

CREATING A 'SMART' URBAN LANDSCAPE AT SHANIWARWADA

by

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Abstract

This thesis explores the use of collective memory in the practice of landscape architecture, specifically the use of 'memory mapping' as an imaging technique. The specific site chosen is Shaniwarwada, a fortified royal complex dating from the eighteenth century, in the city of Pune, India. In order to gain an insider's perspective of the site, written questionnaires were distributed and interviews were given. The findings of these inquiries coupled with an understanding of contemporary theories concerning memory mapping guided the development of programs and physical interventions. It is hoped that these undertakings will enhance the role of Shaniwarwada as an historical site and a community place in the future.

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Since as a designer, I was eager to explore how my own memories entered the creative process, I wanted to choose a site with which I was already familiar. Happily, when my co-supervisor Douglas Paterson agreed to visit Pune during his trip to India, the choice of Shaniwarwada was easily settled upon.

I would like to thank Doug for sharing his invaluable knowledge of what one should observe during a site visit. He was a constant source of encouragement during the programming phase of the thesis. Thanks are also due to Dr. Gary Pennington for his able guidance on many points concerning memory mapping, especially the format of the questionnaire.

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Chapter I : Memory and Landscape Architecture

1.1 Introduction

“Memory is responsible for our identity; it is the faculty whereby we perceive connections between past and present, thus enabling us to make sense of our surroundings; it underlies our creative achievements.”-James McConkey (Preface to ‘The anatomy of memory’, 1996).

Reference 9

All of us have a longing to preserve the memorable events in our lives, and we strive to do this by preserving our drawings, videos and photographs. As an architect and a landscape designer, I have observed that certain images embedded in my memories contribute to my design process. In design, one is always remembering images; the design process is a conceptualisation of these images. The intention of this research is to explore the use of memory, as an imaging technique in landscape design. I call these landscapes ‘*smart*’, following a Sanskrit phrase which means ‘relating to memory’.

The first chapter elaborates on certain theoretical aspects of memory in the creation of landscapes. It stresses the need for imaging techniques, in order to create landscapes that are not merely visually pleasing, but related to the working environment of the community. With reference to the contemporary design practice in India, I discuss whether ‘*smart*’ landscapes could be a viable idea. As my test site, I have chosen ‘Shaniwarwada’ in Pune, India. It is an historic, fortified royal palace in the heart of the city that has recently been going through a process of preservation and revitalization. The second chapter discusses the site and its history.

While designing a community space, collective memory plays an important role in ensuring that the space carries a sense of belonging in the people. The technique of ‘memory mapping’, i.e., acquiring these memories through a survey, is valuable in gaining an insider’s perspective of the place. Questionnaires and interviews were the major surveys tools used for memory mapping in the present case, details of which are given in the third chapter.

As a lifelong resident of Pune, I had my personal memories and images about the Wada, which had fixed my image about the site at landing. I have analyzed the change undergone by my image of the site after the finding. This analysis, as well as an interpretation of the collective memories of Shaniwarwada, is at the basis of some programs that I have proposed; and they are detailed further in chapter four. The collective memories were a source of inspiration in imagining the different activities, which took place at the Wada and which could be continued through the programs proposed in this thesis.

1.2 The Definition of Memory

The exact meaning of memory is complex. Memory is ‘a faculty by which things are recalled to or kept in mind; store of things remembered; remembrance especially of a person, etc; posthumous reputation; storage capacity of computer’ (The Oxford Dictionary, 1998).

This definition of ‘memory’ shows the wide range of interpretations of this word,

ranging from the scientific to the historical and philosophical. In Book X of his 'Confessions' (397CE), St. Augustine says, "Memory is like a great field or a spacious palace, a storehouse for countless images of all kinds which are conveyed to it by senses." There is a constant addition to and withdrawal of images from this storehouse- processes that we call remembering, recalling, memorizing and forgetting.

Reference 2

In Sanskrit, *smriti* (the common term for memory) has an additional connotation. It means the body of sacred and profane in Brahminical tradition as delivered by *Manu* (the mythical 'first human being' in Hindu tradition) and other legislators to their pupils, and committed by them from recollection to writing. The followers of this doctrine are called '*smart*', which also means relating to memory. This chapter is focused on the creation of '*smart*' landscapes, which involve memory as an imaging technique in design.

1.3 Memory in Landscape Architecture

As memory is 'a storehouse for countless images of all kinds', image becomes an important tool to express memory in design. The design process involves a constant adding and withdrawal of these images. Aldo Rossi observes

Perhaps the observation of things has remained my most important education; for observation later becomes transformed into memory. Now I seem to set all things I have observed arranged like tools in a neat row; they are aligned, as in a botanical chart, or a catalogue, or a dictionary. But this catalogue, lying somewhere between imagination and memory is not neutral; it always reappears in several objects and constitutes their deformation and in some way, their evolution. - Aldo Rossi ('A Scientific Autobiography' 1981, pg.23).

Reference 12

The use of memory as a design tool necessarily involves 'observation'. The term 'observation' is used here for an experience gained through different perceptions, not solely confined to the visual. James Corner refers to it as an 'eidetic image' in 'Eidetic Operations and New Landscapes' (1999). He uses the term 'eidetic' for a mental conception that may be picturable but may equally be acoustic, tactile, cognitive, or intuitive. 'Eidetic images' are not purely retinal impressions of pictures and sensations but they are carriers of a wide range of ideas. A design process involves conceptualisation and representation of these images. In conventional design practice, these images are represented as technical drawings or artistic renderings, which limit the landscape to a visual, rather than experiential representation. To achieve the latter, the active use of these images is necessary.

Reference 4

"Landscape and image are inseparable. Without image there is no such thing as landscape, only unmediated environment."

Reference 4

James Corner, further in the same essay, explains the importance of image in landscape architecture. To appreciate the active use of eidetic images in landscape design, his distinction between *landskip* and *landschaft* would be helpful. (James Corner, in 'Eidetic Operations and New Landscapes,' pp. 158-159 passim). *Landskip* is an old English term used for a picture of land. In contradistinction, *landschaft* is an old German term used not merely

for scenery, but also for the environment of a working community, a setting comprising dwellings, pastures, meadows, and fields. *Landschaft* conveys the deeper and more intimate relationship among buildings and fields, and patterns of occupation, activity and space. A landscape as a *landschaft* emphasizes processes of formation, dynamics of occupancy, and the poetics of becoming rather than mere object appearance or visual image.

Corner suggests developing performative forms of imaging such as devising, enabling and unfolding techniques, as fundamental for the creation of *landschaft*. For Corner, these techniques liberate the designer from conventional representation and provide opportunity to concentrate on how things work and how they go together. These imaging techniques help to express the aspects of knowing and belonging in the design, which are rather difficult to achieve in standard landscape architectural representation techniques. As opposed to the formalization of scenic landscapes, it helps the designer to imagine how the project makes sense prior to the working of inhabited ground. Corner has argued about the necessity of thinking through a program that outlines the performative dimensions of a project's unfolding, rather than confining oneself to a series of drawings that show what a finished project looks like.

The focus of ancient Indian architecture was on the creation of a working landscape. The building used to be a part of the landscape responding to the geographical conditions.

Living Patterns: In a warm climate, people have a very different relationship to built form. One needs but minimal protection, such as a *chattri* (an overhead canopy) during the day. In the early morning and at night, the best place to be is outdoors, under the open sky. Thus in Asia, the symbol of enlightenment has never been the school building, but rather the guru sitting under a banyan tree; and the monumental temples of south India are experienced not just as *gopurums* and shrines, but as a movement through the great 'open to sky spaces' that lie between them. -Charles Correa (Mimar Book 'Charles Correa', 1984).

Reference 5

These 'open to sky spaces' such as the courtyard at a smaller scale, or the *maidan*, the *charbagh*, the *nandavana*, the *bagh* or the *vatika* on a bigger scale, fail to inspire contemporary Indian landscapes. Gardens were an indispensable feature in house and town planning in ancient times. Along with the private gardens there were public gardens (*Nagarupavana*), which were an important backdrop to the social life of ancient India. Gardens were considered as a source of joy and happiness. Every house had *pushpvatika* - a garden with flowering plants, fruit trees, vegetables and a central water feature, a well or a water tank. There was an intimate relationship between gardens and community. People cared for these landscapes, as they were part of their daily life. *Nandavanas*, temple gardens were maintained by the priestly community as a source of flowers for the daily worship of deities. Wherever the priest was also the village doctor, *nandavanas* were local herb gardens that housed medicinal plants. They were regarded as sacred. Every plant represented a particular deity. This pairing also conserved biodiversity by preserving a variety of trees and plants. Festivals were arranged to emphasise the sanctity of the plants and the need to conserve them.

Gardening in ancient India combined scientific and artistic principles to ensure integration of nature with everyday life in urban areas.

Indian architects, in their proper anxiety to avoid pastiche and through their absorption in matters of spatial organization, generally ignore entirely the detailed visual language of the Indian tradition, its forms and motifs, its habits of massing, the shapes and rhythms of its decoration. One would not wish them to insert *chajjas*, *chattris* or other forms into their buildings; ...but there has been little attempt yet to transform such motifs, to adapt their practical and aesthetic functions. – G.H.R. Tillotson (Tradition of Indian Architecture, 1989,pg 142).

Reference 15

While ancient Indian landscapes were created as *landschafts*, the emphasis is on creating a *landskip* in contemporary Indian design practice. Contemporary Indian landscape architecture fails to create this intimate relationship between buildings, landscapes and community. Community participation in design process or in maintaining the final product is never emphasised. The root of the problem lies in the perception of a landscape as a visual setting for a building instead of an environment for a working community. The landscape is regarded as a cosmetic addition to the building, hiding flaws of the built form. It merely responds to the colours and shapes of the landscape without considering its ability to create *landschaft*. Since this approach does not respond to the local or natural conditions of the landscape, it invariably leads to a higher cost of implementation and maintenance. This in turn, creates a necessity to protect these sites *from* people. It is common to find a fenced or secured lawn or garden in the heart of a town with no opportunity for the people to use it.

Contemporary design process fails to consider the landscape as a *landschaft* and ultimately deprives people from building a working relationship with designed landscapes. This thesis explores ‘*smart*’ landscapes, namely those which use collective memory as an imaging technique in their design process.

1.4 Smart Landscapes and the Role of Memory Mapping

Steven Rose, director of the Brain and Behaviour Research Group at the Open University in London, explains in his essay ‘The Making of Memory’ (1996) that memory has a collective, or social dimension as well as one that centres on the individual. Rose discusses the uniqueness of humans in terms of memory. We, human beings are unique, in that we have a **verbal memory** (hence the possibility of learning and remembering without manifest behaviour), an **artificial memory** (the technological facility to transcribe memories onto papyrus, wax tablets, paper or electronic screens) and a **collective memory**, which is our common inheritance as a society.

These collective memories, whether imposed from above as ruling ideologies or forged from below by the struggle of emerging social movements, are the means whereby we re-member the past, our history and therefore they both guide our present actions and shape our future. Nothing in biology in general, or in our own human life in particular, makes sense except in the context of memory, of history. – Steven Rose (An essay ‘The Making of Memory’, in ‘The Anatomy of Memory’ 1996, pg 58).

Reference 13

Everybody has a personal set of memories which represents his / her experiences from birth. Each human being experiences the world and remembers it uniquely. These memories are central to our personality and identity. Each of us has a viewpoint about the world and how we could and should live in it. Simultaneously, as members of society, collectively, we also have shared understandings, interpretations and ideologies, which bind us together as human societies. Since this collective dimension of memory is the key to our social existence, it is a noteworthy factor in the making of a 'smart' landscape.

Over time, our minds come to associate special moments in our lives with the specific places where the event occurred. A scenic overlook may also be the place of our first profession of love or a marriage proposal; a certain fountain may embody childhood wishes; a particular Ferris wheel may still challenge our spirits to seek risk and adventure. Such places may embody individual or collective memories. Individuals often try to hold the memory in a photograph. But collective memory seeks to save the fountain or the Ferris wheel, and so doing bestows it with sacred honour. - Douglas Paterson (The Power of Now: Returning A Sense of The Sacred to The Urban Public Realm, 1999).

Reference 10

I designate the process of accessing these collective memories, as 'Memory mapping', which entails the documentation and reflection upon collective memory. It addresses 'a sense of belonging' to the landscape in the community, which is indispensable for making the project function as a *landschaft*. According to James Corner, the insider is the everyday inhabitant who experiences landscape through habit and use, not through vision alone. The insider's phenomenal repertoire of the place is richer than that of an outsider. By contrast, the outsider views landscape as an object, a thing to behold.

Reference 4

The distinction between an insider and an outsider is contextual; moreover, there are inherent barriers to his acquiring an insider's perspective, since the designer is not privy to the insider's culture, its particular knowledge and values. However, the extent to which a designer is able to understand the viewpoint and position of the insider, this becomes crucial to make the landscape work as a *landschaft*.

How can a designer, as an outsider, acquire the understanding of a place that will enable him to produce landscapes that are embedded into the daily workings of a society? The four Trace Concepts; landing, grounding, finding and founding, as defined by Christopher Girot, address this question.

Landing is the first act of site acknowledgement and it marks the beginning of the odyssey of the project. Landing also refers to the moment when a designer reacts to the difference between his or her preconceived idea of place and the reality that appears during the first steps of a visit. Finding is the act and process of searching, as well as, the thing discovered. It is the both activity and insight. - Christopher Girot (Four Trace Concepts in Landscape Architecture, 1999.pg 61,63).

Reference 7

In this process, memory mapping would be a valuable complement to the practice of conventional data collection. The aim of this thesis is to illustrate this process for a specific site, namely 'Shaniwarwada', a fortified royal palace in Pune, India. This process will be

detailed further in chapter III.

An important component of collective memory is preserved in the form of stories, passed from one generation to another. Matthew Potteiger & Jamie Purinton have explored the use of story formats in landscapes:

Stories link the sense of time, event, experience, memory and other intangibles to the more tangible aspects of the place. Because stories sequence and configure experience of place into meaningful relationships,The stories are a fundamental way of communicating, they offer the potential to be used in participatory and collaborative design methods...It is through narrative that we interpret the processes and events of places. We come to know a place because we know its stories. - Matthew Potteiger & Jamie Purinton (Preface of 'Landscape Narratives', 1998).

Reference 11

Hence, the technique of memory mapping must take a special account of the role played by stories in the composition of collective memory. This lesson is particularly apt in the case of Shaniwarwada, since the popular conception of its history is entirely driven by a host of powerful narratives. Memory mapping, as it was done for this site, is founded on this interdependence between history, story and memory.

1.5 The Relationship between History and Memory

It is significant to note the difference between collective memory and history. The relative importance of history versus memory is controversial in the field of design.

Memory consists of personal recall and reconstruction of past events. Memory privileges the private and the emotional, the subjective and the bodily. Against history's officialism memory recalls hidden past, the lived and the local, the ordinary and the everyday. Personal or collective, memory cannot be dictated. It is sacral, innocent and immediate. It works freely by evocation, similarity, and metaphor. Rejecting objectivity and factualism, memory values representation and the rememberer. -Daniel Abramson ('Make history, not Memory' in Harvard Design Magazine, fall 1999).

Reference 1

While accepting all these positive aspects of memory, Abramson argues that memory cannot be debated; history can be. "Memory precludes engagement, agency and progressive change. History is memory critically tested and imaginatively engaged. History means making the past work, in the present and for the future." Since a person's memory is not open to direct scrutiny by an outsider, in that respect the person's own report is privileged and as such beyond dispute. The same is not true of history, which can be settled (at least in theory) by an appeal to publicly observable facts and documents.

Reference 1

This is an important distinction when using memory mapping as an imaging technique. I believe that instead of promoting either history or memory at the expense of other, I openly accept the inherent tension between the two. In the special issue of 'Representations' on historical forms of memory (vol. 26, 1989), Randolph Starn and Natalie Davis introduce history and memory as heavily constructed narratives about our relationship to the past, with institutionally regulated difference of attitude towards them.

It is the tension or outright conflict between history and memory that seem necessary and productive. Memory and history may play shifting, alternately more or less contentious roles in setting the record straight. - Randolph Starn and Natalie Davis (introduction of 'Representations' vol.26).

Reference 14

In order to understand the intimate relationship between an existing landscape and the surrounding community, the landscape architect needs to know both- the collective memory of the community and the history of the landscape. History will inform him about the original function of the landscape, and memory, about how it has been used in the recent past.

Chapter II : The Intervention Site

2.1 Location

Shaniwarwada is a fortified complex spread over six acres of land (including the triangular *maidan* in the front), in the city of Pune in western India. The city is located 160 km southeast from Mumbai and is 559 metres above the sea level. Its bearing is 18° 31' North latitude and 73° 51' East longitude. The city extends over 400 square kilometres and has a population of approximately four million. The climate is moderate with the three major seasons—summer, monsoon and winter. The annual average temperature is 38° C by day and 20° C at night. Due to vehicular pollution and deforestation, the average temperature has risen by 10° C over the past two decades.

The city is surrounded by beautiful hills. Water is supplied from Panshet, Khadakvasla and Varasgaon dams—all located about 30 kilometres from Pune. With more than 40 per cent of its area under green cover, Pune is amongst the greenest urban areas in the country.

In order to understand the history of Shaniwarwada as a symbol of the city, it is necessary to know how the city has grown during the past centuries. The following short account of the history of Pune (including the maps) is mostly taken from 'Pune: Queen of the Deccan' by Jaymala Diddee and Samita Gupta (2000).

2.2 A Brief History of Pune

In the 13th century, there was a small settlement named 'Kasba Pune' by its Arab commandant. ('Kasaba' means settlement in Arabic.) It was known as 'Punyapur' (sacred city) before, since it stood near the confluence of the Mutha and Mula rivers and such places were regarded as holy. Pune's rise to prominence began with the collapse of the Mughal Empire in early 18th century, when the Marathas emerged as a significant regional power. The Peshwa, the *brahmin* prime minister of the Marathas, chose Pune as the capital city; and soon expanded it into the eighteen *peths* or wards (see fig.5). For a brief period Pune held the status of the most politically influential city in India.

In conformity with the social structure of India, Pune's urban space was fashioned within the narrow confines of a rigid caste-based



Fig.1 Location of Pune in India.



Fig.2 View of Shaniwarwada with the maidan in front. (1998)

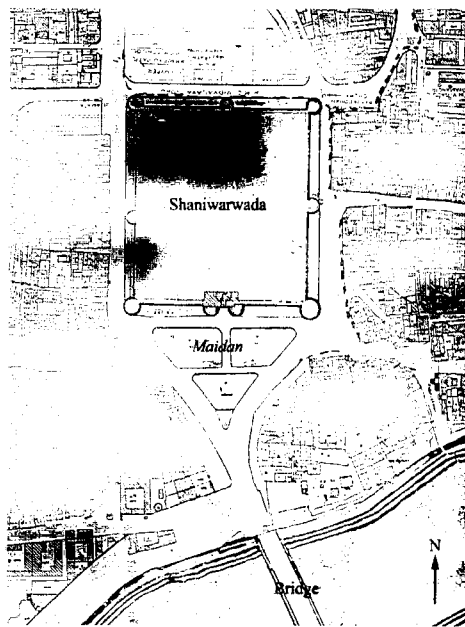


Fig.3 Key plan of Shaniwarwada with maidan (1998)

society. Pune had an unmistakable stamp of *brahmin* orthodoxy, in spite of clearly discernible and distinct characters that developed within each of the *peths*. The Spartan life-style of the upper classes was reflected in the townscape as well. Pune never had grand avenues, monumental buildings or ornate palaces. The distinctive and pervasive feature of the city was the *wada* (courtyard house).

The year 1818, when the Peshwas suffered a disastrous defeat in the battle of Khadaki, was a turning point in the development of the city. The British gained control of the city and this colonial intrusion interrupted the indigenous process of urbanization. With the establishment of the military cantonment abutting the native city, a dual identity and image was forged. The *peths* of the native city were, with few exceptions, a confusing medley of narrow winding lanes, clusters of houses and huts dotted with gardens, shops, numerous temples and shrines of every description. In sharp contrast, the British Poona, i.e. the Cantonment, was a well-laid-out garden suburb with bungalow complexes, barracks, parade grounds, clubs, imposing public buildings and a neat grid pattern. In the context of culture as well as urban design, these two areas were poles apart. The British presence inevitably brought new ideas on education, social reform and civic life into the old city. This was the first step towards municipalization of Pune.

In late 19th century, many national leaders involved in the freedom struggle, social reformers and statesmen made the city their home. Their activities enriched national life and their literary and intellectual efforts were geared towards social change. The freedom fighter B.G. Tilak brought the anti-British protests to the streets and started the politically motivated Ganapati festival; fundamentally redefining Pune's urban spaces. The use of streets for political acts continued throughout the freedom movement. In 1878-79, Vasudev Balwant Phadke gave speeches against the British administration in front of the Shaniwarwada. Since then the facade of the Shaniwarwada has been used as an inspirational background for public rallies to the present day.

Before India's independence in 1947, Pune's location in Bombay's backyard was a major stumbling block to its economic development, since all commerce and industry were concentrated in the port city. After 1960, the Bombay Island had no space to grow and newer industries were diverted to Pune. The city suddenly had everything to offer- good education, pleasant climate, a rich cultural and social environment and job opportunities.

In 1961, the Panshet dam collapsed, flooding the older part of the city. These disparate events fundamentally altered the trajectory of Pune's urban growth. People rendered homeless by the flood were re-established on the outskirts of the city. These newer colonies and the establishment of the industrial township of Pimpri-Chinchwad were the first signs of Pune's urban sprawl (see fig. 6).

In the 80s, with the widening employment base and the influx of the software industry, the city began to face the tremendous pressure of increasing population and rapacious development. A visitor to the city may be forgiven if he fails to perceive the

continuity between the traditional past and the chaotic present. Pune has come a long way from the 'pensioners' paradise' or an idyllic town for students it was only a couple of decades ago. Nevertheless, Pune remains a place, which has not completely cut itself off from its moorings.

