

**Architectural Conservation and Historic Preservation**  
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**Lecture – 26**  
**Documenting Heritage Properties: A Demonstration Example**

In the last lecture, we discussed about the documentation of a heritage structure and we discussed the various steps like the condition mapping and specification darkness is etcetera. So, today what I am planning to do is that I just take one example and then with you, along with you, I will try to fill up a sort of a format and along with this example to demonstrate that initial inventory how it is done.

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For that I have taken this beautiful structure, it is actually Radhadamodar Rashmancha which is situated near Panchkula in East Midnapore and it is not listed, it is not protected is a private property.

So, let us see that suppose, we have to make a preliminary inventory of the structure what is the format and how do we go about it.

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| 1 Names and References                | Radhadamodar Rashmancha   |
|---------------------------------------|---|
| 1.1 Name of Building                  | WB/EM 009   |
| 1.2 Reference Number                  | 12 <sup>th</sup> June 2015 by S Basu  |
| 1.3 Date of Compilation               | IIT Kharagpur for project SoBHI , INTACH, New Delhi   |
| 1.4 Recording Organisation            | McCutchion, David J. ( 1972).Late Medieval Temples of Bengal. Origins and Classification, (monograph series – Volume XX), Kolkata: The Asiatic Society. |
| 1.5 Cross Reference to Ensembles etc. | Roy, Dr P. ( 2014) . Medinipur Ithihas O Samskritir Vaivartan. (2nd part , Vol VI), Kolkata: Sahityalok   |
| 1.6 Cross Reference to Documentation  |   |

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So, I am following a format which is generally given by INTACH; international trust for art and cultural heritage and also along with some other modification and just a format is there. So, as you can see that some of the photographer images are there of the structure and this shows detailed terracotta thing and it is also shows the location of that.

So, let us say, this is the format name and reference is the first category and under that there are the basic information which has to be put as an input to that format. So, let us say, a name of the building Radhadamodar Rashmancha and we have to have some reference number which the person on the project people who are doing it, they can find out system of documentation or coding other things and so, a days, we have followed assistant West Bengal, WB stands for West Bengal and EM stands for East Midnapore and this is a serial number 009.

So, this is the code we have followed for this particular project, the date of compilation is absolutely important to put that when it was done. So, 12th January; 12th June 2015, it was done and it will stand by myself and would the recording organisation. It can be someone who is trained or can trained people or you can do on your own. So, about the name and the date is absolutely important because which state, it is the recording organisations. So, in particular case we did it from IIT, Kharagpur as a part of a project. So, we the state of built heritage inventory or India and INTACH is done by INTACH,

New Delhi. So, under that project we did a preliminary sort of preliminary investigation and inventory of the projects or the structures which is not there under any list.

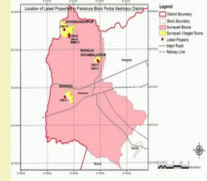

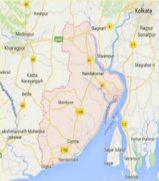


So, this is the whoever is the organisation how it is done it has to be put as a different cross reference to ensemble while doing the value and significance we did that cross reference to on ensembles there maybe various document I am just giving as an example of a that in this case we have basically followed David Mccuchion's book on late medieval temples of Bengal, it is published by Kolkata Asiatic society to David Mccuchion actually did a very detailed a classification of the late medieval templates of Bengal and so, we followed that some sort of a cross referencing this type of structures that what category what are the characteristics which particular subcategory, it will belong to the maybe many other documents there were many other documents, I have just follow it, I just put one as an example.

Cross reference to documentation documentation means that also I mean, we can sort of have some historical records or some documents or archival material was also from the owner of that. So, some sort of a documentation, what is there. So, that cross reference should be there with all the references and other in this particular case, in Bengal, state wise district wise there are a lot of inventory which has been done not with photographer images, but description about the structure, we have followed that in there quite a few books, I have just putting one books.

So, one has to be very sure that which are the some sort of a documentation or source material which is there, it has to be report that as I said, they have done 5-6 references, but I have just put it as an example.

