (visual / text / pictograms/ Braille/ audio)
- Multimodal, multisensory, interactive and audio visual display
- Lighting
- Risk management

➢ Detailed specifications of clearances, supports, handrails, floor finishes (material / size) according to the accessibility standards

➢ Creation of wheelchair access route in the museum complex with removable wooden ramps and using 20th century lift wells

➢ Interpretation centre with alternative virtual experiences of the areas which cannot be accessed with wheelchair.

Concluding remarks
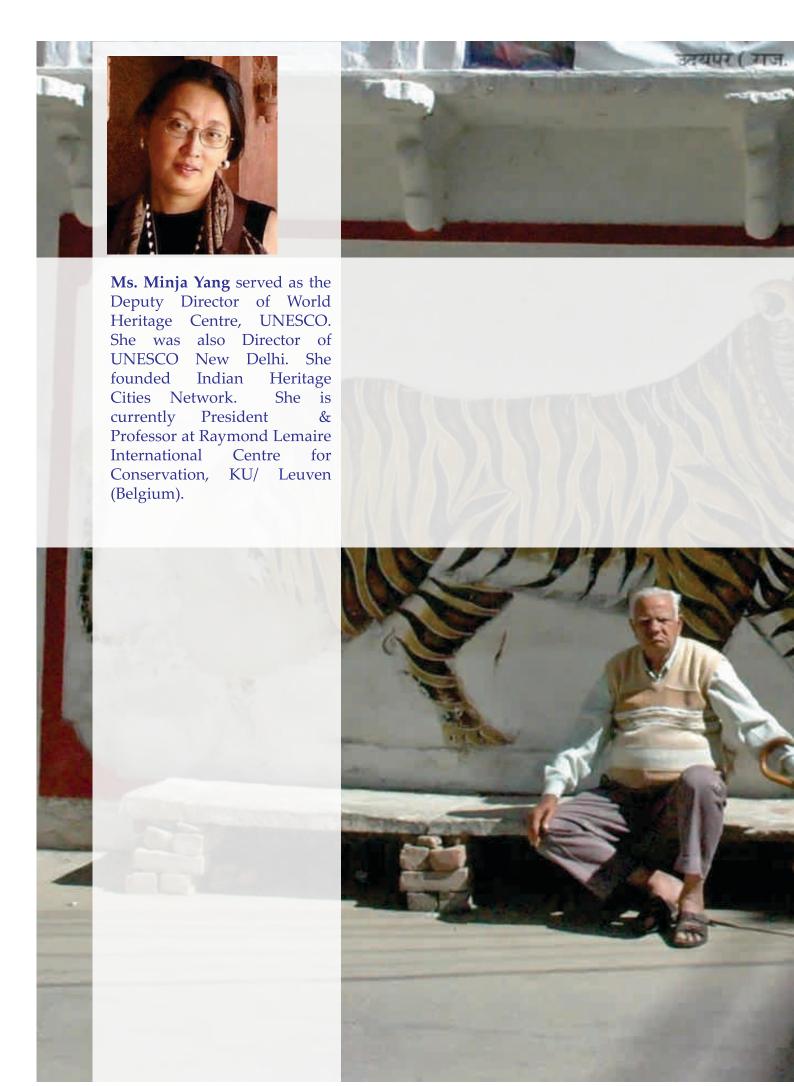
With the emergence of accessibility legislation in India (PwDs Act 1995) the issue of access becomes increasingly more important. In 2007, India has ratified United Nations Conventions on Right of Persons with Disabilities. It is an international instrument that provides persons with disabilities the same human rights that everyone else enjoys. It marks a radical shift in defining and understanding disability from a medical/social perspective to a human-right based approach.

There are special problems associated with the provision of access for visitors with disabilities at historic buildings and ancient monuments that are open to the public. A balance must be struck between accessibility and maintenance of the ambiance of the site. Accessibility should not threaten or destroy features and materials that convey its significance. In order to achieve the greatest possible level of accessibility, imaginative solutions must be sought which incorporate an integrated review of access and do not diminish the value of the monument. However, in the assessment or management of a building or site in respect of access, it is important to recognize that disabled people have a right to expect, where possible, dignified and easy access to and within historic buildings and sites. The provision of accessible visitor facilities such as shops and toilets has been found to be an important factor in enhancing the attraction of the visitors with disabilities. The majority of visitors with disabilities require facilities which can also have advantages for able bodied visitors and can be an added attraction to other visitors who would generally not be classified as "disabled".

The provision of universal design in heritage sites is a win-win solution; it shows sensibility, compassion for the diversity and respect for the vulnerable populations. It expresses responsibility towards the community as well as indicates International excellence. It also enhances the marketability of the heritage site and attracts untapped tourists who have never visited the heritage site due to its inaccessibility.
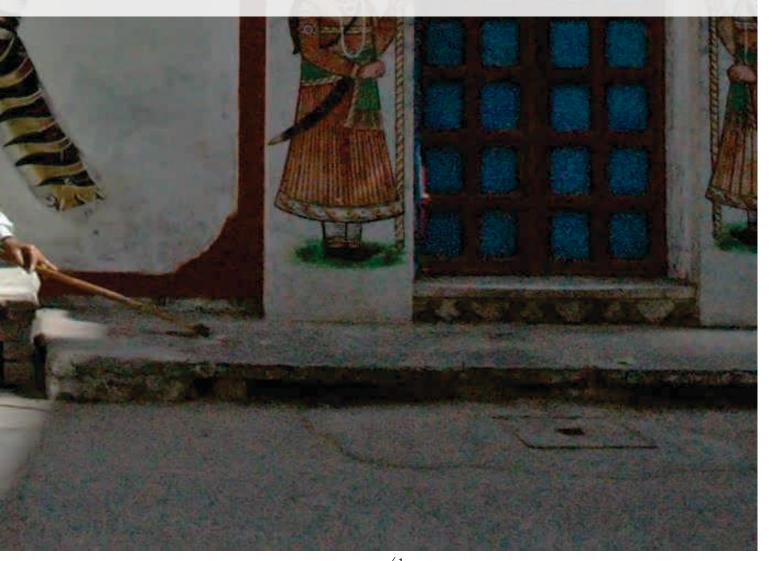
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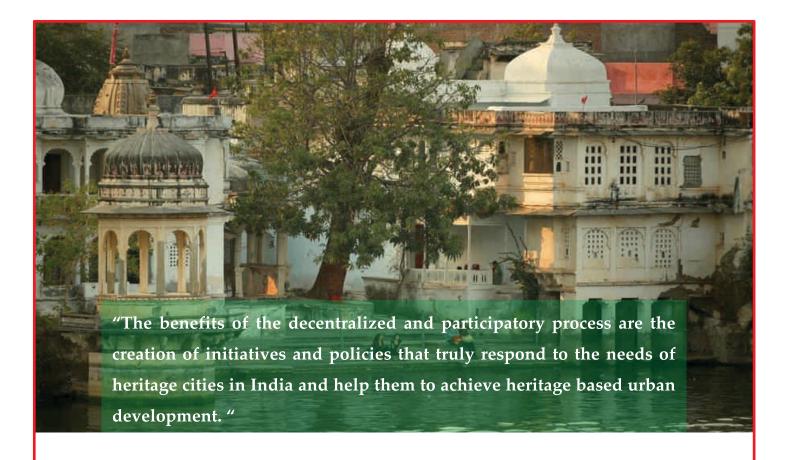
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Udaipur: Lessons Learnt from International Collaboration
- Ms Minja Yang

"The benefits of the decentralized and participatory process are the creation of initiatives and policies that truly respond to the needs of heritage cities in India and help them to achieve heritage based urban development. "

Direct city-to-city or region-to-region collaboration is promoted with Indian Heritage Cities Network Foundation acting as both a catalyst and a provider of external support and technical guidance. Joint action between local authorities in France and India helps to promote widespread participation in heritage based sustainable development, including NGOs, Institutions and to make better use of external resources. The benefits of this decentralized and participatory process are the creation of initiatives and policies that truly respond to the needs of heritage cities in India and help them to achieve heritage based urban development.

Strasbourg-Udaipur Cooperation was the first of its kind, initiated by Indian Heritage Cities Network with the help of Embassy of France in India, Government of Rajasthan and Udaipur Municipal Council.

Strasbourg is a city at the crossroads of Europe committed to Heritage-based, Sustainable and Innovative Urban Development Located on the Rhine, where France and Germany meet each other, very close to Switzerland, Belgium and Luxembourg, Strasbourg is one of the most dynamic regions in Europe. Strasbourg enjoys a strategic position at the crossroads of major commercial routes in Europe and also as an innovating trans-border region, through the establishment of the Strasbourg-Ortenau Euro-district. The Euro-district represents a genuinely experimental territory and a laboratory for the governing of the future urban conurbation.

It is a seat of the Council of Europe and the European Parliament, Strasbourg has a role to play as the metropolis of the Upper Rhine and must be the driving force of regional development: its economic dynamism is simultaneously based on its European institutions, its university, its innovation clusters, as well as on its special local characteristics, identity and capacities. This requires Strasbourg to plan its development within a metropolitan area of one million inhabitants living on both sides of the Rhine. Strasbourg offers an exceptional urban landscape, characteristic of the fifteenth to eighteenth century architecture of central Europe and the Rhine Region. It's centre – La Grande-Ile, around the cathedral – provides a homogenous and remarkable urban complex, constructed over centuries.

Nowadays, the Grande-Ile covers an area of ninety (90) hectares. It contains one hundred thirty five (135) classified or listed historic monuments. Strasbourg Grande Ile area has been a world heritage centre since 1988. It is delimited by the river Ill and the Faux-Rempart canal. It is connected to the rest of the city by twenty bridges and walkways. It constitutes the historic core, which is home to a large part of the city's central and commercial operations.

The Neustadt district, built during the period of annexation of Alsace and Lorraine by the German Empire, modernised the city, which was suffocating within its old fortifications. This extension tripled Strasbourg's surface area, but for a long time suffered from a negative image associated with the political context of its construction. Fortunately, this way of thinking is now largely consigned to the past, and it is accepted that the history of Strasbourg is also Germanic. In this context, Strasbourg city council supports the plan to extend UNESCO recognition to the "German district".

The aim of this project is to preserve an exceptional urban and architectural heritage as well as to reconcile Strasbourg with its Rhinish history and promote the construction of a contemporary identity respecting the past and looking outwards to Europe and the wider world.

Strasbourg has layers of heritage since Roman era. The Roman settlement of Argentoratum - antique name of Strasbourg dates back from year 12 BC. The perimeter and arrangement of this camp are still partly evident in the current street layout. The construction of the cathedral began in 1015, being completed in 1439, in the heyday of the Free City. It stands as a unique artistic endeavour, a veritable encyclopaedia of medieval architecture.

After the Thirty Years war, in One thousand six hundred forty eight (1648) the Habsburg possessions in Alsace passed under the authority of the King of France. Having become French, Strasbourg retained many religious and economic prerogatives. The construction of Rohan Palace, intended for the bishops of the same name, marked the arrival of French Tastes in Strasbourg.

In 1871, Strasbourg became the capital of the new Reichsland of Alsace-Lorraine and a new city was created north-east of the Grande-Ile allowing for the development of the new capital while preserving the old centre.

In 1910 the "Grande Percée" (great clearing) began. This initiative enabled modernisation of the city centre, with the construction of large shops and new residential accommodation. The recent decades have been those of a new shared use of public space, which have been largely returned to pedestrians and cyclists.

Strasbourg now faces an important challenge: the preservation of its historical heritage, all the more essential in this age of economic globalisation and environmental issues, which are "de-regionalising" the future of metropolises such as ours.

How does Strasbourg react to combine past, present and future? In answer to this question, the Strasbourg authorities have recently made a firm commitment to new urban projects, among which ones the "Strasbourg Ecocité des Deux Rives" (Strasbourg eco-city on both riverbanks). This project illustrates our vision of the city's development for the next twenty five years, based around three key aspects: urban planning, social issues and environmental protection.

Whereas, in recent decades, the conurbation has expanded out from the Rhine towards the west and the Vosges, the EcoCité project aims, firstly, to reconcile the city with the Rhine and its right bank (a 360° city) and, secondly, to construct it within its pre-existing boundaries in order to halt geographical expansion. This vision of a more compact city, combined with forecasts of significant population growth, will require us to look to a new kind of high-rise architecture within the city.

Strasbourg towards an eco-city
The historic centre is the most densely populated district in the city. However, this is a fragile balance, and the authorities must seek to ensure that the centre is not drained of its residents.

The work in Strasbourg will focus on renovating unoccupied housing; subsidising building repair and restoration work; establishing a public-private partnership for the completion of mixed-use property developments enabling the re-appropriation of wasteland sites and empty lots; implementing the conservation sector, enabling the completion of tax-exempt development; maintaining and modernising public spaces.

Building today's city
The concern not to waste available reserves of land and to respect existing natural and cultural assets creates an obligation to explore new forms of urban development, of a denser and higher nature, and with it, the need to set high architectural standards, balancing modernity and heritage.

Social commitment: a city for all
For some fifty years now, the concept of zoning has brought imbalance to city districts, by "specialising" them. It is now a question of seeking to re-establish a mix of functions in all areas of the city: housing, leisure, shopping and activities. The notion of "urban balance" replaces that of "urban specialisation". The historic centre of Strasbourg has not escaped this trap, with a tendency towards personal services and an over-representation of shops selling personal goods and traditional or fast-food outlets. This specialisation is related to the importance of the tourist sector.

In order to combat this "urban specialisation", the Municipality encourages or requires the provision of social housing and several housing development schemes to enable the renovation of unused accommodation through grants to owners carrying out such work. A legal agreement mechanism favours the creation of social housing.

The city centre has not escaped either the phenomenon of "gentrification" which has been taking place in the centres of most major conurbations for several decades (over-representation of executives and professionals).

With regard to UNESCO requirements, Strasbourg has engaged in discussions concerning the implementation of a "management plan", a comprehensive reference document on the urban centre listed as a world heritage site: cultural enhancement, economic and tourist development, and regional planning. The challenge of the future UNESCO management plan for the Grande Ile will be to reintroduce the kinds of balance referred to above into the Grande Ile district.

The environmental challenge

The EcoCité Strasbourg project involves the construction of a city able to preserve its heritage, cultural and natural resources, while looking to future sustainability based on three decisive infrastructures: green infrastructure (nature), blue infrastructure (water) and soft/public transport infrastructure.

The blue infrastructure formed by the water system of river and canals, represents an indicator of the quality of the urban environment and a fundamental element to be closely considered as part of all projects.

The green infrastructure of parks, gardens, forests, green embankments and local agricultural land, irrigates and connects the territories: it provides a fundamental contribution to a quality living environment. The public transport infrastructure connects the different residential areas in the conurbation anticipating the end of the era of widespread car use.

Soft and active modes of transport

In the late 1980s, Strasbourg like most major French cities had to confront a steady increase in automobile traffic, leading to growing saturation in the city centre and main urban thoroughfares as well as a significant deterioration in air quality. In 1989, Strasbourg took a firm decision to reintroduce the tramway to the public arena, as a major and radical alternative to the car.