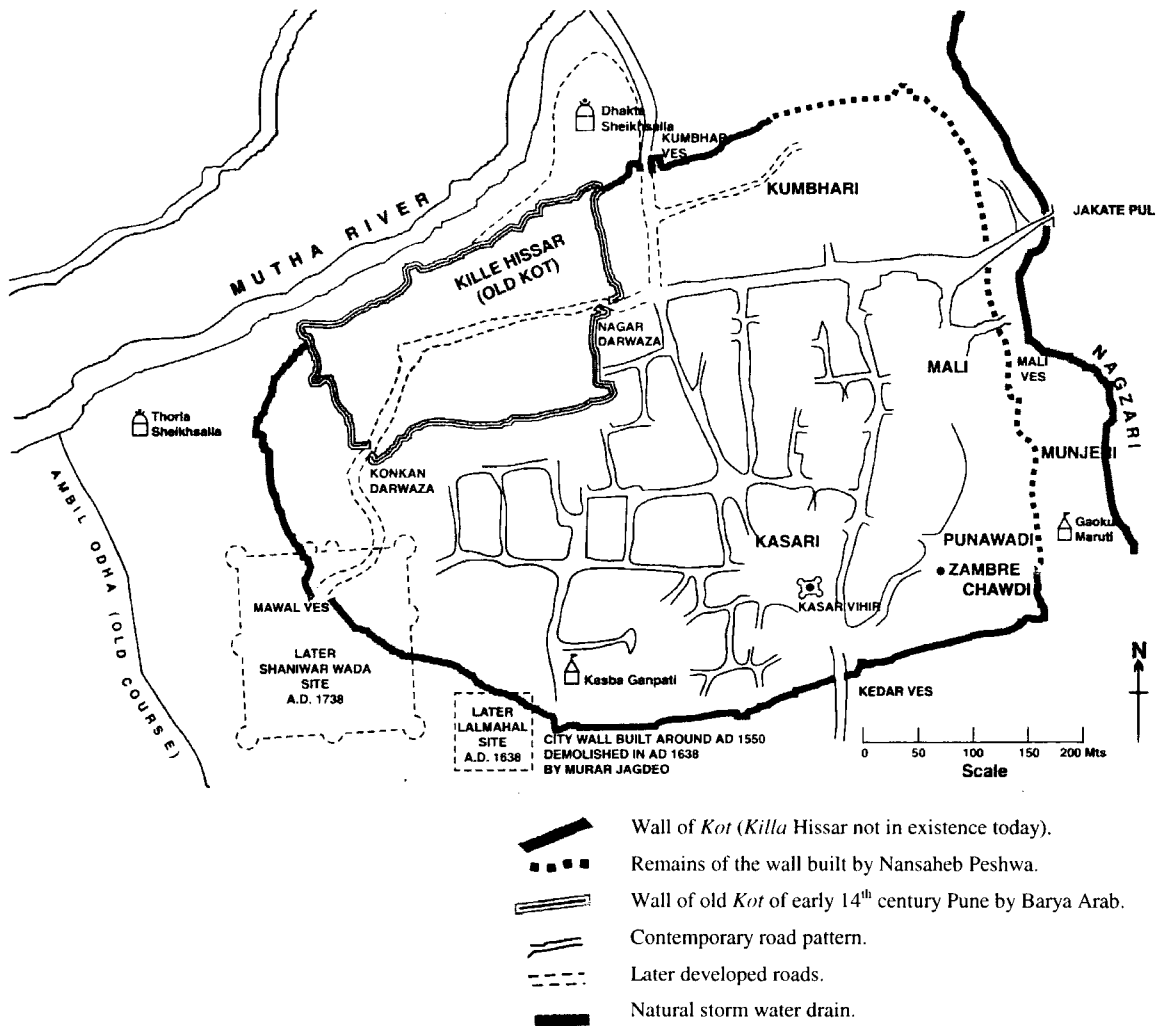
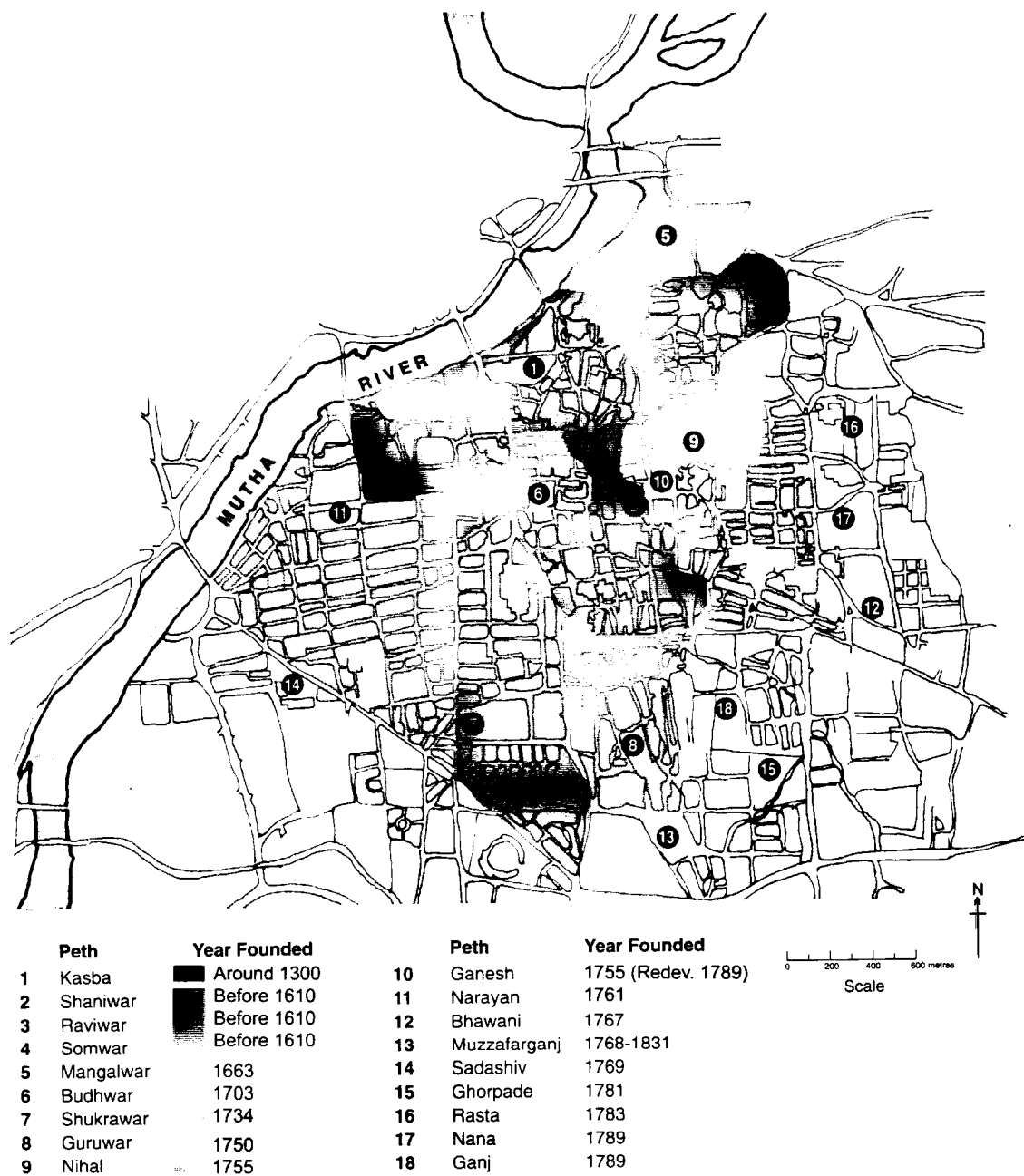
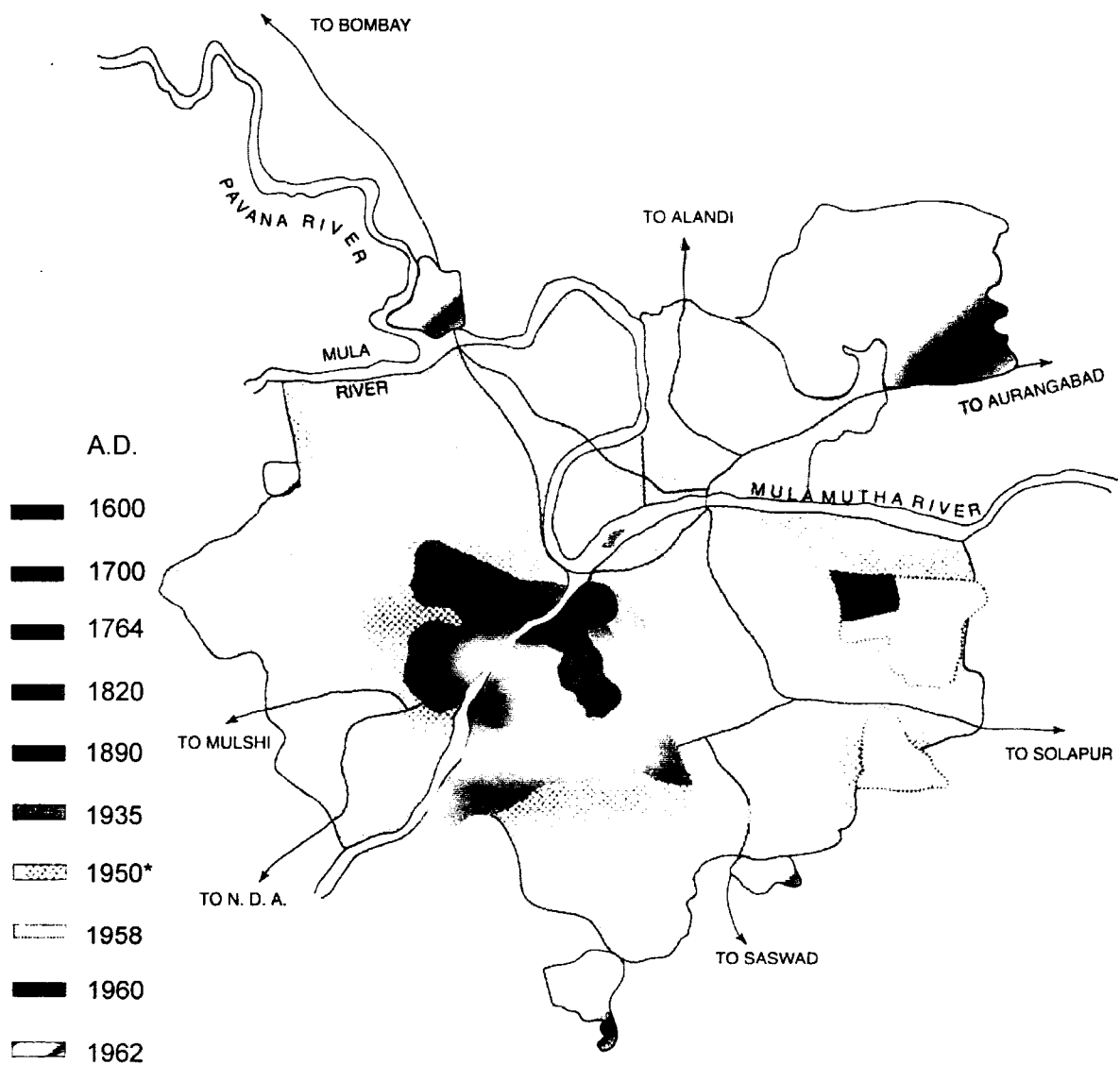


Fig.4 Pune in the early 17th century.



Source : Centre For Development, Studies And Activities, Pune - 1991

Fig.5 Growth of Pune's *peths* (1300-1789)



*Pune became a Municipal Corporation in 1950. The area within the municipal limits increased from 44 to 139 sq. km, putting tremendous pressure on the civic body to provide amenities and services well beyond the resources of the new Corporation

Fig.6 Growth of Pune over the last three and a half centuries

2.3 History of Shaniwarwada

The first Baji Rao Peshwa built the Shaniwarwada in 1732. Its groundbreaking ceremony as well its formal inauguration took place on Saturdays, which means Shaniwar in the Marathi language, hence the name. This is especially anomalous, since in the local culture Saturdays are considered inauspicious. There is a well-known and charming local legend, associated with the site of the Wada. Near a hillock on the Mutha riverbank, Baji Rao saw a hare chasing a hound. He took it as a most auspicious spot for his new mansion.

Eventually he built an elegant two-storied *Wada*, planned around three successive courtyards. In the northeast corner, a special mansion was built for his mistress, the beautiful and legendary Mastani. Daughter of a Hindu father and a Muslim mother, she was an accomplished dancer, a singer as well as a skillful rider. It was a rather unbrahminical act for the young and dashing Baji Rao to keep his mistress in the royal complex. The orthodox were scandalized when the Peshwa began to eat meat and drink wine, and Mastani was blamed for it. When Baji Rao was away from Pune, Mastani was seized and kept under house arrest. It is said that his inability to rescue her and enforced separation led to his death in 1740. Folklore says that when Mastani heard of this news, she died either by shock or committed suicide. This love story has perennial fascination for the visitors to Shaniwarwada.

The successive Peshwas added halls, courtyards, and fountains. In 1755, Nana Saheb Peshwa ordered building two water reservoirs at Katraj, 22 km to the south of Pune. The water was arrested by a masonry dam, carried in arched masonry ducts and released in wells known as '*uchchawas*', or public tanks called '*howds*' at various points in the city. They can still be spotted throughout the city (see fig.7).

There were several water bodies such as fountains, tanks and wells throughout the Wada complex. The map shows the open spaces with the fountains (see fig.8). The

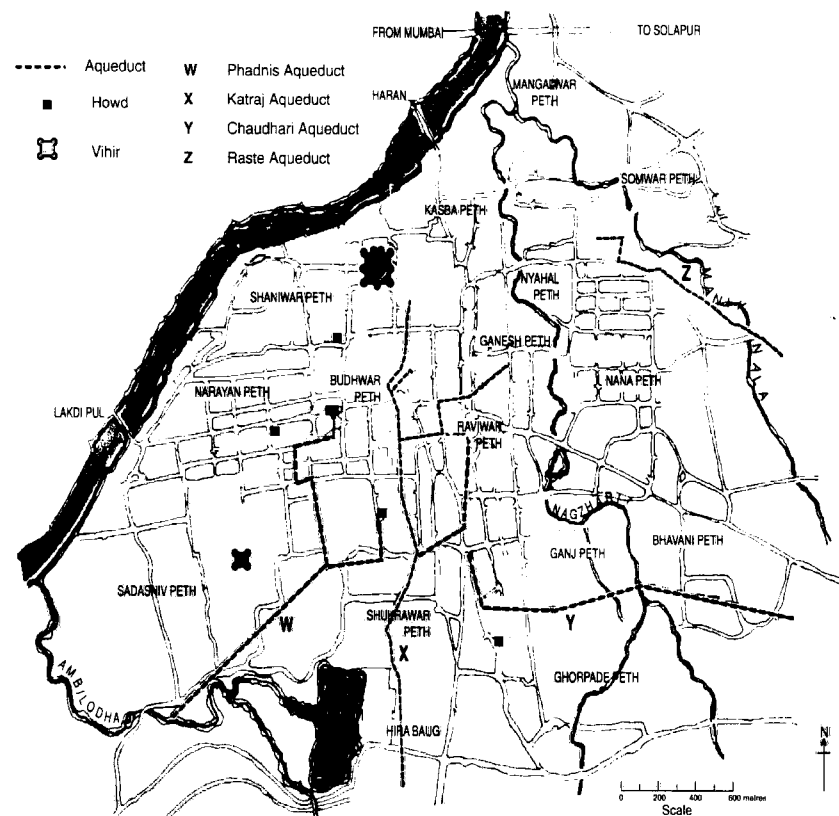


Fig.7 Aqueduct system in Pune (1818)

mechanism of the thousand-nozzle fountain is a wonder for today's fountain engineers. At night, a thin sheet of water from the summer chamber of *Aarase mahal* (Mirror Palace) was released in a rectangular *howd*, and illuminated by oil lamps kept in the square niches of wall.

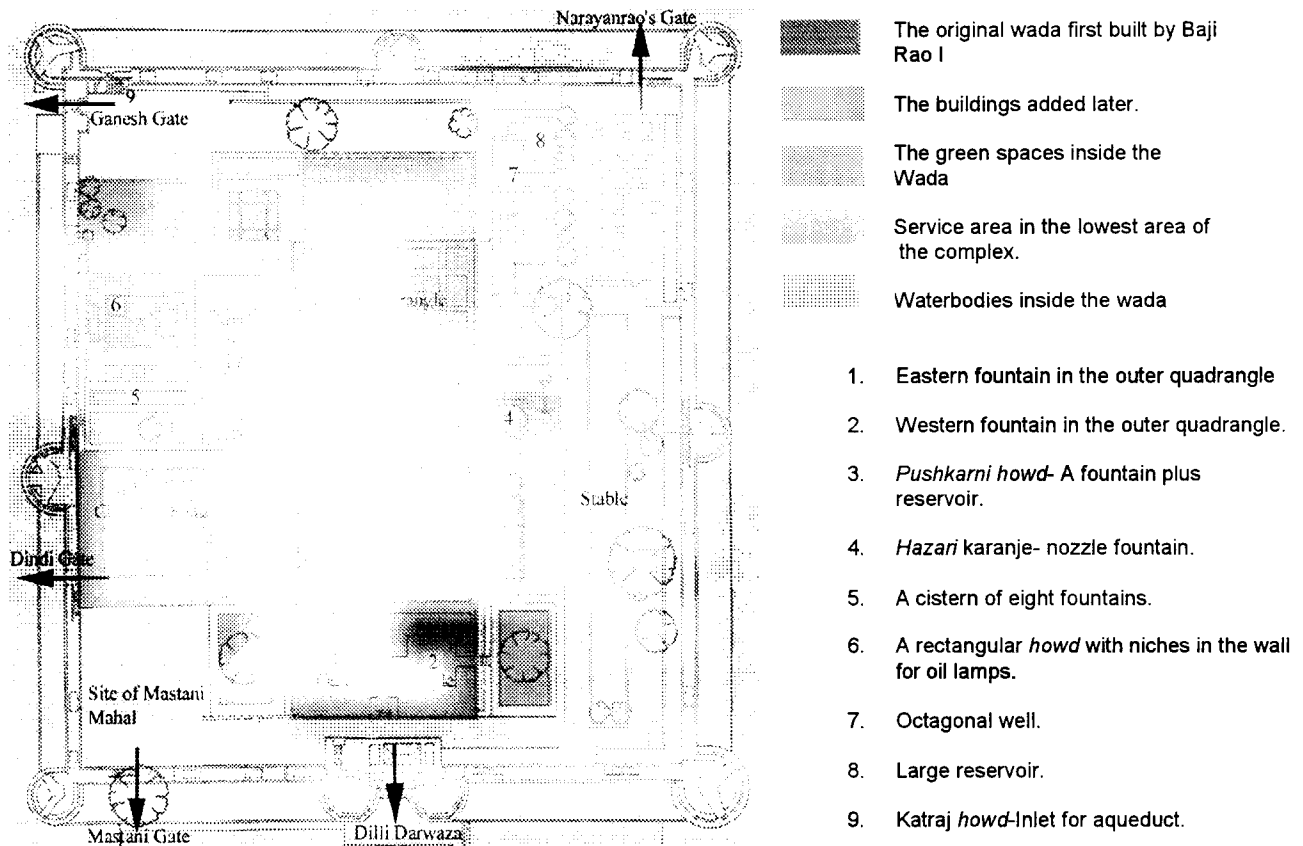


Fig.8 Key Plan of Shaniwarwada in Peshwa times. (Modified from the plan made by ASI)

The most substantial additions to the Shaniwarwada were made in regime of Nanasaheb Peshwa (1740-1761), to accommodate a royal family of twenty. Based on bills of accounts and other documents, it is conjectured that there were ten palaces as well as five guesthouses at the time. The Wada was a busy place with nearly a thousand visitors every day. The structures bore poetic names, such as *meghdambari* (cloud capped gallery), the *asmani*- (sky-reaching) and *hastidanti* (ivory). The exact locations of these palaces can no longer be established.

After the British administrators took over the Wada in 1818, it was successively used as a prison, a hospital and the civil court. In 1828, the Wada was the site of a fire, which destroyed most of the internal structures. The outer fortification walls, nine bastions, the main gate *Dilli Darwaza* along with the wooden *nagarkhana* (Music Gallery) situated above, are the only remains of the Wada today. The *maidan* in front had its continued use as a market place and a public forum. In 1919, the structure was entrusted to the Archaeological Survey of India (ASI), however there were no definite plans for restoration until 1991. The most recent constructions carried out since then, are described in my findings.

Table 1: A Chronology of Events at Shaniwarwada

Dates	Events	Regime	
January 10, 1730	Ground breaking ceremony	Baji Rao I. 1720-1740	
January 22, 1732	Formal inauguration		
1732-1733	The construction of the stonewall and bastions was stopped by the order of Shahu Maharaj. Two bedrooms for the Peshwa with a fountain in front were built, as were several water canals and wells.		
1736	New <i>diwankhana</i> inaugurated.		
February 12, 1747	Inauguration of Sadashivbhai's <i>diwankhana</i> .		
January 01, 1752	<i>Dilli Darwaza</i> completed.	Balaji baji Rao (Nana Saheb). 1740-1761	
1758	More residential palaces were built to accommodate twenty royal family members. The service structures for water supply through aqueducts and covered drainage systems were developed.		
1760	Madhavrao's <i>diwankhana</i> was built. Chiselled stone bastions at front and Nagarkhana were completed.		
1761	The Marathas suffered heavy military losses at the battle of Panipat. Several family members including Nanasaheb died in action.		
1764	Royal decree that no tall structures be built around Shaniwarwada.	Madhav Rao I. 1761-1772	
August 30, 1773	<i>Khidki Darwaza</i> enlarged.	Raghunath Rao, 1773-1774	
1775-1780	Aarase Mahal and Meghdambari were built.	Sawai Madhav Rao 1774-1795	
1790	Signing of the Pune Darbar treaty. This is the occasion for the only extant contemporary painting of the interior of the Wada.		
1801-1810	<i>Aasmani mahal</i> and Amrutrao's residence were built.	Balaji Rao Raghunath 1796-1817	
February 25, 1812	Fire at <i>Aasmani mahal</i> .		
September 10, 1817	Fire at new <i>diwankhana</i> .		East India Company.
November 17, 1817	Pune's collector Robertson made the Wada his residence.		
1821-1828	The Wada accommodated a prison on the first floor, a hospital for invalids on the second floor and a lunatic asylum on the third floor.		
February 21, 1828	A major fire at Shaniwarwada, most internal structures destroyed.		
1919-1940	The restoration of the Wada was entrusted to the Archaeological Survey of India (ASI) by British administration.	For 172 years, Shaniwarwada along with the <i>maidan</i> has been used as a community place.	Government of India. 1947-till present.
1950	Lad Committee was appointed for restoration		
1991-1999	Indian National Trust for Art and Cultural Heritage (INTACH) made an action plan 'Revitalizing Environs of Shaniwarwada' to it and surrounding neighbourhood.		

1999	Shaniwarwada was declared a national monument. INTACH, ASI and MTDC (Maharashtra Tourism Development Corporation) came together to implement the action plan, which limited free access to the Wada complex.	community place.	present.
September 1999	An amphitheatre was built on the <i>maidan</i> . A proposed light and sound show about the history of the Wada is being orchestrated.		

- Source: 'Shaniwarwada' by G. H. Khare, made available by the courtesy of Bharatiya Itihaas Sanshodhan Mandal.

Chapter III : Memory Mapping

3.1 Survey Tools

Chapter II reflects the information gleaned through historical documents, literature, newspapers, photographs and maps. In order to understand the collective memory of Shaniwarwada, various survey tools were used including historical accounts, photographs, stories, questionnaires, interviews, and videos. Questionnaires and interviews turned out to be the most effective tools to gain an insight into the collective memory of the site.

Kevin Lynch and Gary Hack note that interviews are a natural way to communicate about places.

“An interview has the potential to evoke the *spatial image*: how a place and its features are recognised and mentally organised, the sense of territory and structure, and its relation to person’s sense of self.” - Kevin Lynch and Gary Hack (Site Planning, 1985, pg 97).

Reference 8

Since the interview is more intimate in its nature, it is the more effective in bringing out the ‘insider’s’ image about the site. In December 2000, twenty-five interviews were conducted to understand the insider’s image of Shaniwarwada. This technique, however, has one apparent drawback- the respondent may react more to the interviewer than the content of the questions themselves. Hence, almost around hundred questionnaires were also distributed to augment my knowledge of collective memory of the Wada.

A project related to childhood memories called ‘Childhood Reflections: A Study of the Folklore of Children’s Play’, done by Dr. Gary Pennington (Professor Emeritus in University of British Columbia) shows that the written questionnaire can yield a rich repository of memories. It is more convenient for the respondents as they can answer it at their leisure. Targeting a wide range of classes of people coming from different professions and different age groups is more fruitful than confining oneself to a single group. Selecting the right sample size is always crucial to obtain the best results. The quality of responses is of more importance than the volume alone. Kevin Lynch and Gary Hack have suggested about the preferences that one should give to decide a sample size.

“First, many of the issues of greatest interest to the site designer are complex and subtle and so far most effectively covered in the small, in-depth interview, despite its lack of statistical weight. Second, the large-scale, structured interview, designed for quantitative analysis, is most effective once the issues are clear. Therefore, it is often best to begin with a small, exploratory, open-ended survey and follow it with a large structured one that focuses on the crucial items uncovered in the preliminary exploration.” - Kevin Lynch and Gary Hack (Site Planning, 1985, pg 97).

Reference 8

The format of the questionnaire is another decisive factor. The questionnaire used by Dr. Pennington, was employed as a model for this study (see appendix III). Moreover some experiments done at UBC during my coursework helped me in drafting a more effective questionnaire (see appendix II for details). The following points are noteworthy in its design; they are derived from my own experience during those experiments under the guidance of Dr. Pennington.