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| 2     | Location                            |
|-------|-------------------------------------|
| 2.1   | Administrative Location             |
| 2.1.1 | Country                             |
| 2.1.2 | State                               |
| 2.1.3 | District                            |
| 2.1.4 | Block                               |
| 2.1.5 | Village                             |
| 2.1.6 | Cadastral Reference/<br>Coordinates |



Country      State      District      Block      Village

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The next in category comes the location under location also there are various subcategory like the administrative location or country state wise and other the village where it is there and the cadastral reference the plot number which is there whatever and the coordinates. So, let us see in this particular case country is India and with the mapping it has to be done state is West Bengal it has to be done accordingly the district it is Purba Medinipur; East Midnapore as you can see in the map that it is being shown that the location of that and a block, a Panskura block.

So, if the block boundary is shown and then in the East Midnapore district where is the block it is located is shown and then, the village Manglai ShyamBallavpur. So, if within that this Manglai Shyamballa Ballavpur is located here actually or with it that so, actual location shown there. So, country state district block and village. So, all the location should be very sequentially systematically done and as I told you that it also should be some sort of a cadastral reference that what is the actually the plot number, how it is referred in the administrative documents and other.

In this case, we could not procure that, but we also had the GPS coordinating system. So, actual coordinating system is very important to locate it where it is. So, this is the coordinates of this shows about the location in a sort of a quiet systematic way along with the maps this is absolutely important to put it on the map and nowadays, they

becomes very important sort of a platform to document the number of structures what you are doing that.

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|     |                   |   |
|-----|-------------------|---|
| 3.0 | Functional Type   |   |
| 3.1 | Heritage Typology | Religious /Rashmancha                               |
| 3.2 | Usage             | Abandoned (Fig. EM 010/2)                           |
| 4.0 | Dating            | 1859 (source: terracotta plaque)<br>(Fig. EM 010/3) |
| 4.1 | Period            | Late Medieval                                       |
| 4.2 | Century           | 19 <sup>th</sup> Century                            |
| 4.4 | Absolute Date     | Not known   |




**Rash Mela** in West Bengal is a festival celebrating the divine love of Sri Krishna and Radha, celebrated on the full moon day in Kartik month. The *Rasa lila* (IAST *rāsa-līlā*) or *Rasa* dance is part of the traditional story of Krishna described in Hindu scriptures such as the *Bhagavata Purana* and literature such as the *Gita Govinda*, where he dances with Radha and her sakhis. The term, *rasa* meaning "aesthetics" and *lila* meaning "act," "play" or "dance" is a concept from Hinduism, which roughly translates to "play (*lila*) of aesthetics (*rasa*)," or more broadly as "Dance of Divine Love".  
[https://en.wikipedia.org/wiki/Rasa\\_lila](https://en.wikipedia.org/wiki/Rasa_lila)



Fig. EM 010/2



(Fig. EM 010/3)





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Then in category comes the functional type and in functional type what is the heritage typology what is the usage and also the dating that what is the dating that is very important source to start with.

Now, I am just giving some sort of a basic idea and this also can be further sub categorization and other things can be there like in this case the it is heritage typology is religious broadly and then Rashmancha and also as you can see that we have also put a documentation along with that that what is Rash Manchu and what is the significance of the Rash Manchu.

So, as say that it is from the Wikipedia the mentioning the source is very important they can be many many others historic documents authentic sources in this case have just given as an example the Wikipedia which says the Rash Mela in West Bengal is a festival celebrating the divine love of Shri Krishna and Radha celebrated on the full moon day in Kartik month the Rash Leela or rasa dance is a part of the traditional story of Krishna described in the Hindu scriptures such as the Bhagwat Puran and literature etcetera.

Where he dances with Radha and her Sakhi the term rasa meaning aesthetics the Leela meaning act a play or dance is a concept. So, its talks about that what is the concept

behind the Rashmancha also we have given an image and giving the source whatever material we use, whatever information be use because it will ultimately come is a report form its absolutely important to keep that from which source whatever it is taken.

So, it is explaining that why it is realer religious and what is the Rashmancha, I think I have mentioned earlier also the Rashmancha is generally always, it is not independent, it always happens along with the main temple, it is where during the Rasha rash festival, but the detail brought out and they everybody has an access. So, it is a festival or a celebration what happens.

So, this is the particular typology of the structure which this is a represents use know as you say, they use is very important it at the moment it is abandoned even few years back, the family used to use during the rash festival, but nowadays it is abandoned you can see the structure condition of the structure later on in detail and you can see this it is abandoned and that is cause for the deterioration of the structure. So, one has to use also when I have not mentioned that in that case in many cases will see the use also can change over the years. So, one has to also to mention that what is the original use how they use has changed and what is the present use and other.