Today, the tramway network offers some 55 km of lines, constituting the largest connected network in France. Coupled with a policy of reducing automobile parking, this tramway initiative turned out to be a genuine renewal of the urban landscape in the city centre.

The objective is to make Strasbourg a green, responsible metropolis, conscious of the current environmental and climatic challenges. The approach of the EcoCité project is to focus on the return and preservation of biodiversity in every part of the city.

Public transport policy of Strasbourg is based around three key priorities:

1) The development of public transport around the tram network, while facilitating interconnection with other modes of transport.

2) The reduction of automobile traffic: our traffic plan prevents vehicles from crossing the city centre and permits only limited access to those who genuinely need to access it; the perimeter of the pedestrian zone has thus been considerably expanded, making the city centre more attractive and welcoming for Strasbourg residents and tourists.

3) The development of soft transport modes (bicycles, walking, car-pooling) through pro-active public policy: cycle paths, fewer street parking through transfer to covered car parks.

It is important to stress the essential role to be played by water in this context: water moderates the city heat in summer. It is a source of flora and therefore fauna. Water is an essential resource, in particular the groundwater of the Rhine plain, one of the largest in Europe. It is therefore necessary to make the city as water-permeable as possible, involving a radical rethink of our approaches to urban planning. It is a question of preserving our health, avoiding groundwater damage, and stimulating biodiversity in order to improve our quality of life.

This concern to preserve water and promote nature in the city has also led Strasbourg to reduce pesticide use in the upkeep of public spaces, with the objective of a total halt to the use of such products by 2011. All this has implications, of course, for the urban landscape. The Zero Pesticides project, for example, brought a noticeable change to our urban landscape, with the appearance of wild plants in the city centre. These initiatives remain essential at the same time Strasbourg does not wish to become a living museum or a show-piece city.

To play its part in combating climate disruption, Strasbourg is committing itself to a Climate Plan, which aim is mainly to reduce greenhouse gas emissions and convert the city to the use of less energy and forms of energy which generate lower emissions. This applies to the sectors of transport, housing and consumption. The objectives are sometimes difficult to combine with the concern to preserve architectural and landscape heritage.

But in Strasbourg, we want this debate to take place in order to reach balanced solutions, perhaps aided by the appearance of new technologies and new know-how in these areas.

As a 21st century metropolis, Strasbourg is building its future by looking back to its roots. Despite the challenges it faces, Strasbourg is managing to meet the everyday expectations of its inhabitants while preserving its identity and preparing for the future.

Decentralised Cooperation between Strasbourg-Udaipur

Under the city to city cooperation between Strasbourg and Udaipur, we try to learn some lessons from Strasbourg for sustainable urban development in Udaipur. As there is a legal system for heritage in France, there exist many legal instruments for protection and management of Monuments & sites, Natural & cultural landscapes, Urban conservation protection area.

In order to achieve the coexistence of history and modernity in Udaipur, one has to see the challenges in front of the Udaipur Municipal Authorities such as:

- Horizontal and vertical extensions of buildings which are not in harmony,
- Damaged heritage buildings
- Incomplete vertical extensions and new buildings
- Heavy mechanical vehicular traffic
- Use of public space as a parking area
- Respecting historical view cones while allowing the vertical extensions
- Pollution lakes and the streets

Horizontal and vertical extensions of buildings which are not in harmony

Recommendations by Expert Group meetings

Expert meetings conducted between Udaipur Municipal Corporation and Strasbourg authorities highlighted the importance to:
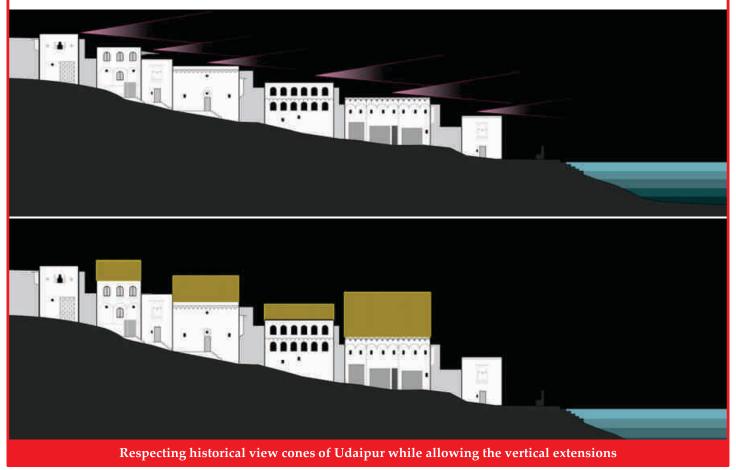
• Master Plan, as a strategic vision for future schemes, needs guidelines for a heritage-based development.

• Precise the master plan guidelines into zonal plans
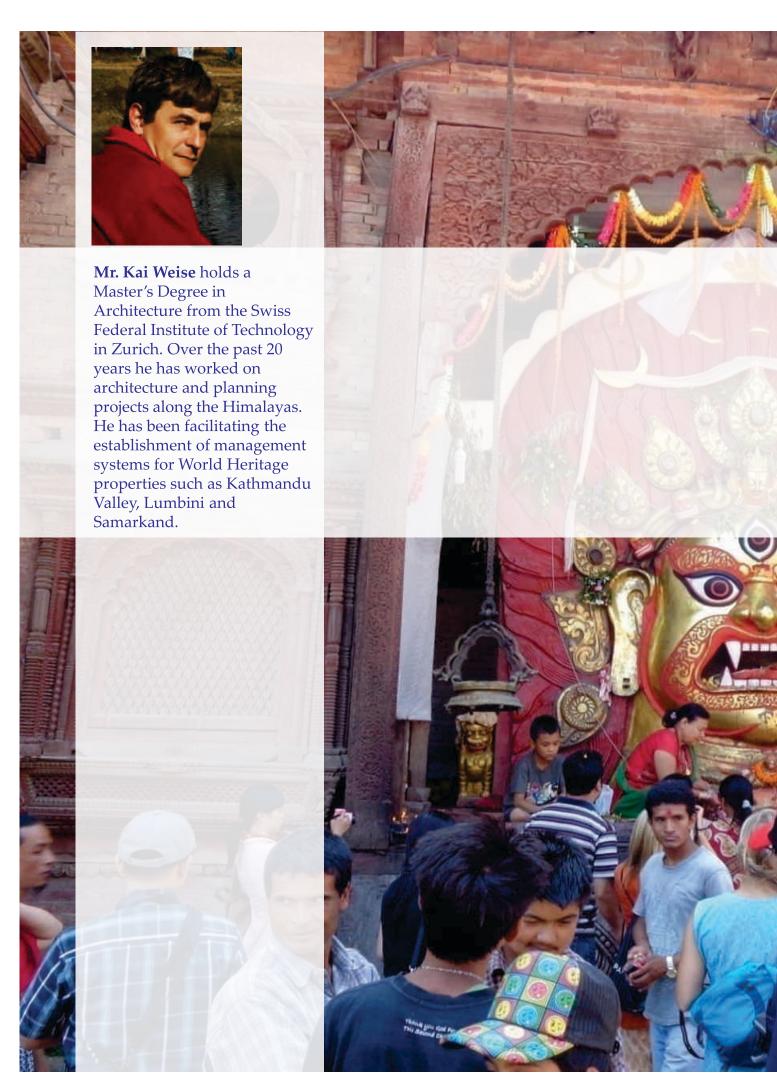
Guidelines the Master Plan can propose for a heritage-based development

• Integrate and specify these guidelines in zonal plans

• Adapt local building byelaws to preserve local identity in zonal plans

• Identify the green infrastructure of Lake City Udaipur.

• Take into account the major territorial specificities of the different areas of Udaipur with specific byelaws regarding specific heights on the slopes of the hills, the view cones.

Various studies to be carried out in Udaipur were also suggested by the expert group such as:

• Identification of renewal sources potential : windmills potential area, compost platform

• Feasibility study on selective waste management and on methane emissions from compost platform

• Identification of catchment areas, natural floodable areas to be preserved and urban floodable areas where plantations should be made

• Identification of existing water bodies and potential areas for creation of new water bodies for rainwater harvesting

• Identification/qualification of main green pockets in walled city of Udaipur

Respecting historical view cones of Udaipur while allowing the vertical extensions

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Living Heritage in Urban Spaces of the Kathmandu Valley
- Mr Kai Weise

Introduction

The Seto Bhairab statue is hidden behind a wooden latticework screen for most of the year and is only shown to the public during the Indra Jatra festival once a year. Local alcohol flows out of the mouth which is drunk by the devotees as prasad, blessed by the deity. There is one fish swimming in the alcohol and whoever gets this fish is considered the chosen one for the year. Should this beautiful statue not be shown to the visitors every day or is it more important to retain the age old custom of presenting it only once a year?

The living goddess Kumari resides in her own house in the Durbar Square. This is an example of living heritage in its most literal sense. A young girl from the Shakya or Bajracharya castes of Newars is selected through an elaborate series of tests.

The chosen girl remains the Kumari until puberty or if she is compromised due to any major illness or loss of blood through injury. Both the Hindu and Buddhist community reveres Kumari, who represents Durga or Taleju, the titular goddess of the rulers of Kathmandu. During Kumari Jatra which coincides with Indra jatra, Kumari along with Bhairav and Ganesh are taken around the city in chariots.

These are specific examples of living heritage provides significance to the historic urban spaces of Kathmandu. The city developed over time incorporating layers of history. There were initially only the trade routes that traversed the valley. At the crossroads nodal developments emerged. Around these numerous monastic courtyard buildings or Bahals were constructed. In the tenth century CE, it is said that King Gunakamadeva established the city of Kathmandu in the form of Manushree"s sword, providing the cosmological linkages and a ring of protective deities along the city walls. Further developments took place over the next centuries as overlays of orthogonal grids in the cardinal directions. It was only after the great earthquake of 1934 that major developments began outside city. The medieval form of urban spaces created by an envelope of buildings gave way to the modern urban space of buildings as individual objects within an open area.

The Seto Machhendranath chariot
Every year the Jacarada trees bloom along Durbar Marg. It is during this time of year that a chariot is constructed in front of Jama-baha. People passing by, devote a few seconds to glance at this archaic entity, before rushing on, driven by their hectic schedule. There are a few who are curious enough or have enough time to spare to halt and pose questions to several elderly gentlemen sitting on their haunches by the side of the road. "This is the chariot for the Seto Machhendranath, is it not?" "Yes." "When will the chariot be pulled?" "On the fifth of Baisakh." "You will manage to get the chariot completed that quickly?" "Of course, we do it every year."

Despite being ignored by the rushing crowds, the planners and the authorities, the tradition of pulling the Seto Machhendranath through the ancient streets of Kathmandu still does persist. There are better know chariots in the Kathmandu valley such as the Rato Machhendranath in Patan and the chariots pulled around Bhaktapur and Thimi during Bisket Jatra. Even in Kathmandu, the chariots of Indra Jatra are given more prominence. This however does not lessen the significance of this event.

The stories told of the Seto Machhendranath go back to Jayayaksha Malla, who reigned over the entire valley during the mid fifteenth century. He is ascribed the establishment of the shrine for Seto Machhendranath as Arya Avalokiteshwara in Jana Bahal. There are various stories on how the god was brought to Kathmandu and how it might have been left forgotten in the Jama-baha area which is still considered the place of origin of the deity. The image of Seto Machhendranath is bathed and painted white before being taken to its place of origin, where the magnificent chariot is waiting. It is the responsibility the Guthi Corporation to arrange for the chariot to be constructed. The nationalization of community activities in the mid 1960s has had major implications on many festivals, rituals and maintenance of temples. The materials and expertise required for such a specialized task is barely surviving. Compromises have been made due to lack of resources to ensure the supply of various types of wood and good natural reeds for rope. Metal elements have been added for extra support to the structure.

The festival is a community event, which requires involvement in constructing the chariot to pulling the chariot through the streets. The various parts of the city are linked together through the procession. On the first day, the chariot is pulled from Jama-bahal up to Ason, the centre of the upper city. On the second day the deity moves on to Hanuman Dhoka, in the central city. On the third day the chariot is taken to Lagan in the lower city. Through such activities, all the communities in the city are brought together with a single focus on devotion. The procession is over, and on the fourth day, the deity returns to Jana Bahal.

Processional routes emphasize the structure of the ancient cities. Such routes define the ancient periphery or link the main focal points of the city. Pulling of chariots through the streets gives such processions a further prominence, for all physical obstructions would constantly be swept aside to give way to the vehicle of the gods.

The population in the valley is rapidly becoming multicultural. The community that created this tradition is changing. The system that sustained such traditions has been forcefully altered. The tradition however persists. The chariot is still being dragged over sidewalks since the pedestrian over-bridges have created obstructions. The chariots are still being constructed, despite losing out on the traditional materials and techniques. Such unique traditions must be preserved. Anything in the way of the chariot being pulled through the city must be removed.

Revisiting Kathmandu Symposium

The Revisiting Kathmandu international symposium on safeguarding living urban heritage was held during the last week of November 2014. It took place in the context of a rapidly changing understanding of heritage as a concept that does not only include monuments, but complex urban spaces, where people live, work and celebrate festivals. As values and aspirations of society change, the approach of urban conservation must adapt and respond to this change. The symposium discussed how to maintain the delicate balance between conserving what represents the intrinsic character and value of the historic city, while, at the same time, allowing for the change that is required for the city to continue to develop. The discussions were framed around the themes of authenticity, community involvement, management and disaster risk reduction. It is necessary to comprehend the complexity of the context which lies in the inter-relationship between these critical themes.

The Kathmandu Valley is a highly relevant venue to discuss the four themes of the symposium for a variety of reasons. The Nara Document on Authenticity adopted in 1994 has its origins in the controversy that arose from the restoration methods employed on the I Baha Bahi courtyard monastery in the Kathmandu Valley and the discussions at the World Heritage Committee in 1992. The same controversy also led to a decade long discussion and to the inscription of Kathmandu Valley on the list of World Heritage in Danger in 2003. It was removed from the list in 2007 when the Integrated Management Plan was adopted by the Government of Nepal. The Plan is being reviewed with discussions on community involvement. The eightieth anniversary of the great Nepal–Bihar earthquake of 1934 which devastated the Kathmandu Valley initiates the countdown to the next such incident, for history shows us that these great earthquakes have occurred every eighty to hundred years.

The recently established ICOMOS Nepal was the main organizer. Considering the importance of the event, the UNESCO Kathmandu joined the effort, later followed by the Department of Archaeology. To ensure that the participants experience the living urban heritage, the venues were chosen in the World Heritage monument zones of Hanuman Dhoka, Patan, Bhaktapur and Pashupati. This ensured the involvement of the respective site managers, each venue focusing on one of the four chosen themes. The Ministry of Urban Development along with the Department of Urban Development and Building Construction and the Kathmandu Valley Development Authority also agreed to participate. The Nepal Risk Reduction Consortium agreed to discuss the linkages between heritage conservation and disaster risk management. ICOMOS Japan and Korea supported the event by sending participants.

The World Heritage Institute for Training and Research for Asia and the Pacific (WHITR-AP) in Shanghai sponsored participants and agreed to publish the outcome document. Bringing them all together was surely an important outcome of the symposium.

