CULTURE OF RESILIENCE : RESILIENCE OF CULTURE

An Integrated Workshop/Makeathon in Gulbarga, Karnataka

26th Feb to 16th Mar '18

United Nations Educational, Scientific and Cultural Organization
UNESCO Chair in Culture, Habitat, and Sustainable Development
India

DECCAN STUDIES
CULTURE OF RESILIENCE : RESILIENCE OF CULTURE
An Integrated Workshop/Makeathon in Gulbarga, Karnataka
26th Feb to 16th March 2018

Conducted by

UNESCO Chair in Culture, Habitat and Sustainable Development
Srishti Institute of Art, Design & Technology, Bangalore

on behalf of

Aga Khan Trust for Culture, Education Programme

in partnership with

Team YUVAA (Youth United for Vigilance, Awareness & Action),
Bidar

Centre for Deccan Studies, Hyderabad
About the workshop
India offers a vast diversity of cultural landscapes that have evolved innumerable responses to the ways in which societies can inhabit places that challenge human ingenuity. All kinds of answers have been found to sustain life in the face of the vagaries of nature and social systems. In turn, these conditions have encouraged the development of a bewildering diversity in ways of life, language and cultural forms. Often such complex nature of a place is subdued by the reductive and problem-based approach in learning and practice, missing out on the potential to use cultural aspects to inform development in historic cities. A shift to place-based learning can enrich our understanding of the rhizomatic nature of cultures that co-exist across time and space.

A one of a kind collaboration came together in this pilot workshop. An opportunity to develop a pedagogy based on the decades of experience of Aga Khan Trust for Culture to in an inter-disciplinary learning platform at Srishti Institute of Art, Design and Technology to – go beyond the conventional disciplinary boundaries dealing with Heritage conservation and studies, explore place-based learning methods and by including local people and organisations to enhance learning and engagement. This report presents the workshop module, its design and structure. It also presents the process and evaluation of the workshop.

The UNESCO Chair at Srishti conducted a workshop for undergraduate students at Srishti in the historic city of Gulbarga based on the experiences and materials gathered by the Aga Khan Historic Cities Programme (AKHCP). A wide range of student project outputs were produced such as imaginative narratives, illustrated books, system design, site-specific installation, Locative games, participatory archiving tools, technological artefacts etc.

In this place-based workshop on ‘Culture of Resilience’ students from interdisciplinary backgrounds situated their inquiry in Gulbarga to understand how culture emerges out of learned human behaviour manifesting itself in the form of responses in places of inhabitance. Our approach was ‘Place as Text’ with Gulbarga becoming the ‘text’ – to read, to observe, to record, to subvert, to investigate and to critique.
Workshop design & structure

The workshop was designed and facilitated to enhance the process of twenty-five students working on their final year thesis projects across seven different art and design courses in Srishti. This we saw as an opportunity to bring an inter-disciplinary focus on cultural and built heritage that is usually limited to programmes such as Architecture, Planning, Urban Design, Conservation to mention a few. The diverse backgrounds of students enabled us to explore and experiment multiple ways to examine and identify possibilities to actively engage to reveal the intangible aspects of heritage embedded in the cultural practices of communities and residents in Gulbarga.

A review of the lessons from AKHCP drawn from the publication ‘Aga Khan Historic Cities Programme - An Integrated approach to Urban Rehabilitation’ became the basis to identify the areas of impact. A master class conducted by Prof. Neelkanth Chhaya introduced the areas of impact prior to the commencement of the workshop. The four ‘Areas of Impact’ interpreted from the AKHCP experiences were,

Area A – Societal and Cultural
Promote and Reinforce respect for diversity; Respect for Human rights

Area B – Urbanism, Nested systems and Socio-political formations
Promote good governance; Foster growth of Civil Society; Enhance urban spatial quality

Area C – Social action and value co-creation
Affect Well-being and health; Foster better stewardship of the Environment; Restore Pride and Hope

Area D – Socio-economic development and Entrepreneurship
Employment opportunities; Improve incomes; Creative ways to recognise economic opportunities

The core intent of the project and the workshop is to situate practices of Art & Design students at Srishti to,

- Reimagine the cultural landscape of Gulbarga
- Accentuate communities and their practices that are embedded in the everyday life of the city
• Explore ways to unearth the potential of ordinariness of the connections between people and places

The learning outcomes of the workshop were identified to incorporate the intent of the AKTC Education programme and the requirement of the thesis project at Srishti.

• To be able to appreciate complexity in cities and communities through the AKHCP approach as a driver of change and recognize the impediments in doing so.
• To critically evaluate and challenge one’s own personal belief/views and approach to knowledge production.
• To develop generative methods to unpack complex interrelations and inter-dependencies driving human settlements and ecosystems

The core intent of the workshop was achieved through the following structuring components:

Clusters
Formation of clusters is an effective way of engaging with a context. It helped to identify focus areas, connect it to the lessons from AKHCP, and map the activities and relevance of sessions to student interests. In a conventional workshop all the participants are made to attend all parts of the workshop. This may get counterproductive as the participants often struggle to identify and articulate their interests as well as produce something meaningful by the end of it. Three project clusters were identified based on the draft proposals submitted by the students prior to the workshop. We used a matrix of micro-contexts identified by students during the preparatory trip to Gulbarga in January 2018 mapped to student interest in the areas of impact drawn from the Aga Khan Historic Cities Programme. The micro-contexts were broadly categorised under – a) Historic Sites and Public Spaces (8 Student projects); Tracing and Interpretation of histories (7 Student projects); and c) Communities and practices (9 Student projects).
<table>
<thead>
<tr>
<th>Area A – Societal and Cultural</th>
<th>Historic Sites &amp; Public Spaces</th>
<th>Tracing &amp; Interpretations</th>
<th>Communities &amp; Practices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Idea 01: Right to remain and co-exist with protected heritage can attract innovative repurposing of heritage sites. (Dhruv Jesran)</td>
<td>Idea 09: Public art that draws from the ‘ordinary’ can reveal relationships between everyday practice and living heritage in historic cities. (Ashna Jhulka)</td>
<td>Idea 13: Enhancing local economic systems contributes to cultural development. (Ishan Hendre)</td>
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<td>Idea 02: Historic sites can be used as a site for provocation to reflect upon fluidity of a culture. (Rajat Khurana)</td>
<td></td>
<td>Idea 14: Public art that draws from the ‘ordinary’ can reveal relationships between everyday practice and living heritage in historic cities. (Ayesha Punjabi)</td>
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<td>Idea 03: Highlighting material realities of a place through rituals and practices can reveal differential worldviews. (Shravan Rao)</td>
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<td>Idea 15: Quality of a language is telling about the society and its phases of change. (Purvi Agarwal)</td>
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</tr>
<tr>
<td>Idea 04: Interest in lesser known historic sites can be revived using local narratives through art practice. (Sushim Ghatak)</td>
<td>Idea 05: Giving new visual interpretation of artefacts and their narratives can provide newer ways of public engagement. (Maitreyee Kshirsagar)</td>
<td>Idea 16: Everyday mundaneness of daily objects can act as a reminder of cultural evolution of people, place and practice. (Mizba Pathan)</td>
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</tr>
</tbody>
</table>

| Area B – Urbanism, Nested systems and Socio-political formations | Idea 06: Creating newer cultural hot-spots encourage inter-communal exchange of thoughts, ideas and opportunities (Rhea Bansal) | X | X |
Idea 07: Public spaces can be energized when set of cultural practices are situated for frequent encounter by the public. (Shivani Baapna)

Idea 08: Rethinking about our museums and archives can actively start a dialogue about cultural value, belongingness, expression etc (Nidhi Kulkarni)

Idea 10: Fiction can be powerful when situated in a place and the myths around that place. (Ridhima Gugnani)

Idea 11: Folklores and songs are powerful tools to generate curiosity about historicity of a culture. (Priyanka Pachpande)

Idea 12: Stories and storytelling is a powerful tool to envision futures in multi-cultural settlements. (Charvi Shrimali)

Idea 17: Children are the custodians of the future we envision. Do we know their perspectives on culture and its future? (Devaki Gupta)

Idea 18: Ancestral occupations respond to changes based on their regional knowledge through practice of skills, techniques and methods. (Bhavisha Darji)

Idea 19: A shift in development paradigm can occur when women are included as active participants in its vision. (Rachael Dawson)

Idea 20: Local methods of cultivation can be regenerative to reconnect people with their landscape. (Radhika Motani)

Idea 21: Giving new visual interpretation of artefacts and their narratives can provide newer ways of public engagement. (Sneha Suresh)

Idea 22: A physical place that celebrates diverse crafts and arts strengthens the sense of belongingness and promotes practice. (Bala Soundarya)

Idea 23: Narratives of localized knowledge about crafts can invoke interest in disappearing craft practices. (Niharika Basoae)

Idea 24: Tracing visual
practices can enrich ways to understand ongoing cultural changes. (Tanaya Akolkar)

Area D – Socio-economic development and Entrepreneurship

Idea 25: Social enterprises play a crucial role to integrate cultural practices with development practices. (Paromita Bathija)

| Area D – Socio-economic development and Entrepreneurship | X | X |

Table 01: Matrix of ideas mapped to the micro-context and areas of Impact prior to the commencement of the workshop

Modes of Engagement

Day-wise plan of the workshop was based on three modes of engagement – Sessions, Fieldwork and Tutorials. Sessions were planned in the morning and the afternoons were allocated for project work (fieldwork or working in the studio) and/or Tutorials (project specific discussions with designated faculty or experts for the day). This enabled us to use the time and resources (faculty, studio venue etc) more efficiently.

Sessions: There were eleven planned sessions that were delivered in the form of talks, presentations, activities and panel discussions. The sequence of the sessions was carefully curated to make them relevant to the expected learning and engagement in each phase of the workshop. Each session was mapped to the project clusters. This information was shared with students as recommended sessions for the project clusters (refer to PoA appended). Students signed up for the sessions by evaluating the session abstracts and consulting with the faculty members on a regular basis. This choice-based system ensured flexibility to manage time for fieldwork, studio work and active participation between students, workshop faculty and session presenters. Refer to Workshop phases for more details on the planned sessions.

Fieldwork: Students had planned their fieldwork prior to arrival for the workshop. The approaches and methods were particular to each student projects. The sessions
and tutorials were used to regularly track and evaluate fieldwork done by each student.

**Tutorials:** This workshop was collectively facilitated by ten external mentors and eleven Srishti faculty members from diverse backgrounds. In the first two phases time for tutorials was allocated every day. Students were shared with the list of mentors and faculty designated as tutors for the day. This helped them to make appointments with mentors and tutors to discuss learnings from the sessions to incorporate with their project work, progress and challenges with the fieldwork and envision possible output of their respective projects.

**Phases**
The workshop was designed in three phases – 1) Re-Immersion into the micro-contexts; 2) Constructing meanings and Generating insights; and 3) Critical Making – Speculative approach to explore possibilities.

