

Visual Communication project II

An information booklet on
Heritage walks in Pune

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Approval sheet

The Visual Communication project
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by Anupama Kamath
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abstract

Many times we take for granted what we see around us and fail to appreciate their value until they are long gone and it is too late. With specific reference to our past and the reminders of it i.e our heritage, it has been seen that negligence and insensitivity have lead to the erosion of many of its valuable components. A simple form of awareness for this purpose is explored in this project.

Introducing heritage components in the built form to a person by taking him for a walk !!!!

The project needed understanding of the components involved before presenting them to the target audience. The city of Pune presented some problems in terms of its heritage buildings being scattered and not confined to one area. The issues involved identifying the building amidst its new surroundings and in retaining interest of the target audience during the walk.

Information had to be presented in such a manner so as to locate the building easily and making the experience of the walk an engaging one.

The project provided an opportunity to interact with INTACH Pune chapter and understand how they had dealt with the same problem.

need and objective

understanding heritage walks

need and objective

heritage in pune

Our **heritage**.....

shaped by **nature** and **history**,

is an **inheritance** passed from one generation to the next.

The **natural** environment

the **built** environment,

artefacts,

and our **customs**, **language** and **beliefs**..... make up our heritage.

Heritage places are important reminders of where we have come from. All communities need to reflect on this heritage and decide which parts of this inheritance they value and wish to retain for use or reuse.

A heritage walk is aimed at trying to understand and appreciate the environment by observing and experiencing of this physical space.

need

Every city has traces of its growth from the time of its origin. A heritage walk in the older areas of the city makes people aware and sensitizes them to these layers of development.

A few years back when I had moved into the city of Pune, I had accidentally discovered interesting places of heritage value in its core areas. The city Pune has undergone various periods of development leaving mixed areas with no clearly defined heritage precincts. The idea of introducing heritage walks within this area had possibilities of rediscovering the city within. Incidentally INTACH - Pune chapter had been working on the issue of listing of heritage buildings and was ready to release a brochure on the heritage areas and walks inside the city. The project gave an opportunity to study the situation with and without the availability of such information.

INTACH conducts these walks from time to time for
students of architecture
historians
committee members
school children
any interested group or organization

objective

To understand the functioning of a heritage walk and the process of guiding it.

To provide requisite information in a structured form to aid people take the walk.

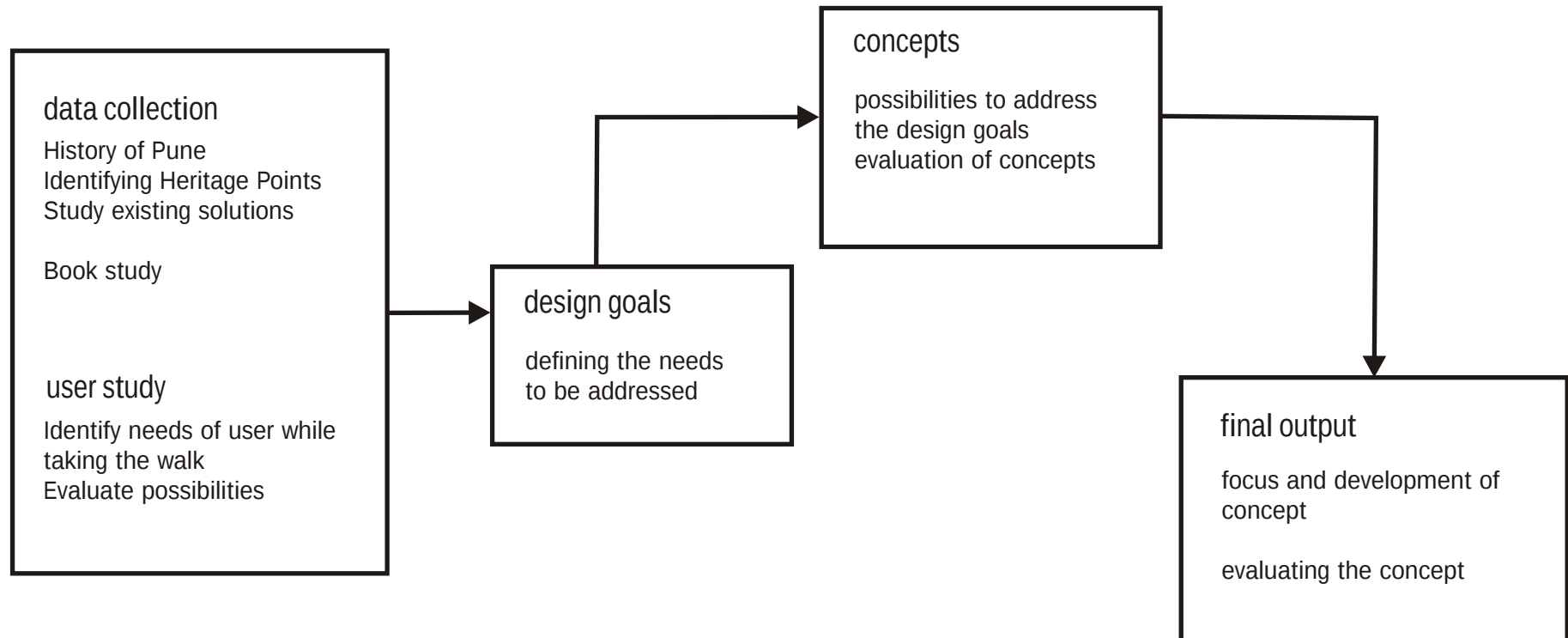
Make the user aware of the heritage values in the precinct during the walk.



Pune, though relatively a new city with respect to many other Indian cities, has interesting facets of its past which can be seen now in the form of its built environment, culture and tradition. Traces of its growth beginning with the emergence of Maratha power, to when it became the capital city of the Peshwas and subsequent British occupation can be felt in various parts of the city. Pune is fortunate to have within it a variety of crafts and cultural treasure houses. These include museums, theatre auditoriums, art galleries and buildings where important historical events have occurred.



design process



study

History of Pune

Identifying Heritage in Pune

Study existing solutions

growth of Pune city

Pune comes from the word Punya - a holy place. In Hindu tradition, a confluence (sangama) of two rivers is sacred. Hence, in this city, there is a confluence of two rivers Mula and Mutha from where it got the name as Punyanagari.

Pre maratha period

The heart or core of the city, where it all began is known as Kasba Peth. Its narrow meandering lanes and narrower by-lanes (the alis, galis and bols) are distinctly medieval in their layout. It was here that the three original villages of Kasarli, Kumbharli and Punewadi combined in time to form the town of Pune.

