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3.3.2 Number of books and chapters in edited volumes/books published and papers published in national/ international conference proceedings per teacher during last five years

Sr.No.	Name of the teacher	Title of the paper	Year of publication
		CONFERENCES	
1	Ramakrishna.B, Ramesh, S	Politics of Gender, Democracy, and Public Space: Role of Beaches in Reclaiming Women's Right to the City.	2021
2	Ramakrishna.B, Ramesh, S, Dhir.S	Curating Informalities: Syncretism of Social Innovation in the City Museum.	2021
		PUBLICATIONS	
3	Sasmit Achrekar and Kirtida Unwalla	Strongholds of Western India: The Forts of Maharashtra	2021
4	Smita Dalvi and Sonam Ambe	(Book) Panvel: Great city, Fading Heritage	2020

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SSR TABLE 3.3.2

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2018	2019	2020	2021	2022
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Politics of Gender, Democracy and Public Space: Analysing the Gendered

Socio-Spatial Production of Urban Beaches

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Abstract

Gender roles in South Asia extensively define women's access and agency outside the protective spheres of their homes. Historically, the theorisations of 'right to the city' overlooked patriarchal power dynamics and socio-cultural nuances that dictate a woman's behavior in public space. It is therefore vital to examine what facilitates women to use and further extend their rights on public space, and in turn, induce change in the masculine city powered by this agency. The beach is selected as the choice public space in light of its conviviality, robustness as a flexible space and its ability to transcend notional boundaries.

The research comparatively examines the socio-spatial dimensions of two urban beaches in an attempt to assess the gendered spatial production in beaches of different contexts. Through a combination of mapping and ethnographic data, it investigates spatial practices and socio-cultural norms which disable access and thereby, influence gendered access and agency. The study posits that gendered access is not only based on perception of safety and provision of access but determined by context specific intersectionalities. The study recognises that the unbounded space of the beach provides a crucial opportunity for women to 'escape' from urban social constructs, but also heightens the threat of crime and isolation from anchors of safety. The paper aims to construct an informed narrative on the role of socio-spatial production of gender in framing gendered access in urban beaches, paving the way for beaches to become truly 'democratic spaces'. The findings reveal that the built environment and spatial configuration of the beach produce variations in gendered access, negotiation and participation.

Keywords:- Gendered identity; Democracy; Right to the city; Beaches; Public space; Gendered Access

1. Women and Access to Public Space in the Indian Sub-context

Access to public space is understood as a person's placement in the hierarchy of the city (Phadke Et.al,2011). If access were to be the key indicator of citizenship, then public spaces in India offer women a marginalised citizenship at best. 'Democracy', or the "power to the common people", and the claim on public space are heavily interlinked. (Habermas, 1962). The spatial manifestation of public space in fostering women's claim to the right to the city is crucial for a democratic space.

"Nowhere has the changing role of women been more evident than in the globalizing cities of Asia" (Yeoh & Ramdas). Women in public space (in India) are regulated by social norms exerted by patriarchy (Goodsell, 2003).

Public space in the Global south works with the intermingling of three parallels: Firstly, there exists a neoliberal ordering of space fueled by capitalism and globalisation. Secondly, the role of women in the public sphere is constantly changing. Lastly, public spaces continue to be legitimised by social, cultural and political norms. Unequal economic empowerment, financial instability (women make up less than 20% of the workforce¹), along with more responsibility in domestic and care-giving roles have resulted in dominant localisation of women in private spheres and restrictions on women's visibility in the public sphere. Discrimination toward women who transgress the spatial binary of the domestic and public sphere and enter male-dominated public spaces must contend with an internalized fear of male violence (Beebeejaun, 2017).

1.1 South Asian Beach Culture

Beach-goers in western countries revel at the idea of "fantasy of the blithe and leisurely sun, sea and sand". Bathing suits to facilitate water sports engagement are integral to western beach culture. In the South Asian context, different sets of ideas dominate beach culture. The relationship of the coast and the built environment is identified with its environmental, social and recreational associations (Cartlidge, N, 2010). The newly forged neoliberal dimensions have identified the beach as a place of leisure and transnational site that houses lakks of tourists annually. However, even as the image of the beach as a place of leisure emerges, social roles curtail women from active participation and limit time for leisure and engagement. Safety at the beach is critical as women at leisure are even more vulnerable to sexual violence and harassment, the male gaze, social page & moral policing.



Space as an Expression of Democracy

While the concept of the beach as a public space still persists as an unconstructed landscape, or as a 'no-place' inheriting ambiguity in public planning projects, the surrounding built environment and spatial configuration of the beach produce variations in gendered access and participation. The open-ness and unbuilt nature of the beach enforces masculine ordering (Löw, M. 2006; Roberts Et.Al, 2013). Valentine. G describes 'male-dominated' areas as a 'spatial expression of patriarchy' where fear of harassment deters women in public spaces, that is an impermanent production of space and inherently masculine nature of planning. (Valentine. G, 1989).

2. Examining the Urban Beaches and their Spatial Construct

2.1 Research Framework:

The primary question the research seeks to discern is "What is the socio-spatial production of gender in urban beaches in India?" The paper aims to construct an informed narrative of gendered access in urban beaches as a product of its socio-spatial constructs. It analyses the impact of the socio-spatial constructs and role of planning and design in enabling or deterring gender participation, safety and agency. Two beaches were analysed using primary qualitative methods for spatial analysis - maps, satellite imagery and photographs. It was synthesized with the help of the findings from a structured online survey, ethnographic research, spatial analysis and on-site visual-perceptions. The inferences from the two cases broadly inform the development of similar urban beaches in India. The authors recognise that by limiting to two cases, a comprehensive study of a wider range of beach typologies in India could not be achieved. The research focuses on a set of key areas of the beach, examining the 'single', 'leisure-seeking' woman usage of space. It hopes to extend towards the other genders outside the binary. The ongoing pandemic has impacted public spaces.

2.2 Beach Culture in Mumbai and Kannur

Beaches as public spaces for women are examined within two different cultural and urban development contexts. The culture of a city extends into beach culture whether it be in attire or in the behavioral pattern of women. The beaches in Mumbai and Kannur are its key public space identities. The independence in mobility that Mumbai's linear transit systems offer its working women extends to public beaches. As urban environments located in a culturally conservative context the beaches of Kannur sanctions access to women within the bounds of roles ascribed by culture.

3. Identifying the Parameters

To further the analysis of women's spatial and social perspectives, the spatial implications of narrative, access, sense of enclosure and perceptions of the two urban beaches were analysed.

Narratives: By studying city level urban beaches situated within contrasting development goals and different cultural contexts, the intent is to crystallise that gendered production is subject to context specific variables. Development agendas, coastal ecology, sociocultural setting influence gendering at the beach.

Access: 'Access' is analysed through the parameters of: modes of access, availability of public transit, the locational access (distance and reach) and the spatiality of access (space as conducive to gender safety and comfort) alter perceptions of gender. The authors of 'Why Loiter' assert that the 'conditions of access', safety and surveillance, determine equal opportunity to public space (Phadke et.Al, 2011). Modes of access contribute to the existing gender bias. The survey highlighted that 81% of women rely on private transit to access the beach. Given the limited fiscal power, fewer women have access to private transit.