**Re-Immersion into the micro-contexts:** The first phase of the workshop was from 26th February to 4th of March, 2018. This phase began with fieldwork to allow students to reimmerse within their respective micro-context to further engage during the workshop. It prepared them to identify the relevant planned sessions that enabled active participation, extending the post-session discussions around their fieldwork and the thesis projects. The planned sessions in this phase focused on enriching the understanding of the historical and cultural context of Gulbarga acquired prior to the workshop. At the least the aim was to direct students to relevant resource persons and sites for further inquiry. As anticipated the on-ground challenges of data gathering, working with communities, relevance of the micro-context and need for alteration to certain assumptions became apparent in this phase. The tutorial time allowed for a continuous discussion on utilizing the insights from the sessions and helped students to make decisions on the choice of their micro-context. They could critically engage with people and practices within the purview of their evolving ideas and to continue to review them. A collection of ideas and focus areas were presented in clusters to a panel of external mentors, concluding this phase.

The planned sessions in this phase included –

- A dialogue with Meenaxi Bali (scholar & activist in Gulbarga) and Srishti faculty Keshava Malagi (Kannada scholar and writer) on the wider cultural landscape and the influences of Basava and Sufi movements in Dakkhan region and Gulbarga;
A discussion by Vinay Malge, convenor of Team YUVAA and Shreyas Srivatsa, Srishti faculty on ‘Curating the city’ through community engagement using historicity to address contemporary developmental challenges in Bidar;

A talk by Srijan Mandal, Centre for Public History at Srishti, on ‘Public History and Memory’ and its relevance to gain different perspectives on Cultural practices;

A presentation by Sajjad Shahid, Centre for Deccan Studies on ‘Syncretism in Gulbarga and Dakkhan region’ through illustrative examples from art, literature and music from the region; and

A panel discussion based on the student presentation by T.V Sivanandan, senior journalist, Rishikesh Bahadur Desai (Senior Journalist, The Hindu) and Sajjad Shahid (Centre for Deccan Studies).

Image 1 Meenaksi Bali reciting a Dakhani couplet exemplary of linguistic amalgamation using Kannada and Urdu by Sharanas and Sufis in Gulbarga region
Sajjad Shahid from Centre for Deccan Studies presenting syncretic cultures manifested in paintings and literature in Dakkhan region.

Cluster presentations by students to a three membered panel comprising of T V Sivanandan, Rishikesh Desai and Sajjad Shahid.
Constructing meanings and Generating insights: The second phase of the workshop primarily provided analytical lenses through a series of presentations and activities by external mentors. This phase spanned across the second week of the workshop from the 5th March – 9th March, 2018. The intent of this phase was to allow students to analyse their ideas with the data gathered from the fieldwork through guided activities drawn from the conceptual frames presented. This phase ended with an introduction to critical methods of making to facilitate a transition to the next phase of the workshop.

The planned sessions focused on shaping one’s practice to enable students to synthesise findings from the fieldwork which included presentations and activities that included –


- A presentation by Kazi Ashraf, Architectural historian from Bengal Institute on ‘Metrophilia: The Love for a Town’ invoking the spatial quality of smaller towns through the notion of a ‘Hometown’ and the psychogeographies they open up for analysis;

- A presentation by Arijit Chaterjee and Asha Sumra, Conservation architects on ‘Making (&) Mess: Shifts in territory, Consciousness and Place’ on the need for constructing one’s own conceptual lens by taking actions at different scales;

- A series of activities by Sudhir Desai, Srishti faculty on ‘Making sense of data and developing models’ to use the conceptual frames introduced in the above presentations;

- A talk by Mohan Seetharam on ‘Mapping socio-spatial layers’ and the application of GIS tools from a Social Sciences perspective

- A talk by Padmini Ray Murray ‘On Critical Making’ with an emphasis on speculative approach to explore newer possibilities for art and design interventions.
Image 4 Prof Neelkanth Chhaya discussing the act of art and design as an attempt to weave the need for continuity with the need for openness

Image 5 Kazi Ashraf discussing the need to love small towns through a critical frame of ‘Hometown’ and the varied notions it can invoke in the form of psycho-geography
Image 7: Sudhir Desai facilitating a process by constructing analytical lenses from the presentations by Prof Chhaya, Kazi Ashraf and Arijit & Asha to critically understand the micro-contexts chosen by the students.

Image 9: Students from Cluster 03 explaining their insights from application of the lens derived from Arijit and Asha’s presentation in Sudhir Desai’s Session.
Critical Making – Speculative approach to explore possibilities: The third week of the workshop commenced with a session by Padmini Ray Murray to introduce ‘Critical Making’ a process of speculative approach to design that combines critical thinking through making that moves away from problem solving approach of conventional design process.

Image 11: Padmini Ray Murray introducing critical making and the need for speculative approach in design to make impact in the areas drawn from AKHCP experience

Image 12: Illustrative example of Critical making cards that was used by students in cluster 02
Exhibition
On the final day of the workshop an exhibition was organised. The intent of the exhibition was to share the nature of project ideas students had arrived at by the end of the workshop. This is the output of the workshop. While the outcome was to initiate conversations with a wide range of stakeholders in Gulbarga such as scholars, heritage activists, farmers, artists, community leaders, politicians and govt officials.
CULTURES OF RESILIENCE

Date: 16th March, 2018, Friday
Time: Morning session: 9 AM – 12 PM | Evening session: 4 PM – 7 PM
Venue: Ashray Comfort Lodge, 4th floor, Jagat Circle, Kalaburagi

Image 15: Poster designed by the students for the exhibition on 16th of March 2018
Setting up the work-in-progress exhibits in the studio space on the eve of the exhibition.