1. The questionnaire should be simple and its intention should be clarified in the beginning in easily understandable language. Thus people are made comfortable in responding to it.
2. Use an easily readable font and provide ample space in which to write answers.
3. The questionnaire should create confidence in the respondents that their opinion about the subject is valuable or it is likely to make a difference. For instance one should seek their suggestions about how the site could be improved.
4. It should be flexible enough to allow the person to express himself in his own way, for example drawing a map or sketching.
5. One should try to avoid asking direct, offensive questions -mostly about income or age; instead one may give an option of selecting an age group such as 20-30 or 30-35.
6. Open-ended questions are more effective in evoking respondent's associations, feelings and knowledge.
7. A balanced mix of subjective and objective questions is easier to answer.
8. Avoid monotony. A division into subsections is helpful in reducing the tedium of answering a lengthy questionnaire.
9. Use key words and phrases, which serve as 'triggers' in recalling relevant information.

ABOUT YOURSELF:

Name:

Current Address:

Gender: Male / Female

Age group: 15-20/ 20-30/ 30-40/ 40-50/ 50-60/ 60-70/ 80-90/90-100

Profession:

Education:

The time spent in Pune: From Birth/ Years:

How many years did you stay in Shaniwarwada Neighbourhood unit and what age? Your address in Kasba *peth* if different than current address!

VISITS

How many times have you passed by Shaniwarwada?

- a. Daily
- b. Weekly
- c. Monthly
- d. Yearly

How many times have you visited the Shaniwarwada?

How many times have you gone inside the Fort?

With whom do you generally visit the site?

- a. Family
- b. Friends
- c. Children
- d. Alone
- e. Other

USAGE

What was the purpose behind most of your visits?

- a. Meeting place
- b. Walk after dinner
- c. Eating local food
- d. Playing local games
- e. Visiting Historical Fort
- f. Attending public events like speeches.
- g. Shopping in Festival markets like buying Ganapati Idol.
- e. Others

Where do you like to spend most of your time when you are there?

- a. Sitting on the *maidan*/ retaining wall (*katta*)/benches
- b. Inside the fort
- c. Next to fountain.
- d. Other

Do you prefer to sit facing towards the fort or facing towards the city?

Do you take your guests to show this monument? How many times did you?

Which is your the most favourite element in this whole complex?

EXPERIENCES

What is your most memorable experience about Shaniwarwada?

Do you have any associations of Shaniwarwada with the major personal events in your life like marriage, birth, death, and *munj*? How?

The following words or phrases may work as the triggering element for your memories about Shaniwarwada-

Kasaba *peth*
Bhel
Panipuri
Kulfi
Maidan

Ganapati festival
Nagarkahana
Hajari Karanje
Bajirao-Mastani
Narayanrao murder

Swami- TV serial
Public speeches
Summer nights
Meeting place-*Katta*
Bakul

Do you have any aromatic memories about Shaniwarwada? Do you remember any typical smell associated with Shaniwarwada like the smell of-?

1. Food 2. Flowers 3. Smoke 4. Moss on the old structure 5. Others

IMAGES

What kind of image instantly comes to your mind when you refer to Shaniwarwada? Can you express it in some other form like sketch, poetry, etc in the only words!

What is the most memorable public event you remember about Shaniwarwada?

There are lots of stories about Shaniwarwada. Which one does impress you the most? Why? What was the source of this story?

When you think about historical monuments in Pune which one do you remember the most? Why?

What do you know about the history of Shaniwarwada?

CULTURE

Do you think that the culture of this neighbourhood (Kasba *peth*) is different from the other parts of the city (Erandwane, Camp area, *Navi peth*, etc)? How it is different? Why it is different? Will you like to be part of it?

If you have moved to the other part of Pune from Kasba *peth*, what do/ will you miss the most? Why?

PRESENT

Are you happy with the way Shaniwarwada is preserved? Have you seen the “Sound and Light show” in Shaniwarwada? Did you like it? Why?

Do you enjoy this place more without the local food stalls? Do you think that local food stalls were necessary? Why?

Do you have any suggestion about preserving this monument? How will you like to use this place in future?

3.3 Landing

My 'landing' on the site involves prominently the reaction I had to the difference between my preconceived idea of Shaniwarwada through my own memories about it as a native of Pune, and the reality that appeared during my first visit to the Wada in November 2000. With my childhood memories of spending one or two weeks in summer holidays at my grandparents' place in Kasba, my image of the Wada was in two distinct fragments- a ruin inside the fortification and the *maidan* in front of it. I have fond memories of spending summer nights eating *kulfi*, playing with my cousins on the *maidan*, but I never went inside the fortification. The *maidan* was a more vibrant place for me. I was brought up in the distant part of the city, but I would always look forward to my stay in Kasba *peth*. Over the years, as an adult I acquired memories of attending many cultural programs and public meetings on the *maidan*. My impression of Shaniwarwada over the years as a platform for public meetings, made me comfortable with the idea of an amphitheatre. I imagined it as a structure of loosely built levels at the edges of *maidan*, which would not interrupt its use as a playground.

In the light of this, my 'landing' on the site of Shaniwarwada was very disappointing. My impression that the amphitheatre was still at the proposal stage, proved to be wrong. Instead, it turned out to be a rigid semicircular structure with a lawn where the *maidan* used to be. The high walls of the amphitheatre blocked the view the front façade of the Wada. There was also an entrance fee of four rupees to get inside the Wada as well as a proposal to make the amphitheatre inaccessible without paying a fee. A light and sound show was about to start in four weeks, but the crude way of putting big black lighting boxes all over the place was unsightly and somehow demeaning.

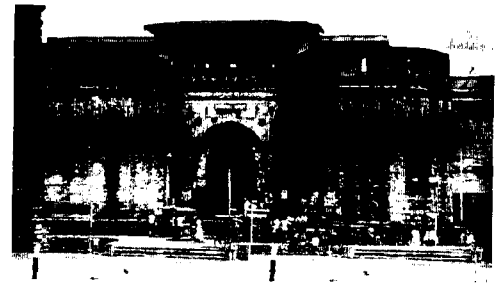


Fig.10 Shaniwarwada with the *maidan* in front.
(My image before landing)

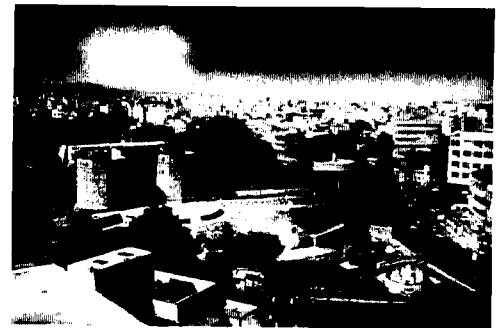


Fig.11 Shaniwarwada with new amphitheatre
(October 1999)

3.4 Findings

After landing, over the next two weeks I conducted the survey in the form of interviews and questionnaires. I also talked to some of the authorities involved in the recent modifications at the site- Mr. Latkar (Deputy Engineer,PMC), Mr. Kalamdani (architect, INTACH), Mr. Bedekar (historian and composer of the light and sound show).

3.4a Recent Modifications

In 1991, INTACH (Indian National Trust for Art and Cultural Heritage) prepared a comprehensive and coordinated action plan titled 'Revitalizing Environs of Shaniwarwada' using the expertise of architect Kalamdani. However it was not implemented until 1998, when

Shaniwarwada was declared a national monument. Three government agencies namely, ASI (Archeological Survey of India), MTDC (Maharashtra Tourism and Development Corporation) and PMC (Pune Municipal Corporation) along with some non-governmental agencies combined efforts. In order to generate revenues necessary for conservation, the focus was on developing this place as a tourist attraction. An amphitheater was built on the *maidan* in front of the entrance (September to December 2000) and a light and sound show about the history of Peshwas was under preparation.

The 1991 action plan report focused on the preservation of Shaniwarwada and surrounding heritage neighbourhoods in phases. A survey was conducted to know the socio-economic structure of the area. The questionnaires were targeted to four specific groups –

1. Shop owners in old *wadas*
2. Residents in old *wadas*
3. Shop owners in recently built structures
4. Residents in recently built structures

The report mentions that questions were asked relating to income, education, religion, impressions about the area, suggestions for historic sites, and reasons for residing in the area. All surveys were conducted with a view to identifying areas of concern for users of the environment, their views about possible improvements and an assessment of their willingness to get involved in various programs. Although the proposal takes a very commercial approach towards the site, some findings of the report are noteworthy. The changing family structure from joint to nuclear, resulting in greater need for private space was observed. The disappearance of the semiprivate open spaces like courtyards has created a need for substitute spaces for social interaction in new buildings. Since the children have no space available for playing in such blocks, they instead tend to use school playgrounds or the *maidan* of Shaniwarwada for playing.

The report mentions that people were reluctant to answer questions related to income or religion. From the viewpoint of getting to know the Wada's role in the life of the residents, the questionnaire was not well designed. The development resulting from this survey may have solved some problems (like garbage collection, repairs to the Wada, moving illegal shanties along the eastern wall), but the whole process resulted detaching the people from the Wada, both physically and spiritually.

3.4b Collective memories of Shaniwarwada

The following discussion highlights some of the engaging reminiscences about Shaniwarwada that were unearthed during the study.*

Mrs Atre (85) has lived in the Kasba neighbourhood for the last 62 years. Throughout her adult life, she had a very hectic routine, rather typical of a lower middle class Indian woman. She was a breadwinner as well as a housewife. She ran a small catering business. Her most poignant memory about Wada is of running a food stall for seven days

during the celebration of the 700th birth anniversary of Saint Dnyaneshawar. She does not know the history of the place very well, but enjoys reading the information boards about the old palace structures. She prefers being in her neighbourhood to living in the suburbs with her daughter. She likes sitting on a *katta* and talking to people and friends, she has known for years. Mrs Potdar likes watching the bastions and walls of the Wada at sunset from her terrace, and musing over how she had spent the day.

The place has known tragedy. Mrs Patil used to take her children to Wada for the flag hoisting ceremony on Independence Day. Her husband has sadder associations. Whenever he sees the *nagarkhana* (Music Gallery) he is reminded of a seven-year-old girl called Bharati, who fell down from the gallery and died on the spot.

Shaniwarwada is also a place associated with love and marriage. Mr Ramchandra, a rickshaw driver for the last 40 years in this area, has delightful memories of showing the Wada with pride to his in-laws, the day before his marriage. Mrs Kambale remembers the eve of 24th June 1968. She was pregnant and had gone for a walk to the Wada with her husband. She delivered a baby boy the next day. She also likes to watch women worshipping the huge banyan tree on *vata-pournima* (a festival to pray for husband's long life). Madhuri remembers her first date with her husband before marriage in the Wada and even what they discussed. Mr Phadke lived in a large joint family and the evening walks after dinner with his wife, were the only time of the day when they could be by themselves.

For the younger generation, the Wada carries associations of flowers and food. Shrinivas (25) has memories of sitting next to the Hazari karanje (thousand-nozzle fountain) as a child, and feeding the colourful fishes in the water. He remembers the smell of earth after the first monsoon showers and Cassias laden with yellow flowers. He would like the next generations to share in these memories, so that they may not remember the place merely as a ruin. Leena Deewate, remembers picking *bakul* flowers in the Wada. Madhav Vaze, a drama actor, is reminded of the Wada by the aroma of *sakharbhat* (sugared rice). In his childhood he had read the story of the murder of Narayan Rao Peshwa. It mentioned that when Narayan Rao was stabbed in his stomach, his guts opened out, showing that he had had *sakharbhat* before.

Many have childhood memories of the place. Hrishikesh (25), a student at UBC, has memories of going on a school picnic to the Wada. Nandan (16) remembers his mother taking him to play there on the lawn with other children. After the play, he liked eating *bhel* on the hawker stalls. He also remembers dancing in the marriage procession of his friend, and people trying to photograph the procession with the Wada in the background. Neelesh (23) remembers playing cricket on the front *maidan*. After the play he would drink water and share snacks with his friends on the lawn inside the fort, and eat *kulfi* (home-made ice-cream) afterwards. He thinks that food like *bhel*, *panipuri*, *kulfi* is a lot of fun for the children. Mr

* The interviews as well as the completed questionnaires are in Marathi. See appendix II for an English summary of the questionnaire responses and interviews.

Deshpande (50), a contractor, likewise thinks that the hawker stalls have become inseparable from the Wada in the last 40 years. Manoj (35) believed that he managed to pass his 10th standard board exam and get a job subsequently, only because he studied inside the quite environment of the Wada! The Wada, as such, was also a place of refuge as well as play.

For Shankar, the Wada is associated with the fateful day June 12th 1961, when the Panshet dam collapsed flooding the entire city of Pune. He has a memory of somebody walking him home from the school through knee-high water. The walls of the Wada stopped the water coming in, at least for a short while. The most memorable events for Mr. Kashinath Shinde, are listening to the speech of the great freedom fighter Savarkar, as well as the light decorations put up at the Wada, on the India's day of independence. He said, "It was raining so heavily that day, that we felt as if 150 years of British oppression were being washed away." Dr. Kulkarni is angry with the British rulers since he thinks that it was they who burned down the Wada. He recommends converting it into an inspirational monument. Mr. Khakurdiker, who has been staying in Kasba for the last 67 years, was a freedom fighter and has a shop nearby. He likes to watch the Wada from his shop everyday, the Wada reminds him of speeches given there by great leaders like Nehru and Frontier Gandhi. He remembers the private bus-stand, which used to be in front of the Wada in 1933. He is not happy with the high stone walls of the newly built amphitheater, which block his view.

On the whole, most of the residents agreed that the Wada was of historical importance and needed conserving. However, they simultaneously perceived it as their own community space, and as such, had objections to paying an entrance fee to enter.

- *Mr. Bhalchandra Joshi – "Shaniwarwada is a community place and should be open for the residents all the time."*
- *Mrs. Madhuri Kulkarni wants the Wada to be preserved as a cultural and historical monument as well as a community place without any political stakes.*
- *Mrs. Anupama Mujumdar- "The culture in this area is unique, as it is more cohesive and has historical value. Since the Wada is a witness to our history, it should always be used a source of inspiration for future generations."*

Mr. Sridhar Gurjar presently stays in an old wada, now surrounded by newer tall construction, which obstruct sunlight and breezes coming into his house. He stays with his wife, son, daughter-in-law and two grand daughters in a two-room space. The evening walk on the premises of Shaniwarwada has become indispensable for him to breathe some fresh air, since this is the only open space available to him nearby.

These memories make it clear that people used and continue to use the Wada as an extension of their home. This is a result of the specific housing pattern in the *peths* surrounding the Wada. A large number of families, staying in an assortment of ill-planned old and new structures, have led to cramped living conditions and each a want of privacy. However, a few people had sharply different views:

- *Mr. Shivchandra Kulkarni does not want to give suggestions about the restoration of this place, since he thinks that the authorities won't consider it.*
- *Mr. Vasant Kalawade was of the opinion that ruins in the heart of the city like Shaniwarwada are barriers for the city development and to preserve the memories, one can make a small-scale model of it and keep it in the museum for tourists. The preservation of these ruins at original scale is a waste of space at the centre of the city.*

Mr. Kalawade admitted, however, that he had fond memories of taking his three-year-old granddaughter to the thousand-nozzel fountain to watch fishes. Comments such as these go to show that people have felt alienated by the decisions taken and constructions made without community involvement.

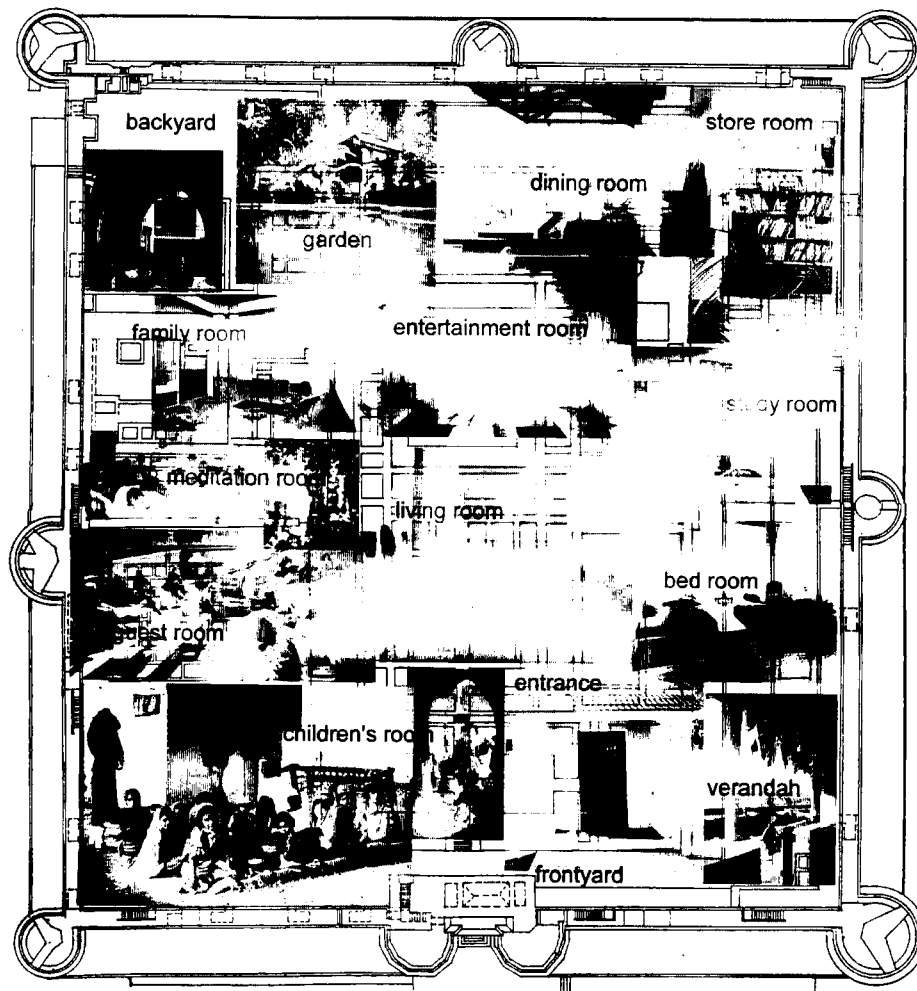


Fig.12 My image of Shaniwarwada, as a public outdoor room, after finding.

Chapter IV: Intervention

4.1 Interpretation

After the Finding, my image of Shaniwarwada became that of a community place rather than an historical place. The memories of the residents are woven around the Wada, which strongly reflect the 'Common land' pattern.

"Without common land no social system can survive.

The common land has two specific social functions. First, the land makes it possible for people to feel comfortable outside their building and their private territory, and therefore allows them to feel connected to the larger system-though not necessarily to any specific neighbor. And second, common land acts as a meeting place of people."- Christopher Alexander ('Pattern Language' 1979, 67th pattern)

Reference 3

After the fire of 1828, the Wada was a vacant, as old ruins. Over 175 years it has gradually built up this pattern of being 'Common Land'. Memory mapping strongly suggested that the residents were using the Wada as an extension of their house, and recent development undertaken without their involvement has detached them from their place. The overemphasis on attracting tourists and generating revenues has ignored the common land pattern. The option of developing it as a 'cultural community place', while keeping it as a 'common land', (which would also create funds for its maintenance) was not explored.

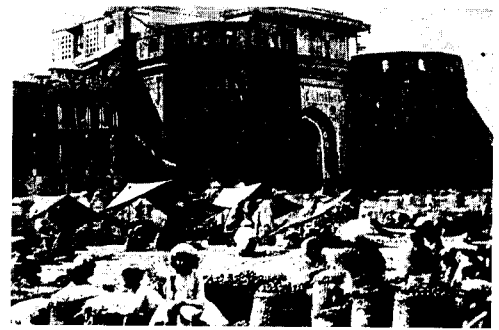


Fig.13 Weekly market at Shaniwarwada *maidan*. (1860)

4.2: Intervention

'Memory mapping' as an imaging technique has also inspired a wide range of programs, which could be implemented at the Wada. Since a great deal of effort and money has been spent on recent modifications (such as the light -sound show and the amphitheatre), the proposed programs developed here accommodate them. 'Memory mapping' shows that the historical importance of the Wada could not be ignored. The history of the Wada, known in the form of stories, is an important part of people's memory. The programs facilitating historical interpretation of the Wada are indispensable for the visitor as well as for residents. Considering these observations derived from memory mapping, the following seven major categories of program development were formulated: (The programs which facilitate the historical interpretation of the Wada, have been underlined).

1. Story telling (*Katha-Kathan*) – Personal, Historical, Local Format of story telling.
2. Worshipping Garden (*Nandavan*)
3. Personal Delights (*Vaiyaktik*)- Meeting place, Photograph, Hawker stalls.
4. Childhood Reminiscences (*Balya*)- Games, Study, Exercise.
5. Reflection (*Pratibimba*)- Monsoon reflection, Cultural reflection.
6. Heritage (*Parampara*)- Glimpse of the past, Heritage walk, Wardrobe.

7. Dark Delights (Chandanya Ratri)- Light and sound show, Location play, Moonlight reflections.

A photo identity card at reduced fees would be provided to residents in the neighbourhood, with special concessions for students and senior citizens. The programs could be scheduled taking into consideration the different seasons and festivals. The broader program for a year could be finalized first, followed by a detailed planning of every month. It is necessary to have a schedule of program related activities to avoid chaos at the Wada. For example, if one visits the Wada on say the 10th of May 2001, the schedule of activities would be as follows.

Lunar calendar- Fourth day - *Sankashti chaturthi*

Time	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	Comments	
	morning				afternoon				evening				night								
Worshipping																					
Garden																				<i>Ganesh Pooja</i>	
Exercise																					
Study																					
Games																					
Story telling																				<i>Mythical stories</i>	
Photographs																					
Heritage walk																					
Wardrobes																					
Location play																				<i>Amphitheater would be open to the public during location play.</i>	
Moonlight reflection																				<i>Celebration of moonrise on Sankashti Chaturathi.</i>	

Table 6: Program schedule on 10th May 2001 at Shaniwarwada

For the smooth running of programs at the Wada, the responsibilities would be shared among Government agencies (ASI, MTDC and PMC) and the community. The following chart shows the distribution of liabilities and also the potential of revenue generation from the programs for the maintenance of the place.

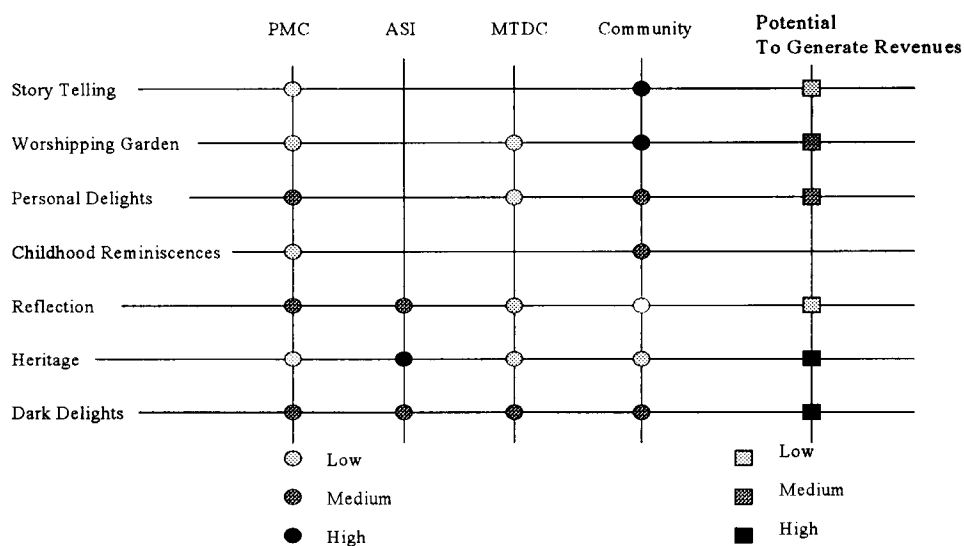


Table 03: The distribution of liabilities and the potential of revenue generation

In the following section, the programs are described in detail accompanied by the drawings. In terms of intervention, only two elements have been introduced to the site, viz. the worshipping garden and a modular seating arrangement for light and sound show.

