Reading Urban Design: Old Goa (Estado Da India) A Heritage Portuguese Colonial Capital of 16th Century, A Result of Cultural Miscegenation, an Era Forgotten

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Abstract: Urban design an art of designing places. Trend in Urban Design is to learn from the past and era forgotten. Portuguese 15th and 16th centuries Architecture and Urban spaces reflect influence and interbreeding of Portuguese and Local Cultures. Old Goa, Portuguese capital "Queen of East" from 1510 had a population of nearly 300,000 people. City had local cultural influences at level of Architecture and Urban Design. City began to lose glory from 1743 due to epidemics and attacks by Dutch and Marathas. The paper makes a case to understand urban design attributes include: Image of the City, Identify what is lost and forgotten by using evidences of Interpretation of history, literature, paintings, maps, etc. as the original settlement and development does not exist.

Keywords: **Heritage structures, Miscegenation, Significant value**

I.   Introduction : Portuguese links with Goa

Europeans have had a presence in India, since classical times. In fact Vasco da Gama, when he first arrived in India, found that there were already a number of Italian mercenaries employed by various rulers on the Malabar Coast. However, the Portuguese were the first Europeans to establish a power base in the subcontinent. Portugal's considerable maritime achievements in the 15th century were driven by a search for food supplies (in which Portugal was not self-sufficient). Goa's attractiveness to the Portuguese would have been two-fold. Firstly, its strategic location along the Arabian Sea, almost midway between the thriving regions of Malabar and Gujarat, allowed fleets from Goa to control the trade from these regions; the hinterland would have provided adequate supplies of food and water for the base. Secondly, compared with Portugal, where only 65% of the land was capable of being cultivated, Goa must have appeared like a lush, tropical paradise. The Portuguese seized control of Goa in 1510. By 1530 the city had become the capital of the Portuguese State of India – Estado da India – a maritime empire that stretched from East Africa to Malacca in modern day Malaysia and

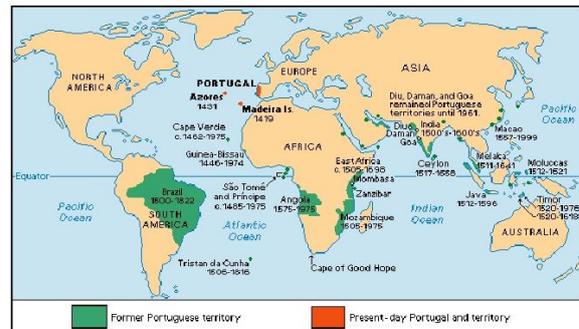Macao on the South Coast of China as per (*Fig. 1*)

Fig. 1 – Portuguese Empire of Medieval Period (Source- https://www.slideshare.net/srinaldipds/maps-ancient-and-medieval-history)

Lusitanian City in the Process of Making

Afonso da Albuquerque Portuguese Commander captured the port-city of Goa from the Bijapur in 1510 along with the entire island encircled by the river systems of Zuari on one side and Mandovi on other side. Immediately after the capturing of the port city what the Portuguese did was to destroy the existing native urban structures, as a part of the strategy to erase memories about the past and to wipe away all traceable visual remnants of the old regime. Instead a new town was made to evolve with new memories and fresh logic. One of the first steps that Afonso da Albuquerque took after the conquest of Goa was to create a new social base in the city by making the category of city-dwellers to evolve out of the exclusive white Portuguese soldiers. For this, he gave permission to many Portuguese soldiers, the vital apparatus of a state, to forego their profession and to get married to Indian women, particularly widowed Muslim women, and made them settle down in the city. In 1512 there were 200 Portuguese casados (married settlers) in Goa, who formed the major chunk of the civil population of the Estado da India.