Sense of Enclosure: The nature of edge conditions and surrounding built environment affect spatial visibility, proximity to public space and notion of safety. We examine the nuances of surveillance in gendering using critical theories of Jane Jacobs' principle of natural surveillance 'eyes on the street'. Foucoult's notion of panopticon examines social control over women's behaviour in public space. (Deveaux. M, 1994).

Perceptions: There is an interdependence on women's perceptions and spatial behavior and configuration. Where women locate themselves was examined with respect to spaces in the built environment, level of engagement, presence of men or 'enforced' or 'perceived' masculine spaces. William H Whyte's spatial theories are used to assess the role of organisation and positioning of spaces and activities in participation and engagement.

3.1. Narratives of the coast: Mumbai and Kannur

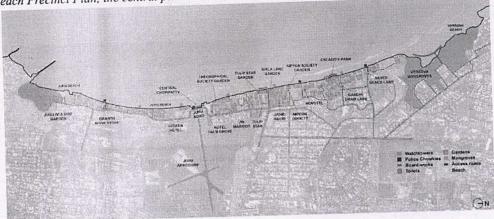
Juhu Beach in Mumbai emerges from the developmental pressures pushing the public spaces towards the edge (Burte & Krishnankutty, 2006). By the 1970's, the beach precinct saw a rise in land value while also garnering interest as a vital city-



scale public space. The changing relationship of the city and its coastal edge is defined by contested narratives of its multiple stakeholders between development, coastal ecology and public space value. The Payyambalam beach precinct in Kannur, has on the other hand evolved into a low-rise low-density ecologically-sensitive tourist destination due to multiple developmental curbs, ecologically-sensitive zoning, CRZ regulations and single-use zoning, despite having real estate value. The inactive neighbourhoods due to resultant low-rise urban fabric creates unsafe and unwalkable streets especially for women.

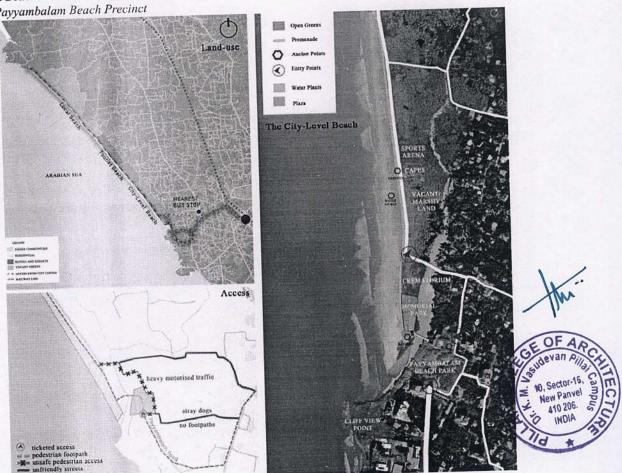
Claim and contestation by varying user groups spatially manifests as compartmentalisation of the 5km stretch of Payyambalam Beach into 'City-level', 'Tourist' and 'Local' zones (Figure 2) with only the 1.5km city level zone garnering unconditional access to women. Beach development fuelled by tourist-centric agendas led to the emergence of many resorts and homestays (2 to 3 storeys) flanking the 1.5 km ecology-centric 'tourist' zone. The localisation of Kannur's position "midway between the cosmopolitanism of the metropolis and the conservatism of the countryside" 2presents temporal controls and dress codes on women. The 7 kms stretch of

Figure 1: Juhu Beach Precinct Plan, the central plaza and 8 arterial access points



Reference: Juhu Beach Tourism Plan, PK Das and Associates

Figure 2: The Payyambalam Beach Precinct



Reference: annotated maps produced by author from Google Earth, Openstreetmaps



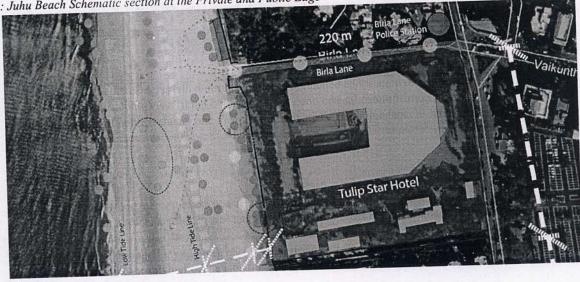
Space as an Expression of Democracy

Juhu Beach, abutted by high-end residents and prominent hotels has enabled a formation of citizen-led public planning process, such as the redevelopment projects (Juhu Vision Plan 2000) (Figure 1) and coastal beautification plans- a vital people-centric process. We question the sanitization of public beaches and the resulting privatised and homogeneous land-use on gendered public space use in high density urban beach precincts.

3.2 Access

The primary street Juhu-Tara Road meets the beach at central plaza: (area 175m in length and an area of 14,000 sqm). The occupying of the beach front by residential plots and hotels has led to the nature of access being curtailed and restricted to 8 pedestrian lanes through narrow privatized plots (Figure 3). That is, access points at approximately every 550 m along its 4.5 km stretch (Figure 1). Here, the spatiality of access, through long (250m), narrow pedestrian corridors along inactive edges are points of threat and crime, making women more vulnerable during night-time isolations. (Valentine, G).





Preferred routes taken by women women Men 💮 streetlights

Reference: annotated maps produced by author from Google Earth, Openstreetmaps

Though the 5m wide Payyambalam Beach Road runs along the entire length of the beach fed by three routes, designated access is through three points, all at the southern end (Figure 2)- the park, the parking lot and the new bridge entries. All walkable paths and paratransit drop off points terminate at the park entry (ticketed access) 250m from parking lot and 600m from new bridge entry restricting access. Users who do not use private transit are forced to walk through these routes with no footpaths in pursuit of paratransit while exiting from other access points. The road edges lined with compound walls and low-hung vegetation further create an inactive and isolated experience, with the nearest bus-stop being 1.2 kms away.

The spatial positioning of access within dark, enclosed or inactive environments causes 'a sense of unsafety and discomfort,' (Phadke et.Al, 2011). Women seek spaces that offer visual connection with the exit points as quick escape routes. The means to reach the points of safety are also crucial in determining acts of venturing/loitering in public space.

3.3 Sense of Enclosure

From the survey conducted, 70% of women seek leisure on the beach spatially separate from the crowd and in the open, 60% of women enjoy time alone on the beach. But, 98% of women said they do not visit the beaches alone. The survey also flagged up that women experienced uncomfortable scenarios when present alone.

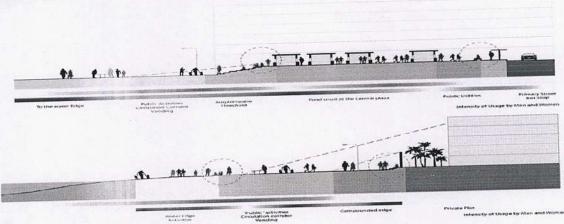
The narrow width of the beach in proximity to the buildings enables natural surveillance on the beach (Figure 4). The central plaza at Juhu developed as a 'hub' of activities functions as an orienting landmark and hub of safety. Though blue-green and vegetated spaces are of ecological and therapeutic value, the vegetated edge conditions leave pedestrians susceptible to anti-social activities and stray animals, especially during the nighttime. In contrast, a 500 m section of the beach flanked by cafes and eateries is active and safe at night due to active frontages and eyes on the street (Figure 5). 10. Sector-16.