4.3 Programs

4.3a Story-telling (*Katha-kathan*)

The older people in the *peths* surrounding the Wada have many stories to tell, which are passed on from one generation to another. An established story-telling program in the Wada could enhance this feature. The younger generation would get to know these interesting personal stories, which are not available through other sources; while the older people would spend their leisure pleasantly. The stories can be in several formats, and besides being personal or historical, could accommodate indigenous narrative genres.

The history of the Wada is always narrated in terms of stories, centring on the site-selection for the Wada, the romance between Baji Rao and Mastani, the murder of Narayan Rao Peshwa, and the suicide of Sawai Madhav Rao Peshwa. A recital of these would create an interest in history among the younger generation. The legendary jurisprudence of Ramshastri Prabhune (the chief justice during the times of Madhav Rao Peshwa) could be effective in the character-formation of children.

The '*kirtan*' is a recital of myths from ancient Indian epics, with instrumental accompaniment, and draws its strength in part from audience participation. The temples in the

neighbourhood regularly hold one or two *kirtans* a week. This is instrumental in establishing the temple as a vibrant place for religious and social interaction.

Pune is considered the cultural capital of Marathi, since many philosophers, writers and leaders are resident here. There are several popular narrative genres such as '*katha-kathan*' (*katha*- story, *kathan* -telling) or '*natya-wachan*' (reading aloud a play). The '*powada*' (an art-form originating in the Peshwa times) is a musical recital of the heroic deeds of famous historical personages. The '*mudra*' is a traditional dance form of narrating mythical stories or expressing one's deep feelings felt towards an unseen god. The story-telling program should accommodate all these forms as a special event once a month. This would be a much-needed respite for residents from their daily routine while giving them an opportunity to meet the artists informally. An yearly story-telling competition would encourage young people to hone their expertise in these arts.

The story-telling program could be arranged either informally on a small scale or more formally on a larger scale. It is desirable that it be arranged at different times of the day depending on the season. For instance, on summer nights, it may be held for a group of fifty or so, under a *bakul* tree; where the participants may enjoy the cool breeze or the fragrance of *bakul* flowers. Alternately, a group of twenty-odd children may be assembled on the bastions on a full-moon night. In India, most festivals (the '*deepawali*' being the most prominent among them) have several traditional mythical tales attached to them, which could be incorporated into the story-telling program. This can be arranged, e.g., inside the two principal quadrangles, with the children sitting on the elevated edges of the courtyard.

4.3b Worshipping Garden (*Nandavan*)

In Hindu mythology, it is believed that every God or Goddess had a favourite tree, bird or animal as a companion. The origin of this myth is probably traceable to the intention that succeeding generations and society as a whole should treasure and worship trees, plants, and flowers and have concern for animals and birds. Nature is universally regarded as sacred, and is an indispensable part of religious ritual. Specifically, offerings of flowers or leaves to the Gods are ubiquitous. These rituals serve the purpose of bringing the community together, and enabling us to go about our lives in a more positive and energetic manner.

The Shaniwarwada complex has two large banyan trees, one of the most venerated species of plants in India. Because of its ability to survive and grow for centuries, it is often compared to the shelter given by God to his devotees. Many scriptures refer to it as the tree of immortality. On *vata-pournima*, married women worship the tree and pray for the longevity of their husbands. This ritual used to take place in the Wada before the renovation. As another instance, several local residents come to the Wada to pick a variety of grass called *durva* (*cynodon dactylon*) for offering to Lord Ganesh.

The neighbourhood surrounding the Wada is traditional, and most residents start their day by worshipping an idol in the morning. Since the inner courtyard of the Wada was

the only thing available in the vicinity resembling a garden, it used to be harvested for fresh flowers or leaves as offerings. The program 'worshipping garden' (*Nandavana*) based on the form of gardens in ancient India would transform this process in a community activity. It could be in a form of a community garden where residents would cultivate plants such as hibiscus, jasmine, *terda*, *tulsi* and coral jasmine (*prajakta*).

For many years, several rare and interesting species of plants such as *kaurav- pandav* or *krishnakamal* were to be found inside the Wada. The *bakul* (*mimusops elegani*) trees found inside are some of the largest of their kind. The worshipping-garden program could also promote the planting of rare species which also embody mythical stories. The story-telling program could accommodate a tour narrating these mythical stories and their medicinal values and showing a specimen of the plant. Combination of these two programs would develop a better understanding of the tradition in the community.

The *tulsi* (basil) plant is usually grown inside the courtyards of many homes, since it is associated with Lord Vishnu. It is worshipped every day, since it is believed that it enriches the family in every way. Its planter (called *vrindavan*) has a peculiar design. The leaves are medicinal and are believed to be an antidote on many infections. The *tulsi* could be part of the 'worshipping garden'. There would be '*tulsi pooja*' every morning, which would incorporate other traditional activities such as making *rangoli* (floor pattern drawn by white stone powder) around the special planter '*vrindavan*', or making garlands of flowers (called *haars*).

The worshipping garden would provide an opportunity for the younger generation to learn traditional art forms like making *rangoli* patterns, *henna* and garlands. Several potters from the nearby *kumbhar aali* specialize in the art of making the *vrindavans*. They could be invited, so that children might learn the art of pottery. On the whole, this program would be a catalyst to enhance community spirit.

4.3c Personal Delights (*Vaiyaktik*)

Meeting Place

Since the houses abutting the Wada are mostly dense and compact urban developments, the residents would flock to the Wada for fresh air. During the summer months, people used to stay in the *maidan* until late evenings. The 'meeting place' program would enhance this activity. In summer, the lawn inside the amphitheatre would be open to the public. The amphitheatre already has several built edges (*kattas*), which would serve as makeshift seats. This has the potential of turning the Wada into a popular meeting place.

The scarcity of space at home means a lack of privacy for the residents in the neighbourhoods around the Wada. The Wada was a central and quiet open space for couples or family members to chat with each other in fresh air. Hence the place carries fond memories for several families. Allowing the residents a free and unrestricted entry into the Wada, the program would ensure that for many people, the Wada would continue to be a significant

witness to their personal lives.

Photographs (*Chayachitra*)

Over the years, residents around the Wada have developed a special relation with it. People love to preserve these associations by taking photographing of themselves in the surroundings. This program would provide photography-related facilities such as a professional cameramen and traditional costumes. It would be a tourist attraction as well as a source to generate funds. Through this program, people would get a chance to preserve the memories of significant events in their lives, such as marriages or birthdays. The activities under the worshipping garden or monsoon garden programs would be photographed to preserve the memories of social life.

After some years, an occasional exhibition of the old photographs along the parapet wall (which could be labeled the 'wall of pictures') would be a community event. The photographic exhibition could be a part of other programs or festivals, which would display the social memories of the same program. For example, on the kite-flying day, one may display the photographs of kites flying ten years ago. The exhibition would also encourage people to realise the changes happening to the quality of their social life.

Hawker Stalls (*Bhel-panipuri*)

For several years, the *maidan* in front of the Wada accommodated hawker stalls of local food like *bhel* and *panipuri* for years. In India, these stalls are an integral part of the open spaces and parks as people enjoy this affordable delicious local food. However, due to insufficient facilities for washing, low water supply, and cramped seating space, these stalls created an impression of being ugly structures in front of an historical façade. The authorities always moved them needlessly from one place to another, without understanding the basic role they fulfilled.

This program would create a proper hawker stall lane along the riverbank with proper facilities for washing, drainage and seating. Once or twice a year, hawkers would sell their best *bhel* or *panipuri* in the local food fair, which could be part of other programs or could be a separate program in the lawn area of amphitheatre. They could be awarded prizes based on the cleanliness of stalls, taste of the food, using an ecologically friendly attitude (e.g. using easily degradable material like paper plates or glasses). The fairs could include demonstrations of the recipes and a sale of raw ingredients. This would create an assurance for hawkers that they are a respected part of the society and it would make them aware of their responsibilities towards society to provide healthy food and a clean place.

4.3d Childhood Reminiscences (*Balya*)

Games

"If children do not have space to release a tremendous amount of energy when they need to, they will drive themselves and everybody else in the family up the wall."-Christopher Alexander (137th pattern-'Children's realm' in Pattern language).

Reference 4

For the children in the Kasba neighbourhood, the Wada was a place to release a tremendous amount of energy and to explore different games. The new amphitheatre on the *maidan* has prohibited its use as a playground.

We all have fond memories of childhood; we all had favourite places in childhood where we used to play with our friends, where we shared our childhood treasures with our friends. We always remember moments of small achievements such as learning to ride a bicycle. The childhood memories are one of the strongest in our life.

"Childhood memories, in particular, will evoke a flood of feelings. Distorted as they may be by the passage of time, they explore strong associations. Early experiences shape present values, and there is evidence that many people seek to replicate the settings of their childhood."- Kevin Lynch and Gary Hack (Site Planning, 1985.pg 97).

Reference 7

The 'children's games' program would enhance the growth of such memories. As there is no *maidan* to accommodate games like cricket or riding bicycles, this program would accommodate the activities like flying kites or hide-and-seek.

Children are very innovative in creating their own games according to space constraints and number of participants. Once they are given a free entry to the Wada they would discover their own ways of playing. In order to avoid disturbing other programs, children may be given free entry only during certain times (say between 4-7 pm), which may be extended during the school holidays. This program could accommodate the simple games like *khamb-khamb-khamboli* or *dagad ka mati* or *mazyaa aaiche patra harawale*. This may be combined with the story-telling program, where children are given riddles to solve as stories; or taught traditional board games like *saripat*. During the summer holidays, this could be held together with the 'hawker-stall food program'.

The occasional competitions in this program would encourage the children to take an interest in these games. Some of them (e.g. flying kites on *sankrant*, or the first point of Aries) could be parts of traditional festivals. Such activities would help in bridging the gap across generations. It would be a spectacular view to see colourful kites in the sky on *sankrant*, and this could be promoted as a tourist attraction. Such events would make the Wada a memorable place for children.

Study (*Aabhyas*)

The lack of space in small two-room houses in the vicinity created a need for a quiet place to study, which the Wada provided for many years. The 'study room' program could enhance such memories. Students would get free entry to the Wada during certain times, e.g. two months before a major examination. The existing structure of the Wada offers many study pockets such as the bastions, stairs in the wall, or the entrances to closed doors. This program may provide additional seating arrangements or build cubicles out of movable partitions.

The program could be extended for visitors by providing a small library of historical books in the rooms inside the wall. The visitor could take a book from the library and read anywhere on the complex and return it before leaving the complex. People would enjoy

reading historical novels like *Swami* or *Rau* in an historical place, which would help them visualize the spaces inside the Wada. Such a program would add to the experiential quality of space, and replace the Wada as a memorable place. The library would generate revenues and would be resource for the story-telling program.

Occasionally, small book fairs could be organised in the amphitheatre. One could encourage reselling or donating of used books, which would create awareness about recycling and encourage children to use their books carefully. The fair would be a memorable event for children, as it would give them the unusual experience of selling and buying by themselves.

Exercise (*Wyayam*)

Shaniwarwada is the only central open space in the high-density neighbourhoods in this area of the city. The residents from the nearby neighbourhoods were using it for an exercise like walking or jogging. During my site visit early morning at sunrise (6 a.m.), I saw many people walking on the lawn along the wall, and young ones exercising on the lawn of the amphitheatre. After talking to them, I realised that people believe that walking with bare feet on grass wet with dewdrops early in the morning strengthens their eyesight. The Wada is the only open place in the neighbourhood with grass surface.

The 'exercise program' would enhance these kinds of activities. The large grass surface of the amphitheatre would be open to people everyday early in the morning and late at night (5:30- 8:00 a.m. and 9:00- 11:00 p.m.). It would provide an opportunity for the residents to meet each other. The program could accommodate traditional exercise techniques like Yoga, or weekly meditation sessions in the small courtyard spaces like the Bakul Chowk. The movable screens and traditional wooden *pat* (platforms) would add to the meditative environment.

The playing of *nagara* (a drum-like instrument) every morning would be continued to add to the cheerful environment in the beginning of the day. Due to space restrictions, the local gymnasiums (*talims*) use the Wada to practice the traditional techniques of physical exercise. Since most of these exercises are done in a linear arrangement, the program could provide linear space on the lower western side. The 'exercise room' would provide an opportunity for people to learn traditional meditation techniques like *omkar*, *pranayam* and traditional exercises like *surya-namaskar* (sun salutes). This program has the potential to generate revenues by arranging demonstrations of yoga or *talims* once a month.

4.3e Reflection (*Pratibimba*)

Monsoon reflection (*Rimzim*)

We human beings always harbour a fascination about water. The mist created from fountains soothes our body, taking a walk along a riverbank or dangling our feet in water makes us feel relaxed. Although the old fountains have been renovated in a crude manner, people are no longer allowed to touch the water inside. Thus a certain experiential quality is lost, and a basic emotional need of the people is not met.

This quality of water would be captured through the 'monsoon garden' program. The Peshwas had built an elaborate water-circulation system in the Wada in the form of aqueducts. The reservoir is situated in the southwest corner, the lowest point of the complex. As a part of the program, it is proposed that this reservoir would be turned into a water pond. One can sit on the steps and dangle one's feet in water. In this spot, people could cultivate plants such as lotuses or water lilies. This would become a seasonal community activity where people would experience the smell of earth after the first showers; children would play in the rain and sing traditional monsoon songs. The narration of stories about the flood of 1961 would dovetail with this program.

Cultural reflection

The people from the neighbourhoods around the Wada follow old traditions and are enthusiastic about traditional festivals. Foremost among these is the Ganapati festival, started over a century ago as a part of the nationalist movement. It is a ten-day festival dedicated to Lord Ganesha, and is culminated with the ritual immersion of the Ganesh idols in a one-day street procession. Traditionally, the oldest Ganesh temple in Kasba *peth* is given the honour of being the first idol to be immersed in water during this procession.

Over the years, the *maidan* of the Wada served as a temporary festival market prior to this festival. It has also served as a place to arrange cultural programmes and competitions for children. The festival market program would enhance these activities during major festivals such as Ganapati, navaratra and deepawali. The amphitheatre area could accommodate the temporary market, which would sell community products like the decorative items made by children, idols made by artists and flowers grown in the worshipping garden.

In recent years, the mass celebrations and the commercial approach underlying these festivals has created many ecological problems. The yearly immersion of almost twenty thousand plaster-of-Paris idols in the river is a source of enormous pollution. The chemical colouring agents used in the manufacture of idols are a major health hazard. Due to the loud public broadcasting of devotional songs, the noise pollution is very high. The illicit temporary construction of platforms on the main thoroughfares creates traffic congestion and permanent damage to the road-surface. The festival market might serve as a forum providing an opportunity to make people aware of these issues. This may be achieved through exhibitions, story-telling programs or location plays.

4.3f Heritage (*Parampara*)

Framed Views (*Bimba-Pratibimba*)

The Wada as a structure is built on different levels adding to the experiential quality of the place. The enclosing massive wall and bastions are the only intact elements in this complex, but they offer a wide range of experiential niches— for instance along the wall, on the wall, inside the rooms in the wall and on the stairs. The music gallery on top of the *Dilli*

Darwaza provides a north side view of the city. The wall is about two and half meters wide, with a parapet approximately 1.8 m high on the outer side. Due to the high parapet wall, people are accustomed to peeping through the bastion holes to see the view.

- *Mr. Sanjay Godbole is contributing to a photo series called 'Bimba-Pratibimba' in the local daily, inducing people to compare the old photographs of Pune with the recent ones, making them realise the changing facets of Pune.*

Under the 'framed view' program, old pictures of the city would be put up inside the bastion holes, inducing people to compare the old views with the new. This is perhaps best done without any explicit viewing directives, in order to add an element of surprise.

Heritage Walk

The development of a *wada* as a prototype for the house reached its climax during the times of the Peshwas. A *wada* is arranged around a series of courtyards and raised on a high stone plinth with walls of brick and lime plaster strengthened with timber frames. Their timber supports, wooden ceilings and brackets acquired rich and intricate carved designs. The cypress-shaped columns of large *diwankhanas* (halls) were the feature of Maratha architecture. Several structures in the neighbourhood show evidence of this architecture.

Due to the massive damage suffered by Shaniwarawada during the great fire, it is difficult for a casual visitor to get an adequate idea of its original seven-story glorious structure. The 'heritage walk' program would be an opportunity for people to see the existing pieces of *wada* architecture in surrounding neighbourhoods. These walks would start from the Wada, informing the participants about the old water systems, underground ways, and construction techniques. Several enthusiastic volunteers from the community (such as Mr. Sambhoos or Mr. Phatak) could be trained to guide group of ten to fifteen visitors for this heritage walk. This program has the potential of involving the *wada* owners and encouraging them to share their knowledge of *wada* architecture with the community. The program would induce the younger generation to take pride in these heritage structures and the unique character of their neighbourhood.

The Wada has altogether five gates, but only the main gate (*Dilli Darwaza*) is used. A variety of experiences could be added to the heritage walk by opening different gates in order to enter or exit from or through the Wada. It would provide an opportunity for visitors to view the Wada from all sides.

The heritage walk would create awareness in the residents of the importance of the surrounding old *wadas*, about this heritage value, and would encourage their preservation. This program has the potential of generating revenues, which could be used for the maintenance of these structures.

Wardrobes (*Aalmari*)

When people visit historical sites like the Wada they are naturally curious to see the historical collection of items like clothing, jewellery and battle gear; which would help them visualise the relevant historic period.

Several families in the Kasba neighbourhood own traditional household items such as cooking utensils, spittoons (*paandan*) and hanging blown glass-lamps (*handee*). Due to high maintenance costs, it is inconvenient to put these items to daily use. The 'wardrobe program' would encourage people to contribute to the collection of these historical items at the Wada. The small rooms in the wall would be used as wardrobes to display these items. The community involvement in such a museum would create a sense of pride about their heritage.

4.3g Dark Delights (*Chandanya Ratri*)

Light and Sound Show (*Dhawni-prakash yojana*)

The light and sound show works by illuminating the fountains and several other architectural elements (e.g. the music gallery and the bastions) in the Wada complex. It is an effort to re-create the historical context of the Wada for the visitors. Although I have not attended the show, during my site visit I have sat through its complete sound test. The large amount of money and effort spent on this computerised show is noteworthy, but it seems insufficient to engage the viewers. The seating arrangement (which consists of metal chairs on a garishly painted green platform) is very unsightly.

Although it is not suggested that the show be changed radically, some modifications in its structure seems desirable. Since the running cost of electricity and water for the show is very high, it should preferably be conducted once a week and suspended during the monsoon season. A modular seating arrangement should be used, with special attention to the use of lightweight metal and a certain measure of aesthetic appeal. It should be built afresh every year after the monsoon. Every year a different *peth* or *mandal* (community group) could be in charge of this rebuilding, and the precise arrangement would be left partly to their discretion.

The program would make the light and sound memorable by elaborating the entry and exit of the audience and making them part of the spectacular view. For instance, the audience could enter the Wada at different levels: some of them reaching the seating arrangement at a higher level on the wall, and the others along the walls through the complex. The show can be modified to incorporate the use of traditional lighting arrangements such as *handees*, *mashals* and oil lamps, and even the audience on occasion would carry candles or *mashals* with them in the dark. This would add to the historical quality of the show.

Location Play (*Sthala natya*)

The fire of 1928 destroyed all the internal structures present in the Wada during the Peshwa times. Thus it is difficult for a modern visitor to imagine how the place must have looked in its days of glory. Although the light and sound show is an attempt in this direction, its experiential potential is limited by an absence of audience participation.

The Film and Television Institute of India in Pune has trained many world famous artists. Several actors such as Madhava Vaze, who have been working in experimental theatre for years in Pune, are part of the neighbourhood surrounding the Wada. The 'location play

program' could be an opportunity to showcase this local talent.

A play based on significant historic events or an influential novel such as 'Swami' could be staged inside the Wada. It can make an effective use of widely separated levels, the music gallery and the bastions. A group of twenty-odd people would be guided by a *sutradhar* (chorus). The actors would wear period costumes and the light arrangements can make use of *mashals* (torches). A small audience would eliminate the need for microphones and create a sense of intimacy with the historical surrounding. The program could offer different plays every year offering a wide range of experiences in the Wada. It has a potential to generate revenues and to attract outsiders by offering a rich historical experience.

Moonlight Reflection (*Chandane*)

In India, several festivals (e.g. kojagiri or narali pournima) are celebrated at night. For instance, on kojagiri, people gather together on terraces to enjoy full-moon night and share saffron flavoured milk. Such gatherings can be brought together at the Wada, and special Indian classical music concerts may be arranged to coincide with the occasion.

On special occasions such as deepawali (festival of lights), every visitor would be encouraged to bring along an oil lamp. This could offer a spectacular view of the Wada and would help people in visualising the glorious past of the Peshwa times.



A typical Katha

Ms. Timal Dube has observed that old people in this area like to talk about their memories and the stories heard in their childhood, which makes this neighbourhood different from the others. She suggested that the rejuvenation of memories should help the future generations understand the past easily.

Ms. Ratnaprabha Aatre prefers staying in the Kasba, since she can enjoy chatting with friends of her age, sitting on the Katra in the Wada.

Mr. Yogesh Dahmankar likes to hear the stories about this place from the elderly people in this area.

PERSONAL STORIES

Anubhav

FREEDOM STORIES
Mr. Kashinath Shinde still remembers the 1942 Satyagrah (a non-violent freedom movement) in front of Shanwar wada and a tanker specially placed in the maidan during that time. "I remember the light decoration at Shanwar wada on the freedom day. It was raining so heavily on the independence day that one felt as if 150 years of British oppression were being washed away."

STRANGE STORIES
Mr. Shridhar Vaze remembers people doing some challenging activities like bicycling continuously for eight days, someone buried his full body except head in the ground for some days. He believes that this place has some inspirational quality.

FLOOD STORIES
Mr. Shankar Soniker said, "On 12th June 1961, huge amounts of water unleashed by the collapse of Panshet dam upstream reached Pune. It was less disastrous, as the walls of Shanwar wada stopped upstream water at least for a short time. Shanwar wada always reminds me of that day." He has a memory of somebody walking him back home from his school through knee high water.



Proposed informal story telling on the bastion

HISTORICAL STORIES

Aitihasik

LOVE STORY OF BAJI RAO MASTANI
SITE SELECTION STORY
Mr. Shailesh Karande likes to spend his time in this place discussing different stories of the Peshwa times and visualising those spaces.

MURDER STORY OF NARAYAN RAO
SUICIDE STORY OF SAWAI MADHAV RAO
The justice stories of Judge Ramshastri Prabhune are the most fascinating stories for Mr. Jaywant Nijampurkar. Mr. Asit Luktuke is neither aware of the history of this place nor he has heard the stories about it. He only knows that Baji Rao Peshwa built it.

RAMSHASTRI'S JUSTICE STORIES



Baji Rao - Mastani

THE NATIVE GENRES

KIRTAN

The most memorable public events for R. Shrinivas are a kirtan by Ajale Buca and the lectures by Prof. Jog in the Maruti Temple on the maidan. He has an image of the Wada as a place for community education.

KATHA KATHAN

The most memorable public event for Mrs. Usha Kamble is listening to a speech by P.L. Deshpande in the rain.