Afonso da Albuquerque was concerned about the means of livelihood for the Portuguese casados (married Portuguese citizens) of the city, who were deprived of state allowances with their marriage and he found small-scale trade to be a feasible alternative. Hence he allowed the married city-dwellers to conduct petty trade, and also to set up shops as

well as manufacturing units. The city of Goa began to experience the accumulation of sizeable wealth with the increasing participation of the city-dwellers in long distance trade. Portuguese casado traders used to bring sophisticated spices like nutmeg, mace and cloves in large bulk to Goa, out of which a major share moved further to Lisbon in the Crown vessels for circulation in Europe. As the city-dwellers of Goa became increasingly important for the sustenance of the state trade, a construction process of city space and urban demography befitting this goal became inevitable. Increase in the white urban population in Goa was an important concern of the state. which was followed by the expansion of the spatial segments suiting the needs of the urban elite and the intentions of the penetrating state. In this process the city space of Goa was enlarged to absorb a large number of people who fled from the mother country to India following the recurring famines and frequent outbreaks of pestilence in Portugal from the 1520s onwards.

Portuguese expansion – Context of European Renaissance

An important contribution of Portugal to the Renaissance was a new vision of man brought about by contact with new races and civilizations. The tendency of the Portuguese to mix with the peoples they encountered led to miscegenation, or interbreeding, of cultures. This trend is clearly visible in the architecture and urban spaces of the Portuguese colonial settlements. The composite models produced in them often were accepted as new types of traditional architecture, replacing previously established models.

II. Methodology

The Methodology adopted to understand the Imagery of the City is as follows:

1. Macro Level: Image of the City.
2. Intermediate Level: Buildings and Space.
3. Micro Level: User Environment and cultural heritage as a legacy of the past era.

Identify what is lost and forgotten by using evidences of Interpretation of history, literature, paintings, maps, etc. as the original settlement and development does not exist.The paper is looking into the lost urban pattern of Estado da India a City designed prior to or parallel to Fatepur Sikri during Akbar's reign. The paper is not describing existing UNESCO monument Se Cathedral, basilica of Bom Jesus, Convent of St. Francis of Assisi, Chapel of St. Cajetan, and Chapel of St. Catherine etc which are today places of tourist importance.

Macro Level: Image of the City

Portuguese settlements fell into three main categories: the factory, the fort and the city. These types were not tightly

fixed; rather, they tended to evolve one from the other. Factories were trading stations that sometimes consisted of little more than a house surrounded by a palisade. They were located in privileged trading places, often at the mouth of a river, making communication with the hinterland possible. Forts were often fortified trading stations that grew to accommodate a number of settlers' houses. Alternatively, forts were built in locations where no commercial activity was justified but where strategic planning called for a supply of food and water or a port of call for ships in distress. Most cities evolved from factories or forts, particularly in places where commercial activity was intense. These settlements were founded by the state, or were built under patronage of the state, and they became stepping stones for the foundation of new Portuguese cities in ever more distant places.

The settlements were basically defensive nuclei, adapted to the morphology of the land; their main purpose was the control of territory. When fortified places were associated with commercial activities on the seashore or on the margin of a river, they were organized on two levels: the port and commercial activities at sea level and the administrative buildings, basic institutions, and most of the housing on high ground. The two areas were connected by a more or less straight road that climbed the hill, and in time would become the main street of the settlement, the so-called Rua Direita.

Within the fortified city, the best places, usually the top of the hills, were reserved for public buildings-the governor's palace, the town hall, the hospital, the misericordia (the public assistance building), and major churches and convents. These buildings were solidly built, and they gave the city a sense of community. They also played an important role in organizing urban space. Together with the informal squares associated with them, they became focal points for the development of the urban tissue. The city was structured by the progressive articulation of these isolated nuclei. The general arrangement of the town of Goa is shown in the map *(Fig. 2)* published by Jan Huyghen van Linschoten (1563 –1611) a Dutch merchant, trader and historian. It shows streets with houses in linked terraces surrounding very large areas of rear gardens.