Emergence of Maratha power

With the emergence of Chatrapati Shivaji, who founded the Maratha empire, Pune became known to the Delhi sultanate. Shivaji, spent his early childhood in Pune at Lal Mahal, a palace built by his father Shahaji, where Shivaji and his mother Jijabai lived for a decade. Dadaji Konddev, Shivaji's mentor, developed Pune city. Though Shivaji left Pune within a few years, it remained important to him. It was here that he fought Shaista Khan, the Mughul general who had occupied Lal Mahal. This struggle is legendary and one of those daring feats of valor that made him a great hero.

Peshwa period

For 17 years after Shivaji's death in 1680, Pune remained in Mughal hands. During this time the Maratha War of Independence against the Mughals was waged fiercely in the Deccan in and around Pune. It concluded with the Mughals pulling out of Pune. Pune gained importance during the period of the second Peshwa Bajirao I who ruled from 1720 to 1740. During his time, the palace of the Peshwas - Shaniwar wada was built. The various mahals or buildings were constructed by different peshwas. Bajirao expanded the Maratha empire into north and central provinces. Nanasahab Peshwa succeeded Bajirao I and ruled the Maratha kingdom from 1740 to 1761. He was instrumental in urbanising Pune city and encouraged the setting up of peths or wards in Pune. He constructed the famous Parvati temple complex, a pride of Pune city. He designed a water supply system from Katraj lake that lies to the south of Pune city. A number of temples and palaces were constructed during his time. From 1728 to 1818, it remained the centre of the huge and far-flung Maratha empire controlled by a confederacy of powerful chieftains.

As the seat of the Peshwa Pune became the most politically important city of India, the Marathas came to be known as the defenders of the country against foreign invasion.

British period

Due to the family feuds that ensued thereafter, the Maratha power came to an end in 1818, when the British defeated the Peshwas at the battle of Khadki, and occupied the city thus interrupting its ongoing indigenous urbanization. The establishment of the military cantonment alongside the native city gave it a dual identity. Now, this city of numerous Peths, narrow, winding lanes, dotted with gardens and temples, began to encase British style bungalows, barracks, clubs and imposing public buildings. The purpose of the Cantonment being essentially military, the colonists created an awe-inspiring landscape.

Post Independence

Post independence, the city once again experienced profound changes in its society. The bifurcation of the old Bombay State after the 1960s brought about the diversion of new industries to Pune. Pune's civic amenities improved and a Municipal Corporation was formed. Two events radically changed Pune's growth : the development of the industrial township of Pimpri - Chinchwad and the disastrous floods of 1961 where a large part of the old city was lost forever. After these, the city's original formation was altered with the spread of the suburbs.



built heritage in Pune

While the inner core of Pune is characterized by narrow winding streets with clusters of houses and temples pertaining to Maratha and Peshwa regime, colonial Pune has well laid out roads and imposing public buildings.

Basis to establish architectural heritage

Historical

Event or Personality

Physical

Architecture

Stylistic Integrity

Group Value Uniformity of character/

Variation on a theme

Aesthetic

Anthropological

Unique use

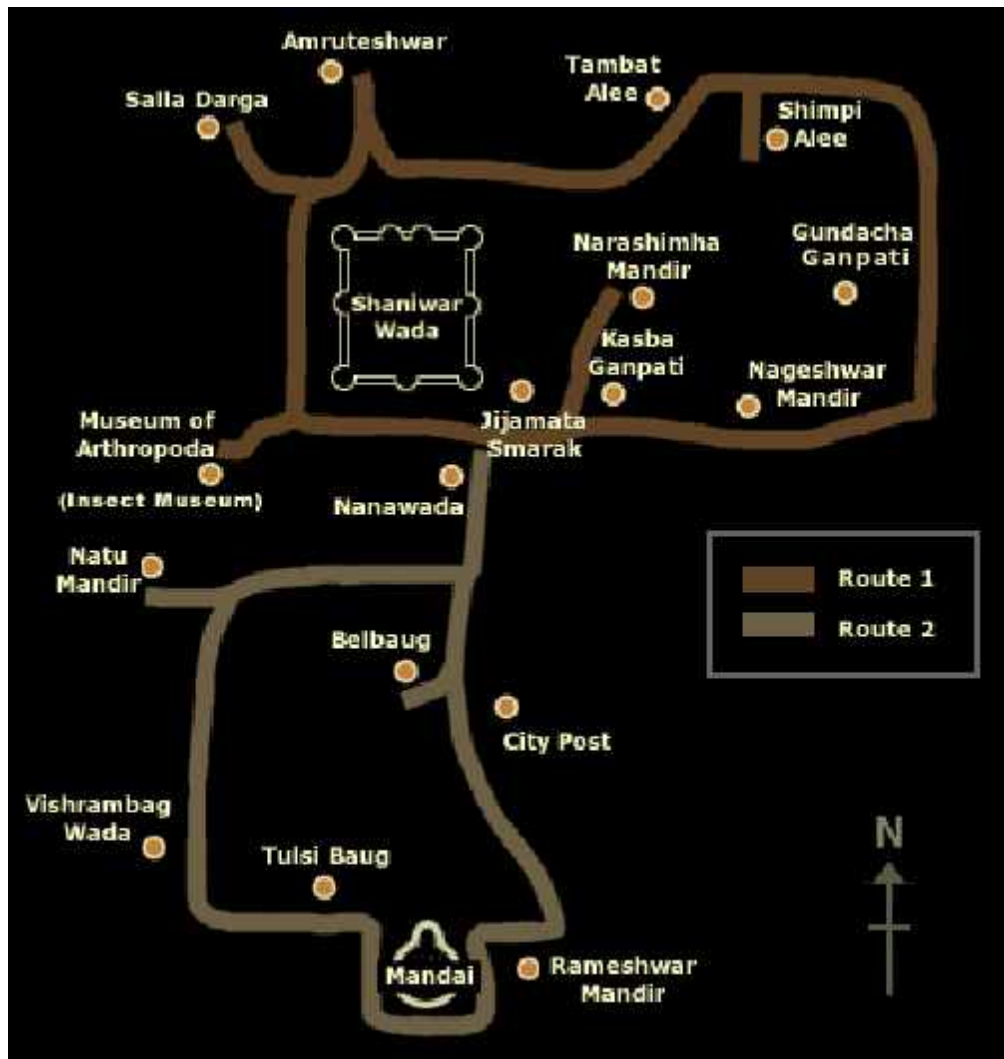
Symbolic way of life

Continuity in traditions

Religious Practices

Beliefs

INTACH has identified about a 100 buildings in the heritage list of Pune and more are to be added.



heritage walk proposed by INTACH

Intach had proposed 2 walks in the core area of the city which used to be earlier conducted with a guide. The drawing used is as shown.