POWADA

NATYA WACHAN

MUDRA LANGUAGE

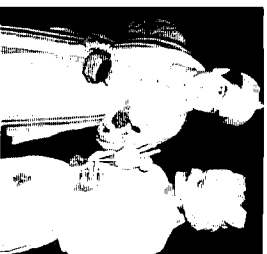
FESTIVAL STORIES



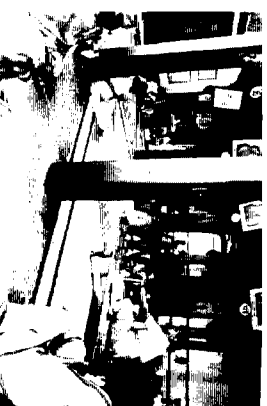
Proposed Katha kathan under the bakul tree



Katha kathan (Stories from literature)



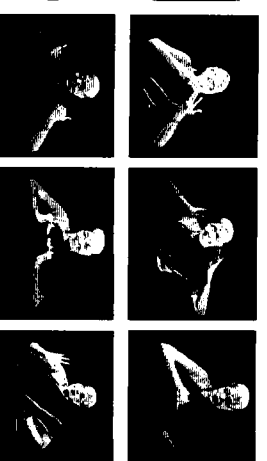
Akram (Mythical stories with music)



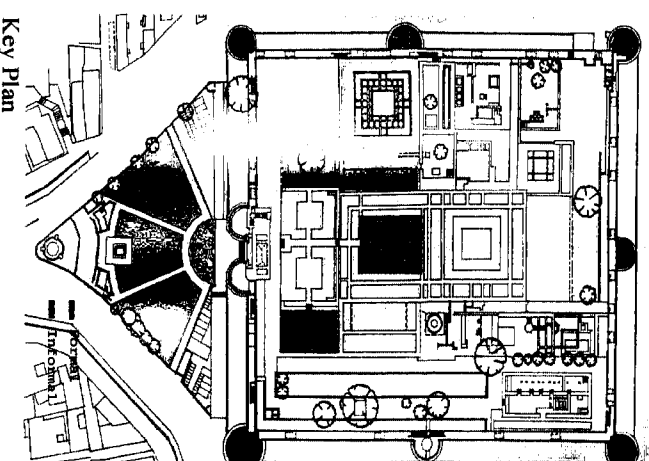
Purana (Stories from holy epics)



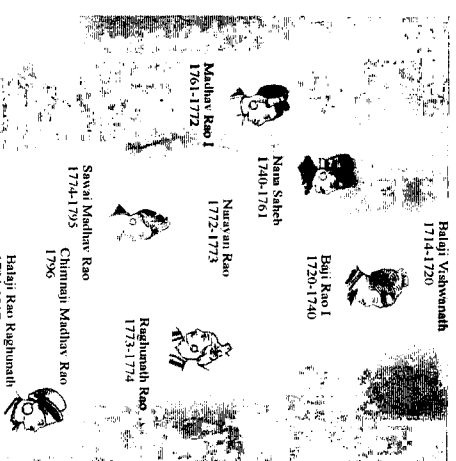
Powada (battle stories with music)



Mudra language



Key Plan



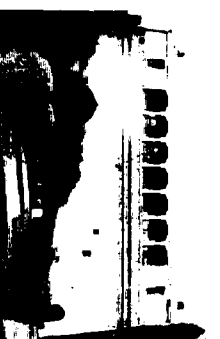
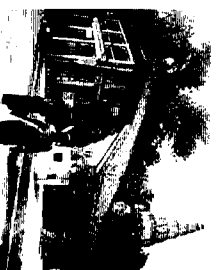
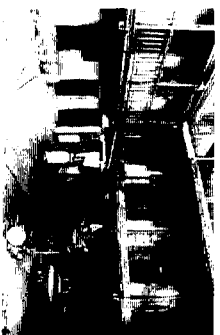
The family tree denotes only the Peshwas and not the whole family. The dates signify the period through which each of them reigned.

The Peshwas

Katha Kathan

Dwg. 1 Story-telling (Katha-kathan)

STORY TELLING



Contemporary Indian landscapes do not consider the profound spatial character of historical landscape, such as the worshipping garden 'nandavana', the sacred grove 'deoran', the 'charbagh', the village 'maidan', and the orchard.

NATURE- To be worshipped as sacred



View A

RITUALS / FESTIVALS

- Help us to get ourselves together
- Enable us to go about our lives in a more positive and energetic fashion.

Valpournima -ritual

RITUAL COMMUNITY SPIRIT

Mr. Sridhar Gurjar has childhood memories of collecting banyan tree leaves (Patri) for worshipping. Mrs. Usha Kambale likes to watch the women worshipping the huge banyan tree on vatpournima. (ceremony to pray for husband's long life).

FESTIVAL

Mr and Mr. Patil think that the culture in this area is different from other parts of the city. The people in Kasba still follow the old traditions: celebrate the festivals of all the religions together, which bring them closer to each other.



Vat (figus indica)



Bakul (Alnusops elegans)



Remains of formal garden from Peshwa time

NATURE- To worship the sacred

Understanding the values of ancient Indian gardens

SPIRITUAL

Whenever Miss Leena Diwate sees fragrant bakul flowers, she remembers picking them in the Wada in her childhood.

CULTURAL

The fragrance of bakul and prajakta reminds Vidyadhar Tenekar of Shaniwar wada.

ECOLOGICAL

Whenever Mr. Shankar Soniker sees a fragrant krishnakamal flower, he remembers Shaniwarwada as it had trellises with the krishnakamal vines.

SOCIAL

Mr. Shivkumar Dandekar has aromatic memories of fragrant flowers of bakul and chapha inside the Wada. He saw the kaurav pandav flower with a hundred blue petals (representing hundred kaurav brothers from the epic Mahabharat) and the five white pollens (representing five pandav brothers) first time in his life at the Wada.

MEDICINAL

Mr. Yogesh Dhananikar has a memory of collecting bakul flowers and selling them to his grocer uncle for pocket money.

AESTHETIC

HAAR PATTERNS

RANGOLI

MEHENDI

POTTERY

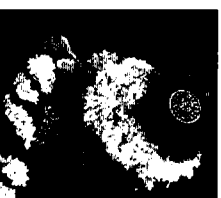


View B

Art forms originated from rituals



Idol Worship



Haar (Garland) patterns



Rangoli



Mehendi (Henna)



Pottery



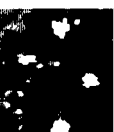
Durga grass



Tulsi



Hibiscus



Jasmine



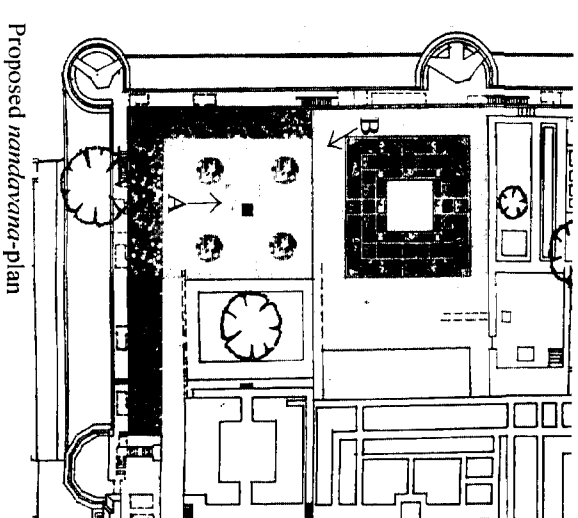
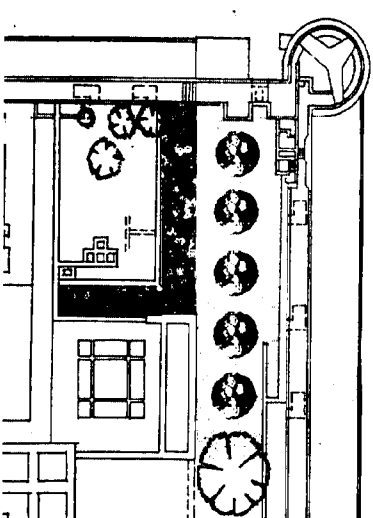
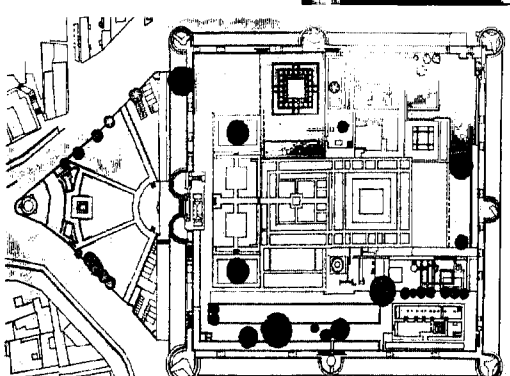
Temple tree



Bel tree

Plants used for worshipping

Key Plan



Proposed nandavana-plan

Nandavana

Dwg.2 Worshipping Garden (Nandavana)

WORSHIPPING GARDEN

MEETING PLACE

Katta



Rendezvous



RENDEZVOUS
Privacy- level difference, alcoves

FAMILY ROOM

PUBLIC MEETINGS

FLEXIBILITY

Ms Vimal Dube likes to spend time with her friends on the katta in front of the Wada facing the Dilli Darwaza.

The relaxed evenings spent chatting with friends and relatives in the fresh air while enjoying the local food are some memorable moments of Mrs Shubhlaxmi Poldar

Mr Sridhar Gurjar stays in a wada, now surrounded by newer tall constructions obstructing light and air in his house. He stays with his wife, son, daughter-in-law and two granddaughters in a two-room space. The evening walk in the Shaniwarwada or on the front maidan has become essential for him to breathe some fresh air. He thinks that getting fresh air is necessary for everybody in this area.

Mr Chumnilal Surana likes to experience the cool breeze on the open maidan at night after dinner during hot summers.

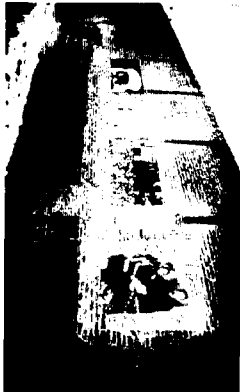
Mrs Madhuri Kulkarni remembers her first date with her husband before marriage in Shaniwarwada and even what they discussed.



Different sitting postures on the built edge- Katta



PHOTOGRAPH



PHOTOGRAPHY
FACILITIES

EXTENDING PERSONAL
MEMORIES

EXHIBITION ALONG
THE WALL

Mrs Anupama Mujumdar thinks that the Wada is a silent witness to many significant events in her life, like her marriage, her daughter's childhood.

The lawn inside the Wada reminds Mr Umesh Phadke taking pictures of his children on the lawn with the background of Dilli Darwaza.

Mr Nandan Chopade always remembers dancing in the marriage procession of his friends and people trying to photograph procession with the main facade of the Wada in the background.



Marriage procession



Portrait- Personal memories

HAWKER STALLS

Proposed -Wall of pictures -Display of personal and social memories along the wall.



RELOCATION-
HAWKER LANE

INFRA STRUCTURE.

HAWKER FOOD
FESTIVAL

DEMONSTRATION

BEST *BHEL* AWARD

REVERENCE

ECOLOGICAL LITERACY

Bhel -Panipuri

Mr Ravindra Deshpande thinks that the hawker stalls have become an inseparable element of this complex during last forty years and they contribute to the image of the Wada.

The joy of watching the Wada facade while eating the famous local food ' Puneri bhel ' at hawker stalls in the maidan is memorable for Mr Chumnilal Surana.

For Mr Sagar More the Wada was a place to show around to his guests and to entertain them with the *bhel* and *panipuri*.

Mr Dattatraya Thakar thinks that the experience of his place is incomplete without eating local food at the hawker stalls here.

Mr Neelesh Gade thinks that testing local food like *bhel*, *panipuri*, *kufti* is always lots of fun for the children.

Mr Mangesh Nagarker said that the most of his friends and relatives come to the Wada to enjoy the famous *bhel* on the hawker stalls.

Mrs Madhuri Kulkarni has observed that the *bhel* is a source of delightful discussions for Pomeries.

Mr Shivechandra Kulkarni thinks that the hawker food should not be banned from this area.



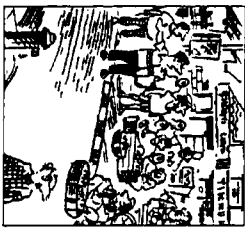
Hangout



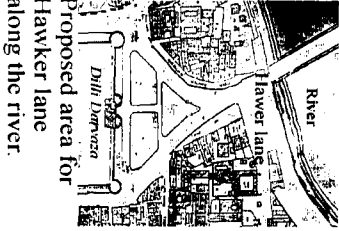
Typical Bhel Cart



Sitting



We have cleared that pavement of hawkers. Move on there. We want to clear this one now.



Proposed area for Hawker lane along the river.

Vaiyaktik

Dwg. 3 Personal Delights (Vaiyaktik)

PERSONAL DELIGHTS



Mr Shivkumar Dandekar has fond childhood memories of playing on the maidan. He thinks that Shaniwarwada is a silent witness to the pains and pleasures he went through. The maidan has an historical value and when children use it as a playground, it spontaneously creates an interest in history. Mr. Nandan Ghorpade remembers his mother taking him to the Wada to play on the lawn with other children.

Mr Sanjay Fegade has fond memories of studying and playing in the Wada due to space-constraints at home.

A favourite feature of the Wada for Mr Kishore Sasane is the maidan and children playing on it. He used to take his children to play and spend time inside the Wada with them.



Children are innovative in creating their own games.

GAMES

Khel

CREATIVE GAMES

Mr Sunil Tambat has childhood memories of flying kites, playing cricket on weekends, getting clay to build the castles in Diwali festival and eating kulfi (home made candy ice cream) in summer holidays.

TRADITIONAL GAMES

WORKSHOPS

Mr Parag Zanzurake has childhood memories of playing hide-and-seek inside the Wada.

FESTIVAL RELATED GAMES

Mr Premnukh Rathu said, "The huge amount spent on building the amphitheatre on the maidan was unnecessary. The children have lost their playground, which is a necessity of this compact high-density neighbourhood."

GAME KITS

Mr Vidyadhar Venekar said, "The use of maidan as a playground is a right of children in this area as the Wada was the only place for them to play in this neighbourhood."



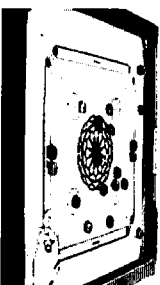
Proposed kite flying on Sanbrant



Dagad ka mudi



Handicraft



Carrom



Chess



Ballooni



Local craft



Painting

Creative use of

MUSIC

MOVEMENT

RHYTHM

DRAMA



STUDY

LIBRARY

Mr. Rajendra More was always fascinated by the spaciousness of this space, as he always stayed in a small two-room house. He has fond memories of studying in the quiet environment of the Wada in his childhood.

FREE ENTRANCE FOR STUDENTS

The Wada reminds Mr Manoj Vadake of his 10th standard board exam. He believes that it was possible for him to pass it, only because he could study in the quite environment of the Wada. The thick walls act as a sound barrier against the traffic.

FACILITIES Drinking water fountain, writing tables, etc

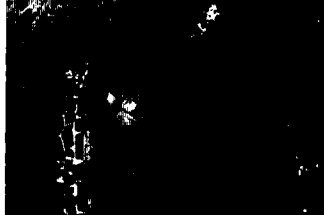
Mr Rahul Khole has fond memories of studying inside the Wada from his 10th grade till masters' degree. He thinks that the Wada played an important role in his educational progress. He has image of the Wada as a friendly historical place, which helped him in his studies.

ALCOVE

Mr and Mrs Patil, like to visualize the spaces inside the Wada according to the descriptions in the historical books and local literature.



Portable writing desks for proposed learning activities.



Proposed reading activities- under the tree or on the wall



EXERCISE

TRADITIONAL EXERCISE

YOGA

SUN SALUTES

JOR-BAITTHAK

MEDITATION

EVENING WALK

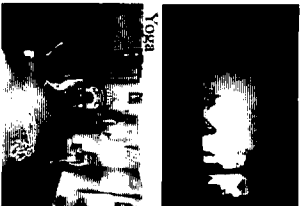
Mr Vidyadhar Venekar thinks that fencing around the maidan has snatched the right of the residents to breathe fresh air.

Mr Sanjay Fegade likes to go for an evening walk on the maidan in the fresh air.

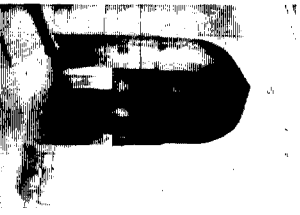
Mr Umesh Phadke always remembers the time he spent with his family such as the everyday walk with his wife after dinner at the Wada.



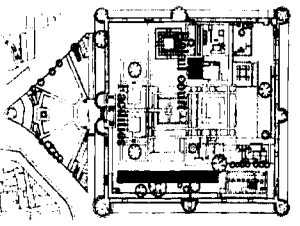
Proposed exercises -Sun saluti(Surya Namaskar)



Yoga
Jalim- Traditional Gym



Proposed facilities such as a library or game supplies could be accommodated in the rooms at the Dilli Darwaza



Key plan

Balya

Dwg.4 Childhood Reminiscences (Balya)

CHILDHOOD REMINISCENCES



Mr. R. Shrinivas has the childhood memories of sitting next to the thousand-nozzle fountain and watching the colourful fishes in the water. He really enjoyed feeding them. He still remembers the smell of earth after the first monsoon shower and cassias full of yellow flowers. He wants to restore these memories for the next generation so that they shouldn't feel it is just the ruin.

Mr. Vasant Kalawade has fond memories of taking his three year old grand daughter to Shanivar wada and watching fishes in the water of Thousand nozzle fountain for hours.

MONSOON REFLECTION

Rimzim



Milhu river in summer.

CELEBRATION
of seasonal changes-

PETRICHOR

A pleasant distinctive smell
of rain falling on dry ground
after hot summer.

TEMPERATURE CHANGES

EXPERIENCING WATER

AQUEDUCT SYSTEM

TRADITIONAL SONGS

CLASSICAL RAGAS
related to monsoon

FLOOD STORIES



Milhu river in monsoon.



Existing Kanaji Howd



Existing linear fountain



Existing Hazuri karanj



Existing lowest area in the southeast corner



Proposed Kanaji Howd in monsoon



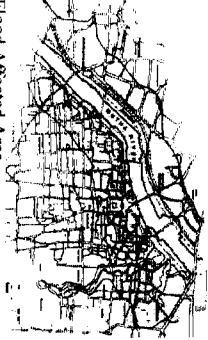
Proposed linear fountain in monsoon



Proposed Hazuri karanj in monsoon



Proposed Koi pond in monsoon



Flood Affected Area
Pune City-1961



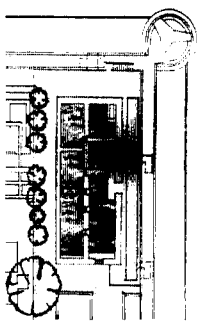
Proposed Kope swings in monsoon



Proposed reflection pond at front court



Hazuri karanj at night



Proposed Koi pond in the lowest southeast corner

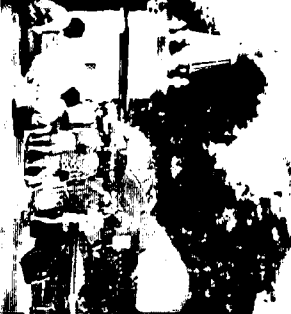
CULTURAL REFLECTION

Bazaar

Because of the different culture of this area of celebrating old traditions, festivals and a cohesive joint family structure, Mr Purnulal Gautam will like to stay in this area forever, though it is slightly inconvenient.

Mr Balkrishana Patil and Mrs. Pramila Patil have the fond memories of spending hours selecting the best Ganapati idol in a one-week, temporary Ganapati festival market on maidan in front of Shanivar wada. They think that the culture in this area is different than other parts of the city. The people in this area still follow the old traditions, celebrate the festivals and cultural programs from all the different religion; this brings them closer to each other.

Mr Shankar Soniker told that the Kasba peth has the oldest temple of Lord Ganapati, which is still considered as Grandadivar (God who protects the town), which makes this peth different from others.



Proposed temporary festival market
at the amphitheater



Street procession during
Ganapati festival



Market of festival related material and craft



Children's participation in the market.



The market after dark



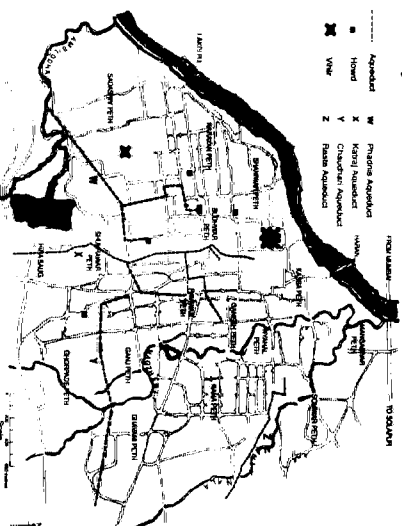
Milhu (sweets) Bazaar



Air pollution due to fire
works during street
processions.



Traffic congestion due to
displays at the street junctions



Aqueduct system at Peshwa Time (1818)
See fig. 7 for enlarged plan



River water pollution due to immersion of huge idols of
Plaster of Paris

Pratibimba

Dwg.5 Reflection (Pratibimba)

REFLECTION

GLIMPSES OF THE PAST

Pratibimba

FRAMED VIEWS

Walking on the wall and enjoying the view are the most enjoyable moments at the Wada for Mr Sanjay Fegade

COMPARISON

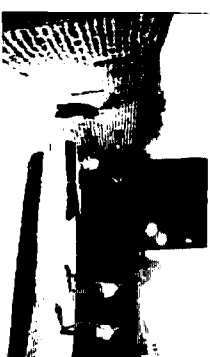
The Wada always takes Mr Puranlal Gautam back to his childhood, reminding him about the joyous time he spent on the wall, watching the view and playing on the maiden with the friends.

SURPRISE

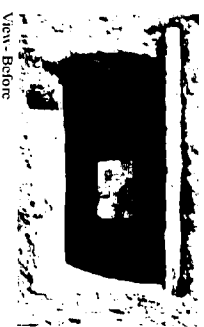
Mrs Madhuri Kulkarni has a fond memory of enjoying the view of Pune from the bastions on a school picnic.

EDUCATION

Proposed framed views through the bastion holes



View - Non



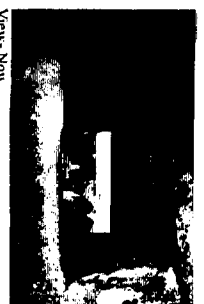
View - Before



View - Non



View - Before



View - Non



View - Before

HERITAGE WALK

MANY THRESHOLDS ASSOCIATED STORIES VISUALISATION REVERENCE

Mr Vinayak Phatak is curious to know about the construction of the Shaniwarwada, the massive walls and hidden spaces inside it, the different gates and the mysterious underground way. He thinks that Puneites should be proud of this structure and efforts should be made to let people know about this great structure to make them feel proud of their heritage, so that they will spontaneously take care of this valuable asset.

Mr Sudhaker Sanbhoo has tremendous fascination for the underground tunnel from the well in the Wada to the Parvati temple. He has read about how the women in the royal family used it. He wants to explore this tunnel and would like it to be open for public.

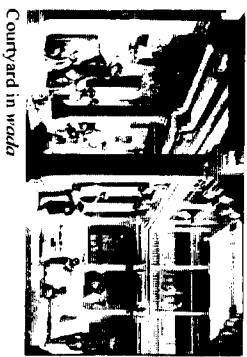
For Mr Puranlal Gautam had an image of the Wada as the architectural specimen, which was witness to the prosperous Maratha Empire.

Mr Bhushan Dhananiker likes to visualise the seven-storied building of the Wada as it might have been during the Peshwa times.

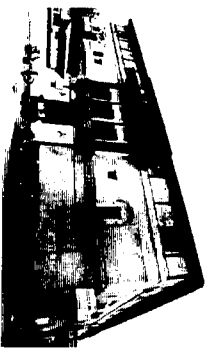
Mr Shivkumar Dandekar immediately associates Dilli Darwaza with carved images of the sun and the moon on it and the sharp spikes planted on the door to prevent an elephant attack.

Mr Mahendra Badade said that the authorities in charge of maintenance should focus not only on the front facade, but also on the less noticed aspects of the Wada.