So, as I say that at the moment, it is an abandoned structure art from the dating is absolutely very important to mention the dating fortunately, in this particular case, it is there is a clear indication, there is a plaque terracotta plaque as you can see that there 1859. It was built and it is the Bengali dating system, it is written that which year, it was built and it. So, that is why this plaque becomes not only a decorative element, it is a documentary evidence which is very important. So, this is very important to show that from where sometimes, it can be from some other sources some other documentation sometimes it preside a state may not be available. So, there are other techniques to for the dating system,, we can do that from the style from the testing of the materials and other.

So, the dating is also we have to know and then the period broadly under which period. So, as I say that it was a dec David Mcchuchions. So, it we now that it is late medieval time where there was this particular type of terracotta or the brick architecture developed which is related to the sort of a particular Bhakti movement which happened there and a lot of structures happen which also shows the cross culture references.

So, the late medieval temple is the broad period and which century is the nineteenth century you can see that is there and sometimes sometimes we actually know from the documents that which date it is. So, absolute it can also be mentioned, but in this particular case is not known. So, one can just clearly write that is not known and if its known or something whatever the source one should mention clearly that what is the source of these dating reset that there are other ways of also finding the dating and there are also very old structures carbon dating different types of dating methods are possible.

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**5.0 Brief History**  
As part of vaisnavite religious ritual, it was built by private initiative but meant for entire community during festivals. A part of a complex with a group of three temples

**6.0 Description**

1. Saptadasa-chura or turrets, total seventeen in number are almost intact. Fig. EM 010/4
2. So are the terracotta decorations with scenes from mythology and Puranas, Fig. EM 010/5
3. Information plaque giving date of construction and name of the founder. Fig. EM 010/5
4. Some of the figurines, show distinct European influence in hair styles, costumes and styles. Fig. EM 010/6




Fig. EM 010/4




Fig. EM 010/5






Fig. EM 010/6

Now, then one has to also from the various sources find out that what is the brief history and that also record requires a lot of research and the different source material and giving references to that that what it is about the; so, as I say is a part of Vaisnavite religious ritual.

It was built by a private initiative, but meant for entire community during the festival a part of a complex with a group of three other temples. So, the site man also has to be done where it shows that in relation to the other temple where it is and actually in the village where it is and what are the surrounding condition that also has to be drawn and particularly properly serve it and put, then comes the description one also has to start with a brief description of that as I said that is the way preliminary investigation and it says in the first day is a Saptadasa Chura or turrets to the 17 in number or almost intact.

So, this Chura or Turrets that is referring to the David Mcchuchions that is a very significant features they can be different numbers of turrets 10, 11, 12, 13, 17 and others. So, these comes under particular category where 17 turrets were there on the top of this and their also fathers subdivision of sub classifications are there which again can be referred to, but as I say and it is also very important that one we are making a statement and or some classification, we have to refer because of which document or which is the source of this classification system.

Why we are saying that and also give a photographic or other archival material documentation and numbering each and everything has to be number and properly referred. So, I have shown in example that each and everything has to be referred and that. So, destruction ships; so, are the if they are the turrets are in a very good condition and so, other terracotta decorations with scenes from mythology and Puran.

So, all over these Rashmancha there are terracotta plaques which shows the various mythological scenes and depiction of that from the Purans and other and these also when really starts a documenting each and every plaque has to be documented a numbered and their condition has to be assessed and as I say this is just an example of a very preliminary investigation not a full documentation which should come after this, information plaque giving the date of construction and name of the founder as I say that this is a very important part of this that documentation that this is not only just a part of the decoration is a very documentary evidence.

So, keeping that there in the location is absolutely important and this has to be highlighted and with a proper or numbering position location and also taking the very detailed and very close photograph or image of that some of the figurines show distinct European influence in hair style costumes and styles as you can see that I mean that are also on the rooftop there the various figurines, there you can show that the European inferences already come up there and a lot of that the hairstyle the dresses the hats and the things they are there which is generally on the rooftop.

So, one can access the rooftop and these are very unique feature of that where this type of cross cultural things are happening, but to find some in a small village to find this type of structure with this type of craftsman ship and is influence it makes the structure very unique on a very high standard and you can go on there can be many many other









documents. So, as we can say that we have to clearly identify in the description that what are we will continue with the description highlights.