Addressing living heritage

In the Pali Canon of Theravada Buddhism, under the Sutta Pitaka"s Khuddaka Nikaya we find the Udana, comprising of eighty inspired utterances by the Buddha. A well known story is narrated in Udana 68–69. Disciples asked the Buddha why the wandering hermits and scholars constantly argue about so many issues and never seem to come to any consensus. The Buddha then relates a tale about a raja who ordered for all the blind men in Sravasti to be gathered and shown an elephant. Each was given a specific part of the elephant to touch. Each of them perceives a different aspect of the elephant and assumes the elephant to have only the features that they have personally understood: the head is like a pot, the ear is like a winnowing basket, the tusk is like a share, the trunk is like a plough, the foot a pillar, the back a mortar, the tail a pestle and the tuft of the tail a brush. It is however all these traits put together that makes the elephant.

Just like the blind men's quarrels, there have always been differences in the perceptions; however they all must be given their due recognition.

There are a multitude of attributes in the traditional city that must be considered indispensable for a sustainable future. Some examples might be considered in respect to the historic walled city of Udaipur. Suraj Pol, the eastern ''Sun Gate'' of the city is within a traffic island isolated by a plinth and a small garden containing a pond half filled with rubble and garbage. The city walls only remain as traces in the alignment of the roads. The structure of the city persists even though it is overrun by jungle like growth of buildings, service lines and human activities. Some deft interventions could ensure that the basic structure of the city is preserved. This would mean that the landmarks which link the streets, both physically and visually, would need to be retained in their original prominence. The Ghantaghar or clock tower stands high above the market where the humdrum of excited crowds gathered to buy their provisions for Holi. Walking west along the Mochiwada Road one is attracted by a line of prominent buildings near the curve of the Badabazar road which then leads to another clock tower. Further up the City Palace Road is the Jagadish temple on a high platform with a long staircase. The temple has exquisite carvings, but is spoilt by various modern metal elements such as grills.
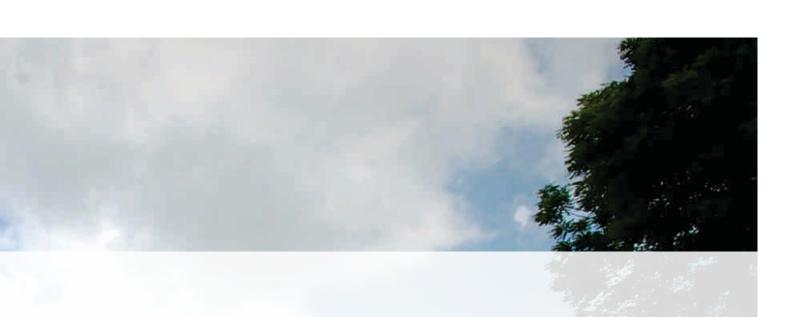
The traditional Indian city cannot be grasped that easily. A multitude of layers of history are compressed into the winding streets and dilapidated buildings. People go about their activities, oblivious to the chaos, dust, heat, fragrances, stenches, colours and sounds. Every step provides a changing experience to all the senses. The Indian city is all about life. The sun was getting hot and I was rather relieved to walk up the ramps back into the sanctuary of the palace.

Heritage can be defined as that that which is passed down from previous generations, is of value and worthy of preservation for future generations. Through the understanding of value is it possible to prioritize that which is to be preserved. Not everything from the past can and should be safeguarded. The city was established, developed and modified to contain human activities. Communities and circumstances change which require the city to adapt. The living is intrinsically bound to change, for survival is only possible through change. Living heritage must be acknowledged in its full complexity. Safeguarding this heritage means ensuring its sustainable and appropriate transformation with retaining the uniqueness and intrinsic identity of the city.

The daub of vermillion powder shows that someone cares…
For someone it is important…

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Dr. Ravina Aggarwal is the Program Officer in the Ford Foundation's Freedom of Expression program. Her current grant-making supports infrastructure planning and policy reforms for bridging the digital divide and increasing broadband and broadcast access for the poor in India.

Building Inclusive Cities: Cultural Heritage and Communal Harmony
- Dr Ravina Aggarwal

"Tangible and intangible heritage can be engaged to support the realization of inclusive cultural futures in cities such as Udaipur that are embarking on a journey of cultural revival and renewal."

Programs for reviving or restoring cultural heritage inevitably involve a process of selection through which some elements of the past are remembered and others relegated to the margins of memory. The selection of the past into the present may be deliberate or unintended but it is always linked to the social context of the contemporary. My essay points to practices of selection through which an agenda for promoting communal harmony and cultural heritage can be arrived at in the present. I discuss three types of spaces: those that are significant due to their association with the sacred, those that derive their significance from the political, economic, social, or everyday, and finally, those that were consciously invented as multicultural, pluralist, or even iconoclastic places. Through examples of visionary cultural innovations, I illustrate how tangible and intangible heritage can be engaged to support the realization of inclusive cultural futures in cities such as Udaipur that are embarking on a journey of cultural revival and renewal.

In the first place, promoting an urban culture committed to communal harmony will entail making strategic choices so that **sacred spaces** may become centers of inclusive rather than exclusive practice. The work of the Aga Khan Trust for Culture (AKTC) in New Delhi's Nizammuddin Basti is notable in this regard. A conscious decision was taken by AKTC to broaden their work from a classical conservation approach focusing on monuments to a community-based one. In partnership with the Archeological Survey of India and philanthropic organizations, AKTC not only worked to repair and restore key structural features of the Humayun's tomb complex but also started a process of intense negotiations with the Nizamuddin Basti across the road that is home to a dense concentration of significant buildings, most prominently, the *dargah* of the 14th century Sufi saint, Hazrat Nizamuddin Auliya, where thousands of pilgrims of diverse religions visit. Furthermore, some of India's leading poets such as Amir Khusrao and Mirza Ghalib are also buried there. Yet in spite of an unmatched rich cultural heritage, the area is home to a population steeped in poverty which was initially suspicious of and resistant to conservation efforts. AKTC realized that it was not enough to popularize Sufism among the cosmopolitan elite of Delhi and that the community would have to embrace its own history of pluralism as well as gain exposure to the ways Sufi music and expression had been adapted progressively in other cultures. AKTC undertook hours of research and documentation in consultation with local leaders, heritage education by working with the local school, music and theater development, and employment-generation through the arts. It created spaces for performances of various genres and encouraged women's participation. The program has helped instill a sense of pride amongst the community and led to a better understanding of its pluralist legacy. It has been hailed as a model for urban development by various international and national bodies.

Efforts at promoting urban heritage with a view to strengthening communal harmony can also engage with a second spatial category - **everyday spaces** or popular cultural sites that represent and facilitate the expression of diverse social groups. Here, one can think of India's film industry in Mumbai, the city it became synonymous with. As the work of the non-profit society, Majlis Manch, has shown, the growth of Mumbai can also be traced to the political economy of cinema and the fate of its movie theaters. During the colonial period of Indian history, Mumbai's growth as an industrial hub was spurred by the influx of laborers from all over the countryside. Cinema catered to both, cosmopolitan elite neighborhoods and shanties housing laborers, for whom entertainment districts were established. Films provided direct employment to various religious groups and also promoted the ideal of a plural national heritage.

For the city's poor, including women and migrants, movie theaters signified access to otherwise exclusive public space. But with the closure of textile mills and the real estate boom in the city since the 1980s, a large number of theaters are being demolished, limiting access to those who could not afford tickets to multiplexes and diminishing the infrastructure required for the exhibition and distribution of diverse linguistic and regional films. It was with the aim of linking the traces and trails of such histories and lived realities of cinema to the construction of the city and the urban experience that Majlis Manch launched its "Cinema City" project, which researches and advocates for open and affordable cinema spaces in Mumbai.

The revamping of a different kind of everyday space, more civic and less explicitly cultural, is the focus of the work done by the Guwahati-based artists' group, Desire Machine Collective (DMC). DMC started 'Peryferry' a contemporary cultural arts center on a ferry on the river Brahmaputra in Guwahati to create a bridge between diverse ethnic and cultural groups in the state of Assam in Northeast India that has been marked by prolonged conflict and armed struggle and where space for shared cultural practices has dwindled in the wake of assertions of exclusive identity and political distinction. The Brahmaputra is the most important river in the region flowing through and linking China, Tibet, India, and Bangladesh. A large network of ferries navigated the river, carrying goods, tourists, fisher-folk, traders, and stories. The ferry is symbolic of connectivity and flow and DMC aims to reclaim it and revive the depressed waterfront of Guwahati as a public space by recording and archiving historical and environmental narratives of the river and its genres of poetry, folklore, and weaving. It organizes creative workshops on the ferry, hosts exhibitions, and stimulates critical discussions on inter-cultural living.

A third type of urban heritage intervention that I want to highlight is one that breathes new life into **invented places** which were specifically founded with an ideology of transcending divisive social boundaries. Here, the work of Manch Rangmanch, a theater collective based in Amritsar, comes to mind. The organization has made concerted efforts to document and disseminate the creative heritage and performance styles of Preet Nagar ("The City Of Love"), a township in Punjab equidistant from Amritsar and Lahore that was set up in 1930s as an experimental artists' community with a mission to enhance the cultural life of the countryside. Its founder, the noted writer Gurbaksh Singh, was inspired by Thoreau's *Walden* when he was studying engineering in the United States. He returned to India and set up Preet Nagar as an artistic colony that promoted gender and caste equality and religious pluralism with an emphasis on innovation and experimentation, using the local script for education and local resources for building. Prominent Punjabi writers, performers, artists and film personalities, including Amrita Pritam, Balraj Sahni, Soba Singh, and Achala Sachdev, set up residencies in this
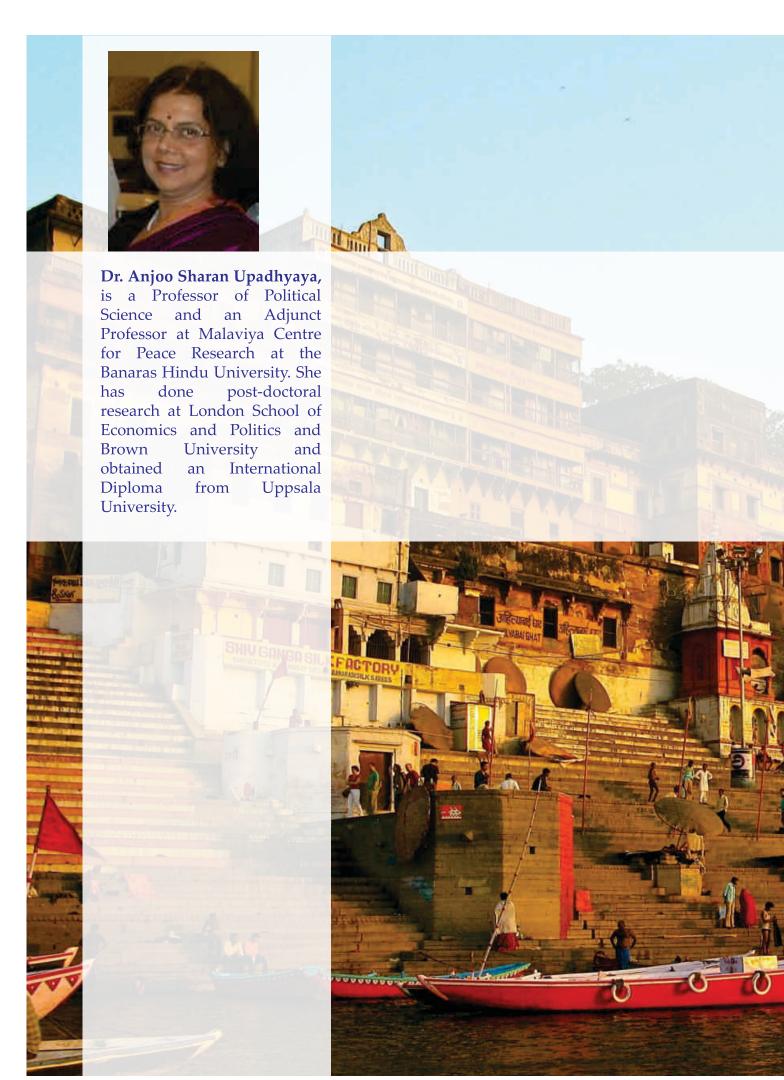
new locale. Ironically, Preet Nagar, in which houses did not have concrete boundaries, became subjected to violence during the period of Partition and border formation between India and Pakistan. In the 1980s, the separatist movement for a Sikh state further eroded its infrastructural basis.
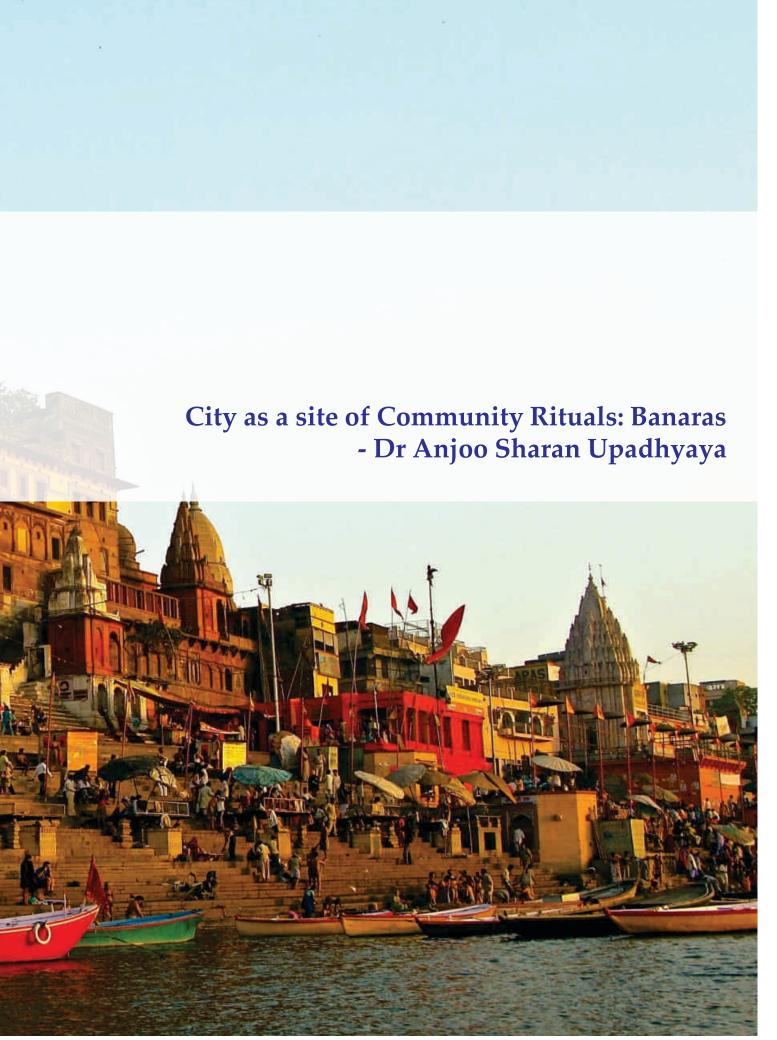
Manch Rangmanch's Preet Nagar work is grounded in the commemoration of a culture and history of unity and inclusion in contrast to prominent celebrations of the history of martyrdom, masculinity, and conquest that mark Punjab's official culture, such as the Museum of Sikh history in the Golden Temple Complex or the Ranjit Singh diorama in Amritsar or even the flag-lowering rituals at the Indo-Pakistani border at Wagah. In a theatre complex built by the Gurbaksh Singh Nanak Singh Foundation, Manch Rangmanch produces and performs plays twice a week to engage with issues affecting society today. The cultural renaissance of Preet Nagar continues to serve as an inspiration and platform for dialogue and awareness of the realities of contemporary Punjab.
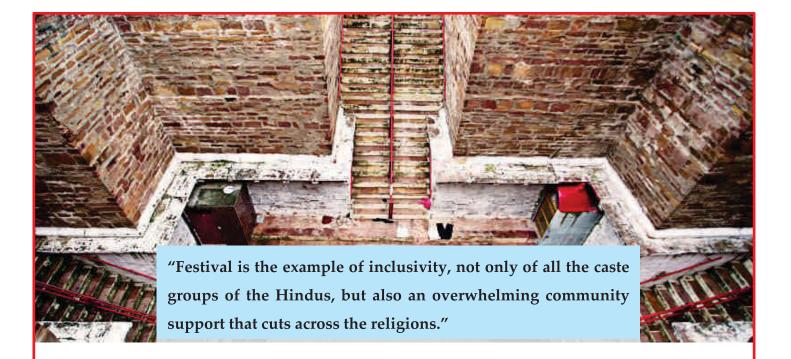
Another example of an invented place is Ajab Shahar ("The City of Wonders"), not a physical but an imagined poetic landscape linked to Kabir, the mystic 15th century poet who resisted the boundaries of organized religion, whether Hinduism or Islam. Programs carried out by the Ujwal Trust strive to empower and amplify the voices of some of the most promising practitioners of Kabir traditions in the country, and thereby strengthen the egalitarian, pluralistic and humane world-views expressed in the poetry they sing. The Trust's approach for achieving this broader goal was to devise activities that support music practice in its rural contexts but also dynamically link it to the web and to urban contexts of performance and social expression. In addition to Kabir festivals and musical recordings, the organization produced a series of films on Kabir. The films faced several challenges because they provoked an investigation of the ways Kabir is an icon of pluralism by evoking his poetry as a way to oppose fundamentalism while also pointing to Kabir's appropriation by organized sects. These included difficulties in obtaining a certificate of clearance from the censor board. But a progressive judgment made by the Delhi High Court in 2011 in a case against one of the Kabir films, *Had Anhad*, referred to the importance of allowing viewers to make choices that are not entirely controlled by the state.

