

# **THE VICTORIAN & ART DECO ENSEMBLE OF MUMBAI**

**SUBMISSION TO UNESCO AS A WORLD HERITAGE SITE**

## **VOLUME A: DOCUMENTATION**



Image Courtesy: Jehangir Sorabjee

**PREPARED FOR**  
**GOVT. OF MAHARASHTRA**

**SUPPORTED BY**  
**MMR-HCS, UDRI, OCRA**  
**FORT, KGA**

**PREPARED BY**  
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**A1. DELINEATION OF THE  
PROPERTY & BUFFER ZONE  
& DETAILED DRAWINGS**

## A1. Delineation of the Property & Buffer Zone

### A1.1 Identification of the Property

Name of Property	The Victorian & Art Deco Ensemble of Mumbai
State, Province or Region	Mumbai, Maharashtra, India
Latitude and Longitude	North 18°56'37"N and South 18°55'26" N; West 72°49'18"E and East 72°50'02" E
Area of the Property	71.25 Ha
Area of the Buffer Zone	372.91 Ha

### Location

The Site is located virtually at the southernmost tip of the city of Mumbai, located on the west coast of India, along the Arabian Sea and is one of the busiest metros of the world, with a population of nearly 15 million.

The Site comprises of predominantly two architectural styles, the 19<sup>th</sup> century collection of Victorian structures and the 20<sup>th</sup> century Art Deco buildings along the sea, conjoined physically and through a planned urban alignment by means of the historic open space of the *Oval Maidan*. The 19<sup>th</sup> century Victorian buildings form part of the larger Fort Precinct – a historic district known for its vibrant cultural activities, architectural merit and heritage value. Across the green expanse of the *Oval Maidan* (formerly known as the Esplanade), lies the 20<sup>th</sup> century Art Deco extent of the site, comprising sections of the proposed Marine Drive Precinct. Together they constitute the entire extent of the proposed World Heritage Site.

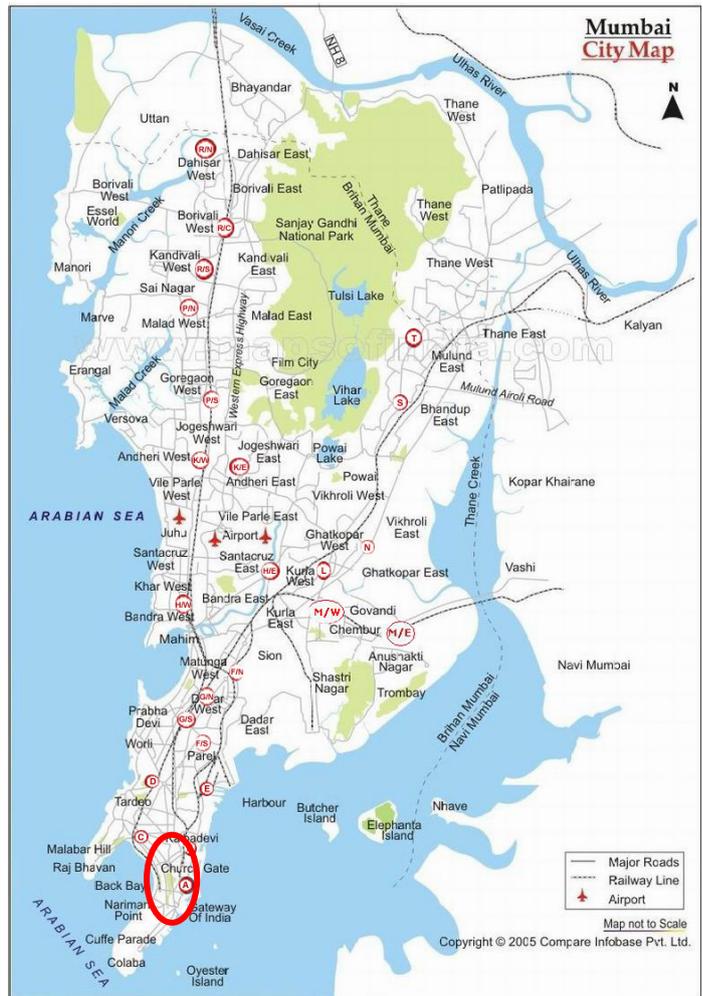


Location of the Nominated Property in the Map of India

The Victorian & Art Deco Ensemble of Mumbai, India  
 Submission to UNESCO as a World Heritage Site

The Nominated Property extends approximately 1.9 kilometres from north to south and 1.2 kilometres from east to west. The Nominated Property consists of 108 buildings primarily of Victorian and Art Deco style of architecture with the Oval *Maidan* in the centre. Among these 108 are also few buildings belonging to Indo-Saracenic style and Neo-classical style of architecture, which form an integral part of the overall history, development and character of the area.

The buffer areas consist of the historic Fort Precinct, consisting of some of the most significant heritage sites of the country and a World Heritage Site, namely the Chhatrapati Shivaji Terminus (formerly Victoria Terminus Station) as well as the eclectic collection of buildings spanning across the western seaboard of the Arabian Sea and forming part of the proposed Marine Drive Precinct.



Above: Location of the Nominated Property in the Map of Mumbai  
 Below: Delineation of the Nominated Property & Buffer Zone



## A1.2 Delineation of the Property & Buffer Zone\*

*\*Detailed Drawings attached at the end of the document*

Since the site under consideration is an extensive area with a conglomeration of buildings, streetscapes, open spaces and promenades, with varied use, architectural typologies and historical layers, it was critical to identify a distinct envelope that would incorporate the most representative examples of the Victorian and Art Deco Ensemble of Mumbai that would incorporate all the attributes necessary to portray the correct meaning of the Site and its values and attributes.

This exercise of definition and demarcation of the boundary was undertaken over a period of several months in order to arrive at a succinct boundary that is well managed.

### Rationale for Delineation of the Property

The Nominated Property of the Victorian and Art Deco Ensemble comprises a unique composition of buildings representing two distinct architectural genres separated by the legendary cricket ground, i.e. *Oval Maidan*. The setting of the WHS is characterised by the stupendous foreground provided by the *Oval Maidan*. Such is the significance of the open space that it was given Grade I status in the Mumbai heritage Listing; the highest grade for a historical monument.

While the Victorian group of buildings is bound by Mahatma Gandhi Road on one side, the other conforms to the open space of the *Oval Maidan*. Similarly, the Art Deco section follows the succinct line of the western sea board on one side and is bound on the east by the *Oval Maidan*. The sea-side promenade of the Marine Drive also forms part of the Nominated Property.

On the North, the Property follows the edge of Veer Nariman Road (Churchgate Street), one of the axes of the original city planning and also includes the Western Railway Headquarters. To the South, the Nominated Property envelops the buildings along the Regal Circle, which completes the ensemble of Victorian and Art Deco ensemble through the incorporation of the Maharashtra Police Headquarters, one of the early Victorian Neo-Gothic buildings in Mumbai as well as iconic Regal Cinema, one of the early Art Deco cinema halls in Mumbai, which then came in 'fashion'.

Other buildings of Neo-Classical style as well as Indo-Saracenic style are also incorporated in the Nominated Property for they exert a strong presence on the urban fabric of Mumbai and form an integral historical as well as visual and physical link with the overall Victorian and Art Deco ensemble. The Property also includes statues and fountains, an important element in the overall urbanscape of Mumbai since early stages of planning.

Together, this ensemble represents the most identifiable, complete and collective examples of the Victorian and Art Deco genre, while recognising the Indo-Saracenic Style, the transition style between these two genres of architecture.

### **Rationale for Delineation of the Buffer Zone**

The idea of the buffer zone is to ensure protection to the property. Fortunately, in case of the Nominated Property, the buffer zone is defined by two Heritage Precincts, viz. the Fort Precinct and the proposed Marine Drive Precinct.

The Fort Precinct is afforded legal protection vide the Heritage Regulations for Greater Mumbai, adopted by the Government of Maharashtra in 1995. The guidelines of height control, development and other changes have already been outlined in the Regulations.

The Fort Precinct is one of the most important heritage precincts in the city. It is bound by the natural barrier of the Arabian Sea to the south and defined by the iconic Gateway of India, to the west it is contiguous to the Esplanade. It follows the profile of the historic docks to the east and conforms with the planned business district – the Ballard Estate sub-precinct. Towards the north it ties in with the grandiose WHS of Chhatrapati Shivaji Terminus (formerly Victoria Terminus) and ancillary railway areas, along with one of the first Victorian covered markets manifested in the form of Crawford Market. The delineation of this historic core of the city stems from the original extent of the Fort, which although does not exist, survives through deep rooted public sentiment, old names of places (despite corrosive renaming) and in the planning of the original town.

Based on the primary land use of the area, the architectural typology and the strong historic definitions the Fort Precinct is further divided into 7 historic districts within which are 14 sub-precincts – Corporate District (Ballard Pier sub-precinct and Naval Dockyard sub-precinct), The Art District (Museum sub-precinct), Oval Maidan historic district (University sub-precinct and Oval sub-precinct), the Shopping Spine (Esplanade sub-precinct and Bazaargate sub-precinct), the Civic Node (B.M.C. sub-precinct, V. T. sub-precinct and Crawford Market sub-precinct), the Tourist District (Gateway sub-precinct and Majestic sub-precinct) and the Horniman Circle & Banking District (Horniman Circle sub-precinct and Fountain sub-precinct). The total area designated as a Heritage Precinct covers approximately 258 hectares.

The Fort Precinct forms the image center of the city of Mumbai with many of the famous landmarks of the city. These include the Chhatrapati Shivaji Terminus, the Gateway of India, The University and the High Court, etc. It displays many layers of the development of the city with the 14 sub precincts displaying their own unique characteristics.

The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO as a World Heritage Site

The important roads within the Precinct include: Madame Cama Road that connects to Marine Drive and to Nariman Point to the south east of the Precinct; Colaba Causeway heads to the south to Navy Nagar. LT Road to the North connects Crawford Market to Maharishi Karve Road.

The proposed Marine Drive Precinct extends upto Malabar Hill to include entire stretch of Marine Drive, Chowpati at Girgaon, while Madame Cama Road serves as the southern edge of the Precinct. While the wide arching curve of the Marine Drive along the western seaboard of the Arabian Sea strongly defines the Marine Drive Precinct to the west, a similar strong physical boundary is provided with the defined demarcations of the Esplanade to the East. This demarcation to the east is further carried through along the original railway lines of the B.B.C.I railway and now the Mumbai suburban Western Railway. Architecturally significant buildings along Chowpatty and parts of Malabar Hill are also included within this extensive precinct that tries to connect important urban nodes and individual edifices.

This contiguous space that includes Fort Precinct and the proposed Marine Drive Precinct thus forms the much needed buffer for the WHS to put into place further development control restrictions, signage controls, traffic regulations, to introduce uniform conservation methodologies and improve visitor interpretation facilities and amenities.

The expanse of Oval Maidan with Victorian Buildings to its eastern edge; Image Courtesy: Atul Kumar



## **A2. HISTORY & DESCRIPTION OF IMPORTANT BUILDINGS**

## A2. History & Description

At the heart of the historic centre of Mumbai (formerly Bombay), lies the Fort Heritage Precinct. This marks the footprint of the 19<sup>th</sup> century fortified city of Bombay and though the fort walls were mostly torn down in the 1860s under the Governorship of Sir Bartle Frere, the name persists in public memory and is a protected heritage precinct under the Heritage Regulations for Greater Bombay 1995.

West of the fort walls, the expanse of land that was once called the Esplanade, is today the historic cricketing ground of Oval Maidan. This vast open space lies at the heart of the proposed Property. To the East of the Oval lies the historic Fort area with its monumental 19<sup>th</sup> century Victorian Neo Gothic public buildings and to its West, stand the 20<sup>th</sup> century Art Deco buildings of Backbay Reclamation and Marine Drive. Together, these two architectural ensembles constitute the most remarkable collection of Victorian and Art Deco buildings, the largest such conglomeration of these two genres of architecture in the world.

**View of the Oval Maidan with the Art Deco buildings of Backbay Reclamation in the foreground and the Victorian Gothic Revival ensemble on the other side**



Image Courtesy: Jehangir Sorabjee

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Image Courtesy: Jehangir Sorabjee

A contemporary view by Jehangir Sorabjee showing the Oval Maidan with the Victorian buildings facing the Art Deco buildings.

## Urban Planning & Development of the Site

In 1862, with the demolition of the fortifications of Bombay fort, a vast stretch of land to the west of the fortified town was opened for development. The Rampart Removal Committee chaired by James Trubshaw was mandated to plan for this area west of the fort walls with grand public buildings in the Victorian Gothic style.

The Gothic revival buildings along the eastern edge of the Esplanade, (a compulsory open space that provided a clear range of fire for the Bombay Fort) were originally conceived to sit along what was in the 1860s the western sea front of Bombay. Thus, the Secretariat, University Library & Convocation Hall, High Court, Public Works Department Offices, the Central Telegraph Office and the adjoining General Post Office were built fronting the sea across the Esplanade between the 1860s and 70s. What was particularly important about the design and positioning of these buildings was their brilliant interface between the urbanity of the Fort and the green of the Esplanade.

The Esplanade soon came to be known as the Oval *maidan*. Along its periphery lay the railed-in 'Rotten Row', a greensward reserved for equestrians. The north and south edges of the maidan were especially transparent, allowing the visual continuum of the open space on both sides. Statues of Bombay's luminaries once lined these edges of the maidan, making the grandeur of the town humane at the street level.

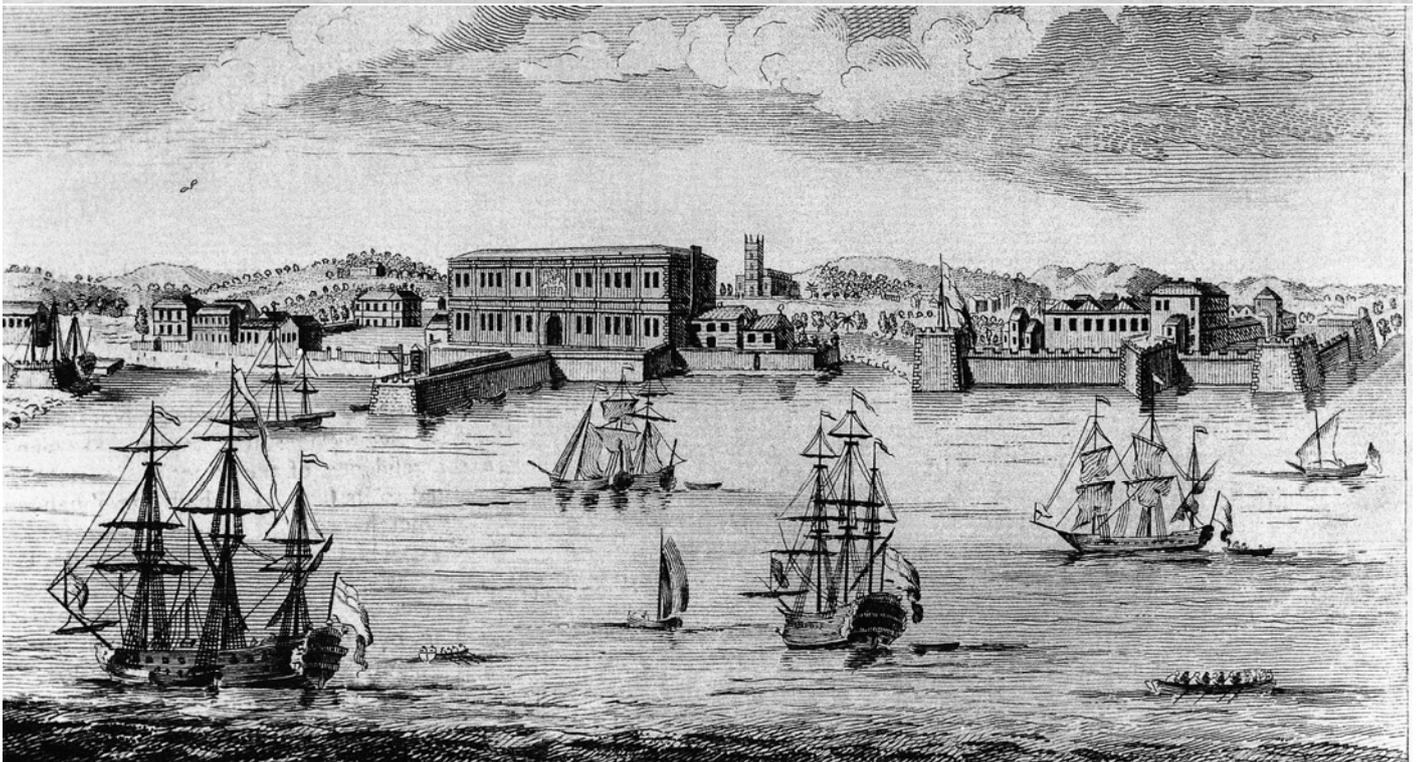
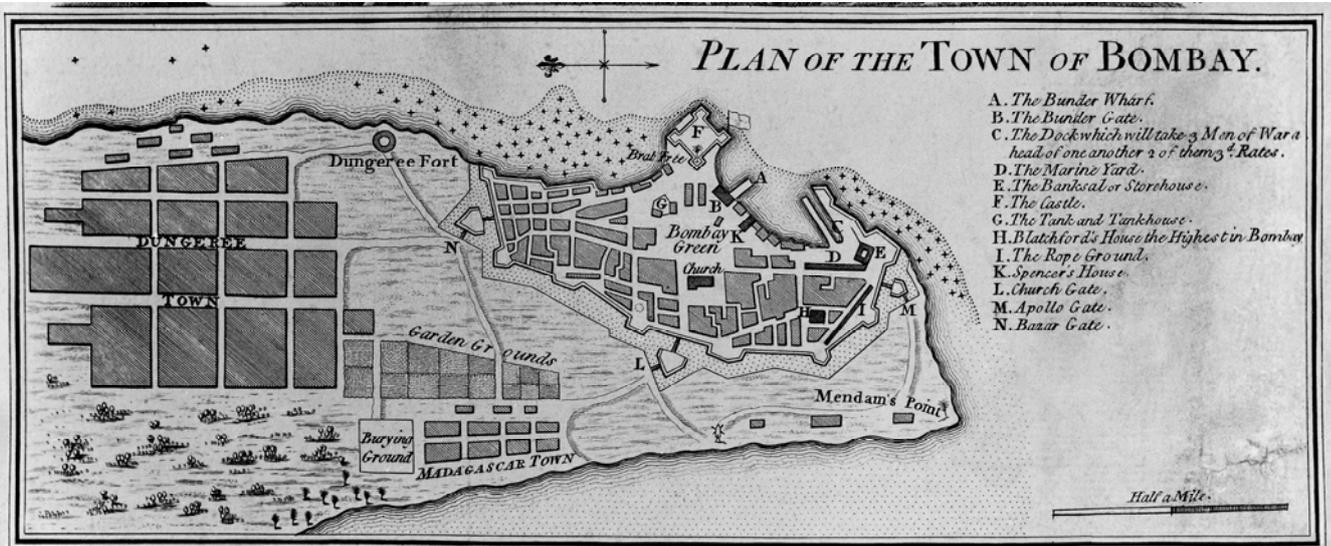
With the ambitious Backbay Reclamation scheme of the 1920s to reclaim land to the west of the Esplanade, a vast expanse of sea facing land was created. On this westerly swath of land along the Oval was planned a large housing scheme, conceived in the Art Deco style, facing the imposing Gothic edifices on the eastern edge of the *maidan*, and anchored at the northern end by the Eros Cinema. Despite the varying scales and styles of buildings, the open maidan, or urban void, created an absolutely fantastic setting and urban composition with two centuries of building styles valiantly and defiantly fronting each other across the maidan.

Collectively, all the various Art Deco styled buildings in these newly reclaimed lands at Marine Drive, Churchgate and Queen's Road created a cohesive image – clearly another layer both physical as well as in terms of style that was added to the city. Like the Gothic buildings in their time represented a new face of the city and an expression of power, so too the Art Deco buildings and precincts symbolised the shift in expression to represent contemporary aspirations. This time in the 1920s and 1930s, the city had once again renewed itself to keep pace with international trends, thus truly making Bombay India's connection to the west and the world – the Gateway to modern India.

## EMERGENCE OF A CITY

Mumbai (formerly known as Bombay) has its earliest origins as group of seven disjointed islands that were subsequently converted into a trading outpost under Portuguese rule in the 16<sup>th</sup> century. The main island of Bombay was later fortified by the British East India Company which leased it from the British Crown after receiving Bombay as part of Catherine de Braganza's dowry upon marriage to Charles II. In 1665, the Instrument of Possession was signed by the British, who became the masters of Bombay.

Below: Map of Bombay from the 17<sup>th</sup> century showing the fortified town



Below: Archival photograph showing the bastions of the Bombay Castle 1861

Bottom Right: The Prabhus were among the earliest settlers in the city



As early as the 1670s, Governor Gerald Aungier encouraged mercantile communities to settle in the city with the assurance of religious freedom, liberty to trade and build homes. This laid the foundations for the city's cosmopolitan character and robust financial strength.

Among the first communities to settle were Gujarati Baniyas, Brahmins from Salsette, Parsis and Armenians. These new communities added to the local population of Kolis, Bhandaris, Agris, Prabhus who were domiciled since the 13<sup>th</sup> century.



During the significant decades of the mid-19th century, the fortuitous appointment of two able and far-sighted Governors was to have an unexpected and dramatic effect on the metamorphosis of Bombay from a trading post to a town. Bombay's considerable progress in the 1850s and 1860s was due in large measure to the acumen of John Lord Elphinstone and Sir Bartle Frere.

Lord Elphinstone, Governor of Bombay from 1853 to 1860, perceived the futility of the town bastions and the advantage to the town's growth if they were removed, especially since external threats to Bombay's security had been substantially eliminated with the subjugation of the Marathas. Surprisingly, there was considerable opposition from the Indian population to the Fort Improvement Committee's efforts to remove the fortifications that over the decades had become symbolic of a sense of security for the residents. Perhaps on account of such apprehensions, progress in demolishing the fortifications was slow and only some ravelins were removed by 1855.

By the 1860s, the growth of the city as a trading and industrial township and the established supremacy of the British highlighted the redundancy of the fortifications. The ramparts were thus torn down and in the ensuing prosperity of the city's fortunes with the cotton trade having shifted to Bombay as a result of America's Civil Wars, an ambitious town planning scheme was embarked upon by the city's Governor Sir. Bartle Frere (1862-1867).

The American Civil War began in 1861, a year after Lord Elphinstone's departure. As a result of the blockade of the ports in the southern states of America, the Lancashire mills in England were unable to procure raw cotton from that country and were forced to purchase cotton grown in western and central India from the Bombay markets. During the five-year period of the Civil War, it was estimated that over 81 million pounds sterling came into Bombay. This resulted not only in a phenomenal commercial boom but also in a mania for speculation in the shares of companies that were primarily established to undertake extravagant schemes of reclamation.

In the middle of this period of prosperity, Sir Bartle Frere, Governor of Bombay from 1862 to 1867, took the prudent decision to completely demolish the unnecessary fort walls and restructure the town.



Archival photograph showing cotton traders. The Cotton Boom of the 1860s led to the growth of the city as a great trading town and led to the construction of the grand Victorian public buildings.

## FROM A FORTIFIED TOWN TO A PLANNED CITY

In 1862, Sir Bartle gave the final orders for the demolition of the fortifications. Since the old gates, ravelins and ramparts no longer served their original function of defence “Sir Bartle brought them down like the walls of Jericho”. Almost 30 years later, a writer was to dramatically comment that “when the Bombay walls fell, great was the fall thereof... Bombay now threw out her arms like a giant refreshed in a new atmosphere and Samson like burst away the bonds of a hundred years.”

The work of pulling down the Fort and ramparts, filling up trenches and the malodorous ditch and laying out new roads was spiritedly pursued by the Ramparts Removal Committee and accomplished within three or four years. The removal of the ramparts signified a symbolic as well as real change of purpose for Bombay, which was now a prosperous trading town that no longer needed to serve as a western defence fort. The demolition of the ramparts thus intensified, clarified and made irreversible this change of function.

Simultaneously, as a result of the influx of both population and wealth, land values rose manifold, as speculation became frantic, thus encouraging further land reclamation. By producing great opportunity for expansion, the combination of the rampart removal and the creation of additional land through reclamation allowed for the structuring of the Fort area itself, which was emerging as an image centre for the region.

A project of equal importance and magnitude was the laying out of the vast Esplanade. This expansive, semi-circular swath of ground adjacent to the fort walls, stretched from its northern end at Lohar Chawl (where Crawford Market was later built), to its southern end beyond the Cooperage to where the Colaba Railway Station once stood.

With the removal of the fort walls, the reserved open space between the fortifications and the sea (that was a compulsory open space to provide a clear range of fire to the bastions) was converted into the Esplanade. James Trubshaw, architect to the Rampart Removal Committee prepared a masterplan for the area, lining its eastern edge with a row of public buildings facing the sea.



## THE RAMPART REMOVAL COMMITTEE & PLANNING OF THE VICTORIAN ENSEMBLE

By the 1870s, a monumental streetscape of Victorian edifices emerged along the eastern edge of the Oval, with a spectacular urban composition of Neo Gothic structures.