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6.0 Description ( highlights )

- Multi foil arch with high quality stucco work in lime, is exquisite and in good condition. Fig. EM 010/7
- The rotatable wooden platform for the deity can still be seen inside. Fig. EM 010/8
- The roof is accessible through staircase hidden in plinth and walls Fig. EM 010/9
- Vandalism, in very recent time, is a serious threat Fig. EM 010/9





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So, like the multi foil arch with high quality stucco work in line is exquisite and good condition as you say that though there are certain things, but there are these type of work which is a typical of that time is very extraordinary work. So, multi foil arch which also shows a cross cultural reference or not only the European reference, but also the influence of the Mughal architecture what is happening all over India that time and also this inside work this detail work there quite a good condition and this was done with the line and this is a particular types of craftsman ship which developed and flourished in the temple that time and they are in quite a good state the rotatable wooden platform. So, I just mention that what are the highlights rotatable wooden platform the deity it can still be. So, inside the structure there was these a rotatable wooden sort of a platform which has a sort of a mechanism and it still can be rotated.

So, that when the deity is there Radha and Krishna it sort of rotates. So, it can be viewed from all the side. So, that is a very again a very unique feature and that is there even now it is there and its quite functioning and it can be revived the roof is accessible through staircase hidden in plinth and walls this is a very interesting feature you generally do not see the staircase, but when you go inside that within the wall thickness and many of the structures that time had this wall thickness the; there is the staircase which goes under

the plain and then one claim off to the roof and it is very good because it makes the roof accessible.

So, the repair and maintenance becomes very easy is possible and still it is there is as you can see that is not in a very good condition because it has not been attended in a very recent time and due to the neglect or due to the financial constant, but this staircase is also very important feature of that and vandalism.

So, what is very sort of a concern about this temple is a lot of vandalism is happening there is no protection the owners sometime stay there and they do not have the capacity to maintain that. So, what we found; it is really something very unfortunate the people are coming there and they are destroying as I say the, that vandalism the and the broken pieces are there. So, what the local communities trying to keep at least the local pieces shifting them and keeping them in a proper place. So, that it can be restored.

So, the major problem here is the vandalism and the neglect or the intension may be there, but capacity for probably the ability is not there to do that for whatever we will discuss that. So, as I say the description the major points, it has to be not a very very lengthy a description, but I a very concise brief along with the documents the photographic evidence drawings and other thing one has to mention that what are the major features of that.

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|       |                                      |   |
|-------|--------------------------------------|---|
| 7.0   | <b>Persons &amp; Organisations</b>   |   |
| 7.1   | Name                                 | Maity Family                                |
| 7.2   | Role                                 | Owner                                       |
| 7.2.1 | Date                                 |   |
|       | 1. ....                              | Occupier                                    |
|       | 2. ....                              | Occupier                                    |
| 8.0   | <b>Building Materials/Techniques</b> |   |
|       |                                      | Brick, Terracotta, Lime                     |
| 8.1   | Walls                                | Brick with lime mortar and terracotta tiles |
| 8.2   | Roof                                 | Lime concrete                               |
| 8.3   | Plaster                              | Lime (Fig. EM 010/11)                       |








Fig. EM011/ 10

Fig. EM 010/12



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Then we have to really sort of a data inventory that is very important that how do we put the data again I say that I followed some of the thing that what are the persons and organisation in this particular case is very simple, but sometime it can be much more complicated.

But let us see the persons in the organisation who are either staying there using their owning that. So, so name their role and as say the multiple stakeholders can be involved the date I mean from which date to which date somebody was using it the ownership also could have changed over the year. So, it is very important to record that and find out authentically what are the sources and then also we have to talk about that what are the building materials and other

So, let us see in this case the person's; the mighty family and there is a also one must take care of that the name of the person the contact person who actually owns the this also has to be sort of documented therefore, for further reference of future work and then the role. So, in this case is owner sometimes they can be tenants sometimes they are occupant. So, there can be many more possibilities of that and ownership can change over the year. So, one has to document that.

So, as a say I am in these particular case this is only one family it was under them with them is in the ancestor property ah, but one can have a situation where the occupier changes over year. So, from which day to which day which period to which period who was the occupier in the on the it, how, it changes that also based on some authentic enquiry a documentation that also is good too, it is necessary to put that is an inventory, let us come to the building materials and the technique that because it is not only how its look beautiful or is it.