The places selected have been based on heritage importance and proximity.

No information about the place (except from the guide) was available.

One needed to ask directions to find the place. The drawing served only to know the places in sequence and a rough location of where one may find them.

existing

Pune Heritage

Grand Palace- Thailand



Pune Heritage by INTACH

This booklet contains
The Map Document
Walks in the Pune City
Drives in Pune Cantonment

These fold-able maps are placed in an attractive cover. The information is quite rich in content and is the first attempt to put all information in a concise form and available to the public.

observations

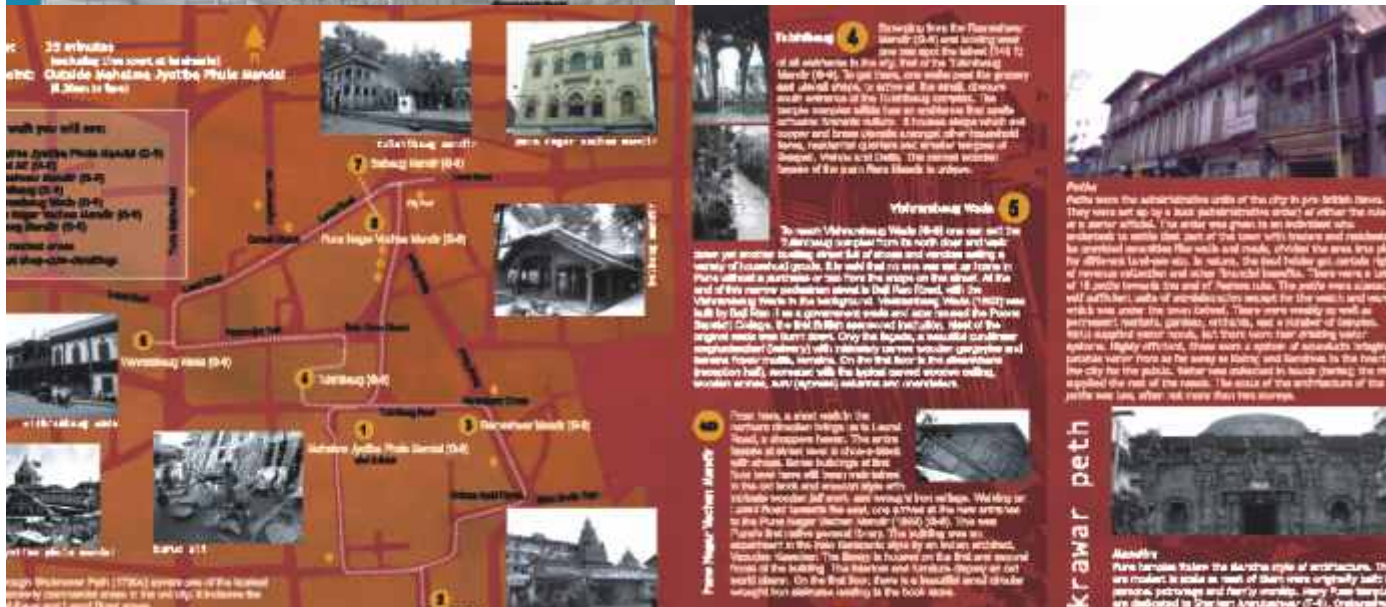
in the map document

Building colors indicate their function. The buildings are represented by isometrics and elevations. While the map is good for understanding the distribution of heritage buildings and the growth of the city over the years, there is some confusion when it comes to locating these buildings in their neighborhood. The isometrics are misleading as one can never see the building from that particular angle (or even visualize in some cases) because of the closely built physical environment.

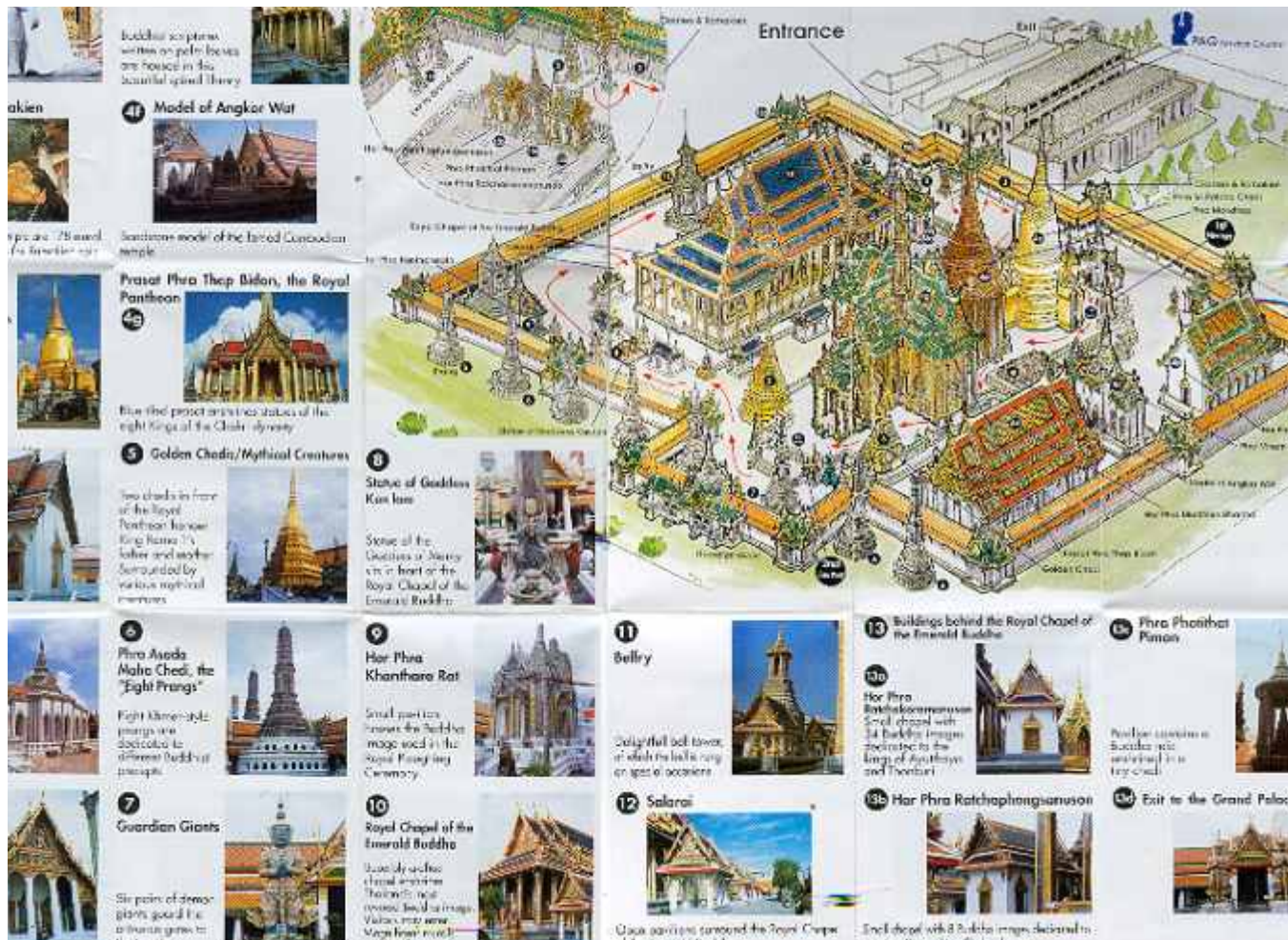
The map provides comprehensive information in its heritage panels to understand Pune city better. The booklet is quite successful in portraying the varied and colorful image.