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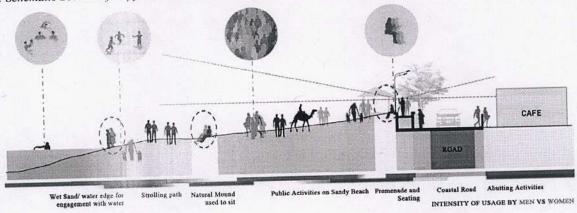
Safety for women in the construct of public open spaces offer paradoxical perspectives. Crowded, and dense infrastructure as is the case with Mumbai make women more vulnerable to physical harassment. Green open spaces in Kannur, positive assets from a therapeutic and ecological value also become isolated and dangerous spaces at night.

Figure 4: Juhu Beach Schematic Plan at Birla Lane - one of the Access and Egress points



Source: author

Figure 5: Schematic Section of Payyambalam beach through stretch abutted by Cafes



Source: author

3.4 Women's perception: how do women locate themselves?

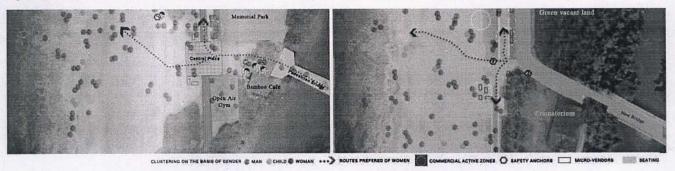
The central space at Juhu beach offers a few seating options, of which women were seen to be seated on the amphitheatre-like steps facing the beach and along the periphery of the food stalls that are clustered together in a compact space (Figure 7). Similar trends are observed in the plaza in Payyambalam beach (Figure 6). Further, the placement of the 1km promenade on an elevated seawall acts as a vantage point facilitating the idea of seeing and being seen- ensuring safety through enhanced visibility. The elevation creates a visual barrier between the beach and the rest of the urban fabric. While women are present, they do not actively stake claim on space and contend at being passive engagers due to male gaze, societal gaze, moral policing etc. The option of not interacting with sand and/or water may be another reason women prefer the promenade which has direct access from the road.

Women located at vantage points or within unrestricted view as incase of the promenade in Kannur and central plaza in Mumbai boosted presence and engagement. This aligns with the alternate discussion of Foucault's panopticon in feminist urban planning discourse where disciplinary power is transferred from the sovereign state of authority to women themselves granting women agency over their bodies. (Deveaux, M. 1994).

From the survey, only 15% women said they actively engage with the water. The absence, maintenance and location of beach water utilities (changing rooms, showers, public washrooms) tends to further exclude women from actively engaging with the water and beach and limit trip duration. Safety anchors such as pink police patrol cars, police control rooms stationed at entries increase perception of safety in Kannur.



Figure 6: Schematic Plans at Main Access Points of the Payyambalam Beach delineating Gender based activity



Reference: annotated maps produced by author from Google Earth, Openstreetmaps

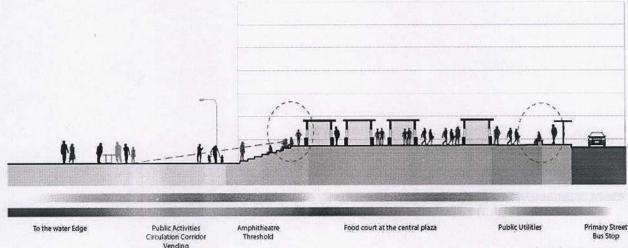


Figure 7: Schematic Section through the Central Plaza's hub of activities at Juhu Beach

Intensity of Usage by Men and Women Source: author

3. Reflection

The socio-cultural context of the city extends into the beach and creates gendering in the form of temporal controls. Urban design and planning should take into consideration the design of 'Organised Openness' of public spaces. Wherein, the built proximity determines constricted environments as well as 'eyes on the street'. Control of surveillance spaces such as vantage points by women boost engagement. Active routes, connecting access points and public/paratransit points and strengthening public transit to and from beaches are measures of inclusive transit planning. Considering the beach as part of a larger public transit route, not the last destination could offset peripheral nature due to geography. Reachable distance, walkable path, permeability, active edge, provision of multiple choices of transit options enable safety. Impermeable and inactive edges as compound walls produce masculine spaces. Unstructured edges bear the threat of crime and harassment. Well-lit and active spaces function as landmarks and anchor points for women. Unobstructed, quick access, permeable entry points with clear, demarcated access pathways safety anchors and wayfinding design. Provision of social infrastructure such as sanitation, child-care facilities, utilities to enable water activities- changing rooms, wash-off sand, child-friendly play areas support women's presence and engagement.

4. Conclusion

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As public space in contemporary imagination confers added relevance as spaces for leisure, women's presence and activities in it continue to be bound by the very social, cultural and political norms which shape it. In the pursuit for 'democratic' public space, beaches as public spaces garnered attention for being "fantasy spaces" which can be perceived as a "precondition for its accessibility to all genders". Enhanced citizenship for women is sought through access to leisure. In the absence of relevant research on gendered construction of the geographical imaginary of beaches in Global South, our study establishes a critical base for further research. Examining women's roles in beaches through the purview of Urban Planning and Design and Transport can discern methods of enhancing women's access and participation. Public Policy and Programmes can also foster awareness and association. Gender-focused interventions through anchors for women, or 'hubs, landmarks' that provide safety, directionality/utilities for women would be critical for unconditional access. The addressal of these points through creative solutions or inspired from best practices from the global north needs to be grounded by the contextual intersectionalities. The study hopes to further the research on gendered practices in the beach and inform urban planning and building codes, CRZ and other regulations.

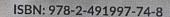


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India

CURATING INFORMALITIES: SYNCRETISM OF SOCIAL INNOVATION IN THE CITY MUSEUM

ABSTRACT

Mumbai's identity is set within a complex multicultural, plural landscape, despite its spatial inequities. These inequities, juxtaposed with the city's built heritage, evolved unique avenues of informal creative economies. Distinct systems of functioning within the robust workings of informality allow for social innovation to subsist within and sustain the "creative economy". The subaltern system of knowledge-sharing facilitates creative and scholastic needs of lower-income groups through mechanisms of innovation systems. Though this production shares ideological similarities with knowledge-sharing institutions, they are discredited as "informal" or even "illegal" enterprises. "Public streets" are central to the visibility of informal economies.