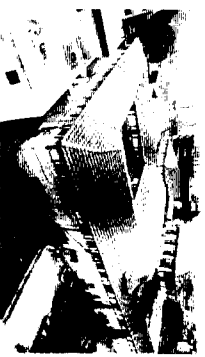
Admari



Courtyard in wada



Typical wada front elevation



Four story wada

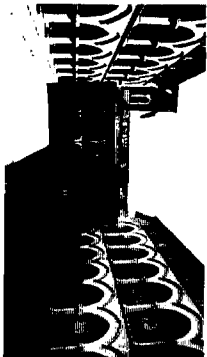
WARDROBE

COMMUNITY CLOSETS EVERYDAY OBJECTS CHERISHING HERITAGE

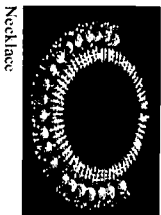
Mr Sanjay Godbole also has a very good collection of antique jewellery, weapons, letters, etc. He would like to see a museum displaying the great Maratha history through the medium of such items.

Mr Parag Zinzurake would like to see a museum about Peshwa history inside the Wada and he is ready to do volunteer work for it.

Mr Kishore Sasane suggested that Shaniwarwada should be preserved as an historical memory.



Nana Wada - proposed museum



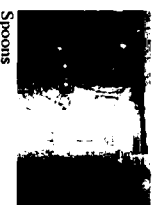
Necklace



Saree



Metal glasses



Spoons



Betal Box (Vumban)



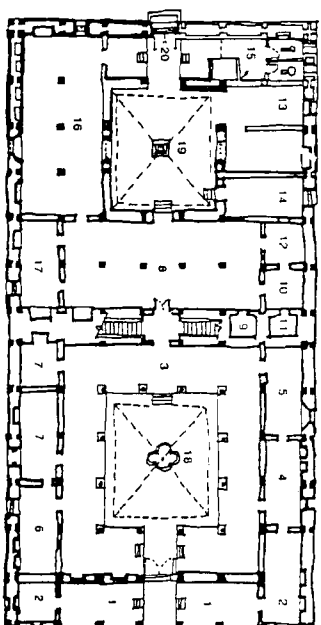
Cocktail Lamp



Aarti Deupa



Mortar and Pestle



Basic floor plan of a typical wada



Eastern Wada



Puran Bhau



Wood-carving



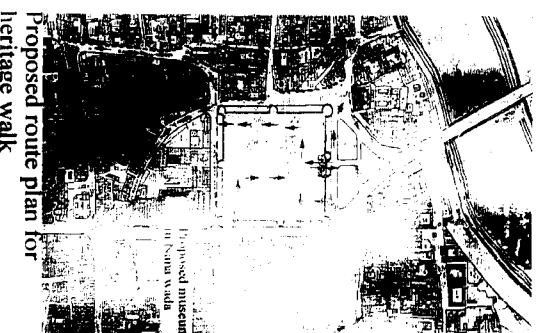
Locking arrangement in



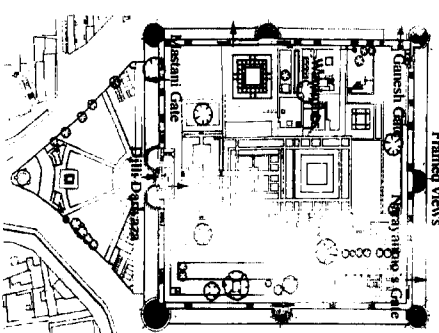
Spikes on the door



Wardrobe doors



Proposed route plan for heritage walk



Key Plan

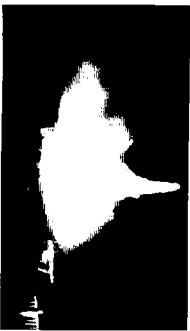
1. Ustari (Verandah)
2. Jevadi (Guard room)
3. Subcedhi Saja (Formal Verandah)
4. Kuchari (Office)
5. Khatibkhani (Negotiation room)
6. Baitak (Reception)
7. Dahan (Living room)
8. Vaghar (Middle room)
9. Baidi (Grain store)
10. Darghar (Prayer room)
11. Tigori (Treasury)
12. Purbhi Khuli (Manuscript room)
13. Gharu (Cow shed)
14. Badamichi Khuli (Delivery room)
15. Vahani Sankas (Bath/Toilet)
16. Swarampukhar (Kitchen)
17. Kohar (Store)
18. Kauraji (Fountain)
19. Tulshi Pradhan (Shrine)
20. Rear Entry

Parampara

Dwg.6 Heritage (Parampara)

HERITAGE

LIGHT AND SOUND SHOW



REINVENT
FLOATING STAIRS AS
A VIEW STAND

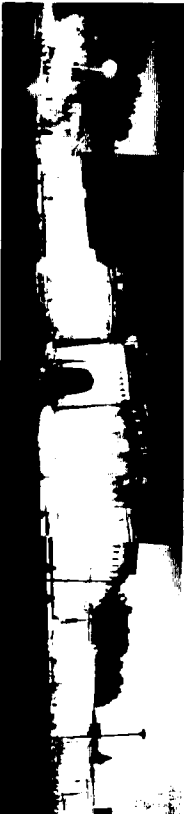


BUILDING FLOATING STAIRS
MODULAR



The new additions to the complex as a result of light and sound show such as bleachers and lighting, are insensitive to the place.

ELABORATE ENTRY- EXIT



The front facade is brightly illuminated only once a week due to the high operating cost.

SUPPLEMENTARY ACTIVITIES

Mr R. Shrinivas thinks that the light and sound show as a medium to recreate the experience is not enough, there should also be some three-dimensional elements creating the ambience of the Peshwa times.

Mr Rahul Khole suggested that maintaining the historical value of the place is very important during the renovation and the seating arrangement in the complex for the light and sound show is not conducive to it.

LOCATION PLAY



INTIMACY
AUDIENCE INVOLVEMENT
HISTORICAL AMBIANCE



ELIMINATION OF MODERN
DEVICES such as
electric lights, mikes, speakers.

Mr and Mrs Pail like to visualise the spaces inside the Wada according to the descriptions in the historical books and local literature.
Mrs Madhuri Kulkarni likes to visualise a prosperous image of the Wada: the women from the royal Peshwa family wearing traditional Nauwari (nine yard) sari and jewellery.
Dr Suresh Kulkarni thinks that the ruins inside the fortified complex make people disappointed: somehow it symbolizes the defeat of Marathas against the British rule. He suggested recreating some kind of built form inside the Wada, which would inspire people to think about the glorious past.
Mr Manoj Vadake enjoys showing the Wada to his guests. He would like the entrance fee cancelled, so that everybody can enjoy this place. He would like to watch some historical location plays performed here, which take advantage of the historical value of the place. This would also generate the funds necessary to maintain the place.

MOONLIGHT REFLECTIONS



CELEBRATIONS
FESTIVALS
SCENTED NIGHTS

The massive stone facade and the Dilli Darwaza makes Ms Usha Joshi visualise the Peshwa returning to the Wada after winning the battles, when the Wada would be illuminated by oil lamps.
The light decorations on the Independence Day (15th August 1947) is one of the most memorable public events for Mr Shridhar Taze and Mr Madhav Taze

SILHOUETTES



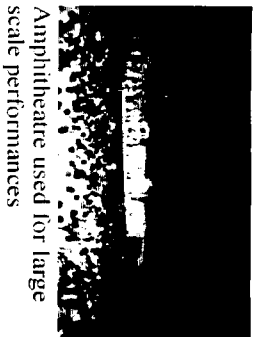
Kojagiri Pournima

Karwachori Vrata

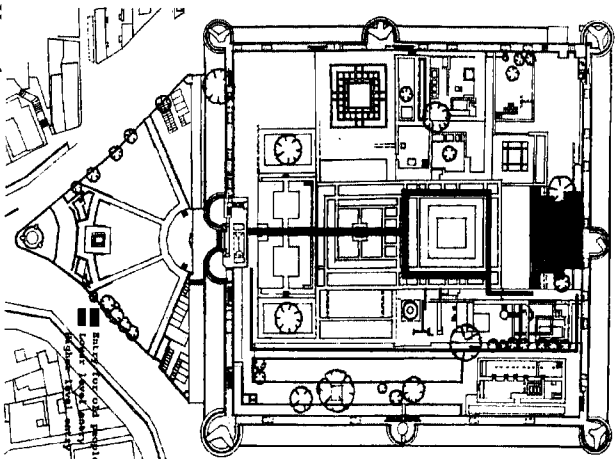
Panati-Clay lamps

Community participation

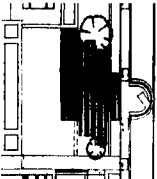
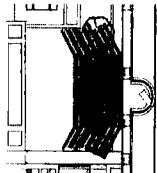
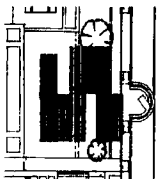
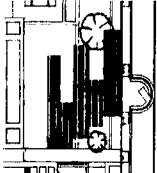
Fire work on Deepawali



Amphitheatre used for large scale performances



Key plan



Proposed modular seating arrangement
Built by different neighbourhood every year



Silhouettes

Chandanya Ratri

Dwg. 7 Dark Delights (Chandanya Ratri)

DARK DELIGHTS

Chapter V: Conclusion

The purpose of this research thesis was to use memory as an imaging technique in the process of landscape design. The first objective was to access the collective memory of the site 'Shaniwarwada' for the people of Pune. The survey was conducted in the form of interviews and written questionnaires, covering various aspects of memory. The responses were spontaneous and people shared their memories of the Wada very enthusiastically. The survey unearthed a great deal of information about a wide range of activities that once happened at the site.

My image of the site at the landing was more of an historical structure. The image changed radically after memory mapping. The site has been used as a community place for the last 170 years, and over the years it has carried strong associations for people. The recent modifications at the site have largely ignored this aspect and the residents are no longer allowed to use the site as before. The difference between my image of the site, at the landing and after the findings, proved that 'memory mapping' was fruitful as a tool to gain an insider's perspective about the site.

Once I gathered the collective memories, they acted as imaging devices of their own accord, spontaneously suggesting a need for programs to maintain Shaniwarwada as a common land as well as an historical place. They suggested that in terms of intervention, there is no need for costly building features such as an amphitheatre, which has detached people from the Wada. Instead, it needs a program which will increase community participation and create a sense of belonging to the place. The collective memory of the Wada was a major catalyst in the design of these programs.

Most of the cities in India face the problem of preserving historical monuments amongst urban landscapes in the heart of the city. The proposals for such preservation have very little room for community involvement; hence they fail in creating a sense of belonging to that historical landscape for the residents. Since local people then care little about these landscapes, maintenance problems related to garbage and damage to the structure occur. The approach taken here suggests that '*smart*' landscapes, i.e., those that involve collective memory as an imaging technique, could be a solution to this problem. '*Smart*' landscapes would make these historical structures a part of their daily lives and memories.

The process of creating *smart* landscapes has inherent limitations. The built-in subjectivity of collective memory leaves it prone to contention. There is no rule of thumb to determine the sample size of the survey to access collective memory, however it should be borne in mind that the qualitative interpretation of the survey results is more important than its quantitative scope. Despite these reservations, as I came to appreciate through this project, it is the intimate and emotional nature of memory which makes it valuable as an imaging technique in the process of design.

Appendix I: A Synopsis of the Written Questionnaires

In this appendix, I have given a brief summary of the responses to the questionnaires, which were distributed, to the residents of Pune in December 2000. Most of the responses were in Marathi, which appear here in a translated form. The entries are arranged alphabetically by the last name.

1. **Name: Ms. Ratnaprabha Atre**

Age: 85

Education: 6th grade.

Profession: Retired from catering business. Now a housewife.

Visits: Almost every day since she has been staying in the Kasba neighbourhood for the last 62 years.

Favourite place/feature: *Katta* facing the road.

Memorable public event: Running a food stall for seven days during the celebration of 700th birth anniversary of Dnyaneshwar. (The saint in 12th century who wrote Dnyaneshwari, a commentary in Marathi on a holy Sanskrit epic *Gita*.) She has fond memories of serving food to the followers of this great Saint.

Associations/ Personal memories: She does not know the history of the Wada very well, but loves reading the information boards about old structures.

She led a hectic routine, typical of those times, handling responsibilities at home as well as at work. Now she could stay with her daughter in an apartment in the suburb Vadgaon more comfortably than her present two-room unit in a *wada*. However she prefers staying in the Kasba, since she can enjoy chatting with friends of her age, sitting on the *katta* in the Wada.

2. **Name: Mr. Anil Agakhaan**

Age: 24

Education: S. Y. B.A.

Profession: Business

Visits: Every day

Favourite place/feature: *Katta*, Ganesh *Darwaza*.

Image: Nanasaheb Peshwa.

Memorable public event: A flag hoisting ceremony on the Independence Day.

Fascinating story: The murder story of Narayan Rao Peshwa.

He thinks that the *maidan* would be a good parking place.

3. **Name: Mr. Mahendra Badade**

Age: 20-30

Education: B.A.

Profession: Journalist

Visits: Every day since 12 years old.

Favourite place/feature: *Katta* and the *nagarkhana*.

Memorable public event: The Drama '*Jaanata Raja*'. The public meetings addressed by Mr. Thakare.

Associations/Personal memories: The joyous evenings spent with the friends on the *maidan*.

Fascinating story: The story of site selection.

The authorities should not just focus on the front façade for maintenance but also the less noticed aspects of the Wada.

4. **Name: Mr. Ramchandra Balkawade**

Age: 50-60

Education: 8th grade

Profession: Rickshaw driver

Visits: Every day, because he has been staying in this neighbourhood since birth.

Image: Playing cricket in the *maidan*

Memorable public event: Flag hoisting on the Independence Day

Associations/Personal memories: Showing the Wada with pride to his in-laws on the day after his marriage.

Fascinating story: The love story of Baji Rao-Mastani.

He does not like the high walls of the new amphitheatre, since they block the view of the front façade.

5. **Name: Mr. Amol Bartakke**
Age: 19
Education: F.Y.B.Com
Profession: Student
Visits: Every day
Favourite place / feature: The bastions.
Image: The sound of *nagara* (drums) in the early mornings.
Memorable public event: The 50th anniversary of Indian independence, the public meetings and cultural programs.
Associations/ Personal memories: Playing cricket on the *maidan*. The evenings spent with the friends at *katta*.
Fascinating story: The love story of Baji Rao-Mastani, The murder story of Narayan Rao Peshwa.

6. **Name: Mr. Ninad Bedekar**
Age: 50-60
Education: Diploma in mechanical engineering.
Profession: Historian. Scriptwriter for TV serials.
Visits: Once a month.
Favourite place/ feature: The whole complex.
Image: A place which once was the centre of political power in India.
Memorable public event: Showing the Wada publicly to a large assembly of people.
Associations/Personal memories: The most memorable moment in his life was when he was offered to write the script for the light and sound show. As an historian, he would like to share his findings about the Wada with others, by showing them the Wada through his perspectives.
Fascinating story: The story of the groundbreaking ceremony.

7. **Name: Mr. Shyamkant Bonde**
Age: 50-60
Education: Mechanical draftsman
Profession: Engineering consultant
Visits: Every day
Favourite place / feature: The *bakul* tree and the *katta* around it.
Image: *Dilli Darwaza* and the thousand-nozzle fountain.
Memorable public event: The victory rally by the Janata Party after their historic ascent to power in 1977.
Buying an Ganapati idol at the festival stalls on the maidan.
Associations/ Personal memories: He has childhood memories of studying in the Wada, riding a bicycle and playing *khamb-pani* game on the *maidan*. He remembers enjoying late summer nights spent chatting with his family in the *maidan*.
Fascinating story: The novel 'Swami'.

He believes that Kasba peth is special in its enthusiasm for festivities. He says that the Wada needs frequent maintenance and protection against illegal encroachments by squatters. The place should be kept open in the evenings for public enjoyment.

8. **Name: Mr. Laxman Chorat**
Age: 50
Education: 10th grade
Profession: Farmer
Visits: Every day for the last 50 years.
Favourite place/feature: The Thousand-nozzle fountain, *Dilli Darwaza*, The Well.
Memorable public event: Public meetings. The flag hoisting on the Independence Day.
Associations/ Personal memories: In the floods of 1961, the walls of the Wada stopped the upstream water for at least a short while.
Fascinating story: The murder story of Narayan Rao Peshwa, The love story of Baji Rao-Mastani,

This public place has a great historical value and people should be able to visit it without any charge.

9. **Name: Mr. Manoj Chorat**
Age: 30-40
Education: 10th grade

Profession: Job

Visits: Every day

Favourite place / feature: To watch children playing cricket on the *maidan* or flying kites.

Image: The *maidan* and the massive fortification in the background.

Memorable public event: Flag hoisting on the Independence Day. Ganesh festival.

Associations/ Personal memories: He has a fond memory of taking his wife to the Wada first time after their marriage. He also has a childhood memory of hiding in the Wada with the shame, after having failed in the exam. He used to study inside.

Fascinating story: The love story of Baji Rao-Mastani, The murder story of Narayan Rao Peshwa.

He thinks that entertaining the guests at the Wada and treating them with hawker stall food, is an established custom of this neighbourhood.

10. Name: Mr. Shivkumar Dandeker

Age: 42

Education: 10th grade

Profession: Job

Visits: Every day, since he was born and brought up in this area.

Favourite place/ feature: The underground way through the well to the Parvati temple.

Image: *Dilli Darwaza* with its engravings of the sun and the moon, also its sharp spikes to prevent an elephant attack.

Memorable public event: A performance of the play based on the novel 'Swami' inside the Wada.

Associations/ Personal memories: He has fond childhood memories of playing on the *maidan*. He thinks that Shaniwarwada is a silent witness to the pains and pleasures he went through. The *maidan* has historical value and when children use it as a playground, it spontaneously creates an interest in history.

Fascinating story: The site selection story. Marathi historical novels such as *Rau*, *Swami*, *Atakepar*, *Panipat*, *Bhaushebanchi Bakhar*, etc.

He has aromatic memories of fragrant flowers of *bakul*, *chapha* inside the Wada. He saw the *kaurav pandav* flower with a hundred blue petals (representing hundred Kaurav brothers from the epic Mahabharat) and the five white pollens (representing five Pandav brothers) first time in his life at the Wada.

11. Name: Mr. Laxman Dawe

Age: 50-60

Education: 10th grade

Profession: a shopkeeper of electronic goods

Visits: Daily.

Memorable public event: Public meetings and the Ganapati festival

Associations/ Personal memories: He has heard that the Wada once had seven stories, and this is a source of wonder to him.

Fascinating story: The novel 'Swami'.

12. Name: Ms. Kunda Deshpande

Age: 50-60

Education: Graduate

Profession: Housewife.

Visits: Once a week. She used to stay in Shukrawar *peth* before her marriage.

Favourite place/feature: *Dilli Darwaza*.

Image: Baji Rao I entering the Wada through the *Dilli Darwaza* after winning the battle.

Memorable public event: Public meetings.

Associations/ Personal memories: She thinks that the culture in this area is different from other part of the city.

Fascinating story: The novel 'Swami'.

13. Name: Mr. Ravindra Deshpande

Age: 50-60

Education: Master of Commerce

Profession: Contractor

Visits: Every day, since he was born and brought up in this neighbourhood.

Favourite place/feature: *Meghdambari*, *nagarkhana*.

Image: The spaciousness of the Wada.

Memorable public event: The public meetings addressed by Acharya Atre.

Fascinating story: The murder story of Narayan Rao Peshwa

He thinks that the hawker stalls have become an inseparable element of this complex for the last forty years and they contribute to the image of the Wada.

14. Name: Mr. Anil Deewanaji

Age: 27

Education: B. A.

Profession: Job

Visits: Every day since birth.

Favourite place / feature: The Thousand nozzle Fountain, the *maidan*.

Image: *Dilli Darwaza*.

Memorable public event: The 50th anniversary of Indian independence.

Associations/Personal memories: The childhood memories of playing with friends and learning to ride a bicycle.

Fascinating story: The love story of Baji Rao-Mastani, the murder story of Narayan Rao Peshwa.

15. Name: Mr. Bhushan Dhamanikar

Age: 20-30

Education: S.Y.B.Com

Profession: Bicycle repair shop.

Visits: Every day

Favourite place/feature: The *maidan*, the statue of Baji Rao I.

Image: He likes to visualise the seven-storied building of the Wada as it might have been during the Peshwa times.

Memorable public event: A public meeting addressed by Mr. Thakare, the play '*Jaanata Raja*'.

Associations/Personal memories: He spent the most of his childhood plying on the *maidan* and inside the Wada.

Fascinating story: The murder story of Narayan Rao Peshwa. The novel 'Swami'

16. Name: Mr. Yogesh Dhmanikar

Age: 23

Education: 10th grade

Profession: Screen-printing

Visits: Every day since he was 5.

Favourite place/feature: Lawn, the statue of Baji Rao I, Mastani Darwaza, Ganesh *Darwaza*.

Image: A famous historic place next to his house.

Memorable public event: The flag hoisting ceremony on the Independence Day.

Associations/Personal memories: He has fond memories of his childhood. To earn the pocket money, he used to collect the fragrant *bakul* flowers and tie them in the string and sell them to the uncle who had a grocery shop.

Fascinating story: The TV serial 'Rau'.

He likes to hear the stories about this place from the elderly people in this area.

17. Name: Miss Leena Diwate

Age: 20

Education: B.C.S.

Profession: Job

Visits: Almost every day since childhood.

Favourite place / feature: The lawn.

Memorable public event: The street procession on *Shiva Jayanti*, the flag hoisting ceremony on Independence Day, the public meetings.

Associations/ Personal memories: Whenever she sees fragrant *bakul* (*Mimusops elegani*) flowers, she remembers picking them in her childhood in the Wada. She likes to take her guests to show this place.

Fascinating story: The murder story of Narayan Rao Peshwa.

18. Name: Ms. Vimal Dube

Age: 70-80

Education: 12th grade, S.T. C. in Hindi.

Profession: Retired teacher.

Visits: Every day for the last 30 years.

Favourite place/feature: The statue of Baji Rao I. Vimal likes to spend time with her friends on the *katta* in front of the Wada facing the *Dilli Darwaza*.

Image: The façade as an inspirational backdrop for speeches delivered by the great freedom fighters and leaders. The massive stone wall and bastions.

Memorable public event: Flag hoisting on the Independence Day.

Associations/ Personal memories: She loves to pick the *bakul* flowers.

Fascinating story: The murder of Narayan Rao Peshwa.

She has observed that old people in this area like to talk about their memories and the stories heard in their childhood, which makes this neighbourhood different from the others. She suggested that the rejuvenation of memories should help the future generations understand the past easily.

19. Name: Mr. Sanjay Fegade

Age: 30-40

Education: 10th grade

Profession: Printing press

Visits: Every day since birth

Favourite place/feature: Walking on the wall and enjoying the view.

Image: An historical place.

Memorable public event: The public meetings and cultural programs.

Associations/Personal memories: He is proud of the fact that he was born and brought up in the vicinity of this great historic place. He has fond memories of studying and playing in the Wada due to space-constraints at home. He has aromatic memories of the fragrant flowers of *chapha* and *bakul*.

He likes to go for an evening walk on the *maidan* in the fresh air.

20. Name: Mr. Neelesh Gaade

Age: 23

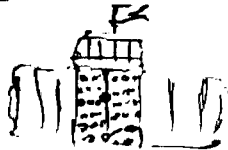
Education: D.M.E.

Profession: Has a job and also owns a shop.

Visits: Every day

Favourite place / feature: The front façade, a statue of Baji Rao I.

Image:



Memorable public event: The play 'Jaanata Raja'.

Associations/ Personal memories: He remembers playing cricket with friends on the front *maidan*. After the hectic game, they would drink water and share snacks in the tiffin on the lawn inside the fort and eat kulfi afterwards. He thinks that testing food like *bhel*, *panipuri*, *kulfi* is always lots of fun for the children.

Fascinating story: The novel and TV serial 'Swami'.

21. Name: Mr. Sudhir Gadgil

Age: 40-50

Education: B.Com.

Profession: Artist and journalist

Visits: Daily

Favourite place / feature: Nagarkhana and *Dilli Darwaza* with spikes and the wicket gate. The *katta*.

Image: The soothing touch of the cool paving at the entrance.

Memorable public event: The public meeting after the Emergency (in 1977). The speech by P.B. Jog.

