

# MAPPING MUMBAI

Exploring the Cultural  
Legacy of Mumbai's Iconic  
Malabar Hill Through a  
Story-Driven Game to  
Preserve the City's  
Collective Memory.

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Guidance by: Prof. Alka Hingorani

REPORT

P3

# Acknowledgement

I am deeply grateful to Prof. Alka Hingorani for her valuable guidance at every stage of the project as well as all the professors for their feedback during every presentation. All the suggestions really helped me narrow down my project topic and offered me clarity.

As I embarked on my exploratory journey of the city, I encountered an array of individuals whose captivating personal anecdotes fuelled my passion for this project. I am humbled by their unwavering enthusiasm, and would like to express my collective gratitude towards them for their invaluable contributions.

I also wish to thank my parents and friends for their constant support and love. And lastly the authors of the wonderful books, who penned down their experiences and learnings which really helped me to understand the intricacies of my project and the amazing world of editorial design.

# Content

i. Declaration .....	02		
ii. Approval Sheet .....	03		
iii. Acknowledgment .....	04		
01. Abstract .....	07	06. Experiencing the city firsthand.....	22
02. Purpose of the project .....	08	07. Understanding geographic	
03. Motivation .....	09	space .....	25
04. History .....	11	08. Known and known unknowns.....	30
05. Secondary research.....	16	09. Timeline of monument/space/	
		people/object.....	33
		10. Unlocking the power of learning	
		through game design.....	36
		11. Study of existing designs.....	44
		12. Visual language .....	51
		13. Structure of the content in	
		gameplay.....	55
		14. Playtesting and feedback.....	68
		15. Conclusion.....	69
		16. Learning.....	70
		17. Bibliography .....	71

“Much that once was is lost, for none  
now live who remember it.”

– Galadriel in *The Lord of the Rings: The Fellowship of the Ring*. (J. R. R. Tolkien)

## Purpose of the project

Our memories have a tendency to fade away over time and the narratives become disconnected from our everyday lives. The cherished memories of a place that once held such meaning to us can vanish without a trace, leaving us with a feeling that something precious has been lost forever. This is particularly true when it comes to preserving local histories, where the phenomenon of societal extinction can result in the loss of cultural knowledge.

Board games offer a powerful tool, capable of captivating and engaging audiences while conserving and conveying local history. Players are transported into the depths of the city's heritage by recreating historical events and landmarks, generating a profound appreciation for the people and incidents that have impacted the community over time.

Through these games, one can reconnect with the community and gain an understanding of the complexities of urban planning. Rediscover the beauty and significance of places that have long since disappeared physically, keeping them present in our everyday lives through our shared cultural knowledge!

# गेम क्यों खेले ?

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It is important to remember that cultural transmission does not have to be limited to board games alone.

# Motivation

My feet are still making their way through the intricate streets of Mumbai as a novice. As I go about the city, my gaze is pulled to the overwhelming monuments of Malabar Hill. This area is a testament to the cultural and structural influx that has come to characterize Mumbai. The history concealed behind these walls, the events and people who have made their stamp on this place, speak to me with a voice that cannot be brushed aside.

I've started an effort that tries to preserve the tales of Malabar Hill in an original and engaging way out of a desire to give back to this place that has so captured my heart. I intend to create an immersive experience that will enable people to share my enthusiasm for the past by developing an educational game that is based on the history and culture of this area.

I've begun to piece together the rich web of stories and recollections that have been woven into the fabric of Malabar Hill after numerous hours spent poring over archives and conversing with residents. Each piece of knowledge, each part of a story, has pushed me closer to a more complete understanding of this location and its significance in Mumbai's history.

The chance to support the preservation of Mumbai's cultural heritage, even in a small way, humbles me. Knowing that the stories I've gathered will be passed down and appreciated by future generations fills me with excitement and optimism for the future. In the words of Ursula K. Le Guin, "the past is always beginning again." Through this effort, I wish to ensure that the history of Malabar Hill is kept alive for subsequent generations to come.



इस के आगे जीत है,  
दर के आगे सीट है।

The fascination

# मुंबई मुंबई मम्बई



As a child, I was always captivated by the exquisite ancient buildings in the Fort area. They stirred my heart and filled it with joy. I often imagined myself as a conservation architect, someone who would devote their life to preserving these monuments. Unfortunately, I didn't get the chance to explore the city in its full glory until recently.



# History

Amidst the wide Arabian Sea, there is a collection of islands that have witnessed centuries of history, each leaving their stamp on the country. The Kolis, a tribe of fishermen, navigated the turbulent waters between these twenty three isles, throwing their nets for plentiful catches. Their way of life, however, was continually threatened, since the Malabar Coast was known for its notorious pirates who preyed on passing traders.

Mumbai has a long history dating back to antiquity. It was ruled by dynasties such the Mauryas, Chalukyas, and Rashtrakutas. The islands were under the Sultanate of Gujarat until the 16th century, when they were ceded to the Portuguese. Upon their arrival, the Portuguese worked in cohesion with the Koli tribe to build strong forts along the western shoreline to safeguard their territory from

pirates and plunderers.

However, as they stretched their reach, the islands at the core of the sea became a prized possession. Soon, thoughts of fresh prospects and fortunes began to materialize, and the East India Company was the first to capitalize on this promising territory.

Gerald Aungier, a man of tremendous ambition, set out from Surat in quest of a suitable replacement for the Company's lone port on the west coast, which was quickly silting up. He envisioned a "harbor waiting to be created" that would serve as the cornerstone for the Company's growing trade lines. The islands were acquired as a royal dowry gift in 1662, when King Charles II of England married the Portuguese Duchess Catherine of Braganza.

# आमची मुंबई

It wasn't long until the Company asserted possession of the Port and islands for a ten pound yearly rental and a 50,000-pound loan, a splendid amount indeed. The duty of building the Port was assigned to ship and dock builders, the Parsis, who were summoned from Surat. The workmen were recruited from the Konkan coast by the promise of stable labor and a better living.



## A glimpse into the story of Malabar hill

The western ridge of Mumbai was a basalt barrier, stretching from Bassein to Alibag, interrupted only by a creek opening into Bombay harbor. Over time, the hilly tracts on the islands came to be occupied by sacred sites or the homes of wealthy residents.

At the turn of the twentieth century, many of the hills were flattened, their rock being used for the great reclamation projects undertaken by the British authorities to provide more land for the rapidly growing population. Very few of the original hills of the Bombay islands survived the onslaught of reclamation, including Sion Hill, Mount Mary at Bandra in the north, and the Malabar and Cumballa Hills located on the H-shaped and the largest of the original seven islands.

The Malabar Hill, in particular, is said to be named after the many pilgrims from the Malabar coast who traveled to the Bombay islands to pay homage at the Walkeshwar Temple. It is also said to derive its name from the fact that the neighborhood of the Walkeshwar Temple was a favorite haunt of the Malabar pirates.

From the early years of the 9th century until the mid 13th century, the Silhara or Shilahara dynasty reigned in the region that lay between Bombay islands and the districts of Colaba and Thane to the north.

Worshippers of Lord Shiva, they built a rich temple in basalt stone dedicated to the god on the mainland to the north-east of the Bombay islands, near Kalyan, which had earlier developed into an important trading center.

The little village, situated about a thousand yards west of the temple, was subsequently named Ambarnath or Ambarishwar after the Shiva temple that stood in a grove of mangoes and tamarinds on the bank of a tributary of the Valadhan River.

The Haji Ali tomb was set up around the 15th century, which initiated the gradual transformation of the singularly Hindu character of the Malabar Hill in the decades to come. As a result of religious insecurity created by the rule of an alien religion in the Bombay region, or perhaps as a result of the many growing legends through the 13th and 14th centuries, the Banganga tank evolved as a focus that provided a sanctuary for members of the Hindu faith. As more and more temples came to be built in nearby areas, the tank became a well-defined center of a tangible Hindu temple complex, which by then comprised dharamshalas, maths and samadhis together with many shrines and temples, with the Walkeshwar Temple serving as the anchor.

The Hindu character of the hill transformed again after the construction of buildings for the new religion introduced to India by the Parsi immigrants who had begun to settle in Bombay in increasing numbers. The Britishers, in their anxiety to draw more migrants to the Bombay islands, ensured opportunities to trade and complete freedom from religious oppression.

Ramaji Kamath belonged to the Shenvi or Gaud Saraswat Brahmin community, originally from the Goa region. During Portuguese rule, they migrated northward to Bombay as laborers and traders. Some members of the community became successful traders and built several temples in Bombay, including Walkeshwar, Bhuleshwar, Thakurdwar at Mahim, and the Vyankatesh Mahadeo temple in the Fort area. According to an account in Marathi by G.N Madgaonkar, the Shenvi community claimed ownership of the entire village of Walkeshwar as the property of the Walkeshwar temple. Since the population of the hill was only forty people and the area was frequented by robbers and other dubious characters, the Shenvi community, as owners of the village, allowed Hindus of other sects to build more temples and dharamshalas in the area without charging any ground rent, to provide more security to the area. Thus, there are temples more numerous than the houses in Walkeshwar.

In the heart of Malabar Hill stood the All Saints Church, its grand spire reaching towards the sky. Built in 1888, it was a symbol of the influx of Christian residents to the area. The sacred hill, once lush and verdant, was becoming increasingly cosmopolitan as different religions and cultures mingled together.

The lure of wealth and trade drew many to the mountain of God, and soon the landscape was transformed by towering high-rises and sprawling complexes. The character and ambiance of the Banganga complex, once a tranquil oasis, was radically altered.

As the years passed, new religious landmarks emerged. In 1903, the Swetambar Jain community built a temple dedicated to Rishabhdev on the ridge of Malabar Hill, adding yet another layer to its rich tapestry of faiths.

Despite the city's encroachment, the remnants of Malabar Hill's past still remained, serving as a reminder of its once-verdant past. The temples and landmarks punctuated the landscape, but it was the tank at the center that remained the ultimate focus – a hollow, water-filled nucleus that held the secrets of the past.

The area was a palimpsest of history, full of memories and legends waiting to be uncovered. Like a potter's wheel, time continued to turn and shape the city, but the thread of continuity remained unbroken, woven through the myths, legends, and traditions of generations.

As the city evolved and grew, the landmarks of Malabar Hill served as a testament to its enduring legacy. The tales of the past were etched into the very fabric of the landscape, waiting to be discovered and passed down to future generations. For in Malabar Hill, time stood still even as it continued to change, preserving the sanctity and richness of its past for all who cared to listen.

# Secondary research

To get an idea of what information is available, I decided to look further into parallel research studies on Mumbai and Malabar hill, and what approaches are easily accessible to obtain a better picture of what information is available.

For example:

- Soak: Mumbai in an Estuary (Anuradha Mathur and Dilip da Cunha), The act of writing allows for a fresh perspective on the intricate interplay of topography and oral narratives. Through the compression of these complex and multilayered narrations into brief written pieces, one can gain a deeper understanding of the stories and traditions that have shaped

a place. In an effort to distill the essence of these tales, I have crafted an overview that captures the essence of the rich history and cultural significance of the region. This condensed portrayal seeks to convey the essence of the intricate web of stories and memories that have been woven into the fabric of this place, providing a glimpse into the complex and multifaceted nature of its past.

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## Overview of Soak

The act of thinking is challenging, but the act of unthinking is even more difficult. This is the central theme of Anuradha Mathur

and Dilip da Cunha's exhibition, which challenges us to unthink our preconceptions of Mumbai. Instead of focusing solely on the physical attributes of the city, such as its architecture and infrastructure, this exhibition invites us to explore the deeper concepts of place, time, and space.

One of the challenges presented to designers in the estuary is to create a new visualization of Mumbai. The estuary, where land meets sea, presents unique challenges that require new ways of thinking about space and design. The exhibition explores these challenges and invites viewers to consider the possibilities of working with the natural environment rather than against it.

One of the most important concepts that the exhibition explores is the contrast between land and sea. In the past, Mumbai's relationship with the sea has been one of waiting for the monsoon season to arrive and then fighting against it. Recent floods in the city have led to the creation of hard edges and clear boundaries between land and sea, privileging land over water. However, an estuary demands fluidity and accommodation of the sea. The exhibition proposes that by recovering the world of soak, Mumbai can move away from a language of war with the sea and monsoon, and towards a new appreciation of its natural ecology.

Soak offers a new way of seeing Mumbai, shifting from an 'island city' to an 'estuary'. Instead of separating land and water, Soak proposes to hold rain in multiple ways and

negotiate rain and tide. By encouraging designs that work with the gradient of an estuary and accommodate uncertainty through resilience, Mumbai can embrace its natural environment and move towards a more sustainable future.

Overall, Mathur and da Cunha's exhibition challenges us to think differently about Mumbai, to unthink the way we have thought about the city in the past, and to embrace a new perspective that values the natural environment and the importance of fluidity and resilience in design.





As a design student, it's essential to appreciate the intersection of design and storytelling when designing games. Design can be a powerful tool for communicating narratives about cities, cultures, and development, and educational games can serve as a particularly effective medium for doing so. By creating games that tell compelling stories and offer engaging experiences, designers can avoid the potential monotony that often accompanies educational material. This allows players to remain interested and invested in the game, leading to a more effective learning experience overall. Using this as a base idea, I further read:

- Design is storytelling by Ellen Lupton.