This paper establishes that systems of exclusion through "formal", "sanitised" enclaves dilute the idea that museums can reach a wide spectrum of society. An integral part of Mumbai's cultural landscape, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), in Kala Ghoda precinct, is a "city museum" chronicling historical narratives. The museum precinct's heritage value holds cultural and built associations. The precinct's spatiality is a binary of "institutional" and "informal" modalities of cultural commons. As evolved from colonial constructs, CSMVS looks at informality from the purview of social justice, placing the informal art vendors and street artists as external entities. The ICOM Webinar on Local Communities Strengthening Museums (2020) discusses garnering community support through representation of personal histories and cultural identities. The paper explores possibilities of a symbiotic relationship between the Museum and these informal modalities in Kala Ghoda precinct. Can decentralisation of museums in a complex city like Mumbai enable agency in a micro-urban context?

We attempt to critically examine existing interdependencies by interlinking museology strategies with urban social geography. By way of mapping and ethnography studies, we question: can restructuring the public space create engaging museums? Can establishing interdependency of museums with the street vendor communities create "citizen's museums"? Could street artists participate in decision-making processes to better represent their cultural identities? By indulging the local vendor community, museums could benefit through increased engagement of informal citizens and advance their economic and tourism agendas. Through spatial and policy development, the networks achieve uncontested access, extension of legitimacy, representation of historical and cultural identities and knowledge repository for their children's futures.

Key words: Social innovation, museums, informality, Mumbai, street artists



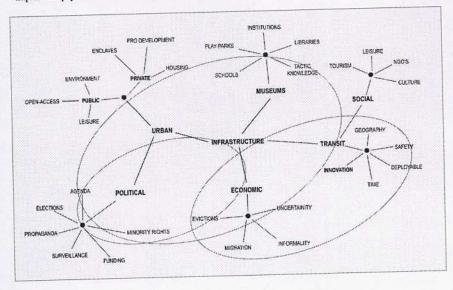
Urban ecology

The city of Mumbai is an urban tapestry where towering high-rises juxtaposition against layers of additive historic urban fabric. As an intensely urbanising metropolis in the Global South, the Mumbai Metropolitan Region has an area of 6355 square kilometres (2454 square miles) and a population of 22 million people. Within the older heritage core of the Mumbai Island, there exist public buildings of colonial construction, gated communities, heritage buildings, business districts, *koliwadas* (fisher folk villages), ghettos, working-class neighbourhoods and informal settlements (slums). The city's socio-spatial landscape is composed of a mosaic of culturally vibrant indigenous communities, circular migrants and a broad spectrum of income groups.

The diversity in communities has created a unique built environment representing the city's estranged colonial past and revanchist of indigenous identities contrasted by parcels of growing real estate. In this contemporary city, land is often highly monopolised by private construction developers, widening the gap between formal and informal settlements (Roy, 2005). The land and housing monopoly has led to informal settlements whose reliance on the urban commons is greater. The inequity of the city's social landscape manifests as disproportionate. Their access to knowledge and creative urban commons works outside the formal sector. The informal mechanisms are at a disadvantage, as access to institutions is posed with mitigating issues of transit, cost of public transport, time and economy. They are further restricted by boundaries of physical surveillance, cost of ticketed entries and social access. A diverse group of social institutions entrusts formal institutional mechanisms to seek access to knowledge systems.

The idea of citizenship and its associations with the institutions works within an ecosystem of exclusion and inclusion. To mitigate this boundary, it is crucial to examine the physical, social and policy setting of knowledge-sharing institutions. Urban knowledge commons, such as museums as publicly accessible spaces, act as a platform to disseminate knowledge exchange within the city. Hence, to examine the "publicness" of a museum is to examine the complex urban dynamics that the museum sits within. In order to attain knowledge exchange between the museum and the people living within informal settlements and migrant

¹ https://worldpopulationreview.com/world-cities



Mumbai's urban ecology. Elaborated by the author, Bhagyasshree Ramakrishna, inspired by Mumbai Service Ecology diagram in the book Landscape Urbanism (Alan Berger and Rahul Mehrotra)



communities, aspects of ease of transit, time, geography, factors of safety, mobility and deployability take precedence. We read the city through a diagram of an urban ecological web.² Museums work within this highly influenced setting. The access of museum infrastructure by informality is often highly dependent on, or restricted by economic processes – the uncertainty linked to land, labour and right to the city (Roy, 2005). Informality is a complex reality for the informal citizens as much as it is for the city. Around 52 % (as of 2018) of the Indian population rely on informal economic practices for employment.³ Further, over 41% of the population in Mumbai reside in informal settlements called slums.⁴

Informality is closely interconnected with, and produced by, the global market system. We use the term "informality" to refer to informal sites, which operate a creative economy, wherein tacit knowledge and social innovation are cultivated. Access (physical as well as social access) to a dedicated space for knowledge exchange, such as conventional spaces of museum institutions, is therefore limited by exclusions of lack of time and increased travel distance. Museums are often present within "sanitised" enclaves or within spaces of higher economic processes. The spatiality of the museum and its precinct greatly impacts accessing museum infrastructure by all. Therefore, we enquire into this threshold of the city museum and the citizen's museum that lies within the aspects of macro- and micro- urban spatial systems.

Research framework

We analyse the notion of "inequity" within access to knowledge-sharing institutions based on the hypothesis that formal institutions like museums sit within sanitised enclaves. We posit that the nature of enclaves potentially widened the gap between users of the formal and informal urban systems. The paper argues that systems of exclusion through "formal", "sanitised" art enclaves dilute the idea that museums can reach a wide spectrum of society. The syncretism of this binary between informal and formal creative urban processes can bring transformative change to the urban geography and economy in Mumbai.

The key questions addressed are:

"Can placemaking advocate towards a "citizen's museum" to integrate informal processes within its urban framework?"

"How can the museum connect with the informal city and citizens?"

"What is the new role of museums that are perceived as contextual to the city of Mumbai?"

The paper extends on the value of knowledge networks within its urban environment, by exploring the relationship and linkages between formal knowledge systems and informality, specifically the tacit knowledge and social innovation situated in informal environments. The city's urban spatiality, when interspersed with the museum network, enables us to perceive its spatial relations with the city, for instance, how the urban composition could impose limiting effects on inclusive access. The research explores existing informal knowledge-

² As depicted on p. 97

³ Source: SBI Report [online] Retrieved from: https://sbi.co.in/documents/13958/10990811/281021-Ecowrap_202110 d156?t=1635409920832

⁴ https://worldpopulationreview.com/world-cities/mumbai-population

sharing processes, through the lens of "social innovation" systems, and explores the possibilities of presenting a city-wide, deployable and interdependent museum network within its urban framework. In order to forge connections between the museum and informal knowledge systems, employing social innovation systems could offer citizenship to the informal population. This would, therefore, interlink aspects of informal networks, the museum and the city's urban geography, pushing the museum into a central role with respect to the city's geography and citizenry.

The study was carried out using qualitative research methods. Site studies were undertaken via on-site ethnography, spatial analysis, mapping behavioural patterns, in-person interviews and online social survey. Mapping urban forms was done and recent and historical transformations were analysed by literature studies, study of external sources and documentation on informal economies.