Students explain their projects to the invitees and visitors during the morning session of the exhibition.
Image 18 Tanaya Akolkar explaining her proposal to the Regional Commissioner of Hyderabad Karnataka Region Development Board

Image 19 Radhika Motani facilitating an iteration of a game to collectively build narratives to extract local knowledge practices in agriculture
Evaluation of the workshop

Relevance
The programme of the workshop has been of deep relevance to the community of Gulbarga and its wider cultural heritage. Local stakeholders, government authorities and scholars in the region have all indicated that such studies and proposals would help shape policies and programmes, improve awareness and renew interest in the maintenance of the rich cultural heritage in their backyard. The works of the students exhibited newer ways to begin a dialogue to address some of the societal challenges.

Given the inter-disciplinary backgrounds of students participating in the workshop there was a need to introduce critical views on heritage and historicity of a place and culture. The lessons and strategies from AKHCP became critical case examples for students to understand the extent of the issues. While the proposals developed by students revealed non-issue based approach can provide ways to produce creative outputs in the Areas of Impact from AKHCP. This is illustrated by the projects proposed by the students. Some examples are - the project on ‘Creating An Experience of Khateebs works’ by Purvi Agarwal that celebrates the works of Dakkhani poet Sulaiman Khateeb to produce visuals, a form widely accessible to an audience beyond literary groups. Radhika Motani’s project ‘Agriculture – More than an Occupation’ that explores creative way to record, share and revive traditional knowledge on agricultural practices through a narrative based game for farming communities in and outside of Gulbarga region.

We believe that the work done is in line with AKTC’s goals for Tangible and Intangible Heritage as a way of revitalising local networks, knowledge, urban spaces and infrastructures. UNESCO Chair at Srishti also has similar goals towards bringing the traditional knowledge to light, design for a more inclusive and sustainable future as well as for building a pedagogy that brings forward concerned and capable professionals rooted in these concepts.

Looking at the range of project proposals (refer to Annexure 04), one can see that the intentions of the programme have been largely met. The future possibility of continuing such an integrated workshop programme can contribute to the field of Heritage conservation and studies by training learners from inter-disciplinary backgrounds

Efficiency
For such an extended involvement and intensive work schedules, the costs of the programme have been very low. The programme was able to bring in a large number of scholars and experts to expose the students to a wide range of issues and knowledge.
The diversity of issues studied through the proposal are only possible when students from many backgrounds and disciplinary specialisations work simultaneously, while being guided by specialists ranging from the fields of governance and law, design and social sciences, history and art. During the workshop many scholars, artists, craftsman and practitioners appreciated the intent of the workshop to explore ways to make an impact on Gulbarga through its cultural heritage. They contributed and informed student projects on a voluntary basis (Refer to Annexure 02). To do all this would normally be far more expensive, but the workshop format allows an economic model.

**Effectiveness**

It is clear that participation in the workshop has been a transformative experience for students and faculty. There is a noticeable change in the content, depth and breadth of both discussions as well as of working styles of the students at different stages of the project studio, Pre-workshop, Workshop & Post-workshop stages. Faculties have discovered new possibilities and methods to learn from the place-based pedagogy tested through this pilot workshop. It has given insights to facilitate future studies with a focus on cultural heritage at Srishti. And given Srishti’s leadership position and AKTC’s prestige and wide connections in the field, this methodology will most likely have a definite impact in studies of heritage and cultural landscapes.

The effects on the local stakeholders are equally satisfying. Many respondents expressed appreciation of our interest in traditional knowledge and our concern with future possibilities. Long, in-depth conversations with a wide range of local people and administrators gave us the impression that there was much interest in taking these ideas forward.

**Impact**

We can try to summarise some of the impacts that this workshop has had on students and faculty.

First is the realisation that any design intervention is not simply an isolated phenomenon, but has a multiplicity of underlying connections that have to be understood and taken into account. The proposal on ‘Residents of Gulbarga Fort’ by Dhruv Jesrani is situated in a contested context that intersects with policy, institutional landscape and rights to explore ways of co-existence and value creation. While the proposed project ‘Karamat’ by Priyanka Pachpande looks at the oral narratives from public memory in Khwaja Bande Nawaz Dargah to extract spatial quality and its influence of people, their views about the site. (Refer to Annexure 04 for all the proposed projects)

Secondly, students and faculty have observed and appreciated the fact that knowledge that have locally evolved are of great future value, and should not be
blindly categorised as outdated. This is exemplary in the proposed project on ‘Learning through Space’ to make interaction in a historic site engaging for Children to appreciate and appropriate local histories.

Thirdly there is the realisation that “Design” exists in customs, rituals, ways of life, art forms and narrative materials, and that “products” as well as ephemeral activities all form part of design. Also that these are culturally rooted. Food and culinary practices of a region is an example. The proposed project on ‘Food Cultures of Gulbarga’ explores a journey from production to consumption practices through stories and recipes.

Fourthly, we are beginning to realise that we would need to enlarge and deepen the definition of what a designer may do if we are to work towards creating more harmonious environments.

**Sustainability**
The Workshop has helped to formulate, initiate, try out and crystallise pedagogical objectives and methods that become part of Srishti’s long-term academic programmes at undergraduate, graduate and research levels. Srishti will continue to develop and propagate these learning, that have value not just in the fields of design and architecture, but in a large number of disciplines including the humanities, development studies, geography etc. Srishti’s vision is committed to continued attention to cultural studies and heritage studies as key learning for those in the fields of design, art and technologies. Thus, this workshop can be seen to be a part of a sustained long-term effort, and will continue.

In turn, the methodology would be propagated and become available to other design schools, both through publication as well as through networks already established and being developed.

Local and state authorities have shown deep interest in this activity, and have indicated that future support would also be available.
Annexure 01: List of Participating Students

Students

This workshop will enrich the process of art and design projects proposed by final year students (25 no) at Srishti, responding to the brief titled ‘Culture of Resilience’ facilitated by faculty members Shreyas Srivatsa and Mahesh Bhat.