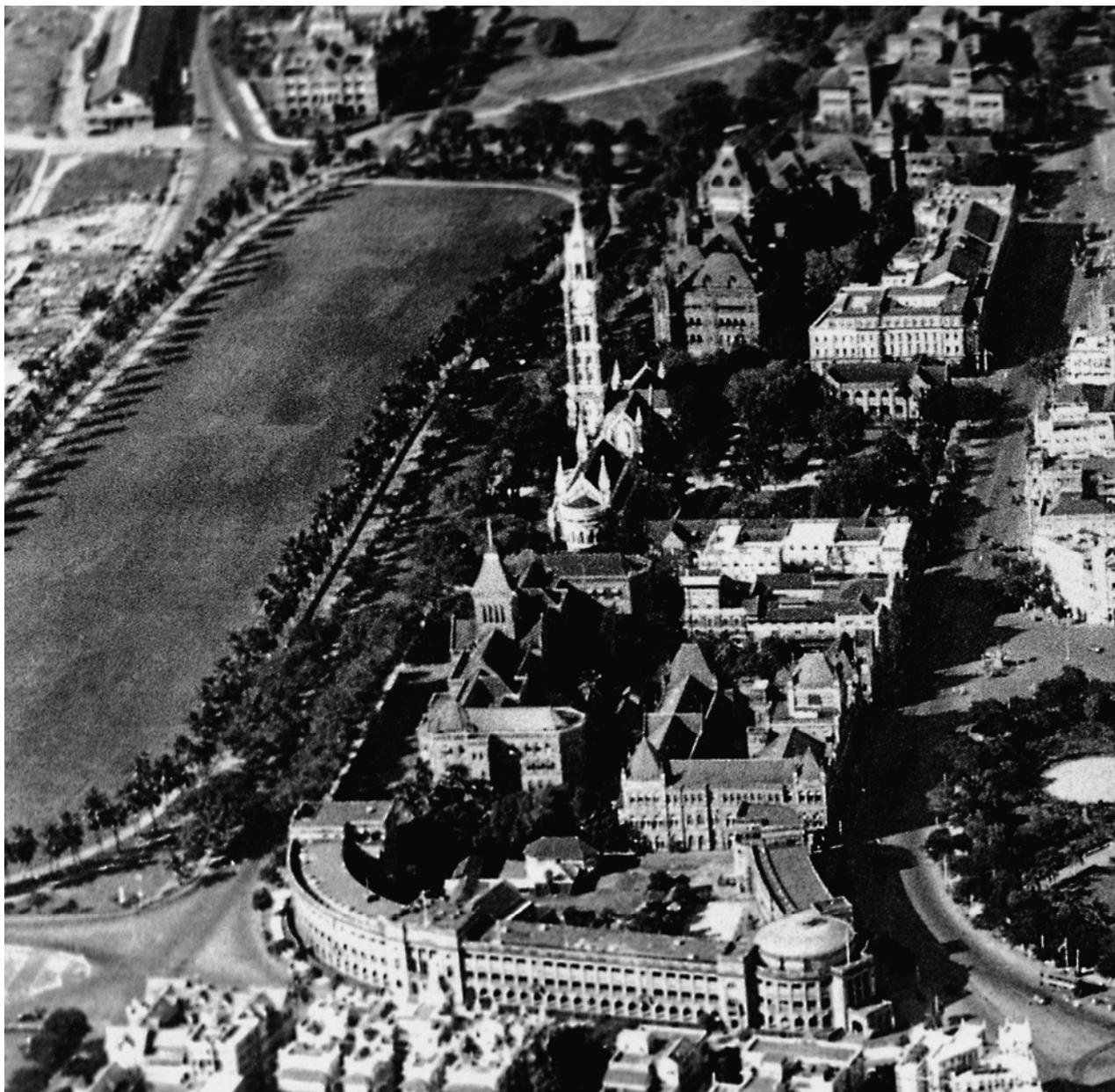
The Esplanade (or *maidan* as it was also referred to) was originally reserved as a compulsory open space to provide a clear range of fire from the Fort. Fronting the Arabian Sea as it then did, it also functioned as a breathing space for people living within the stifling confines of the walled town. In addition, its northern end was used as a parade ground for the Indian soldiers of the military. At the Bazaargate end of the Esplanade stood vehicles for hire and milkmen with their buffaloes selling fresh milk. A portion to the east, between the present Municipal Corporation Building upto the JJ School of Art accommodated the Dhobi Lines, with the *dhobi ghat* itself situated near the Phansi Talao where the railway line began at Bori Bunder.

Several writers of the nineteenth century have left picturesque accounts of the activities on the Esplanade. K N Kabraji records that there were no buildings on the *maidan* stretching from Dhobi Talao to the Apollo Bunder. Each evening, 'mat and lantern clubs' occupied the open space. These were so styled because "a mat and a lantern constituted their sole furniture and apparatus – the mat for the members to sit upon and the lantern to afford them light as they clustered around, engaged in playing cards, or chess or the more favourite noisy game of *chowput*". The Esplanade also provided a convenient temporary residence in the form of tents in the early 19th century for the Fort's English inhabitants during the summer months.

**Archival photograph before the land reclamation showing the Victorian public building of the Convocation Hall and Old Secretariat facing the Esplanade with the sea beyond. Behind the Old Secretariat is the cast iron Watsons Hotel.**



With the demolition of the fort walls and the lifting of the military ban on building within a thousand yards of the Fort, a vast expanse of new and valuable territory on the Esplanade became available. James Trubshawe, architect to the Rampart Removal Committee prepared a strategic plan for this area. Land released on the Esplanade was judiciously laid out in wide roads, open spaces and building plots including the west side of Hornby Road and the sites along the western foreshore in front of the Oval *maidan*. Sir Bartle zealously took up the project of allotting these new plots and the large sums received from bidders helped finance some of the public building works.



A 1930s aerial view by Haseler showing the beginning of the development to the left of Oval Maidan with the construction of Art Deco buildings. The Western Railway Head Quarters in the Indo Saracenic style is placed at the Northern end of the maidan.

As the town became more dense around the Esplanade, the open space evolved or transformed to be experienced as a 'well' in the town – not by its transformation *per se* but by the form of the town around it. It came to be seen as a *maidan* or a sort of Indian village green, a vast, large open space bound and perceived as a contained space because of its limits. However, its inherent ability to remain free – to be seen as a neutral space to accommodate diverse functions at different times, especially with respect to the need for assembly made and continues to make the maidan significant in the plan of the town. In spite of this sense of neutrality, cricketers or a visiting circus or fair, transform this space in its daily use. But in 'spirit' it resumes the function of collective gathering whereby occasionally this 'well' in the city transforms temporarily into a hyperactive sea of humanity before receding again into neutrality!

While the open spaces in the town retained part of their original quality, the rest of the town was transforming irreversibly. Sir Bartle's vision of a modern, cosmopolitan, commercial town was aided by the opening of the Suez Canal in 1869, the formal establishment of the Municipal Corporation in 1872 and the Bombay Port Trust in the following year. With its vast expansion by reclamation and landfills, its magnificent new range of public buildings, an efficient civic infrastructure and a fine network of communications, the town was primed to become the main Indian seaport and the commercial and industrial capital of western India.

In the decades after Sir Bartle's term of office, Bombay witnessed a remarkable acceleration in construction activity, especially in public buildings designed explicitly to display the Imperial image. The Bombay Government architects were commissioned to submit designs for an entire collection of building sites opened up by the removal of the fortifications. Today, these buildings, all designed in the Victorian Gothic tradition, collectively assert a character for south Bombay that is unique in India.

19<sup>th</sup> century photograph showing the Victorian Gothic Revival buildings of the University and High Court



## 20<sup>TH</sup> CENTURY BACK BAY RECLAMATION & ART DECO DEVELOPMENT



An archival image from the late 19<sup>th</sup> century showing the Victorian buildings facing the sea before the land reclamation of the 1920s.

Until the 20<sup>th</sup> century, the Victorian buildings on the Esplanade fronted the sea. In November 1920, following the demand for increased housing in Bombay post World War I boom, the Bombay Government created the Development Directorate, with a mandate to reclaim land for the development of residential areas to the west of the Oval.

W R Davidge, a British Town Planner created a proposal for the Backbay Reclamation Scheme, with wide open spaces, gardens and planned apartment blocks. 552 acres of land were reclaimed, with a new sea side promenade or Marine Drive, 5 miles long.

In the middle of 1935, work was finally commenced on Marine Drive, the splendid western foreshore road. When the full scale of the layout was completed in 1940, Marine Drive or the 'Queen's Necklace' emerged as the most magnificent avenue and promenade in the island city of Bombay.

The project, however, was a major deviation from W R Davidge's original 1921 plan, which had envisaged broad avenues, laid out in a neo-classical pattern with Government buildings at each end of a central avenue.

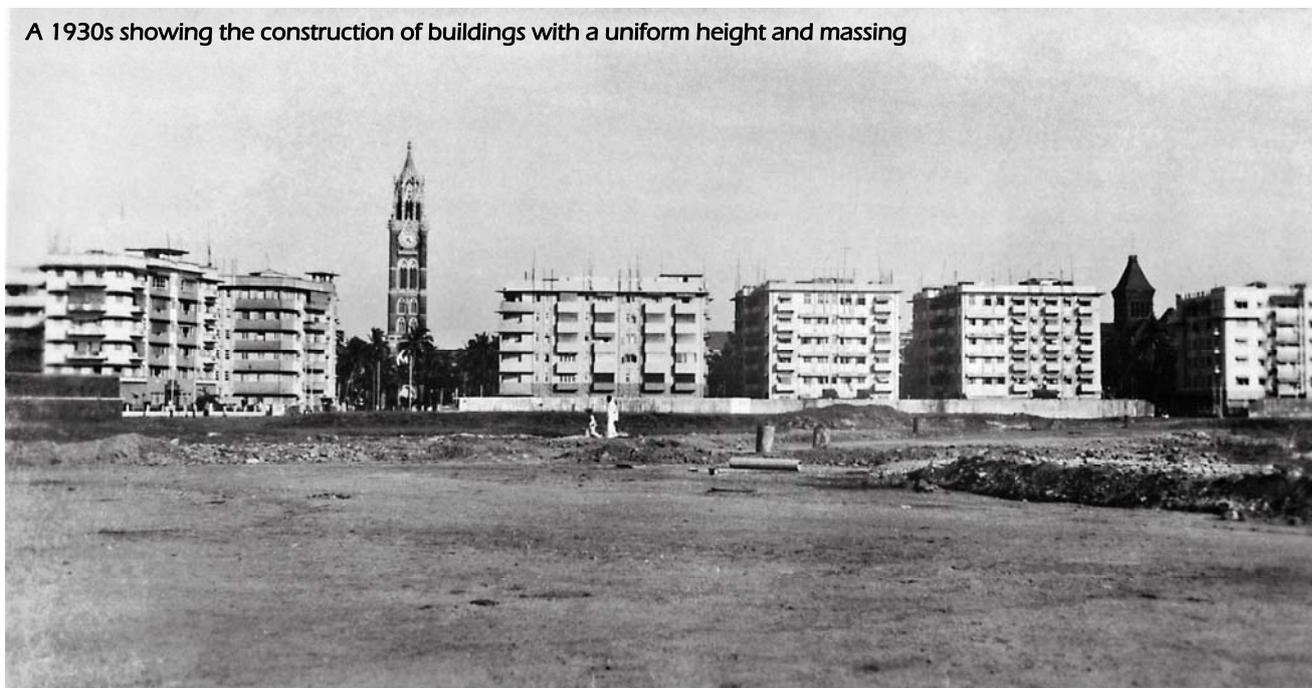


An archival image from the 1950s showing the Art Deco buildings of Backbay reclamation across the Oval Maidan.

George Wittet, Consulting Architect to Government had also prepared an earlier plan for the scheme in 1910. In this plan, he had sited Government House at the southwestern end of Colaba with a vast recreation ground stretching northward from halfway between the Colaba and Churchgate railway stations, going up to Marine Lines station along the seashore. His plan was, like Davidge's, never implemented.

Bombay architect Claude Batley also designed an alternative scheme with blocks organised around central gardens, much like the Cusrow Baug pattern that his firm had designed at Colaba Causeway in the early 1930s. In order to achieve the densities the Government was bent on achieving, Batley increased the heights of all the buildings uniformly, in the process being able to accommodate large, open spaces around which the inner blocks could be organised. This plan, too, was not implemented and what the city got was a long Marine Drive promenade overlooking the sea – an urban pattern that was far removed from Davidge's or Batley's plan.

A 1930s showing the construction of buildings with a uniform height and massing



In the 1930s a row of residential houses, conceived in the Art Deco style were built along the western edge of the *Oval maidan*, anchored at the northern end by the Eros Cinema. Despite the varying scales and styles of buildings, the open *maidan*, or urban void, created an absolutely fantastic setting and urban composition with two centuries of building styles valiantly and defiantly fronting each other across the *maidan*.

The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO for World Heritage Site

Collectively, all the Art Deco buildings in these newly reclaimed lands standing across Oval from the Victorian edifices, represented a new face of the city and symbolized a shift in expression to represent contemporary aspirations. This time in the 1920s and 1930s, Bombay had once again renewed itself to keep pace with international trends, truly retaining its India's connection to the west as the Gateway to India.

**The bold urban statement of the sweep of Art Deco buildings of Marine Drive – the Queens Necklace remains an iconic image of Mumbai over the decades.**



## 'URBS PRIMA IN INDIS': THE IDEOLOGY OF URBAN FORM

The resulting vibrancy and colour of the Neo Gothic buildings gave Bombay an unrestrained quality. The Consulting Architect to Bombay, John Begg, was to write in 1920, *"the two large towns, Calcutta and Bombay, sound totally different notes to the architect. Bombay is energetic, exuberant, sparkling, and has building stones of many kinds and colours. Calcutta is calm, respectable, orthodox and its leading materials are brick and plaster... on your dyspeptic days you are apt to find Calcutta's architecture dull... Bombay's bumptious, even riotous. In your more genial moments you might apply the adjective 'sane' to Calcutta, and to Bombay 'vital'."*

What had developed in Bombay was a distinct centre based on a conscious proposal to suggest an image that conveyed the desire to 'rule'. Here the ideology of urban form and architecture were important devices, not only to convey this message but in the effort to consolidate and structure a core area. A portion of the town that would play the role of symbolising the 'second city' in the Empire; "enabling even the Briton to feel himself the greater man for his first sight of Bombay". For Indians it triggered off awe – "mute astonishment at the new western wonder that had now (fully) appeared in their midst"!

Bombay had, in any case, earned its status and motto that would for many decades to come be synonymous with the town – '**Urbs Prima in Indis**', the first city of India.



A contemporary view by Jehangir Sorabjee showing the Oval Maidan with Public Works Department building and the High Court facing the Art Deco buildings.

The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO for World Heritage Site



A contemporary view by Jehangir Sorabjee showing the Oval Maidan with the Victorian buildings of Old Secretariat, University and the High Court facing the Art Deco buildings.



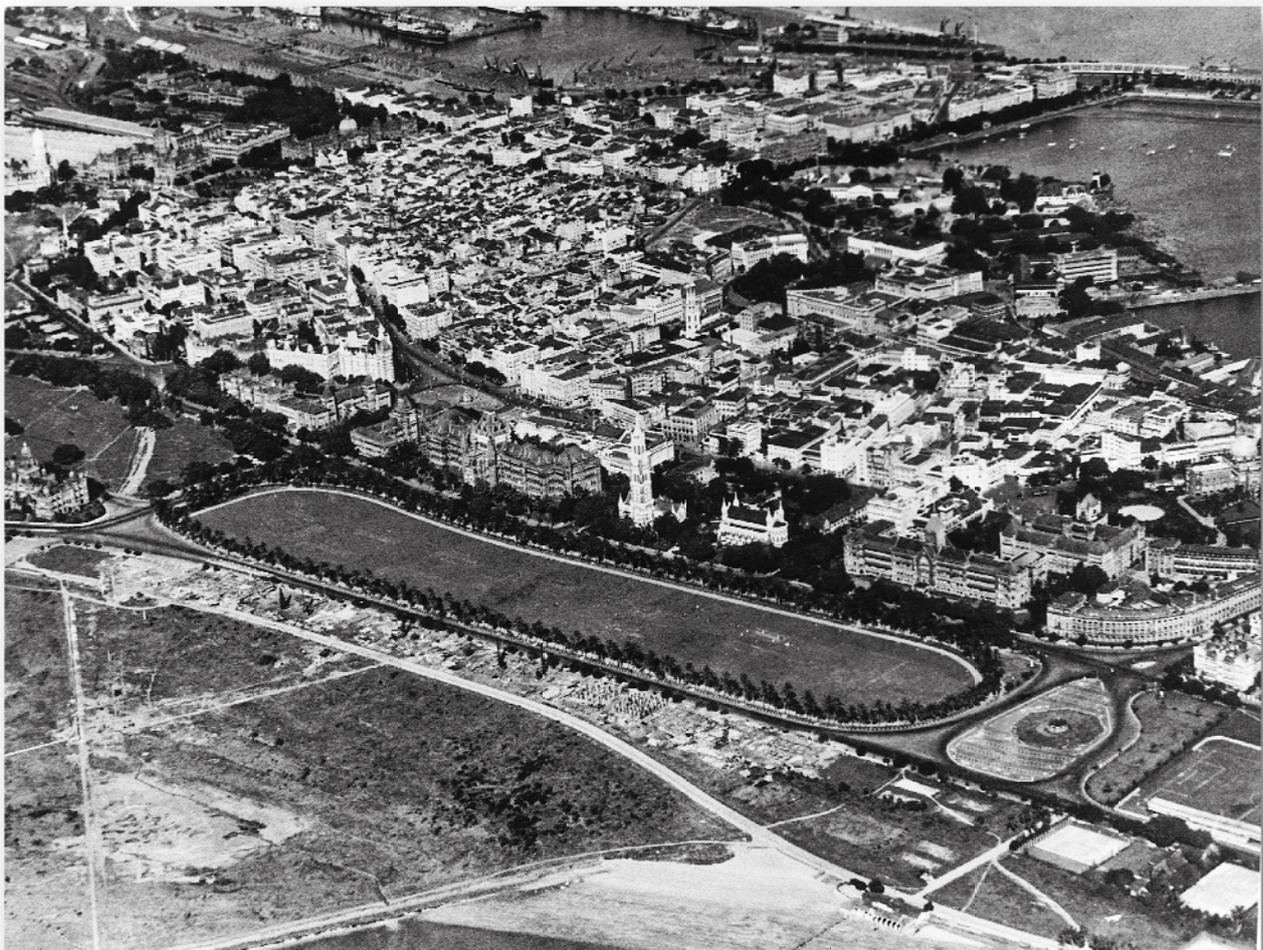
A contemporary view by Jehangir Sorabjee showing the Oval Maidan with the Victorian buildings of Old Secretariat, University and the High Court facing the Art Deco buildings. Behind them is the row of buildings of Kala Ghoda Streetscape, Elphinstone College, David Sassoon Library, Army & Navy building and the Watsons Hotel. The Institute of Science is seen at the corner.

## THE ART DECO DEVELOPMENT: THE BACKBAY RECLAMATION SCHEME & MARINE DRIVE

With the Backbay reclamations of the 1920s, an entire new expanse of land was reclaimed from the sea to the west of the Oval Maidan. This swath of land along the Oval was developed in a large urban vision as a planned urban development, with rows of residential buildings, conceived in the Art Deco style, facing the imposing Gothic edifices on the eastern edge of the *maidan*, and anchored at the northern end by the Eros Cinema. Despite the varying scales and styles of buildings, the open maidan, or urban void, created an absolutely fantastic setting and urban composition with two centuries of building styles valiantly and defiantly fronting each other across the maidan.

Collectively, all the various Art Deco styled buildings in these newly reclaimed lands at Marine Drive, Churchgate and Queen's Road created a cohesive image – clearly another layer both physical as well as in terms of style that was added to the city. Like the Gothic buildings in their time represented a new face of the city and an expression of power, so too the Art Deco buildings and precincts symbolised the shift in expression to represent contemporary aspirations. This time in the 1920s and 1930s, the city had once again renewed itself to keep pace with international trends, thus truly making Bombay India's connection to the west and the world – the Gateway to modern India.

A 1930s image by Haseler showing the vast area reclaimed to the west of the Oval to create the Backbay Reclamation



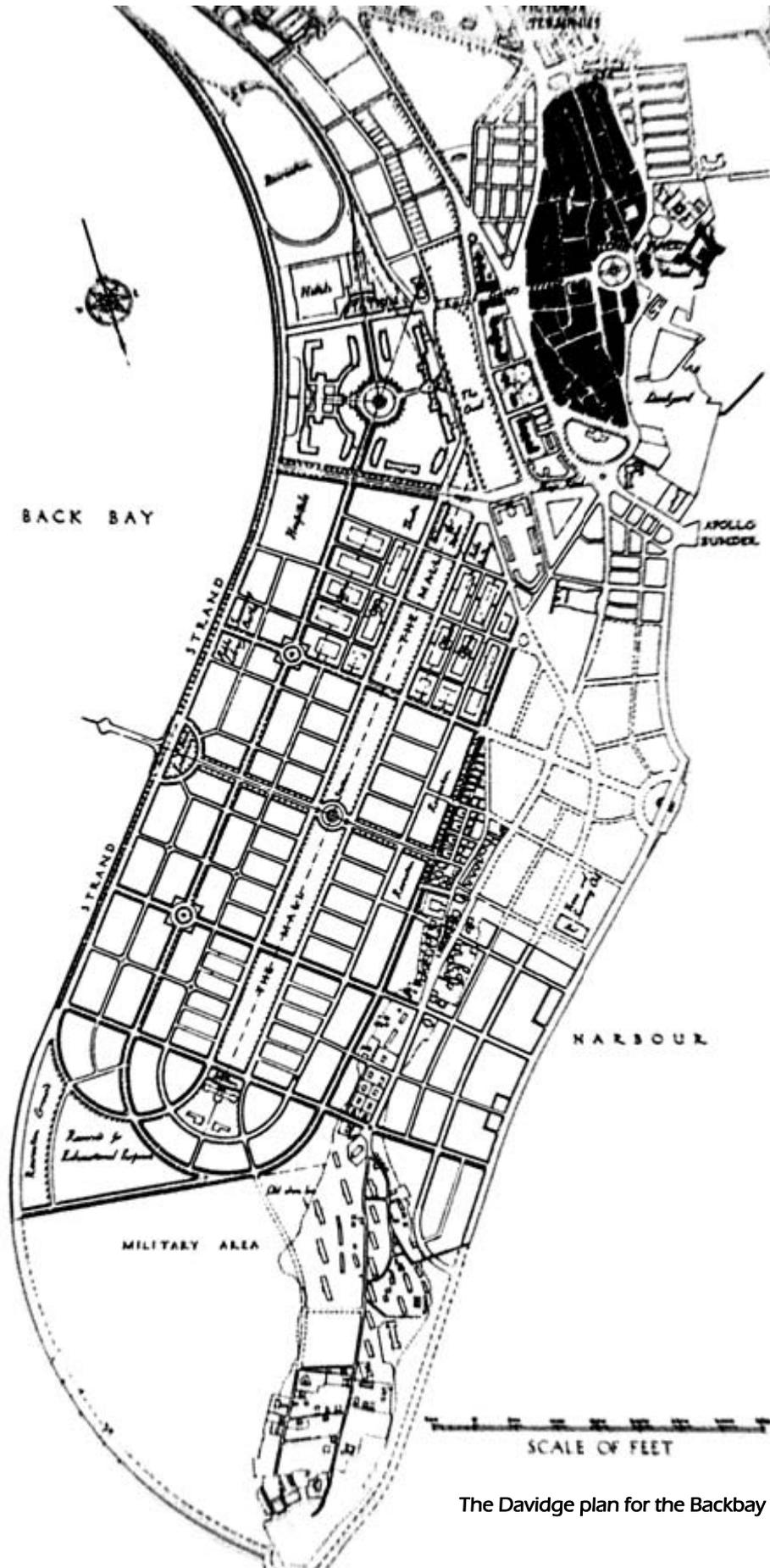
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In the middle of 1935, work was finally commenced on Marine Drive, the splendid western foreshore road. When the full scale of the layout was completed in 1940, Marine Drive or the 'Queen's Necklace' emerged as the most magnificent avenue and promenade in the island city of Bombay.

The project, however, was a major deviation from W R Davidge's original 1921 plan, which had envisaged broad avenues, laid out in a neo-classical pattern with Government buildings at each end of a central avenue. George Wittet, Consulting Architect to Government had also prepared an earlier plan for the scheme in 1910. In this plan, he had sited Government House at the southwestern end of Colaba with a vast recreation ground stretching northward from halfway between the Colaba and Churchgate railway stations, going up to Marine Lines station along the seashore. His plan was, like Davidge's, never implemented.



An archival image from the 1950s showing the iconic sweep of Marine Drive , The Queens Necklace



The Davidge plan for the Backbay Reclamation

The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO for World Heritage Site



Archival view showing the urban plan of the Marine Drive with its crescent of Art Deco buildings facing the sea

The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO for World Heritage Site

The function of Marine Drive as an urban space at a city level is more than evident. The promenade continues to throb, like it always has through its history, with an astonishing variety of activities. Thus, the face of the new reclamation, a public space for the city, emerged as a great amenity for an otherwise dense city with little public space. This space emerged as one of the most powerful images in the popular imagination of the city and the country and the Art Deco building that lined it came through this image to represent the face of Indian modernity.



Image Courtesy: Jehangir Sorabjee

Marine Drive with its crescent of Art Deco buildings creates an iconic vista in the city



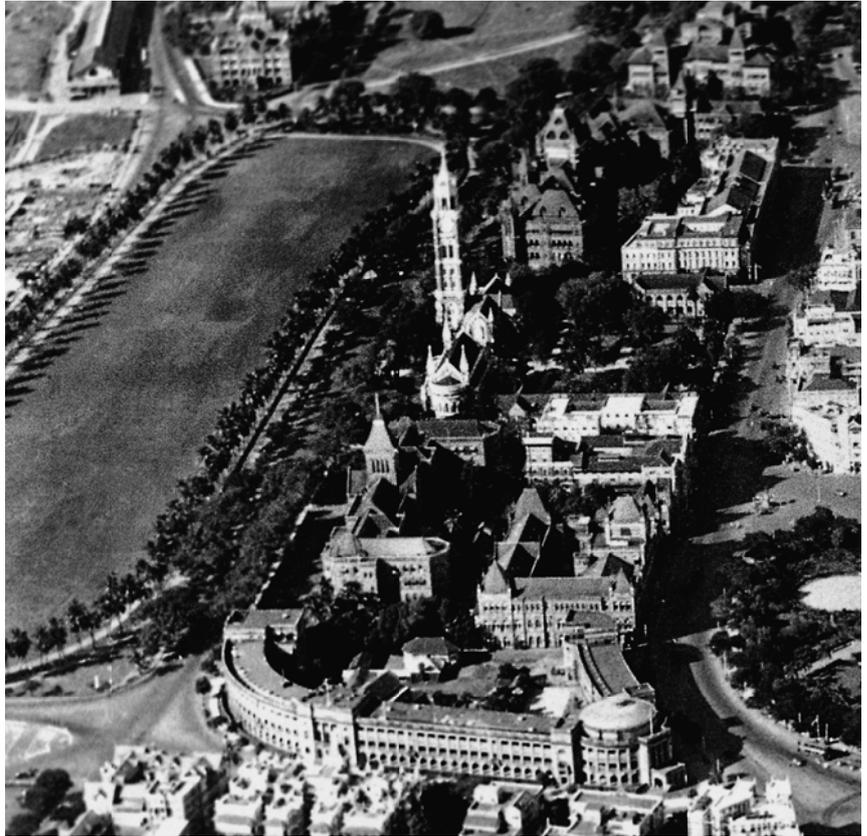
Image Courtesy: Jehangir Sorabjee

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**Mumbai Then & Now:**

Archival and Contemporary images showing Oval Maidan with the Victorian buildings intact and maintaining a high degree of integrity.