The institution under consideration is Mumbai's key city museum, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS). The museum is located in Kala Ghoda, a prestigious, colonial art district in South Mumbai, where several informal mechanisms are now interspersed within the streetscape of the planned, heritage quarters. We enquire into the presence of informal activities and ways in which it contributes towards a collective-collaborative museum environment, through the lens of social innovation, local communities and open-access infrastructure. The goal of the paper is to research the mechanisms that the CSMVS can use to extend the connectivity to informal citizens and dismantle its isolated existence.

The socio-spatial relationship of the CSMVS and the city is analysed at three scales:

- Urban scale: the locational aspect, development of the precinct cluster, interdependencies, networks linking formal and informal;
- 2) Precinct scale: the built form, gated bounded development, security checks, porosity;
- Museum scale: perceiving a new role of the museum to facilitate integration with existing social innovation processes.

Spatial relationship between museums and informal areas in Mumbai

"Museums have been active in shaping knowledge over (at least) the last 600 years." (Greenhill, 1992)

City-level public spaces extend citizenship by disseminating knowledge. We analyse museums as part of a network of knowledge dissemination to establish urban citizenship. The museums within the Greater Mumbai part of the city were mapped. As conventional to the idea of cultural institutions, a higher concentration of museums was located in former European colonies and present-day elitist enclaves like South Mumbai and the western coast of the city. The museum layer, when interlinked with clusters of potential knowledge-sharing institutions (identified as libraries, schools, cultural centres, exhibition spaces, playgrounds and other spaces of creative-exchange), improves the creative interdependency and collaboration.

A layer of libraries (city libraries as well as micro-libraries) was mapped along with the museums. The greater density of creative clusters and closer proximity to a wide spectrum of neighbourhoods, the higher the value of connections established. The third layer maps the creative clusters with layers of transit lines and key informal



settlement pockets of the city.5 Distance, time and mobility to urban enclaves make formal knowledge centres inaccessible to marginalised communities, who form over 40% of the city's population. Museums concentrated in elitist enclaves of South Mumbai and Airport delimit access to urban poor and informal citizens.

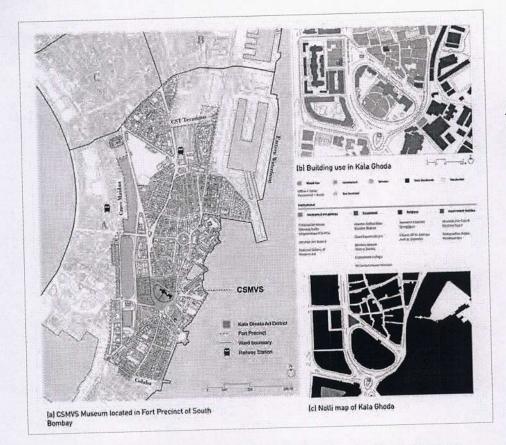
Museums typically function in a "long-established practice of exhibiting "the facts", "truth", "national history" or unproblematic conceptions of "other" places" (Cameron, 2005). In Mumbai, they are mostly government-run enterprises that operate through traditional modalities. Contemporary museums document the city's art, history, heritage, natural history, sciences, cinema and transport. Yet, Mumbai's multiculturalism remains vastly underrepresented. Museums such as the RBI [Coin Museum Mumbai], located within existing government institutional buildings, are highly secure, and, thereby, the additional social scrutiny that the spatial context creates discourages a vast section of communities to enter the

⁵ As shown on the maps below



Spatial relationship between knowledge networks and informal areas in Mumbai. Elaborated by author Shruthi Ramesh, based on Login Mumbai and Google





Setting the locational and functional context of the Museum. Analysing access by use of Nolli Map. Elaborated by Shriya Dhir, based on the survey and Fort Management Plan 2007-2010 UDRI

museum. The Gandhi Museum (Borivali), on the other hand, offers a lacklustre spatial urban context.

Smaller knowledge centres are interspersed in various parts of the city. The museums located near a slum pocket, or smaller knowledge centres, such as one-room libraries in the vicinity of informal areas, become sites of transformation through empowerment and uplift. Specific factors such as visibility in social indices or adjacency to institutional catalysts determine their placement there. Knowledge centres located near slums, such as the "infamous" Dharavi settlement, or in those that have the lowest social indices, like M Ward, are catalysed by institutions, as in the case of TISS [Tate Institute of Social Sciences], in the vicinity of M Ward). The linking of informality and these institutions allows for open and equitable access, which is desired by the institutes and beneficial to urban poor.

Analysing the CSMVS as urban cultural commons

Originally named the Prince of Wales Museum, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) was built in the early 20th century during British colonial rule. It exhibits around 50,000 artefacts of Indian ancient history from the times of Indus Valley civilization. The heritage grade I museum building was designed by Scottish architect George Wittet in the Indo-Saracenic architectural style, and surrounding ensemble of historical buildings was listed as a UNESCO World Heritage site in 2018. Having received several grants from federal funds and philanthropists, the museum is furthering its outreach to include the rural hinterlands through its *Museum on Wheels* initiative. Over the years, it has expanded to include numismatic and natural history sections, a children's museum, a library, a research wing, and it also houses several museology workshops.

Amongst all the museums in Mumbai, the CSMVS is the central city museum; which assumes social responsibility of connecting, representing and sharing



knowledge with the city and its citizens. The oldest part of the city, South Mumbai, houses multiple museographic edifices with "protected" identities. The city fabric is composed of a complex mosaic of sanitised elitist enclaves, groupings of public buildings of colonial construct and Art Deco built heritage, enmeshed with informal settlements. The locational, physical and political aspect of the Museum presents boundaries of formality, antiquity and elitism. Its formal environments form an interconnected network, hosting conferences, exhibitions and cultural events, most notably the Kala Ghoda Art Festival (KGAF) in the Kala Ghoda Area in Fort. The Kala Ghoda is a newly formalised urban district in South Mumbai surrounded with historically, politically, and culturally important buildings. The district gained importance in the international art scene due to the concentration of art galleries, auction houses and historic museums. Access to the CSMVS, located at the heart of all, is through ticketed entry and security checks.

[a] CSMVS context and informal associations

[b] Edge conditions of CSMVS

Edge conditions of the museum. Elaborated by Shriya Dhir.

The periphery of the CSMVS includes two open art galleries: first, a "formalised, government-sanctioned" public gallery, commissioned by BMC [Brihanmumbai Municipal Corporation] with support of Camlin, where artists from all over the region can rent out spaces for exhibiting their art, and second, where "informal" pavement artists can put up their work for the visitors to engage. There lies a huge contrast between inside and outside of the CSMVS, which is separated by the boundary wall. The outside overtly connects to the urban commons. Therefore, the informal sector plays a significant role in contributing towards the knowledge and creative economy in India.

Through the collaboration between public and private agencies, formal and informal actors come together to enhance the functioning of those areas and simultaneously contribute to economic growth. Due to the growing economic inequalities in India, the informal sector finds its way into the gateways of these formal spaces, which result in them being more visible and accessible to large parts of the society than the public institutions. For example, artists commute 2-3 hours daily to work on the pavements outside the Jehangir Art Gallery (located along the north-eastern edge of the crescent-shaped land parcel housing the CSMVS), a prestigious art exhibition space linked with the renaissance of Indian art. These forms of knowledgesharing systems facilitate creative needs of lower income groups, but are often overlooked. These informal creative economies and the formal creative economy (museum, art galleries) exist in the same precinct with no intermingling. Negotiations help in order to expand the outreach and visibility of the institutions, to reinvigorate their associations with the city, to establish forms of

social innovation and justice and to transform CSMVS into a connected citizen's museum.