## Overview of Design is storytelling

“Design Is Storytelling” by Ellen Lupton is an investigation of the ability of design to communicate narratives and ideas. The book is structured into five sections, each delving into a distinct facet of design narrative.

“What Is Storytelling?” sets the tone for the remainder of the book by defining storytelling and its function in design. According to Lupton, narrative is a basic component of human communication, and design can use it to create meaningful and compelling experiences.

The second portion, “Forming the Story,” focuses into the design process of building a story. Lupton delves into techniques like mapping, diagramming, and storyboarding

to assist designers in organising their ideas and creating cohesive narratives. She also emphasises the significance of developing a strong visual language to complement the story.

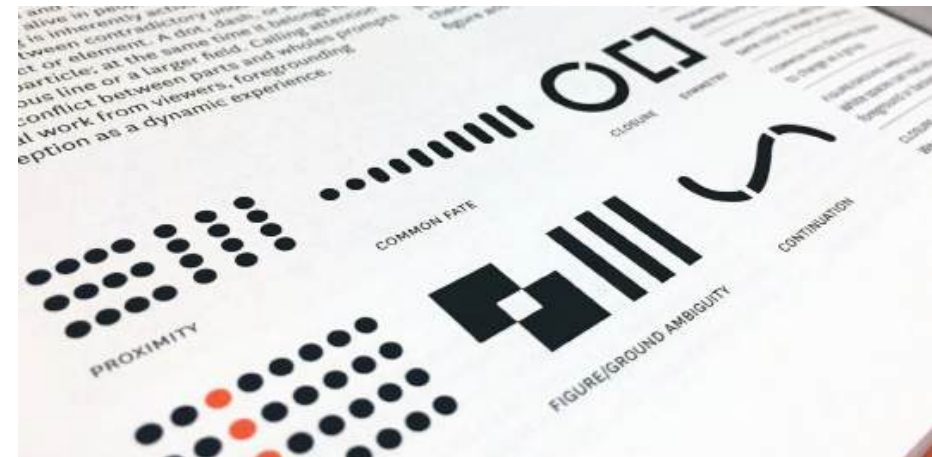
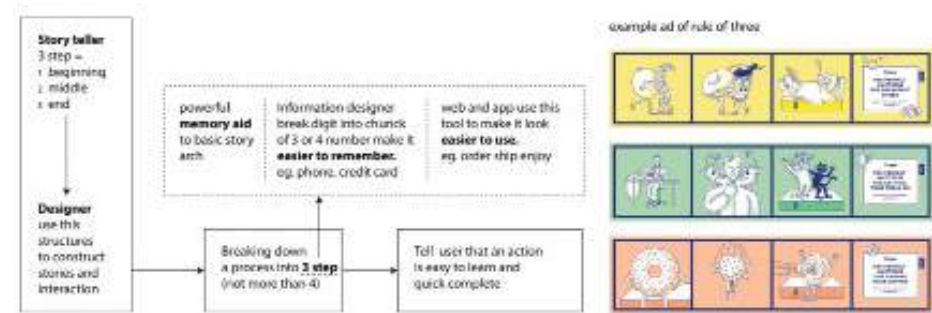
“Designing the Story,” the third segment, goes into the practical components of creating a story. Lupton investigates the use of font, colour, images, and layout to elicit an emotional reaction and establish a connection with the audience. She also highlights how important it is to consider the audience's wants and expectations when writing a story.

“Engaging the Audience,” the fourth portion, looks at how designers might develop interactive and immersive experiences that invite audience participation. Lupton demonstrates how technology, animation, and interactivity can be used to create experiences that transcend beyond static design.

The third section, “Case Studies,” offers real-world instances of good design narrative. Lupton shows off a number of projects, such as branding campaigns, exhibition designs, and journalistic layouts, to show how storytelling can be utilised effectively in a variety of situations while designing.

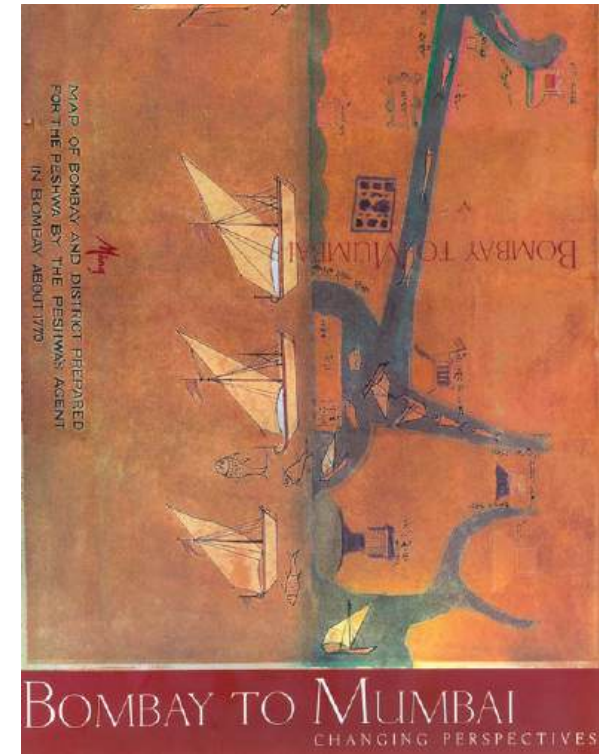
Lupton emphasises the need of empathy and knowing the audience’s perspective throughout the book while developing a story. She also emphasises the importance of designers being deliberate in their decisions and using narrative as a tool to effect good change.

“Design Is Storytelling” is a thorough examination of the function of narrative in design. This book is a fantastic resource for designers and anyone interested in the power of design to express ideas and create meaningful experiences, with practical guidance, intriguing case studies, and thought-provoking insights.



In addition to soaking up knowledge, I adopted various methods of interpreting maps and cities from books such as:

- Banganga: Sacred tank on Malabar hill (Rahul Mehrotra and Sharada Dwivedi),
  - Bombay to Mumbai: Changing perspectives (Pauline Rohatgi, Pheroza Godrej, and Rahul Mehrotra)
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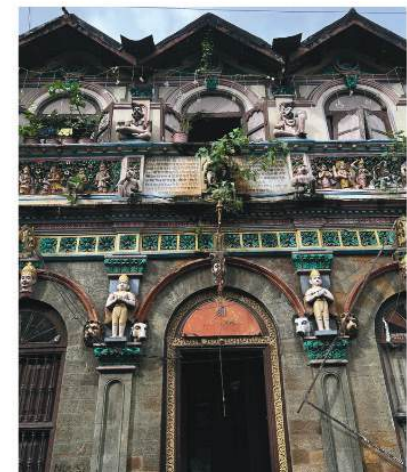
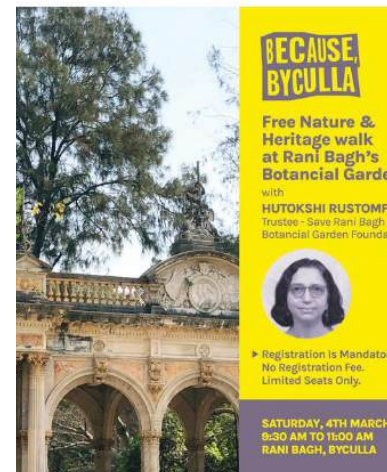


# Experiencing the City Firsthand

As an inquisitive individual striving to comprehend the complexities of urban design, I have studied the city personally through several history walks and personal guided tours offered by residents. By immersing myself in the physical experience of the city, I developed a better knowledge of its oral histories and local narratives, as well as the motivations of the populations that inhabit these areas and how changes affect them. In contrast to just reading about the city, this technique gave a more thorough and nuanced understanding of its urban planning fabric.

Curated walks I attended:

- Banganga tours by Khaki tours
- Adaptive reuse of mills in Mumbai by Prasad Shetty,
- Because Byculla by Hutokshi Rustomfram
- Kamathipura beyond sex work by Zoya Kathawala
- Looking at public art by Alisha Sadikot,



## How it was decades ago



## How it is now



CITIES IN FLUX

# Understanding geographic space

Urbanisation has resulted in fast city expansion, often at the price of the natural and cultural legacy that previously distinguished them. Local communities and their traditions are sometimes disregarded in this drive for advancement, resulting in the destruction of historical and culturally significant structures.

The issue is that governments' urban planning strategies frequently prioritise economic expansion and growth over cultural preservation. As a result, local communities are rendered impotent in the face of big developers and corporate interests seeking to benefit from their land and resources.

This is worsened by the fact that many of these institutions and traditions operate on a local rather than a governmental level,

leaving them more vulnerable to neglect and destruction. When these structures are destroyed, so are the memories and histories they carry, removing a significant element of the community's cultural fabric.

There are, thankfully, efforts that may be taken to maintain and safeguard historic structures. Policymakers may establish more sustainable urban planning strategies that take into consideration the cultural and historical relevance of the regions they are developing by interacting with local people and listening to their concerns.

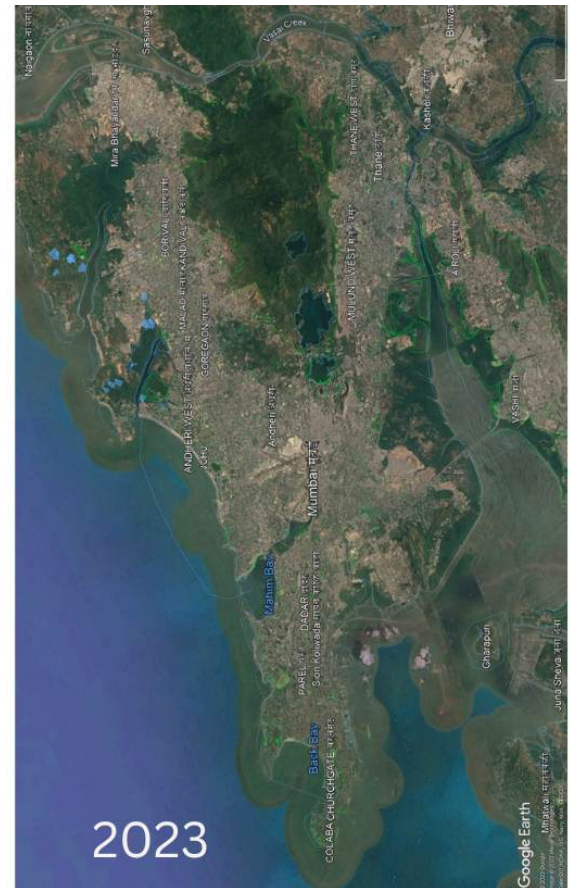
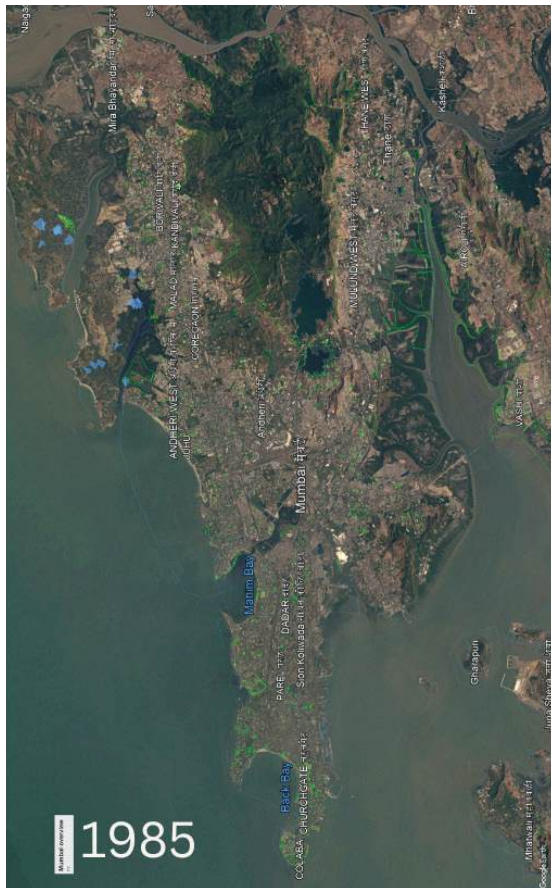
While sustaining local cultures and traditions in the face of increased urbanisation poses significant obstacles, they are not insurmountable. We can create cities that are both prosperous and culturally rich by taking a more holistic approach to urban planning