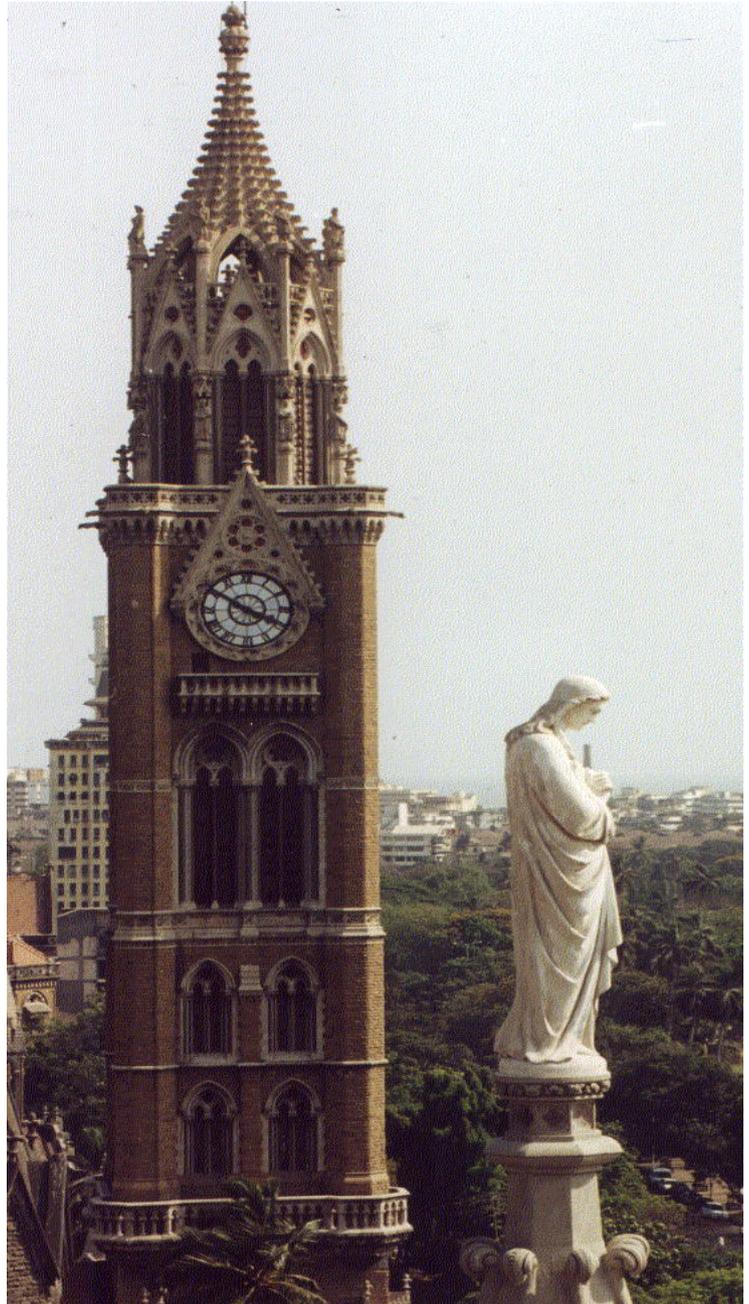
The Art Deco buildings not built over the reclaimed land in the archival image are now complete.



## The Buildings in the Precinct

### BUILDINGS OF THE VICTORIAN ENSEMBLE

Forming a spectacular streetscape to the east of the Oval, is a line of imposing 19<sup>th</sup> century public buildings. These include the Secretariat (1867-74), designed by Col. H. St. Clair Wilkins, the University and Convocation Hall (1874-78), designed by Sir George Gilbert Scott, the High Court (1878), by Col. J.A. Fuller, Public Works Department Offices (1872), designed by Col. H. St. Clair Wilkins and the Central Telegraph Office buildings (1874), designed by W Paris. Further to the east lies the historic Fort Precinct, with a range of magnificent public buildings of the 19<sup>th</sup> century, from the Victoria Terminus (renamed Chhatrapati Shivaji Terminus).



View of the Statue of Mercy atop the High Court Building with the Rajabai Tower designed by Sir Gilbert Scott further ahead

The Gothic edifices along the eastern edge of the present Oval *maidan* (the central section of the Esplanade) were originally conceived to sit along what was in the 1860s the western sea front of Bombay. Thus, the Secretariat, University Library & Convocation Hall, the High Court, Public Works Department Offices and the Central Telegraph Office were built majestically fronting the sea across the Esplanade. What was particularly important about the design and positioning of these buildings was their brilliant interface between the urbanity of the Fort and the green of the Esplanade. But more importantly, together they perhaps represent the first consciously conceived urban design gestures to be found in colonial India.

These buildings were created for public institutions integral to the town's development and renewed image. They included the Telegraph Office designed by W Paris, and completed in 1874, the adjoining General Post Office which was the work of J Trubshawe and W Paris, the Public Works Secretariat (completed 1872) and the Secretariat (completed 1874), both designed by Colonel H St Clair Wilkins. General J A Fuller was the architect for the four-storied High Court completed in 1878. The University buildings were constructed to the designs of Sir Gilbert Scott, the only renowned British architect to contribute to Bombay's architecture. Premchand Roychand, the well-known banker and 'Cotton King' funded the library and the 260 feet high Rajabai Clock tower with its beautifully sculpted figures. The Convocation Hall was built with a handsome donation from Sir Cowasji Jehangir Readymoney.

While English architects designed most of the buildings, members of the Prabhu and Brahmin communities worked as overseers and engineers. Descendants of the Kamathi construction workers of the Telegu community from the Nizam's territories, who had migrated to Bombay in the mid-18th century, played a distinguished role as contractors in the construction of many of these public buildings. The University complex, the Secretariat and High Court, for instance were all built by Rao Saheb Nagoo Sayaji.

**Skyline of Victorian buildings, the Old Secretariat, Elphinstone College, Rajabai Tower and the Bombay High Court**



The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO for World Heritage Site

Constructed in basalt stone, with architectural embellishments and carvings in softer limestone, the buildings represent the Victorian predilection for the Gothic Revival style and are characterized by lofty turrets, spires, pointed arches, merged with the architectural language of sloping terracotta tiled roofs and linear colonnades and verandas as a response to the Indian climate. Standing proudly along the eastern fringe of the open space, they set off a fantastic rhythm of Neo Gothic towers, turrets and gables.

The Victorian Gothic Revival buildings of the Elphinstone College, David Sassoon Library, the cast iron Watsons Hotel



The Victorian Gothic Revival buildings of the University and Old Secretariat facing the Esplanade



## BUILDINGS OF THE VICTORIAN ENSEMBLE

### Old Secretariat

The Secretariat, which now functions as the Sessions Court, has a frontage of around 450 feet. It was designed in a Venetian Gothic style for the Government Secretariat by Colonel H St Clair Wilkins of the Royal Engineers and completed in 1874. Constructed in rubble and stone, the walls are faced with Kurla stone. The corridor arches on the ground floor are of alternate Porebunder stone and blue basalt while those on the first floor level are alternate red basalt and Porebunder stone. The pillars are moulded Kurla cut-stone, corridor shafts, capitals and cornices of milky white Hemnagar sandstone. There are two wings to the east, the ends of which form three sides of an octagon. The main staircase is illuminated by shafted windows, contained in a lofty arch rising through the building and culminating in a large gable at the top. The arcaded verandahs facing the westerly breezes are designed to provide ventilation and light to the building. The main doors are of beautifully carved wood and were designed by George Twigge Molecey.

Across the road from the Secretariat, at the south-eastern corner of the Oval is the statue of the social reformer, Sorabji Shapurji Bengali CIE erected on a site allotted by the City Improvement Trust in 1899, and in the large traffic island near it, a standing statue of Dr Babasaheb Ambedkar who championed the cause of India's downtrodden castes and was a member of the team that drew up the Constitution of free India..

### The Victorian Gothic Revival Old Secretariat facing the Esplanade



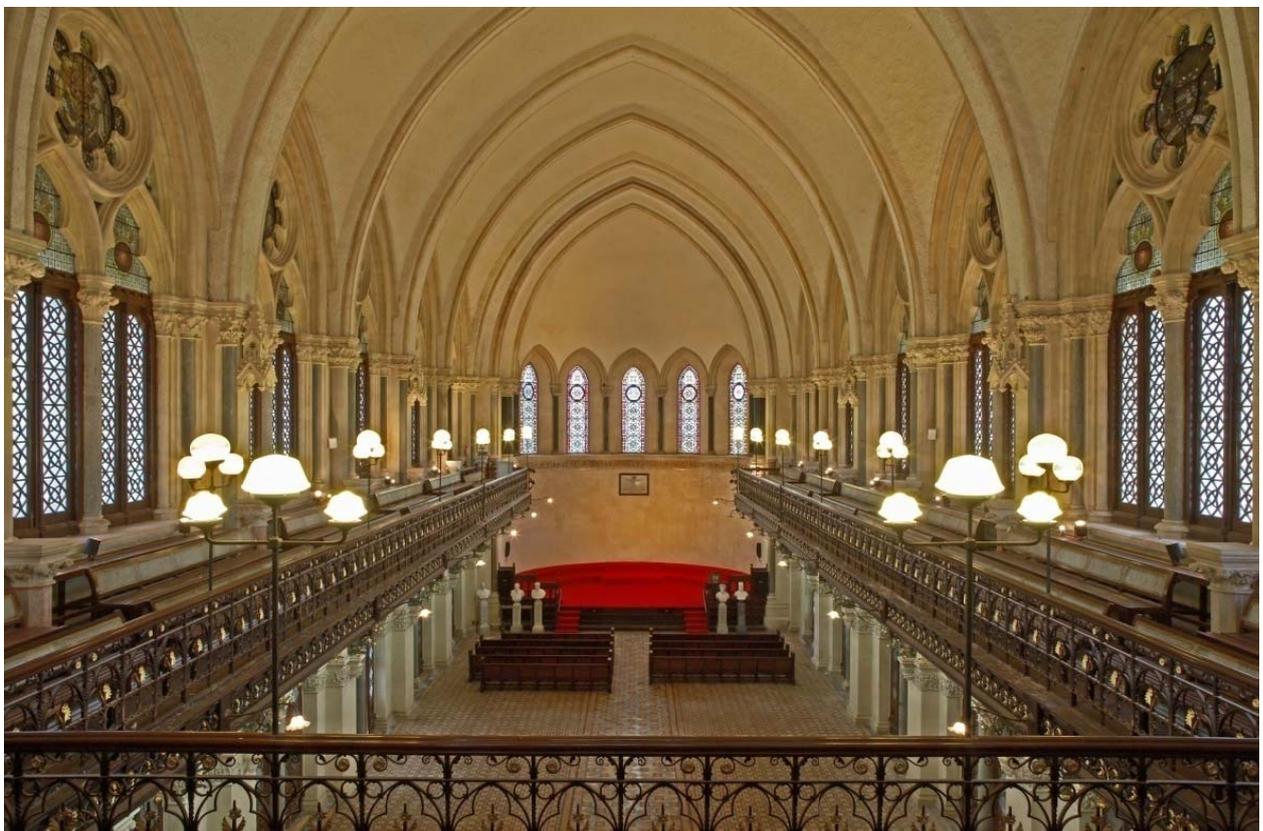
## BUILDINGS OF THE VICTORIAN ENSEMBLE

### Mumbai University Complex

The Fort University complex comprises of the Library, the Senate or Convocation Hall and administrative offices. The Library with the Rajabai clocktower and the Convocation Hall were designed by the eminent British architect, Sir Gilbert Scott. The grand Convocation Hall, built with



a handsome donation from Sir Cowasji Jehangir, is in the early 13th century French style with facings of Kurla and Porebunder stone. Construction was completed in 1874 with exquisite round stained glass window with the 12 signs of the Zodiac in the northern end and the splendid gallery on three sides, supported by beautiful iron brackets. The Hall is 104 feet long, 44 feet wide and 63 feet in height. The Convocation Hall has been carefully restored in 2006.



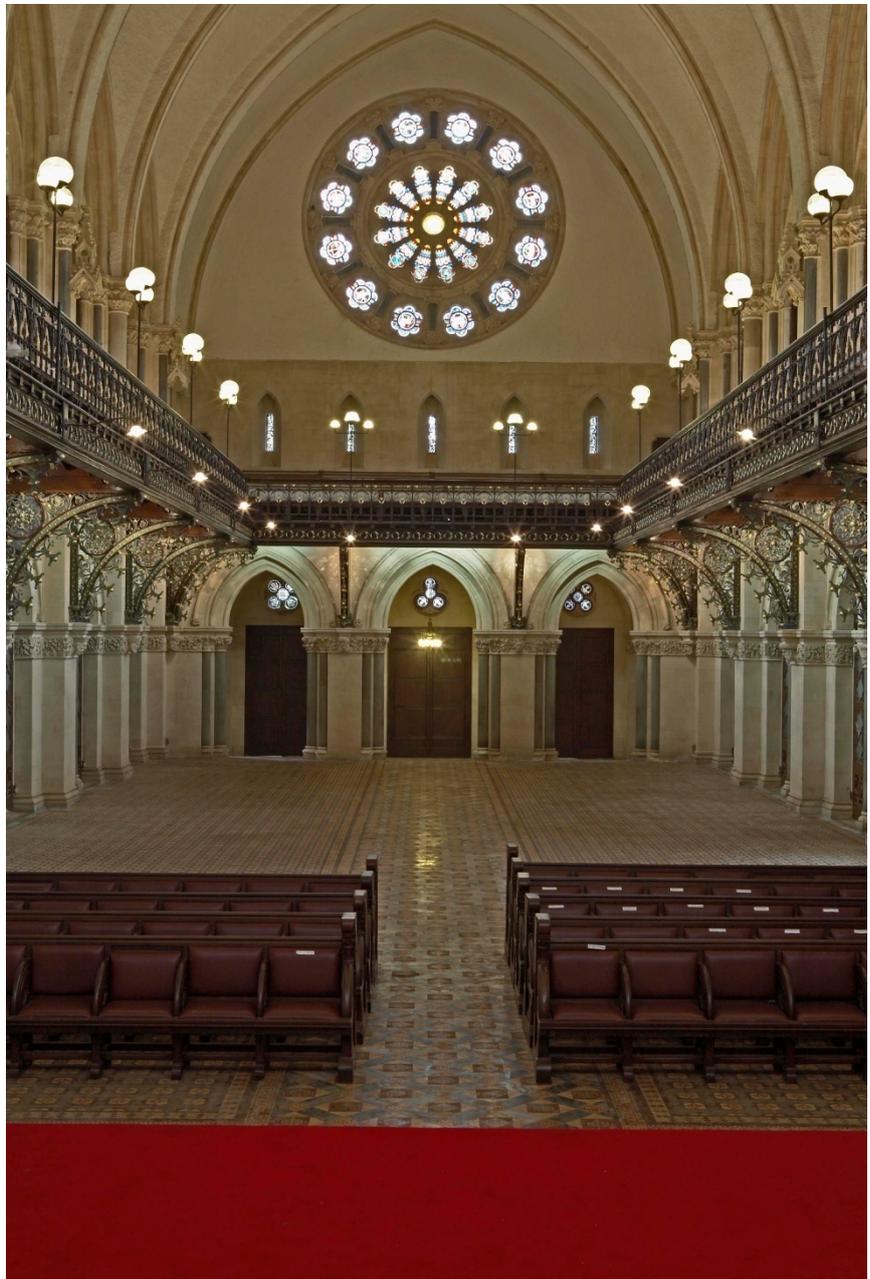
The spectacular interiors of the Convocation Hall were restored in 2006 and won the UNESCO Asia Pacific Award of Distinction

The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO for World Heritage Site

Top Right: Sculptural detail in the Convocation Hall building designed by Sir G.G. Scott

Bottom Right: Interior of the Convocation Hall

Bottom Left: Interiors of the Convocation Hall with its Minton tiled floors and carved Porbunder limestone details, delicate metal work and stained glass imported from studios in London. Students trained at the JJ School of Art worked on many of the sculptures in Mumbai's Victorian buildings.

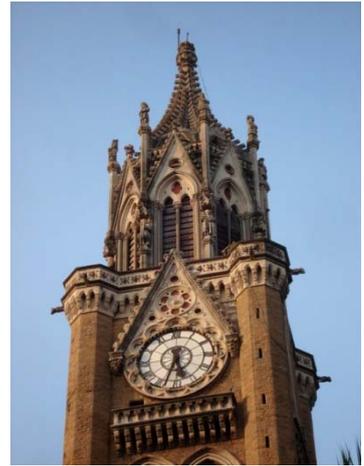




The architecture of the University buildings has often been referred to as Venetian Neo Gothic. The architecture responded to the warm climate of the city by enveloping the buildings with arcaded verandahs.

The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO for World Heritage Site

The library building was commenced in 1869 and completed in 1878. The library and the 280 feet high Rajabai Clock were funded by Premchand Roychand, a well known banker and philanthropist of the last century. The tower was named in memory of his mother. In niches cut in the pillars which form the corners of the octagon are large figures, each eight feet high, representing the different communities of Western India,. These were modelled in Porebunder stone at the site itself by a local engineer, Rao Bahadur Mukund Ramchandra. The Victorian architects drew from European models as well as Indian inspirations, creating a brilliant architectural vocabulary of decorative motifs in a collaboration of British Architects, sculptors and Indian craftsmen and engineers of the Public Works Department.



**Below: Rajabai Tower of the University building designed by Gilbert Scott.**

**Right: Sculptural representation of Indian local costumes and tribes in the Rajabai tower of the University Library. Students trained at the JJ School of Art worked on many of the sculptures in**



## BUILDINGS OF THE VICTORIAN ENSEMBLE

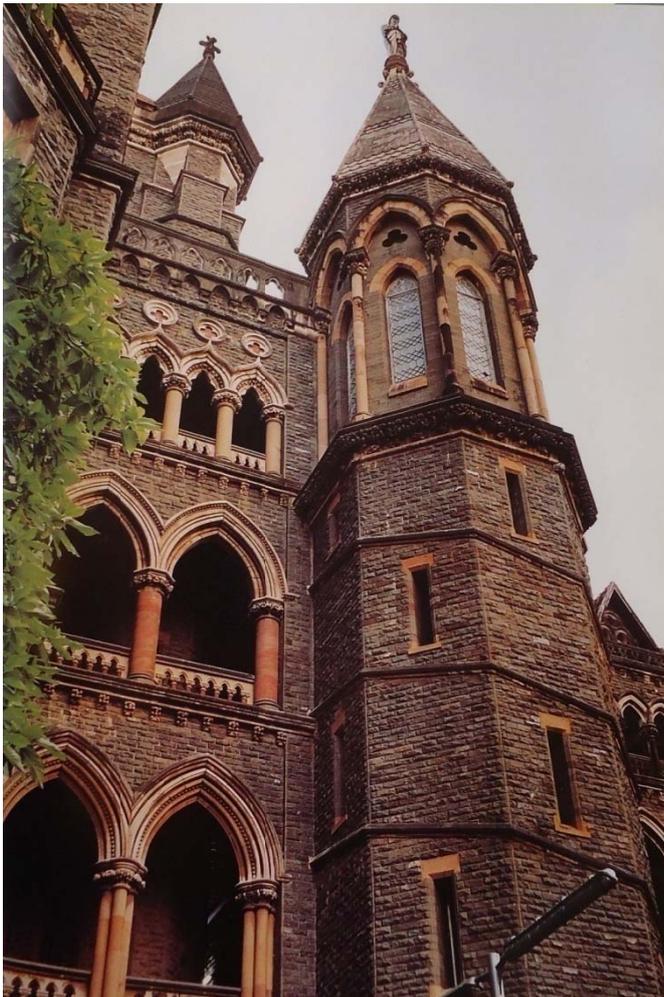
### Bombay High Court

On Bhaurao Patil Marg (formerly Mayo Road), the High Court is the second largest public building in the city after Victoria Terminus. Construction of the building was commenced in 1871 and completed in 1878 at a cost of Rs 1.65 million. The length of the building is an enormous 562 feet, the breadth 187 feet and the height to the eaves, 90 feet.



The architect, Colonel J A Fuller of the Royal Engineers, is believed to have designed the building from a sketch taken by him of a magnificent castle on the River Rhine while touring around Germany. Indeed, the imposing turrets, the massive central tower and the black local stone used in the construction, give the High Court the appearance of a massive fortress. The building has galleries open to the westerly breezes, a grand central staircase, beautiful Minton tiling, well appointed court rooms and a library room with portraits of distinguished judges and eminent lawyers. On either side

of the main entrance is an 120 feet high octagonal tower with pinnacles in white Porebunder stone, surmounted by statues representing Mercy and Justice.



The High Court is one of the largest Victorian Gothic Revival buildings in the city

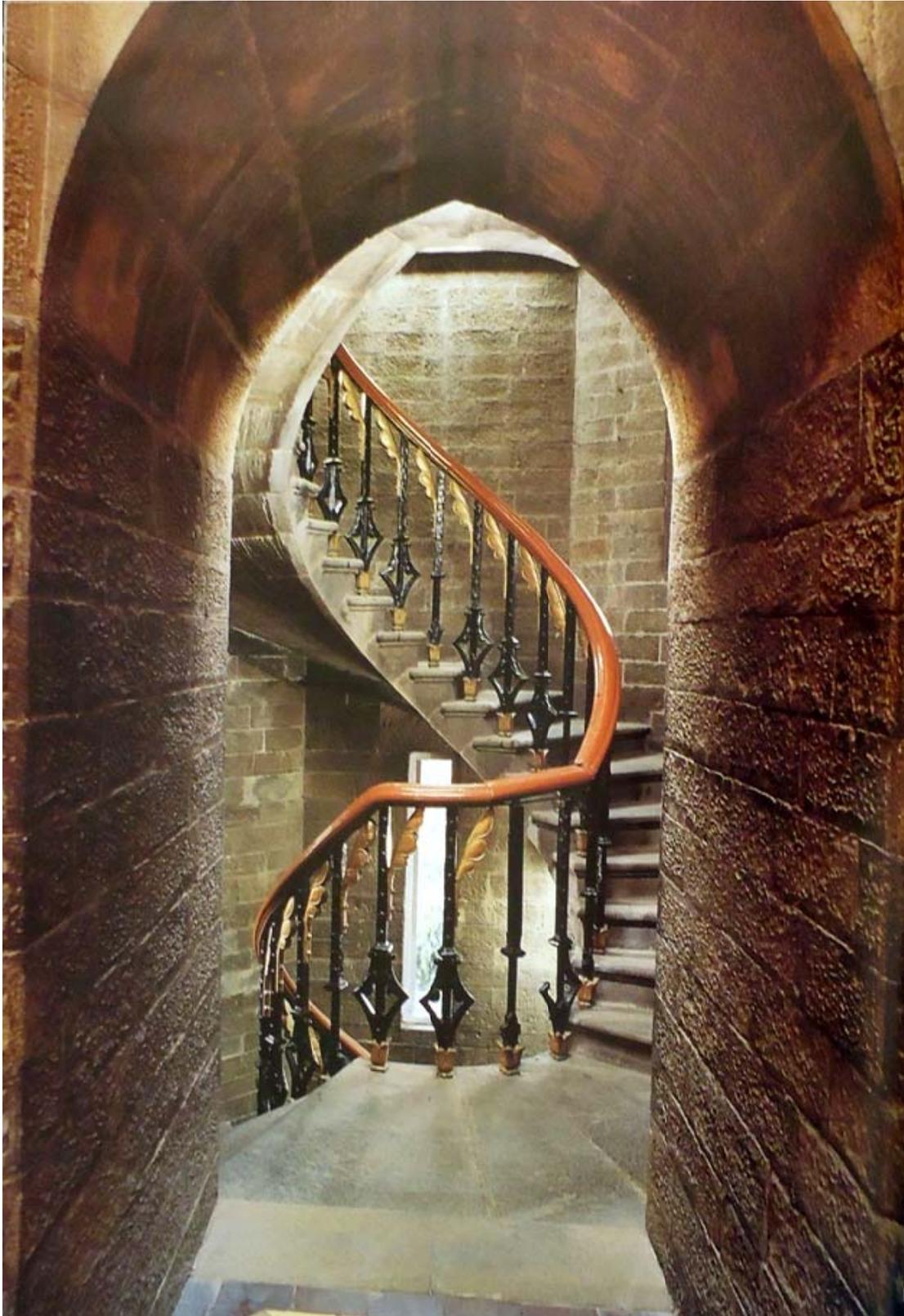
The Victorian & Art Deco Ensemble of Mumbai, India  
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The bands in Coorla rubble and the dressings in Porebunder stone with red and blue basalt alternating with Porebunder in the arches lend a decorative element to the architecture.



The interior fittings were executed to the designs of John Adams. Inside, within the carved detailing on pillars and lintels, there is a veritable sculptured menagerie comprising a strange medley of two and four-footed birds and beasts – among them, crocodiles, boars, dogs, snakes, monkeys, foxes, lions, storks, cranes, owls and eagles.