Social innovation theory

Formal knowledge systems habitually exclude tacit knowledge situated in informal sites. Tacit knowledge in informal sites manifests as "social innovation".

⁶ As depicted on p. 101

⁷ As depicted on the images on this page



Social innovation (SI) reflects pragmatic, intelligent and creative ideas borne out of necessity. "Jugaad" and "grassroot innovations" as two common forms of SI in the informal sector (Kumar and Bhaduri, 2014). We perceive the syncretism of informality and the formal space of a museum as mutually beneficial.

The Stanford Social Innovation Review describes social innovation as the "free flow of ideas, values, roles, relationships, and money across sectors as central to driving social capital and enduring social change" (Phills et al., 2008). This has been a convoluted subject to define, owing to its skewed boundaries among disciplines. In essence, it refers to the proliferation of new ideas that meet the needs of today and improve things for tomorrow. In spatial terms, the ability of cities to provide for knowledge production and creative exchange results in reinforcing SI in the long run. SI is a cross-disciplinary mechanism, which empowers individuals, irrespective of their fields, to innovate by tapping into the power-based and socio-economic structures of cities. It also promotes forms of social justice and inclusivity through inclusion of marginalised groups within social and political governance institutions and processes (MacCallum, 2009). The challenges faced by local communities vary across a wide gamut of possibilities that need the intervention of the state in order to mitigate the problem. With the increased stakes in financial needs and capital, there comes the greater role of the state.

SI has an entangled history, which crosses paths across fields of management sciences and economics, arts and creativity, political science and administration and territorial development (Moulaert, 2013). Since the 19th century, the growing importance of SI reflects profound dissatisfaction with the traditional forms of policies, which translates into spatial domains, and, as a result, provokes the need of "new ways of doing things". The theories recognise the individuals as independent entities networking with institutions, as opposed to being reliant on large corporations.

Informality and interdependencies

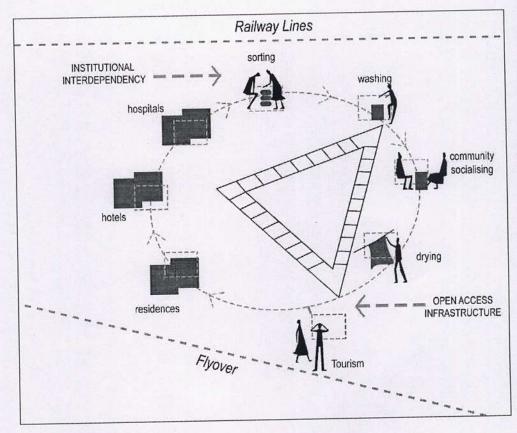
In our discourse on informality, we digress from the limiting viewpoint of informal sites as places of poverty, perceiving them as sites of social innovation. As Ananya Roy argued, informal economies of the city contribute to the global market, but outside of the formal binary (Roy, 2005). Chouguley elucidates that the "limited understanding and negative value judgement of informality does not do justice to the multi-faceted role that informality plays within contemporary cities" (Chouguley, 2019). In Mumbai, social innovation systems have set up their own network that works within the blurred boundaries of legality. Three informal sites in Mumbai have been examined: Chor Bazaar, Dhobi Ghat and Dharavi.

Chor Bazaar

Chor Bazaar is a ghetto and working-class neighbourhood with a dense, fine-grain urban fabric. The informal bazaar built during the time of British colonisation has ever since been functioning as an open market for old and used items, accessible to all income groups. As a historic, centrally located flea market where artefacts, antiquities, craft and craftsmanship are localised, Chor Bazaar has become an important site of social innovation operated by the informal economy. This urban process functions not only as a system of collection, adaptive reuse or recycling, but also as a repository of histories and knowledge of disappearing craft and art traditions – a correlation it shares with museum activities and the design industry.



Social innovation within informality - Dhobi Ghat. Elaborated by Bhagyasshree Ramakrishna.



Dhobi Ghat

The second urban process we analyse here is in the informal site of Dhobi Ghat, or the "community laundromat". It is a fragment of historical infrastructure that emerged during the British era and has evolved into an innovative public laundromat system that services Mumbai. The deeply contested space, encased in tightly knit houses of the laundry workers, is a network of open-ground and terraced planes, which hosts the laundromats and drying area for washed clothes. In 2019, the government built an elevated viewing point meant for tourists. This allows the tourist to gaze, while catering to the established institutional interdependencies. To summarise, the adjacent formal institutions rely on the ingenious and innovative informal systems of the Dhobi Ghat to support formal entities.⁸

Dharavi

Lastly, we analysed urban processes in the three-square kilometre informal settlement of Dharavi, housing one million people. It is a site of creative industry, artistry and enterprise embedded in the informal sector, with prominent industries such as pottery, leather, embroidery and recycling. The craft and trade origin of the "Khumbarwaada" or "Potter's village" dates back to the 1930s. These informal systems have intrinsic network links throughout the city, nationally and internationally. They harbour a unique and creative spatial system of mixed living and workspaces, akin to any "artistic village" formally promoted by the government.9

⁸ As depicted on the image above

https://urbz.net/index.php/articles/art-kumbharvalla.https://urbz.net/articles/arpply-chain-network https://issuu.com/kachumpa/docs/tanya-mathew_patteryarattohnumbard

Informal sites and their relevance to city museums

As repositories of embedded cultural knowledge, offering a rich palimpsest of art, craft and social innovation, these sites offer valuable insights into the production of the city of Mumbai. Negative connotations associated with informality restrict their perception as "urban cultural commons" of the city, unlike formal spaces such as museums, libraries and art galleries. While the informal sector is mostly unrecognised in formalised spaces, there are some exceptions.

Case example: Mehnat Manzil

Mehnat Manzil is a participatory museum set up in Ahmedabad to represent informal sector workers. It has been designed in collaboration with Conflictorium (a museum that addresses the theme of conflict through artistic dialogue). The museum displays the existing class differences in the society and encourages realistic representation of migration and livelihood in creative ways. 10

Case example: The Dharavi Design Museum (DDM)

While large museums which double up as city-level public spaces openly exclude the informal sector, there is a smaller museum in Mumbai which collaborates with the informal sector. The Dharavi Design Museum is a case of a nomadic museum within the Dharavi slum, created by Jorge Mañes Rubio and Amanda Pinatih. It works at the grassroots level, exhibiting the design and craft of local potters, broom makers, contractors, embroiderers and carpenters residing in Dharavi. It, however, is a micro-scale enterprise and does not supplement city-level infrastructure. It adds "artistic" and "creative value" to everyday craft of local craftsmen. The foreign lens creates non-contextual and contrasting "high culture". While it is recognised on international platforms, many citizens are unaware of its existence.