The examples I have highlighted above show us that building a cultural environment that is based on the ideals of tolerance, pluralism and communal harmony is not always a smooth and spontaneous process. In areas of urban sprawl where real estate is at a premium and expression increasingly commercialized, holding on to spaces once deemed as inclusive such as single-screen cinemas or heritage buildings may not be viable unless there are financial investments to ensure sustainability. Efforts have to be made to forge ties with city planners and governance organizations and build their capacity to view culture and communal harmony as vital aspects of urban growth. As careful choices have to be made to provide a platform for egalitarian, pluralist, and communitarian practices versus those that privilege a dominant religion, class, caste, or gender, awareness and outreach programs are necessary for ensuring that such sites get visibility and public support. Furthermore, a supportive legal and constitutional framework committed to cultural pluralism and freedom of expression is needed to protect the revival of pluralistic aspects of religious heritage that may be threatened because they challenge established hierarchies and divisions. Finally, and perhaps most importantly, community participation, partnership, and a design that includes marginalized segments of a city are vital for realizing the pluralist and transformative potential of culture in urban habitats.

Peryferry , a contemporary cultural arts center on a ferry on the river Brahmaputra.

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City as a site of Community Rituals: Banaras
- Dr Anjoo Sharan Upadhyaya

> "Festival is the example of inclusivity, not only of all the caste groups of the Hindus, but also an overwhelming community support that cuts across the religions."

Banaras [1], lays claims to being one of the oldest continuously living cities of the world. Located on the western banks of river Ganga in the modern state of Uttar Pradesh, it is one of the holiest cities for the Hindus. Almost all Hindus wish to come to Banaras once in their lives to worship at the shrine of Lord Shiva, known as Kashi Vishwanath, one of the most sacred shrines for the people of Shaivite[2] tradition. The city is often equated as Mecca of the Hindus. Ghalib referred to it as *Kaba-e-Hindustan*.

Varanasi, as the city has come to be known officially, is also home to various other religions. Buddha delivered his first sermon here at Sarnath. Sant Ravidas, who is revered mainly by the Dalits was born here and spread his message from here. Similarly the city was home to the twenty-first *Tirthankar* of the Jains. Banaras is also home to a very sizeable Muslim population that shares the cultural revelries of the city as much as the majority population that is the Hindus. The city therefore takes pride in the fact that the culture of the city is Ganga Jamuni [3], or the warp and the weft of the Banaras texture is a mixed one.

The city is known for regular celebrations and has generated the saying that in Banaras there are nine festivals in seven days.

My presentation was based on some of the celebrations that take place in the city and are a part of its Living Heritage. Some of the rituals dates back to what seems an eternity, where as some are of much recent origin. Ganga Arti (Praying to the river Ganga) for instance is a ritual that is known from the time when simply nature was worshipped, but has now acquired mega proportions[4]. Other rituals like some of the *Urs* or *Shringar* [5] are of fairly recent origin. In between there are rituals that are performed also around the objects of nature. The Sun God is worshipped in Banaras generally but on a mega scale on two important festivals: *Lolark Chaath* and *Kartic Chaath*. Lolark Chaath is performed on the sixth day (Shasthi) of *Bhadrapada, Ujala Paksha* (waxing moon) when women of childless couples take a dip in the Lolark Pond [6] and pray to Lolark Aaditya.

[1]Also known as Kashi, and Varanasi.
[2] Shajv and Vaishnav are the two main traditions of the Hindu religion.
[3] The water of the two rivers is said to be of different colours. Ganga water is white whereas Yamuna is blue.
[4] Dev Dipawali when earthen lamps are lit, is celebrated on the Ekadashi after Diwali, the festival of lights across the Ghats and is watched by hundreds of thousands of people from across the world from the ghats and from the river and millions on their television sets.

Kartic Chath is Performed on the *Kartic Shukla Shasti*, which is the sixth day of the month of Kartic according to the Hindu Calender. Once again women pray standing in the river at Sunset and sunrise in the river Ganga. There are several other celebrations/ rituals that are performed by the community round the year.

Other prominent event in Varanasi is *Ramlila*[7]. Legend has it that Medha Bhagat , one of the disciples of Tulsidas[8], the epic poet, on his way to Ayodhya (the birthplace of Lord Rama) to watch Ramlila had a dream. In this dream he saw that Lord Rama is inspiring him to celebrate Ramlila in Banaras. The Lord also prompted him to go to Dhoopchandi area. There he will find a bow and an arrow which will serve as an evidence of the permission to hold Ramlilas in Banaras. Medha Bhagat did return to find the bow and arrow (now kept in the Scindia Ghat of Banaras) at the defined place. He then dutifully started Ramlila celebrations in Banaras (some four hundred and eighty years ago).

Sixteen places across Varanasi were identified as sites for this ritual that soon assumed a very popular celebration. A committee to celebrate this event was set up about two hundred years ago.

Known as Chitrakoot Ramlila Samiti (CRS), this committee is largely responsible for the annual festival. Of all the celebrations   *Nati Imli Bharat Milap* episode is one ritual that needs a special mention here. Celebrated after the climax of Ramlila (Dushera), the episode of Lord Ram and Laxman meeting their brothers Bharat and Shatrughan after a separation of fourteen years, is one of the most popular of all episodes. People, that swell up to more than a hundred thousand (that is how it is also known as Lakhhi Mela[9]) start gathering in the Nati Imli Bharat Milap grounds just after mid noon to watch an event that barely lasts some fifty seconds. At sunset brothers Bharat and Shatrughan arrive on the grounds and Ram, Sita and Lakshman reach the site. No sooner than they reach, it is time for the embrace. The rays of the setting sun fall on the four brothers who embrace each other in the twilight of dusk amidst high pitch emotional chanting of *Har Har Mahadev*, an evocation for Lord Shiva especial to Banaras.

The Maharaja of Banaras shows an appearance on an elephant and as a token of approval of this celebration gives a gold coin to the Brahmin (Vyas) who is in charge of the stage. The living deities leave for Ayodhya (referred to here as a site in Banaras city near Bara Ganesh) People then disperse to various other sites where some or the other festivity takes place.

The significance of this ritual is enormous in more ways than one. First of all, the festival is the example of inclusivity, not only of all the caste groups of the Hindus, but also an overwhelming community support that cuts across the religions.

 Secondly, it is a celebration that is entirely initiated, organized and celebrated by the community. The Chitrakoot Ramlila Samiti that organizes this event meets about two months before the celebrations. The Samiti as it is most popularly known, then identifies the actors who are young Brahmin boys (8-12 years of age) and are then groomed for this role. The Vyas community helps the actors understand their roles. It undertakes not only rehearsals but also does the promptings. The Shrangaria community is in charge of their makeup. The Yadavas undertake the task of bringing the chariot that has eventually all the four brothers and Sita, on their shoulders. Faith gives them the strength to carry the chariot that weighs more than fifteen tons.

There is also participation of the Muslims of the area as they are in charge of the lighting. The details are chalked out by the samiti.

 The district administration comes into the picture only after all the details are chalked out. At Nati Imli Bharat Milap   the only role of the administration is to arrange barricading, and ensure security.

The main financial support for this episode of Ramlila as well as other episodes comes from the CRS resources. The total cost of these episodes is estimated around ten hundred thousand rupees. The *Samiti* (CRS) as it is popularly known, has various properties that are on rental: Chowkaghat timbermarket, Dhoop Chandi market shops, and Ayodhya Bhawan offices near Bara Ganesh, properties that are owned by the CRS . There is collection from the community that amounts to about three to four hundred thousand rupees. There is no episode of any forcible collection in the past. The Nati Imli Bharat Milap land is so far not brought under any commercial use all year round and remains empty despite the financial pressure that is mounting on the *Samiti* each year with the growing costs.

Not that the event has no challenges. Of late there are severe challenges of encroachment from the adjacent parking spaces and marriage lawns (spaces that are rented for performing marriages). Adjacent buildings have also become taller causing obstruction to the rays of the setting sun that would fall on the scene of action and make a natural light effect on the ritual. This is causing a lot of discontent to the *Samiti.* The red sand of the ground too is replaced by cemented bricks by the local administration, diminishing the authenticity of the landscape as a site outside the city of Ayodhya, where actually the brothers met.

There are also minor squabbles around claims of some more communities to be included in the core group that manages this event. However the tradition continues with faith and overwhelming support from the community, and is a testimony to the claim that Banaras is a city of living heritage. The festivity that takes place here on the streets at the level of scale and also at the level of faith is almost unique. Banaras takes pride in the fact that it is able to maintain this spontaneously.

Besides this ritual there are several others that take place routinely in Banaras, displaying the community ownership and inclusivity of these celebrations. Festivals like Holi, Muharram, Ghazi Mian Ki Shaadi where Hindus participate in large numbers with Muslims and vice versa. The richness of Banaras traditions has been the subject matter of research by quite a handful of Banaras scholars, and needs much more space than is available here to be projected.

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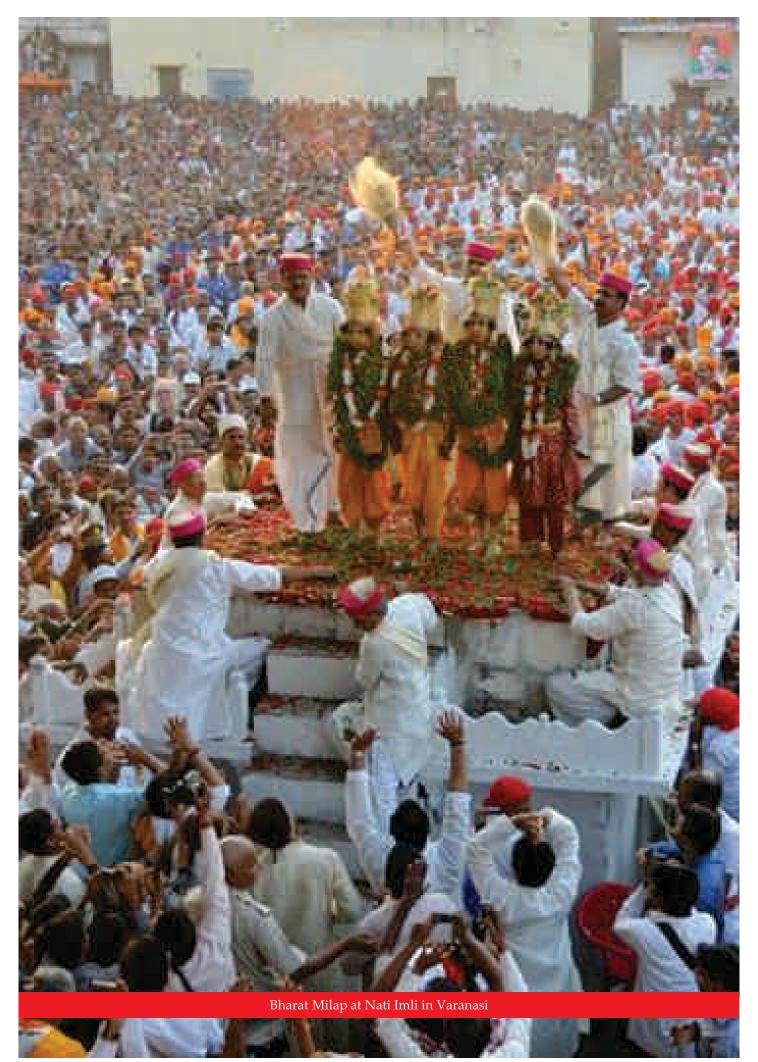
[5] The annual celebration of a diety.
[6] Lolark pond is near Tulasi Ghat, and is built according to special h geometric design to ensure the water in the pond has not only the rays of the sun reach the lowest point, but also the river Ganga.
[7] Celebration of the life and time of Lord Rama.
[8] Tulsidas is the author of the epic poem Ram Charit Manas, written in the comman man's language *Awadhi,* in the seventeeth century.
[9] Traditionally there were three Lakhi melas in Banaras: Chetganj ki Nakkataiyya, Tulsi Ghat ki Nathaiyya and Nathi Imli Bharat Milap

Bharat Milap at Nati Imli in Varanasi

Ms. Mary McCarthy is Director of the National Sculpture Factory in Cork, Ireland. Previously, Mary held the roles of Executive Arts Manager for Dublin Docklands Development Authority, (Ireland's largest urban regeneration project) Deputy Director and Programme Director at Cork 2005: European Capital of Culture. .
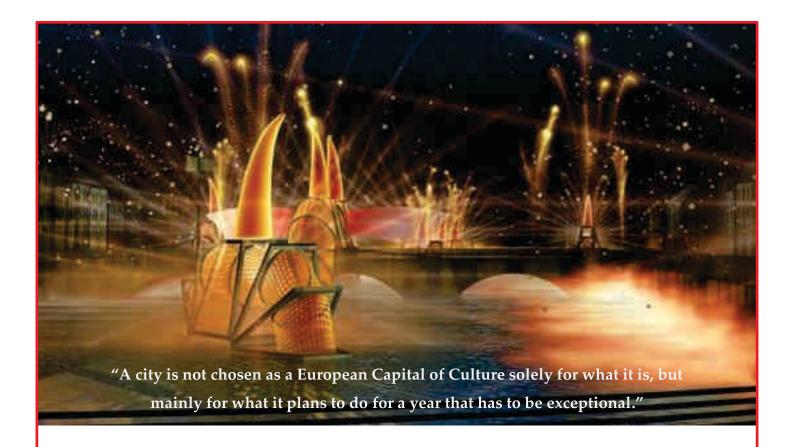
European Capital of Culture - Ms Mary McCarthy

"A city is not chosen as a European Capital of Culture solely for what it is, but mainly for what it plans to do for a year that has to be exceptional."