**High quality stone craftsmanship was employed in the construction of the Victorian public buildings**



## BUILDINGS OF THE VICTORIAN ENSEMBLE

### Public Works Department building

The Public Works Department offices were designed by Colonel H St Clair Wilkins in what was termed the Venetian Gothic style and were completed in 1872 under the supervision of Colonel J A Fuller and J H E Hart. The building is faced with coursed blue basalt stone with bands in Kurla and dressings in Porebunder stone, with red and blue basalt alternating with Porebunder stone in the arches. The building was enlarged in the 1890s with an additional wing facing west.

The Victorian Gothic Revival buildings of the Public Works Department



### The Streetscape of Kala Ghoda

Just behind this Victorian ensemble facing the Oval, is another layer of buildings of roughly the same period. As a buffer to the east of the Victorian streetscape and in line with the Watson Hotel, is a fantastic architectural ensemble of a streetfront consisting of one of the oldest surviving departmental store buildings in India the Army & Navy Stores, a Neo Classical structure built in the early 20<sup>th</sup> century by the firm Gostling Chambers & Fritchley; the Gothic Revival David Sassoon Library built in 1870 by the Scott, McClelland & Company; the monumental Victorian Elphinstone College standing next to the Edwardian Royal Institute of Science building by Sir George Wittet and completed in 1917.



### Elphinstone College

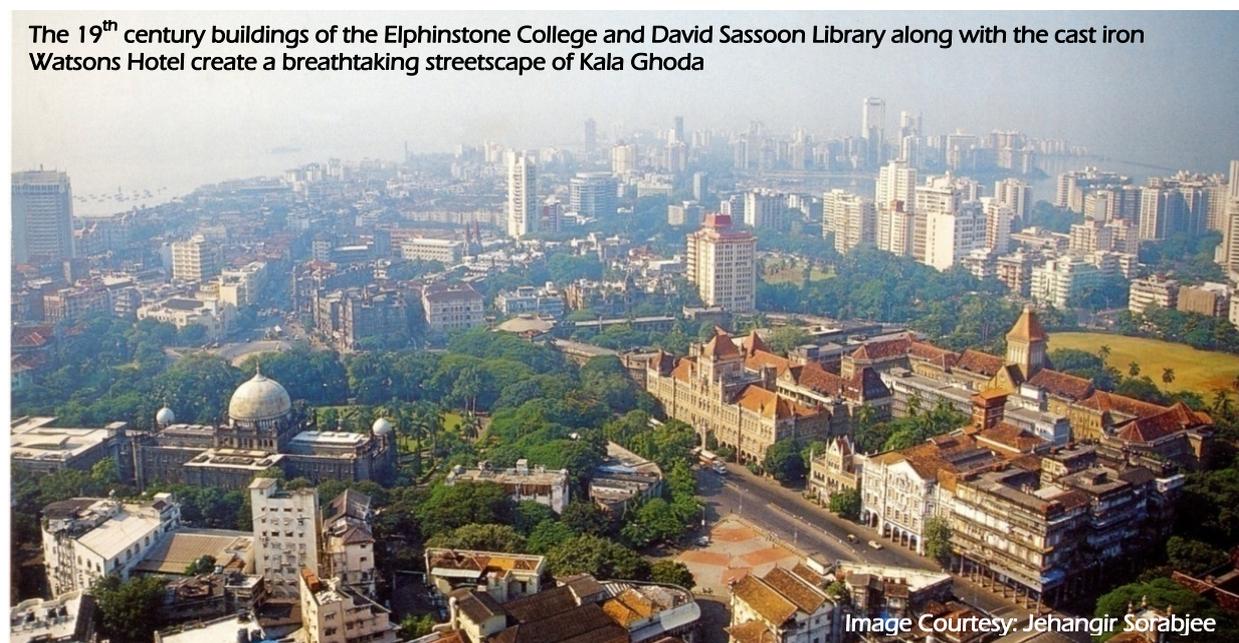
A listed Grade I heritage building, Elphinstone College is a handsome Neo Gothic structure designed by James Trubshaw and completed in the 1880s.

### David Sassoon Library

A listed Grade I heritage building, David Sassoon Library was funded by the Jewish philanthropist Sir David Sassoon and survives as a public library to this day.

### Post Industrial Watson's Hotel

Erected in 1869 from cast iron columns shipped from England, this was the most exclusive "Whites Only" hotel of its time. It also served as the venue for the first screening of a motion picture in India, the Lumiere Brothers' cinematograph in 1896.



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Above: An archival view of Elphinstone College and David Sassoon Library forming the streetscape of Kala Ghoda

Below : Contemporary image showing the Kala Ghoda streetscape with Elphinstone College, David Sassoon Library and the cast iron Watsons Hotel building behind the Old Secretariat.



### Sailors' Home, now Maharashtra State Police Headquarters

The Maharashtra State Police headquarters building was originally the Royal Alfred Sailor's Home and later functioned as the Council Hall. Designed by Frederick William Stevens, the building is 270 feet long and 58 feet wide. It was constructed in 1876 with funds donated by Maharaja Khanderao Gaekwad of Baroda on the former site of Mendham's Point, the oldest English cemetery in the city.

### THE INDO-SARACENIC LAYER

#### Prince of Wales Museum (renamed Chhatrapati Shivaji Maharaj Vastu Sangrahalaya)

One of the grandest monuments of the eclectic Indo Saracenic style, popularised by British architects such as John Begg and George Wittet at the turn of the century, the Museum was built to a competition-winning design entry in 1908 by the architect George Wittet, who is also credited with the design of monumental structures like the Institute of Science, Cawasjee Jehangir Hall and the Gateway of India.

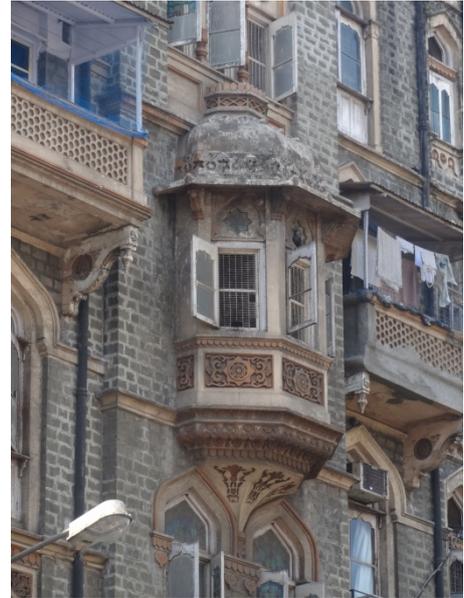
Heavily influenced by the medieval Islamic tombs of Bijapur, the architecture of the Museum characterizes the Islamic revivalist style of the early 20th century and reflects Wittet's early forays into the Indo Saracenic genre. It is protected as a Grade I heritage building.

The early 20<sup>th</sup> century Indo Saracenic building of the Prince of Wales Museum (renamed Chhatrapati Shivaji Maharaj Vastu Sangrahalaya) is a Grade I heritage building



### Majestic Hotel

The Majestic Hotel (now Sahakari Bhandar and MLA hostel) built in 1909 with 96 bedrooms and two lifts was designed by a Bombay firm of architects, W A Chambers & Company who earlier completed another hotel at Apollo Bunder, the Taj Mahal Palace Hotel in 1903.



Beautiful Bay window detail at the Majestic Hotel

### Western Railway Headquarters

The Western Railway Headquarters is an interesting blend of a Victorian plan, capped with Islamic domes and Indian details. Designed by Frederick Stevens, the prolific architect responsible for the design of the Victoria Terminus building, it is a radical departure from the high Victorian Gothic style of the earlier building and relies heavily on the use of Indian Islamic motifs to create its striking architectural composition.

With the advent of the railways, the Western Railway Headquarters building was constructed at the northern end of the Oval (Esplanade), as it came to be known. The structure stands on the site of an old gate within the bastions of the Fort and is thus integral to the history of Bombay. It was completed in 1899-1900 and is protected as a Grade I heritage building.

The turn of the century Indo Saracenic building of the Western Railway Head Quarters designed by Frederick William Stevens.



## BUILDINGS OF THE ART DECO ENSEMBLE

Facing the Gothic buildings across the open greensward of the Oval Maidan is the Backbay Reclamation scheme undertaken in the 1920s. Here you see an incredible sight – a row of 1930s Art Deco residential buildings punctuated at the northern end by the Eros cinema, valiantly facing the imposing 19th century Gothic edifices on the edge of the Oval maidan or open green space.

What is unique about Mumbai is the concentration of the Art Deco buildings in what can easily be called a Deco District – the ensemble of the theatres with the buildings on the great Backbay reclamation which makes a precinct, cohesive in its image and so clear in its delineation – that in size (approx. two sq km) is perhaps rivaled only by the Art Deco district in Miami



Oval Maidan with the 19<sup>th</sup> century Victorian Neo Gothic buildings facing the 20<sup>th</sup> century Art Deco structures creates an iconic urban setting unparalleled in the world.

## BUILDINGS OF THE ART DECO ENSEMBLE

### The Art Deco Cinemas

While the cinemas were the icons of the new style that Mumbai had embraced, the massive development of residential buildings in the Art Deco style on the Backbay reclamation were what transformed Mumbai's image from a Gothic to an international modern city.



The Art Deco or 'moderne' movement reached its pinnacle in Mumbai in 1938 with the opening of the grand and luxurious Eros, the only non-residential building to be constructed on the plots fronting the Oval in the Backbay Reclamation scheme. Designed by Sohrabji Bedhwar as a V-shaped structure, the two wings of the Eros rounded off at the main entrance to the theatre. The theatre is partially faced with red sandstone from Agra and the same tint of red has been used for the colour finish of the mouldings and ornamental details while the rest of the structure is painted in light cream. The visual interlocking of these colours still creates an illusion of height, making the building seem larger than its actual size. The interiors were once equally imposing with a magnificent foyer of gleaming white and jet black marble relieved with streaks of gold, from which three marble staircases with chromium handrails led to the auditorium and balcony. On the walls were artistic murals depicting the many facets of India.

The iconic Eros Cinema designed by Sohrabji Bedhwar as a V shaped structure at the corner of Oval Maidan



## Regal Cinema

The building across Chhatrapati Shivaji Marg is Regal Cinema, designed in the Art Deco style by Charles Stevens, son of the renowned Bombay architect, Frederick William Stevens. Completed in 1934, the Regal was built in RCC or reinforced cement concrete and was one of the finest theatres then built in the city. Luxuriously fitted and fully air-conditioned, it has an underground parking place equipped with a lift. The original interiors with sunray motifs painted in pale orange and jade green, were designed by Karl Schara, a Czechoslovakian artist who was then living in Bombay.



Above: Archival image of Regal Cinema, 1943



## BUILDINGS OF THE ART DECO ENSEMBLE

### The Art Deco Housing

Art Deco emerged in India in the early 1930s with Mumbai serving as the crucible for its birth. The large sweep of Marine Drive became a grand urban gesture, with residential apartment blocks in the new architectural aesthetic of Art Deco, the international style that entered India through the port city of Bombay

In addition to iconic Art Deco structures such as Eros Cinema, the bulk of Art Deco buildings constituted Art Deco 20<sup>th</sup> century urban housing. The striking examples of Art Deco residential apartment blocks in large groups occupied Marine Drive, the western seaside promenade and road fringing the new Backbay reclamation, which was completed in the late



1930s. These buildings were constructed from 1940 onwards along Marine Drive, the beautiful natural bay, termed the 'Queen's Necklace'.

**The Art Deco buildings of Marine Drive retain original features such as the characteristic articulation of corners, and features such as balconies.**



The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO for World Heritage Site

Besides the offices and Cinema theatres a noteworthy addition was one of the largest recreational complexes built in the north-west corner of Block II of Backbay, the vast 17.4 acres-Cricket Club of India. Like the Eros, the Cricket Club was also a brilliant example of a multiuse urban building where one face of the building was a sports club and the other a commercial face with offices and shops. The sectional articulation of spaces where other uses were worked into the profile of the stadium was an interesting move that embedded the building more firmly in its context for the times in the year when it was not used for cricket – another wise large scale programme seamlessly integrated with the fabric of the city.



Image Courtesy: Jehangir Sorabjee

The Art Deco buildings of Marine Drive retain the uniform heights and urban massing of housing blocks and sporting arenas facing the Arabian Sea.

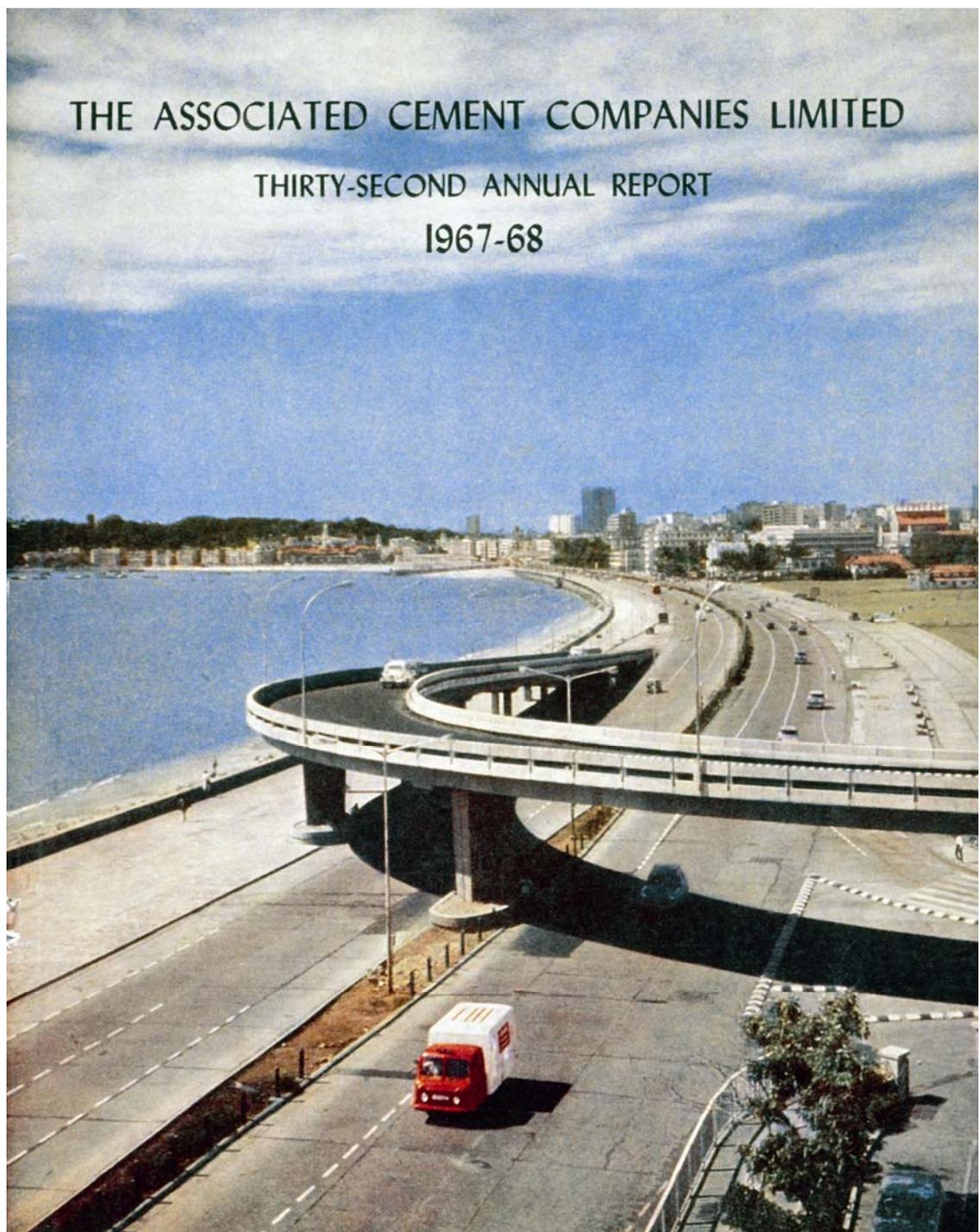


Image Courtesy: Jehangir Sorabjee

## BUILDINGS OF THE ART DECO ENSEMBLE

### The Art Deco Aesthetic

A striking contrast to the ornate carvings of the Victorian buildings was posed by the clean lines of the modern Art Deco constructions. The general layout of the Churchgate Reclamation provided open spaces occupied by carriageways, footpaths and recreational grounds. A clear space of 20 feet all around each building was mandated in the lease agreements, with the spaces between two buildings wall to wall being 40 feet with provision made for garages.



## BUILDINGS OF THE ART DECO ENSEMBLE

### The Art Deco Aesthetic

Nearly all the residential buildings in the Backbay reclamation were designed of uniform height and had the same number of floors. The treatment of balconies and other elevation features were characterized by the Art Deco aesthetic..

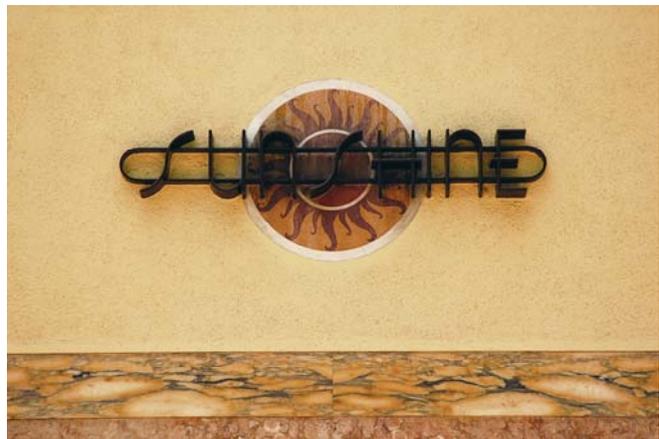
Classic Art Deco curves and articulation of corner buildings seen in Ram Mahal, Backbay Reclamation



### The Art Deco Aesthetic

This intensification of urban development was also evident in the form of higher buildings, facilitated by the use of the newly introduced construction material R.C.C. which signaled the dawn of the modern era in Mumbai. At the same time, new forms of family entertainment such as the cinema and social clubs quickly emerged and Mumbai became a trend setter and took a national lead in social change.

In addition to the Art Deco style housing development that came in the wake of the reclamations, several other types of buildings were also built in this phase of development.



Typical Art Deco Fonts and Detailing seen along the building facades of the Backbay Reclamation

Bottom: Art Deco Interiors



The Times of India Annual, 1937



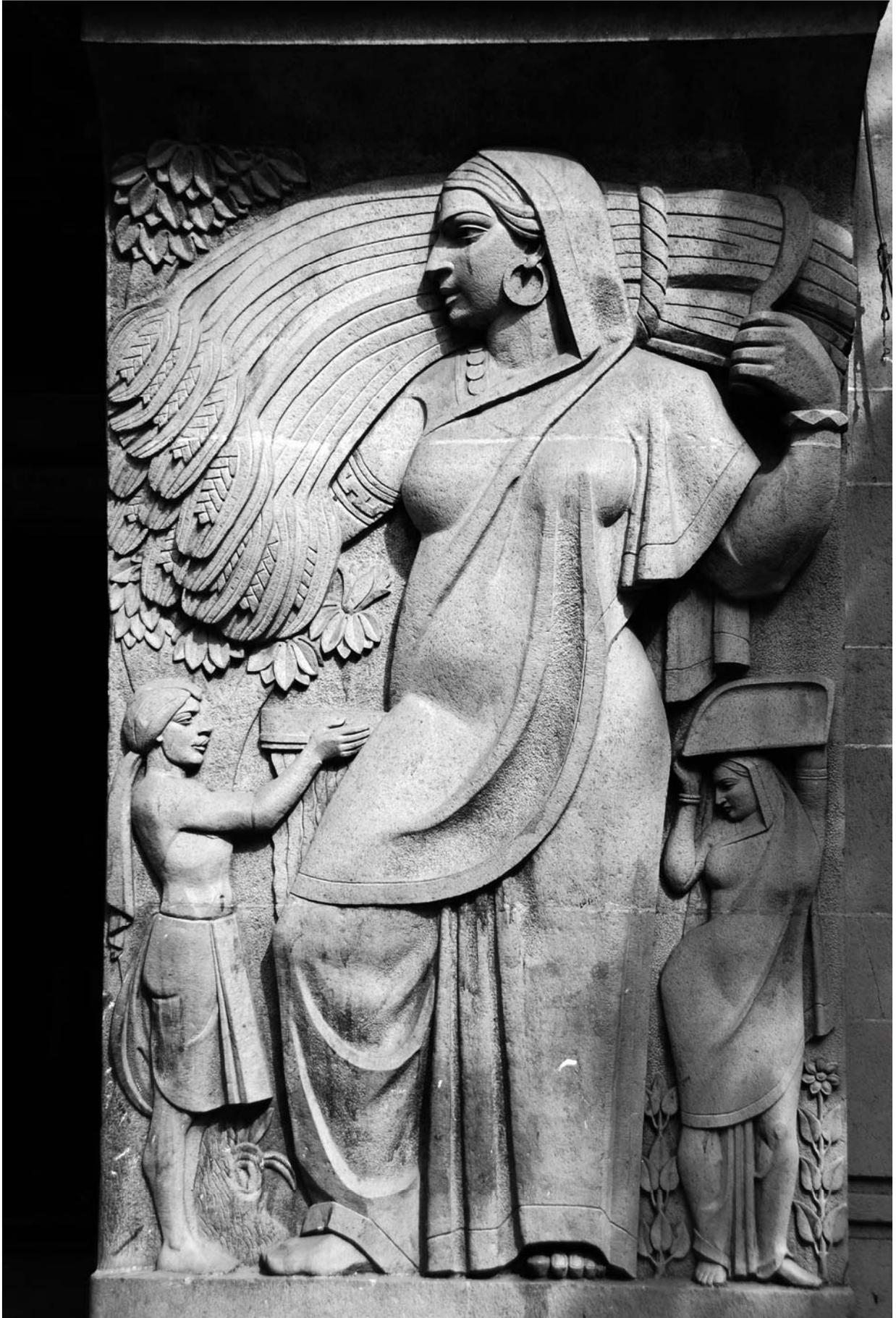
### The Art Deco Aesthetic

By the 1930s, Marine Drive and Backbay Reclamation presented a well designed streetfront of building blocks with a strong horizontality, curved balconies and strongly articulated corners. The Art Deco was here to stay and the expansive development of the Backbay scheme was the pioneering such development in India. The style reached its zenith in India, as the Eros cinema, designed by Sohrabji Bhedwar, opened in February 1938, the only non residential building to be constructed on the new plots fronting the Oval in the Backbay Reclamation scheme.

Some pioneering architectural firms that designed in the Art Deco genre in Bombay were Gregson Batley & King, G B Mhatre, Jonh Mulvaney, K P Daver, Mistri & Bhedwar, P C Dastur and Contractor & Kanga.



Art Deco motifs and statuary combined a range of Indian and western iconographies



Art Deco motifs and statuary combined a range of Indian and western iconographies

The Art Deco Aesthetic



Character defining Art Deco elements such as concrete balconies and fonts

The Art Deco Aesthetic



Character defining Art Deco elements such as façade detailing

The Art Deco Aesthetic



Art Deco cinema halls with strong interior elements

## Significant Buildings in the Buffer

### SIGNIFICANT BUILDINGS IN THE BUFFER

#### The Streetscape of Dadabhai Naoroji Road

Dadabhai Naoroji Road which was formerly known as Hornby Row, once formed the outer western periphery of the Fort. After the Fort demolition, a semi circular north-south axis was created along the original edges of the walls. Later, this axis was anchored at one end with the grand Victoria Terminus and at the other end by the Gateway of India that



symbolized the ceremonial entry into Bombay. Similarly an east-west axis was created from the Flora Fountain to the Town Hall and the intersection of these two axes was punctuated by Flora Fountain. The western edge of DN Road was developed in the 1890s and early 1900s and the new buildings along its edges were constructed under strict design controls mandated in 1896. No restrictions were placed on the designs of the facades, but each building had to have an arcade which acted as a physical and visual element tying together the eclectic architectural styles in which the new buildings were constructed at the turn of the 19th century.

#### Victoria Terminus (Chhatrapati Shivaji Terminus) UNESCO World Heritage Site

This is undoubtedly one of the most magnificent Victorian buildings and is deservedly a UNESCO World Heritage Site. With its grandiose conception, ornate architectural detailing and monumental scale, it can be counted among the greatest architectural edifices of the period and is one of the finest railway station buildings in the world.

Chhatrapati Shivaji Terminus (formerly Victoria Terminus), a UNESCO World Heritage Site



Designed by Frederick William Stevens in the Neo-Gothic style, the Terminus building is among the masterpieces of Victorian engineering. It is also stylistically influenced by the architecture of the Indian sub-continent, evident in the detailing of its domed cupolas and corner spires. The station and offices were built by the Great Indian Peninsula Railway and completed in May 1888, at a cost of Rupees 2.6 million. The station was opened earlier for trains on 1st January 1882 and is among the oldest functioning railway stations in the world.

## SIGNIFICANT BUILDINGS IN THE BUFFER

### Municipal Head Office

Facing the Victoria Terminus also designed by Stevens, this makes for a fabulous architectural Victorian ensemble on Dadabhai Naoroji Road. Among the most imposing Victorian edifices in the city, the Municipal Corporation Building faces the Victoria Terminus at the junction of Mahapalika Marg and Dr Dadabhai Naoroji Road. Built on a V shaped plan, it uses its corner site to advantage, rising in an octagonal tower, capped by a dome. This masterful composition in buff Malad basalt and red Dhrangadhara sandstone is a worthy neighbour of the grand railway station facing it, designed by the same architect, Frederick William Stevens.



Completed in 1893, the Municipal Corporation Building is among the finest example of the Indianised Victorian Gothic, artfully blending pointed arches and cinquefoils with bulbous domes to produce a monumental hybrid of the Indo Gothic architectural genre. The structure has some grand interior spaces, the Corporation Hall with its stained glass windows and wooden panelling being among the most impressive. It is protected as a Grade II A heritage building.

### Crawford Market (Mahatma Phule Market)

One of the finest surviving Victorian markets, it forms the northern end of Dadabhai Naoroji Road and continues the Victorian Neo Gothic vocabulary of other buildings such as the Victoria Terminus and the Municipal Corporation Headquarters on the road. Designed by William Emerson and completed in 1869, this Grade I heritage structure has sculptures by J.Lockwood Kipling and is truly a magnificent gem of architectural craftsmanship.