in the walk document....

Information is relevant and to the point and can easily be related to while taking the walk. Directions to locate the building are provided using words as *east* and *north* which is a little difficult to figure out in a closely built and winding street scape. Pictures do not aid in locating the building in some places because of the size in which they have been used and their placement. No hierarchy in placing of photos and information. The information also gives place for the user to explore the areas around and discover other similar interesting points.



Grand Palace - Thailand



A simple fold-able map only for guiding. Information about each place available on PAG- a rentable audio guide at the start point of walk.

Complete isometric layout of the place with walk indicated by arrows for direction. Hidden areas shown in inset. Here the isometric works well as the place occurs in isolation without other disturbing physical elements.

Photographs provided show the building as seen from the walk.

user study and analysis

Take a walk

Understanding actual needs

taking the walk

A study was made by taking users on the walk with and without the map.

Simple sketches with verbal directions to hand drawn prototypes were used.

observations while guiding the walk

Landmarks had to be mentioned

Elements of the building like colour and height(2/3 storeyed) etc when specified helped to locate it easily.

The winding streets sometimes made one feel lost and the need was to get back to a known landmark.

Many a time the user could not figure where the entrance of the building was.

User tends to mentally map the place in terms of parallel streets even if they were not actually so. The reason could be due to the narrow nature of the streets.

A feedback was to put up signs pointing where to turn and go next and on the buildings.

The map was folded and handled in a variety of ways while putting it away at each point. eg to fit shirt pocket or purse or even camera pouch.

A prior knowledge of history of Pune is required

Each walk lasted around an hour or so. Holding the attention span of the user during this period is important.

All users found some element not included in the walk and had questions about it.

possibilities

Details of landmark and building elements to be included in the walk map.

Organize the walk around a major landmark where people can get back to in case they got lost.

Provide signage at entrances, nodes of street and main galis

Map size and folds to be worked out

Include activities for the user to do so he gets involved and understands better.

design goals

Understanding and appreciation of the heritage.
Make the user understand the importance of the place.

Give a feel of the place and the physical environment where the walk is being taken.
Familiarizing the user with the surrounding and prominent landmarks.

Information to be concise and relevant. Include history of pune and general information in addition to about the walk.

Provide ease in handling the brochure while on the walk (in terms of map folding and reading the information).

contents of booklet

Location of walks in the city
Walk I - around shaniwar wada
Walk II- around Mandai

Actual walk
directions, landmarks,
visual pointers for locating

Heritage Points and related information
chronological relevance
heritage element

Other information
public transport points and parking lots
recommended time of visiting
dos n don'ts during the walk

About Pune
history of Pune,
Culture, festivals and traditions
Information on built heritage eg wadas peths etc

exploring....

concepts

keeping in mind....

Details of landmark and building elements to be included in the walk map.

Organize the walk around a major landmark where people can get back to in case they got lost.

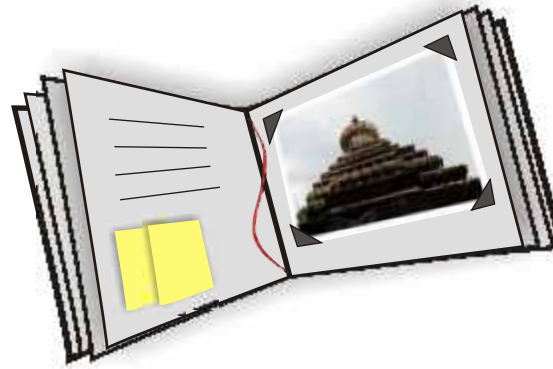
Provide signage at entrances, nodes of street and main galis

Map size and folds to be worked out

Include activities for the user to do so he gets involved and understands better.

form for the book

Could the book be
a travelogue describing the walk as an experience



A very informal presentation of the content in first person supplemented with sketches, directions and photos.

Could it take the form of
a thread of stories linked together by the walk

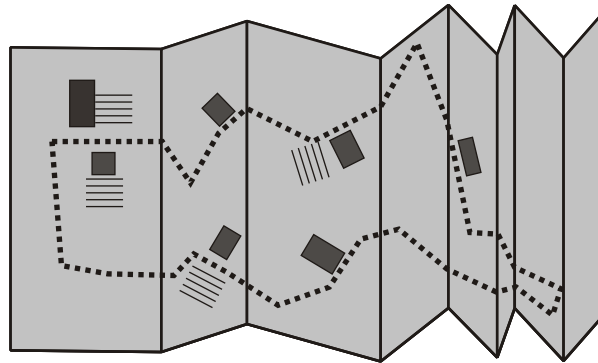


Individual cards would have part of the walk on them and when held together would show the whole walk. This when mounted on a stand or held by a string while on the walk. After use the cards could function as bookmarks.



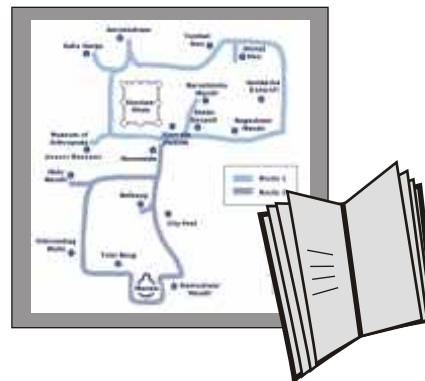
form for the book

Could the walk contain many stories in one
and travel through the book or the brochure



The walk is interpreted as a long road running along each page. As the road turns in every page, landmarks and buildings become prominent. The stories again are visually held together by the road

Could it be a simple combination
of a map and a book



Though a little conventional, the option has challenges in creating the experience in a formal layout.