Now, one has to have a good understanding of what is the materials and what is the techniques of construction and then it has to be divided into I think when the documentation, we have sort of talked about in detail list about that. So, will talk about the component wise what is there I have just given some of the example the main component the walls roof some plaster and other thing.



So, in this particular case the generally the brick terracotta lime they are generally used mainly they are used the as the building material. So, walls were made brick and lima mortar and terracotta tiles you can see here very clearly the bricks the pointing has needs

pointing and they are not in a good condition the way that has been done even from a preliminary investigation it is easy to understand that and the terracotta tiles were there which we have seen there.

The roof is lime concrete; so, most of the times there. So, that can be tested with non destructive and it can be also seen that what is the condition present condition of that lime concrete that also has to be accessed the plaster is always the lime plaster the most of the tradition thing in fortunately in this structure there was no repair work which was not compatible I talked about that sometimes people use the cement mortar and that is is a stronger material and that cause further damage to the structure in this particular case that was not been done.

But yes you can see that that the original plasters were there, but they are may many of the places they are no longer there. So, they have deteriorated and that has exposed the brick structure inside in the big columns and the pilasters which are there now more vulnerable to the structure. So, these type of damage I am not talking about condition mapping the condition mapping has to be detail documentation of that this is a preliminary investigation, but one can still go and it just takes does not take much time to do this.

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|     |   |  |
|-----|---|--|
| 9.0 | Physical Condition  |  |
| 9.1 | State of Conservation<br>Shows signs of deterioration<br>Fungus attack Fig. EM013 a & b                       |  |
| 9.2 | Structural Stability<br>Structurally stable   |  |
| 9.3 | Level of Interventions<br>No repair work in recent time,<br>Authenticity fully maintained<br>Fig. EM014 a & b |  |

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Then comes the physical condition that the state of the conservation condition state of the conservation what state actually (Refer Time: 22:39) from overall status the structural

stability and the level of intervention this is again, I am saying very briefly preliminary investigation and documentation in this particular case the state of conservation we made a remark that show science of deterioration and fungus attack.

We have seen this example earlier also the different types of fungus attack which are happening and is very clear and one has to further take care of that what is the condition and why it is happening and what can be the preventing measure what are the remedial measures for this as for the structure stability the structurally its quite stable there is no major crack as such and its only that its some sort of weathering has happened and the vandalism and the neglect has happened structurally from the preliminary investigation it shows that not sort of a collapse some other examples we have seen that were probably quite recently when the family was taken care of. So, it does not look like, but this cannot continue.


The level of intervention and that is also as I say that though it has not been sort of repair some of the portions are there, but fortunately no repair work has been done in recent time its whatever is there is authentically maintained no earned sort of desirable type of repair has happened there, but as you can see that very strong sort of marks of deteriorations are setting in and it needs a immediate interventions.


But this is just before coming to the suggestion, this is a just a description along with more and more photographic documentation location wise and properly numbering the photograph one has to do a complete documentation of these structure.


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10.0 Distinctive/ Significant Features

1. High quality terracotta decorations and information plaque giving dates and name of the founder
2. Multi foil arch with high quality stucco work in lime.
3. Turrets, total seventeen in number are pidha style, an example of Orissa, Nagara architecture , not very common in Medinipur.
4. The staircase almost hidden in the plinth, is also unusual.



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Now, after research being done, then as I say that I have just very sort of summarising what is there, it has to be a little more detailed report about one, then also has to summarise that what is the distinctive and significant features because this data on all this things are there you have to say that why it sort of there. So many structure; what is the distinctive feature of this particular structure.

So, this is one of the multi foil arches the you can still see the lime plaster which is there and the, this is the day sort of a decoration and the pull ons and other thing on the terracotta and plasters are still in intact many of the places. So, we are summarising sort of distinctive features let us see what can be the distinct features of this. So, one the first and foremost which sort of comes, there is a high quality terracotta decorations and information plaque giving the dates and name of the founder that comes the first and founders day, then the multi foil arch with high quality stucco work in lime and turrets as we said initially the total seventeen in number are Pidha style or a example of Orissa influence of Nagara architecture not very common in Midnapore.