The building adopted an interesting construction of cast iron columns and large roof trusses to achieve a large span interior space. The outer shell was in stone masonry, employing Malad and Kurla basalt and Porbunder limestone. The red stone used rather sparingly in the arch voussoirs, was quarried in Bassein, while the gable end was in a half timber construction, reminiscent of Elizabethan buildings in England.

## SIGNIFICANT BUILDINGS IN THE BUFFER

### Central Telegraph Office

Punctuating the northern edge of Veer Nariman Road with a tremendous frontage along the Cross Maidan, the Central Telegraph Office building has among the most vantage locations in the Fort area.

The Telegraph Office was completed in 1874 from designs by W Paris, with Muncherjee Cowasjee Murzban as Assistant Engineer in charge.



An archival view of the Central Telegraph Office, now a Grade II A listed heritage building

### New India Assurance Building

The building was completed in the 1930s in an impressive Art Deco style for the New India Assurance Company. The architectural firm of Master, Sathe & Bhuta designed the Malad stone clad building with massive vertical ribbing on the façade, highlighting two monolithic figures sculpted by N G Pansare. At ground and first floor levels are several bas-reliefs depicting industry in a marked Indo-Deco style.



### Vachha Agiary

Corner of Pherozeshah Mehta and Dadabhai Naoroji Roads, built by Bai Pirojbai Dadabhoy Maneckji Vachha has a striking façade.

### The Indian Merchants' Chamber (Seth Lalji Naranji Memorial Building)

Designed by Master, Sathe & Bhuta, and built in 1940 by contractors, Shapoorji Pallonji & Co on Churchgate Street extension, had shops on the ground floor and offices on the other floors. The Ritz Hotel on J N Tata Road and the new Bombay Club (now Hotel Intercontinental) on Marine Drive were both designed by Gregson, Batley & King, who also drew the plans for the Cricket Club of India and the Brabourne Stadium.

### Liberty & Metro Cinemas

Eros, Regal, Metro and Regal represent the iconic Art Deco cinemas. While Eros is within the Property, Liberty, Metro and Regal fall within the immediate Buffer and survive as stunning examples of the Art Deco genre.



Archival Image of Metro Cinema

### Industrial Assurance Building

The first large-scale commercial enterprise in Block II of Backbay Reclamation was a building for the Industrial & Prudential Assurance Company constructed on plot no 201 opposite Churchgate Station, inaugurated by legal luminary, Sir Chimanlal Setalvad in April 1940. The much sought-after corner plot, with an area of 3,579 square yards was acquired on a lease of 99 years at Rs 120 per square yard. The architects, Master, Sathe & Bhuta, with Motichand & Company as contractors, took full advantage of the shape and position of the plot in designing the building, which had a combined road frontage of 300 feet on Churchgate Street and J N Tata Road.



While the offices and shops were positioned on the frontages, the residential flats were located on the north and the western seaward side, secluded from the business premises, with separate entrances affording privacy.

### The Bombay Mutual Life Building

In March 1935, the Bombay Mutual Life Building, designed by Master, Sathe & Bhuta, with Motichand & Company as contractors, was completed for one of the oldest life assurance companies, established in the 1870s. The ground floor was leased to the Bombay branch of the National City Bank of New York, which still occupies it as Citibank.



**A3. TOURISM SURVEYS &  
TOURISM POTENTIAL  
OF THE AREA**

## A3. Tourism Surveys & Tourism Potential of the Area

### A3.1 Tourism Statistics

Mumbai is one of the leading destinations, where international visitors arrive in large numbers. The following chart shows the percentage share of the Foreign Tourist Arrivals at Mumbai Airport among the total number of visitors between 1996 and 2011. The data is based on the India Tourism Statistics 2011.

#### FTAs in India through Mumbai Port, 1996-2011

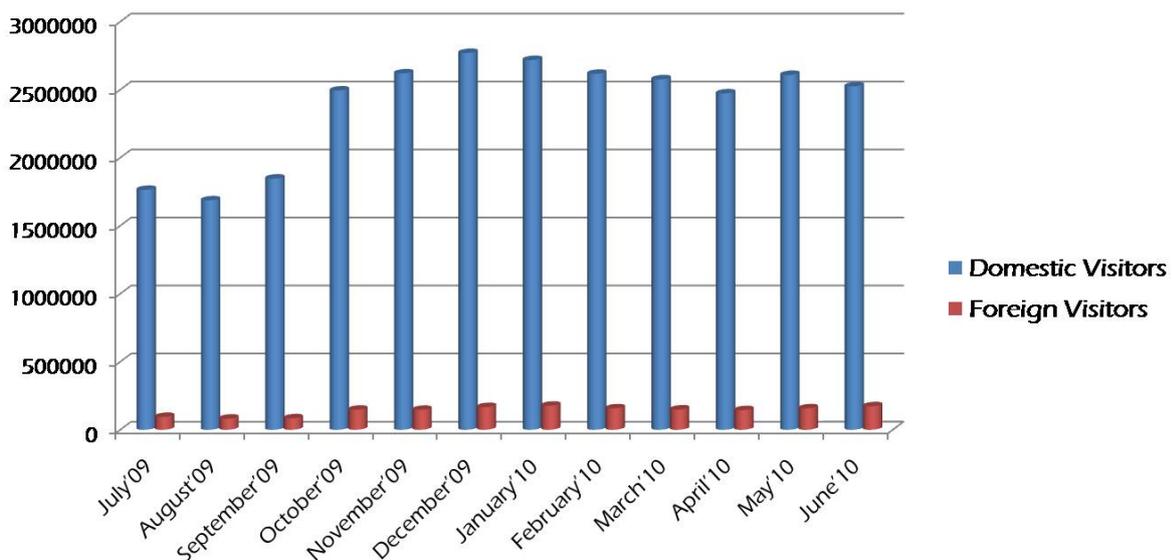
Year	Arrivals	Mumbai Airport
1996	2287860	29.3
1997	2374094	33.6
1998	2358629	33.4
1999	2481928	33.5
2000	2649378	34.0
2001	2537282	26.7
2002	2384364	25.4
2003	2726214	24.1
2004	3457477	25.1
2005	3918610	24.4
2006	4447167	23.3
2007	5081504	23.8
2008	5282603	21.4
2009	5167699	21.5
2010	5775692	20.5
2011	6309222	19.7

Tourism Survey conducted for the state of Maharashtra by AC Nielsen ORG-MARG between July'09 and June'10 provides the month-wise numbers of domestic and foreign visitor arrivals in Mumbai. It was observed during the study that 25% of the domestic visitors to the State of Maharashtra visited Mumbai, whereas 79% of the foreign tourists visiting Maharashtra visited the city.

**Month Wise Domestic and Foreign Visitor Arrival in Mumbai:**

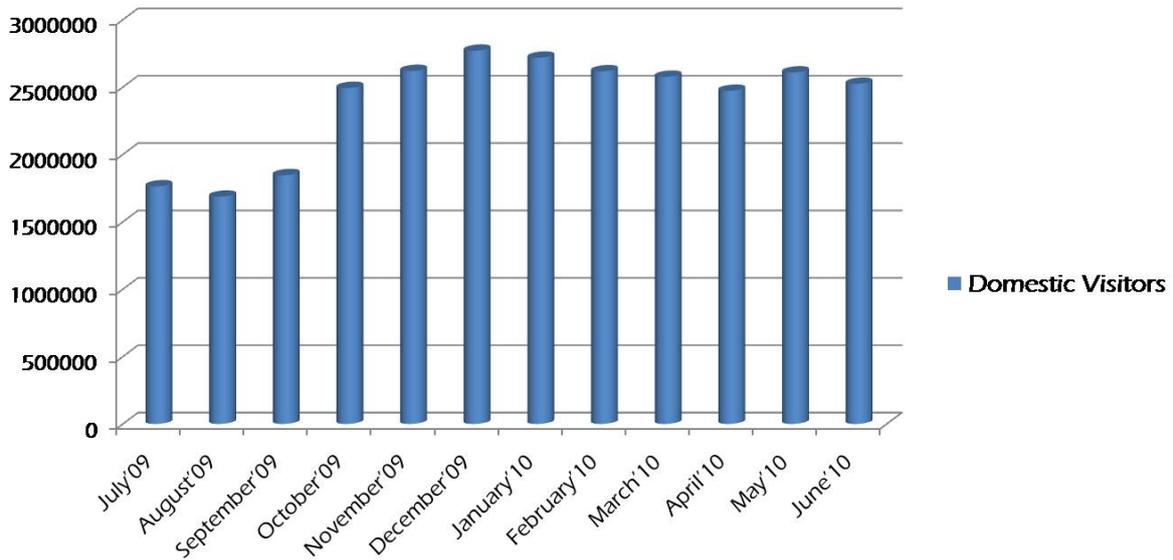
Month	Domestic	Foreign	Total
July'09	1762909	93702	1856611
August'09	1686111	81367	1767478
September'09	1845983	83935	1929918
October'09	2493446	146902	2640348
November'09	2619456	145807	2765263
December'09	2769607	166260	2935867
January'10	2717633	176432	2894065
February'10	2616521	156735	2773256
March'10	2575980	148531	2724511
April'10	2472123	143712	2615835
May'10	2608030	156855	2764885
June'10	2524053	172209	2696262
<b>Total</b>	<b>28691854</b>	<b>1672446</b>	<b>30364300</b>

**Total Visitors Visiting Mumbai (July'09-June'10)**

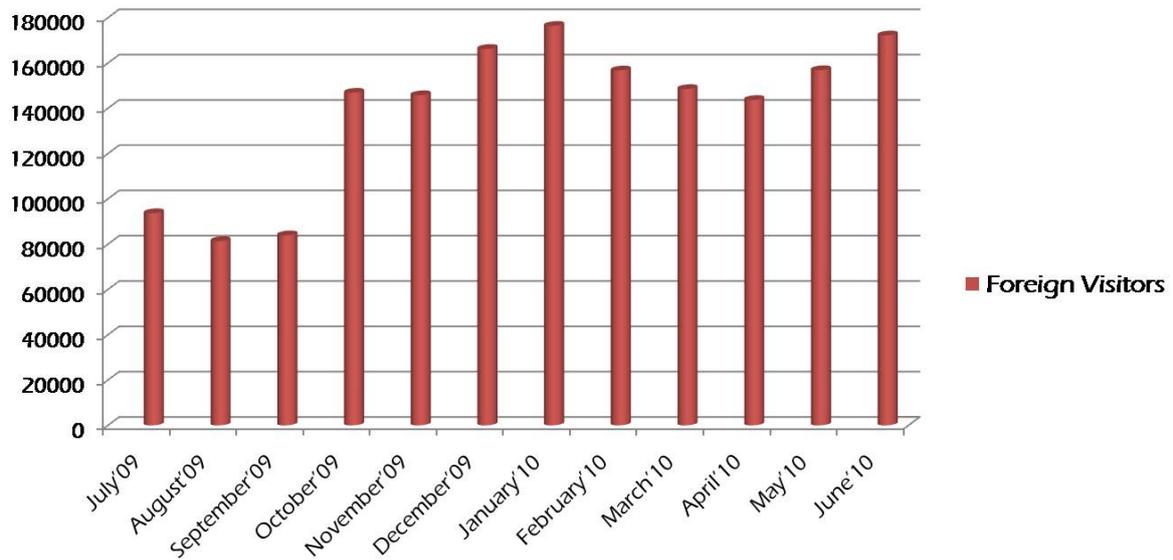


Month-wise Visitors to Mumbai (July'09-June'10)

Domestic Visitors Visiting Mumbai (July'09-June'10)

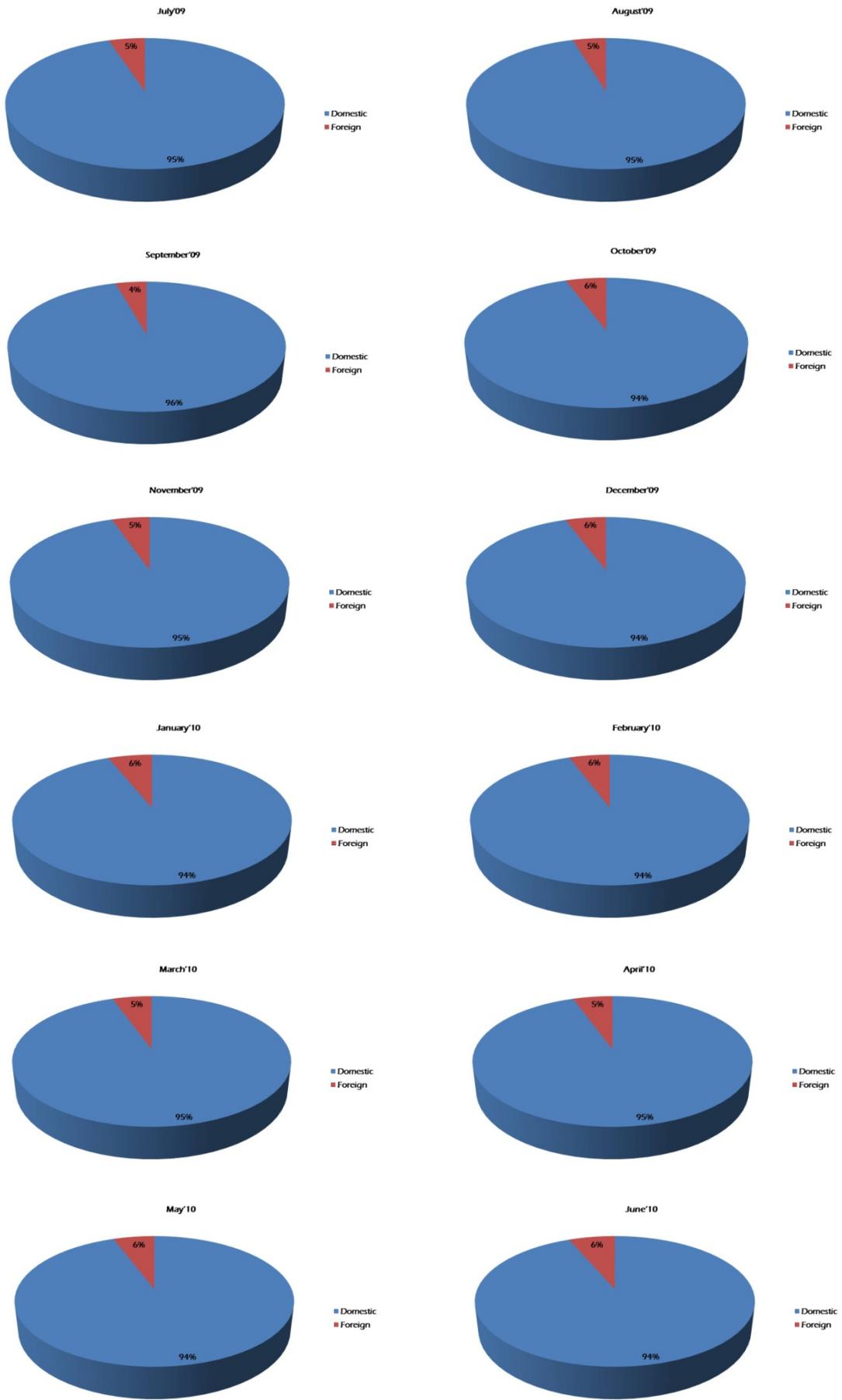


Foreign Visitors Visiting Mumbai (July'09-June'10)



The Victorian & Art Deco Ensemble of Mumbai, India  
 Submission to UNESCO as a World Heritage Site

Month-wise Comparative Analysis of Domestic vs. Foreign Visitors to Mumbai  
 (July'09-June'10)



The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO as a World Heritage Site

The number of tourists visiting Mumbai can also be discerned through the number of visitors to the ticketed monuments of **Elephanta Caves and Kanheri Caves** in Mumbai. (Source: India Tourism Statistics 2011)

Place	2008		2009		2010		2011	
	Domestic	Foreign	Domestic	Foreign	Domestic	Foreign	Domestic	Foreign
Elephanta Caves, Gharapuri, Mumbai	240042	16924	298533	20287	304185	25718	371122	19959
Kanheri Caves, Mumbai (Suburban)	103844	3252	107491	2971	154717	3956	177860	4418

Another important source of information on the number of visitors is the ticket sales of the **Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (Prince of Wales Museum)**.

2004						
Month	Adults	Children	College Student	Foreign Adults	Students	Total
January	55356	6183	3284	4843	4925	74591
February	44171	4166	2171	2995	2836	56339
March	31236	2377	1383	3639	845	39480
April	51390	9862	1341	1574	362	64529
May	83877	19774	1261	932	213	106057
June	62291	10808	1737	697	523	76056
July	35461	2752	1355	1062	1514	42144
August	26378	1950	1909	1498	823	32558
September	41591	3603	2902	1289	3658	53043
October	37933	4347	1995	2212	2801	49288
November	63582	11771	1942	3119	1263	81677
December	66776	9292	4146	2802	5666	88682
<b>Total</b>	<b>600042</b>	<b>86885</b>	<b>25426</b>	<b>26662</b>	<b>25429</b>	<b>764444</b>
2005						
Month	Adults	Children	College Student	Foreign Adults	Students	Total
January	47978	5631	3516	3741	8112	68978
February	38827	3629	2046	3577	4197	52276
March	35724	2816	1586	5013	1172	46311
April	49363	8743	1093	2043	319	61561
May	75734	16515	1224	849	38	94360
June	56390	9783	1113	878	221	68385
July	27202	2459	1034	1148	1736	33579
August	19723	1763	740	1953	741	24920
September	27893	2285	7680	1591	2061	41510
October	32202	3638	1820	2170	3507	43337
November	72024	12073	2770	3289	1734	91890
December	64219	8920	3727	3757	7409	88032
<b>Total</b>	<b>547279</b>	<b>78255</b>	<b>28349</b>	<b>30009</b>	<b>31247</b>	<b>715139</b>

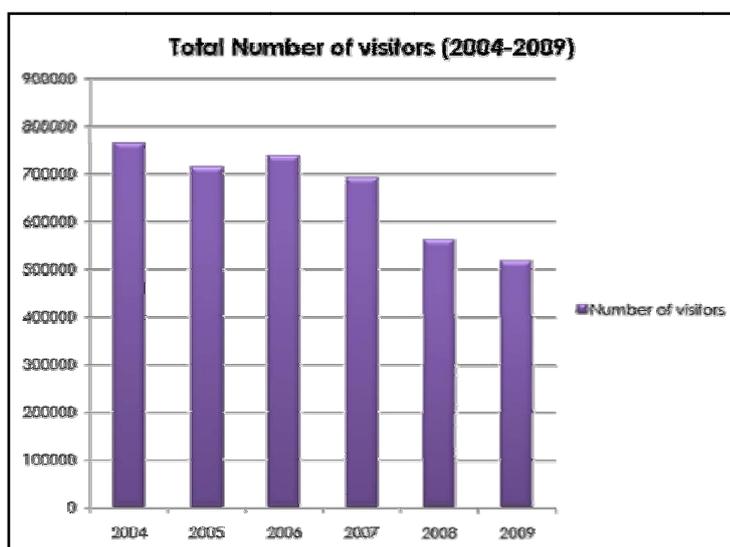
The Victorian & Art Deco Ensemble of Mumbai, India  
Submission to UNESCO as a World Heritage Site

2006						
Month	Adults	Children	College Student	Foreign Adults	Students	Total
January	50037	5638	2927	4905	6000	69507
February	38691	3849	2465	4110	4023	53138
March	38014	3606	2067	4231	2348	50266
April	57501	10626	1125	2328	350	71930
May	84671	18166	1106	1642	61	105646
June	60716	9750	1736	1570	4189	77961
July	22708	2110	1121	1280	1955	29174
August	23482	2140	1229	1537	1415	29803
September	34787	2998	1907	1527	3628	44847
October	58042	8950	1847	2533	702	72074
November	38492	5368	2412	3960	2640	52872
December	57066	9151	4002	4424	6406	81049
<b>Total</b>	<b>564207</b>	<b>82352</b>	<b>23944</b>	<b>34047</b>	<b>33717</b>	<b>738267</b>

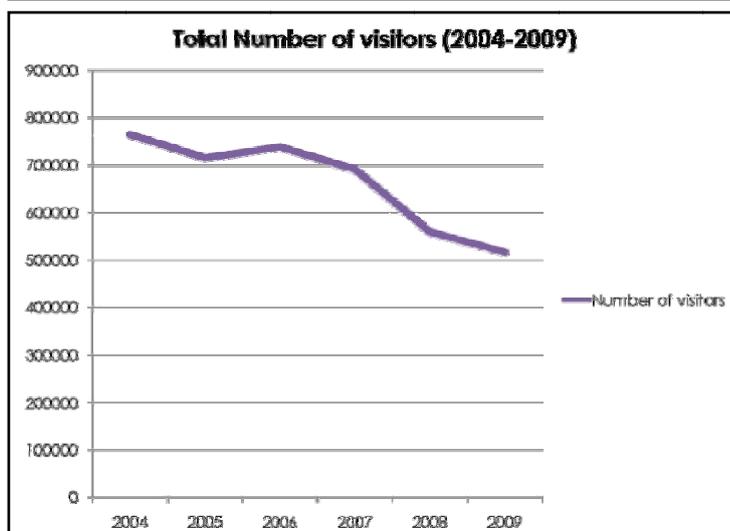
2007						
Month	Adults	Children	College Student	Foreign Adults	Students	Total
January	42967	4683	3556	5654	5896	62756
February	33383	3212	2140	4823	2734	46292
March	32419	3030	2549	5798	1261	45057
April	48378	8894	1856	2638	176	61942
May	81711	17928	1484	1562	0	102685
June	54483	9458	1973	1076	487	67477
July	27928	2237	1326	1453	1015	33959
August	27171	2305	1636	2041	1609	34762
September	36115	3067	1692	2124	3777	46775
October	31179	2877	1592	2723	4535	42906
November	53753	9867	2266	4620	2093	72599
December	50017	7102	3061	4252	9685	74117
<b>Total</b>	<b>519504</b>	<b>74660</b>	<b>25131</b>	<b>38764</b>	<b>33268</b>	<b>691327</b>

2008						
Month	Adults	Children	College Student	Foreign Adults	Students	Total
January	36743	3171	2773	5335	7928	55950
February	28699	2802	2398	4973	3488	42360
March	28416	3052	1863	5970	2171	41472
April	36466	6593	1045	3385	496	47985
May	61706	13558	902	1774	45	77985
June	39981	6308	869	1096	265	48519
July	24185	1922	1075	1755	1882	30819
August	26655	2135	1149	2258	3543	35740
September	25659	1851	1833	1696	4062	35101
October	38991	5537	1315	3095	930	49868
November	34269	5871	1395	3514	2732	47781
December	37175	4363	1995	2261	924	46718
<b>Total</b>	<b>418945</b>	<b>57163</b>	<b>18612</b>	<b>37112</b>	<b>28466</b>	<b>560298</b>

2009						
Month	Adults	Children	College Student	Foreign Adults	Students	Total
January	36247	3582	2176	3642	2349	47996
February	27767	2632	2092	2628	2398	37517
March	27647	2401	1429	4839	1210	37526
April	39290	6670	1119	3104	436	50619
May	52930	12969	1119	3144	0	70162
June	38289	6271	1295	1408	247	47510
July	19752	1510	1294	1921	1682	26159
August	20577	1984	1223	1842	818	26444
September	23650	1846	1826	2333	2784	32439
October	34264	6379	2090	2589	353	45675
November	24742	3544	1958	4174	2602	37020
December	37839	6043	2915	5526	5866	58189
<b>Total</b>	<b>382994</b>	<b>55831</b>	<b>20536</b>	<b>37150</b>	<b>20745</b>	<b>517256</b>

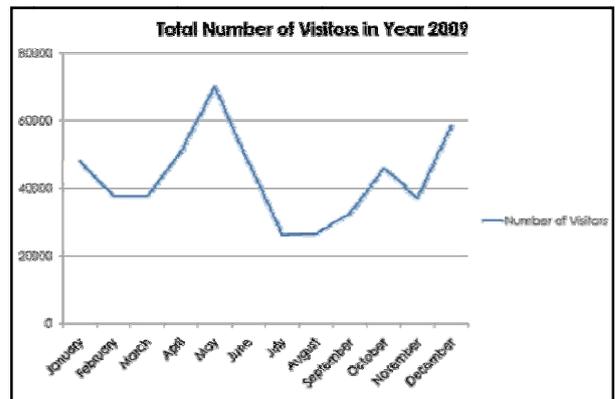
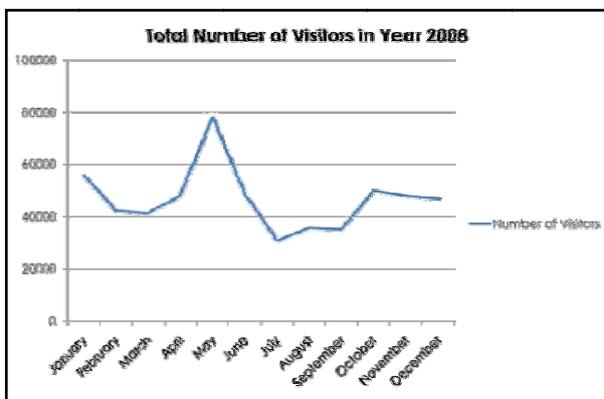
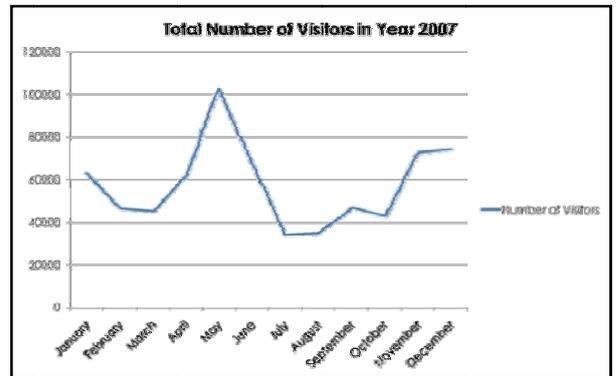
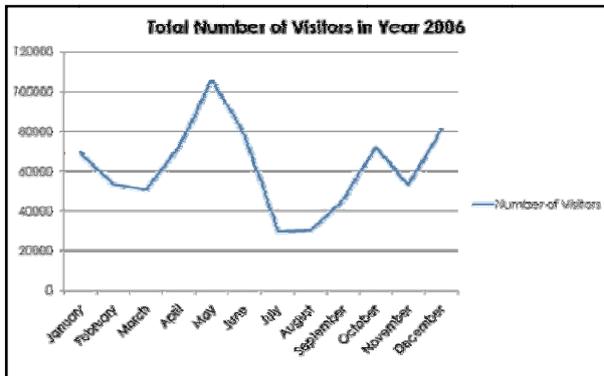
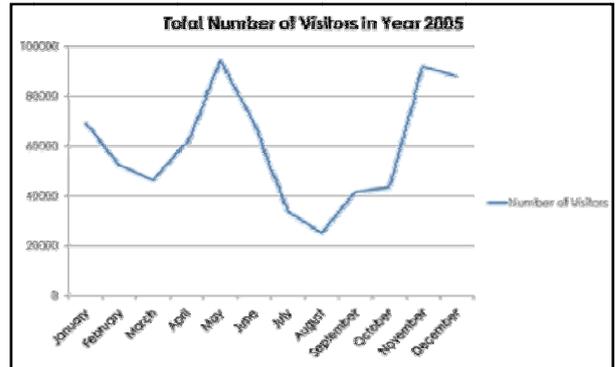
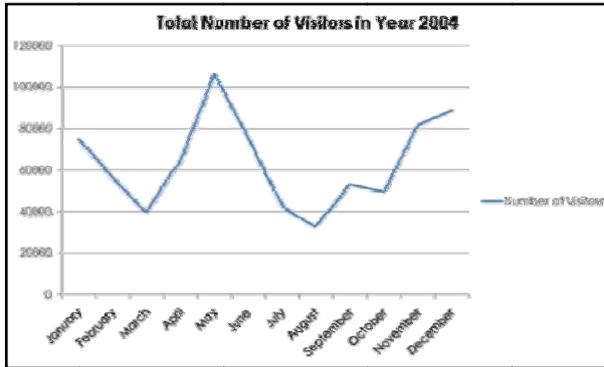


The chart shows the total number of visitors to the Museum from year 2004 to 2009. Over 600 thousand visitors visit the Museum every year. There was a decrease in the number of visitors over last two years, the reason being the overall drop in the Tourist numbers to Mumbai due to terrorist attacks, epidemics, and such other reasons.