Each page could then be treated as per the character of the building it represented without hampering the others

evaluating possibilities

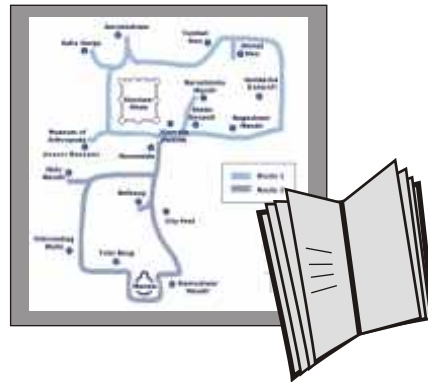
The fourth option of a formal layout was decided.

An informal approach while appealing only to a select audience was also giving problems in usability of the book to locate the place.

The main problems of locating the building and understanding the information given could be explored. The challenge would be in making the information available in an interesting form.

Every place is quite different from the others in the walk. The first 3 options could not fit in all the different characteristics of these places and treatment they may require.

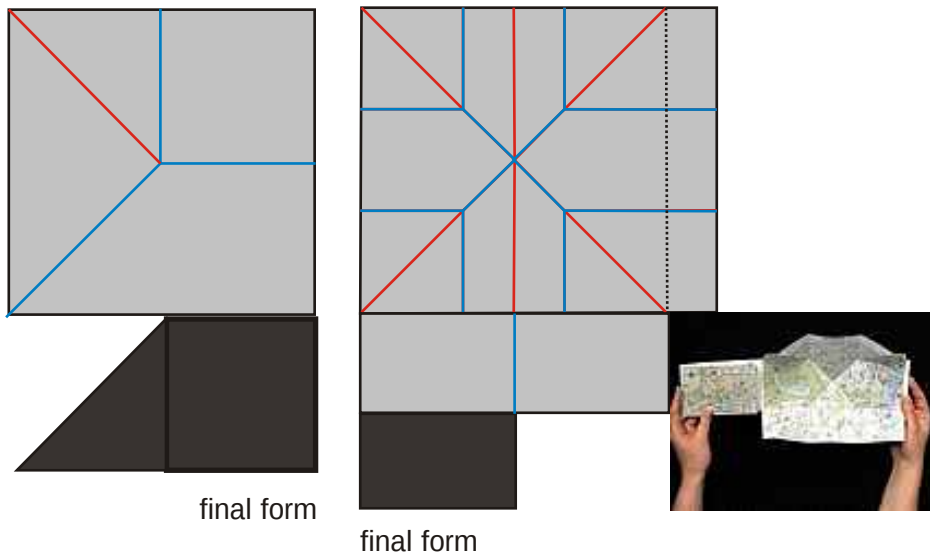
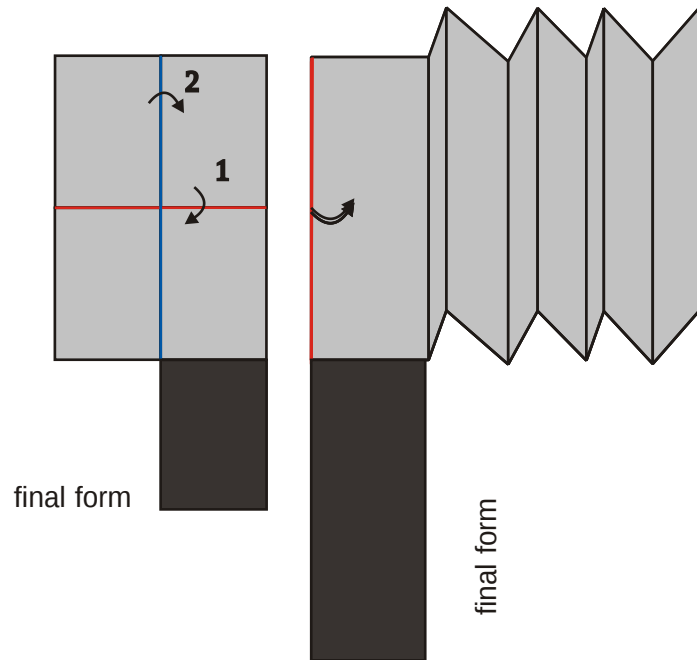
Further explorations in proper sizing and structuring of the book.



final output

design concept

final output



The main components of the book was to be the map and the information.

Taking cues from the way the user handled the map, the physical form of the output was explored.

The final form was visualized and tried as

a simple foldable brochure

a simple bound booklet

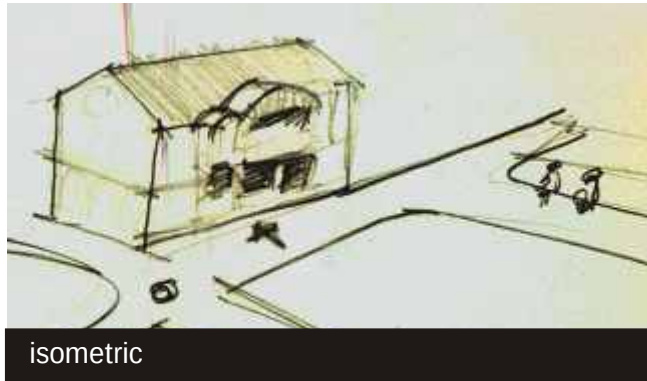
combination of both folds and binding

Map folds

Folding techniques were explored by looking at existing brochures and basic origami folds.

As the map had to be used while walking the main attempt was to simplify the ease in opening and closing of the folds. A compact shape and size of the final form was also desired.

A combination of folds was tried to bring down the size of the map.