Fig. 2 – Plan of the city published by Linschoten in 1596 (Source - http://www.earthlymission.com/goa-on-ancient-maps-and-illustrations)

Intermediate Level: Buildings and Space

Goa, the political, commercial and religious capital of the Portuguese in Asia, is probably the clearest example of the structure and spatial characteristic of a Portuguese colonial city. By the end of the sixteenth century it had a population of nearly 300,000 people, and it had been dubbed the Lisbon of the Orient because of its close resemblance to that city. In a location strangely similar to Lisbon's on the left margin of a river, Goa presented an irregular semicircular plan. Its streets described more or less symmetrical and concentric arcs centered on the downtown area. By the river were the quays, the arsenal, the customs house, and most significantly - the palace of the Viceroy. A large street, the Rua Direita (or High Street), was both structurally and functionally the main street. Important commercial functions took place along it, and it connected a number of squares where significant edifices were located. In the main square of Goa the Senatorial Palace, the Archbishop's Palace, and the Cathedral figured prominently. The College of S. Paulo, run by the Jesuits, the misericordia, the Hospital, and other churches and convents were also situated in privileged locations, constituting other focal points in the urban structure. Most of the public open spaces often associated with churches, and also with buildings related to civil and military establishments. These ceremonial spaces created the focus for elaborate staged events and processions that helped assert the power of the state and the church. Such public spaces and their associated monuments were new to urban arrangements in the East and gave them a distinctly

European flavor – supporting ceremonies, often remarked upon by visitors, as exceeding in scale and pomp of anywhere else. (Fig 3 and Fig 4)

The following description of the main edifices of the city of Goa is based on Boie Penrose's reconstruction of the city in *Goa*, *Queen of the East*.
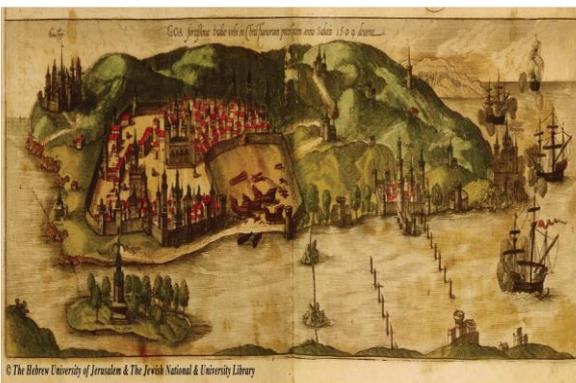

Fig. 3 – Probably the earliest depiction of Goa (Source - https://commons.wikimedia.org/wiki)

If one approached Goa from the sea, one would find four great compounds along the southern bank of the *Mandovi*, which contained and enclosed much of the official and commercial activity of the metropolis. Each one of these enclosures must have been three to four hundred yards long on the riverside, and perhaps a hundred and fifty to two hundred yards in depth inland.

Upstream from the bar one first reached the *Ribeira Grande* (or Great Embankment). This was the workshop of the city. Here were 'the arsenal and the gun foundry, the mint, the naval dockyard, the offices of the *Vedor da Fazenda* (Comptroller of the Treasury), and also the elephant stables. The *Vedor* was a person of greatest consequence, in rank second only to the Viceroy. He had his residence within the *Ribeira*, and from its verandah he could view all that passed in the arsenal and along the river: the great ships, some lying in dock, others hauled ashore for careening; the smithies and foundries working full-blast, the naval stores being assembled in the foreground.
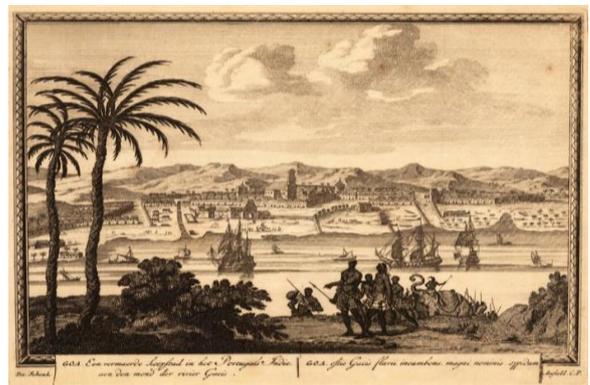