The names and majors of the participating students are listed below:

<table>
<thead>
<tr>
<th>S No</th>
<th>Name of student</th>
<th>Undergraduate Award (B Des/B Cr A)</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Cluster – 01: Historic Sites and Public Spaces</td>
</tr>
<tr>
<td>1</td>
<td>Dhruv Jesrani</td>
<td>Visual Communication and Strategic Branding</td>
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<tr>
<td>2</td>
<td>Maitreyee Aniruddha Kshirsagar</td>
<td>Visual Communication and Strategic Branding</td>
</tr>
<tr>
<td>3</td>
<td>Nidhi Nirmal Kulkarni</td>
<td>Industrial Arts and Design Practice</td>
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<td>4</td>
<td>Rajat Khurana</td>
<td>Industrial Arts and Design Practices</td>
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<tr>
<td>5</td>
<td>Rhea Bansal</td>
<td>Public Space Design</td>
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<tr>
<td>6</td>
<td>Shivani Bapna</td>
<td>Public Space Design</td>
</tr>
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<td>7</td>
<td>Shravan Vijay Rao</td>
<td>Contemporary Art Practices</td>
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<td>8</td>
<td>Sushim Ranjan Ghatak</td>
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<td>Cluster – 02: Tracing and Interpretation</td>
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<td>9</td>
<td>Ashna Savir Julka</td>
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<td>10</td>
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<td>Public Space Design</td>
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<td>11</td>
<td>Charvi Shrimali</td>
<td>Visual Communication and Strategic Branding</td>
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<td>12</td>
<td>Mizba Bashir Pathan</td>
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<td>13</td>
<td>Niharika Basoae</td>
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<td>16</td>
<td>Sneha Suresh</td>
<td>Visual Communication and Strategic Branding</td>
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<td>17</td>
<td>Tanaya Dilip Akolkar</td>
<td>Contemporary Art Practices</td>
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<td></td>
<td></td>
<td>Cluster – 03: Communities and Practices</td>
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<td>18</td>
<td>Ayesha Vinod Punjabi</td>
<td>Information Arts &amp; Information Design Practices</td>
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<td>19</td>
<td>Bhavisha Lalitkumar Darji</td>
<td>Business, Services and System Design</td>
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<td>20</td>
<td>Devaki Gupta</td>
<td>Visual Communication and Strategic Branding</td>
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<td>21</td>
<td>Ishan Satchidanand Hendre</td>
<td>Creative Arts in Film</td>
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<td>22</td>
<td>Rachael Karuna Dawson</td>
<td>Visual Communication and Strategic Branding</td>
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<td>23</td>
<td>Radhika Motani</td>
<td>Information Arts &amp; Information Design Practices</td>
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<td>24</td>
<td>Paromita Bathija</td>
<td>Business, Services and System Design</td>
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<td>25</td>
<td>Purvi Agarwal</td>
<td>Contemporary Art Practices</td>
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Annexure 02: List of Participating Faculty, Mentors and Partners

Faculty
The workshop was led by Shreyas Srivatsa and jointly conducted with the support of faculty and experts listed below.

External Mentors
Prof. Neelkanth Chhaya, Architect and Academician
Kazi Ashraf, Architect, Architectural Historian and Urbanist, Dhaka, Bangladesh
Sajjad Shahid, Conservation and Historian, Hyderabad, India
Vinay Malage, Convenor, Team YUVAA, Bidar, India
Rishikesh Bahadur Desai, Senior Journalist, Belgaum, India
Meenaxi Bali, Academic and Teacher, Gulbarga, India
T.V. Sivanandan, Veteran Journalist, Gulbarga, India
Vijay Hagargundigi, Painter, Gulbarga, India
Arijit Chatterjee, Architect
Asha Sumra, Architect

Srishti Faculty
Shreyas Srivatsa, Settlement Studies
Mahesh Bhat, Curator and Senior Photographer
Ishita Shah, Designer and Archivist
Mohan Seetharam, Human Geographer
Sudhir Desai, Design and Futures Thinking
Padmini Ray Murray, Digital Humanities
Keshava Malagi, Writer and Scholar Kannada Literature
Naveen Bagalkot, Designer and Educator
Ina Kaur, Curator and Artist
Rustam Vania, Illustrator and Cartoonist
Srijan Mandal, Historian

Partners
This workshop was conducted in partnership with organisations that include the following:

- Team YUVAA, NGO, Bidar
- Centre for Deccan Studies, Hyderabad

Apart from the people listed we got mentors and potential collaborators for our students to continue to work on the graduating projects that were conceptualized in
Gulbarga during the workshop. Here’s a list of people who have contributed immensely to help the faculty and students to engage actively and meaningfully.

<table>
<thead>
<tr>
<th>Name</th>
<th>Title/Role</th>
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<tbody>
<tr>
<td>K Nila, Social Activist</td>
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<tr>
<td>Prof. Nazrool Bari, Central University</td>
<td>Prof. Shivaaganga Rumma, Central University</td>
</tr>
<tr>
<td>Shri Manayya Badigar, Master Craftsman</td>
<td>Shri Vijay Hagaragundigi, Artist and Curater</td>
</tr>
<tr>
<td>Prof. Simpi, Kannada Scholar and Writer</td>
<td>R K Hudugi</td>
</tr>
<tr>
<td>Kazi Rizwan-ur-Rahman Siddiqui</td>
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<td>Kazi Rizwan-ur-Rahman Siddiqui</td>
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<td>Mohd Ali Ul Hussain, 25th Decendent of Khwaja Bande Nawaz</td>
<td>Mallikarjun Bagodhi, Art Historian</td>
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<td>Shivprakash, Archaeologist Gulbarga Museum</td>
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Annexure 03: Day-wise plan and schedule

The workshop was conducted in three phases. The first phase began with fieldwork and interactions with mentors from Srishti, Gulbarga and extended region. The second phase focused on sessions that facilitated the process of drawing analytical insights through a series of presentations, discussions, tutorial and fieldwork. The third phase was a ‘Make-a-thon’ facilitated by Srishti faculty members to help students conduct multiple explorations with an emphasis on the process of ‘Critical Making’. This workshop concluded with an exhibition of work-in-progress Thesis projects. The outlines of the planned sessions were provided by the speakers. They have been included without any edits to respect their stated intention.