Recommendations

In an attempt to counter the isolated existence of CSMVS, we examined prospects of creating a paradigm shift in the way it connects with the citizens. We came up with proposed interventions at three different scales: the museum scale, the precinct scale and the city scale. The museum scale concerns changes within the internal structure of the museum. In the globalising context, the precinct scale and the city scale gain relevance.

The museum scale

Changing role of museums

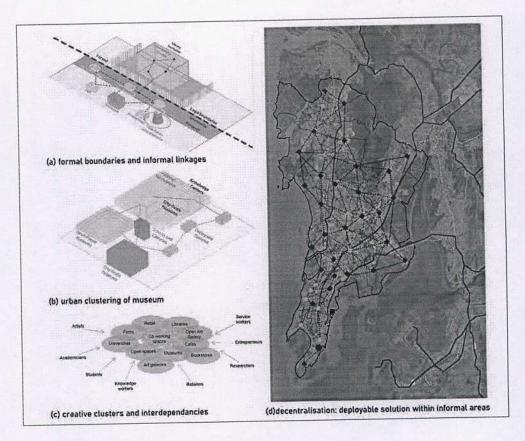
Some criteria paramount to defining the new role of CSMVS are to:

- Reiterate social responsibility towards citizens from all backgrounds;
- Reconfigure publicness of the museum;
- Transcend formal notions and boundaries;
- Extend its learning environments to the informal sector;
- Empower through education.



https://www.ihf.in/engagement-reportage/mehnat-manzil-a-tribute-to-the-lives-of-informal-sector-workers

The new spatiality of museums – clustering and city networks. Elaborated by the authors: diagrams by Bhagyasshree Ramakrishna and Shriya Dhir, map by Shruthi Ramesh



Museum hierarchy

Collaborative arenas in the existing museum structure indicate areas for direct intervention in the future. The shift from a top-down leadership to a multistakeholder leadership, involving artists and art associations, heritage committees, architects and urban designers, board members, as well as informal and unrecognised stakeholders, such as the street artists, should be envisioned. The cultural urban commons can be perceived as a collective whole and new systems to connect them can be operationalised. Tzortzi visualises museums as part of the urban space of the city, connected through the concept of urban sociability (Tzortzi, 2018).

The precinct scale

Clustering policies can attract specific user groups, establishing interdependencies. Many cities across the globe have implemented city policies of clustering specific uses to attract specific kinds of user groups. This establishes interdependencies between institutions with similar agenda as a mechanism for collective economic sustenance and growth. These creative clusters, "art districts", "innovation districts", etc., forged through city policies, often recognise only formal institutions under their aegis. In the context of Mumbai, clustering should also include the informal domain. A participatory process towards inclusive action will enable fulfilment of the needs of the informal economy. Common phenomena in newly forged artistic and creative enclaves in the western world are gentrification and displacement of marginalised citizenry. Creative city policies often cause gentrification (Dovey, 2016). Community involvement and consultation of multiple stakeholders can become tools to ameliorate this inequity.

Shifting notions of territoriality and publicness

"Removing boundaries between words and deeds, inside and outside, is the essence of true publicness in its sichest sense of bridging, dialogue and democratic encounter".

(Ashley, 2019)

2

A study of existing premises revealed that the museum exists as a "private", "public space". The museum lawns are a "quasi-public space", opened out to the public in the rare occasion of events like the KGAF. The existing physical and systemic walls created over the centuries dilute the notion of publicness. Porosity in physical boundaries will reduce the existing disconnection with the immediate environment. Physical interventions on these walls face challenges, as the CSMVS is part of an UNESCO World Heritage Site, composed of an ensemble of buildings, and a grade I heritage building. Many museums store artefacts of value and antiquity and physical boundaries offer mechanisms to safeguard this heritage. The formalist architectural language of the built environment creates barriers for the informal populace.

Urban cluster of the museum

We envisage a proposal where the museum is an urban system sited within informal settlements. Its collaboration with deployable, open and formal systems enables connectivity to the informal sector.¹¹

The city scale

Incorporating informality

Informal sites are complex urban ecologies shaped by various socio-economic and political processes. Informal citizens' access to the museum is operationalised under "social justice" schemes, which do not neutralise other barriers like ticketed entry, transit expenses etc. The earlier discussion on informal sites of Chor Bazaar and Dharavi presents them as sites with continuing processes of SI, with historical origins dating back to the 1900s. As informality is devalued, their merit as sites of urban history and social and innovative value is discarded. Museums remain largely apolitical, favouring knowledge and culture over politics and bureaucracy. Informal settlements and marketplaces are majorly sites of political action, and the syncretism of the informal with museum networks warrants sensitive action. The museum gets the opportunity to connect with informal citizens, learning and representing their histories. The tacit knowledge situated in the informal domains can slowly be infused into the public realm. Simultaneosly, an opportunity to connect the urban history and spatiality of informal spaces and citizens to the museum is also presented. As a learning environment, CSMVS can uplift citizenry through various educational policies. Further, it can combat the geography of segregation and enclaves unbridled in Mumbai and transform into city-level public space.

Decentralisation

Given the time and mobility constraints faced by the informal populace, it is sensible to bring the museum to a spatial proximity. This brings us to the idea of decentralising the museum to a location near or within informal areas. While the earlier case example of the DDM looks at a micro-level museum in a slum, we envision a city-level enterprise where informal sites are physically or digitally connected to a larger museum network.

Case study: library parks in informal areas, Medellin, Colombia

In the Colombian city of Medellin, city-level knowledge-sharing institutions, library parks, are placed in peripheral informal areas (comunas). The idea of urban transformation through introduction of knowledge-centric public spaces in

of in School of in

¹¹ As shown on the image on p. 106

informal areas is noteworthy. The introduction of "social infrastructure" resulted in visible changes in human development indices and reduced crime. They verify the hypothesis of spatial proximity critically affecting use by the informal sector. Beyond the provision of "social infrastructure", it was backed with policy changes to reduce violence and uplift through education (Maclean, 2015). As a contested site, it underwent a complex contextual and politics-centric process through public participation, prioritising citizens' needs before political agendas. The city and general citizenry begin to perceive informal areas as safer public spaces in the city. The larger infrastructure, however, means heavier maintenance costs in the long run. The Biblioteca De España Library Park was indefinitely closed due to structural defects, which puts forth the question: "how can social infrastructure be made to last?"

Redefining the participatory process

While museums can give informal settlements the opportunity to connect and collaborate with them, decision-making capacities should be situated in the hands of informal citizenry as well. "User-designed city", proposed by Urbz, places agency and decisions on level of interventions in the hands of the local community. Informal sites should be armed with physical and digital means to collaborate and be part of the creative/knowledge network.

Conclusion: way forward

When museums exist in isolation, as formal elitist enclaves, they are alienated from the informal populace. Over the course of this paper, we have established the criticality of connecting museums and the informal sector, as beneficial to both the museum and informal citizenry. Concurring with the theme, *Connecting Cities, Connecting Citizens*, the paper looked at the city as a platform to link CSMVS with the citizens of Mumbai. The socio-economic divide significantly disconnects informal citizens from the city and city museum. In Mumbai, where a large section of the population lives and works in the informal sector, there is an urgency to mitigate this spatial divide.