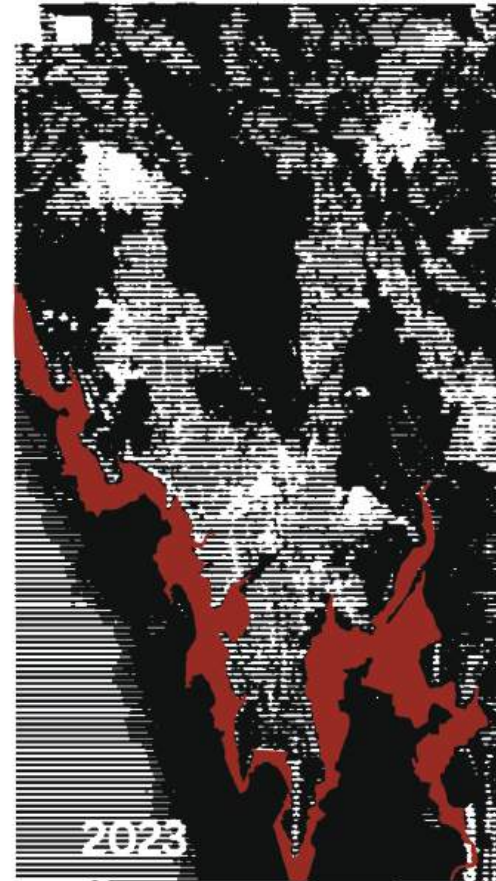
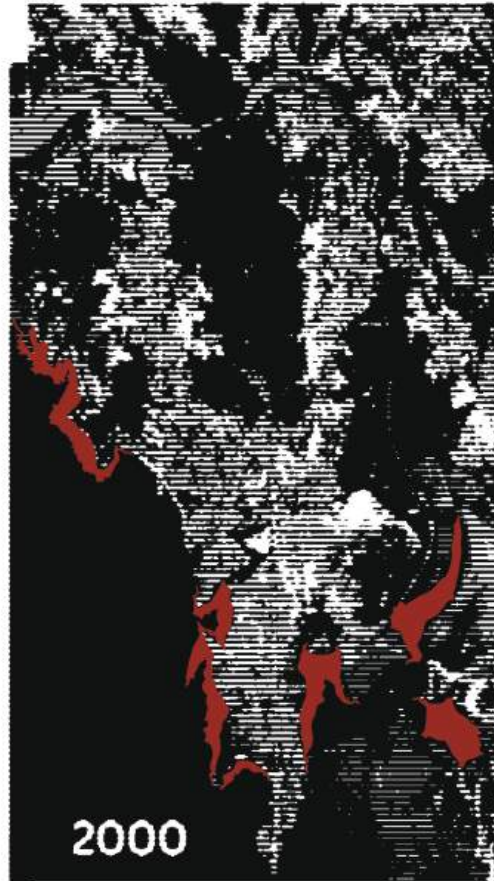
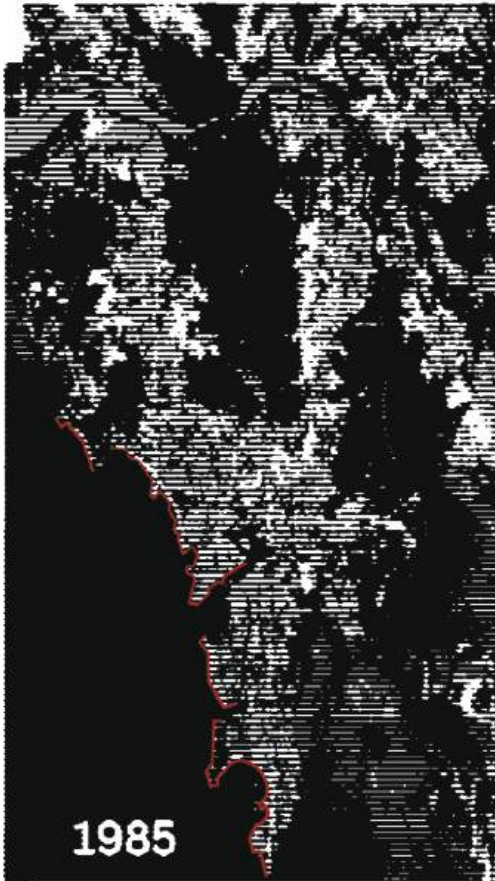
that prioritises cultural preservation alongside economic development.

In addition, a holistic approach to urban planning should also prioritize sustainability to ensure the long-term health and well-being of both the environment and the community.

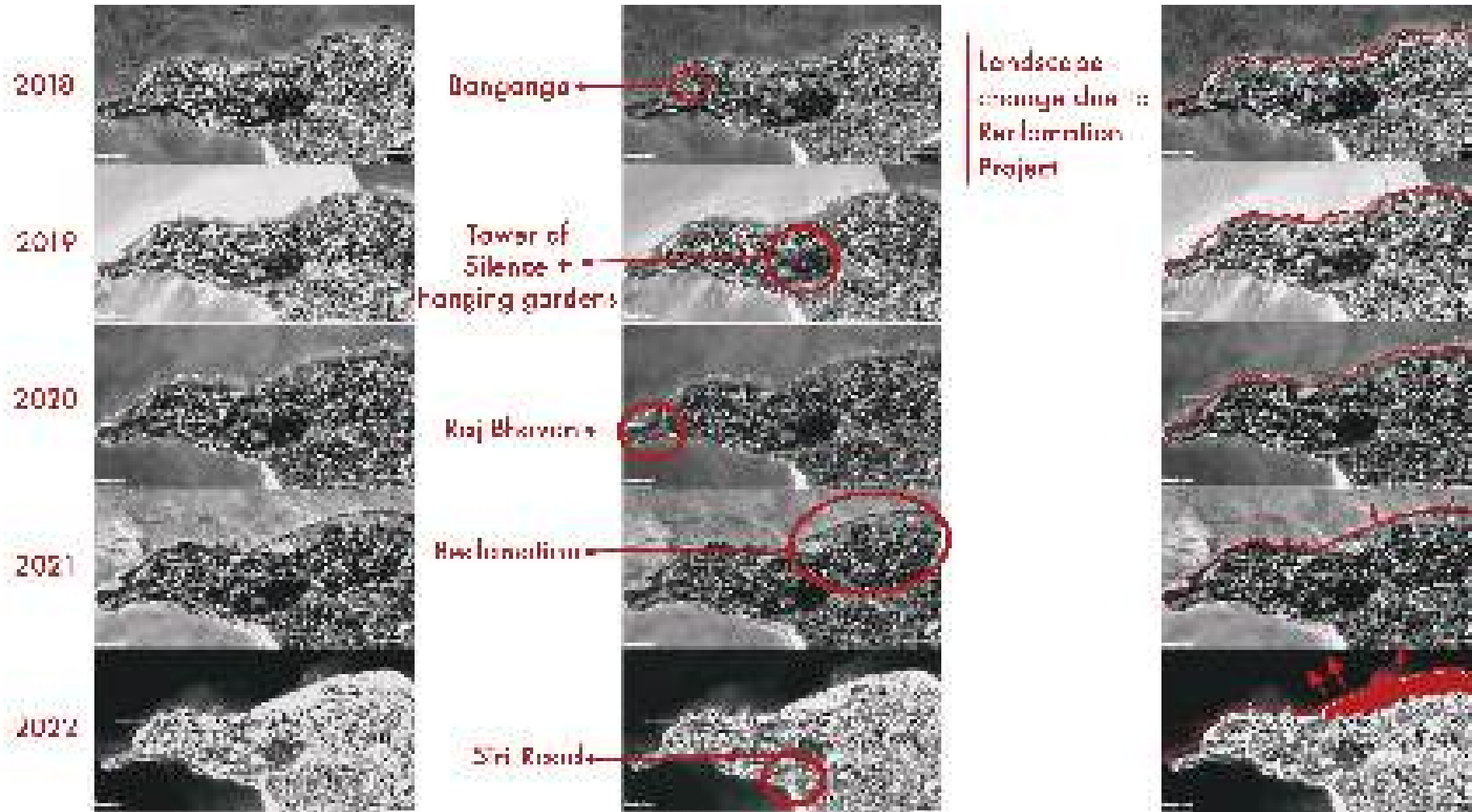
To summarise, this may produce a sense of belonging and connection to the location, as well as a common identity that transcends race, class, and ethnicity.

# Bulging of Mumbai over the years





# Malabar hill



## Why it matters?

Urban planning is a multifaceted process that requires a deep understanding of a space's environment, history, and cultural significance. It shapes not just the physical landscape of a region, but also its cultural fabric. Take the Banganga tank on Malabar Hill, for instance, whose natural spring is a result of water cascading through the terrain of the hill. Pouring concrete along the coast without taking into account the micro-connections within the ecosystem might have disastrous consequences for the natural flow of the spring. This might lead to the steady degradation and eventual death of the heritage monument, which has existed since long before the city was built.

The state must recognise the intricate links between the natural environment and cultural heritage and adopt an integrated approach to urban development that takes into account both the physical and cultural features of a location. A more careful and sustainable strategy may protect a place's legacy while meeting the requirements of an expanding population.



# Knowns and known unknowns

Malabar Hill is in a state of constant flux, with old structures being demolished to make way for new ones. This rapid change has resulted in the loss of significant spaces that hold major historical events. Unfortunately, with each passing generation, oral histories are forgotten, and few have the desire to preserve them. There is little documentation of these stories, leaving few places to turn to for information. While not all stories hold scientific or historical value, some provide entertaining narratives about the daily lives of past inhabitants of the area. It is common to hear people speak of incidents or places they have heard of but cannot trace back to their origin. This gap in information and accessibility disconnects present inhabitants from the rich history and culture of the space they inhabit.



# THE VOICE OF MALABAR HILLS

Volume 2, Issue 4, May 2015 Mumbai 8 Pages, Price ₹ 5

Altamont Road Carmichael Road Peddar Road Kemp's Corner Breach Candy Nepean Sea Road  
Walkeshwar Ridge Road Little Gibbs Road Chowpatty Babulnath Gamdevi and Adjoining Areas

## DREAMS, DREAMS AND DREAMS

In days of yore, the largest island had a rocky coast and little water separating it from the Worli hamlet of the fisher folk. Arab traders, who visited the islands, called it the 'burj' or watery break. Combined with the locals word of 'khadi', meaning rocky coast, was born the word 'Burj-Khadi'. This became 'Breach Candy' to the English and today remains as the elite site of the Hospital & Club with that name, and home to many who enjoy the western coast and its winds.



Hornby Vellard

One wealthy Muslim merchant named Sayyed Peer Haji Ali Shah Bukhari gave up his worldly possessions after a pilgrimage to Mecca, travelled the world and finally settled on the main island. He was revered for his kindness to the poor and many visited him to seek his blessings. Legend has it that one day a poor woman, carrying a pot and crying, approached him. She was crying because the oil she was to have carried home had spilled, and she was afraid that her husband would beat her. The saint consoled her and 'put a finger to the ground and oil gushed out' for her to fill her pot. Later he dreamt that he had injured the Earth. Full of remorse he fell ill and made another trip to Mecca. Unfortunately he passed away en route, but he had admonished his followers that he did not want to defile the Earth again. His wish was that his body be cast in a casket into the Arabian Sea. The followers abided by his wishes, but the casket did not sink and instead settled on the 'khadi' in the 'burj'. So they built a beautiful memorial in marble around the casket in



Haji Ali

1431 in Indo-Islamic architecture. The minarets and the structure are a beacon in the sea off the Cumballa Hills, visited daily by thousands who pay their homage to the saint.

By the middle of 18th century, the Fort and the main island was 'too crowded' and Governor William Hornby set out to realise Gerald Aungier's dream of 'a city waiting to be built' by uniting the seven islands with causeways. The first of these envisaged by him was to block the Worli creek. He requested the East India Company for permission in 1782, but this was refused. He thus went ahead and held 'lottery' to raise the requisite funds, and started the construction. He was suspended and recalled, but he ignored the order and completed the work before end of his term in 1784. He realised his dream and gave us the first linkage, called Hornby Vellard in his honour, renamed as Lala Lajpatrai Marg.

Contract for construction of this first 'bund' was awarded to a firm named 'Dadaji Dhakji'. It was a very difficult task as nature rebelled against this attempt at intervention. The mighty waters of the Arabian Sea would rush in and destroy any built portion. Then one night, the chief engineer, had a dream. A dream wherein the goddess Mahalakshmi appeared before him, and told him to find a statue of her at the southern side of the

planned causeway. If he would then construct a temple at that site, she would allow the waters to recede for him to complete his task. He found the little statue, built a small temple and realised Governor Hornby's dream to expand Bombay.

The Shilaharas, who ruled the islands from the 8th to 13th centuries, worshipped three goddesses, Mahasaraswati, Mahalakshmi and Mahakali. They built several temples and carved statues of their dieties. It is believed that the statue that was found is one of them. The bigger Mahalakshmi Temple was built in 1785, and it is the most visited temple in the city today.



Mahalakshmi Temple

Old dreams for our Hills were realised.

Will our dreams be realised?

- Our dreams for
- Cleanliness
  - Respect for our heritage
  - Planned development with requisite infrastructure



(This Article is contributed by Mrs. Anita Ganware, Resident of Malabar Hill and Chairperson, Indian Heritage Society - Mumbai)

# THE VOICE OF MALABAR HILLS

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## Jungles, Pirates and Myths



When our Malabar & Cumballa Hills were jungles, with tigers, hyenas, jackals, snakes & other crawling creatures.

When pirates guarded our coasts from 'foreign traders'.

When all our sins could be wiped out by going through a hole in a stone.

Till the end of 19th Century that's what we were - a forest on the western hills of the largest of the seven islands. It was

reported in the Bombay Courier dated February 10, 1822 that 'on February 9, 1822, a tiger on Malabar Hill came down and quenched its thirst at Gowalia Tank and ran off up the hill between Hermitage and Prospect Lodge. The imprint of its feet were clearly visible the next morning.' Bombay Times reported on March 6, 1858 about a tiger that attempted to board a small boat and was kept off with hand pikes by the lascars'.