Fig 4 - Impression of Estado da India (Source - http://www.earthlymission.com/goa-on-ancient-maps-and-illustrations)

The sight of so many artisans working there must have been a marvel. Each of these craftsmen carpenters, masons, blacksmiths, master mariners, caulkers, gunners, founders, were all or mostly Indians. Due to the nature of the work performed in the compound, security regulations were perpetually in force; the *Ribeira* was walled, and all workmen leaving the enclosure were searched by the guards on duty at its two gates. In fact this area was truly a city within a city.

Immediately to the east of the *Ribeira Grande* was the *Cais de Santa Catarina,* or St. Catherine's Quay. This comprised the landing place for fishing boats, as well as the fish market itself. Along its western side, abutting the wall of the *Ribeira Grande*, was the sinister *Aljube, or the Archbishop's prison, where the victims of ecclesiastical ire were kept.*

A far nobler edifice, both in its appearance and purpose, was the great Royal Hospital, managed by the Jesuits, which ran

along the southern side of the quay and thus overlooked the river. This admirable institution had been founded by Albuquerque, and had been enlarged at various dates during the sixteenth century. Adjoining the hospital was the Chapel of St. Martin, put up by Viceroy Dom João de Castro.

To the east of St. Catherine's Quay lay a smaller compound known as the *Ribeira das Galés.* This area was important as a landing-stage for shipping from Portugal, used alternatively for that purpose with the Viceroy's Quay. Beyond this enclosure was the largest and most important of the ribeiras: the Quay of the Viceroys. Extending for seven hundred paces along the *Mandovi* and running back from the river for two hundred paces, this great compound was the centre of the official life of the capital, containing as it did the Viceroy's Palace and its dependencies. As the principal landing-place for incoming cargoes, the area had great commercial importance as well. Here stood the *Alfândega* or Custom House, "a very handsome building resembling the *Palais Royal* at Paris in style," here was the *Bangaçal* or great go-down, where the incoming cargo was stored; here, too, was the *Peso,* or weigh-house, where the goods were put on the scales. Equally functional was the *Tronco* or civil prison.

The most important structure in the area was the Viceregal Palace itself. Originally the Adil Shah's fort, it had been completely reconstructed in 1554 and thereafter by Viceroy Pedro Mascarenhas

Fig. 5 - Linschoten's view of the Leylon (Market) in Goa engraved by de Bry and first published in 1596. (Source - https://commons.wikimedia.org/wiki)

Across a narrow creek to the east of the *Terreiro Grande* was the *Bazaar Grande,* or the great market of the city. This operated actively every day in the year, since the Goans never kept provisions from one day to the next, but bought a fresh supply each morning. Just to the east of this colourful and animated place of trade stood the Church and Convent of St. Dominic, the handsome headquarters of the Dominican order in the Indies. This fine building was erected between 1550 and

1564, forming a huge fabric with a magnificent façade ascended by many steps that quite surpassed the cathedral.

To the south of the four great compounds and the *Bazaar Grande* lay the town of Goa itself. From the Quay of the Viceroys it was approached through the celebrated Arch of the Viceroys. It was at the western end of the Palace. This elegant and lofty portico was rebuilt in 1599 from the designs of Júlio Simão, a Portuguese architect who built many of the churches and other buildings of Goa. It later collapsed on a few occasions and was rebuilt to designs that slightly differed from each other, the last occasion being 1954. In its upper stages, the arch contained a bronze statue of St. Catherine; the patroness of the city, while in the lower stage was a realistic figure of Vasco da Gama. Through this gateway one entered a spacious area known as the *Terreiro do Paço* or Palace Square: the south façade of the Palace stood on one side, while the other face of the *Terreiro* was flanked by the *Palácio da Relação,* the High Court. This square was the fashionable meeting place for all of Goa. The *fidalgos* would foregather there in their best clothes, either on horseback or carried in their palanquins.