Associations/ Personal memories: He likes the feeling of entering the Wada through the wicket gate, and also the view of Pune from the *nagarkhana*.

He says that the stories surrounding the Wada are old wives' tales, with little truth in them. The recent restoration of the Wada has achieved nothing except building high walls.

22. Name: Mr. Puranlal Gautam

Age: 30-40

Education: 12th grade

Profession: Business- Sweet mart and travel agency.

Visits: Every day since birth.

Favourite place/feature: The façade and the statue of Bajji Rao I.

Image: The architectural specimen, which was a witness to the prosperous Maratha Empire.

Memorable public event: The public meetings addressed by Mr. Jayprakash Narayan, Mr. Thakare, *Sadhwi* Rutumbhara Devi.

Associations/Personal memories: Shaniwarwada always takes him back to his childhood, reminding him about the joyous time he spent on the wall, watching the view and playing on the *maidan* with the friends.

Fascinating story: The story of site selection.

Because of the different culture in this area of celebrating old traditions, festivals and a cohesive joint family structure, he would like to stay in this area forever although there are slight inconveniences.

23. Name: Mr. Nandan Ghorpade

Age: 15-20

Education: 8th grade

Profession: Student

Visits: Every day

Favourite place / feature: The traffic, the statue of Bajji Rao I.

Image: The sound of *nagara* (drums).

Memorable public event: The 50th anniversary independence.

Associations/ Personal memories: He remembers his mother taking him to the Wada to play on lawn with other children. After the play, the hawker stall food was his favourite. He always remembers dancing in the marriage procession of his friends and people trying to photograph the procession with the main facade of the Wada in background.

Fascinating story: The love story of Bajji Rao-Mastani, The murder story of Narayan Rao Peshwa.

24. Name: Mr. Sanjay Godbole

Age: 30-40

Education: M.A., B.Com., L.L.B.

Profession: Bookseller and archaeologist

Visits: Almost every day.

Image: The place from where the major decisions of the *Maratha Empire* were taken.

Fascinating story: Being an archaeologist, he is more interested in the historical evidence than the stories.

He has a collection of old photographs including that of the Wada dating back to 1860. He also has a very good collection of antique jewellery, weapons, letters, etc. He would like to see a museum displaying the great Maratha history through the medium of such items. He is contributing to a photo series called '*Bimb-Pratibimb*' in the local newspaper, inducing people to compare the old photographs of Pune with the recent ones, making them realise the changes facets of Pune.

25. Name: Mr. Sridhar Gurjar

Age: 70-80

Education: 10th grade.

Profession: Retired.

Visits: Part of the Kasba neighbourhood since birth.

Favourite place/feature: The *maidan*. Evening walk on the lawn inside the *Wada*.

Memorable public event: The public meetings addressed by the great leaders.

Associations/Personal memories: As a child, collecting Banyan tree leaves (*Patri*) for worshipping.

Fascinating story: The site selection story of the Wada.

He stays in a *wada*, now surrounded by newer tall constructions obstructing light and air in his house. He stays with his wife, son, daughter-in-law and two granddaughters in a two-room space. The evening walk in the Shaniwarwada or on the front *maidan* has become essential for him to breathe some fresh air. He thinks that getting fresh air is necessary for everybody in this area.

26. Name: Mr. Milind Ingawale

Age: 15-20

Education: 10th grade

Profession: Job

Visits: Once a week.

Favourite place / feature: The Thousand-nozzle fountain.

Image: The wisely built structure to fight against the enemy.

Memorable public event: Ganapati festival.

Associations/ Personal memories: He remembers going with his father to the market at the *maidan* during the Ganapati festival to get the idol, when he was seven year old. He was lost in the crowd. It was a moment of panic, but he found his father after an hour.

Fascinating story: He has misconceptions about the history of the Wada. He believes that it was king Shiwaji who built it.

27. Name: Mr. Vikas Jawadekar

Age: 50-60

Education: B.Arch.

Profession: Architect

Visits: Once a week on the way to PMC but has seen the Wada from inside only thrice. He used to stay in Budhawar *Peth* until 1964.

Favourite place/feature: The cylindrical bastions and spikes on the *Dilli Darwaza*.

Image: A place, which harbours conceit and pride about its role in history.

Memorable public event: The public meeting addressed by Dr. Avinash Dharmadhikari calling for the reappointment of Mr. Bhatia as the commissioner of Pune. (It was believed that he was unjustly transferred out of station.) The speech by Mr. P. B. Jog against Mr. Atre.

Associations/Personal memories: He has fond memories of evenings spent with his friends at the *maidan*, arguing about the different issues in the society or politics while enjoying hawker food. He thinks that the culture in this area is still unaffected by the more modern cosmopolitan trends shown in the media. About his present locality (Erandawana), he complains that the people there are very standoffish. He misses the Shaniwar *peth*, where everyone stayed as one family.

Fascinating story: The novel 'Swami'.

He thinks that due to the new constructions and especially the high amphitheatre walls, the Wada has lost its sense of openness and intimacy. He suggested that the Wada should be easily accessible to the residents.

28. Name: Mr. Bhalchandra Joshi

Age: 40-50

Education: B.Sc. Diploma in Journalism.

Profession: Newsreader on the radio.

Visits: Once a week for the last 35 years.

Favourite place/feature: The *maidan*, the massive walls.

Image: The spacious *maidan* with the hawker stalls.

Memorable public event: Public meetings.

Fascinating story: The love story of Baji Rao-Mastani, the murder story of Narayan Rao Peshwa, and the story of Sawai Madhav Rao Peshwa's suicide.

Shaniwarwada is a community place and should be open to the residents all the time.

29. Name: Ms. Usha Joshi

Age: 60-70

Education: D.S.A.C.

Profession: Job

Visits: She is staying in this area since 1979.

Favourite place/feature: *Dilli Darwaza*.

Memorable public event: She remembers the function organised in the *maidan* to honour Mr Yashwantrao Chavan (a popular leader in the Maharashtra State), when he became the defence minister in the central government in Delhi.

Associations/Personal memories: The massive stone façade and the *Dilli Darwaza* makes her visualise the Peshwas returning to the Wada after waging battles, when the Wada would be illuminated by oil lamps.

She used to recommend a visit to the Wada to her guests. But she stopped it when one guest was very much disappointed by seeing mere ruins inside the massive stone walls and the bastion.

30. Name: Mr. Vasant Kalawade

Age: 70-80

Education: M.A. Finance and Statistics.

Profession: Retired Central Government Officer

Visits: Almost everyday since moving to this area 23 years ago.

Favourite place/feature: The Thousand-nozzle fountain.

Image: As a political place.

Memorable public event: The last speech of the great freedom fighter Savarkar.

Associations/Personal memories: He has fond memories of taking his three-year-old grand daughter to the Wada and watching fishes in the Thousand-nozzle fountain for hours.

Fascinating story: The love story of Baji Rao–Mastani, the novel 'Swami'.

He is of the strong opinion that ruins like Shaniwarwada in the heart of the city are a barrier to city development. In order to preserve the memories, one should make a small-scale model of it, and keep it in a museum for tourists. The preservation of these ruins at original scale is a waste of space at the centre of the city.

31. Name: Mrs. Usha Kambale

Age: 50-60

Education: B.A. B. Ed., *Jyotishya Bhaskar*.

Profession: Fortune-teller

Visits: Every week for the last 40 years.

Favourite place/feature: The statue of Baji Rao Peshwa, Front façade, and large trees.

Image: Attending public meeting in the *maidan*.

Memorable public event: Listening to the speech of P.L.Deshpande (a well-known Marathi humorist) in the rain.

Associations/Personal memories: Mrs Kambale still remembers the eve of 24th June 1968. She was pregnant and went for a walk with her husband. It was memorable for her as she delivered a baby boy next day.

Fascinating story: The love story of Baji Rao-Mastani. The murder story of Narayan Rao Peshwa. The novels 'Swami, Rau'.

She likes watching the women worshipping the huge Banyan tree on *vatpournima* (a Hindu ceremony to pray for one's husband's long life).

32. Name: Mr. Pushkar Kanvinde

Age: 40-50

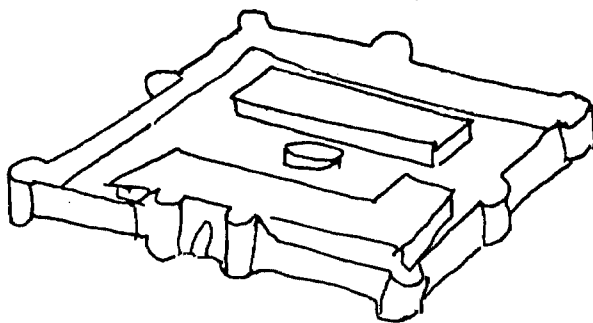
Education: Master of architecture in urban design.

Profession: Architect and professor.

Visits: 6-7 times

Favourite place / feature: Entrance gateway- *Dilli Darwaza*.

Image: The Wada as a symbol of the city.



Memorable public event: Public meeting addressed by P.L.Deshpande in 1977. He thinks that the *Kasba peth* is a more homogeneous and well-knit community. Their way of life is more interactive than those from the rest of the city. The inside area of the Wada needs to be developed so as to invite more community participation.

33. Name: Mr. Shailesh Karade

Age: 19

Education: 10th grade

Profession: Job

Visits: Once a week since he was one year old.

Favourite place/feature: The fountain.

Image: The huge entrance door 'Dilli Darwaza'.

Memorable public event: The flag hoisting ceremony on Independence Day.

Fascinating story: The story of site selection

He likes to spend his time in this place discussing different stories of the Peshwa times and visualising those spaces.



34. Name: Mr. Vanraj Khakurdikar

Age: 80-90

Education: 7th grade

Profession: Freedom fighter, carpenter, and shop-owner.

Visits: Almost every day, since he has been staying in the Kasba for the last 67 years.

Favourite place/feature: He keeps a shop on the northern side of the Wada. He likes to see the front façade of the Wada from his shop everyday, which reminds him of speeches given there by great leaders like Nehru and Frontier Gandhi.

Associations/Personal memories: He remembers the private bus-stand in 1933 in front of the Wada.

He is not familiar with the history very well. He said, "My life is about struggle and I didn't get time to read history."

35. Name: Mr. Jayant Khare

Age: 70-80

Education: G.D. Art, A.M.

Profession: Painter, professor and museum curator.

Visits: Once a month for the last 55 years.

Favourite place / feature: The whole complex

Image: The Maratha royal court.

Associations/ Personal memories: He thinks of it as a sad and desolate place. He suggested composing a programme where the Wada is imagined as narrating its own memories.

36. Name: Mr. Rahul Khole

Age: 25

Education: M.Com.

Profession: Job

Visits: Every day since birth.

Favourite place / feature: The front façade of the Wada.

Image: A friendly historical place, which helped him in his studies.

Associations/ Personal memories: He has fond memories of studying inside the Wada from his 10th grade till master's degree. He thinks that the Wada played an important role in his educational progress.

He suggested that maintaining the historical value of this place is very important during the renovation and the seating arrangement made in the complex for the light and sound show is not conducive to it.

37. Name: Mrs. Madhuri Kulkarni

Age: 35

Education: 12th grade

Profession: Job

Visits: Every day for the last 10 years after her marriage.

Favourite place / feature: Dilli Darwaza, the massive walls and bastions.

Image: The prosperous Pune at the time of the Peshwa regime. The women from the royal Peshwa family wearing traditional Nauwari (nine yard) sari and jewellery.

Memorable public event: 'Geet Ramayan', the cultural program by the famous singer Mr Sudhir Phadake,

which she attended with her family in her childhood.

Associations/Personal memories: She remembers her first date with her husband before marriage in Shaniwarwada and what they talked of. She has a fond memory of enjoying the view of Pune from the bastions on a school picnic. She has observed that the *bhel* (hawker stall food) is a source of delightful discussions for *Puneries* (residents of Pune).

Fascinating story: The justice stories of the judge Ramshastri Prabhune.

The *wada* culture in this area is different from the apartment culture in the other area of Pune, since it is more cohesive. She wants the Wada to be preserved as a cultural and historical monument as well as an ideal community place without any political stakes.

38. Name: Ms. Pallvi Kulkarni

Age: 20-30

Education: B.Arch

Profession: Architect

Visits: Once a week.

Favourite place / feature: The amphitheatre stage.

Image: Power, grandness and inspiration.

Memorable public event: Celebrations on Independence Day.

Fascinating story: The novel 'Swami'.

She thinks that the culture in Kasba is different. However, the area is congested and she wouldn't want to stay here permanently.

39. Name: Mr. Shivchandra Kulkarni

Age: 47

Education: 10th grade

Profession: Job

Visits: About thirty times in his twelve-year stay in this area.

Favourite place/feature: The famous *bhel* and *panipuri* (local hawker stall food)

Memorable public event: Public meetings, the speeches by the leaders.

He thinks that the hawker food should not be banned from this area. He does not want to give suggestions or opinions about the restoration of this place, since he thinks that the authorities won't consider it.

40. Name: Dr. Suresh Kulkarni

Age: 60-70

Education: M.B.B.S., M.Sc.

Profession: Physician.

Visits: Every day, since he has been practising in this area for the last 30 years.

Favourite place/feature: Lawn, *Dilli Darwaza* and bastions.

Fascinating story: The murder story of Narayan Rao Peshwa. The play 'Swami'.

He thinks that Shaniwarwada is a reminder of how the British ruled for 150 years and how the old structures were destroyed. One should take a lesson from it to convert it into an inspirational monument. The ruins inside the fortified complex make people disappointed, somehow it symbolises the defeat of *Marathas* against the British rule. He suggested recreating some kind of built form inside the walls, which would inspire people to think about the glorious past.

41. Name: Mr. M. R. Latkar

Age: 40-50

Education: B.E

Profession: Deputy Engineer in the city corporation.

Visits: Once a week.

Favourite place / feature: *Dilli Darwaza*.

Image: A public land created for children to play, to learn to ride a bicycle or for politicians to arrange meetings.

Memorable public event: The speech by P.L. Deshpande.

42. Name: Mr. Aasit Luktuke

Age: 21

Education: B.Com.

Profession: Student

Visits: Everyday for the last 20 years.

Favourite place/feature: The Thousand-nozzle fountain

Memorable public event: The public meetings addressed by Mr. Thakare.

He is neither aware of the history of this place nor has he heard the stories about it. He only knows that Baji Rao Peshwa built it. He likes to show it to his guests and wants to preserve it as an historical structure.

43. Name: Mr. Nelson Misquith

Age: 40-50

Education: B.Com.

Profession: Job

Visits: Passes by the place once a month, but has never been inside. Favourite place/feature: He admires the architecture, especially the towering edifice.

He does not know the history a very well, since he is not a permanent resident of Pune.

44. Name: Mr. Anil Mokashi

Age: 30-40

Education: M.Com.

Profession: Job

Visits: Once a week but has been inside the Wada only twice.

Favourite place / feature: The *maidan*.

Image: A place for public meetings.

Memorable public event: The general election campaign in 1977 at the Wada.

Associations/ Personal memories: He thinks that the *maidan* is more important than the Wada. The remaining fortification of the Wada is the only thing to see, since there is nothing inside the Wada. There is no need of make any unusual effort to remember history while looking at it.

45. Name: Mr. Hrishikesh More

Age: 20-30

Education: B.E.

Profession: A master's student at UBC.

Visits: Twice.

Favourite place / feature: The lawn.

Image: The *nagarkhana*.

Associations/ Personal memories: He visited the Wada on a school picnic. He enjoyed playing on the lawn and was amazed by the spaciousness of the place. He liked the view of the city from the walls as well as the hawker stall food.

He thinks that the relocation of the hawker stalls would decrease the potential of this historic monument to attract people.

46. Name: Mr. Rajendra More

Age: 25

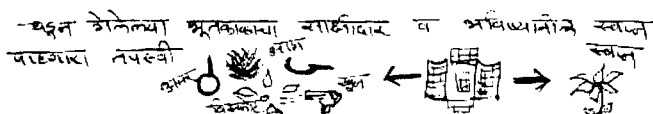
Education: B.A. (Psychology) M.S.W.

Profession: Project officer, Social worker.

Visits: Everyday since he was 5.

Favourite place / feature: Fresh air and quietness.

Image: A witness to the past and the dreams of the future.



Memorable public event: The 50th anniversary of independence.

Associations/ Personal memories: He was always fascinated by the spaciousness of this space, as he always stayed in a small two-room house. He has fond memories of studying in the quiet environment of the Wada in his childhood.

Fascinating story: The murder story of Narayan Rao Peshwa.

47. Name: Mr Sagar More

Age: 23

Education: Graduate

Profession: Job

Visits: Almost every day

Favourite place / feature: *Dilli Darwaza*, the statue of Baji Rao I.

Image: The palace from where the Peshwas once ruled all over India.

Memorable public event: The Ganpati festival.

Associations/ Personal memories: A place to meet his friends. A place to show around to his guests and to entertain them with the *bhel and panipuri*. He also has aromatic memories. Whenever he smells cigarettes he remembers the evenings spent with his friends at the Wada.

48. Name: Mrs. Anupama Mujumdar.

Age: 50-60

Education: M. A. M.ED.

Profession: Teacher

Visits: Every day since her marriage 20 years ago.

Favourite place/feature: The bastions and the spacious entrances.

Image: The Wada is a witness to historical events.

Associations/Personal memories: The Wada is a silent witness to many significant events in her life, like her marriage, her daughter's childhood.

The culture in this area is unique as it is more cohesive and has historical value. The Wada is a witness to the history and the place is highly experiential. It should always be used a source of inspiration for future generations.

49. Name: Mr. Bandu Nagpure

Age: 29

Education: 12th grade

Profession: Transport business

Visits: Almost every day

Favourite place / feature: *Dilli Darwaza*, the statue of Baji Rao I.

Image: The fighting spirit of the Peshwas.

Memorable public event: The public meeting addressed by Mr. Thakare.

Associations/ Personal memories: He has lots of memories of childhood but the most significant for him is falling down from a tree while playing inside the Wada with his friends. The injury left a scar on his hand that reminds him about the joyous childhood time he spent in there. It also reminds him about the fighting spirit of Baji Rao I.

Fascinating story: The love story of Baji Rao-Mastani

50. Name: Mr. Mangesh Nagarkar

Age: 30-40

Education: B.Com.

Profession: Owns a telephone booth and Xerox centre.

Visits: Every day since birth

Favourite place/feature: The *maidan* and the *bakul* trees

Image: The spacious *maidan*.

Associations/ Personal memories: For him, the Wada is an inseparable part of his life. It reminds him of his childhood spent in this place, playing cricket, learning to ride a bicycle and flying kites.

He said that the most of his friends and relatives come to the Wada to enjoy the famous *bhel* on the hawker stalls.

51. Name: Mr. Mayur Nigade

Age: 18

Education: F.Y. B.Com.

Profession: Student also distributes newspapers in the morning.

Visits: Every day since he was 8.

Favourite place / feature: The *maidan*

Image: A spacious playground.

Memorable public event: The plays, and magicians' shows.

Fascinating story: The murder story of Narayan Rao Peshwa.

Special: By building an amphitheatre on the *maidan*, the children of this area have lost their playground.

52. Name: Mr. Jaywant Nijampurker

Age: 45

Education: 11th grade

Profession: Business

Visits: Every day since birth.

Favourite place/feature: *Katta*

Image: The seven-storied *Wada*.

Memorable public event: The drama '*Jaanata Raja*.'

Fascinating story: The stories of the Peshwas' judge Ramshastri Prabhune, The love story of Baji Rao-Mastani.

Shaniwarwada is a community place for the residents of this area and it should continue to be the same in future.

53. Name: Mr. Pramod Nijampurkar

Age: 30

Education: 7th grade

Profession: Business- *chai* (tea) shop

Visits: Every day since five-year-old

Favourite place/feature: *Dilli Darwaza*

Image: The royal fortified palace built by the brave Peshwa Baji Rao I.

Memorable public event: A flag hoisting ceremony on the Independence Day, the public meetings addressed by Mr. Thakare, *Sadhwi* Rutumbhara, and the 300th birth anniversary of the Peshwa Baji Rao I.

Associations/Personal memories: The day when he bought the *chai* shop close to the *Wada*. The fond childhood memories of studying in the quiet environment inside the *Wada*.

Fascinating story: The love story of Baji Rao-Mastani and the story of site selection.

54. Name: Mr. Sachin Nijampurkar

Age: 20-30

Education: 10th grade

Profession: Job

Visits: Every day since he was five years old.

Favourite place/feature: Statue of Baji Rao I

Image: The well inside the *Wada*

Memorable public event: The play '*Jaanata Raja*.'

Associations/Personal memories: He likes to smell of the moss on the old bricks in the *Wada*. He has memories of spending summer nights at the *maidan*.

Fascinating story: The murder story of Narayan Rao Peshwa.

55. Name: Ms. Prabhavati Parkhe

Age: 20-30

Education: Master in home science (child psychology)

Profession: School psychologist

Visits: Once a month but has been inside only twice.

Favourite place / feature: *Dilli Darwaza*.

Image: She has written a verse about the place.

Memorable public event: The light and sound show.

Associations/ Personal memories: She maintains that the new light and show has given some life to an otherwise dead complex, but still more is needed. A museum or an exhibit about the Peshwas would be informative to the younger generation. The historical dramas could be staged here to keep the *Wada* in use.

Fascinating story: The novel '*Swami*'.

She thinks that the culture in this area is not affected by modernization. The cultural aspects and overall attitude towards life are different from other part of the city.

56. Name: Mr. Balkrishana Patil and Mrs. Pramila Patil

Age: 70-80

Education: 10th and 3rd grade respectively.

Profession: Retired. Mr. Patil was a tailor and Mrs. Patil is a housewife.

Visits: Almost every day for the last 54 years.

Favourite place / feature: The *katta* in front of the Wada and Batatya *Maruti* temple. They like to watch people and enjoy the hawker stall food: *bhel*, *kulfi*.

Memorable public event: Music recital of 'Geet Ramayana'. Mrs Patil enjoyed taking her children to the Wada for flag hoisting on the National Day. Both of them have fond memories of spending hours to select the best Ganapati idol in the temporary Ganapati festival market on the *maidan* in front of the Wada.

Associations/ Personal memories: Mr. Patil has some sad associations. He remembers the death of a seven-year-old girl Bharati Dongare whenever he sees the *nagarkhana* (Music gallery). She fell from the *nagarkhana* and died on the spot. He mentioned the tragedy of the schoolboy who fell into the *howd* inside the Wada and died.

Fascinating story: The murder of Narayan Rao Peshwa.

The couple loves to stay in a wada in the Kasba, although they have the option of staying with their son in the suburb. They think that the culture in this area is different from other parts of the city. The people in this area still follow the old traditions; celebrate the festivals of all the religions together, which bring them closer to each other. They also like to visualise the spaces inside the Wada according to the descriptions in the historical books and local literature.

57. Name: Mr. Umesh Phadke

Age: 46

Education: B.A.

Profession: Job

Visits: Every day since birth.

Favourite place/feature: Lawn, *Dilli Darwaza*.

Image: The prosperous Maratha Empire and the brave soldiers.

Memorable public event: The public meetings addressed by P.L.Deshpande, Mr Subramanyam.

Associations/Personal memories: He always remembers the time he spent with his family, such as the everyday walk with his wife after dinner at the Wada, taking pictures of his children on the lawn with the background of *Dilli Darwaza*.

Fascinating story: The murder story of Narayan Rao Peshwa.

This place is the liveliest neighbourhood in the city.

58. Name: Mr. Vinayak Phatak

Age: 50-60

Education: 10th grade

Profession: *Tabala* player. Works at the local radio station.

Visits: Born and brought up in Shaniwar *peth*.

Favourite place/feature: *Katta*, *maidan*

Image: The people of different age groups enjoying fresh air on the *maidan*.

Memorable public event: The public meetings addressed by the great freedom fighter Savarkar and Acharya Atre.

Fascinating story: The love story of Baji Rao-Mastani, the murder story of Narayan Rao.