Initiated in 1985, European Capital of Culture has become one of the most prestigious and high-profile cultural initiatives of the European Commission. It remains much sought after amongst European Cities and has been successfully used by many places to devise and implement cultural strategies that have greatly enhanced the host city's social and economic situation. It is the longest sustained cultural action of the European Union. As cities compete for investment, visitors and talent, the ECOC designation is perceived to be an important city differentiator. More than 40 cities have been designated European Capitals of Culture so far, from Stockholm to Genoa, Athens to Glasgow, and Cracow to Porto.

A city is not chosen as a European Capital of Culture solely for what it is, but mainly for what it plans to do for a year that has to be exceptional. The programme proposed by the city must foster cooperation between cultural operators, artists and cities from host country and other EU countries in any cultural sector; highlight the richness of cultural diversity in Europe; bring the common aspects of European cultures to the fore.

The city has to be thorough in the advance planning and not simply provide a list of events or projects but provide events' goals and criteria with very clear ideas and actions. The city also has to ensure real community partnership, the implementing body and artistic director should have appropriate independence from political authorities. The chosen city should not only highlight its cultural sector and projects but should also consult community, educational institutions and artists in all stages of the planning of the project. The project to be successful requires the appropriate relationship between cultural/business/tourism and educational sectors.

Cork which is the second largest city in Ireland (but is small by Global standards) was an example of a smaller host city (Cork 2005) of European Capital of Culture. Cork City Council implemented a programme of capital projects which prepared for the city's European Capital of Culture designation in 2005. Many of these projects related to public infrastructure and community facilities. The programme represented a total capital investment of €196 million, of which €67 million came from the City Council's own resources.

A European Capital of Culture designation:

- Gives a major opportunity to examine strengths and weaknesses of a place and thereby identify opportunities for a strategic cultural, social and economic development
- Provides a context for a strategic focus on a city/place
- Creates an opportunity for possible collaborations between different organisations and individuals and for new talents to be spotlighted alongside more traditional activities
- Promotes a city through action and activity
- Creates an opportunity for a city /place to learn and experiment and have a real conversation about its future.
- Can involve citizens in a real and meaningful way
- Creates surprising new synergies

Positive outcomes from European Capital of Culture typically include:

- Improved city environment and cultural infrastructure
- Increased Employment and enhanced ambition and experience of the city in cultural management
- Increased audience and appetite for cultural activity
- Increased skills in international promotion, collaboration and networking
- Increased visibility for the cultural sector
- Increased cultural and leadership capacity
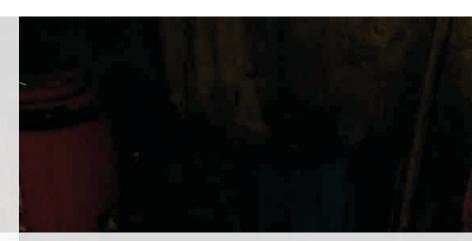
Challenges to be managed:

- Diverse expectations of multiple stakeholders regarding the definition of culture, its ownership and the process of decision making
- Possible local skills deficit
- Lack of understanding by many that culture cannot be fabricated, it needs time to develop.
- Lack of real citizen engagement
- Lack of communication
- Lack of leadership skills and experience of Board and Management teams
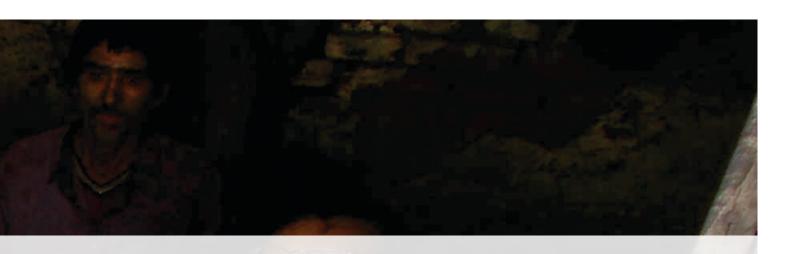
The process of applying to be an ECOC has been very beneficial to many cities. As it is an exceptional year for the designated city, European Capital for Culture requires creative, business and community inputs. It is very important to recognise the need for both local involvement and external perspectives. There is also a need for strong experienced management teams who will implement the projects. Once a city has the designation of European Capital of Culture, the title remains forever with the City and can be used to promote the city as a place to live and visit.

Dr Yaaminey Mubayi has a specialisation in community consultations in relation to cultural heritage and livelihoods development. She is a nationally recognised expert in oral and intangible cultural heritage with extensive experience in community-based action research, institution building, documentation, monitoring & evaluation of cultural forms, projects and programmes.
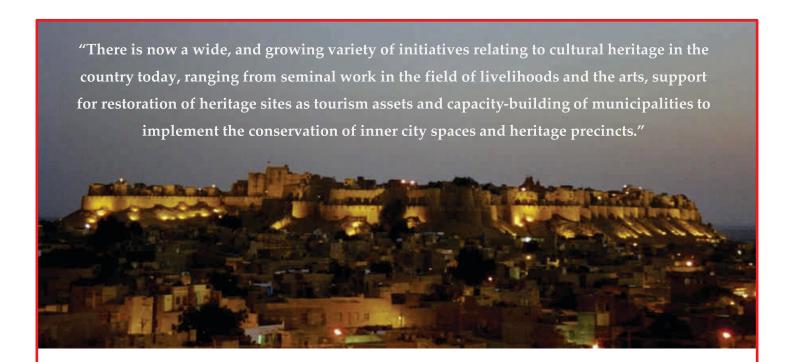
Cultural Heritage in India: Conflicts, Consensus and Contrasts
- Dr. Yaaminey Mubayi

The field of cultural heritage studies in India today lacks a substantial theoretical foundation. Apart from the obvious disjuncture between the disciplines of historical, sociological and ethnographic research and the implementation of policies governing historic buildings, precincts and landscapes, crafts and traditional knowledge systems , there are other voices, expressing the concerns of health, education, livelihoods as "burning issues" for the survival of our populations and our landscapes as we know them. In the context of the expanded domain of cultural heritage from buildings and structures to communities and living traditions, as well as demands for "integrated" approaches to dovetailing culture with development, issues surrounding the sustainability of cultural forms assume a more complex and critical significance. We need to sift the grain from the chaff, and arrive at a deeper understanding of how such an "integrated" framework could be envisaged.

There is now a wide, and growing variety of initiatives relating to cultural heritage in the country today, ranging from seminal work in the field of livelihoods and the arts, support for restoration of heritage sites as tourism assets and capacity-building of municipalities to implement the conservation of inner city spaces and heritage precincts. Benchmarking and standard-setting is being carried out through country-wide heritage city alliances and compendiums of best practices are being evolved to generate methodologies for mainstreaming heritage in development planning. It is interesting to note that many of these initiatives have been generated by actors outside the country's mandated heritage agencies, ASI and state departments of culture. The former too, has been active and brought out a more holistic "National Conservation Policy", incorporating issues relating to communities and crafts in addition to its traditional domains of buildings and structures.

On the debit side, however, it must be noted that sectors like crafts are currently not within the purview of the Ministry of Culture, the apex national body governing cultural heritage, but are scattered amongst the domains of other bodies like the Ministry of Textiles, Handicrafts, MSME etc. There is no national level legislation administering Intangible Cultural Heritage, despite India being a signatory to the UNESCO Conventions on Intangible Cultural Heritage (2003) and Cultural Diversity (2005). This makes it difficult toenable the application of international (or national) norms on protection and development of ICH, as is

done in the case of built heritage via the AMASR Act. In fact, if the different elements of cultural heritage were consolidated and an integrated policy and normative framework evolved, it would be much easier to broaden the implementation end to include multiple agencies and stakeholders.

Let us now turn to the various practicing actors currently implementing cultural heritage projects in the country. Few cases where I personally participated are selected here to represent various types of processes followed and stakeholders involved, in an effort to evaluate their sustainability within the context of the nation's development imperatives. It must be pointed out that we do not have the luxury of learning from hindsight. Many of the projects referred to are work in progress and have not yet achieved their envisaged objectives. However, the processes followed and stakeholders involved clearly establish a pattern that signifies their potential for sustainability.

Site Management Plan for Jaisalmer Fort, Rajasthan.

The fort is protected by the ASI but the in view of its being a "living site", i.e. a number of residents, businesses and hotels within its precincts, there is an important role for the Municipal Corporation in terms of service provision and urban governance. To facilitate administration of this complex site, an Apex Committee representing the various stakeholders has been set up to manage the complex. This serves to broad-base the decision-making and build consensus amongst the various stakeholders, while allowing for different voices to be heard amongst the management.

The decision to prepare a Site Management Plan was not simply a top-down judgment by the authorities, but emerged from a lengthy process of local conflict, legal intervention and public consultation carried out by the local administration. The project is being funded via a PPP involving the ASI, National Culture Fund and an international specialist agency. It is being implemented by a national sector specialist selected following an official procurement process. The methodology mandated by the ASI/NCF involves extensive consultations with local communities, private and public stakeholders as also a public consultation administered by the district administration. The outputs of the project will thus be finalised via public consensus, thus rendering it highly implementable and sustainable.

This is not to say that all opposition will be silenced. In fact, there may be several disgruntled elements who could voice their dissent using powerful means. However, the process followed involving the participation of multiple stakeholders and the final output based on consensus, enables an institutionalised framework of accountability that will govern both the implementation as well as dissent in a structured manner.

The problem faced by the project was the delay caused by meeting all the various commitments. This can be remedied if a systematic strategy can be evolved at the outset and the various stages covered in a time-bound manner.

Conservation and Development of the Ranganath Temple, Pushkar, Rajasthan

The site is a privately owned temple in the pilgrimage centre of Pushkar. The temple, a shrine of a significant South Indian deity, Lord Ranganathaswamy of Srirangam, depicts an amalgamation of southern and Rajasthani architectural elements. The priests are from Srirangam, and the authentic rituals of the Srirangam

temple are faithfully performed in Pushkar. Its patrons, members of the Marwari community who, based in the South, adopted the deity and built the shrine in his honour in Pushkar. The Managing Trustee, a person of immense energy and dedication, has taken up the mission of restoring and developing the temple complex.

Mindful of the need for anchoring the initiative within larger frameworks of cultural heritage management norms, the Managing Trustee implemented the project in partnership with National Culture Fund. This enabled standardised processes of conservation planning and procurement of the consultant to come into play. A broad base for resource generation was created through fundraising via donations by community members.

However, the project was largely driven by personal motivation and lacked wider accountability to the donors. It also intrinsically lacked engagement with the town and other structures for sustainability.

Privatisation of the Nabha Fort, Nabha, Punjab

The project was structured as a PPP via a procurement process termed the "Swiss Challenge" mode, wherein a private sector foundation prepared an Initial Project Report and presented it to the state government requesting award of the site on lease for conservation and institutional development. The truly innovative nature of the project lay in the fact that it utilised an established PPP procedure involving the Punjab Infrastructure Development Board (PIDB) to implement a non-profit generating cultural heritage and institution-building project.

There were numerous roadblocks including a Public Interest Litigation involving the site, which was an important public space in the town. This alerts us to the importance of holding public consultations and enabling a general discourse and consensus around such projects. The fact that the private sector foundation was engaged in widespread philanthropic activities in the area including initiatives in health, education and livelihoods, greatly benefited their case and the PIL ruling was in their favour.

The challenges faced by this project include a resource dependency on a single donor, and lack of integration within wider urban development frameworks. This leads to an overwhelming reliance for project implementation on a single non-governmental organisation which has no inherent accountability to the system.

Amritsar Heritage Walk, Punjab

The project is a fine example of utilisation and up-gradation of inner city areas through showcasing them to visitors. It involved collaboration between Punjab Heritage Tourism Promotion Board, Dept of Tourism, State Govt of Punjab and the Municipal Corporation of Amritsar, although it is driven by the former. Expert consultants were brought in to structure and conceptualise the walk, and also carry out consultations with the local community, in this case the shop-keepers, heritage building owners and business enterprises of the walled city.

It is an income-generating activity, and can generate resources that can be utilised for up-gradation activities. It has tremendous potential for a trickle-down of the service up-gradation activities into the areas currently not on the route, with wide implications for improved sewage, sanitation and solid waste management. Other

types of potential innovations include schemes like a City Pass providing shopping and food discounts, guided rickshaw tours along alternative routes and linkages with cultural events thus creating a cultural calendar for the city.

The major drawback such an initiative faces is the resistance on the part of local communities to the entry of visitors into already congested areas. The inner city areas function according to set economic patterns based on trade and manufacture, and heritage concerns are an intrusion into their livelihoods and workspaces. However, this can be surmounted via awareness generation about heritage tourism and successful implementation of the promotional activities.

The three sectors of human society, state, market and civil society play differing roles in implementing development initiatives in a democratic nation. This is large on account of the varying structures of accountability of each sector. The state is accountable to its electorate in a democracy, and as such, has to cater to all levels and groups, providing safety nets for the vulnerable and ensuring the sustainability of development initiatives through fiscal frameworks of taxation. It is this sector that implements initiatives on the basis of Consensus, the establishment of norms and benchmarks that provide enforceable guidelines which can certainly be questioned through established procedures like the judicial system. The private sector or market is accountable to its shareholders, a type of fiscal accountability which nevertheless has established systems of liability.
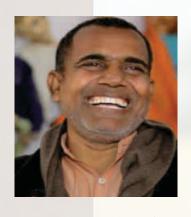
Civil society, defined by Alexis de Tocqueville based on his experience of American society in the 19th century, refers to associations of individuals coming together for a shared vision and values. Non-governmental organisations, typically characterised as civil society, are possessed of multiple accountabilities, to their donors as well as to their beneficiaries. However, they are not inherently accountable to the communities within which they work, hence should not be in the role of service providers. Their primary role is to monitor the functioning of the other two sectors, advocacy, providing technical support and facilitating the addressing of concerns. They represent alternative voices of Contrast that must be heard even within the system of Consensus, and help to shape and modify the system to suit changing norms.