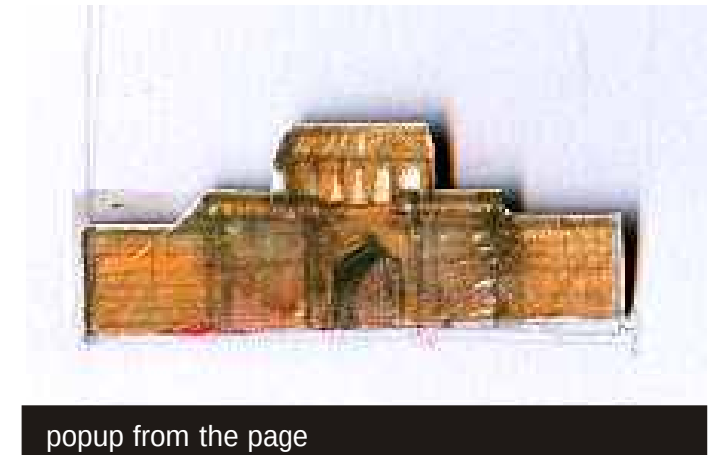


Representation of buildings

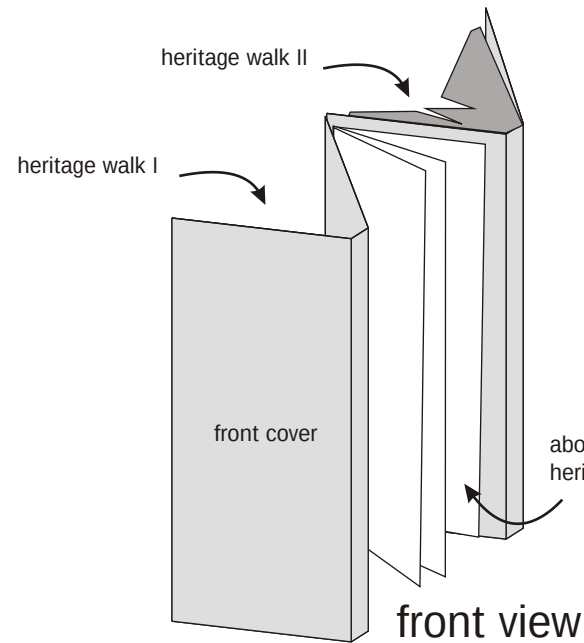
Methods of representing the building in the map was tried out.

Simple elevation to pop-ups and perspectives of the building was placed on the map and varied.

A combination of these could be used as per the nature of the building.

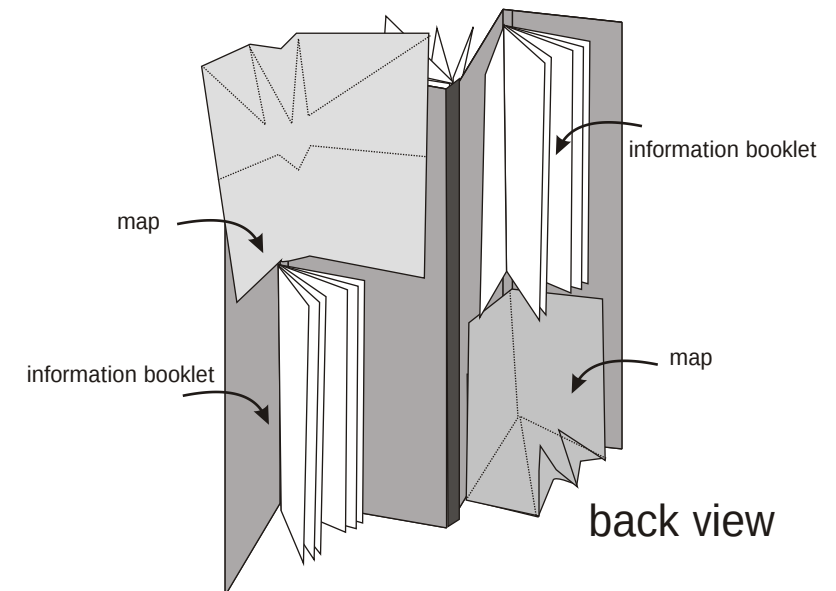


final form



A 3 folded flap containing the 2 walks and the general information about the walks. The book opens to give an introduction about Pune. The heritage maps are on the backside. The direction of the 2 maps is reversed for ease in holding (without the flaps closing back) and balancing the book. it also helps to segregate the 2 walks.

The map fold is worked out in such a way that it closes and opens on closing and opening of the flap. Every page in the walk section contains information about one place in the walk. This allows for experimenting with the treatment each page and the understanding of the building.



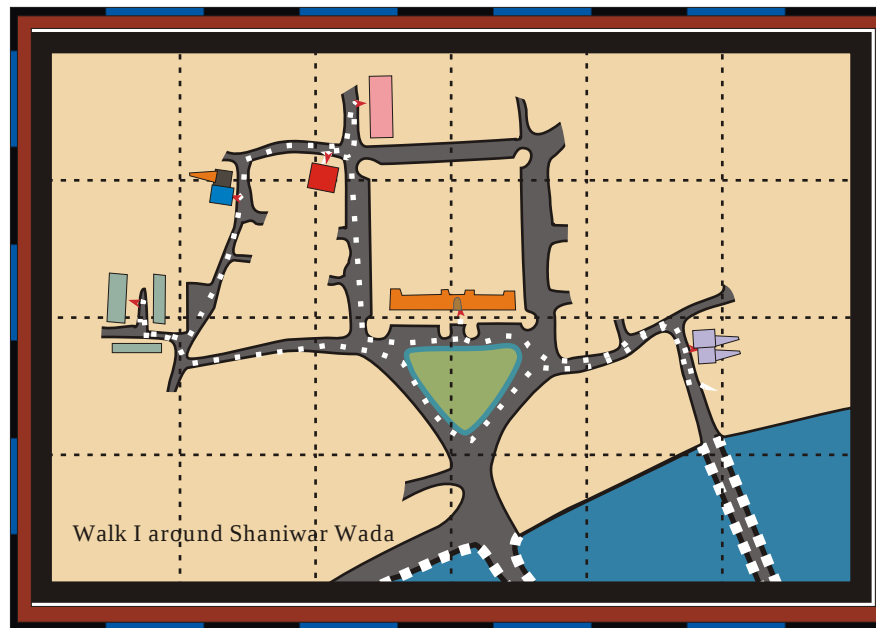
MAP

The map contains visual information about the places and landmarks around these places. Directions on the walk and the specific road along the walk is highlighted.

Building is represented visually as seen from the road and highlighted by the colour scheme of the building.