Beginning at the Arch of the Viceroys and running through the square was the principal thoroughfare of the town, *Rua Direita,* the Straight Street, which according to some was a segment of the earlier Kadamba's Royal Path; but when the Portuguese took over, it was a cobbled road in typical Islamic style. This avenue proceeded almost due south for a mile or more, its course being somewhat broken about midway by the *Santa Casa da Misericórdia,* a cluster of charitable buildings. The portion of the street between the *Terreiro do Paço* and the *Misericórdia* was *0 Leilão,* or literally "the auction," since public sales were noisily and

frequently held there (Fig. 5). The horse market and the slave market were both in this part of the road. Pyrard wrote that "this street is very handsome and broad, full of shops of jewellers, goldsmiths, lapidaries, carpet weavers, silk mercers, and other artisans. While the market is afoot, there is so great a crowd in the street that one can hardly pass. In short one sees there the wealth of the Indies in all kinds, and jewels the finest that can be seen."

Turning to the right, a short way down the *Rua Direita,* one entered the Cathedral Quarter, which lay behind the *Ribeira das Galés* and St. Catherine's Quay, and contained some of the most important buildings in the whole of Goa. On the left-hand side, and extending all the way to *0 Leilão,* was the large and imposing building of the Inquisition,

Towards the end of this grim structure the street opened out into the *Terreiro do Sabaio,* another memento of old Adil Shah's occupancy of Goa. On the western side of this square

was the Cathedral of St. Catherine, or the *Sé Primacial*, as it was called.

Across the square to the left stood the Senate House, where the municipal officials of Goa held their deliberations; almost adjoining it was the *Casa dos Contos* or Treasury, where the financial affairs of the *Estado da India* were taken in charge. Between this building and the cathedral was the Archbishop's Palace, a simple but dignified two-storey edifice, erected in the 1560s; in fact the fabric still survives and is partly occupied to this day. Behind the Archbishop's Palace was a large garden, at the southern end of which stands the gorgeous **Convent of St. Francis of Assisi**, built on the site of the principal mosque of the Sabaio's day. This was founded back in 1517, and the building of the church began about three years later, so that it was one of the oldest Christian structures in Goa, as well as being the headquarters of the Franciscan order in the Indies, the first religious order to raise their structures. It is one of the most beautiful churches in the world.

Not far from the Convent of St. Francis, in the nearby *Rua de Santa Catarina,* stood the plain but venerable **Chapel of St. Catherine**. This is the oldest Christian shrine in Goa, having been erected by Albuquerque immediately after the conquest, on the site of the city gate through which his troops made their victorious assault on November 25, 1510. The Chapel is now a protected monument but, sadly, in a state of decay.

Returning to the *Rua Direita,* one proceeded down to the *Misericórdia,* which obtruded across the street in the middle of *0 Leilão* and was hence one of the most conspicuous buildings in Goa.This foundation was an orphan asylum run by a pious association of laymen, modelled after a parent

institution in Lisbon. Founded within a few years of the conquest, the building had been put up during the period between Albuquerque and de Castro. Adjoining the *Misericórdia* stood the beautiful church of *N. S. da Serra,* which had been started by Albuquerque after his return from the Red Sea in 1513, in fulfilment of a vow made, when his flagship, the *N. S. da Serra*, was in great distress off Aden. The old warrior chose the site at the principal gate of the Muslim city, through which the fleeing defenders ran for their lives on the famous day of St. Catherine, when he took Goa and he evidently had great regard for his foundation, for he was buried there in accordance with his will. His remains were later translated to Portugal and re-interred in *N. S. da Graça* in Lisbon in 1556. (*N.S.* stands for *Nossa Senhora*, Our Lady)