Returning to the cases, mainstreaming heritage initiatives would require them to be contextualised within government-led planning and implementation frameworks, wherein their sustainability and accountability through transparent procedures is assured, or at least, can be demanded. Private and non-governmental bodies would require greater engagement with local communities and administrative planning in order to acquire credibility and sustainability. However, their value lies in their ability to voice alternative perspectives and propose innovations that could, in future, enrich and guide the normative frameworks.
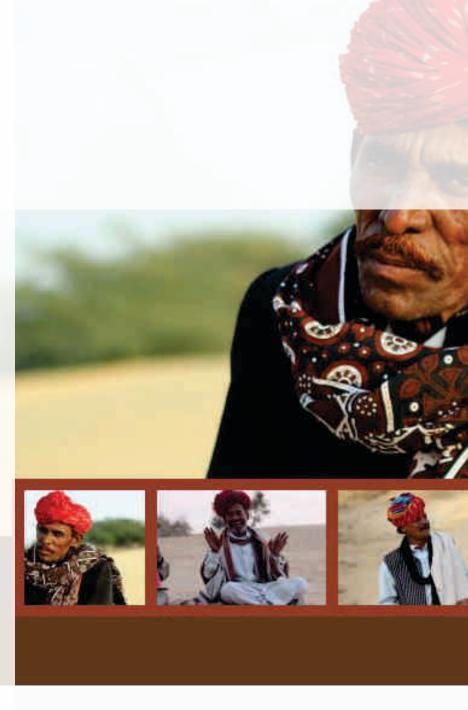
Ms Shweta Rao joined Barefoot College in September 2012. Her first project at Barefoot was writing a solar manual for the trainees who couldn't read and write and had language barrier since they came from various countries. She is now documenting and learning about the folk culture and music of Rajasthan.

Mr. Ram Nivas has been working with SWRC/ Barefoot College since 1987. He earlier coordinated activities of a field centre in Brijpura for few years and finally joined the communication section of Barefoot College as a puppeteer in 1994. He has also worked with Children's' Parliament, facilitating their activities.

promoting the
indigenous music of Rajasthan

Khamāyatí

Empowering Communities: Barefoot Stories
- Ms Shweta Rao and Mr Ram Nivas

Barefoot College is a non-governmental organization that has been providing basic services and solutions to problems in rural communities for more than 40 years, with the objective of making them self-sufficient and sustainable. These 'Barefoot solutions' can be broadly categorized into the delivery of Solar Electrification, Clean Water, Education, Livelihood Development, and Activism.

"The Barefoot College believes that literacy is what one acquires in school, but education is what one gains from family, traditions, culture, environment and personal experiences."

The Barefoot College is a non-governmental organization established in Tilonia- a small village two hours' drive west of Jaipur through the arid farmland of Rajasthan, India. It was created by social activist Bunker Roy in 1972. At first, his mission focused on conducting water and irrigation surveys in a hundred prone areas. But his goal soon changed to focus on empowerment and sustainability. The college is now a voluntary organization working in the fields of education, skill development, health, drinking water, women empowerment and electrification through solar power for the upliftment of rural people.

Barefoot College stands out because of its 40- year history of providing basic services and solutions to problems in rural communities. The College has a strong commitment to the Gandhian spirit of service and sustainability; to the central belief that knowledge, skills and wisdom found in villages should be used for internal development before getting help from outside; and to supporting women's empowerment and gender equality. Since the organization was created, the college has been sticking to its five non-negotiable values: equality, collective decision-making, self-reliance, decentralization and austerity . These are respected in all matters such as the salary structure of the organization, and the fact that all the workers and visitors, irrespective of caste and class barriers, eat all together and wash their own plates.

The college's model is to educate local people through peer-to-peer learning. It is seen as transformational in that it relies on the passing on of traditional skills and knowledge rather than an emphasis on outside educators bringing new ideas and influences. The College believes that for any rural development activity to be successful and sustainable, it must be based in the village as well as managed and owned by those whom it serves.

The college has pioneered solar electrification in villages since 1989 by training a few members of the community to become "Barefoot Solar Engineers" and help the estimated 41 percent of the Indian population who live below the international poverty line. Many of them are illiterate or semi-literate middle-aged women - often grandmothers – who have no hope of getting the lowest government job. In that aspect, they are trained to install, repair and maintain solar powered lighting systems, and to set up "Rural Electronic Workshops" where components and equipment are stored. The college also gives them the opportunity to be trained as day

and night school teachers, doctors, midwives, dentists, health workers, *balsevikas*, water drillers, hand pump mechanics, architects, artisans, designers, masons, communicators, water testers, phone operators, blacksmiths, carpenters, computer instructors, accountants and *kabaad-se-jugaad* professionals. Rajasthan's traditional art of puppetry has also been utilized by the college to spread information on health, education and human rights. The participating villages create a Village Energy and Environment Committee which determines the rates the villagers will pay for the solar panels and identifies which of the poorest residents of the town will go to the college for training. The students receive 6 months training program learning about solar panels and storage batteries before returning home where they maintain and repair the systems.

The Barefoot College has demystified technologies and decentralized their uses by transferring the access, control, management and ownership of sophisticated technologies to rural men and women who can barely read and write. The Barefoot College believes that literacy is what one acquires in school, but education is what one gains from family, traditions, culture, environment and personal experiences. Both are important for individual growth. At the College, everyone is considered an education resource, the teacher as well as the student and the literate as well as illiterate. Therefore, the Barefoot College is a radical departure from the traditional concept of a college. The Barefoot approach may be viewed as a concept, solution, revolution, design or an "inspiration" but it is really a simple message that can easily be replicated by the poor and for the poor in neglected and underprivileged communities anywhere the world. As of today, the college has trained more than three million rural women from different parts of the world. Women from Sub Saharan African countries like Namibia, Tanzania, Kenya and South American nations like Chile and Peru were trained in Tilonia to replicate the model back home.
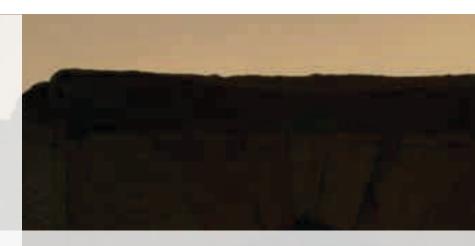
Barefoot college has also initiated a project called Khamayati which has been inspired by the rich and varied legacy of Rajasthani culture, and Komal Kothari, who worked with and established the modern context of these great traditions. SWRC Tilonia, Barefoot College, was initiated into understanding this extraordinary musical tradition, and collaborated with Rupayan Sansthan and Komal Kothari in organizing Lok Utsavs since 1984. Khamayati is the raga used as the invocation for the beginning of all concerts. The name was chosen as both an invocation, and a celebration of tradition. The Khamayati website will record the vibrant repertoire and enable lovers of this great tradition to connect directly with the musicians. The project will look at their music, and the community's socio-economic conditions. It will help wherever needed with providing support and assistance to create a better environment for developing their musical tradition.

The project began with a workshop in consultation with the Manganiars and Langas on the 28th and 29th January 2012 in Barmer. The musicians collectively discussed critical issues, and looked at their own cultural richness and their future. Attention was paid specifically in re-establishing their repertoire, the dissemination of lyrics and songs, by documenting and using notations so that they could be preserved for posterity.

The name was collectively chosen and was a learning experience. There was general agreement that it would be in the memory of Komal Kothari (Komalda) whose consistent efforts pushed them to go beyond their limited confines. Khamayati is the name of an auspicious raga which is sung to mark the beginning of all good ceremonies. The letter 'K' also invokes the name of Komalda. And there began the journey of Khamayati project to build a better platform to preserve the rich folk culture of Rajasthan.
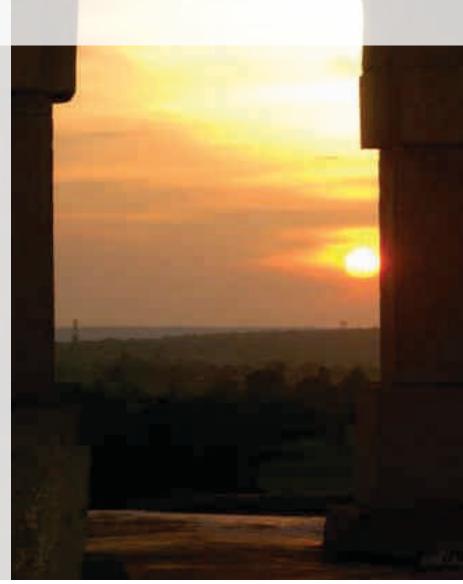
Mr. Osama Manzar is a social entrepreneur spearheading the mission to overcome the information barrier between India's rural sector and the so-called developed society, through Digital Empowerment Foundation (DEF) – the not-for-profit organisation founded to accomplish the mission.

Mr. Muzaffar Ahmad Ansari better known as Kalley Bhai is the only tourist guide in Chanderi licensed by the Madhya Pradesh State Tourism Development Corporation. He is self-appointed fellow at Chanderi who is grassroots, author, writer, historian, precision handloom weaver, tourist guide, research, and development activist.

Bring heritage back to people
- Mr Osama Manzar and Mr Muzaffar Ahmad Ansari

With a non-political approach, Digital Empowerment Foundation was founded to contribute to an enabling social and economic order in India as well as in developing societies with the need based support of ICT tools and means. The effort at DEF has been to find sustainable Information Communication Technology (ICT) solutions including digital and new media to address digital divide in under-served and unreached regions and communities. With ground work since 2003, DEF has reached over 22 States and 8 countries.

"This initiative also introduced the local weavers to using ICT tools, upgrading the skills of traditional artisans and designers and also at the same time giving a web identity and presence to the rich heritage, culture and long forgotten folk lore's of this small town. "

Situated in the Bundelkhand region of Madhya Pradesh, hidden deep in the Vindhyachal ranges, the history of Chanderi goes back to early 11th century. A small but significant town, it has over the years witnessed the rise and falls of several dynasties.

Once also known as Chandragiri and Chandrapuram, it has been inextricably linked with popular musings of myth and folklore, has few of the architectural masterpieces in the form of palaces, mosques, temples and haveli, exemplifying the union of splendor and simplicity, herbal hills that boast of herbs, both trees and plants, which have medicinal and other health benefits and last but not the least, traditional weaving right since the era of Alauddin Khilji.

But for all its glorious past, today Chanderi has a different story to tell. A story about the journey of this small quaint town, towards preserving not only its heritage but also its own identity, which for many years not only lost its way in time but also on the map of India. The story speaks about over 375 monuments, 100 traditional step wells, 21 water tanks and reservoir, 40 havelis and 4,644 handlooms across 3500 families.

Chanderi could boast itself to have few of the most splendid monuments, natural assets, living heritage and community of weavers who for generations have carried on the traditional and cultural weaving designs. Yet, till 2009 all of these were invisible and the people of Chanderi faced numerous challenges. Weaving is indeed one of the main sources of income for locals in Chanderi. However they did not benefit from their work and craft. The total revenue generated through weaving in 2009 was Rs. 60 Crores (Approx. USD 10 million). The earning capacity per family was between Rs. 1500 and Rs 2500. There was lack of education and the literacy rate was extremely low and the younger generations were slowly drifting away from their traditional craftwork. Designs were made on A4 graph paper and there were almost negligible market linkages and a complete dependency on middlemen. Irrespective of the exclusive crafts produced by the locals, there was serious wastage of time, material and weaved work.

Introduction to Chanderiyaan

Another major problem was that more than 90% of the population lacked skills and capabilities to design, produce or even afford to buy raw material on their own. Master craftsmen and middlemen were the ones taking advantage of this situation, which resulted in extremely low income, uneven distribution of payments and debt. With the aim to help revive the marginalized communities of weavers in Chanderi, in 2009, Digital Empowerment Foundation launched Chanderiyaan project. An integral cluster based project with approach to have overall development using digital technologies. This initiative also introduced the local weavers to using ICT tools, upgrading the skills of traditional artisans and designers and also at the same time giving a web identity and presence to the rich heritage, culture and long forgotten folk lore's of this small town.

This project set an example of how digital intervention and digital literacy could be used to change lives, focus on assets and also emphasis on the need to be 'virtually' heard and seen. Today Chanderi boasts itself to have its own Digital Design Center, an entire weaving area that is Wi-Fi enabled, digitization of 10,000 designs from the past to the present, including conversion of digital photos of stone carvings and jalis (net) into designs on clothes, entire weavers family digitally surveyed, mapped and monitored. Apart from these, 13 local schools have also been Wi-Fi enabled along with computer labs, local entrepreneurs have opened cyber cafes and Community Information Resource Center and local health centers have been connected to district hospitals with tele-health programs. The tourism has picked up immensely since Chanderi got its own tourism website. The digital library that documented over 375 monuments, 500 unique stone carvings, over 200 unique trees and plants which have medicinal and other health benefits, surely draws tourists from all over, who now want to know more about this small town and experience its rich 'living heritage'.

The local weavers, who at one point did not know how to read or write or even design their own work, today have been trained in vocational ICT skills, trained in Basic English language, and have also been introduced to the Chanderi in Basic English language programs. Apart from this, they have also been trained into creating designs using CAD/CAM softwares. They have been provided with computerized Jacquard Card punching services. They have also been trained in apparel design; block-printing using computerized design, and computerized integrated embroidery design.

Chanderiyaan – The story so far

In just over four years' time, Chanderiyaan has not only taken the invisible community of weavers forward, it has also proven to be a strong method of revenue generation and set an example of how digital inclusion can help revive not just a community but also an entire municipal town. Today Chanderi boasts of generating over Rs. 150 crores of revenue, household income has gone up from Rs. 5000 to Rs. 10,000. An increase in tourism, an awareness of social media such as Facebook to promote not just the heritage but also use it as a way to stay connected with the rest of the world. More than 100 houses have computers, there are five cyber cafes and almost everyone uses mobile phones.

The highlight of Chanderiyaan success is now visible at http://chanderiyaan.net, which is the e-commerce website of the products that is designed, weaved and updated on the website all by the communities. Even the models used for the e-commerce website are all from the weaving families. One can easily say, life in Chanderi is just a click away for the people both inside and outside.

Ms. Sayantani Raychaudhuri is the General Manager of **banglanatak dot com** and has extensive experience in engaging youth in heritage, promotion of intangible heritage through urban and rural festivals, developing cultural spaces, promoting community based cultural tourism and capacity building of traditional heritage practitioners.

Mrs. Swarna Chitrakar is one of the leading woman Chitrakar from Naya village of Paschim Medinipur, West Bengal. She has visited France, Germany, USA and all over India to showcase her *Pata*s. Swarna specialises in painting on issues related to women empowerment and she also sings songs composed by herself on these themes.

Art for Life – making traditional cultural skills a source of livelihood
-   Ms Sayantani Raychaudhuri & Ms Swarna Chitrakar

Banglanatak dot com is a social enterprise working for sustainable development using culture based approaches. Through their flagship initiative Art for Life (AFL), they have worked with 5000 rural marginalized traditional artists for creating livelihood opportunities and their social inclusion based on their traditional art and culture skills across West Bengal and Bihar. The organisation is in Special Consultative Status with UN ECOSOC (2013) and in consultative status with UNESCO Intangible Cultural Heritage Committee (2010).

"There is a need to utilize the underlying potential of our intangible cultural heritage for providing livelihood opportunities to rural and tribal communities rich in oral traditions, performing arts and traditional craftsmanship."