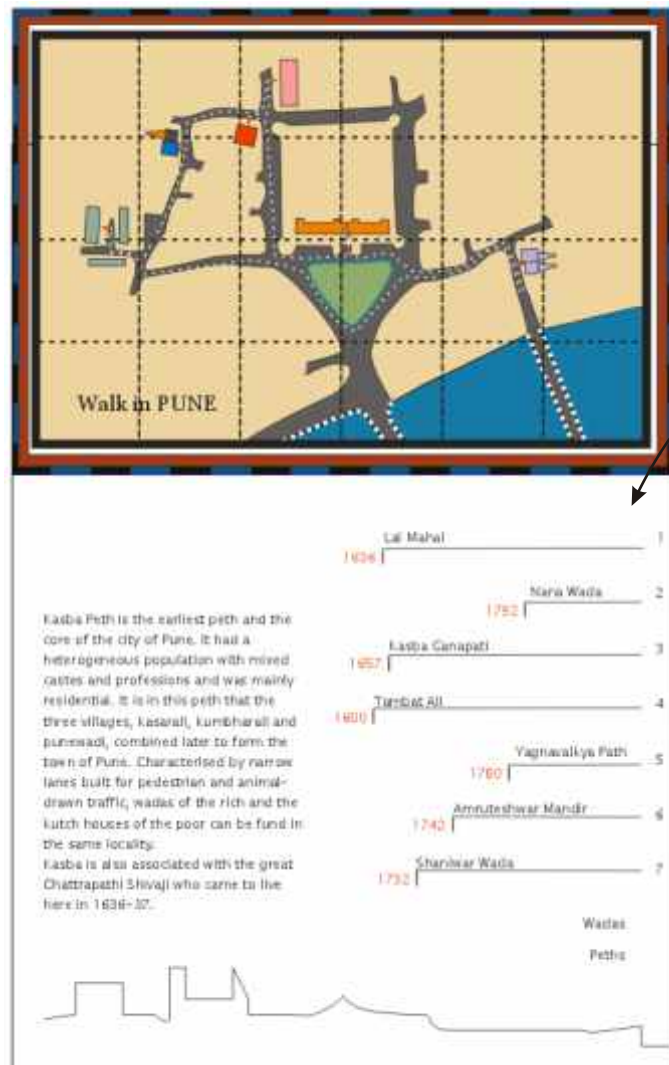
The map is not oriented north. It opens out to the user as he faces the important landmark associated with the place, from where the walk starts. This landmark is to aid the user in case he loses his way during the walk.

conceptual scheme of map



page treatment

Every page follows the same grid but a different direction for the information. This is as per the direction of building on the map. The user tends to rotate the map while trying to locate the place and so this change in direction.



The index page gives information about every place and its chronological order in the walk, while also suggesting when to visit the place.



page treatment

Each place had a different significance and so was treated differently.

For eg.1
KasbaGanpati Temple

The approach to the temple from Lal Mahal has a series of views encapsulating townscape elements

Overlooking the narrow street leading to the Nageshwar Mandir

The Ashtavinayak arch on the road to the kasba Ganapati temple

The spire seen below the arch

Finally the blue entrance on a white elevation of the temple complex

A series of these views on translucent sheets leading to the entrance view provides an interesting guide to locate and observe the walk upto the temple.



Eg. 2
Belbaug temple complex

The belbaug temple is completely hidden by a modern insensitive construction which interferes with the serene temple behind it. The entrance is through this new building.

To make the user understand this insensitivity, a page with a complete photo of the new building and a cut out revealing the temple behind the building is given. The user has to tear thru the cut out in the photo to discover the temple building behind.

This helps in locating the entrance in the maze of shops while also making the user feel about the need to conserve

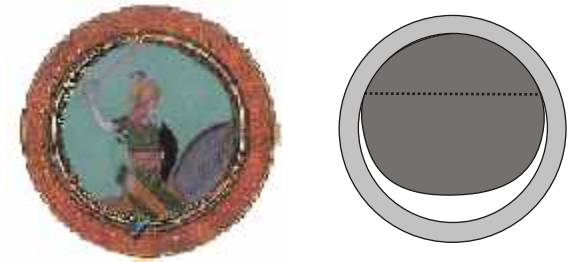


page treatment

Eg. 3
Shaniwar Wada

Shaniwar Wada has the remnant foundations of a 7 storey mahal which got burnt down. The inner gardens give no scope of visualizing how the structure might have been. But there are many stories woven around the Shaniwar Wada and its inhabitants.

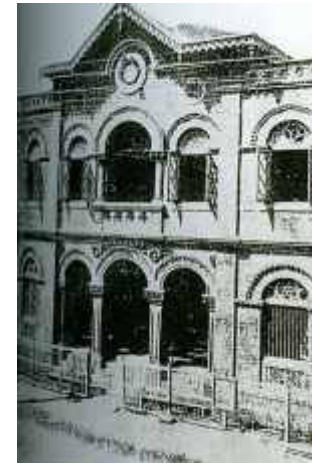
Souvenirs which take the visual form of playing cards, Ganjifa are actually bookmarks which can be removed from the booklet. Every card carries a picture on the front and a story on the back. Pictures of Baji Rao, Mastani, Shaniwar Wada burning and Tilak with respective stories about them are the bookmarks provided.



bookmarks

Eg. 4
Nagar Vachan Mandir

The Nagar Vachan Mandir was Pune's first native general library. An experiment in Indo saracenic style of architecture. The point to be seen here is a secondary construction over the original one. By providing an original photograph of how the building existed, the user is made aware of how sensitive incremental construction needs to be paid attention to while adding to an existing building.



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<http://www.puned diary.com/peths.html>

Creative Origami

Kasahara, Kunihiro

Experimental formats:

Books, Brochures and Catalogues

Compiled and edited by Roger Fawcett-Tang

PaperGraphics

Catherine Fishel

appendix WALK I

Introduction

Kasba Peth is the earliest peth and the core of the city of Pune. It had a heterogeneous population with mixed castes and professions and was mainly residential. It is in this peth that the three villages, kasarali, kumbharali and punewadi, combined later to form the town of Pune. Characterised by narrow lanes built for pedestrian and animal-drawn traffic, wadas of the rich and the kutch houses of the poor can be found in the same locality. Kasba is also associated with the great Chattrapathi Shivaji who came to live here in 1636-37. This walk around Shaniwar Wada gives glimpses into some areas of Kasba Peth trying to give an experience of the city that was.

This walk starts at Shaniwar Wada, this is not our first point. Going back in time, a little before Shaniwar Wada and to understand better, we start with Lal Mahal which coincided with the arrival of Shivaji in Pune, a turning point in the history of the city.

Lal Mahal

Shivaji's father Shahaji was a Sardar in the Bijapur Sultanat. He was given territories in Pune. At that time Shahji was residing in Bangalore and decided to send his wife Jijabai and son Shivaji to Pune. In 1636 AD he built a palace for them, Lal Mahal. Shivaji stayed here for many years until he conquered his first fort. Formerly a Synagogue, Lal Mahal was renovated by Pune Municipal Corporation in 1988.