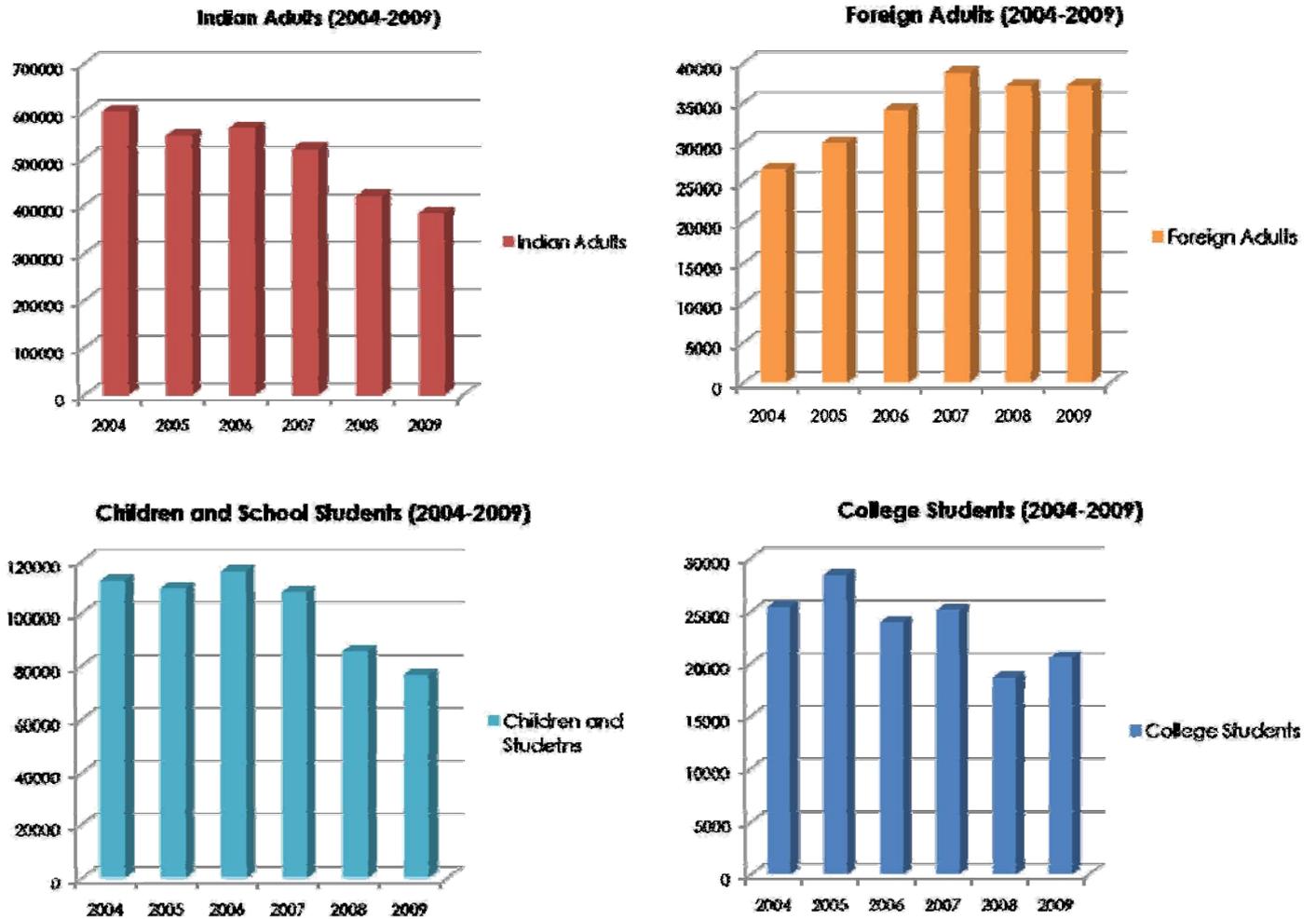
Source: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

Visitor Statistics- Number of Visitors to the Prince of Wales Museum



Source: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

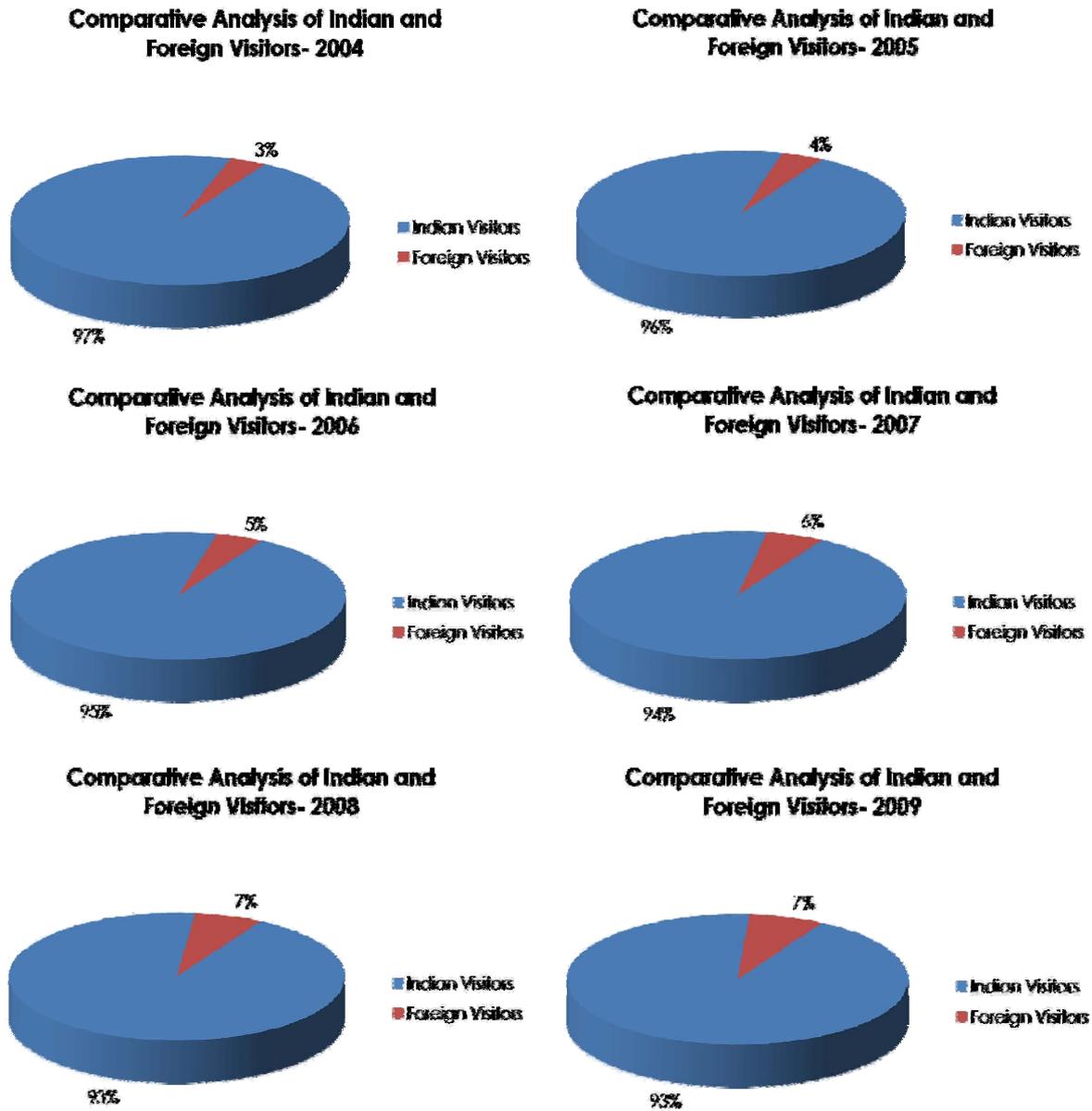
### Visitor Statistics- Types of Visitors to the Prince of Wales Museum



The Museum attracts various kinds of visitors such as local, national, international visitors. School children and college students form an important category among the visitors to the Museum.

Source: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

### Visitor Statistics- Comparative Analysis of Indian and Foreign Visitors to the Prince of Wales Museum



In the five years of the survey, a gradual increase is observed in the number of foreign visitors. The percentage of foreign visitors to Indian visitors increased from three percent in 2004 to seven percent in 2009.

Source: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

### A3.2 Tourism Potential of the Area

Mumbai attracts many visitors, both domestic and international, in large numbers. The city is accessible through well-knit air, rail, road as well as sea networks that serves as a major impetus for tourism growth.

Mumbai is described as a 'Pulsating, Alive, On the Move, Vibrant, Fun – this is Mumbai'. What makes visit to Mumbai interesting is the dynamic mix of new and old, which creates a rare charm. Over the years, as colonialism gave way to independence, Mumbai has transformed itself into an entity with thriving markets, business houses and many different communities reflecting a cosmopolitan and trendy atmosphere rarely seen elsewhere.

Mumbai has two World Heritage Sites of Chhatrapati Shivaji Terminus in heart of the city, while Elephanta Caves in the vicinity; thus a major draw for the international tourism. The monumental Victorian architecture of Mumbai including its Art Deco successor appeals to the visitors including the caves, museums and other cultural centres so also the beaches and sea-side promenades. Major restoration as well as revitalisation projects have further ensured that the city retain its character and charm. Cultural festivals such as Kala Ghoda Arts Festival, Elephanta Festival have given further boost to the cultural tourism in the city.

Mumbai offers a cross section of budget to five-star hotels that cover the south area to far north in the suburbs. Mumbai is also known for its own delicacies in food, but at the same time offers a wide range of cuisine not only from India, but also from different places of the world.

All these factors have contributed to the growth of tourism in Mumbai. It is likely to grow more in future. The Report on 20 year Perspective Plan for Development of Sustainable Tourism in Maharashtra dated March 2003 has given the estimated growth in total tourist traffic over the next 20 years.

#### Overall Tourist Arrival Growth Rates

	2001-02	2021-22 (estimated)	Overall CAGR (Compounded Annual Growth rate)
Mumbai	1000000	5590100	8.99%

## **A4. ANALYSIS OF ISSUES IN CONSERVATION & MANAGEMENT**

## A4. Analysis of Issues in Conservation & Management

The Victorian and Art Deco Ensemble of Mumbai boasts of a robust and thriving urbanscape that is still active even after its initial inception. It is a tribute to the imagination of the builders that conceived and built these ensembles that survive homogenously and continue to embrace the changing aspirations of a vibrant 21<sup>st</sup> century modern city. However, age, environmental factors, deteriorating fabric, abrasive insertions and increased usage have caused them to erode in part. These and other factors are discussed here, while bringing up concerns for preservation of both the built heritage and the townscape, within the confines of the buffer zone and the demarcated setting.

It also describes the issues faced in the public realm of the WHS, with a focus on the use of public spaces, the treatment meted to the common areas, the enhancement and appraisal of its plazas and open spaces as well as the research initiated into the understanding of the site. As a follow up of the collation of issues of the built fabric and buffer, it is hoped that the overall understanding of the urban issues would provide the necessary insight into the challenges faced by the conservation officers as well as managers and establish the next steps initiated to tackle these intricate problems.

## A4.1 Present State of Conservation

It has been clearly established that the Nominated Property is a conglomeration of individual buildings stitched together by history, their setting, architectural similarities, response to their urban placement and many other intangible aspects. Hence these cannot be treated as disconnected, isolated monuments but as a group, morphing individually and changing collectively as part of a dynamic contemporary city of Mumbai. This altogether accounts for tremendous opportunities for the enhancement of the already vivid site, but also presents several complex challenges for the administrators and conservators of the site.

Several initiatives in the form of conservation projects, urban improvement schemes, studies and research projects as well as standardised urban furniture controls are being taken, which have ensured preservation and maintenance of the property and its setting. It however leaves further scope for works to be done for its continued sustenance and interest.

### 4.1.1. Physical Condition of the Historic Fabric

Both the Victorian and Art Deco buildings are in a fair state of preservation. Increased realisation of the built heritage value, participation of the media in awareness, as well as cognisant conservation professionals working in the increased competition of peer review has led to several award-winning and notable conservation initiatives such as the restoration of the Elphinstone College building, the David Sassoon Library, the Army & Navy building, the High Court, the University Complex, the Central Telegraph offices as well as sensitive interior revivals seen at the HSBC building, Institute of Science etc. Introduction of heritage regulations and review of the listed buildings, along with addition to the original list has also contributed towards greater vigilance and involvement of the heritage committee in repair proposals that have to be routed through them, since the buildings are listed as per the Heritage Regulations of 1995. This has also put a check on the haphazard alterations, additions of the past and has ensured that the structures are maintained in good and functioning state.

The conservation works undertaken on site are in keeping with the principles of conservation that has led to maintenance of authenticity and integrity of the structures. A policy of minimal intervention has been followed and alterations and changes have been done only when essential in order to strengthen the structure. Internal restoration has also been undertaken in some cases and has led to enhancing the overall experience and values of the structures.

The monuments have survived in good condition despite the historic timeline and the abrasive natural and urban environment. Only a handful of the buildings are in a state of complete disrepair. Superficial conservation measures, as-needed repairs and ill-informed repairs in some cases in the past have taken a toll on the state of the few buildings. The state of disrepair of the Watsons Hotel building, and its partial collapse in 2005, has been a bone of contention with researchers, heritage enthusiasts, activists, the local community and the city in general.

With regard to the Art Deco stretch the replacement of textural finishes and surface decoration remains to be the core issue and not as much the actual condition of the buildings which enjoy a fair level of maintenance. Misinformed repairs such as external replaster have been a cause for the removal of fine Art Deco embellishments that have further caused expansion cracking of the large cemented surface, necessitating further repairs.

Environmental factors too have contributed towards the decay of the buildings as salt laden air has corroded the reinforcements within the concrete framed structures. As a result, the original cement concrete weather-shades and parapets, highlighting the geometrical articulation of the buildings, have been replaced by non-conforming thin cement sheets that are not necessarily weather proof and are definitely not suitable design alterations.

Organised efforts are undertaken by several NGOs active in the area to preserve Art Deco structures and features, but much needs to be achieved.

#### 4.1.2 Repair, Maintenance & Monitoring

The general state of repair of the buildings in the Nominated Property demonstrates a fair percentage of relatively well maintained buildings that are periodically repaired and restored. Save a few buildings along the Art Deco stretch most are comparatively routinely maintained. This is as much an indication of the robustness of the buildings themselves along with employment of hardy materials at the time of inception of the buildings, rather than a pat on the back for the users and owners of these edifices.

The onus of maintenance and restoration of the Victorian public buildings in the WHS lies upon Public Works Department. Depending upon the needs of a particular building, yearly funds are allocated for repairs within the corpus of the Public Works Department and works are carried out periodically. In the last few years there has been an increase in the funds released for the restoration of the public buildings and several works are underway.

The high degree of monitoring afforded to the Victorian buildings in terms of their grading and minute scrutiny of repair proposals has culminated in sensitive repairs and retention of its architectural elements and sculptural embellishments.

In case of Art Deco buildings, the archaic tenancy laws have resulted in an impasse. Repairs initiated by the Repairs and Reconstruction Board, formed under the aegis of the Maharashtra Housing and Area Development Authority (MHADA) are based on a bi-annual review undertaken pre and post monsoon. Depending upon the need, maintenance works are commenced that are often haphazard and completely devoid of conservation guidance, resulting in the loss of historic elements and even transformation of its character. This means overriding any subtle elements that typify the architectural value of the buildings, particularly those defining the geometrical shapes of the Art Deco section, under the guise of cheap repairs.

#### 4.1.3 Physical Transformations

From the increase in the sheer number of visitors and the de-facto rise in the number of functions that the public buildings cater to, it is evident that the Victorian buildings are stretched to their maximum capacity. To counter this increase, several internal and external additions were made, most of which do not conform to the design guidelines and are insensitive to the heritage value of the building. These are mere sheds which were originally meant to be temporary extensions but have now become permanent after existing for decades. This is particularly observed in the case of the single storey encroachments in the open spaces of the Old Secretariat, etc. The citing and design quality of such inappropriate development has affected the perception of the buildings in their entirety. Similar additions were part of the Elphinstone College building for decades and were removed as part of the conservation exercise in 2000. It is hoped that other restoration works will follow suit and instead create Master Plans for optimising the existing available space and shifting of redundant or superfluous functions away from the sites.

The transformations in Art Deco buildings include mainly facade alterations in the form of enclosing balconies, adding chhajjas, etc., addition of floors, and other such changes. However, the integrity of the area has remained intact to a great extent.

#### 4.1.4 Condition of Services

Sewage and water supply pipelines, installed during colonial times, are still in use today, but face problems of pilfering of water by hawkers and illegal pavement dwellers. External sewage pipes either in stoneware or cast iron are sometimes either redundant or not maintained. These have been augmented in some cases with insensitive PVC pipes at locations that are jarring and inappropriate.

Mobile towers have been placed (e.g. Ram Mahal) directly atop historic buildings with little or no discretion towards the users or the sanctity of the building. The unprecedented use of mobile phones and the hazards by locating them near residential areas is up for debate, and is being reviewed at the state level.

The primary issue faced by the location and placement of services is that since most of these are underground and placed in individual chambers, any maintenance work requires digging up of sections of sidewalks. This means that at any given time constant upheaval of the pavement is undertaken, hampering pedestrian flow and sightlines to the monuments. A move to place them within a maintenance tract to streamline services is being undertaken, albeit at a slow pace.

#### 4.1.5 State of Historic Urbanscape & Open Spaces

The axial placement of the streets, the uniformity of scale and form, the punctuation of the nodes and axes with public monuments, the embracing of natural features and planning with consideration of the setting, portrays the unparalleled contribution of the townscape to the urban merit of the site. This interplay of manifold derivations and urban responses is what constitutes the significance of the WHS and holds historical import.

The fantastic setting provided by the *Oval Maidan* for both the architectural and period genres cannot be emphasised enough. Its value has been recognised by the policy makers, who chose to designate it as a Grade I open space, as well as the local community, which continues to monitor the area and provide moral and raise financial support for its upkeep. It is hoped that this example is also followed for the other sections of the Esplanade at *Cross Maidan* and *Azad Maidan* as well as the Cooperage. Issues of visibility, provision of adequate and design appropriate furniture and removal or relocation of hawkers is one of the biggest challenges for the spaces in and around the designated open spaces.

The clean visual connections between private buildings and public monuments observed particularly at Flora Fountain and Wellington Fountain intersections, is completely obliterated on account of the surrounding parking. The call to free these much needed public plazas is recognised and included as part of the recommendations within the Management Plan, as these historic associations between buildings and spaces should be necessarily retained.

The line of statuary dotting Veer Nariman Road on the northern section of the *Oval Maidan* also provides the artistic and memorial commemoration to this important connector.

Waking up to the growing debate about the conscious need for open spaces in the city, several city based private firms and citizens' groups have taken the initiative to spearhead the cause of lack of public spaces, such as CitiSpace and the *Open Mumbai* project that aims at revamping open spaces in the City.

While these city-wide exercises are being conducted, with regard to the WHS, the Esplanade and the Marine Drive serve as much needed enclaves within and around the urban and public realm. Also in consideration are the private open spaces within building compounds such as the garden behind the David Sassoon Library and Reading Room as well as the landscaped area around the Prince of Wales Museum. The primary issues affecting the perception and use of the open spaces of the WHS are more or less the same as those for the City, and are related to problems of visibility, access and encroachment. For instance, the *Oval Maidan* embodies the true essence of a contained open space, wherein its visibility is not impaired in any manner in all directions from and to the space, its boundaries are defined by an unobtrusive line of high fenced railing around.

Additionally, designated public areas such as the grounds of the Prince of Wales Museum are not completely open to users in the light of managing the hordes of tourists that visit this site. Access is restricted to even ticketed users of the Museum, whose landscaped areas consist of some of the most significant historical artefacts of the City.

Encroachment in the form of hawking, un-regularised usage and squatting are also common to the public spaces. The issue of parking within public areas has also been highlighted, further augmenting the issue of encroachment. Provision of amenities within the open spaces, such as benches, drinking water fountains, litter bins, information signs, paving, lighting, tree guards, landscaped areas etc. as well as their maintenance and the upkeep of the open spaces is yet another concern.

Two of the most pioneering examples of exemplary public space usage and implementation are the Oval *Maidan* and Marine Drive, both typifying the exact function for which they were planned.

## A4.2 Factors affecting the Property

Being an integral part of the dense urban fabric, the Nominated Property faces numerous pressures. Apart from the intrinsic factors, external factors such as development, visitor management, transportation to and within the site, etc. have an impact on the Property. Through a series of studies, research initiated by various agencies and data collected from agencies working within and for the site, as well as through a series of local consultations, the issues affecting the Site have been brought to the fore. This section is a concise assessment of the current issues affecting the site in order to generate recommendation for future decisions related to management and monitoring. While some of the issues would be addressed in short term, others would be dealt with at a larger planning and policy stage.

### 4.2.1 Development Pressures

Mumbai being such a highly contested area in terms of real estate, it is hardly surprising that the Nominated Property falls in one of the most expensive real estate zones of the world and is one of the most desirable places to live in the country. Since the site is a living, built, manmade landscape, certain amount of evolution and growth is to be expected. It is by means of sheer activist engagement, local community involvement, heritage regulations and media concentration that so much of built heritage and historic public realm survives to this day.

Adoption of the Management Plan and the Special DCR's for the Fort Precinct are seen as instruments to provide key development controls within the property and the buffer zone in future.

#### 4.2.1.1 Redevelopment/Inappropriate Development

With a cap on available space for growth, not much scope for new development is afforded within the Nominated Property. Barring a few examples, buildings in Art Deco area conform to the original architectural typology and urban form that they were planned in. Recent razing and development along a segment of the Art Deco stretch at the Airlines Hotel plot is one of the most disturbing changes in the property that has the potential to alter the dynamics of the proposed WHS. Hence it should be ensured that all redevelopment is appropriate with its location and design.

Another issue of development arises from the likelihood of the reconstruction of cessed buildings within the Nominated Property. The Repair and Reconstruction Board at

MHADA is responsible for the supervision and structural repairs to buildings that are tenanted and are under imminent danger of instability. Under the Rental Control Act, a specific amount of tax is levied by the Repair Board of MHADA for repairs to the buildings and paid to the state government known as 'Repair Cess'. Under the assumption that category A buildings were both of a certain advanced age and under structural threat with imminent possibility of collapse, reconstruction was permitted even though these buildings were of good architectural merit. In lieu of the above amendments specifically for cessed buildings, the entire stock of buildings is susceptible to redevelopment.

Although, new development within the WHS is not encouraged or permitted, likelihood of inappropriate redevelopment in the buffer zone serves as a possible threat. Following the Heritage Regulations of 1995, the new development has been controlled. However, empty plots, cessed buildings and buildings earmarked for development on account of being structurally unstable are some of the most worrying casualties in the buffer zone that has the potential for disharmonious development. The cessed building plan indicates the large number of such buildings in the buffer. Demolished buildings or buildings that have collapsed due to fire hazards are other examples of probable re-development.

Examples of inappropriate development in the buffer zone range from deviations in style, height, design quality, material, form etc. The VSNL tower block constructed in the 1970s the VSNL tower block built behind the Victorian Central Telegraph Office building, was meant to be primarily a functional office building and this functionality is reflected in its rather utilitarian style. Although unassuming it does much to mar the character of the historic district and the quality of the urban setting around:

Fortunately, some examples of redevelopment seen in the buffer zone conform to the design, form and overall character of the area. One such example of redevelopment taking into account the specified regulations to embrace Victorian elements is the Fort House building along Dr. D. N. Road. This building maintains the skyline, the quintessential arcade and several elements of the predominant neo-Gothic style of this singular historic streetscape. Such redevelopment in keeping with the historic character of the city needs to be encouraged.

Transformations in the form of additions (internal and external), façade alterations and encroachments are seen in the buffer zone.