So, that is by referring the other documents and others. So, we have seen that its quite un common. So, that makes it this particular structure quite distinctive and quite unique the staircase almost hidden in the plinth is also quite unusual, I been one cannot make out where is the things it goes under the plinth is also quit unusual have been one cannot make out where is the things it goes under the plinth. So, these are some of the things

one can summarise that what are the distinctive features, along with the proper photographic at the reference and comments.

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|                                   |   |
|-----------------------------------|---|
| 11.0 Cultural Value/ Significance | Architectural (very high quality) & Religious, Social |
| 11.1 Other Related Categories     | Landscape, Association                                |
| 12.0 Status                       | Good, sacred Association                              |
| 12.1 Level of Heritage Awareness  |   |
| 12.2 Technical Capacity           | Mistry /skilled labour and traditional knowledge      |

The slide is a presentation slide from NPTEL Online Certification Courses. It features a table with two columns: criteria and descriptions. The criteria are listed on the left, and their corresponding descriptions are on the right. The slide has a yellow background with a blue header and footer. The footer includes the IIT Kharagpur logo and the NPTEL Online Certification Courses logo. A small video inset of a woman is visible in the bottom right corner.

Then we have to finally, assess that this is we go have to go back to your value the statement of the value and significance that what is the value or the significance of that just mention something, but one has to put a description of statement to support that. So, what we wrote there is an architecture is very high quality architecture and also the religious and social value is there, but architecturally definitely as we have said the seventeenth turrets the terracotta decorations and the lime the staircase. So, that has to be put together to say that what is the cultures what level of this is there and other related category we also have to say that what are the related category like landscape association, it is an associated with particular festival and other.

So, again one has to sort of elaborate this a little further with the statement, but this has to be very clearly stated that under which category which types of value, it is coming then comes this also this status the level of heritage awareness because if one has to proceed further one has to find out that what is happening. So, it is good because the people are quite aware that of the heritage there is a secret association there is quite good awareness about the structure people are aware of that the mystery of skilled labours and traditional knowledge is still there.

But we need some sort of an up gradation or some sort of a specific intervention on training on capacity building to there, but they are still there.

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|  |  |
|--|--|
| 13.0 Threats and Risks                         |  |
| 13.1 *Pressure                                 | Human induced,<br>High level of vandalism  |
| 14.0 Socio-economic Issues and Reuse Potential | Must be restored<br>May be used for community<br>festivals as originally meant for,<br>along with associated activities<br>like musical performance, folk<br>festivals, that are compatible<br>with its sacred value |

And then comes the threats that one has to also talked about that what are the threats are there and what are the socio economic issue that because as I say is the past present and future we also to see that what can be the future possibility of that; what is the rule of the structure one has to also take that into in the sort of make some suggestion and idea ideation about that what can be done.

So, as we say that here the threat is basically human induced and high level of vandalism that is happening and why this is happening this is something; something is very concerned that it is a private property, but why this is happening when the people still aware and their concerned about that this is. So, socio economic issues and reuse potential that our sort of based on that one has that it should be documented or it should be.

So, we came to the conclusion that it must be restored its unique and many other structures are there, but it must be restored and it is it is possible to restore back to the original glory and may be used for now talking about the use what is the rule of that in future because the owner they are not sort of much interested they do not have the ability to do that is not there they are not interested they do ont have the capacity.



So, may be used for community festival we have to find out that what can it be used for without may be used for the community festivals as originally meant for along with some associated activates like musical performance skit, other which is with related with a thing food festivals, it can become a focus of the community festival related and which are competitive compatible with the sacred value that has to be very important not any type of cultural activity which has to be some sort of a related.

So, it can become of focus. So, intercommunity should again come back to look to that. So, we have to probably take out with a two days events of a year from that whether we can make it some sort of a more useful to the community.

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| 15.0 Management   |  |
|---|--|
| 15.1 Protection status  | Unprotected, Not listed.<br>A part of the main temple complex but is set a little away, as per usual practice, as a rash mancha is used as a temporary resting place for the deity during festivals and is open to public. |
| 15.2 Ownership  | Private, Maity Family.<br>Owners are not capable to maintain and manage.   |
| 15.3 Management System and Maintenance Mechanism/Applicable regulations | Local Panchayat Bylaws & West Bengal Heritage Commission Act 2001.   |
| 15.4 Security   | Actually poor  |

Then comes also the management. So, this a very important part that what is the protection status ownership, what will happen to that what is the mechanism which are there available for regulation what can be the security measure this is very important in that case.