The hills and forests provided natural harbour for pirates, who attacked commercial sea vessels from the 15th to the 17th Centuries. The pirates, who plied their small vessels between lagoons and narrow waters between the islands, would attack the 'foreign ships laden to the brim with the riches of India'; inflict heavy damage and get back into the safety of the shallow waters. These attackers were originally Kunhalis & Marrisars, running trade routes (mainly food grains) with the blessings of the King of Cochin and the Zamorin of Calicut. They were called 'Malabari Pirates' by the Portuguese, Dutch and the English, whose vessels were attacked between Bombay and Cape Comorin. Later they were joined by the Sajanian pirates of Kathiawar, the Marathas and even the Portuguese to stop the ships of the East India Company, but the name stayed on. The peak that

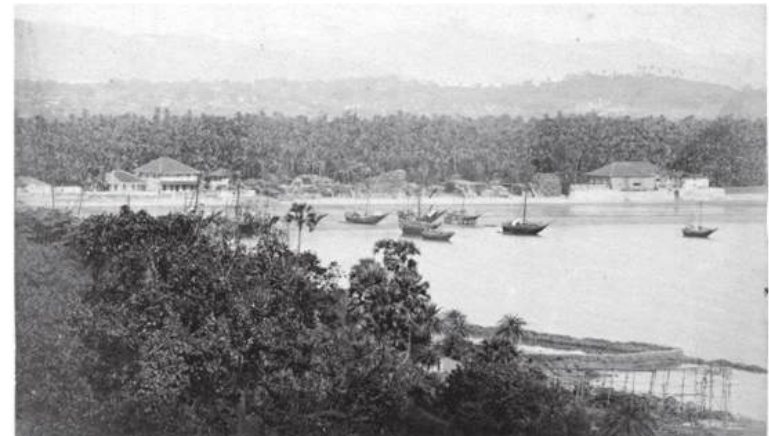
was used as a lookout point was called 'Malabar Point' and the hillock that sheltered them from the open seas, became 'Malabar Hill.'

The original name of Malabar Hill was 'Shrigundi', meaning the Lucky Stone. At the very end of the Hill was a rock with a cleft in it, fancied as a 'yon' by the numerous pilgrims who came for a dip in the Banganga Tank. They came for the purpose of regeneration and believed that if one could pass through this sacred emblem 'with hands in front', their sins could be wiped out and they could ascend the steps to heaven 'with head first up'. A myth for sure!

Today Malabar Hill stands as home to SoBo snobs; the forests have given way to structures of cement and glass; the four-legged animals have been replaced by a different breed of two-legged ones; the 'pirates' still take shelter amidst the rocks; and the Lucky Stone was broken to build A-one Apartments outside the Raj Bhavan gates.

'Is there any myth that could save us all today?'

(Article contributed by Mrs Anita Ganware, resident of Malabar Hill)



# THE VOICE OF MALABAR HILLS

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Walkeshwar Ridge Road Little Gibbs Road Chowpatty Babulnath Gardevi and Adjoining Areas

## Development of the Forests

Governor Medows (1768-1793) had built a little 'Hunting Lodge' rising from the feet of the afternoon sun when out on a walk on the hills. Governor Sir East Nepean (1812-1819) started using it as his small lodge overnight. Then along came Governor Montague Fitzmaurice (1819-1827) with his grander plans for our city. He built the first 'bungalow' to reside in.



The Raj Bhavan complex surrounded by the sea

The pretty cottage washed by the sea spray was adorned with French furniture, white wicker carpentry and exquisite paintings. These have received care over nearly 200 years, and can be seen even today in the present residence of the Governor.

1833 saw a decimation of the population of Bombay by the Great Plague. Nature granted no special privileges to those in power, and Governor James Fergusson's wife succumbed to the devastating illness. After the event Fergusson moved his residence to the hillside and built a large residence for himself and his family.

He enlarged the little cottage to today's 'Jai Bhavan' and marked out the 49 acres for exclusive use of subsequent Governors. In words of Francis Phadnis, who scripted the booklet on the 'Jai Bhavan' in 1957, 'the whole landscape from shore to land, witnessed by the Immortal forest, cliff, sea, and



'Jai Bhavan'

land'. Overlooking the 'Queen's Necklace' several buildings were constructed for specific purposes. The 'Point Burgalew' became 'Jai Chintan', the favoured quiet house of Pandit Jankarshah Nehru; the Banquet Hall was renamed as 'Jai Vihar' and the Durbar Hall or 'Jai Setbhagtrah' hosts official functions.

Development was also taking place in other areas. Infrastructure projects were carefully planned and executed. Water supply for an ever-growing population was a major issue. The Vihar Water Works Project was undertaken in 1889 and Malabar Hill, being the highest hill,

was identified as the best location for a reservoir, from where water could be distributed. Two huge tanks were constructed and water-lines laid to the city below.

These two tanks, with slopes on both sides to the sea needed protection. It was decided to cover the tanks from potentially contaminating discharges from the 'Towers of Silence' located nearby. Ulrich Gilscock, a city engineer, was entrusted with the task of laying the 'Hanging Gardens' in 1905. These beautifully laid out gardens provided an



Hanging Gardens in 1905 and today

area for outings, as the wild animals that all disappeared by then, and the population needed open space. The gardens were replanted in 1957 with leisure topology and remained after independence as the Pherozshah Mehta Garden.



Men around the world has always carried his gods with him and built places of worship. So it was with our Malabar Hills. In 1801 the Government granted a piece of land near the reservoir a site of Rs. 5000/- for the construction of a small church attached to the new Cathedral in the Fort. It was opened on 19th January 1802 as the All Saints Church. A beautiful stone structure with a wooden bell tower. Unfortunately this tower was damaged by the cyclone that hit our city in 1948, and had to be removed in 1951 as it was considered unsafe and inoperable. 1957 brought another change. It was created as a separate ecclesiastical parish of the Mumbai Diocese of the Church of North India.

Thereafter development on the Hills moved in leaps and bounds.

Four-legged animals gave way to two-legged ones.

Beautiful stone structures with verdant gardens disappeared.

Today's Malabar Hill & Convent Hill became home to the rich & powerful.

Anita Garware, Chairperson, Indian Heritage Society - Mumbai, Resident of Malabar Hill.

# THE VOICE OF MALABAR HILLS

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Altamont Road Carmichael Road Peddar Road Kemp's Corner Breach Candy Nepean Sea Road  
Walkeshwar Ridge Road Little Gibbs Road Chowpatty Babulnath Gardevi and Adjoining Areas

## Dowry and Destiny

23rd April 1662 witnessed in Lisbon the marriage by proxy of Catherine of Braganza, daughter of King John IV of Portugal, to King Charles II of England. This much celebrated event changed the history of our islands. The seven islands along the western coast of India were gifted as dowry to the Crown.

The little islands, our Mumbai today, had come into existence because of a volcanic eruption millions of years earlier. They were home to the local fisher community, the 'Kolis'; to those who came as pilgrims and settled around the Banganga Tank; and the 'pirates' who guarded the trade routes between Arabia and the mainland of India. The Portuguese, who had come to India as traders, were termed as 'pirates' as well, because they intercepted trading ships of various other powers. Eventually, on 23rd December 1534, Sultan Bahadur of Gujarat signed the 'Treaty of Bassein' ceding the territories of Bassein (today's Vasai), the seven islands and the seas around them to the Kingdom of Portugal. However, having gained control, the Portuguese had little use for them and the islands lived on as before, with the name of 'Bom Bahia' islands.

Charles-II accepted the gift, but 'did not want the trouble of ruling these dirty islands' of forests, wild animals and swamps. He too had no use for them.

The East India Company, a joint-stock company formed by the Charter of Queen Elizabeth-I to pursue trade, only had control of Surat on the western coast.

Their 'factory' (warehouse) manager, Gerald Aungier was an officer with great vision. He came down to look at these islands and dreamt 'of the city, which by God's assistance, is intended to be built'. Negotiations commenced and the Crown was persuaded to rent the islands in 1668 for just 10 pounds of gold per annum.

1668 onwards destiny changed for the city of Governor Aungier's dreams. The



BOOMBAY AS IT WAS IN 1660 AS IT IS TODAY

name changed from 'Bom Bahia' to 'Bombay'. Destiny of Malabar Hills, which are on the Western side of the largest & main island, also changed.

The Governors of the East India Company first lived in Bombay Castle and then moved to a Portuguese runnery in Parel, which today houses the Haffkine Institute. However, the Englishmen loved 'shikar' and would come hunting to Malabar Hill on weekends, but their leathers and hats were not enough protection against the heat of midday. Thus Governor Meddows built a small 'Hunting Lodge' in 1788, just a small room to escape the heat, on the rock jutting into the sea.



The Hunting Lodge, became the sentinel's post, and then Point Bungalow (today's Jai Chintan in The Raj Bhavan Complex) when the Governor's residence moved to Malabar Hill.

This move brought the maharajas and the rich to the Hills to be close to the seat of power.

Archeologically boundaries of cities are measured by location of funerary sites. These were always outside human habitation. The main island witnessed construction of the Bombay Castle and Malabar Hills developed as forests outside city limits. Thus we have the 'Shilahara' burning ghats and the saints

What can one rent on the Hills today for the princely sum of £10 per annum?

(Article contributed by Mrs Anita Garware, resident of Malabar Hill)



Above: Silver rupee of Charles II issued at Bombay, 1672

# Timeline of monument/ space/people/ object

## Middle ages to early modern period

Banganga tank	9-13th century AD, later 18th
● shri gundi	10th century
● Trimurti	10th century
Walkeshwar temple	Same an banganga or re-built in 1715-1724 the temple
siri road	10th century
Tower of silence	1672-73, second tower in 1750, and third in 1779
Dharamshalas	1700s
5 pillars of banganga	later re-constructed around 1715 C.E
Babulnath temple	1780
Akhada samadhi	18th century
jabresheshwar lane	1840s
Jabreshwar temple	1840s
Raj bhavan/ Governer's estate	1850s
● Pandit Vishnu Narayan Bhatkande script	1860
Hanging garden	1885
All saints church	1888

---

● Demolished/ non-existent  
9 out of 33 = 30% approx.

## Contemporary times

Dhobi ghat	early 1900s
Swetambar jain temple-rishabhadev	1903
Babu Amichand Panalal Jain temple	1904
Bunker museum	1907 to 1913
● Connecting stair at huges road	1908
Durban hall	1911
● Punjabi dharamshala-1st holi of bollywood	1930s-40s
● South court- M.A Jinnah's House	1936
● St. Elizabeth hospital	1937
● Homi Bhabha's bungalow at Malabar Hill	1939 - later in 2014 destroyed
Kamala Nehru park	1950
Parrot point - Kamala nehru park	1950s
Teen batti cross road	1953 film
Priyadarshani park	1990s
● Charles korrea	2015
Shilo shiv suleman wall art - 'Pyas	2021
Bandman's govt' quarters	-

---

● Demolished/ non-existent  
9 out of 33 = 30% approx.

## Temple Parikrama

Rameshwar shiva temple	19th century
Ganpati temple	1842
Laxmi narayn temple	1890s
Onkareshwar mahadeo	-
Vithoba rukhmai temple	1890s-1912 rebuilt
Kashimath Sansthan/madhavendras matth	1755
Hanuman mandir	18th century
Northern end of tank- memorial stones	-
Kavle matth	1809 n before
Mahalaxmi santoshi mata temple	1973
Vyankatesh balaji temple	1781
Siddheshwar temple with samadhis	1830s
Jagnath or jagannath mahadev temple	1858
Rama mandir	1918
Parashuram temple	1965
Samadhi in compound of anurag building	1970s
Ram kund	-

# Unlocking the power of learning through game design

Game creation based on real-world settings may be a very immersive and informative experience. By incorporating real-world locales, players are able to explore and engage with areas they may not have had access to otherwise, providing a new depth to their learning experience.

An instructional game based on real-world locales can give a unique chance for players to learn about history, geography, and culture. A game modelled on the streets of ancient Rome, for example, can allow players to travel and experience the city, learn about its landmarks, and develop a greater appreciation of its cultural value. Similarly, a game situated in a natural park may teach

players about the region's flora and wildlife while simultaneously teaching them about environmental protection.

A well-designed educational game based on a real-world place may not only provide a pleasant and engaging experience for players, but it can also help them develop crucial skills like critical thinking, problem-solving, and decision-making. The game can be designed to push players to perform tasks or solve puzzles that demand them to think creatively and tactically, while also motivating them to explore and learn more about the environment in which they are playing.

Furthermore, an instructional game based

on real-world locales might benefit the tourist sector by encouraging players to visit and experience the real-world site. Such as a game set in a historical city may pique players' interest in visiting the area in person, thereby increasing tourist income and improving the local economy.

In all, game creation based on real-world locales may be a great instructional tool that offers a one-of-a-kind and immersive learning experience. It may add value to players' education, encourage cultural understanding and preservation, and even have a positive influence on the tourism economy if done correctly.

## Tangible games v/s Intangible(digital) games

The unique opportunity to physically engage with the game world that tangible games provide gives players a better knowledge of the setting and all of its constituent parts. Players gain a stronger feeling of spatial awareness through the manipulation of actual game pieces and objects, enabling a more intuitive understanding of the environment being represented.

Additionally, tangible games may be customised to fit particular learning goals or to draw attention to certain features of a location, including historical occurrences or cultural customs. Players may have a more memorable and engaging learning experience by including these components into the game mechanics.