South on the *Rua Direita* beyond this church, one would enter a broad square known as the *Pelourinho Velho,* or the old pillory*,* where corporal offenders were exposed. An old pillar,

now known as the *hat katro* — Konkani for the place where hands were cut, was one of the more common punishments at the time. This open space was surrounded by 48 shops, which Albuquerque had built so that their rents might support the Church of *N. S. da Serra.* Half a dozen streets intersected here, and it was the site of a flourishing fruit market. After sunset it was the *Baratilha,* the flea market where cheap and often stolen goods were sold. Here, too, the Eurasian medical men — bleeders, barber surgeons and apothecaries, — performed their operations.

Beyond the *Pelourinho Velho,* the *Rua Direita* continued for several hundred yards more, commercial all the way, past the lesser square of *Pelourinho Novo,* until the street came to an abrupt end at the church of *N. S. da Luz.* This building was erected after the cholera epidemic of 1543, and marked the southern end of the city, although suburbs straggled out beyond towards the middle of the island.

It would be far too tedious, if not impossible, to attempt a complete description of every one of the fifty-odd churches, convents, and other foundations and institutions that went to the making up of the ecclesiastical community of Goa.

College of St. Paul: Lying in ruins in the south-eastern part of the city, it is a relic of the hey-day of Portuguese theocracy. Originally built in 1541-43 on the site of a mosque, it rose to very great importance when Francis Xavier came to reside there shortly after his arrival in India.

Convent and the Church of Bom Jesus: If one took a street from the *Pelourinho Velho,* called *Rua dos Chapeleiros, one* reached an open space known as the *Terreiro dos Galos,* some little distance to the southeast of the Cathedral. This square importance was enhanced because on its western side stood the Church and Convent of Bom Jesus. This was the great establishment of the Jesuits,

along with St. Paul's, and was surely one of the most beautiful religious endowments in the world. It now contains the remains of Francis Xavier.

Santa Mónica: Proceeding some little way to the west of the *Terreiro dos Galos,* one arrived at another square, called the *Terreiro de Santo António,* or St. Anthony's Place, situated in *Monte Santo*, the Sacred Mount. On one side of this stood from 1606 the Nunnery of Santa Mónica which is now a post-graduate institution for nuns and is one of the most important training centres in Asia.

Convent of St. Augustine: Across the square was the principal seat of the Augustinians in the Orient. This convent was thought by some to be the finest and most stately edifice in the whole of Portuguese India.

Micro Level: User Environment and cultural heritage as a legacy of the past era

Domestic Buildings

Before other European traders ventured into the East, the Portuguese had been living and trading in the Indian Ocean for a century. They had adapted their domestic buildings to suit climatic conditions, locally available building technologies and lifestyles in tune with local cultures. Not many buildings remain – a rare and good example might be the Bishop's Palace in Goa, but illustrations in the form of drawings, engravings, paintings and contemporary descriptions give some idea of how ordinary urban buildings looked and how major settlements were laid out and

Fig. 6 – (L) Market Place, (R) Bishop's Place in Goa (Source - Guedes, Pedro & Lewcock, Ronald. (2012) 'Portuguese architectural adaptationns to the architectures of the East and their legacy' in: FAU)

One of the earliest widely circulated images is a view of the Rua Direita and 'Leylon' in Goa published by Jan Huygen van Linschoten . In it we see flat fronted mostly two to three storied masonry houses with steep tiled roofs with overhanging eaves. The windows and doors have prominent but plain framing in flat lintels and door and window posts – the same conventional and familiar cantoneira elements to be found in Portuguese buildings almost everywhere. On the upper floors, the windows have balconies or – more likely screens, similar to mushrabiyyes, some of them with carpets hanging below. These would have afforded privacy to those in the upper stories.