Mr. Phatak is always curious to know about the construction of the Shaniwar wada, the massive walls and hidden spaces inside it, the different gates and the mysterious underground way. He thinks that *Puneries* (residents of Pune) should be proud of this structure and efforts should be made to let people know about this great structure to make them feel proud of their heritage, so that they will spontaneously take care of this valuable asset.

59. Name: Mrs. Shubhlaxmi Potdar

Age: 50-60

Education: B.A. *Rashtrabhasha Pandita*.

Profession: tailor

Visits: Every day since her marriage 32 years ago.

Favourite place/feature: Lawn, *katta* The front façade with the massive stone masonry fortification.

Image: The heart of the city

Memorable public event: The public meetings.

Associations/ Personal memories: The relaxed evenings spent chatting with friends and relatives in the fresh air while enjoying the local food.

Fascinating story: The stories heard from her father-in-law Mr Datto Vaman Potadar who was a famous historian. The love story of Baji Rao-Mastani and the murder story of Narayan Rao Peshwa.

Mrs Potdar likes to watch the bastions and walls of the Wada at sunset every day from her terrace and likes to think about how she had spent the day. It has become a favourite pastime for her.

60. Name: Mr. Premsukh Rathi

Age: 42

Education: B.Com.

Profession: Business

Visits: Everyday since birth.

Favourite place / feature: A statue of Baji Rao I and the fountain.

Image: Children playing on the *maidan*

Memorable public event: The 50th anniversary of Indian independence.

Associations/Personal memories: Playing cricket with friends. Treating guests and friends with the famous hawker stall food.

Fascinating story: The story of site selection.

The huge amount spent on building the amphitheatre on the *maidan* was unnecessary. The children have lost their playground, which is a necessity of this compact high-density neighbourhood.

61. Name: Mr. Rajesh Rathod

Age: 27

Education: D.S.C. Tech.

Profession: Hotel business

Visits: Every day for the last 25 years.

Favourite place / feature: *Katta*, the fountains and the greenery.

Memorable public event: The public meetings addressed by Mr. Thakare.

Associations/ Personal memories: The childhood memories of flying kites, learning to ride a bicycle, eating hawker stall food- *bhel*, *panipuri* and studying in the quiet environment.

62. Name: Mr. Sudhakar Sambhoos

Age: 50

Profession: Job

Visits: Once in a week since childhood.

Favourite place/feature: The well and the underground way, *Dilli Darwaza*.

Image: The court of Sawai Madhav Rao Peshwa.

Fascinating story: The murder story of Narayan Rao Peshwa.

He has tremendous fascination for the underground tunnel from the well in the Wada to the Parvati temple. He has read about how the women in the royal family used it. He wants to explore this tunnel and would like it to be open for public. The T.V. serial and the novel 'Swami' were very effective for him in visualising the place.

63. Name: Mr. Kishore Sasane

Age: 32

Education: B.Com

Profession: Keeps a laundry

Visits: Every day for the last 12 years.

Favourite place / feature: The *maidan* and children playing on it.

Image: Taking children to play and spending time inside the *Wada* with them.

Associations/ Personal memories: Enjoying *bhel*, *panipuri* on the hawker stalls. This place is a witness to the significant events in his life.

His suggestion is that Shaniwarwada should be preserved as an historical memory.

64. Name: Mrs. Ulka Sathe

Age: 30-40

Education: Occupational therapist.

Profession: Runs a boutique.

Visits: Once but has never been inside.

Favourite place / feature: The inspiring stone wall.

Image: Rock-solid.

She says that the neighbourhood is crowded and noisy, so she wouldn't want to be a part of it.

65. Name: Mr. Kashinath Shinde

Age: 70-80

Education: Non-matriculate i.e. below 10th grade.

Profession: Retired.

Visits: Every day since he was 9 year old.

Favourite place/feature: Mastani *kabar* (grave).

Image: The Loyd Bridge and the statue of Baji Rao I with the background of the front facade of the Wada.

Memorable public event: The speech of the great freedom fighter Savarkar in front of the Wada, and the light decorations on the Independence Day. He said, "It was raining so heavily on the Independence Day that one felt as if 150 years of British oppression were being washed away."

Associations/Personal memories: He has childhood memories of studying in the quiet environment inside the Wada. He remembers the 1942 *Satyagraha* in front of the Wada and a tanker specially placed in the *maidan* during that time.

He is proud of being a resident of the Kasba, as people of different religions stay here together peacefully. He has spent most of his life staying in a typical *wada* in Kasba *peth*. After the flood of 1961, he had to stay in other part of the city for a while and he missed his neighbours very much, which made him realise the different culture of the *peth*.

66. Name: Mr. R. Shrinivas

Age: 25

Education: B.Sc., Diploma in Industrial Electronics.

Profession: Job

Visits: Every day

Favourite place / feature: Dilli Darwaza, the Batatya Maruti temple with the huge *peepal* tree.

Image: A place for community education.

Memorable public event: The *kirtan* by Afale Bua, the lectures by Prof. Jog near the Maruti Temple on the *maidan*.

Associations/ Personal memories: Shrinivas has childhood memories of sitting next to the thousand-nozzle fountain and feeding the colourful fishes in the water. He still remembers the smell of earth after the first monsoon showers and Cassias full of yellow flowers. He wants to preserve these memories for the next generation, so that they shouldn't feel that the place is merely a ruin.

Fascinating story: The love story of Baji Rao-Mastani.

He thinks that the light and sound show as a medium to recreate the experience is not enough, there should also be some three-dimensional elements creating the ambience of the Peshwa times.

67. Name: Mr. Shirish Sonawane

Age: 32

Education: B.Arch

Profession: Architect

Visits: Everyday for last 8 years.

Favourite place / feature: Lawn, fountain and the statue of Baji Rao I.

Image: An architectural specimen from the Peshwa times.

Memorable public event: The public meeting addressed by Mr. Vajpayee, Mr. Adwani.

Associations/ Personal memories: Enjoying local food at hawker stalls.

Fascinating story: The murder story of Narayan Rao Peshwa.

Most of the residents in this area are middle class and living in this area for generations. The culture of this area is different due to a cohesive joint family structure.

68. Name: Mr. Shankar Sonikar.

Age: 45

Education: 10th grade

Profession: Job

Visits: Every day since birth

Favourite place/ feature: *maidan*, Lloyd Bridge.

Image: The seven storied building inside the fortification burnt by the British.

Memorable public event: The inauguration ceremony of the amphitheatre.

Associations/Personal memories: On June 12th, 1961, huge amounts of water unleashed by the collapse of

the Panshet dam reached Pune. It was less disastrous, as the walls of Shaniwarwada stopped the upstream water for at least a short while. He has a memory of somebody walking him home from his school through knee-high water.

Fascinating story: The murder story of Narayan Rao Peshwa.

Whenever he sees a fragrant *krishnakamal* flower he remembers Shaniwarwada as it had trellises with the *krishnakamal* vines. The Kasba *peth* has the oldest temple of Lord Ganapati, which is still considered the Gramdaiwat (the protector-God of Pune). This makes this *peth* different from others.

69. Name: Mr. Chunnilal Surana

Age: 50-60

Education: 8th grade

Profession: Waste paper recycling shop

Visits: Everyday, since he has shop in the same area for 30 years.

Favourite place / feature: Katta, Dilli Darwaza.

Image: Prominently that of Baji Rao Peshwa

Memorable public event: Public meetings

Associations/ Personal memories: He likes to experience the cool breeze on the open *maidan* at night after dinner during hot summers. The joy of watching the Wada façade while eating the famous local food 'Puneri *bhel*' at hawker stalls in the *maidan* is memorable for him. He thinks that the underground way next to the *maidan* is an unnecessary intrusion, which reduces the open area.

Fascinating story: The murder story of Narayan Rao Peshwa.

Chunnilal is proud of being a resident of the Kasba neighbourhood, since he stays as he very close to the Wada, the city's landmark, recognised all over India.

70. Name: Mr. Sunil Tambat

Age: 30

Education: B.A. (Marathi)

Profession: Job, social worker.

Visits: Every day for 30 years.

Favourite place / feature: The *maidan*.

Image: A community place, a playground for the children.

Memorable public event: The 50th anniversary of Independence Day, the public meeting addressed by Mr. Thakare.

Associations/ Personal memories: Since childhood, the Wada is a meeting place for him. He has childhood memories of flying kites, playing cricket on weekends, getting clay to build castles in Deepawali festival and eating *kulfi* (home made candy ice cream) in summer holidays.

Fascinating story: The love story of Baji Rao-Mastani, the murder story of Narayan Rao Peshwa. The novels 'Swami' and 'Rau'.

He wants it to remain as a community place for the residents of this area.

71. Name: Mr. Dattatraya Thakar

Age: 50-60

Education: 7th grade

Profession: Retired

Visits: Once a week since he was 7.

Favourite place/feature: The *maidan*

Image: The seven storied spacious Wada.

Memorable public event: Public meetings.

Associations/ Personal memories: Remembers that during the flood 12th July 1961, the walls of the Wada stopped the upstream water for at least for a short time.

Fascinating story: The murder story of Narayan Rao Peshwa. The novel 'Swami'.

He thinks that the experience of this place is incomplete without eating local food at the hawker stalls here. The Wada is a place for the community and it should be open for public, and especially for children to play at all times without any charge.

72. Name: Mr Manoj Vadake

Age: 35

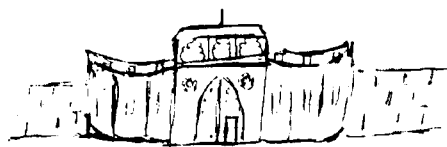
Education: 10th grade

Profession: Job

Visits: Every day since birth.

Favourite place / feature: *Katta* and the lawn.

Image:



Memorable public event: The public meetings.

Associations/ Personal memories: The Wada reminds him of his 10th standard board exam. He believes that it was possible for him to pass it, only because he could study in the quite environment of the Wada. The thick walls act as a sound barrier against the traffic noise.

Fascinating story: The novel 'Swami'

He enjoys showing the Wada to his guests. He would like the entrance fee cancelled, so that everybody can enjoy this place. He would like to watch some historical location plays performed here, which take advantage of the historical value of the place. This would also generate the funds necessary to maintain the place.

73. Name: Mr. Shridhar Vaze and Madhav Vaze (brothers)

Age: 70-80

Visits: Every day, since they share a hereditary *wada* opposite to Shaniwarwada.

Favourite place / feature: *Dilli Darwaza*

Image: As an historical place also used for public meetings.

Memorable public event: They have lots of childhood memories of playing cricket, learning to ride a bicycle, watching the street processions, listening to the speeches, seeing the light decorations on the Independence Day (15th August 1947) and attending cultural festivals and public meetings.

Associations/ Personal memories: Madhav Vaze, a drama actor, always associates Shaniwarwada with the aroma of *sakharbhat* (sugared rice). During his childhood he read the story of the murder of Narayan Rao Peshwa. It mentioned that when Narayan Rao was stabbed in his stomach, his guts opened out, showing that he had had *sakhar Bhat* before.

Shridhar Vaze, retired insurance agent, has a fascination about the *maidan* since he has seen it being used for very disparate uses. He remembers people doing stunts such as bicycling for eight days continuously, someone burying his full body except the head in the ground for some days. He believes that this place has some inspirational quality.

74. Name: Mr Vidyadhar Venekar

Age: 43

Education: B.Com

Profession: Job

Visits: Everyday since birth.

Favourite place / feature: *Dilli Darwaza*

Memorable public event: The flag hoisting ceremony on the Independence Day. The public meeting addressed by Mr. Mohan Dharia in 1977 after he was elected.

Associations/ Personal memories: Shaniwarwada reminds him of the significant events in his life, especially, going for a meeting, with his relatives at his fiancée's house to finalise the marriage proposal. The fragrance of *bakul* and *prajkta* (Coral jasmine) always reminds him of Shaniwarwada.

He thinks that the fencing around the *maidan* has snatched the right of the residents to breathe fresh air. The use of *maidan* as a playground is a right of children in this area, as the Wada was the only place for them to play in this neighbourhood.

75. Name: Mr. Parag Zunzurke

Age: 25

Education: M.A. (History)

Profession: Job

Visits: Everyday for the last 25 years.

Favourite place / feature: The painting at the entrance and the saffron flag of the Maratha Empire, also the *katta*.

Image: The history of the Peshwa regime.

Memorable public event: The public meetings addressed by Mr. Thakre.

Associations/ Personal memories: The childhood memories of playing hide and seek inside the Wada and

studying in the quite environment during the exams.

Fascinating story: The story of site selection

He does not like the amphitheatre walls since they block the view from the road. He would like to see a museum about Peshwa history inside the Wada and he is ready to do volunteer work for it.

Appendix II: Experiments

A. During one of presentations done for my course 'Research Methods', I conducted an experiment to test how certain words can trigger certain memories. I had some key words written on slips of paper. Everyone from the class randomly selected one of them, and recounted the memories they triggered. Followings are the results of this exercise.

NAME	KEY WORD	MEMORIES
Derrick	Food	He has emotions associations about his own wedding dinner.
Joan	Letter	Writing a letter makes her feel that the person is far away. Painful memory.
Lexi	Home	Remembers her small, cosy house at Carasdale
Dale	Urban plaza	No associations. He has not visited any plaza that has stuck in his memory.
Lourrette	Picnic	She was disappointed to see the beach at the Spanish bank, since there were no waves.
Fabio	Market	Buskers on the Rambla street in Barcelona.
Anna	Summer	Love, warmth and greenery.
Karla	Pub	No particular associations. She maintains that it is the company that matters, and not the place.
David	Garden	Shade, nature and textures.
Mohit	College	Remembers his college campus in India. It was a secluded place with a distinct mood from the surrounding town.
Patrick	Fall	Framed view of colourful trees seen in sunlight from a window of the studio.

B. In my project on the Robson Square in downtown Vancouver (which was part of the course 'Visual Resource Management'), I used questionnaires and interviews as survey tools to do a cognitive study about the square.

The panel of people interviewed included professionals, students, shop owners, tourists and restaurant owners across various age groups. The interviews were taken at different times of the day on different days to reach a variety of users and their visual perceptions. The following basic questionnaire was given to everybody, and depending on the enthusiasm of the respondent, sometimes a few extra questions were asked. A total of twenty-five users were interviewed.

Questionnaire

- What do you like about Robson Square? If you visit Robson Square often where do you like to sit or spend your time the most?

- As Robson Square is divided in different levels, at which level do you feel comfortable or you enjoy the view most?
 1. At road level (+/-00)
 2. Below road level (-4.10 m)
 3. Above road level (+4.10 m on courthouse side /+3.50m at art gallery café)
 4. Above road level (+8.20 m on courthouse side)

- Would you prefer to have Robson Square plaza at the same level? Or do you think different levels create interest?

- Would you prefer more green area, perhaps large lawn area at road level?

- Would you like the Robson Street to be pedestrian (only the stretch dividing the plaza) which will unify the divided space?

- Among the buildings enclosing Robson Square, which one do you like the most (Buildings with curtain wall or Eaten, with dead facade) and which disturbs you the most? Why?

Age: 15-20/20-30/30-40/40-50/50-60/60-70

Profession:

Usage of RS:

PROFILE INFORMATION

NAME

(Optional).....

ADDRESS

(Optional).....

SUBURB.....POSTCODE.....PHONE.....

.....

GENDER

MALE []

FEMALE []

IN WHAT COUNTRY/ COUNTRIES DID YOU LIVE AS A CHILD?

.....

.....

IN WHAT COUNTRIES WERE YOUR PARENTS BROUGHT UP?

MOTHER

.....FATHER.....

DO YOU BELONG TO, OR IDENTIFY WITH, ANY PARTICULAR CULTURAL OR ETHNIC GROUPS, IF SO, WHAT IS

IT?.....

AS A CHILD DID YOU LIVE MAINLY IN THE CITY, SUBURBS, OR COUNTRY?.....

WHEN YOU WERE A CHILD WHAT WAS YOUR PERCEPTION OF THE INCOME LEVEL OF YOUR FAMILY?

LOWER [] MIDDLE [] UPPER []

WERE YOU CHILD DURING (Tick one):

1. [] pre 1900
2. [] 1900-1909
3. [] 1910-1919
4. [] 1920-1929
5. [] 1930-1939
6. [] 1940-1949
7. [] 1950-1959
8. [] 1960-1969
9. [] 1970-1979
10. [] 1980-1989

N.B. -For the purpose of this study childhood is defined as being within the range of 3 -12 years of age. Please indicate the decade of best fit with the recollections you are providing.

HOW MANY BROTHERS DID YOU HAVE? [] HOW MANY SISTERS?[]

WERE YOU RAISED IN A DOUBLE OR SINGLE PARENT FAMILY?.....

ARE YOU:

- | | |
|---------------------------|-------------------------|
| 1. [] THE YOUNGEST CHILD | 2. [] THE OLDEST CHILD |
| 3. [] AN ONLY CHILD | 4. [] OTHER |

DID YOU HAVE A RADIO AT HOME WHEN YOU WERE A CHILD?

.....

IF YES, HOW MANY HOURS PER WEEK DID YOU LISTEN?
.....

WHAT WERE YOUR FAVOURITE
PROGRAMS?.....

DID YOU HAVE A TV AT HOME WHEN YOU WERE A CHILD?
.....

IF YES, HOW MANY HOURS PER WEEK DID YOU
WATCH?.....

WHAT WERE YOUR FAVORITE
PROGRAMS?.....
.....

DID YOU PLAY VIDEO GAMES AS A
CHILD?.....

IF SO HOW MANY HOURS PER WEEK?
.....

DID YOU HAVE A COMPUTER AT YOUR
HOME?.....

DID YOU USE IT, AND IF SO FOR WHAT
PURPOSE?.....
.....

WOULD YOU BE WILLING TO GIVE A PERSONAL INTERVIEW ABOUT YOUR PLAY TIME
EXPERIENCES AS A YOUNGSTER?

DO YOU HAVE ANY PHOTOGRAPHS OF YOUR CHILDHOOD, WHICH MIGHT BE OF HELP TO
OUR PROJECT?
.....

WOULD YOU LIKE A SUMMARY OF THE RESULTS OF OUR STUDY?.....

IS THERE ANY OTHER INFORMATION YOU WISH TO SHARE THAT MAY HELP US HAVE
A BETTER UNDERSTANDING OF YOUR CHILDHOOD?*

* Note: This questionnaire is printed on re-cycled paper.

QUESTIONS ABOUT YOUR PLAY AS A CHILD

1. CLUBS/GROUPS/LANGUAGE. Did you and your friends form any special clubs or groups as children? If so, what were they? Were there any rituals or special rules involved? Did you use any special language or passwords?

Please elaborate.

2. CHANTS/RHYMES/SINGING GAMES. As a child, were there things that you and your friends used to sing, chant or say that were fun? If yes, what were they? Can you explain why they were so enjoyable?

3. COLLECTIONS/GIFTS. What things, if any, did you collect as a child? How did you usually get them? What was the best gift you received as a youngster?

4. PLAYTHINGS/PETS. When you were young what playthings did you like best?

5. PLAY SPACES. Where did you like to play as a child? What were your favorite places or what was your most special place? Why?*

6. NATURE. Did you make any playthings (toys, musical instruments, etc.) out of things, which you found in nature? Were there other things in nature that you particularly enjoyed?

7. ADVENTURE/RISKS. What "Great Adventures", if any, did you have when playing as a child? Things that really gave you a thrill and which you recall vividly?

8. FAVOURITE PASTIME. What did you most like to do or play as a child? Things that you did in your free time, either alone or with friends, that were special? Why were they so important?

* (Use back of page if you require more space)

9. GAMES. Were there formal or informal games that you played a lot? What were they?

10. PRETENDING/FANTASY/DAYDREAMS. A common expression among children is "Let's pretend we are...". Did you and your friends do this? If so, what were some of the things you pretended to be? Do you remember what you used to daydream or fantasize about? What did you think about when you were alone in your room, your hideaway, your cubby or your special place? What was your special place?*

11 . FUN/HAPPINESS. What was the thing that made you happiest as a child? What, to you, was the most fun?

12. ADULTS. Did adults have any significant part in your play world? If so, who were they and how did they help or hinder your play?

13. STORIES. What else can you tell us about your childhood in terms of play? Anecdotes? Issues? Ironies? Earliest remembrances? Special friendships? Anything at all that may help us understand the child's world of your generation.

14. QUESTIONS. Please let us know of any additional questions which you feel need to be asked about play and childhood (and your answers as well).

15. FAMILY/OTHERS. Are there other members of your family and/or friends you suggest that we should contact concerning this project? If so, indicate names and addresses on the back of this form, or make a copy of this form and pass it on to them

THANK YOU AGAIN FOR YOUR HELP WITH OUR PROJECT CHILDHOOD REFLECTIONS

* (Use back of page if you require more space)

CHILDHOOD REFLECTIONS

WHAT DO YOU REMEMBER ABOUT YOUR CHILDHOOD, PARTICULARLY YOUR PLAYTIME EXPERIENCES?

The following words and phrases are intended to serve as "triggers" to help you remember the things, which were important in their childhood years.

first dream
first joke
best laughs
favourite toys
favourite gifts
mishaps
likes
dislikes
favourite outings and visits
favourite visitors
holidays
best birthday
best Christmas
favourite holidays
parent(s) help with play
parent(s) hinderance of play
playing with parent(s)
playing with grandparent(s)
play with brothers
play with sisters
playing with other relatives
favourite playspace
playing alone
memorable times
water play
sand or mud play
make-believe play
dress-up times
very best times
worst times
hideaways/cubbies/tree houses
climbing tree
tricks, puzzles, magic

first games
first team
school yard
community playground
first friends
play leaders
first drawings
first writing
special songs, rhymes, chants
passwords, special sayings
special childhood language
favourite games
best friends, playmates
most fun
braveries
television likes
radio likes
favourite treats
biggest surprise
pet hates, dislikes
nicknames
biggest adventures, risks, thrills
daydreams
things you made, built
heroes, heroines
favourite books
stories, fairy tales, legends
special secrets
animals, pets
collections
special things in nature
best finds
good luck charms, lucky pieces

A Marathi-English Glossary

- aarase mahal*- mirror palace
aasmani - that which reaches the sky
bagh- garden
bakul- tree with fragrant flowers (*mimusops elegani*)
bhel- spicy mélange consisting of puffed rice, coriander, tomatoes, tamarind and chilies
chattri- overhead canopy or a gazebo
chajjas- balcony
chandane- star light
darbar- princely court
darwaza- portal
diwankhana- living room
gopurum- conical decorative roof on South Indian temples
haar- garland of flowers
handee- dome shaped glass lamp (usually hung from the ceiling)
hastidanti- ivory
hatgadi- pushcart
howd- water storage tank
jor baithak- a type of exercise similar to sit-ups
kill- fort.
kirtan- recital of myths from ancient Indian epics, with instrumental accompaniment
kot- fortification
kumbhar aali- potters' colony
kulfi- a variety of ice-cream
maidan- large central open space in the cityscape
Manu- the mythical 'first human being' in Hindu tradition
mashal- torch
meghdambari- awning
mudra- traditional dance form of narrating mythical stories
munj- thread ceremony
nagara- drum like instrument
nagarkhana-music gallery
nandavana- temple gardens in ancient India
natya- *wachan* -reading aloud a play
pat- a small portable wooden platform used for sitting on the floor
panipuri- a local delicacy made of hollow fried bread (*puri*) filled with spicy soup (*pani*)
peth- ward
powada- musical recital of the heroic deeds of famous historical personages
pushpvatika- garden with flowering plants
rangoli- floor pattern drawn by white stone powder

sankrant- first point of Aries; celebrated in India on 14th January of each year

smriti (*Sanskrit*) - memory

smart-relating to memory

sutradhar- chorus

talim- gymnasium

tulsi- basil plant (considered sacred in India)

uchchawas- literally exhalation, but used for dipping wells where the water from aqueducts was released

vatika- garden

vrinadvana- decorative rectangular planter to grow the sacred *tulsi* plant

wada- a house built of bricks with timber framework typically, with one or more courtyards

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