Tangible games benefit players by fostering teamwork and social engagement. Players

may speak with one another, share ideas, and build a feeling of community while fostering collaboration through shared involvement in a physical place.

subsequently people with impairments or other accessibility requirements may enjoy tactile games more. A larger spectrum of players may be accommodated by tangible games by adding elements like physical feedback or aural clues. Considering that they provide a distinctive, dynamic, and fun method to learn, tangible games have the potential to be a successful tool for informing people about a specific region.

Digital games are still valuable for educating players about a given space, even though tangible games offer benefits over intangible ones. Digital games have their own special advantages, such as more interactive and

customizable gameplay, richer experiences, and better involvement. They may also be distributed more extensively and made available to a larger audience, which is advantageous for reaching those who have limited access to physical games owing to financial or geographical restrictions. Furthermore, as digital games may be updated and enhanced more regularly than physical games, their material is frequently updated and improved.

It is important to note that I did not explicitly compare physical games to VR games when I said they were more accessible. I was contrasting them with abstract games, like video games or smartphone applications, instead. Due to the lack of specialised equipment or technological requirements, physical games, such as tabletop games, are frequently more accessible than the other.



They are accessible to a wider spectrum of individuals regardless of their financial situation or access to technology.

Even while VR equipment might be pricey, it still represents a practical game that can provide a very deep and participatory experience. But not everyone has access to this technology, and some audiences or educational contexts might not be appropriate for VR gaming.

Therefore, tactile games like tabletop games may offer a more inclusive and accessible experience while still being successful in disseminating information and encouraging participation when it comes to educating consumers about a certain location.



## Playing cards over board game

**Portable:** Card games are more portable and simpler to transport than board games, which makes them an excellent choice for educational settings that may have space restrictions or that need to be transferred to various places.

**Cost-effectiveness:** Due to their lower production costs than board games, card games are sometimes a more cost-effective choice for educational institutions with tight resources.

**versatility:** Card games may be modified to suit a variety of learning levels and objectives and give greater gaming versatility. They are thus a more flexible alternative than conventional board games for instructional purposes while playing.

**Engagement:** Card games may be designed

to be fast-paced and interesting, which keeps students interested and motivated.

**Basic rules and mechanics:** Simple rules and mechanics make many card games simple to pick up, making them approachable to a variety of learners. In educational contexts where students may have varied degrees of experience or expertise, this can be extremely helpful.

In comparison to traditional board games, adopting card games for educational purposes may often provide a number of advantages. Card games are a significant tool for educators aiming to create interesting and successful learning experiences for their students, from cost-effectiveness and mobility to engagement and flexibility.



## Types of Playing cards

The most popular kind of playing cards, standard cards include 52 cards, four suits (hearts, diamonds, clubs, and spades), and 13 ranks (Ace, 2-10, Jack, Queen, and King). They are used in numerous games.

Tarot cards: A deck of 78 playing cards that includes both the major and minor arcana and is used for divination and fortune telling.

Games like Magic, the Gathering and Pokémon are examples of collectible card games, in which players construct their own decks of cards and compete with each other.

Games that involve trick-taking include Bridge and Hearts, where players attempt to earn tricks by playing the highest-ranking card in a specific suit.

Playing cards used in casinos may be regular playing cards with unique markings or patterns to deter cheating.

Novelty playing cards, these are cards with non-traditional designs, sometimes with allusions to pop culture or amusing artwork.

Educational playing cards intended to impart

knowledge or abilities, such as language acquisition or historical events.

These are only a few varieties of playing cards; there are many more available for a wide range of uses and interests.

## Types of gameplay in card game

Card games include numerous forms of gameplay, including:

Trick-taking games: In these games, players take turns playing cards, and the winner of each round is determined by the highest ranking card played or by a set of rules governing which cards win.

Shedding games: In these games, players try to get rid of their cards as rapidly as possible, generally by matching suites or ranks.

Rummy games: In these games, players

attempt to build sets or runs of matching cards in their hands, and the winner is determined by the player with the highest score at the end of the game.

Collectible card games: In these games, players collect and assemble decks of cards with unique powers and attributes, and then combat each other using their decks to win.

Solitaire games are single-player games in which the purpose is to manage a deck of cards to achieve a certain goal or satisfy a set of rules.

Trading card games: Similar to collectable card games, players create decks of cards with distinctive powers, but instead of gaining cards randomly, they trade and buy cards with other players to build their decks.

Casino games: These games are frequently played for money or chips, and the goal is to win by holding the best hand or beating the dealer.

There are several other kinds and forms of gameplay in card games, but these are the most frequent.



## Types of game mechanics

Action Point Allowance System: Each turn, players have a certain number of action points that they can spend to conduct activities in the game.

Bidding/auction: Players bid on cards or other game elements, with the highest bidder winning the object.

Deck Building: Players begin with a tiny deck of cards and gradually build it up by gaining new cards during the game.

Drafting: Players take turns picking cards from a pool and assembling their own personal decks or hands.

Hand Management: To gain an edge, players must manage the cards in their hand and utilise them intelligently.

Roll and Move: Players roll dice to decide how many squares on a board or game mat they can move.

Set Collection: To get points, players must gather sets of cards or other game pieces.

Take That: Players can directly hurt or sabotage other players by playing cards or doing actions.

These are only a handful of the numerous game mechanics that may be employed in card games and other sorts of games.

## Selection of gameplay and game mechanics

Designing a card game that captures the essence of Mumbai's Malabar hill region, I am confronted with the challenge of developing a gameplay that not only provides a quick and easy way to process the information, but also instills a subtle yet powerful sense of curiosity in the players.

The fundamental objective of the game, which uses a deck of 51 cards, each representing a distinct historical landmark, venue, or person from the region, is to allow users to subconsciously absorb knowledge about the region's history and culture while strategizing to get rid of all their cards first.

The timeline is the focal point of the

content I've gathered, encompassing the various incidents and monuments from the region's past, it's critical to design a gameplay that allows players to experience the chronological order of the events without forcing them to adhere to a rigid gameplay structure. In this sense, I've drawn inspiration from a variety of traditional card games, including Sevens (also known as Fan Tan), Dominoes, and Parliament, each of which has a distinct shedding card method that corresponds to the primary premise of the gameplay.

The goal is to build a gameplay that not only expresses the spirit of the region's history and culture, but also gives an immersive

and engaging experience to the players, by meticulously picking game mechanics that draw from an array of current card games. As I go deeper into the creative process, I am hopeful that the ultimate result will be a game that not only teaches and entertains, but also inspires amazement and wonder for Malabar Hill's rich cultural heritage.

# Study of existing designs

I took the time to study various existing card game designs to better understand how different layouts function and how the size of cards can affect their playability. By examining a range of popular card games and analyzing their designs, I was able to gain insights into how the layout and size of cards can impact the user experience.

I also looked into the different materials and finishes used for cards, such as paper, plastic, and laminate. Through my research, I learned how these materials can impact the durability and texture of cards, which can in turn affect the way they feel in a player's hand.

By examining the designs of existing card games, I was able to identify both successful and unsuccessful elements of card design. This knowledge will prove invaluable as I move forward with designing my own card game and seek to create a design that is both

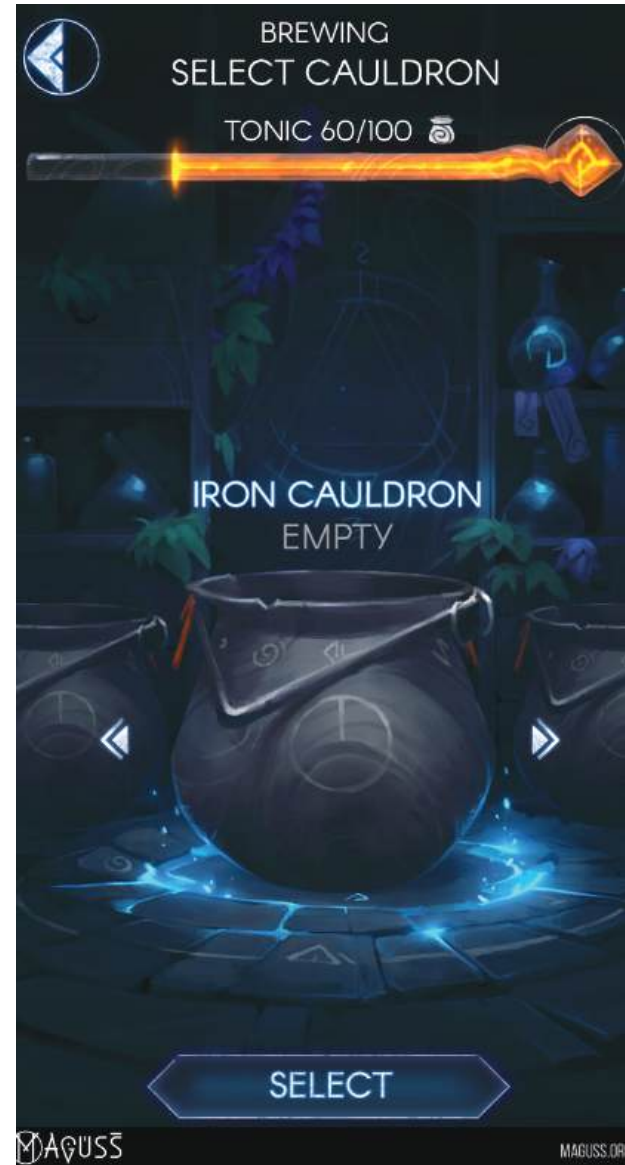
functional and aesthetically pleasing.











## Standard sizes of cards



## Anatomy of playing cards

The face of a card is where the design and value of the card are displayed. The design should be aesthetically beautiful and easy to understand, with the value clearly displayed in the top left and bottom right corners.

The back of the card displays the deck's consistent design. It should be constructed in such a manner that it is impossible to recognise the card from the reverse.

The index is the number or letter that shows the rank of the card. It is normally positioned in the top left and bottom right corners of the card face and should be simple to see.

Pips are the symbols that signify the card's suit. They are often located in the centre of the card face and should be plainly discernible at a glance.

The border is the card's outermost design element. It can be created anyway you like, but it must not obstruct the reading of the other card parts.

The arrangement of these components is essential to the card's use and aesthetic appeal. The layout should be balanced, clear to read, aesthetically and appealing.



# Visual language

In order to capture the spirit of the place that I was depicting in my cards, I was inspired by the vibrantly coloured cards of other games. I wanted my cards to capture the vitality and variety of the Malabar Hill neighbourhood in Mumbai, which is a location steeped in history and culture. I decided to use illustrations that were not minimalist in style but rather a riot of traditionally painted colours to accomplish.

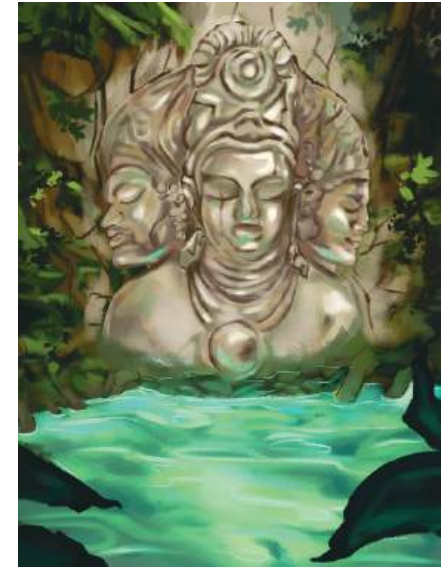
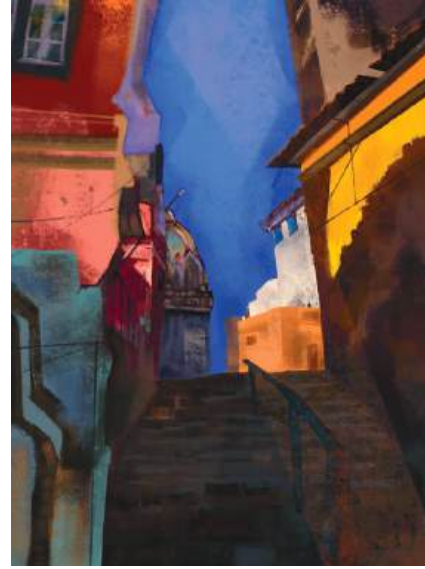
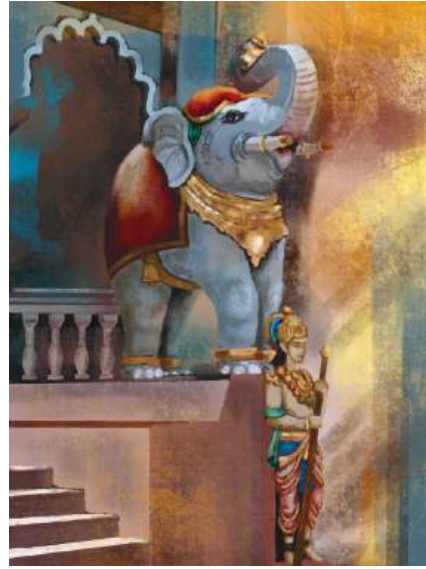
Each card features a historical figure, location, or monument from Malabar Hill, and the pictures' colours and fine details perfectly convey the setting's personality. For instance, the Banganga Tank card, a historic water tank in Walkeshwar, is decorated with

blue, green, and brown hues to represent the surrounding water, plants, and rocks. Similar to this, the card showcasing Mumbai's Hanging Gardens is depicted with lush greenery and a vivid sky blue to express the tranquilly of the park and the breathtaking city vistas it offers.