Week 01 | 26th Feb – 3rd March

26th Feb
7:30am  Arrival of students and project faculty in Gulbarga
10:00am-11:00am  Formation of study clusters and fieldwork teams
11:00pm-05:30pm  Fieldwork and Tutorial (cover the info gaps)

27th Feb
09:30am-05:30pm  Fieldwork and Tutorial (cover the info gaps)

28th Feb
9:30am-12:30  Performance and dialogue with Meenakshi Bali facilitated by Keshava Malagi
[C-02;C-03]
1:30-5:30  Project work and Tutorial with Rustam Vania, Shreyas Srivatsa, Vinay Malge and Keshava Malagi

1st March
9:30-11:30  Curating the City with Vinay Malge and Shreyas Srivatsa
[C-01;C02;C03]
We will start with the idea that there are many hidden narratives embedded in a place. These narratives are dormant and alive in multiple ways revealing themselves sporadically in one’s memory (of childhood, encounters, life events etc), coded into the built environment (architecture, changing functions, construction technique etc), cultural practices (rituals involving nature and animals, culinary practice etc), habitus (appropriation of spaces to eat, sleep, work, meet etc). This session is about our exploration of places and narratives in the historic city of Bidar to look at the relationalities of occupation, institutions, communities and individuals. A process of curation to capture the unheard voices to generate ways to think and include the different (suppressed/overlooked narratives of individuals, practices and communities) lead by speculative practice and accidental discoveries.
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<th>Time</th>
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<tr>
<td>1:30-5:30</td>
<td>Tutorial for project clusters with Shreyas Srivatsa, Keshava Malagi and Vinay Malge</td>
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<td>2nd March</td>
<td><strong>Public History and Memory</strong> with Srijan Mandal</td>
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<td>9:30am-11:00am</td>
<td>What is public history? And why should art and design students care? These are the questions that I will try to answer. I will do so by showing how public history is as much about history as it is about how the public engages with the past. For only then can history be communicated in a manner that makes the public partners rather than bystanders in the representations of their own past. I will also try to show the potential for public history projects inherent in a site like Gulbarga, and how one might go about realising such a project.</td>
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<td>11:00am-05:30pm</td>
<td>Project work and Tutorial with Shreyas Srivatsa, Vinay Malge, Srijan Mandal (Individual projects)</td>
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<td>3rd March</td>
<td><strong>Regional historicity of Gulbarga</strong> with Sajjad Shahid</td>
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<td>9:30am-11:00am</td>
<td>This session briefly looks at the general history of Gulbarga including the antecedents leading to the founding of Bahmani rule. However, the focus would be on the synthesis and syncretism which evolved from interactions in the Deccan subsequent to the establishment of the Bahmani Empire. It will provide a glimpse through the shared commonalities in art forms and they primarily being a reflection and record of the society in which they were produced. This will enable to dwell on a number of subjects which appear to be the focus of the proposed investigations by the students.</td>
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<td>11:00am-05:30pm</td>
<td>Project work and Tutorial with Shreyas Srivatsa, Vinay Malge, Sajjad Shahid (Individual projects)</td>
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<td>4th March</td>
<td>Cluster presentation and panel discussion with Rishikesh Bahadur Desai, Sajjad Shahid and T.V Sivanandan</td>
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**Week 02 | 5th March – 9th March**

**5th March**

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<tr>
<td>09:30am-04:00pm</td>
<td>Project work and Tutorial with Prof. Neelkanth Chhaya, Kazi Ahsraf, Arijit Chatterjee and Asha Sumra</td>
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<tr>
<td>04:00pm-06:00pm</td>
<td><strong>Design As Participation in Time, Change and Continuity</strong> with Prof. Neelkanth Chhaya</td>
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The talk will discuss the idea that Design is an activity that works inside
the realm of continuity and change, attempting to weave the need for continuity with the need for openness that allows change to occur without violence. I will illustrate the idea through my work.

6th March
09:30am-11:30pm  Presentation by Kazi Ashraf
[C-01;C-02;C-03]
11:30pm-4:00pm  Project work and Tutorial in clusters with Mohan Seetharam, Sudhir Desai and Kazi Ashraf
04:00pm-06:00pm  **Making (&) Mess - Shifts in Territory, Consciousness & Place** by Asha Sumra and Arijit Chatterjee
[C-01;C-03]

In south India, a collision of German consciousness and coastal resources led to a marked legacy of products and buildings. Despite creating the ubiquitous Mangalore Tile and some of the finest examples of industrial architecture on the subcontinent, the residue of the clay tile industry exists in a state of mess. Through discussion of work with the Basel Mission and competing tile factories we seek to explore how mess can be a fertile condition. Modest initiations emerge from shifts in territory, consciousness and place, channeling a relentless curiosity for how things are and how they could be into unexpected outcomes.