Legend has that Dadadji Konddev had the land ploughed with a golden plough to bring good luck to the town. A statue of young Shivaji plowing the land with a golden plough. In 1660 Mughal general Shaista Khan captured Pune and occupied Lal Mahal. One can see four umbrellas on the terrace

supposed to be the place where Shivaji Maharaj launched a surprise attack and cut Shaista Khan's fingers when the latter was trying to escape from one of the windows. Pictorial representation of incidents from Shivaji Maharaj's life could be seen on the walls inside the palace.

Nana Wada

Nana Wada belonged to Nana Phadnavis, a powerful minister of the Peshwas. Only a central portion remains. Originally a two storied structure; it was destroyed in a fire during British times with neo gothic arches. Look out for the timber ceilings, railings and chhatris (canopies). In one corner you can also see the seat of Phadnavis from where he granted an audience

Kasba Ganapati

Kasba Ganapati is the gramadevata presiding deity of Pune. It existed in some form before Shivaji. Jijamata was impressed by the peity of young shepherd boys worshipping the stone and had a stone temple built over it. It grew incrementally over the years and now has a sabhamandapa prayer hall and a deepsthamba column of lamps. Look out for the wood work in the sabhamandapa and beautiful idol inside the garbhagriha.

Tambat Ali

The walk then takes you to a living craft precinct, a community of copper artisans tambats working and living on the same street. As one steps into Tambat ali, one is greeted by rhythmic sound of hammers making indentations on the craft articles. This precinct is a good example of Indian urbanism. Of a village having remained encapsulated within the city. The physical fabric of Tambat Ali is an interconnected maze of streets buildings and other private outdoor spaces. The

appendix WALK I

street is essentially a series of narrow urban spaces and wider chowks. the living quarters and kharhanas in tambat ali are usually planned together. The frontage of the house is the workshop area and the rear is used as the residence of the craftsperson. The access from the street to the private dwelling space is always a subtle transition in the form of an osari - extended plinth in front of the house and an inner courtyard around which dwelling units are arranged.

yagnavalkya path

Until recently yagnavalkya path was lined by stately Wadas on two sides. They are being replaced by new buildings with shops and small scale workshops at street level.

Amruteshwar Mandir

A quiet temple on the banks of the river Mutha built by Bhiubai sister of Bajirao I. The temple complex houses 4 shrines for Shiva, Ram and Vittal. The beautiful proportioned brick and stucco shiokara and 2 intricate stone jails- lattice work windows.

Shaniwar Wada

Shaniwar Wada was built in the early 18th century as the residence of Peshwa Bajirao I when he made Pune the capital of the Maratha Empire. The main existing door is the Delhi Darawaza faces the river on the northern side. The Wada was built around 3 courtyards. Over the years fountains courtyards were added to the original structure. On the left side of the entrance is the famous Mastani Mahal, the famed mistress of Bajirao. The mastani story is of interest because of the romantic aura it casts on the dashing personality of the dashing young peshwa. The five acre land was filled up with mahals of various members of the family, office audience and other mansions.

Nothing remains as the Wada was completely destroyed in a fire that raged for 15 days in 1828. The open space in front of Delhi darwaza has significant value in history, when tilak held large gatherings in 1890's for mobilizing supporters

appendix WALK II

Vishrambag Wada

Vishrambag Wada was built between 1803 and 1809 at a cost of over 75,000 rupees, only a few years before the end of Peshwa rule as a government Wada by Bajirao II. It later housed the Poona Sanskrit College, the first British-sponsored educational institution. Most of the timber framed structure got burnt down and had to be rebuilt again. Only the façade, a curvilinear wooden music gallery (meghdamabari) and a small part of the original building remain. On the first floor is the diwankhana recreated with typical wooden ceiling, wooden arches, suru columns (cypress) and chandeliers.

To learn more about the history and growth of the city of Pune, have a look at the gallery on the first floor. In the rear portion of the Wada, a private collection of Peshwa times is also available for general public viewing.

Belbaug Mandir

This quaint little temple hidden behind the hustle and bustle of the busy Laxmi road was built by chief administrator of the Peshwas, Nana Phadnis. When he found the daily trip from his residence to Parvati too long, he was awarded a plot in the heart of the city to build this Vishnu temple in the year 1765-1775.

Pune Nagar Vachana Mandir

This was Pune's first native general library. It was an experiment in Indo-Saracenic by an Indian architect Vasudeo Kanetkar. The library is housed on the first and second floors of the building. The interiors and furniture display an old world charm. On the first floor, you can see a circular wrought iron staircase leading to the book racks.

Mahatma Jyothiba Phule Mandai

Popularly known as Mandai, it began as a makeshift open market on the periphery of the Shaniwar Wada. When it was shifted in 1886 to its current position, there was opposition. The municipal authorities could charge shopkeepers and the municipal office also shifted into the tower. This neo-gothic structure consists of an octagonal tower with gothic features and arms radiating from it. This became a common plan for 19th century markets all over India. The arms housed the vendor's stall and the tower used as municipal offices. A small lane to the right lined with toranas holds the main bangle market.

Tulsibag Mandir

To enter this complex, you need to walk past the grocery and utensil shops, to arrive at the small, obscure entrance. It stands on an acre of land and was originally a small group of temples to Ram, Ganapati and Shiva. Over the years, it grew with shrines, halls, restrooms, music galleries into an important complex. The 140' high shikara is the highest in Maharashtra. Added in the 19th century, brass and copper utensils can be bought from here. The temple complex has an ambience that spells orthodox Brahmin culture.

Kelkar Museum

There are few museums in India that are as inspired as the Kelkar Museum. The museum contains the collections of a dedicated lover of Indian art, the late Dinkar Kelkar. He has spent almost 60 untiring years traveling and purchasing objects from the remotest villages and towns of India. Kelkar's passion and sense of humour are reflected in every item of the collection, and his contribution to the study and preservation of art has already become a legend.

appendix
WALK II

The Kelkar Museum confines its collections to the arts of everyday life: pots, lamps, containers, nutcrackers, pen stands and like - objects that one would find in the homes of the village landlord, the farmer, the merchant and shopkeeper. It is fascinating to see how things used in the home were designed perfectly to suit their function and use. The artist's touch on simple utility items, in both decoration and design, made the objects unique for the owner. These everyday arts can be classified according to the materials and techniques with which they are made. There are a variety of things made out of wood, from carved doors to toys. One can also look at objects according to their function, to study the diversity of forms and the ingenuity of the artists from different parts of India.