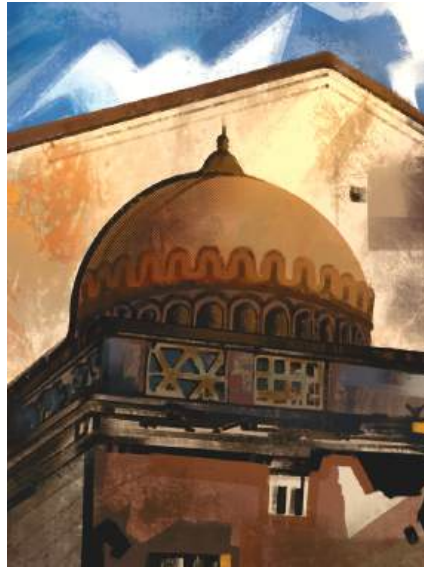
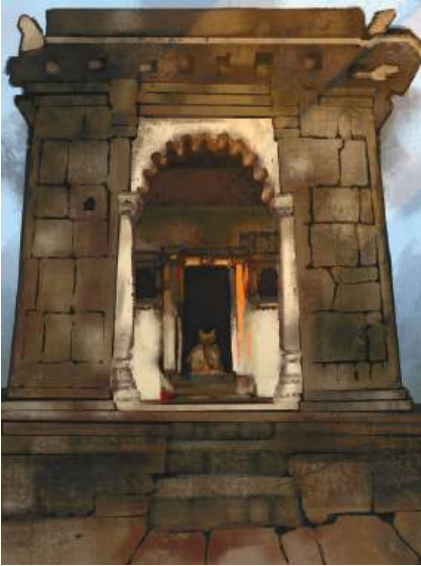
The game's educational component is further enhanced by the traditional artwork style, which motivates players to research and discover the local art and culture. Players may study and learn from the intricate drawings' inclusion of historical features including architectural styles, and other historical nuances.

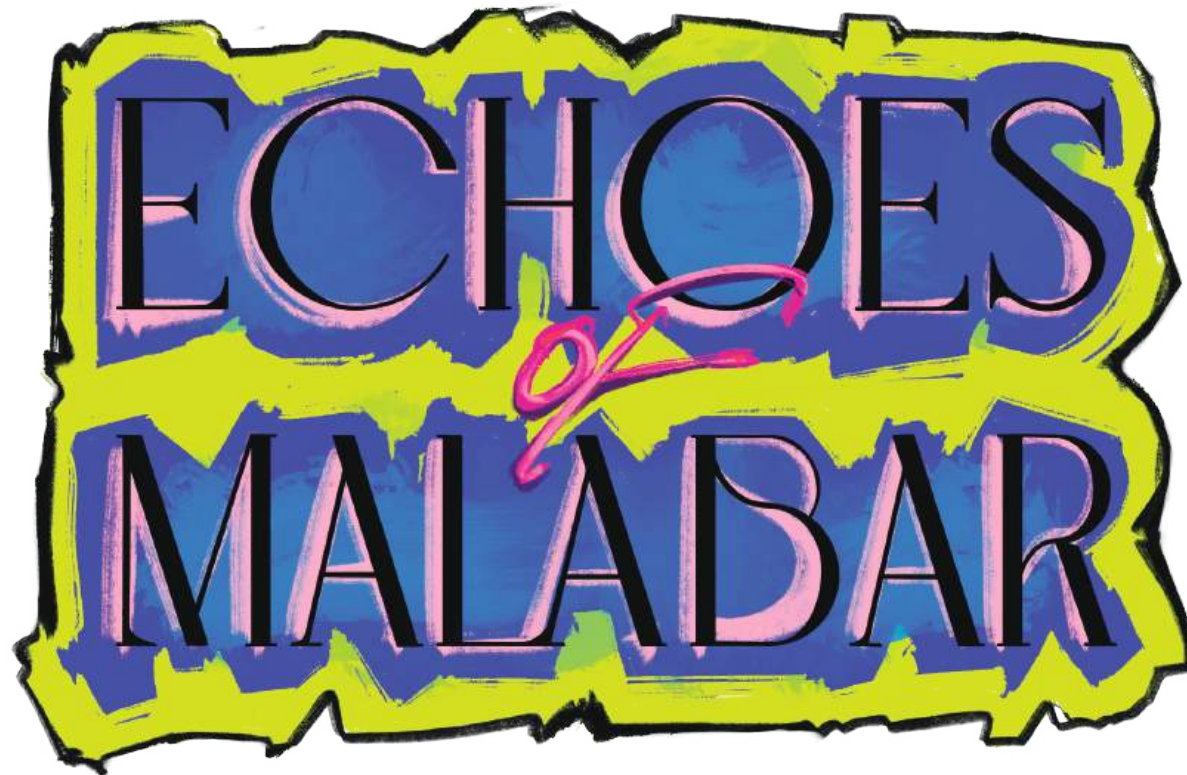
Overall, I think that my instructional card game conveys the distinct personality and history of Malabar Hill through the use of classic, vibrant artwork.

Following are a few illustrations from the 50+ cards to be designed for this deck.



IDC SCHOOL OF DESIGN,  
IIT-BOMBAY





# Structure of the content in gameplay

It was crucial to me as a designer that the players not just rely on the numbers written on the cards. Instead, I wanted to use this deliberate complexity to motivate them to memorise and recite the titles of the cards as well as determine their order. The learning process would be aided by repeated exposure and reliability on the sequence card, which would eventually result in a greater comprehension of the importance of the cards. I avoided putting numbers on the cards to do this and instead relied on the players' memory and observational abilities and further added symbols and alphabets to simplify it.

I divided the cards into three timeframes to better organise the order of the cards and their structure. The first two timelines were organised according to a periodic pattern, while the third one depicted the parikrama path that pilgrims took to visit the temples in the area of Banganga. It was determined that the Khandoba card would serve as the starting point for the game. In Maharashtra, where we visit the Khandoba temple before beginning any worthwhile endeavour, the Khandoba card has important cultural and religious significance. The Khandoba, with his five spouses, served as the beginning of the sequence. The data was then split into three cards, each of which functioned as the

beginning of a different sequence.

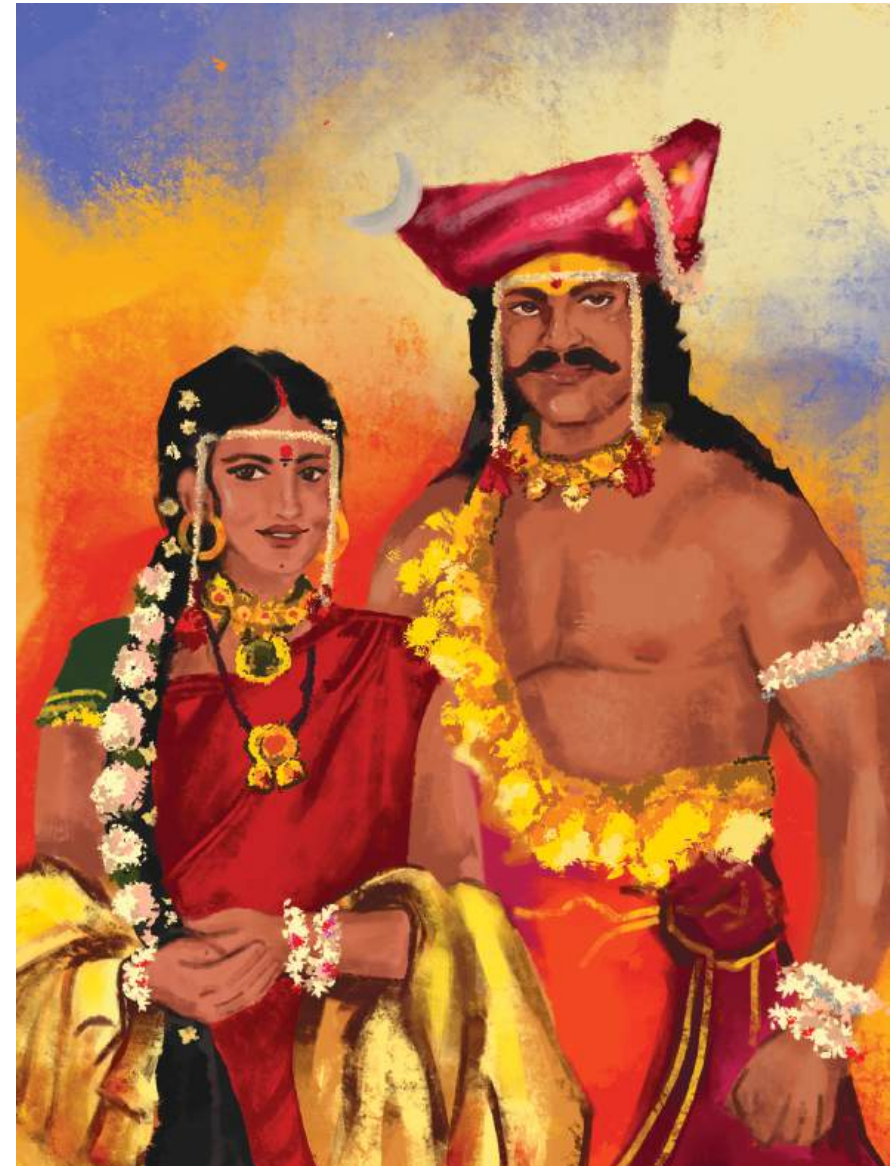
Eight cards were arranged in an upward motion, and eight more were arranged in a downward motion with respect to Khandoba card. With the use of this reasoning, three sequences were produced, each of which had three Khandoba cards and 24 cards that moved up and down in the appropriate chronology.

The gameplay comprised a variety of power cards, each with a special benefit that offered the players an advantage over other players. These power cards gave players a tactical edge and were content-driven,

increasing the gameplay's significance. The Tower of Silence card, for instance, permitted the player to surreptitiously inspect one card of any other player without revealing it.

To win, you have to discard every card from the deck. The participants' chosen gaming approach would eventually decide who would win. This game was created to be played by 3 to 4 players, giving each participant an immersive and exciting experience.

HISTORY TILL 18TH CENTURY	STORY FROM 19TH CENTURY TO NOW	PARIKRAMA OF BANGANGA
Banganga tank	Dhobi ghat	Rameshwar shiva temple
shri gundi	Swetambar jain temple-rishabhdev	Garpati temple
Trimurti	Babu Amichand Pannaal Adishwar Jain temple	Laxmi narayn temple
Welkeshwar temple	Bunker museum	Onkareshwar mahadeo
siri road	Kemps corner and sandhurst road connect stair at huges road now ns patkar marg	Vilhoba rukhmal temple
Tower of silence	Durban hall	Kashimath Sensthan or madhavendras mathh
Dharamshalas	Punjabi dharamshala-1st holi of bollywood	Hanuman mandir
5 pillars of banganga	South court- Mohammed Ali Jinnah's House	Northern end of tank- memorial stones?
	<b>Khandoba Temple</b>	
saints thomas church	St. Elizabeth hospital	Kavie mathh or shree gaudapadacharya sansthan
Babulnath temple	Homi Bhabha's bungalow at Malabar Hill	Mahalaxmi santoshi mata temple
Akhada samadhi	Kamala Nehru park	Vyankatesh balaji temple
jabresheshwar lane	Parrot point - Kamala nehru park	Siddheshwar temple with samadhis
Jabreshwar temple	Teen balli cross road	Jagnath or jagannath mahadev temple
Raj bhavan/ Governer's estate	Pryadarshani park CMS residence	Rama mandir
Pandit Vishnu Narayan Bhatkande script	Charles correa	Parashuram temple
Hanging garden	Shilo shiv suleman wall art - 'Pyaas	Samadhi in compound of anurag building
All saints church	--trump suite/power card--	Ram kund
Tower of silence	--trump suite/power card--	Parashuram temple
Can see any-one opponents card, and not tell it to others.	Can be used anywhere in the same column	Can cancel out one opponents turn for one round
shri gundi		
Can change the sequence from clockwise to anticlockwise.		



# Brochure details

## TIMELINE

▲▲▲	Banganga tank	Trump card**	Rameshwar shiva temple	▲▲▲
▲▲▲	Shrigundi	Dhobi ghat	Ganpati temple	▲▲▲
▲▲▲	Tri-murthi	B.A.P.A Jain temple	Laxmi narayn temple	▲▲▲
▲▲▲	Walkeshwar temple	Bunker museum	Onkadeshwar mahadeo	▲▲▲
▲▲▲	Siri road	Connecting stair	Vithoba rukhmai temple	▲▲▲
▲▲▲	Tower of silence	Durban hall	Kashimath Sansthan	▲▲▲
▲▲▲	Dharamshalas	1st holi of bollywood	Hanuman mandir	▲▲▲
▲▲▲	Pillars of banganga	South court	Memorial stones	▲▲▲
▲▲▲	<b>Khandoba</b>	<b>Khandoba</b>	<b>Khandoba</b>	▲▲▲
▼▼▼	Babulnath temple	St. Elizabeth hospital	Kavle matth	▼▼▼
▼▼▼	Akhada samadhi	Homi Bhabha's bungalow	Mahalaxmi temple	▼▼▼
▼▼▼	Jabresheshwar lane	Kamala Nehru park	Vyankatesh balaji temple	▼▼▼
▼▼▼	Jabreshwar temple	Parrot point	Siddheshwar temple	▼▼▼
▼▼▼	Raj bhavan	Teen batti cross road	Jagannath mahadev temple	▼▼▼
▼▼▼	Bhatkande script	Priyadarshani park	Rama mandir	▼▼▼
▼▼▼	Hanging garden	Charles correa	Parashuram temple	▼▼▼
▼▼▼	All saints church	Pyeeas	Ram kund	▼▼▼

## GAMEPLAY

**Card Structure:**  
The game features three timelines: two periodic patterns and one representing the pilgrimage path in Banganga. Start with Green Khandoba card. Cards ascend and descend from the central Khandoba card, creating a dynamic layout.