So, at the moment we know that is unprotected, it is not listed. So, there is no type of so, but we felt that is part of the main temple complex set a little away is an outside as per the usual practice as a Rash Mancha is used basically as a temporary resting place for the deity during the festival and is open to the public.

So, this is very important sort of to find out summarise about the protection status the ownership we know that is private and it own to that whether that should change with the some other sort of a common sort of shared thing can be can immerged can be formulated is very easy important to understand that the owners are not capable to maintain and manage.

So, one has to local Panchayat bylaws what are the legal tools which were available we have the local Panchayat bylaws and what is very important with that the West Bengal heritage commission and which can take care of such heritage structure property provided is listed and they can extend this also technical and financial help and it security yes its actually for and that is this type of vandalism happen.

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| 16.0 Observations/Recommendations            |   |
|--|---|
| 16.1 Legal protection                        | Recommend for National level listing.   |
| 16.2 Interventions                           | Authentic repair<br>Pilot project for restoration by INTACH<br>Maintenance guidelines |
| 16.2 Infrastructure required for improvement | Fencing of appropriate design, site improvement, lighting                             |
| 16.3 Technical and financial support         | Capacity building involving community,<br>Extend support for technical knowhow        |
| 16.3.1 Financial Options                     | Loan, grant, subsidy / tax rebate.  |
| 16.3.2 incentives to maintain                |   |

So, when one has to make some recommendations and observation in the summary of that for legal protection we suggested that its recommended for national level in, but at the same time you know that ASI is over burden it cannot do that otherwise we also say that some authentic repair is required and pilot project it can be taken as a pilot project for the restoration by the INTACH local chapter daily chapter and then. So, that it also can show the others that a train in that process as a part of a capacity building.

So, it also can sort of play as a pathfinder in a the training organising the training on site and training people them and what are their maintaining guidelines also one has to know some sort of a guidelines of t board even after the things that what is the maintenance

which is not applicable for only the structure, but can be in general for similar structures and fencing we have understood that this need to sort of security they needs site improvement it needs a lighting and the more important that the capacity building involving the community do it is a private property we have realised that that it now has to sort of become a part of the community.

Why it is very important because then the people themselves will protect that at this type of vandalism will not take place. So, that taking it from the along with the private ownership can become such of a part of the community, they will sort of to become aware, it will sort of contribute to the life and it will also become a place of pride and they involved in the repairing that and take the responsibility to protect that. So, these also can become a part of this. So, capacity building involving the community becomes a very important role and what are the financial who where does the finance come from.

So, we know the technical know; how is very important, but loan grand subsidy tax rebate giving the private owner some sort of tax rebate alternation the many ways it can be done. So, there or be said that there has to be some incentive to maintain it.

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**Next Steps**

- Measure drawings
- Condition Mapping
- Problem Identification / Diagnosis
- Interventions options
- Conservation strategy

**Your Task :**

Find an unlisted heritage structure and prepare an initial inventory as per the format discussed .  
Post it in the discussion page of this course .



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So, now we know that. So, this is an example where we have just taken one example and then we have said that oh what can be done and we still know that we have not done the measure drawing for the; we have not done the condition mapping the problem

identification it needs of further investigation of that the intervention option and conservation strategy.

So, that you with the second stage during the measure drawing and the condition mapping where actually what happened; so, this is the first because for the entire district we have done sort of quite and it is possible to do it, it does not take much time to do this type of investigation to prioritise that for us this became a very very important structure which can play a lot of role in the capacity building and show the community what can be done and it has that potential and then we the next step is to go towards that.

Now, after discussing that I would like you also to do something like that. So, what is your task your task is to find an unlisted heritage structure which you think a heritage it can be any time temple the house a small structure whatever which is located near your place which is accessible to you find it on listed heritage structure and prepare an initial inventory almost like following the format which we have discussed as for that that and post it in the discussion forum and discussion page of this course send it, send that to us and we will react and then all of us can discuss about that in that process you will learn.

That how to make the preliminary investigation of unlisted heritage structures and to prioritise that which of these structures can be taken to the next step which is the further condition mapping investigation and others after discussing that; I think you have some idea about that. So, in our next lecture will talk about that actually two case studies which shows that how the investigation is in very important part to see that the darkness is at to decide a conservation strategy that is the next lecture.

Thank you.