A typical house of the 17th century had, over the low front door, a stone coat of arms set into the masonry walling (Fig. 6). Downstairs the ceiling height is minimal, because the whole lower floor was used for storage and at the rear for cooking. The upper floor was a piano nobile, with private

rooms on the street side and behind them a solar, a large open room like a very wide loggia with an arcade, opening onto the rear garden. Sometimes this solar was contained in a double storied wing at right angles to the main block, and extending behind it. There was occasionally a balcony constructed in timber or masonry on the face of the building; sometimes this was enlarged into a covered veranda which helped support the steeply pitched, overhanging roof.

Another kind of Portuguese house, often revealing Indian influence, but also with Portuguese origins, had the solar (veranda) on the front. In this case, the solar was always very wide and entered up a staircase from the space underneath at one end. Here, too, the construction of the veranda seems to have been originally masonry arcading. Sometimes there was a masonry balustrade from which the columns rose, which were correspondingly squat and fat in proportion. These ideas, well adapted to warm climates, became part of the general vocabulary of buildings erected for Europeans in the tropics (Fig. 7).

Fig. 7 – Verandahs along the Street (Source - Guedes, Pedro & Lewcock, Ronald. (2012) 'Portuguese architectural adaptationns to the architectures of the East and their legacy' in: FAU)

Verandah, an important architectural element in tropical building, is an open pillared gallery round a house. Verandahs joined the vocabulary of elements deployed by the Portuguese and others to adapt their buildings to warm climates. They were used in the less formal parts of dwellings facing gardens and courtyards in urban settings from the 16th century.

The coloring of colonial buildings was as characteristic as their wall materials. The Mediterranean tradition of white walls, highlighted with green and blue, spread from the Portuguese - and Spanish colonies throughout the colonial world. From a purely technical point of view, white was the most suitable color for a tropical house (it ensured the

maximum reflection of heat), but, as many people later complained, it had a severe dazzling effect on the eyes. Accordingly, its glare was frequently softened, either by tinting it with some other color (yellow or rich earth colors, ochre's, and mineral reds) or by painting the wooden doors, windows and shutters in some relieving shade of green or blue.

Building skills and technology

Wherever Portuguese settled, they adapted local building techniques to suit their needs. Tiled roofs were a natural choice, using a roof covering that was part of vernacular construction traditions and familiar to the Portuguese. Terracotta roofing tiles of a semi-conical form had been used throughout Asia since antiquity, so they were easily assimilated. They also had the advantage over vegetable materials such as thatch and palm-frond roofing that they offered some protection against the spread of fire in dense urban settings. The tiled roofs were made with very steep pitches, probably to ensure easy water run-off, but also as a way of responding to the climate, by creating an enormous volume, a thermal cushion of warm air, above the uppermost habitable space. This air would heat up and escape by convection through the gaps between the Ill-fitting tiles. The roof space was often part of the same volume as the rooms below it.
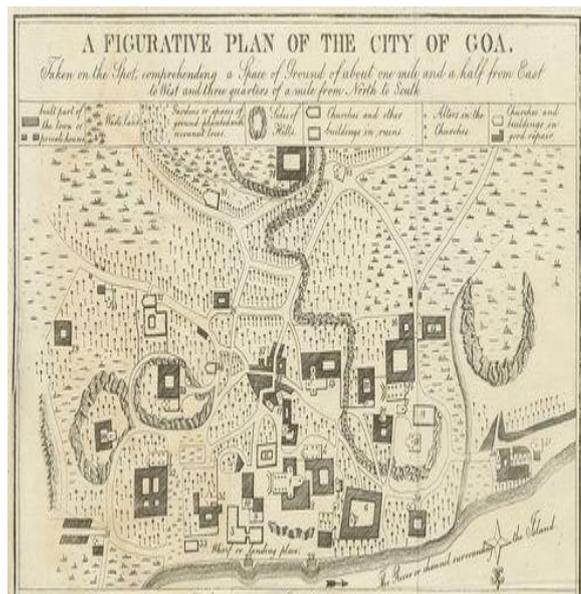