**Power Cards:**  
Discover unique power cards offering advantages over opponents. For example, the Tower of Silence card allows discreet inspection of an opponent's card.

**Winning Objective:**  
Discard all cards to claim victory. Your strategy and gameplay choices determine success.

**Player Experience:**  
Designed for 3-4 players, the game offers an exciting, immersive experience. Explore the cultural fabric, history, and ecological aspects through visuals, narratives, and power cards.



For more information on each card, scan the QR code.

**1<sup>st</sup> SEQUENCE ON MAP**

- 8 Banganga tank
- 7 Shrigundi
- 6 Tri-murthi
- 5 Walkeshwar temple
- 4 Siri road
- 3 Tower of silence
- 2 Dharamshalas
- 1 Pillars of banganga

**Khandoba\***

- 1 Babulnath temple
- 2 Akhada samadhi
- 3 Jabresheshwar lane
- 4 Jabreshwar temple
- 5 Raj Bhavan
- 6 Bhatkande script
- 7 Hanging garden
- 8 All saints church

**2<sup>nd</sup> SEQUENCE ON MAP**

- 8 Trump card\*\*
- 7 Dhobi ghat
- 6 B.A.P.A Jain temple
- 5 Bunker museum
- 4 Connecting stair
- 3 Durban hall
- 2 1st holi of bollywood
- 1 South court

**0 Khandoba Temple**

- 1 St. Elizabeth hospital
- 2 Homi Bhabha's bungalow
- 3 Kamala Nehru park
- 4 Parrot point
- 5 Teen batti cross road
- 6 Priyadarshani park
- 7 Charles correa
- 8 Pyeeas

**3<sup>rd</sup> SEQUENCE ON MAP: TEMPLE PARIKRAMA**

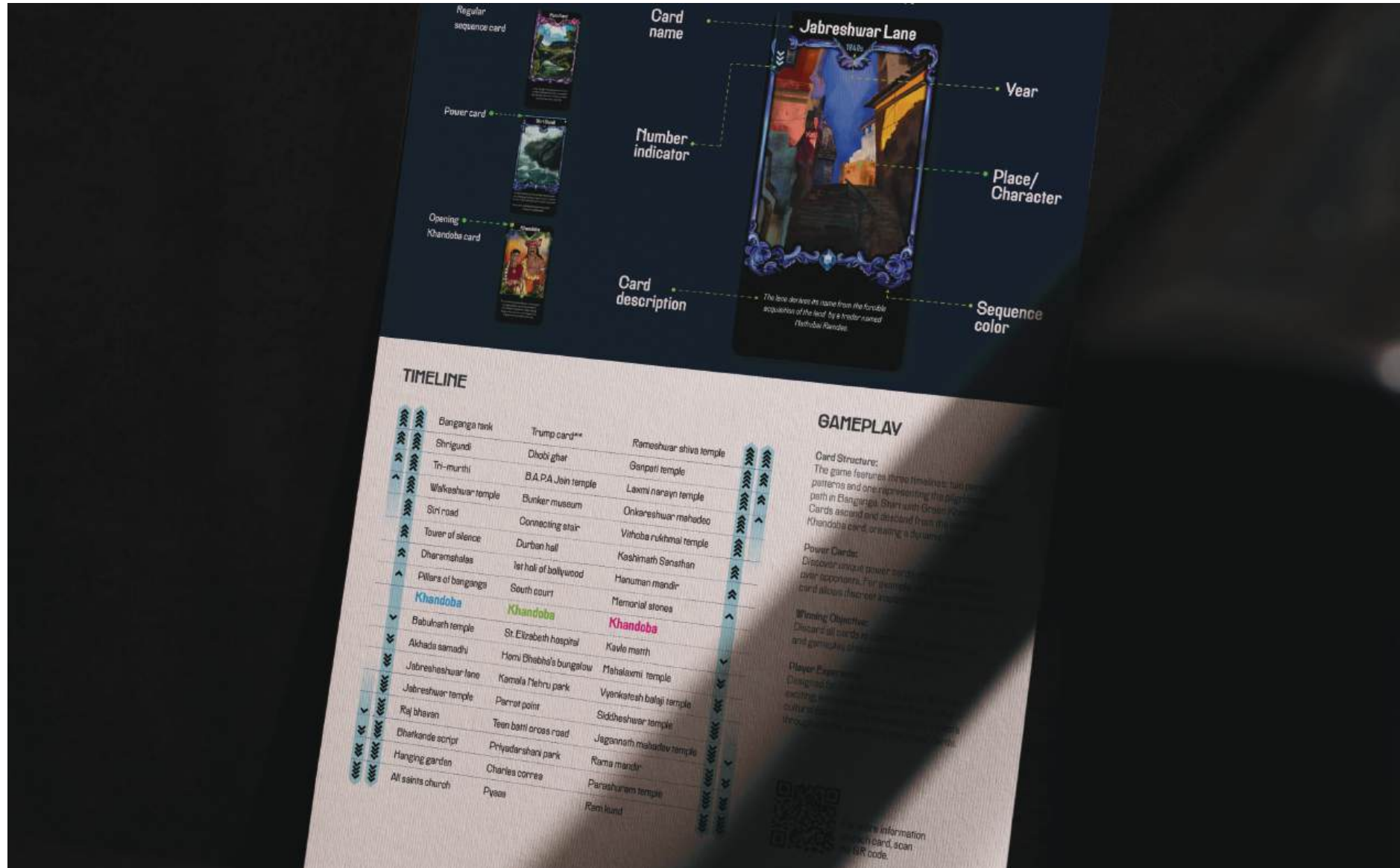
- 8 Rameshwar shiva temple
- 7 Gangotri temple
- 6 Laxmi narayn temple
- 5 Onkadeshwar mahadeo
- 4 Vithoba rukhmai temple
- 3 Rameshwar Sansthan
- 2 Hanuman mandir
- 1 Memorial stones

- 1 Kavle matth
- 2 Mahalaxmi sarbooth mata temple
- 3 Yankatesh balaji temple
- 4 Siddheshwar temple with samadhi
- 5 Jagannath mahadev temple
- 6 Rama mandir
- 7 Parashuram temple
- 8 Ram kund

**0 Khandoba\***

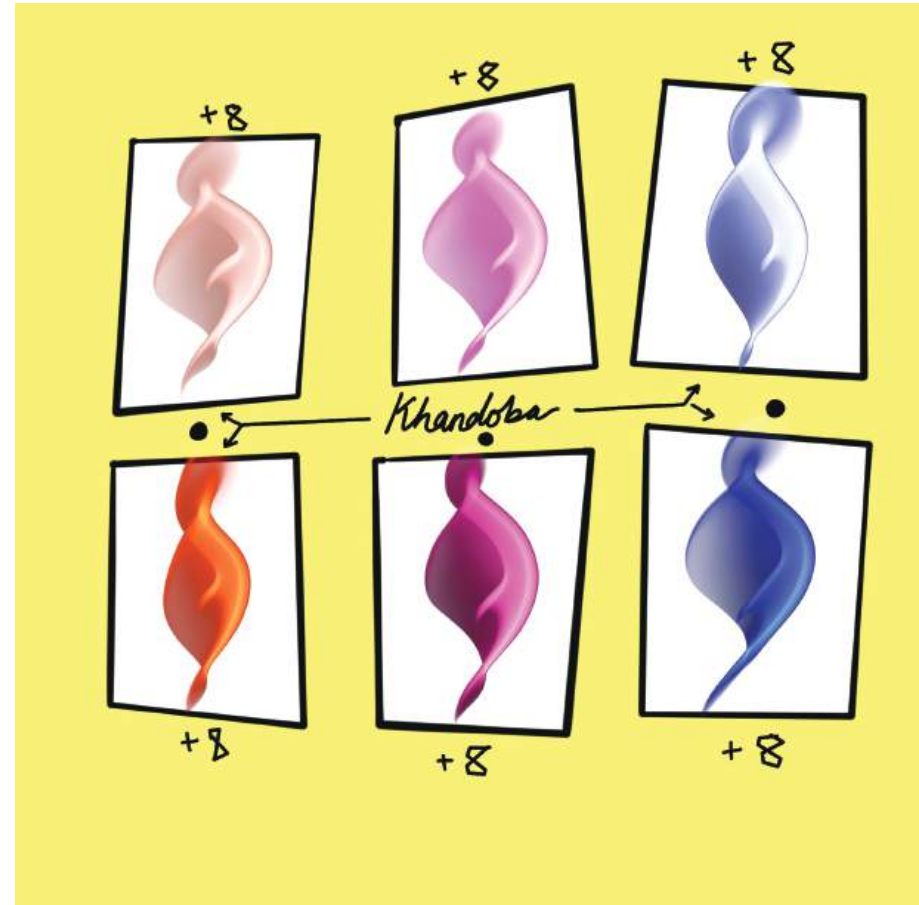
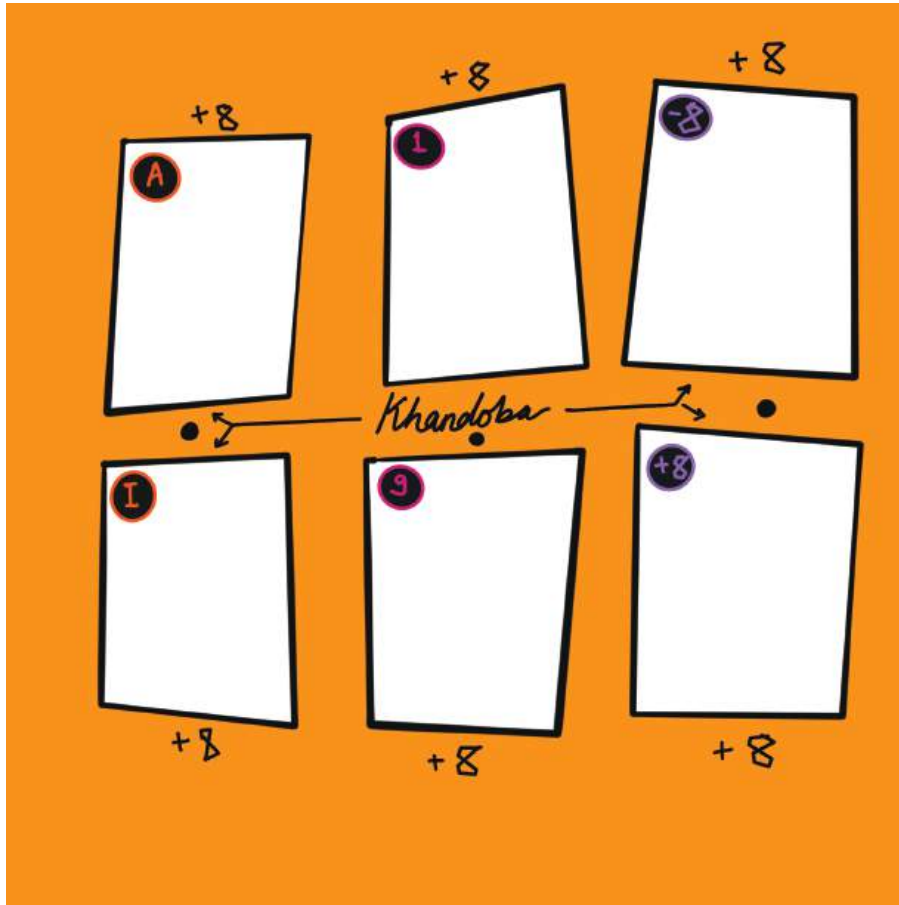
\*\*These are placeholder names of the cards, which have the same name during gameplay.  
\*\*\*The power cards can be placed anywhere in the game sequence.