As next steps, museums could work closely with urban planning and policy schemes to create an "equitable" city. Mumbai's Draft Development Plan prioritises creating more open spaces for the city, a slow shift from real estate development. The newer developing areas could incorporate intervening strategies potential for knowledge exchange. From the point of view of social activism, we intend to intervene by working on a grassroots scale with the deployable systems, collaborating with the city museum. Through our paper, we insist on creating a new centrality for museums, wherein they work with both formal and informal creative networks in the city to catalyse social change.

ACKNOWLEDGEMENTS

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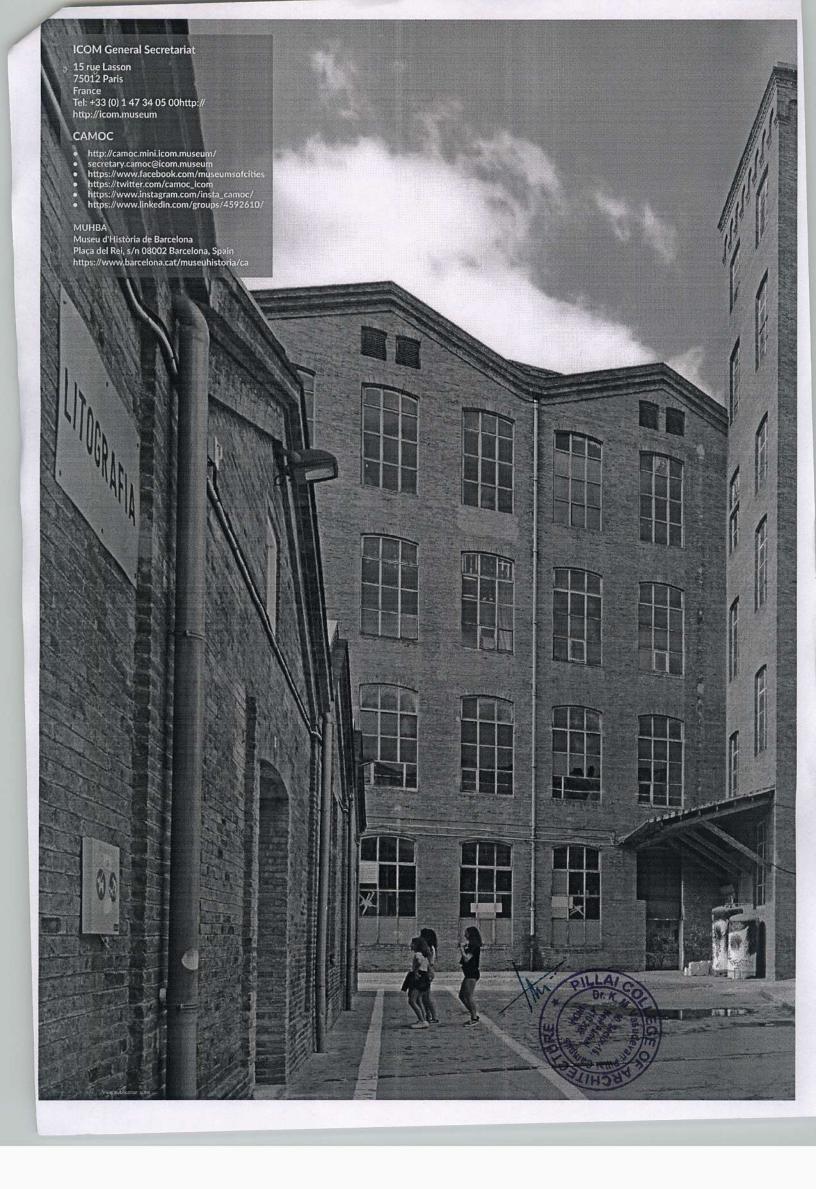
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Shriya Dhir is currently a town planning and urban design intern at Dover, Kohl & Partners based in Coral Gables, where she is actively engaged in projects across the United States. During her final year research semester at CEPT (Monsoon 2021), she pursued her DRP research on the topic Cities as a Platform for Social Innovation, where she focused on creative exchange and knowledge-sharing districts in the historical context of South Mumbai.





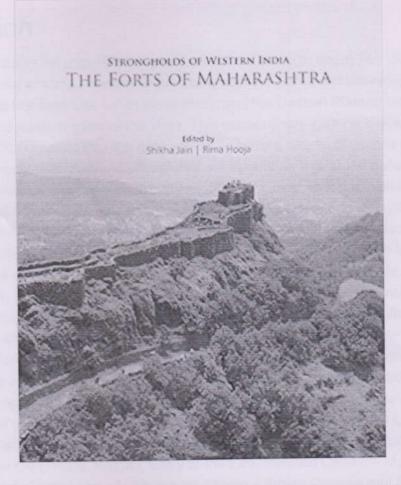
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Description

Maharashtra presents an unparalleled geographical setting with about 740 kilometres of the Konkan coastal stretch, Western Ghats along with the Sahyadri Hills recognised globally as World Heritage Site for its biodiversity, and the Deccan Plateau moving from the western to the eastern edge of the state. This extraordinary cultural landscape was judiciously used for defence through centuries of its history. The fortifications of Maharashtra, largely unknown and unexplored are spread as a guarded network of a defence system across the panoramic natural setting, while each fort exhibits extraordinary individualistic planning and distinctive style pertaining to its typology. This book is one of the first to document and showcase the fortified cultural landscape of the state of Maharashtra. The book not only narrates the military strategy of the Maratha Kingdom and the extraordinary contribution of Chhatrapati Shivaji to guerrilla warfare and naval forces, but also outlines the range of forts typology in the state, including complete documentation, technical analysis and recommendations of specific forts for promoting this exceptional heritage of Maharashtra. Contents: Preface - Sambhajiraje Chhatrapati I. Maharashtra Region and Its Military Landscape 1. Maharashtra Forts: Terrain, Lifestyle and Military Tactics - Rajendra Shende and Aanand Kharade 2. The Vision of Chhatrapati Shivaji: Forts Network and Guerrilla Warfare - Pramod Mande (Late) II. Coastal and Sea Forts 3. Coastal and Sea Forts: Maritime Military Landscape of Central Konkan - Archana Deshmukh 4. Historic Forts of Mumbai - Komal Potdar III. Sahyadri and the Hill Forts 5. Rajgad: Glory of the First Maratha Capital - Malojirao Jagdale 6. Raigad: Capital Fort of Chhatrapati Shivaji - Kirtida Unwalla and Sasmit Acharekar IV. Guards of the Trading Routes in Desh and Marathwada 7. Shivneri Fort: The Birthplace of Chhatrapati Shivaji – Sachin Vidyadhar Joshi 8. Devgiri to Daulatabad: Conservation and Management - Tejas Garge 9. Lesser Known Forts in Marathwada: An Introduction - Tejaswini Aphale V. Conclusion 10. Positioning the Western Strongholds within Military Landscape and World Heritage in India - Shikha Jain Appendix Architectural Elements in the Forts of Maharashtra – Archana Deshmukh Bibliography Index