7th March
09:30am-12:00pm  **Making sense of data and developing models** with Sudhir Desai
[C-01;C-02;C-03]
12:00pm-05:30pm  Project work and Tutorial in clusters with Kazi Ashraf, Prof. Neelkanth Chhaya, Asha Sumra and Arijit Chatterjee
06:00pm-07:00pm  Interaction with R.K. Hudugi

8th March
09:30am-11:30am  **Mapping socio-spatial layers** with Mohan Seetharam
[C-01;C-03]
11:30am-05:30pm  We will explore how human geography can engage with a variety of important social, political, and economic issues by linking together GIS and spatial analysis. We will investigate the importance of applied GIS and spatial analysis for addressing real-world problems. This session introduces basic to intermediate theoretical and applied material from
a social science perspective. This session covers some of applications for which GIS has been used in the social sciences, offering examples and potential insights at a range of spatial scales. We will cover topics that include conceptualising space, data querying, spatial analysis, thematic mapping, geovisualisation, and geo-demographic classification. Participants are encouraged to bring their data and questions for an interactive, hands-on, peer-learning experience.

Project work and Tutorial with Mohan Seetharam and Shreyas Srivatsa

9th March
Break day for Field trip to nearby places

10th March
09:30-12:30 On Critical Making with Padmini Ray Murray [C-01;C-02;C-03]
1:30-5:30 Project work and Tutorial (Individual projects) with Padmini Ray Murray, Mahesh Bhat and Vinay Malge

11th March
09:30am-10:30am Introduction to Makeathon
10:30am-05:30pm Makeathon facilitated by Padmini Ray Murray, Mahesh Bhat and Shreyas Srivatsa

Week 03 | 12th March – 16th March
12th March Makeathon facilitated by Shreyas Srivatsa, Padmini Ray Murray, Naveen Bagalkot and Ishita Shah

13th March Makeathon facilitated by Shreyas Srivatsa, Naveen Bagalkot, Ishita Shah and Padmini Ray Murray

14th March Makeathon facilitated by Shreyas Srivatsa, Naveen Bagalkot, Padmini Ray Murray, Ina Kaur and Ishita Shah

15th March Setting up of the Exhibition

16th March Exhibition of Works-In-Progress
Annexure 04: Project ideas from the workshop

These ideas were developed by the students during the three-weeks of the workshop. This is the direct output of the workshop. Each student continued to develop their respective ideas presented below in the post-workshop time to propose implementable design projects.
The Gulbarga Fort has a controversial history of encroachment within the land area. While the “encroachers” have been living there for many generations, the ASI Act prohibits them from living there anymore in the name of heritage conservation.

The aim is to interact with the people residing within the Gulbarga Fort, understand their history, document their hopes and aspirations, relationship with the monument, and thereby start a dialogue with the locals of Gulbarga about human rights and co-existence, which can then be used in other such models around the world.
I chose to work with the Dargah as my context within Gulbarga because it is bound by a beautifully woven tapestry of practices and rituals for everyone who has faith in Khwaja Bande Nawaz, and his ideologies, irrespective of their religion. The stories that encompass the people and the practices together in faith are what I want to acknowledge and celebrate through my project.

I intend to give these stories and practices a tangible form through the materials used in the practices, for them to endure in the memories of the people even away from the Dargah for a longer time.
THE GULBARGA MUSEUM PROJECT

Nidhi Kulkarni
Industrial Arts and Design Practices

Through the lens of the importance of preserving the local heritage of the Gulbarga, this project questions the conventional experience of a museum.

By creating physical tools to generate an interest in local history within the community, I hope to understand whether such methods of sharing information can be effective in generating interest about local history and heritage within the Gulbarga community.
The project started with the urge to understand this notion of secularism and communal harmony and how deep does this notion runs in the society. Through interviews, inferences, nuances and mapping the history of Gulbarga, I position myself to say that in Gulbarga a complex, multilayered coexistence marked by both cooperation and contentiousness prevails.

With this position and with the understanding of architecture, I want to create an installation in a public space that talks about this dynamic, complex coexistence and the need to preserve and protect it.
Museum is the core of a city’s culture and history; my project will try incorporating the essence of Gulbarga in the museum.

The purpose is to get the cultural heritage of Gulbarga through a spatial experience. Giving the museum the importance it deserves by making it an active place for participation and engagement.
REBUILDING THE IDENTITY OF GULBARGA FORT

Shivani Bapna
Public Space Design

This project will aim to make heritage a valuable part of local communities living environment and make is more of an asset to them to build a strong identity. This project will explore the idea of how community participation and cultural heritage can lead to local development. 

*This project intends to focus on the role that heritage can play in the development sustainable development framework. This will be done in the form of a spatial intervention, which will be subtle and respectful in nature.*
Looking at the daily activities and rituals performed by the people, I view the dargah as a dynamic living ecosystem in itself. The division of exteriority and interiority of the structure implicitly informs people’s choices and expectations.

*Through my explorations, I want to understand ways in which people interact with the space and bring in the element of continuity through rituals and their beliefs in the world view projected by Khwaja Bande Nawaz.*
UNEARTHING SANNATI

Sushim Ghatak
Information Arts & Information Design Practices

My project is about understanding visual elements found in Buddhist art. As an inspiration, I looked at the stupa excavation at Kanaganahalli(Sannati). It is a stupa which was in its prime during the time of the Satavahana and is the only place where a relic with Ashoka’s portrait carved with stone with his name inscribed on it was ever found.

I am looking at drawing visual elements which form the major motives in the relics found here and making a public art piece incorporating them.
Roses appear and reappear in many avatars throughout the city. While Gulbarga, ‘the city of flowers’, as it is colloquially called, stayed true its name, I wondered about the extraordinary in the seemingly ordinary.