Fig. 8 – Figurative Plan of City of Goa (Source - Goa, and the blue mountains, or, Six months of sick leave By Richard Francis Burton [1821-1890] Published by Richard Bentley, London – 1851)

Decline of the Capital

After the Portuguese conquest, Old Goa went on to become a bustling metro glittering with gold and glamour. As its reputation grew, the fabulous city attracted visitors from all over Europe; it was called the `Rome of the Orient'. Afonso Albuquerque - the founder of Goa - built the first church here, that of Our Lady of the Rosary. He also built the Se Cathedral, the largest church in Asia that took 80 years to complete (Fig. 8). The magnificent splendor of Old Goa was however quite short-lived. By the end of the 16th century the Portuguese maritime and colonial power waned. The fortunes of Old Goa began to dwindle too. The city's decline was accelerated by the activities of the Inquisition. Devastating epidemics struck the area wiping out almost half the population in 1543 and 1570. However, one will have to look beyond unhealthiness and epidemics (cholera, malaria, dysentery and venereal disease), beyond insane pomp, endemic profilgacy and pelf, beyond even the harassment by the Marathas and the aggressive hostility of the Dutch spurred by their intense hatred of the Catholic Portuguese. Truly, the eight-year long blockade (1637-1644) had a debilitating effect. But the fact also is that, from 1640 onwards, the Portuguese rulers and colonists progressively lost interest in Goa and whatever remained of their eastern empire. Brazil was now the Promised Land.
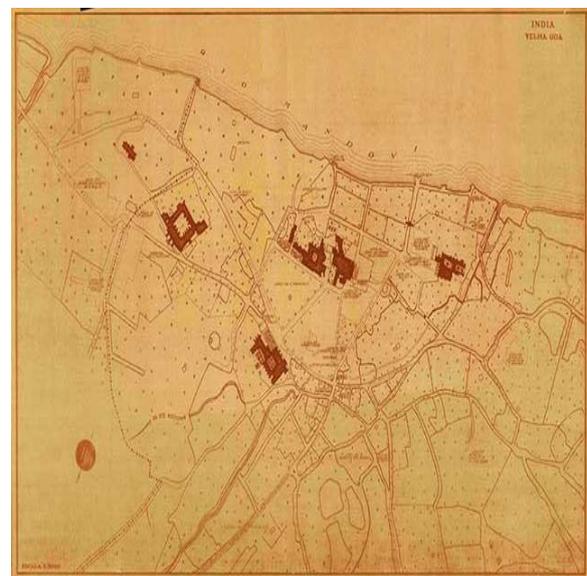

Fig. 9 - Plan of Old Goa showing its monuments and defining the protected area of the historic core (Source - The Arquivo Nacional da Torre do Tombo, fonds 'Luís Benavente', box 79 'India (diversos)', file 548, doc. nr. 18)

Today, the Old City is lost except few heritage structures which include Churches, Convents, Cross, Doorways, Ruins etc. depicting Cultural Heritage (Fig. 9). Old Goa is a World Heritage site and of Tourist importance. The lost glory can be only traced through using evidences of Interpretation of history, literature, paintings, maps, etc. as the original settlement and development does not exist.

III. Conclusion

The Portuguese ventured into Asia, where they encountered advanced and established cultures with longstanding traditions of building for warm climates. They were quick to learn from what they found and adapt whatever they could to their own needs in Architecture and Urban Design. Portuguese settlements and areas of influence came under threat for various reasons and were abandoned and lost. The inference of the exercise is to recall, recollect and portray all these History, Heritage, Culture, Architectural values for the future generation. Lesson learnt about living in warm climates using the expertise of local people with Portuguese ancestry in building construction and City planning.

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