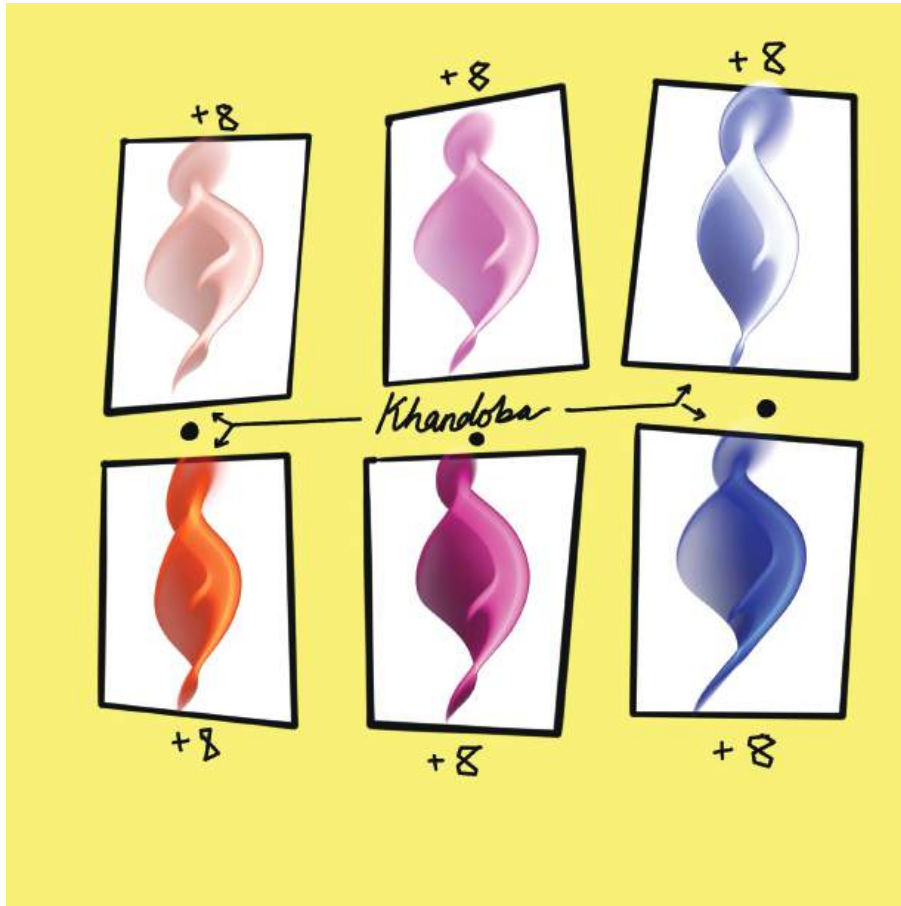






## Exploration for sequencing of cards





### TYPE OF CARDS

- Regular sequence card
- Power card
- Opening Khandoba card

### CARD ANATOMY

**Card name**

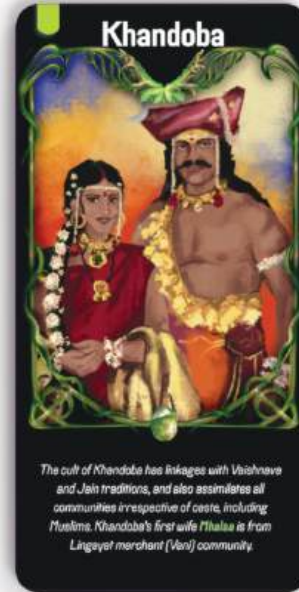
**Year**

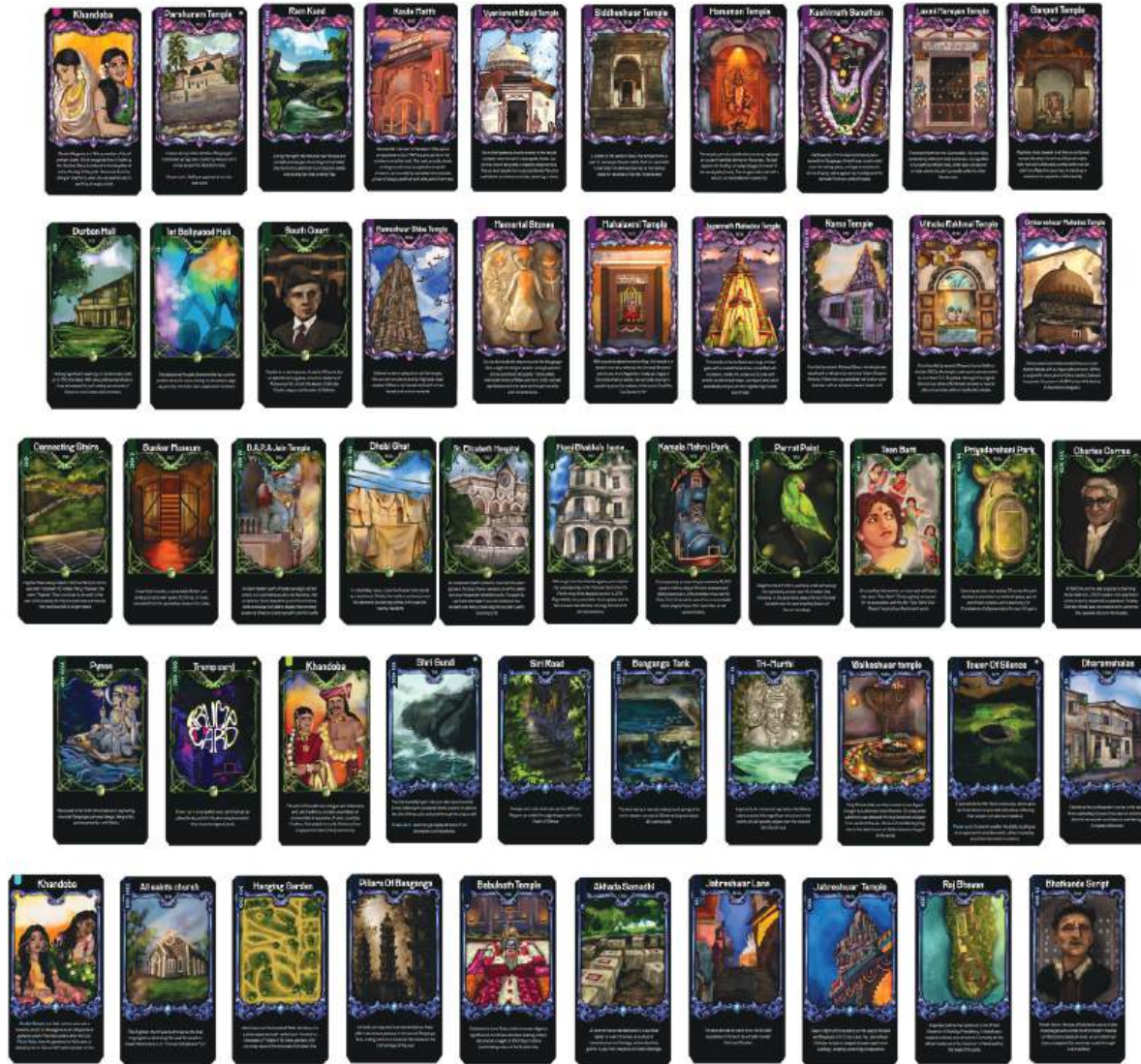
**Number indicator**

**Place/Character**

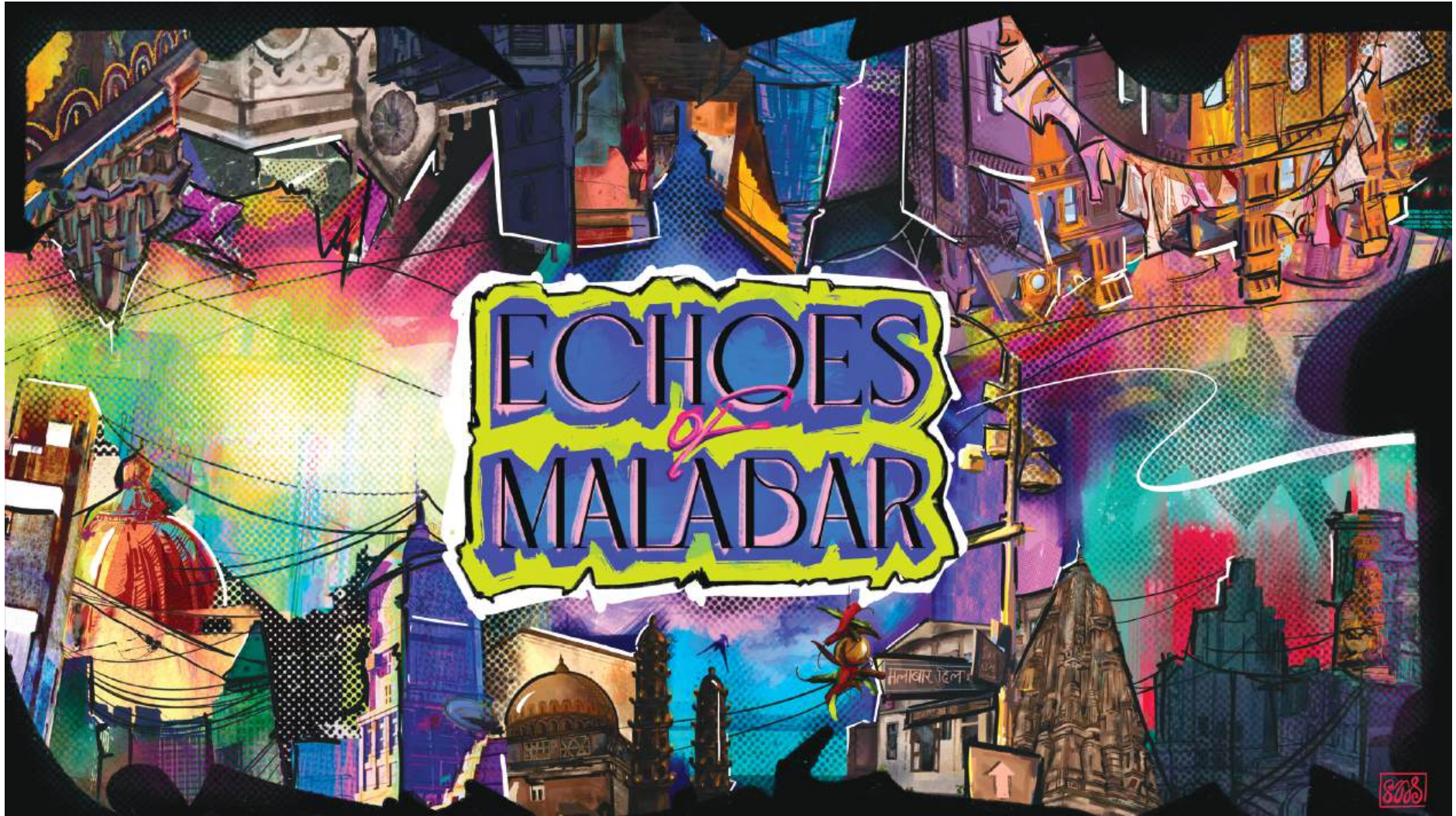
**Card description**

**Sequence color**









# Playtesting and feedback

After multiple rounds of playtesting, I saw that players who were well-versed in playing sevens had a higher proclivity to think well and foresee their next action, particularly when using power cards. The redundancies built within the game’s design were discovered to boost a player’s retention and remembrance of the many locales included in the game through the usage of power cards. Notably, because khandoba acted as an admission card, it was frequently heard by players being vocalised loudly during games. However, players were agitated by the lack of numerical sequencing on the cards, which made it difficult to comprehend the sequential sequence of play at first.

Taking these findings into account, I opted to use gestalt’s law rather of numbers to help players navigate the game’s sequences. Nonetheless, after numerous rounds of playtesting, the final design has yet to be constructed, therefore I am still waiting for

comments from players who have played the functioning prototype.



# Conclusion

The process of creating a card game to preserve the oral histories of a culturally diverse region has been both tough and gratifying. I was able to uncover major sites and events that formed the history of the Banganga area in Maharashtra, India, by diving into its cultural origins. I then incorporated these locations into the design of the card game, pulling inspiration for each card from the vibrant colours and traditional paintings techniques.

By purposefully excluding numbers from the cards, I hoped to encourage players to recall the names and sequences of the cards, fostering active learning and memorising. During playtesting, I discovered that players

who were previously experienced with playing sevens were able to strategize and memorise the landmarks more effectively thanks to the power cards. However, I noticed that the absence of statistics initially frustrated several players. This inspired me to look at other options, and I eventually decided to use Gestalt's Law instead of numbers to lead players through the process.

As urbanisation continues to affect many areas' cultural landscapes, it is critical to conserve the rich oral histories and cultural practises that are frequently lost in the process. Games like this may be a fun and engaging method for future generations to learn about these histories and traditions.

Players may learn about the history and cultural significance of places by including cultural monuments and events into the design of the card game.

Finally, creating this card game has been an amazing adventure that has taught me the importance of maintaining cultural heritage through inventive and interesting techniques. This project has not only allowed me to investigate Banganga's cultural roots, but it also illustrates the possibility of utilising games to preserve and communicate oral histories with future generations.

# Learnings

This project has given me a better understanding of the role of urbanisation in the erasure of oral histories, as well as how gamification can be an effective strategy of preserving and sharing these tales. By concentrating on the Banganga Tank precinct, I've investigated how this game might serve as a place of belonging and teach the populace about their neighborhood's cultural past.

This initiative also emphasises the potential for policymakers to utilise this knowledge to guide decisions concerning urban growth and conservation activities. The combination of vibrant colours, classic pictures, and gestalt rules in the card design resulted in the creation of an interesting and accessible

game that serves as a starting point for a discourse about the protection of history and the environment.

It is vital to emphasise, however, the constraints of such initiatives, such as the timetable and scope, accessibility, and the need for continuing maintenance and upgrades. Despite these obstacles, I believe this project has showed the potential for gamification to act as a form of recording and conservation of geographic space.

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