Banglanatak dot com, a social enterprise was established in 2000, with a vision to utilize the underlying potential of intangible cultural heritage to provide livelihood opportunities to rural and tribal communities in India. \The organization uses arts and culture as a tool for social inclusion, education and skill empowerment of communities. Theatre is used to educate people on diverse social issues, mobilise community led action, life skill development and participatory research. Theatre based communication programs physically reach out to people to build their awareness on Health & Hygiene, HIV/AIDS, Gender & Child Rights, importance of Biosphere Conservation, Energy Conservation., impact of Climate Change & menaces like Human Trafficking.

There is a need to utilize the underlying potential of our intangible cultural heritage for providing livelihood opportunities to rural and tribal communities rich in oral traditions, performing arts and traditional craftsmanship. Creative industries based on indigenous knowledge of nature and universe, art and culture should be developed with the approach of safeguarding intangible cultural heritage as a mean of sustainable development.

The flagship initiative of Banglanatak dot com 'Art for Life' (AFL) was started as an experimental project in six districts of West Bengal with six dying art forms covering folk songs, folk dance, folk theatre and folk visual art, which was eventually replicated in the neighbouring state Bihar. The three critical steps of AFL methodology are capacity building, direct market linkage and exchange & collaboration.

The project showed great success in both the states with average income of individual artists increasing from Rs. 500 to Rs. 3500 per month. About 10% of the artists now earn about Rs. 12,000-15,000 per month. For about 70% of the artists, this is their primary livelihood. This not only led to the revival of the dying traditions but also helped in changing the identity of these marginalized communities from 'daily unskilled labour' to 'artist'.

With this came the zeal for development resulting in substantial improvement in other social indicators like sanitation, education. Few interesting observations from the intervention:

Reduced Migration: *None of the 5000 targeted artists migrated from village to city*

Engaging Youth: *Average age of artists reduced from 41 to 28 years*

Women Empowerment: *No. of women Patachitra artists up from 5 to 200+, No. of women Madhubani painters up from 25 to 300*

Strengthening Skill Base: *From 3200, spread to 6000 people*

Traditions maintained: *Patachitra artists make colour from vegetables, Chau groups learnt old steps from Gurus.*

Evolving New Partnerships: *Village festivals created in 2009-10 continuing, now owned/managed by communities. Tourism Dept of Govt started promoting.*

AFL won second position in Bihar Innovation Forum's national completion in livelihood sector. Government of Bihar is exploring rolling out the model to 10,000 more people. Government of Odisha is interested in the model. Government of West Bengal with UNESCO has started applying AFL for developing 10 rural craft hubs with 3000 families involved with handicrafts. Intangible Cultural Heritage is all about people. Investment on Intangible Cultural Heritage thus directly benefits communities, helps in their skill upliftment and developing creative enterprises that generates resources. Further, Intangible Cultural Heritage helps communities to develop pride that is shared amongst the communities.

Ms. Swarna Chitrakar, one of the leading Pattachitra Artist, is now running Pattachitra classes for children in her village. Earlier in her village only 6 Pattachitra artists were not earning much out of Pattachitra art. But thanks to the success of AFL project, now all the households in her village follow the Pattachitra tradition. She is not worried about the future of the art as currently almost 90 children learn Pattachitra Art in her weekly classes. She has become more confident and can converse in English and has participated in various international fairs abroad.

Baul artists performing in China during an international fair.

Ms Vrinda Raje Singh
CEO
Joint Custodianship Initiative
Maharana of Mewar
Charitable Foundation, Udaipur

"We firmly believe that every country has a unique Identity, that comes from its customs, people, landscape, weather…This is its Living Heritage which adds an intrinsic value and plays a pivotal role in the community."

Eternal Mewar Festivals
- Ms Vrinda Raje Singh

There is a 'concept of Time' which is rooted in the Indian civilizational ethos. There are terms like 'kaal', 'yuga' and the 'pal', 'tithi' and the concept of 'mahurat' which add completely new dimensions to how Indians associate Time in their lives and life-changing events. In Mewar, probably one of the oldest-serving dynasties in the Indian sub-continent, Time is measured and considered significant, important in ways which our modern minds may not be able to comprehend. What one can understand are its roots that go back to the Vedic Age, at least 6000 years ago. In Udaipur, there is an endeavour to link Vedic knowledge and practices to the present day and age when festivals, ceremonies and anniversaries are being celebrated to commemorate the 'Living Heritage' of Mewar in the modern, democratic Republic of India.

A quick summary of Mewar's history - from its founding in 734 AD to its growth and emergence as a powerful Rajput Kingdom in the 15th century, and as a Princely State in the 19th and 20th centuries – reveals the importance of values which Mewar has preserved and treasured. Mewar was neither the richest nor the largest of the Princely States of India. In terms of sheer wealth and power, Hyderabad, Mysore, Gwalior, Bikaner and Kashmir were far greater in wealth and power. Yet Mewar was acknowledged as the 'most respected' among all Princely States. The respect for Mewar, over the centuries, was the respect for the values and principles it stood for: Honour, independence, self-reliance and a respect for Mankind. And these values go back to the Vedic times: these are not 'Indian' values, as we understand the word 'Indian' today. These are ancient values and principles of our sub-continent. In the late 20th, and now in the 21st, century, the challenge of the House of Mewar has been to preserve not just the brick-and-mortar heritage but the 'intangibles' that require equal, if not greater, effort in preservation.

Over the last five decades, the Maharana of Mewar Charitable Foundation (MMCF) has become the umbrella under which the non-commercial activities of the House of Mewar were now seamlessly functioning. The MMCF was born from the visionary plans of His late Highness Maharana Bhagwat Singhji in 1969. He was determined to ensure the continuity and perpetuity of the House of Mewar and its principle of governance, Custodianship, for the future. He knew that the years ahead would be of tremendous change and turmoil. And sure enough, in 1971 the Abolition of Princely Privileges witnessed the dissolution of thousands of years of traditions. MMCF being the parent Foundation has been able to weather the storm and provide the umbrella under which different charitable, philanthropic, educational and spiritual activities are conducted. All these activities are under the four corners of Indian law.

Since the 1980s, the present 76th Custodian of the House of Mewar, Shriji Arvind Singh Mewar, has been building on the platforms that were created by his father. MMCF today is spearheading the revitalization of The City Palace Museum. There are plans to make the Museum into a world-class institution that would be the centre of attention for visitors now and in the years ahead. The MMCF Annual Awards have grown from strength to strength. It is a unique way of honouring those who have served and contributed to society and preserved the core values of India as a nation.

These are the historical and cultural contexts to understand the importance of Eternal Mewar Festivals which are an integral part of the Mewar calendar. The vision of Eternal Mewar has been unfolding since 2006-07. It is becoming a critical lesson on holistic heritage management and its perpetuation in our globalized world of the 21st century.

The House of Mewar believes in perpetuating, not the family name, but the values and principles of the House so that people can internalize them. There is no denying that lives in India are bound in traditions; there are spiritual and religious traditions, cultural and festive traditions that are intrinsically locked together. Eternal Mewar Festivals exemplify these intangible cultural traditions which are kept alive and bring the extended families and the people of Mewar together, along with guests from far and near.

There is a popular saying in Mewari (the language of Mewar) - 'there are seven days in a week but nine festivals to observe'. As a culture, there is a festival for every occasion, for every change of season and harvest-time! But today, in Udaipur, the Holika Dahan, Ashwa Poojan, Kartik Poornima, Guru Poornima, Mahashivratri, Gangaur, Ganesh Chaturthi and Janmashtami, are some of the important Eternal Mewar Festivals which are being observed, with the dignity and devotion they deserve.

During the celebration of Holika Dahan, the festival of colours, one can witness how the festival is an integral part of local culture, integrated into people's lives, livelihoods and the landscape. It is part of the agro-climatic realities; hence, it witnesses wide community participation and a sense of pride and ownership is shared by all. What the world sees is a lot of pomp, procession, pageantry, with marching bands and the religious rituals of lighting of the pious fire, with accompanying music and dance. But there is a deeper meaning that one would like to draw attention to: Holika Dahan is driven by values of equality, camaraderie, respect and honour for holy men; it witnesses community participation, and respect for strangers is shown while preserving time-honoured ceremonies and rituals. The House of Mewar, through the Maharana of Mewar Charitable Foundation, has been perpetuating these ancient traditions in modern times: this is the Living Heritage wherein the eternal value of equality is being upheld.

Similar is the example of Ashwa Poojan, the festival where the Horse is worshipped. What the world sees is a colourful procession, pageantry, marching bands, and religious rituals which mark the worship of the horse by the Custodian of the House of Mewar. There is a deeper meaning. The Festival is driven by Vedic values of respecting human-animal relationship, along with community participation, and preserving those time-honoured rituals. Through the Festival, one is able to preserve and maintain the continuity of traditions and rituals which would otherwise be lost in our modern age. Ashwa Poojan is the perfect example of how Living Heritage respects relationships, and the Eternal Mewar Festival has become an occasion to celebrate those relationships, in a dignified and solemn way.

Kartik Poornima, celebrated on the full moon night in the Hindu calendar-month of Kartik (usually in November every year) is a memorable Eternal Mewar Festival. What the world witnesses are music and dance performances, with fireworks lighting up the skies over the scenic City Palace of Udaipur. Maestros are invited to perform and showcase their creativity in music or dance. But there is a deeper meaning, for once again, Eternal Mewar Festivals are driven by Vedic values to respect and honour creativity in society, while ensuring community participation and respecting guests. These are time-honoured rituals that have become a part of the intangible heritage of Mewar. The Foundation has been responsible in preserving this heritage in Mewar, and the present 76th Custodian of the House of Mewar has demonstrated his commitment to perpetuating this Living Heritage which celebrates creativity in a unique way.

In our age of globalization, cultural traditions are being homogenized, lost and changing shape. What is also being lost is the understanding of the significance of these customs and rituals or the intangible cultural heritage. By preserving these ancient traditions, we are ensuring that their significance is understood by all in the contemporary world and therefore we are not in the danger of losing their 'deeper meaning'. There are more opportunities now to involve more stakeholders, utilize technology and the mass media to spread the cultural messages and values of universalism and humanism. Eternal Mewar Festivals not only generate more employment among local communities but it generates pride in the community.

There is a visible and tangible impact of the Eternal Mewar Festivals which is seen in the community participation. There is active participation in the various traditional festivals of Mewar; moreover, with tourists abounding in Udaipur, all the festivals have become major attraction for tourists. Holi, Diwali, Ashwa Pujan, Dawat Pujan, Ganesh Pujan, Gangaur and many more festivals have become the centers of attraction for the tourists with the involvement of local citizens. The MMCF continues to provide financial assistance for Tazias on Muharram, besides the aid for Bang Samaj on Durga Puja and Maharashtra Samaj for Ganeshotsava celebrations.

Continuing on the theme of impact, we can safely comment that Udaipur's City Palace remains a major hub of socio-economic and cultural activities that impact the lives of people in Udaipur. Its activities directly and indirectly impact the incomes of over 5000 families in the heritage-city, besides generating employment for local crafts-persons, tourist guides, shop-keepers: the multiplier effect is clear and visible. The endeavour today is to widen the scope of Eternal Mewar Festivals to extend to the city of Udaipur so that one can further share the benefits of growth, peace and prosperity with the community and the local-self government agencies in the years to come.
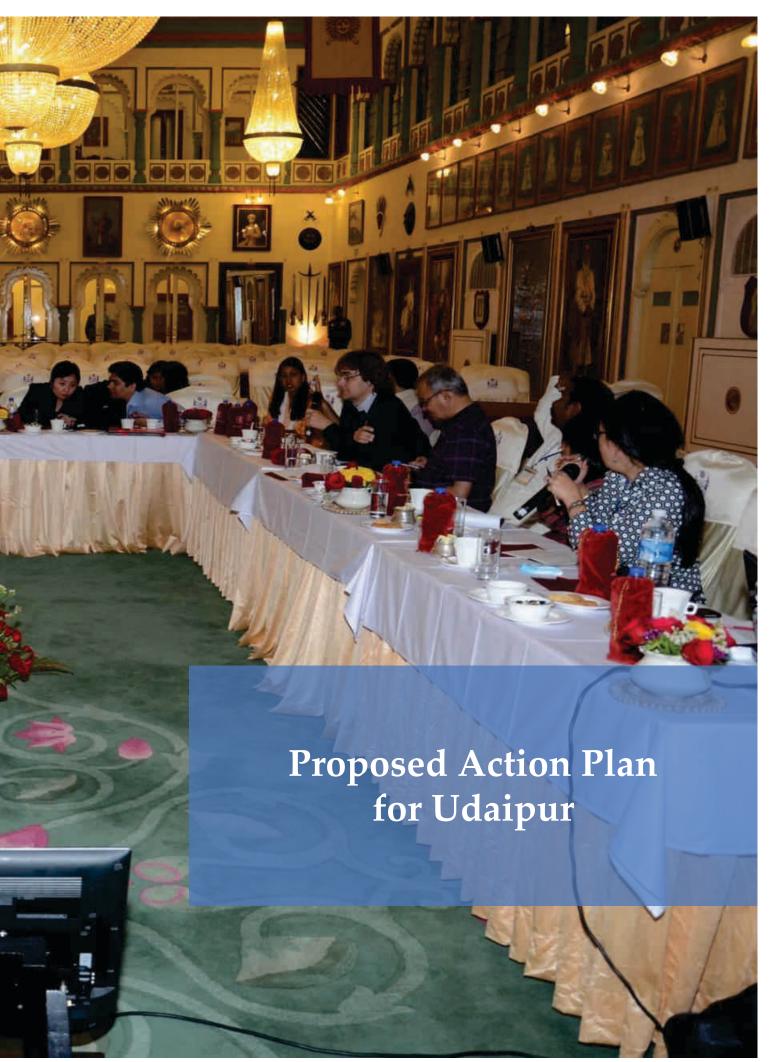
In July 2009, Travel+Leisure voted Udaipur as the 'best city in the world to visit'. Besides being a landmark achievement for all stakeholders in the travel and tourism industry, it was also a testimony to the holistic, comprehensive development of the city, the growth and enrichment of its local economy.
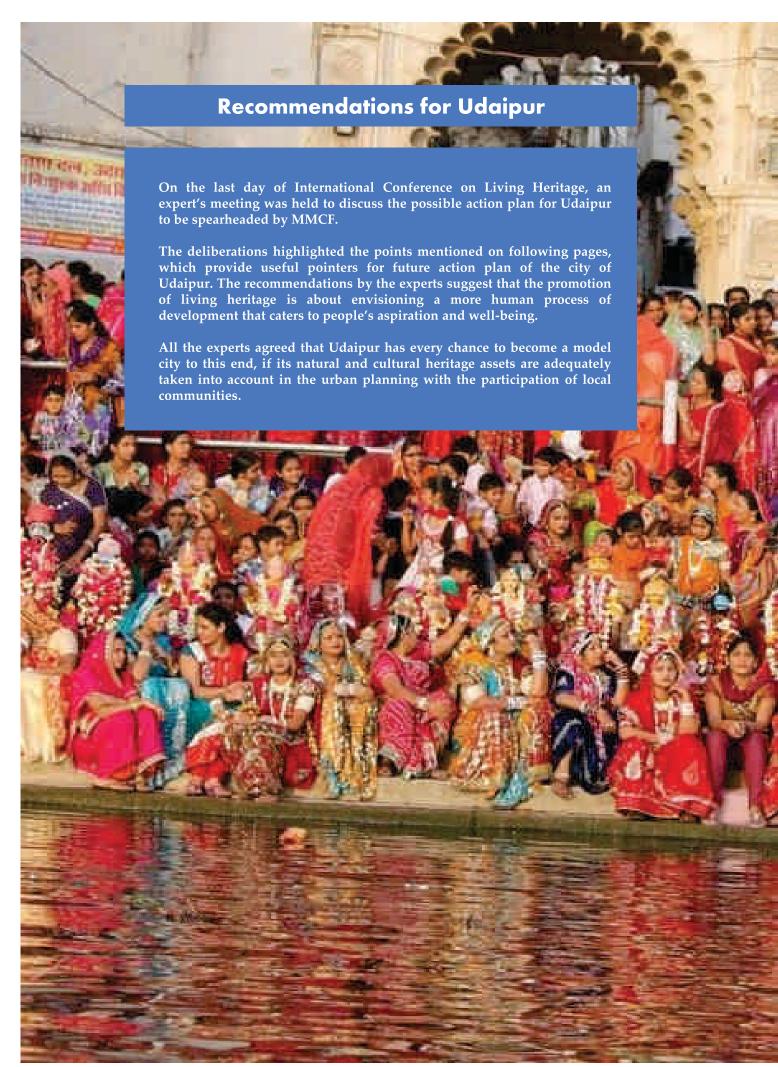
In June 2012, the prestigious 8th Women Together Award was conferred to the Maharana of Mewar Charitable Foundation at the United Nations in New York. A matter of pride and honour for MMCF, it was an acknowledgement of the pioneering work undertaken by MMCF over the decades.