Weaker heritage designation, lack of appraisal regarding the historic elements and multiple tenancies - have had an impact upon the nature of alterations afforded to the Art Deco buildings. Stronger designation within the new heritage list, identification of significant features in recent studies and prescribed area control, design and form guidelines in the SMP are ways in which insensitive and guileless development could be curbed.

In case of such a dynamic city as Mumbai, it needs to be ensured that any development is sensitive to the core values of the property and does not detract from the surrounding buildings and maintains intact the unique relationship between the building and the streetscape. It is hoped that the new design conforms to the scale and guidelines issued for the Marine Drive precinct in terms of materials, style and preservation of topography.

#### 4.2.1.2 Adaptive Re-use

Within the boundaries of the Nominated Property, existing use such as residential and commercial continue to thrive. The Oval *Maidan* is designated as an open space, with permitted sports and recreational activities. The commercial spine along Veer Nariman Road (former Churchgate Street) is reserved for commercial use on the ground storey with residential above; and even sometimes entire commercial office buildings, hotels, restaurants, cafes etc. The quality of the urban open space and the general perception of the area as a tourist and visitor hub make for a very welcoming, natural and functional use of this spine. The residential buildings along Maharshi Karve Marg along the greens of Oval are part of the original Backbay Reclamation development and continue to function as such.

The Victorian ensemble sits along one of the most vibrant cultural areas of the historic precinct and has been promoted as an Art District. With a majority of public buildings it prospers as a busy and buzzing section of the city. The existence of several art galleries, exhibition spaces, museums, studios, libraries, a theatre etc. has led to the reinforcing of this space as an art district. The forming of the Kala Ghoda Association in 1999 and the organising of the annual art festival since then during the first fortnight in February has lent further emphasis on this unique area and its promoted use. Amongst the several landmark projects initiated by the association, a singular one was the installation of the open air gallery along the pavements of the Rampart Row; an exhibition space reserved for young artists who cannot afford art shows in prominent gallery spaces around. This urban setting for the WHS has lent character to the buildings around and brought into sharp focus the architectural heritage of the property.

Several worthy examples of such adaptations have already been implemented that are sensitive to the interior embellishments and structural components of the buildings. For instance, the Army and Navy building (conceived as a department store and then converted into offices), has come a full circle in case of reuse of its premises, as it has now been converted into the flagship clothing and accessories store “Westside” – with a café and extensive shopping areas that seamlessly embrace and endorse the neo-classical components of the structure. Similarly the introduction of the Oxford book house and café

within Apeejay House building is also a case in point as a good adaptive reuse example. Extensive interior refurbishment of the atrium within the Royal Institute of Science into the “National Gallery of Modern Art” featuring exemplary contemporary exhibitions (it’s most illustrious exhibition was the Picasso display) has transformed this former derelict space into the modern counterpart of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (former Prince of Wales museum) directly facing it and which houses a veritable collection of historic artefacts.

A number of clinics (eye clinics, fitness centres, etc.), banking establishments, eateries, pre-schools etc. are observed along the ground storeys of the Art Deco buildings of Marine Drive. These have managed to be very unobtrusive in both appearance and function, without causing much damage to the physical fabric as well as the aesthetic appearance of the historic buildings. However, the issue of signage control needs to be addressed in a few cases, which can be easily addressed at the local ward level.

In case of the buffer areas, residential, commercial and service related usage abounds. The fragile state of the overloaded infrastructure as well as the existing carrying capacity of the historic buildings within the buffer areas put a limitation on the usage that the buildings can cater to. Sub-division and trying to maximise the available internal spaces has led to severe strain on the older buildings, in addition to making them structurally unstable with several unsightly, obtrusive alterations. Although saturation of space has curbed the change of use within the buffer, several empty and unused spaces exist that have the potential to become probable intrusive adaptations. This would be particularly prominent along the unused “Light of Asia” restaurant along Dr. D. N. Road, a few redundant enclosures along Colaba Causeway as well as other places.

However, exercising of usage control as specified by the as yet to be ratified Special DCR’s for the Fort Precinct, would lead to better management of spaces within the precinct. For instance, while existing use is allowed to be continued within the buffer areas, certain specific functions such as cafes and art galleries for the Kala Ghoda Area, financial and ancillary activities in the Horniman Circle Banking district, shopping and related use along the Dr. D. N. Road shopping spine, conference facilities and business functions in the Ballard Estate Corporate district and hotels and travel facilities within the Gateway of India Tourist district are specified. This is being already adopted with the founding of several cafes and studios in the Art District, as well as establishment of notable fashion houses.

Although much has been achieved towards regeneration of existing environments into vibrant spaces, there is always room for improvement and restructuring of disused and misused spaces and it needs to be addressed as these are more prone to neglect and disrepair.

## 4.2.2 Environmental Pressures

Since the WHS is located in such close proximity to the sea, salt laden air has had some effect on the built fabric. Although constructed of hardy good quality material, the combination of environmental factors and urban air pollution has led to degeneration of the physical structure. This is observed across the buildings of the WHS, both Art Deco and Victorian.

In case of the Victorian buildings, the actual construction was undertaken in hardy, dense basalt while the ornamental detailing was usually undertaken in softer limestone. It is the limestone that has succumbed to the environmental salt and pollutant action, observed in the form of corrosive weathering of the stone. A repair manual<sup>1</sup> was produced in 2002 relating to historic districts, which would aid the owners and users of heritage buildings. Acerbic action of the salt laden wind has resulted in the corrosion of the reinforcement within the concrete members of the Art Deco buildings.

### 4.2.2.1 Air pollution and its Effects

The high density of vehicles plying along the roads of the WHS, propensity of increased vehicular emissions during traffic jams and stoppages at traffic signals all contribute to the added levels of pollution that the city already faces. Carbon dioxide and particulate matter emission from both public and private transport accounts some of the most polluting factors around the Site. Mumbai's Pollution Index<sup>2</sup> for 2013 is 96.43, that of Tokyo is 32.35, Nasik is 43.10, New York is 51.72, Hong Kong is 63.65, Hyderabad is 71.49, Delhi is 77.19, Beijing is 89.56, Shanghai is 93.01, Kolkata is 94.20 and Lucknow, one of the most polluted cities languishes at 111.49, making Mumbai the most polluted metro of India, most of which is from auto exhaust. In fact, reports of pollution levels in the City in January 2013 indicated that the Suspended Particulate Matter (SPM) jumped to 286 micrograms per cubic metre and Nitrogen Oxide (NOx) was recorded at 211 micrograms per cubic metre. According to guidelines issued by the Mumbai Pollution Control Board (MPCB), readings above 100 micrograms of SPM and 80 micrograms of NOx are considered detrimental for human health. Such high levels are also weather related, but largely responsible are auto emissions from traffic snarled roads.

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<sup>1</sup> Kathpalia, N. & Lambah, Abha N. 2002. *Heritage buildings and Precincts in Mumbai – A conservation manual for owners and occupiers*, Urban Design Research Institute

<sup>2</sup> Excerpt from [www.numbeo.com/pollution/rankings.jsp](http://www.numbeo.com/pollution/rankings.jsp)

Pollution Index is an estimation of the overall pollution in the city. The biggest weight is given to air pollution, then to water pollution / accessibility, the two main pollution factors. Small weight is given to other pollution types.

The result of such a high level of air contamination on the built fabric is seen in accelerated levels of erosion of material particularly of the limestone detailing of the Victorian buildings. A continuous deposition of soot over historic buildings may seem to lend them an antiquated look, which is not desirable aesthetically or for the physical integrity of the facades.

#### **4.2.3 Disaster and Risk Issues**

The factors affecting the Nominated Property are both natural disasters and man-made disasters.

##### **4.2.3.1 Natural Disasters**

###### **Heavy Rainfall & Flooding**

Climatic issues that the site is prone to are the torrential rainfall and the complete succumbing of the infrastructure to deluge over the years; a pattern observed generally throughout the city. Flooding is common in a few areas of the buffer zone, although the property has a relatively better, albeit century old, surface drainage system. Although measures such as de-silting of drainage and clearing of drains is undertaken periodically by the MCGM and the Railways, flooding continues to be an issue due to the combination of heavy precipitation, inadequate weather alert systems and high tide.

###### **Earthquake**

According to the Geological Survey of India, Mumbai lies in seismic zone III and has moderate risk to earthquakes. It means that a deep sea earthquake measuring above 5 on the Richter scale could prove crippling to the city. While maximum risk has been identified for the low-lying reclaimed areas and tidal flats of central Mumbai, areas around CST and Churchgate, close to the Property have been afforded moderate risk.

###### **Cyclonic Winds**

The island city of Mumbai is prone to cyclonic winds and thus the settlements along the coast especially slums and fishing villages are vulnerable to such gusty impacts. The settlements likely to get affected by these climatic factors are limited to the outskirts of the buffer area with little or no impact on the Property itself.

#### 4.2.3.2 Man-made Disasters

##### **Terrorism**

Mumbai is a busy metropolitan city that has over the years borne the brunt of several terrorist attacks. Ranging from serial bombing in 1990, local riots in 1992, serial train bombings in 2006 and the most recent blatant terrorist shooting in 2008, among many minor and major outbursts, the city has been the target of steady assaults on its peace and law and order. Unfortunately several heritage sites have had to withstand such and many calamitous attacks. It is only prudent that the Management Plan provides a manual on Risk Preparedness, particularly in lieu of the large number of users to the site.

##### **Fire**

The other critical risk issue is that to life and property on account of a fire. The narrow, interior, organically developed lanes of the Fort area have little or no accommodation for fire engines and pose much risk. A dedicated fire lane has been mooted in the Fort Management Plan, which would need addressing and approval by the Mumbai Fire Brigade as well as implementation by the Traffic Police.

With regard to the actual disaster management plan, a two pronged strategy to dissipate and manage such issues has been devised. This involves disaster mitigation and disaster preparedness, based on the management plan evolved by the MCGM for each ward depending upon the type and scale of the disaster along with prior identification of resources and lining up of departments and special equipment. Disaster preparedness takes the shape of community exercises and installation of warning and alert systems, as well as structural stabilisation, regulation of land use and revision of building codes to accommodate earthquake resistant materials.

#### 4.2.4 Tourism and Visitor Experience

Mumbai attracts many visitors, both domestic and international, in large numbers. The city is accessible through well-knit air, rail, road as well as sea networks that serves as a major impetus for tourism growth.

Between the months of July' 09 to June'10 the total number of visitors visiting Mumbai was 3,03,64,300. It includes domestic visitors as well as large number of foreign visitors.

Mumbai offers a cross section of budget to five-star hotels that cover the south area to far north in the suburbs. Mumbai is also known for its own delicacies in food, but at the same time offers a wide range of cuisine not only from India, but also from different places of the world. Most of the major hotels and hotel chains are located in the area in close proximity to the proposed WHS. Some of the best cuisine in the country, if not the world, can be sampled at the numerous cafes and restaurants dotting the area, serving local and international food.

The proposed WHS remains one of the most frequently visited sites in the country with its top attractions being the Victorian ensemble, particularly the site and environs of the Mumbai University campus, followed by visitors to Marine Drive. The other popular attraction, which is the Gateway of India, is located in the buffer area of the WHS and features on almost every tourist itinerary to the city. It is also the boarding point to visit Elephanta Caves, a World Heritage Site, as well as for ferry rides proclaiming views of the city from the sea.

The tourist arrival in Mumbai is significant every year and it is only expected to grow. The experience on an average for most cases is welcoming and exhilarating in this fast paced city, with a lot of room for improvement particularly relating to the provision of social amenities and the use and treatment of its open spaces. Amenities with respect to drinking water fountains, toilets, seating, information sign posts etc. are already in existence but these are either inadequate or overly saturated.

All these factors have contributed to the growth of tourism in Mumbai. It is likely to grow more in future. The Report on 20 year Perspective Plan for Development of Sustainable Tourism in Maharashtra dated March 2003 has given the estimated growth in total tourist traffic over the next 20 years to be increasing by 8.99% (from 1000000 in 2001-02 to 5590100 in 2021-22).

#### 4.2.5 Population and User Pressures

The city has witnessed unprecedented population explosion in the last century. Mumbai remains the most populated city in India and the fourth most populated city of the world. This population growth is reflected in the WHS in the form large influx of commuters, increase in residents, dense work environments, greater number of visitors and over crowding of open spaces.

The direct result of this increase in users is the creation of additional facilities catering towards them. Number of eateries have cropped up to accommodate the ever increasing office goers, but the primary food resource for most still remains the hawker on the street. While some of these are in legal allocated zones, over 75% in the Fort Precinct (not accounting for those located along Fashion Street) are located illegally on other stretches. The issue of hawkers in the WHS is severely felt near the Churchgate Station, parts of Kala Ghoda and some sections of Mumbai University along M. G. Road. The stalls range from those selling food and drinks to accessories and gadgets, as well as newspapers and books. In case of the buffer zone, illegal hawking issue is more severe and difficult to manage. Drives by the local police and municipal ward officers to remove them only result in temporary reprieve. Currently the entire hawker issue is under judicial review, pending decision.

#### 4.2.6 Issues of Urban Infrastructure

The keen foresight of city planners in the 20<sup>th</sup> and early 21<sup>st</sup> century has meant that road widening schemes, undertaken routinely at several sections of the city, are not necessary for the arterial and internal roads of the property. This has meant that the original setbacks, front open spaces and street vistas have been preserved for most sections of the WHS. Road dividers and medians installed in the WHS are either the generic ones that are installed across the city, or in some sections have been gradually phased out to incorporate the street furniture recommended within the manual for street furniture<sup>3</sup>.

Fortunately the WHS does not consist of many infrastructure based implementations, save a few generic telephone booth and bus stops. These are, however, not very obtrusive and there is a move to replace them with better designs and locate them at discrete locations.

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<sup>3</sup> *Planning and Design Guidelines for Street Furniture – Manual*, 2001, sponsored by the Municipal Corporation of Greater Mumbai

#### 4.2.6.1 Transportation

The proposed WHS enjoys the luxury of being very accessible by almost all modes of transport systems ranging from its connectivity by rail locally as well as to most places in the country, by buses plying on arterial roads, private vehicles, water systems etc. The area around and in close proximity to the WHS becomes a catchment area for large scale deposition of commuters since it is the terminal stop for all three rail lines, as well as is closely located to two BEST bus depots. The largest number of taxis converge on to the Fort during peak hours to pick up and drop off passengers<sup>4</sup>. Since each caters individually and collectively to different sections of users and types of commuters, they seem to work in tandem. Nevertheless it is evident that the transportation within and to the WHS, just as it is for the other sections of the city, is severely strained. There is a need to understand existing infrastructure at transport interchanges, the study which has been undertaken by UDRI.

Over the past several years through a series of consultations, partnerships between local organisations, residents, users, corporate houses etc. have been forged towards balancing the needs of the users and the residents. The Federation of Residents Trust (FORT) was formed expressly for this and to enforce the recommendations provided in the Fort Management Plan.

#### Public Transport

It has already been established that the large scale, types and number of users of public transport is very high, making the WHS highly accessible but at the same time prone to issues of congestion.

Managing the tremendous influx on a daily basis is the challenge faced by the site and its managers. In some instances there is a direct conflict between the vehicular traffic and pedestrians that throws light on the needs of both.

The possibility of streamlining the interface between rail commuters, bus travellers and pedestrians has been explored through a dialogue with the Traffic Police and BEST, whereby some probable solutions have been identified. The moderately used space and a disused landscaped garden with animal sculpture, could be potentially used to be a spill out area for the commuters dispersing onto other modes of transportation<sup>5</sup>.

High density bus stops, catering to a large number of buses and commuters, are located along the Karmaveer Bhaurao Patil Road and along M. G. Road outside the Institute of Science. In both these cases, the design quality lacks acknowledgement of the historic

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<sup>4</sup> Urban Design Research Institute, *Fort Management Plan 2007 to 2010 – A participatory design approach*, funded by the Institute of Financial Management and Research, Chennai (pg. iii)

<sup>5</sup> Urban Design Research Institute. 2002. *Churchgate Revival*

nature of the area, blocking views of buildings and not even being entirely functional for the large amount of commuters that they cater to, in terms of queuing.

### **Pedestrian Movement**

Barring a few areas where hawkers, redundant street furniture and lack of paving surfaces have affected the clean sweep of walking stretches, the property is very pedestrian friendly. However, the sustenance of this quality of the site and its enhancement is very crucial.

Since a majority of the WHS is hawker and clutter free, the vulnerable sections are the sidewalks particularly along the Churchgate station node, along sections of the Institute of Science and Mumbai University (along the eastern and north-eastern access). Newspaper stand, book sellers and stray utility hawkers have taken over the majority of the sidewalk along this busiest of foot corridors at Churchgate, making it very difficult to navigate on foot during peak hours. Since this is one of the first points of entry into the WHS, the issue needs to be tackled urgently. Most of the other hawkers along other stretches of Veer Nariman Road, bordering the Oval *Maidan*, and along M. G. Road bordering the Victorian buildings have been removed or relocated. Standardisation or removal of pavement clutter and street furniture has also allowed for clean designated pedestrian access within the site.

### **Car Vs the Pedestrian Conflict**

The interface between motorists and pedestrians is another key issue that needs to be addressed, as both act independently and often inconsiderately of the other. Walking, thoughtless crossing during red lights and crossing at non-designated areas and through broken sections of medians is common by pedestrians. Lack of respect for pedestrian lights and blocking of zebra crossings by motorists is a usual occurrence. Educational programs on following basic traffic rules, along with stringent ticketing enforcement, and introduction of pedestrian streets is the way to go in this case.

### **Parking and Ancillary Facilities**

On street parking is one of the most consuming functions of the limited available open space not only in the WHS but also in the congested city. The Kala Ghoda intersection, bordering the Victorian stretch, is also a paid private car parking lot. Flora Fountain and Wellington Fountain are engulfed by paid private car parking. The area around historic buildings, primarily on account of the high user traffic, is prone to parked vehicles, often

illegally or double parked, observed around the High Court. While complete eradication of the private vehicle is not advised, certain relocation options have been suggested to counter the overpowering effect the sheer number of parked cars have on valuable plazas and open spaces, through implementation of pedestrian schemes, by encouraging use of public transport and improving public modes of transport. Long term plans to introduce the Mumbai metro and monorail linked dynamically to the overall up-gradation of the transportation in the city are already underway in a phased manner.

#### 4.2.6.2 Social Infrastructure

Signage controls, hygiene, sanitation, waste disposal have been lingering issues. However, the guidelines for signage and street furniture on the D.N.Road and also in Kala Ghoda have contributed to maintenance of the character of the area. The Design Guidebook developed with varied street furniture elements such as bollards, railings, medians, benches, booths, etc. provides variations for culturally different areas based on stylistic connotations. A move to incorporate these designs is being undertaken across the city to promote uniformity and in a sense to standardise materials and reduce clutter on the already congested sidewalks.

So as to provide a defining boundary to the extent of the *Oval Maidan* and to raise awareness about this unique open space, a line of visually strong railings that are at the same time transparent to embrace the visual continuum with the surrounding buildings, with information signposts. This exercise, an initiative by the local community, has lifted up the aesthetic appearance of this public space that formerly appeared tired and unassuming.

Marine Drive has always been a magnet for visitors to the city, locals as well as citizens in need of a contiguous open space offering marvellous views of the western seaboard and the famous "Queens Necklace". A move to enhance this fantastic vista was undertaken with the implementation of the Marine Drive Improvement project, now almost complete, with a complete overhaul of the service lines, provision of benches and a single, uniform layer of paving.

#### 4.2.6.3 Solid Waste Management

Although the collection and disposal systems provided in place by the M.C.G.M are exhaustive and regular, it has been found to be inadequate in the face of the sheer volume of garbage and waste generated due to the tremendous user traffic in and around the WHS.

However, the primary issue is the large-scale wet garbage generated, which is sometimes seen lying in public spaces.

Also, because of the enormous foot traffic and user volume in the area, a lot of surface waste is generated, which although is removed by the M.C.G.M. sweeping teams, still proves inadequate.

The drain inlets are usually found to be clean. Sometimes, the drains are clogged and there are instances of leakage of drain pipes which are a cause of concern during the monsoons.

The FMP as part of its larger Solid Waste Management Plan<sup>6</sup> for the Fort area has listed strategic next steps to improve these issues, including:

1. Locating sorting facilities for rag pickers – one of the 4 identified areas is along Marine Drive where a lot of waste is generated from residential buildings, commercial establishments, lodging houses and eateries. It is expected that such facilities would be at discreet locations not affecting the perception of the WHS.
2. Locating area composting units – a separate one for A ward since it is the furthest away from the municipal landfill.
3. Implementing an on-call waste pickup system for construction debris.
4. Extra pickup for large waste generators such as restaurants and markets with a higher frequency for picking up trash to prevent build up at these spots.
5. Installation of trash cans that are vandal proof and establishing a system of pickup within the existing street sweeping process.
6. Implementing a regular garbage pickup system on a daily basis with specified times.
7. Enforcing better civic sense through propoganda, policing and fining. Empowering cleaning marshalls (such as police officers, street sweepers and M.C.G.M. workers) to enforce cleanliness amongst the public through fines. Press and advertising campaigns can be run to advocate this, to prevent littering, spitting and urination.
8. Provision of centralised zones as cleaning establishments for hawkers to clean utensils.

Similar exercise is needed for the Marine Drive area as well.

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<sup>6</sup> Urban Design Research Institute, *Fort Management Plan 2007 to 2010 – A participatory design approach*, funded by the Institute of Financial Management and Research, Chennai (pg. 84)

## A4.3 Management of the Property

### 4.3.1 Ownership

Large number of buildings with multiple ownership patterns characterise the WHS and its buffer zone. The ownership pattern based upon the function and nature of buildings is primarily public or private. Public buildings are either State owned (for instance the Bombay High Court) or Central Government buildings (for example the Western Railway Headquarters) or owned by MCGM in case of Wellington Fountain. In case of private buildings, individual buildings comprise of single or multiple owners and are either corporate owned (for example the HSBC building), private owned and occupied (Eros and Regal Cinema) or private owned and leased to multiple tenants (Watsons Hotel building). The ownership patterns for private buildings are guided by the Bombay Rents, Hotel and Lodging House Rates Control Act of 1947.

In case of the Victorian buildings of the Property, a relatively simplified single ownership pattern exists with buildings mostly owned by the State Government. The predominantly single ownership of the Victorian buildings makes it relatively easier to monitor and regulate conservation works.

In case of Art Deco buildings, it has been noted that the largely private owned buildings comprise of multiple tenancies. The major players in terms of individual private owners are the Cricket Club of India (C.C.I) that owns the Brabourne Stadium and the Cricket Club of India building, Globe Theatres that run the Regal Cinema and Eros Cinema (owned by the Cambatas).

Corporate owned and occupied buildings comprise mostly of bank buildings such as the HSBC, Bank of India and Standard Chartered buildings.

### 4.3.2 Stakeholders

The character of the Nominated Property invites multitude of stakeholders including the people coming to office areas, business groups, commuters, tourists, students, government, etc. State Government has an important stake in the area and also in the management of the Property. Since the site covers an extensive area with multiple users, stakeholders and ownership division, it is almost a complex, living entity that is “managed” by a varied group with differing claims, aims and agendas.

This complexity increases manifold in case of the buffer zone, as the building stock and area is larger. Nearly all of these users have some stake in the Property, including various statutory organisations.

Some of the key stakeholders<sup>7</sup> are as follows:

### **Government of India**

The Central Government is an important stakeholder in the area as the Railways are the property of the Government of India. Western Railways is an important stakeholder in the area.

### **State Government of Maharashtra**

The State Government of Maharashtra is an important stakeholder in the area responsible for decision making as well as implementation through its several departments. Under the Constitution of India, land, housing, urban development and provision of civic infrastructure is a State Subject and under the purview of the State Government. The State Government is empowered to enforce and enact necessary laws and frame policies that support its governing function.

### **Municipal Corporation of Greater Mumbai (MCGM)**

The Brihanmumbai Municipal Corporation (formerly the Bombay Municipal Corporation) or the Municipal Corporation of Greater Mumbai is the civic body that governs the city of Mumbai (Bombay). Established under the Bombay Municipal Corporation Act, 1888, it is responsible for the civic infrastructure and administration of the city and some suburbs of Mumbai. The BMC, as it is more popularly known, is the largest civic organisation in the country, and administers an area of 434 sq km. It is the largest corporation in the country in terms of its functional responsibilities as also for its revenue-raising powers.

The planning and development control for the area is handled by the Municipal Corporation of Greater Mumbai that examines and sanctions approvals for new development, additions and alterations, repairs, sewage, water supply etc. for the city (the entire city is further sub-divided into wards). The property falls within two wards of the municipal division i.e. A ward and C ward.

Water supply is provided by the MCGM through pipelines that connect to an underground tank that then pumps water to an overhead tank with a gravity distribution system. Sewage disposal is also undertaken by the MCGM through external sewage pipes provided at each building and then to manhole chambers within each building emptying

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<sup>7</sup> Fort Management Plan, Proposed Special Development Control Regulations, draft copy 3, for review, 16.06.08, UDRI

into bigger underground chambers along sidewalks. Surface water drains provided with grates to suction off rainwater or over ground fallen water are also provided between sidewalks and roads in chambers separate from sewage.

### **Public Works Department (PWD)**

The Public Works Department is responsible for maintenance of public buildings in Maharashtra. Decisions and implementation related to construction, conservation, maintenance and any alterations is vested in this Department.

### **Maharashtra Housing and Area Development Authority (MHADA)**

MHADA is a State level Housing Authority having jurisdiction over entire state of Maharashtra, India.

Major Activities:

- Housing & Area development
- Repairs & Reconstruction of cessed buildings in Mumbai
- Slum Improvement Programme
- Special Planning Authority

### **Maharashtra State Road Development Corporation (MSRDC)**

MSRDC was established by the Government of Maharashtra through a resolution issued on 9th July, 1996 and incorporated as a limited company on 2nd August, 1996 under the Indian Companies Act, 1956 and is fully owned by the Government of Maharashtra. It has been constituted to accelerate development of transport infrastructure facilities in the state.

Maharashtra being the leading industrial state of India has very high traffic intensity on roads due to considerably increased growth in the industrial and commercial sectors. MSRDC's mandate is to accelerate transport infrastructure development in the state by overseeing the completion of existing and new projects with the active participation of the private sector through a time bound program.