I followed the rose and the diverse forms, to experience how a local ordinary material can show the way into the living heritage of a historic city.
Doors and doorways have been symbolic of different aspects across different cultures. Door leads us somewhere when you step inside and when you step outside it is different (the inner world and the outer world). It is also associated with privacy, control, and protection.

*This project looks at doors as transition, exploring the inside and outside of a threshold, how it connects with neighborhood, streetscapes, colors, textures, levels inside the house, courtyards and the transitions that happen due to light and shade.*
Students of Gulbarga briefly touch upon their regional history as part of their school curriculum. But history has always been viewed as a “boring” subject. It usually gets limited to political policies of the rulers and dates of important events.

The aim is to create an alternate means for children to engage with their rich history, so that they start appreciating it and be more actively involved in its preservation.
EXPERIENCING ROSES

Mizba Pathan
Visual Communication & Strategic Branding

Roses in Gulbarga are time and again noticed in several parts of the city and in various forms; such as in religious offerings, garlands, adornment for sweets, perfumes/attars, in the hair buns of women, ornamentation, etc. The process of change is inevitable and is the only constant.

Therefore, the objective of this project is to understand how roses have maintained a constant and integral part in the daily lives of people in Gulbarga’s transitory state of growth and how it has shaped communal and individual identity.
REINTERPRETING DOORS : PORTALS OF TIME

Niharika Basoae

*Information Arts and Information Design Practices*

The idea here is to look at doors as a portal of ongoing changes in time, to look at the old and new elements of a door & who it belongs to. This will be done by giving sense through its threshold and surroundings and be able to think of ways to reimagine these elements.

*My role would be to look at contemporary ways in which doors can be looked at without losing its original cultural value. The intent here is to understand the relationship amongst architectural traditions, culture and people.*
This project will look at orally told narratives related to space, practices and people at the Khwaja Bande Nawaz Dargah. Almost each tomb has a story to tell, and the space itself is populated by a range of narratives from different perspectives. They influence people and the way one looks at structures.

The project aims at capturing this potential and using it to create curiosity, awareness and a sense of connect to the place.
LEARNING THROUGH SPACE

Ridhima Gugnani
Visual Communication & Strategic Branding

Historical sites are often visited with a purpose or agenda in mind, which restricts one from adequately absorbing their surroundings and moving beyond what is obvious. Through this project, I want to increase the interaction with a historical site in order to highlight aspects that may be unnoticed or forgotten by children in order to instill a sense of wonder and curiosity towards their built environment.
Since material culture and oral histories give us an insight into the past and are worth preserving, my inquiry lies in the study of ancient artefacts in order to get an essence of the culture of people in Gulbarga in the past. The intent of this project is to preserve and pay tribute to these forgotten artefacts and the hand-made while celebrating the old and giving the artefacts and narratives a new life while looking at them in a more imaginative way.
THE CITY THROUGH OBJECTS

Tanaya Akolkar

Contemporary Arts Practices

The project attempts to understand the culture through objects that are around and contribute to the everyday life of people in the city of Gulbarga by establishing different areas that they are a part of and contribute to in some sense.

The intention is also to document these in a form to draw people’s attention to the everyday that plays a strong role in why a culture is a certain way. The object is used as a starting point to trace back practices that have been born with the object.
The enquiry is to analyse the relationship of food with the people it is associated to. Since, Gulbarga has such a diverse population with a rich culture of intermingling of communities, mapping the food ritual and habits would be an interesting insight into their social identities.

I want to experience the journey from production to consumption, analysing the reasons behind a particular ingredient or a food item, to know why Gulbarga eats what it eats.
This project is an attempt to Archive the process of making the KAMBLI and the system around it. Emphasising on the ideas and the values of the Kambli, the primitive method of making it and the socio-economic scenario around it. Looking at systems that are affecting the extinction and survival of the endangered occupation and the intangible heritage we lose with it.

*Drawing parallels between – these ideas, concepts and value of the Kambli and the modern idea of sustainable living and practices the world is aiming at.*
The people will always contribute to the ambience of a Dargah; the various occupations and services are persistent figures that are keeping this aura alive.

The aim of this project is to create a response to the relationship of people, their practices to the spaces of Dragah and how it affects the perspective of an outsider.
VOICES AND WALLS

Ishan Hendre

Film

What if the dargah wasn’t a stationary physical site? What if the dargah was a travelling dargah, or maybe never had a physical manifestation? How would that change things?

This project attempts to understand the relationship between site, memory and architecture through material explorations.
AGRICULTURE – MORE THAN JUST AN OCCUPATION

Radhika Motani

Information Arts and Information Design Practices

In agriculture, the traditional knowledge is dying out day by day due to the introduction of newer methods which are based on universal practices rather than locally tested ones. Should the years of hard work go in vain or is there a way to protect and preserve the traditional practices which can be benefit the community at the present time.
This project studies the complete supply chain of Tur Dal in Kalaburagi, from production to consumption, while examining the external political, cultural, and social factors that affect this system.

The aim is to build a fun, engaging model or simulation of the ecosystem to showcase the nested systems and their interconnections, while specifying potential problem areas and challenges.
CREATING AN EXPERIENCE OF KHATEEB’S WORKS

Purvi Agarwal

Contemporary Arts Practices

Sulaiman Khateeb is a contemporary poet writing in Dakhini, who is celebrated for his unique style and content. I am understanding his works and qualities his works possesses. The issues he has addressed in the chora chori and saanp revolved around dowry, women in a households and marriage negotiation between families.

I would be using the content from the Khateeb Sahab’s work and create visuals depicting the emotions that he evoked through his poetry.