Ashwa Poojan Ceremnony at Manek Chowk, The City Palace, Udaipur

Proposed Action Plan
for Udaipur

Recommendations for Udaipur

On the last day of International Conference on Living Heritage, an expert's meeting was held to discuss the possible action plan for Udaipur to be spearheaded by MMCF.

The deliberations highlighted the points mentioned on following pages, which provide useful pointers for future action plan of the city of Udaipur. The recommendations by the experts suggest that the promotion of living heritage is about envisioning a more human process of development that caters to people's aspiration and well-being.

All the experts agreed that Udaipur has every chance to become a model city to this end, if its natural and cultural heritage assets are adequately taken into account in the urban planning with the participation of local communities.

Conservation of Living Heritage

Traditional ways of heritage conservation that India has inherited from British colonial period has often dissociated the heritage building from its original values and meaning. Heritage building should be protected in association with the functions and meanings that people have conferred to it. In another words, tangible heritage cannot be protected without intangible element. Likewise, protection of living heritage such as rituals requires that the original place of worship should be maintained.

Action Plan

➢ **Develop general guidelines for public spaces, construction of new buildings in Udaipur, repair works in existing buildings.**

➢ **Map public spaces for rituals and festivals and ensuring their protection.**

➢ **Facilitate public space for city festivities and rituals.**

Improving Quality of Living in Heritage City

Quality of living of the population should be the primary guiding principle of urban planning. In Europe, for instance, the urban planning caters to the amount of green space and water bodies within the city and strives to reduce private cars for the comfort of living. This determines ultimately the ability of the city to remain attractive.

Action Plan

➢ Prepare Mobility Plan in walled city of Udaipur.

➢ Develop Udaipur Green – Boulevard from Airport to the city Centre – as part of I LOVE UDAIPUR Campaign by MMCF.

➢ Construct public toilets and other facilities for tourists and residents of Udaipur.

➢ Develop Universal Access Plan in the City Palace.

➢ Collect city level database on socio-economic impact of heritage events/activities through local artists and performers.

Creating Public Awareness about living heritage

Sustainable heritage management requires the participation and ownership of local communities. Experience shows that the heritage protection is most effective when the citizens show strong commitment. Heritage education and public awareness-raising programme is thus an important component of heritage protection.

Action Plan

➢ Institute World Living Heritage Day / World Living Heritage Week.

➢ Develop proposal for introducing 'Cultural Capital of India' to present to Ministry of Culture, Govt. of India.

➢ Organise Lecture Series at IIC, Delhi on Living Heritage.

➢ Organise WLHF Conferences , not only in the City Palace complex but in various spaces of Udaipur.

➢ Extend Udaipur Heritage Walks from Palace to craft person's houses and ritual spaces in the city.

➢ Conduct civic education/ public awareness programmes regarding cleanliness, use of toilets, etc. in Udaipur.

Programme of World Living
Heritage Festival 2014

World Living Heritage Festival 2014
13 – 16 March 2014, Udaipur

Programme

Thursday, March 13, 2014	
09.45 am	**Inaugural Ceremony** **Rang: Digital dimension to living heritage** Venue - Sabha Shiromani Ka Darikhana, Mardana Mahal Days – 13 March to 15 March 2014 Timings – 10 am to 5 pm **Chief Guest** His Excellency Mr. François Richier, Ambassador of France to India, Embassy of France in India **Brief** The festival begins with Rang, a celebration of traditional, rediscovered and adapted art & craft forms of Mewar. It is organized every year before the auspicious day of Holi (An Indian festival of colors). On visiting Udaipur's workshops, individuals and organizations, we trace craftspeople practicing traditional art and craft forms and we inspire them to combine their craft with modern and contemporary style, creating new interpretations of ancient art and craft forms as practiced in Mewar. Bringing craftspeople together in an interactive 3 day workshop, we make an attempt to nurture talent and reinforce the importance of historic forms of art and craft and the possibilities of new developments in the field. The workshop promotes patronage through thoughtful interpretation, a salient objective of the Maharana of Mewar Charitable foundation (MMCF) as a part of heritage preservation. This event forms new networks of collaboration for collective action to revive the ancient forms of art and craft of Mewar, which are often being ignored. **In association with Lokalart.com**
10.45 a.m.	**Inauguration of Exhibition:** Seeking the Sacred – Photographic Exhibition Viewpoints: Strasbourg – Udaipur By Anuradha Sarup (Udaipur, India) – Albert Huber (Strasbourg, France) Venue - The Exhibit Gallery, Zenana Mahal Days – 13 March to 16 March 2014 Timings – 10 am to 5 pm and 7 pm to 0930 pm and on 16th March it will be open till 11 pm **Chief Guest** His Excellency Mr. François Richier, Ambassador of France to India, Embassy of France in India

11.30 am – 1.00 pm	Inauguration of International Conference on Living Heritage
	Venue **Sabhagaar Conference Hall, The Durbar Hall** **Fateh Prakash Palace Convention Center** **The City Palace, Udaipur** **Inaugural Session: Introduction to Living Heritage of Udaipur** **11.00 am: Registration** **11.30 am : Lighting of Lamp and Bouquet presentation** **11.35 am : Welcome address by Shriji Arvind Singh Mewar of Udaipur** **11.45 am : Special Address by Ms. Moe Chiba** **Programme Specialist for Culture, UNESCO New Delhi** **11.55 am : Key Note Address by Prof. Vinayshil Gautam** **Senior Adviser, KPMG and Chairman, DK International Foundation** **12.25 pm : Address by H. E. François Richier, Ambassador of France to India** **12.35 pm : Book Launch 'Concept Paper on Udaipur as a Living Heritage City'** **12.45 pm : Vote of Thanks by Ms. Vrinda Raje Singh, Coordinator – WLHF 2014, MMCF** **Compere: Mr. Raju Mansukhani, Media Consultant MMCF**
01.00 pm – 2.00 pm	**Lunch**

2.00 pm – 4.30 pm	Session 1: Introduction to Living Heritage of Udaipur (Contd.)
	Chair: Dr. Shikha Jain, DRONAH, Gurgaon **Leadership Styles of Rulers of Mewar** **Dr. Rajeshwari Narendran** **Associate Professor, University College of Commerce & Management Studies,** **Mohan Lal Sukhadia University, Udaipur** **Living Heritage and Achieving Livability: Linking Palace and the City** **Dr. Shikha Jain, Director, DRONAH, Gurgaon and** **Dr. Rachna Khare, School of Planning and Architecture, Bhopal** **Udaipur: International Collaborations** **Ms. Minja Yang** **President & Professor at Raymond Lemaire International Centre for Conservation,** **KU/ Leuven (Belgium)** **Udaipur Master Plan 2021** **Dr. R. P. Sharma** **Ex-Secretary Urban Improvement Trust, Udaipur** **Registrar, Mohan Lal Sukhadia University, Udaipur**

4.30 pm – 5.30 pm	**Visit to The City Palace Museum** **Mr. Bhupendra Singh** **Deputy Secretary MMCF – Administration** **Preview of Royal Textile Gallery at The Exhibit Gallery,** **Zenana Mahal, The City Palace Museum.**
07.30 pm	**Music Concert** **Vocal Performance by : Ms. Manjusha Patil Kulkarni, Mumbai** **Venue: Zenana Mahal, The City Palace Museum**
09.30 pm	**Dinner**

	Friday, March 14, 2014
09.30 am – 12.30 pm	**International Conference on Living Heritage** **Session 2: Ensuring Livelihood of Heritage Practitioners** **Venue: Sabhagaar Conference Hall, The Durbar Hall** ** Fateh Prakash Palace Convention Center** **Chair: Ms. Moe Chiba, Programme Specialist for Culture, UNESCO New Delhi** **Empowering communities: Barefoot stories** **Mr. Ram Niwas and Ms. Shweta Rao** **Barefoot College** **Bring heritage back to people: work of DEF** **Mr. Osama Manzar and Mr Muzaffar Ahmad Ansari** **Digital Empowerment Foundation and Chanderi Weaver's community** **Tea Break** **Art for Life: making traditional cultural skills a source of livelihood** **Ms. Sayantini Raychaudhuri and Ms Swarna Chitrakar** **Banglanatak.com** **Ensuring the livelihood of the communities of heritage bearers** **Ms. Yaaminey Mubayi, New Delhi** **Eternal Mewar Festivals** **Ms. Vrinda Raje, CEO – Joint Custodian Initiative** **Maharana of Mewar Charitable Foundation** **Q & A**
12.30 pm – 1.30 pm	Lunch

1.30 pm – 4.00 pm	**Session 3 : Holistic Promotion of Living Heritage in Urban Space** **Venue** **Sabhagaar Conference Hall, The Durbar Hall** **Fateh Prakash Palace Convention Center** **Chair: Ms Minja Yang** **Living Heritage in Urban Space of Nepal** **Mr. Kai Weise** **Chairperson, Planners' Alliance for the Himalayan and Allied Regions** **Heritage space for communal harmony** **Dr Ravina Aggarwal** **Ford Foundation** **City as places of community rituals** **Dr. Anjoo Upadhyaya** **Malaviya Centre for Peace Research, Banaras Hindu University** **Cultural Capital of Europe programme** **Ms Mary McCarthy** **Director, National Sculpture Factory, Cork, Ireland** **Recognition as Creative Cities: Jaipur and Udaipur** **Dr. Shikha Jain** **Director, DRONAH**
4.30 pm – 5.00 pm	**Concluding Session** **Learning of the Conference** **Ms. Moe Chiba** **Programme Specialist for Culture, UNESCO New Delhi**

05.30 pm	**Inaugural Ceremony of Sculpture Gallery titled –**
	 Divine Gesture: The magnificence of Mewar spirituality
	 Venue: The Zenana Mahal
	
	 Chief Guest
	 His Excellency Mr .Bernhard Wrabetz
	 Ambassador of the Republic of Austria to India
	 Embassy of Austria in India
	
	 Programme
	 05.30 pm **Assembly of guests at Zenana Mahal, The City Palace Museum**
	
	 05.35 pm **Arrival of Shriji Arvind Singh Mewar of Udaipur and**
	                      His Excellency Mr. Bernhard Wrabetz
	
	 05.45 pm **Felicitation of distinguished guest with bouquet**
	
	 05.55 pm **Introductory address by Dr. Alka Pande,**
	                      Consulting Curator - Sculpture Gallery
	
	 06.00 pm **Inaugural address by His Excellency Mr. Bernhard Wrabetz**
	
	 06.05 pm **Inauguration of Sculpture Gallery titled**
	                      'Divine Gesture - The Magnificence of Mewar Spirituality'
	                      by His Excellency Mr . Bernhard Wrabetz
	
	 06.05 pm **Guided tour of Sculpture Gallery by Dr. Alka Pande**

07.30 pm	**Music Concert** **Folk Dance Performance by : Ms. Malini Awasthi and Group** **Classic Vocal Performance by : Ms. Manesha Agrawal, Jaipur** **Venue: Zenana Mahal, The City Palace Museum**
09.30 pm	**Dinner**

Saturday, March 15, 2014	
7.30 am – 8.30 am	Udaipur Heritage Walk
10.00 am – 01.00 pm	International Conference on living heritage Session 4: Action Plan for Udaipur (Internal meeting) Venue Sabhagaar Conference Hall, The Durbar Hall Fateh Prakash Palace Convention Center Chair: Ms Minja Yang Panel discussion: Lessons learnt and Future Roadmap for Living Heritage Participants: Dr. Shikha Jain Mr. Kishore Raykar, Mr. Rohit Dhal Mr. Muzaffar Ansari Ms. Anjoo Upadhyay Mr. Kai Weise Ms. Mary McCarthy Ms. Yaaminey Mubayi Mr. Ram Niwas Ms. Shweta Rao UNESCO Team MMCF Team Representative from Udaipur Municipal Corporation and Urban Improvement Trust
01.00 pm – 02.00 pm	Lunch
07.30 pm	Music Concert Odissi and Gotipua Dance by : Konark Natya Mandap, Odisha Venue: The Zenana Mahal, The City Palace Museum Tea / Coffee with cookies
09.30 pm	Dinner

Sunday, March 16, 2014	
05.30 am – 08.00 am	**Music Concert** **Instrumental Performance by : Mr. Yashodanandan, Pakhawaj, Nathdwara** **Vocal Performance by : Mr. Samarth Janve** **Khush Mahal Terrace, Mardana Mahal** **The City Palace Museum**
06.00 pm	**Holika Dahan Ceremony** **The Manek Chowk, Mardana Mahal, The City Palace, Udaipur** **Programme** **06:00 pm Assembly of guests at The Manek Chowk, Mardana Mahal, The City Palace** **06:30 pm Arrival of the Family-Members of the the House of Mewar** **06:35 pm The regal procession begins from Shambhu Niwas Palace** **06:45 pm Maharana Salute on Shriji's arrival at North of Hathi Baithak, Mardana Mahal, The City Palace by the Guard of Honour** **06:50 pm Holika Poojan at North of Hathi Baithak,** **07:05 pm Holika Dahan at North of Hathi Baithak** **07:15 pm Blessings from Sadhus at Hathnal ka Darikhana** **07:25 pm Display of Fireworks** **07:30 pm Nazrana at Pagda ki Hathni** **07.50 pm Performance - Brij ki Holi by Mr. Ashok Sharma and Group, Bharatpur**

Maharana of Mewar Charitable Foundation

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