The main objective of the corporation is improvement of existing and construction of new roads, highways, expressway etc. The corporation has been vested with rights to collect toll / service charges and also to commercially exploit the available land. Government of Maharashtra is totally committed to the projects undertaken by the corporation and has been providing assistance in all forms to the company for the same.

### **Mumbai Metropolitan Region Development Authority (MMRDA)**

This Authority is responsible for the development of Mumbai Metropolitan Region (MMR) which comprises a Megacity of Mumbai - the capital of Maharashtra State - and rapidly growing hinterland. MMRDA was set up on the 26th January, 1975 under the Mumbai Metropolitan Region Development Authority Act, 1974 Government of Maharashtra as an apex body for planning and co-ordination of development activities in the Region.

The goal of achieving a balanced development of the Region is attempted by the MMRDA through the following strategies:

- Preparation of perspective plans
- Promotion of alternative growth centres
- Strengthening of infrastructure facilities
- Provision of development finance

### **Mumbai Metropolitan Region -Heritage Conservation Society (MMR-HCS)**

The objectives of the MMR-Heritage Conservation Society are to develop a database, impact training and create awareness in Heritage Conservation, provide financial assistance to conservation projects and to promote networking of various agencies. To achieve these objectives, the MMR-HCS has supported 40 projects, involving survey, documentation and preparation of guidelines for major heritage precincts costing Rs.39.8 million till November 2007.

The entire gamut of utilities and services required and provided for the WHS enumerates the players involved on an almost day-to-day basis. Electrical connection and supply is provided by the Brihanmumbai Electric and State Transport (BEST), who are also responsible for providing bus transport. Electrical cables are provided in underground chambers and supplied directly to individual buildings. The traffic managed by the Traffic Police under the aegis of the Mumbai Police.

Two types of cooking fuel is provided to buildings of the WHS – through LPG cylinders provided by Bharat gas or HP or by means of piped gas by Mahanagar Gas Ltd. Fixed landline telephone connections are provided by Mahanagar Telephone Nigam Ltd. whereas a whole host of mobile and internet companies exist for such connections. At last count as many as 13 cell phone operators existed in the city with 10 crore users in Mumbai. India's telecommunication network is the second largest in the world, based on the total number of telephone users (both fixed and mobile phone) and the world's third largest

internet user base with over 137 million as of June 2012. A whole host of cable providers exist that also provide DSL lines and television through satellite transmission.

### **Urban Design Research Institute**

The Urban Design Research Institute (UDRI) is a public charitable Trust set up in 1984 dedicated to the protection of the built environment and improving urban communities.

It aims at establishing a forum to promote interaction between architects, urban designers and professionals from related fields such as urban economics, sociology, planning, conservation, and history with the understanding that an inter-disciplinary and enriched holistic view of our urban environment will lead to practical solutions for its improvement.

UDRI strives to achieve this through conservation and development initiatives, by sponsoring publications, public lectures, exhibitions and seminars, and by running a resource center focused on the study of Mumbai.

The numerous stakeholders for the site make its management challenging and it is often found that they work in different directions with limited transparency. The introduction of the Right to Information Act in 2005 and one window policy of the MCGM has lessened the burden for tackling specific issues faced by individual buildings and the streets, but much needs to be addressed.

**A5. PLANNING & DEVELOPMENT  
GUIDELINES, CURRENT LEGAL &  
ADMINISTRATIVE FRAMEWORK**

## A5. Planning & Devt. Guidelines, Legal & Administrative Framework

### A5.1 Legal Protection and Framework & Development Guidelines

The Property is part of two larger historic Precincts, in the form of the Fort Precinct and the proposed Marine Drive Precinct, under the Development Control Regulation for Greater Mumbai No. 67 or commonly referred to as DCR 67. Under this regulation, several buildings within the Property and Buffer are individually listed, listed under precincts or listed as part of ensembles or streetscapes.

Additionally, other building bye-laws that govern the site are those pertaining to development, which are general regulations or DCR's that cover the entire city and suburban area. Also, since several buildings are cessed properties (nomenclature explained further), the Rent Control Act as well as the Maharashtra Housing and Area Development Authority Act are applicable.

#### **Development Control Regulation for Greater Mumbai No. 67**

In 1995, Mumbai became the first city to adopt heritage regulations, thereby affording legal protection to its monuments and historic districts. This was very critical given the fast paced development of the metropolis that was threatening to transform historic areas and cultural properties. In the light of the constant contest for space in the city, this layer of protection has served to be a boon for many edifices that would have faced certain redevelopment, were these buildings are not listed.

In terms of the buildings within the WHS, the architectural merit of the Victorian buildings has led to them being individually listed properties. On the basis of their collective merit, the buildings of the Art Deco section have received protection by being part of either the Fort Precinct or the proposed Marine Drive Precinct. Recently there has been a move to review the old list and include more buildings and these additions comprise some of the buildings of the Art Deco area that have either been listed as part of an ensemble or as individually listed properties. Any changes, alterations or any proposal for development for listed properties or for buildings within the precinct are reviewed by the state government appointed Maharashtra Heritage Conservation Committee (MHCC).

The applicable regulation pertaining to the listed buildings is the Development Control Regulation no. 67 that explains the three grading levels, the application process for repairs, development and maintenance as well as lists the do's and don'ts for each category.

Three were 633 listed buildings and precincts as per 1995 list. Heritage buildings have been listed as Grade I, II, III. The grading levels assigned to buildings, open spaces, streetscapes and precincts as per DCR 67 are based broadly upon the historicity, authenticity, importance and architectural and urban character. The three designated grades are Grade I, II and III, within which are sub-sets consisting of A and B.

**Heritage Grade I** comprises of buildings, and precincts of national or historical importance, embodying excellence in architectural style, design, technology and material usage; they may be associated with a great historical event, personality, movement or institution. They have been and are, the prime landmarks of the City.

Objective: Heritage Grade I richly deserves careful preservation.

Scope for changes: No interventions would be permitted either on the exterior or interior unless in the interest of strengthening, and prolonging the life of the buildings or precincts or any part or features thereof. For this purpose, only essential and minimal changes would be allowed and they must be in accordance with the original.

Procedure: Development permission for the changes would be given by the Planning Authority on the advice of the Heritage Conservation Committee to be appointed by the State Government.

Vistas / Surrounding Development: All developments in areas surrounding Heritage Grade-I shall be regulated and controlled, ensuring that it does not mar the grandeur of or views from, Heritage Grade-I.

**Heritage Grade II (A & B)** comprises of buildings, of regional or local importance, possessing special architectural or aesthetical merit, cultural or historical value, though of a lower scale than in Heritage Grade. They are local landmarks, contributing to the image and identity of the City. They may be the work of master craftsmen, or may be models of proportion and ornamentation, or designed to suit particular climate.

Objective: Heritage Grade II buildings within the premises (open space/ compound) of which independent /separate additional building(s) / structure(s) may be permitted to be constructed, owing to the availability of adequate surrounding open space and unconsumed FSI, have been assigned Grade II B. The remaining Grade II buildings have been assigned Grade II A. Heritage Grade II deserves intelligent conservation.

Scope for changes: Scope for development – Grade II A: In addition to the scope for development permissible for Grade I, internal changes, and adaptive reuse may be generally allowed, in certain circumstances, extension of a Grade II A heritage building may also be allowed; provided that such extension shall be in harmony with (and shall not detract from) the Grade II a heritage building concerned or precinct, especially in terms of height and / or façade. External changes too may be permitted, subject to strict scrutiny. Care should be

taken to ensure that the conservation of all special aspects / features of the Grade II A building concerned. For Grade II B: In addition to the above, additional building(s) in the same plot or compound may, in certain circumstances, be allowed; provided that, such additional building(s) shall be in harmony with (and shall not detract from) the Grade II B heritage building(s) or precinct, especially in terms of height and / or façade.

Procedure: Development permission for the changes would be given by the Planning Authority in consultation with a sub-committee of the Heritage Conservation Committee.

**Heritage Grade III** comprises of buildings, and precincts of importance for townscape; they evoke architectural aesthetic or sociological interest through as much as in Heritage Grade-II. These contribute to determine the character of the locality, and can be representative of life style of a particular community or region and, may also be distinguished by setting on a streetline, or special character of the facade and uniformity of height, width and scale.

Objective: Heritage Grade II deserves protection of unique features and attributes.

Scope for changes: External and internal changes and adaptive reuse would generally be allowed. Changes can include extensions, additional buildings in the same plot or compound provided that extension/additional building is in harmony with and does not detract from the existing heritage building/precinct in terms of height and/or facade. Reconstruction may be allowed when the building is structurally weak or unsafe or when it has been affected by accidental fire or any other calamity or if reconstruction is required to consume the permissible FSI and no option other than reconstruction is available.

Reconstruction may be allowed in case of those buildings which attract the provisions of Regulations 33 (6), 33 (7), 33 (9) and Appendix II and Appendix III of Development Control Regulations, 1991.

Reconstruction may be allowed in those buildings being repaired/reconstructed by MHADA.

However, unless absolutely essential, nothing should spoil or destroy any special features or attributes for which it is placed in the Heritage List.

Procedure: Development permission would be given for changes by the Planning Authority itself but in consonance with guidelines, which are to be laid down by Government in consultation with the Heritage Conservation Committee.

### **Mumbai Heritage Conservation Committee**

A multi-disciplinary committee called Mumbai Heritage Conservation Committee (MHCC) was established by a resolution No. TPC 4385/2680/UD-11, dated 25<sup>th</sup> April 1995. The Committee consists of the retired Municipal Commissioner of Municipal Corporation of Greater Mumbai (MCGM), structural engineers, architects, heritage conservation architect, urban designer, city historian, environmentalist with adequate experience, director of Prince of Wales Museum, director of Municipal Engg. and Services, of MCGM. The Committee is required to advise the Municipal Commissioner on grant/refuse the development permission in case of listed heritage buildings and heritage precincts and frame guidelines and special regulations related to Regulation 67.

### **Bombay Rents, Hotel and Lodging House Rates Control Act of 1947, DCR 33 (7), DCR 33 (9)**

The Bombay Rents, Hotel and Lodging House Rates Control Act of 1947, applicable for tenanted structures within the Nominated Property (as well as the buffer areas), renewed periodically over the years, is primarily an act of social legislation whose aim is to provide protection against illegal eviction and exploitation of tenants. Under the mandate of this act, the standard rent was fixed at the economic level of 1940. This levied monthly rent is inclusive of all taxes such as the Municipal tax, Property tax, other government service taxes and allowance for repairs and maintenance, depending upon the leasing terms. Since the rents were frozen at the relatively low rates of the early 20<sup>th</sup> century, it becomes inordinately difficult for the owners to repair the structures at the present construction rates from the corpus generated of the collected rents. This has led to disrepair of a number of structures; a pattern observed throughout the city where rents have been frozen at the economic level of 1940. The contention of the tenants was that the onus of the repairs to the building must rely on the owners. Due to this deadlock between the tenants and the owners, the buildings continued to languish in a state of stagnancy.

In order to release this impasse the Repairs and Reconstruction Board was set up within the Maharashtra Housing and Area Development Authority (MHADA). The Repairs and Reconstruction Board undertakes supervision and structural repairs to buildings that are tenanted and are under imminent danger of instability. Under the Rental Control Act, a specific amount of tax is levied by the Repair Board and paid to the state government known as 'Repair Cess' and the structures on whom the cess is levied are known as cessed buildings. The amount of cess charged is calculated based on the rateable value of the property as decided by the Municipal Corporation. The contribution of the owner is 10% of the rateable value and the balance amount of repair cess can be collected from the tenants by making a

proportionate increase in the rents. The repair cess is collected by the Municipal Corporation in the same manner as other taxes and the property tax, which in turn is recovered by MHADA upon making a deduction of 5% payable to the Municipal Corporation for the cost of collection.

Depending upon the period and type of construction, the tenanted buildings are categorised into Category A (buildings constructed prior to 1<sup>st</sup> September 1940), B (buildings constructed between 1<sup>st</sup> September 1940 and 31<sup>st</sup> December 1950) and C (buildings constructed 1<sup>st</sup> January 1950 and 30<sup>th</sup> December 1969<sup>8</sup>). Although the laws for tenancy and repairs are stringent, the quality of repairs undertaken are most often of poor quality.

Under the assumption that category A buildings were both of a certain advanced age and under structural threat with imminent possibility of collapse, reconstruction was permitted even though these buildings were of good architectural merit. Under the Development Control guidelines issued by the Municipal Corporation of Greater Mumbai, provisions have been made accordingly. The DCR 33 (7) states: *Reconstruction or redevelopment of cessed buildings in the Island City by Co-operative Housing Societies or of old buildings belonging to the Corporation or of old buildings belonging to the Police Department<sup>9</sup>:*

*For reconstruction / redevelopment to be undertaken by Co-operative Housing Societies of existing tenants or by Co-op. Housing Societies of landlords and / or occupiers of cessed buildings of 'A' category in Island City, which attracts the provisions of MHADA Act 1976....constructed prior to 1940, the Floor Space Index shall be 2.5 on the gross plot area or the FSI required for rehabilitation of existing tenants plus incentive FSI as specified in Appendix III whichever is more.*

Appendix III in the regulations provides details of permissible open space, majority required for redevelopment, FSI computations depending upon category etc. The general gist of this regulation is that the total consumed FSI can even go up to (and more than) 4 times the gross plot area. What this means in simplistic terms is that there is virtually unlimited building potential in case of cessed buildings, which have now proven to be a gold mine for developers looking to redevelop such structures in prime neighbourhoods. The result has been noted in several instances where fake tenancies have been shown to augment the existing tenants in order to receive more and more building space. Thus, even good condition buildings have been pulled down under the guise of the perfectly legal clause.

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<sup>8</sup> Desai, Shruti A. 2012. *Commentary on Development Control Regulations for Greater Mumbai 1991*, Snow White Publications Pvt. Ltd. Mumbai

<sup>9</sup> Desai, Shruti A. 2012. *Commentary on Development Control Regulations for Greater Mumbai 1991*, Snow White Publications Pvt. Ltd. Mumbai (pg. 278)

Another applicable regulation is DCR 33 (9) which is reconstruction or redevelopment of cessed buildings / urban renewal schemes on extensive area<sup>10</sup> -

*For reconstruction or redevelopment of cessed buildings / Urban Renewal Schemes in Island City undertaken by (a) the Maharashtra Housing and Area Development Authority or Municipal Corporation of Greater Mumbai either departmentally or through any suitable agency or (b) MHADA / MCGM jointly with landowners and / or Co-operative Housing Societies of tenants / occupiers of buildings or Developer or Co-operative Housing Society of hutment dwellers therein. (c) independently by landowners and / or Co-operative Housing Societies of tenants / occupiers of buildings or Developer, the FSI shall be 4 or the FSI required for rehabilitation of existing tenants / occupiers plus incentive FSI as given in Appendix III A, whichever is more.*

### **Special Development Control Regulations**

UDRI has prepared special Development Control Regulations for the Fort Precinct and awaiting approval for implementation. It draws more specific regulations pertaining to sections or sub-precincts within the Fort Area that take into consideration varying typologies and/or identities both in terms of architecture and streetscapes. The sub-precincts have been analysed and guidelines derived to regulate urban transformation in conjunction with the existing architectural and/or urban fabric. The guidelines include aspects such as maintaining the skyline, height controls, restrictive covenants, amalgamation/subdivision of lands, allowed FSI for redevelopment and extra FSI conditions, permissible additions, alterations, signage and street furniture, etc.<sup>11</sup>

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<sup>10</sup> Desai, Shruti A. 2012. Commentary on Development Control Regulations for Greater Mumbai 1991, Snow White Publications Pvt. Ltd. Mumbai (pg. 279)

<sup>11</sup> Fort Management Plan Proposed Special Development Control Regulations, UDRI, 2008

## A5.2 Past Research, Studies and Existing Plans

The importance of the Site and the need for addressing the issues faced by the area is understood from the wide ranging, multi-disciplinary studies initiated over the years. These are related to development plans, historic studies, urban level researches, individual architectural surveys and documentation, photo essays, traffic analyses, air pollution records, environmental assessments, travelogues, etc. at the individual, academic, professional and organisational level. The most relevant ones pertaining to the management of the site have been listed here.

### 5.2.1 Past Research and Studies

The establishment of heritage regulations for Mumbai in 1995 with a list of 633 buildings and Precincts, was in a sense the beginning of the conservation movement in the city, as well as the culmination of years of hard work by professionals and citizens. Before the publication of this list, a study was undertaken to document the entire Fort precinct in the form of maps and drawings in 1994. The project culminated in the form of cataloguing of the noteworthy buildings in the historic district as well as recommendations for financial mechanisms to aid the conservation process and nomination of a conservation zone. A report to assess the status of Grade I structures in the list was commissioned in 1998<sup>12</sup>, which resulted in the publication called the Status Report on Grade I Heritage Structures.

The formation of the Kala Ghoda Association in 1998 sparked off a series of restoration projects and area improvement schemes, beginning with extensive documentation and usage study of the area. The Association came together to generate funds for restoration of the Elphinstone College building in 1999 in partnerships with the caretakers i.e. the Public Works Department, the college authorities and the sponsors. This was one of the first stakeholder partnership projects that set the ball rolling for several such initiatives and the restoration project won the UNESCO Asia-Pacific Award for restoration in 2004.

The Mumbai Metropolitan Region Heritage Conservation Society (MMR-HCS) was formed in 1996, with the principal aim of funding and supporting conservation studies and restoration projects in the Mumbai Metropolitan Region. With this aim in mind, the society has been a key crucible for providing financial organisational backing along with having a semi-government ambit. One of the first projects initiated by them was the *Design Handbook for Dr. Dadabhai Naoroji Road* in 1999– a principal shopping spine leading to and from the WHS. The recommendations provided within for signage and street furniture

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<sup>12</sup> Lambah, Abha N. 1998. *Status Report on Grade I heritage structures*, Urban Design Research Institute

were adopted by the Heritage Mile Association and a pilot project implemented along a short stretch outside the Times of India building pavement supported by the Times Group. This pilot was carried through to other sections of the historic streetscape as well as other sections of the precinct and won the UNESCO Asia Pacific Award in 2004.

In terms of studies on the Art Deco buildings, Rizvi College of Architecture Consultancy Cell prepared a study on the Marine Drive Precinct with detailed architectural documentation, individual building assessments, analysis of issues supplemented with maps and bar charts, as well as area guidelines in 2001, under the aegis of the MMR-HCS.

In order to standardise the varied street furniture elements and to streamline the services, the MCGM mooted a manual for design guidelines for signage and street furniture in 2001. This manual consists of a detailed material specifications and area specific designs for street furniture to be implemented all over the city.

Meanwhile restoration projects, aided with Conservation Master Plans, such as Sir J. J. School of Art, Horniman Circle buildings, J. N. Petit Library, St. Thomas' Cathedral, David Sassoon Library, Army & Navy building, High Court, Central Telegraph Office, Rajabai Clock Tower and Convocation Hall and several others are already underway. Each of these restored buildings has detailed documentation, fabric inspection reports and material specifications to support the conservation works.

Other research projects include the *Churchgate Revival* project, undertaken in 1999 to resolve and understand the issues of this overused node; a plan for the *Tourist District*, undertaken to evaluate issues affecting the historic core around the Gateway of India, and the formation of the 20<sup>th</sup> century Architecture Society, created to document and lobby for protection of this unique slice of Mumbai's history, along with many others. A detailed document was also prepared to study the intricate structural issues of the Watsons' Hotel building in 1998-99, supported by the Renzo Piano Foundation.

In April 2000, a conference to take a stock of the effect of legislation over preservation was held in Mumbai titled "*Conservation after Legislation*" organised by the Urban Design Research Institute. This was followed by a compilation of the conference papers in the form of a publication. Ten years since the heritage legislation was put in place, a need to reassess the rather scant buildings on the heritage register and to include several other buildings was felt. It was also felt that the list could be augmented by more detailed building surveys, the grading system reevaluated and the scope extended to the Mumbai Metropolitan Region. Hence in 2005, the MMR-HCS funded six different projects for studies all over the region. Task I and II was assessing the existing list and preparing detailed building proformas consisting of photo-documentation, visual condition assessment and a tabulation of the material, style, ownership, etc. This exhaustive documentation has led to voluminous records of all the listed heritage buildings. Task III was to include significant

buildings, not on the original list. This was critical since most of the Art Deco buildings failed to feature on the 1995 listing, but some have since been included in the 2012 list, either as part of a streetscape or as individually listed structures. Thus it is evident that each of these studies has led up to significant contributions in the heritage sector.

### 5.2.2 Existing Plans and Ongoing Research and Planning in and around the WHS

The Fort Management Plan is an important progressive research initiative initiated by the Urban Design Research Institute in 2003, with the intent of crafting a comprehensive management plan for the Fort area that will optimise the effectiveness of ten years of civic activism in the precinct, while enhancing the area's infrastructure and ensuring its sustainability. Assisted by professional consultants and local associations, UDRI has undertaken detailed studies concerned with assessing fundamental determinants through documentation, surveys, analysis and activism. The project developed a comprehensive conservation, development and management plan within the components of Public Spaces,

Solid Waste Management, Traffic and Transport Management and Development of Special development Control Regulations for the Fort Precinct. With the dissemination of research data for public deliberation and critical consideration, the UDRI is assembling a strategic framework to addressing concerns and implementing strategies at various phases of the project. The DCRs prepared by UDRI are awaiting government approval and will be incorporated as part of the new DCRs for Mumbai city to be published in 2014.

The Mumbai Development Plan 2014-2034 refers to the 20-year development plan for Mumbai city which is currently being prepared by the BMC. Every 20 years, the BMC prepares a development plan which decides how the available land in the city is to be used for public amenities like education, sanitation, and health, to name a few. The Mumbai Development Plan 2014-2034 is an exercise many citizens groups and planners consider critical, given the shortage of open spaces in Mumbai. At the present time, the BMC has published the existing land use plans for the city, but some citizens groups have raised questions regarding the veracity of some of these plans. Before the plan is approved and cleared for implementation, it is mandatory for the BMC to leave it open to the public for suggestions for a 60-day period. This is to ensure that there is adequate time for the people of the city to study it and raise objections in order to get suitable changes made to the plan.

The other key document of the MCGM is the Vision Plan 2020<sup>13</sup>, whose preamble is to promote Mumbai as a vibrant international metropolis, with comparable economic growth levels, while simultaneously upgrading the quality of life of its citizens. Subsequently a task force called the Chief Minister's Task Force (CMTF) was constituted to examine the

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<sup>13</sup> Prepared by McKinsey and Co. for Bombay First. 2003.

recommendations within the report. The need to upgrade infrastructure was felt unequivocally by both reports and recommendations within are being gradually implemented in a phased manner.

The Appraisal report of the City Development Plan for Mumbai 2005 – 2025, prepared by the National Institute of Public Finance and Policy (NIPFP)<sup>14</sup>, presents a concise account of the city's growth trajectory, its economic and social composition and its infrastructure and environment status, of the main plan which is envisaged with the vision of *"Transforming Mumbai into a City of the Millennium"*. In order to achieve the deadlines and deliverables for Mumbai it is imperative that it takes quantum leaps in the areas of economic growth and quality of life. Six core areas have been identified, which are those of economic growth, transportation, housing, other infrastructure (safety, environment, water, sanitation, education and healthcare), financing and governance.

Apart from improvement in the six core sectors, it has been recommended that Mumbai put in place four key initiatives – only one of which is currently being completely addressed through MUTP and MUIP – over the next 8 to 10 years to reach its transport aspiration.

- 1) Inner Ring Rail – A proposed Mass Rapid Train System (MRTS) loop between Goregaon, Andheri, Bandra, BKC, Kurla and Ghatkopar, be built. With regard to the WHS, creation of this loop would substantially reduce pressure on the predominantly north-south transit system, thereby leading to a more improved public access to the Site.
- 2) Inner Ring Freeway – This will constitute the expressway from Bandra to Worli to Nariman Point meeting with the East Island Freeway and then going west to Bandra. If needed, an elevated freeway connecting the highway to South Mumbai could be considered. This would largely alleviate the issues of traffic congestion seen in sections around the WHS.
- 3) MTHL (Mumbai Trains Harbour Rail and Road Link) leading to an outer ring rail and freeway – This will be the integrated rail and road link connecting Mumbai (Sewri) to the hinterland (Nhava Sheva). Although, this development is not directly related to the WHS, in the long run it would improve the communication between the Property and the new proposed airport at Panvel in Navi Mumbai.
- 4) Tactical initiatives to optimise the current rail and road network -
  - a. Optimise rail network: Add rail lines on the western and central railways and extend 9 car to 12 car trains (included in MUTP and complete). This has resulted in a marginally improved rail transit system that caters to users, visitors and residents in the Site.

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<sup>14</sup> [www.nipfp.in](http://www.nipfp.in)

- b. Expand the north-south road corridor: Expand the five key arterial roads into 6 to 8 lane freeways through a series of flyovers (part of MUIP and one of which is being funded through JNNURM)
- c. Establish / Strengthen east-west road links: 5 key east-west links under consideration (currently covered under MUTP and MUIP)
- d. Institute other tactical initiatives: These include initiating multi-level pay 'n' park schemes, introducing dedicated bus lanes on the arterial roads and off-peak hour pricing on public transport, enforcing adequate parking spaces for residents and guests in all new constructions, road-widening, allowing buses on key flyovers and synchronising traffic signals.

The total cost of the proposed initiatives will be around INR 25,000 crore over ten years - above and beyond the expenditure to be incurred on MUTP and MUIP. The most expensive components of this are the MTHL road and rail link (INR 8 – 10,000 crore) and the inner ring rail (INR 8 – 10,000 crore).

Many of these infrastructure projects are underway such as MUTP , Eastern Freeway including Metro Line III, which would have a positive impact on the Property as it would provide alternative means of transport thereby reducing congestions that the Property witnesses at times.

**A6. DETAILED INVENTORIES  
OF THE BUILDINGS  
WITHIN THE PROPERTY  
WITH PHOTO DOCUMENTATION**

**(ATTACHED AS A SEPARATE DOCUMENT)**