

**Ecological Chronologies and Collective
Memory through the Architecture of Goa:**
*A Postcolonial Analysis of Vernacular Materiality
and Identity*

by

Starlet Lisanne Fernandes

Dissertation submitted to the University of Greenwich on the 10th January 2025

ARCT-1014-M01-2024-25-130

Word Count: 7374 (Dissertation)

Author: Starlet Lisanne Fernandes

Student ID: 001191474-2

Coordinator: Laura Bowie

Tutor: Paola Camasso

TABLE OF CONTENTS

DISSERTATION

<i>Introduction</i>	5
<i>1. Goa and Secondary colonialism: A Portuguese enclave before and within British India</i>	7
<i>2. Colonial construction, Ecological Disruption: The erasure of the Indigenous built environment</i>	10
<i>3. Material Transformation through the Genesis of Church Construction in Colonial Goa</i>	22
<i>4. Postcolonial memory and identity through the ecological narrative</i>	33
<i>5. Conclusion</i>	38

Back Matter

<i>Bibliography</i>	41
<i>Figure References</i>	43

APPENDIX -Interview Declarations

<i>Appendix A- Participant A</i>	47
<i>Appendix B- Participant B</i>	58
<i>Appendix C- Participant C</i>	67

INTRODUCTION

Figure 1: MAP OF INDIA
showing Goa's place in it



Jazeel in his book *'Postcolonialism'* aptly points how the 'postcolonial scholarship argues that the legacies of colonialism and imperialism are still with us, that they have indelibly shaped the world as we know and experience it' (Jazeel, 2019, p.2). This raises broader questions about the colonial structures, ideologies and material consequences that persisted long after the formal decolonization. With the advent of the Portuguese in 1510, after Afonso de Albuquerque's attempt at holding the city of Goa was succeeded, Goa was 'elevated to the status of being the eastern metropolis of the Portuguese empire, extending from the Atlantic to the Pacific' (Pereira, 2002, p.1). 'It then became the seat of Christian imperialism' and 'its metropolitan dignity was embodied in structures of an appropriate grandeur during the sixteenth and seventeenth centuries' (Pereira, 2002, p.1). The whole of Goa was covered by a 'White mantle of churches, to use a phrase coined in 11th-century Europe to signify an epoch of extensive religious and architectural renewal' (Gomes, 2011, p 195). This Lusitanian influence was no exception to secular architecture in Goa as the 'Jesuit priests in Goa with their direct links to Portugal and Rome made significant contributions to Goa's domestic architecture' (Pandit & Mascarenhas, 1999, p.66). This new Goan vernacular architecture the 'House (local Indo-Portuguese bungalows)' served as one of the most significant components of Goan architecture (Pandit, 2008, p.12) 'It wasn't until the Indian troops invaded Goa on December 18, 1961' that ended the 'four hundred and fifty-one years of Portuguese rule in Goa' (Young, 2009, p.25). Because it was ruled by the Portuguese for 451 years, it has been thought of as a Portuguese outpost, an island of Western civilization in an Indian sea' (Newman, 1984, p.429). The 'Portuguese influences introduced totally alien forms which changed the face of Goan architecture. These influences are an inseparable part of Goan life even today and need to be understood to appreciate its meanings and values' (Pandit, 2004, p.12). These postcolonial remnants of Portuguese rule are not solely defined by enduring ideological colonial architectural forms, but also their ecological impact left by the construction of by these edifices and the evolving Goan identity shaped through this period of rule. I aim to explore how these temporal chronologies came about.

The aims of this dissertation are divided into:

- Colonial and Ecological: To examine the relationship between colonialism and ecology through the colonial construction of two key architectural forms in Goa—the churches and the Indo-Portuguese bungalows, analyzing how material choices and building techniques reflect the ideological colonial agenda, through the extraction and use of materials like laterite and stone, replacing indigenous mud-brick construction. As well as the understanding of the sites pre-colonial symbolic importance.
- Postcolonial: To investigate how architecture acts as a postcolonial locus. Exploring its role in shaping Goan identity through the lived experience of the people, it will assess whether these buildings are perceived as integral to their cultural identity or as lingering symbols of colonial oppression.

I will be using Tariq Jazeel's reflection on postcolonialism, through his book '*Postcolonialism*' (Jazeel, 2017), that puts assertion on the lingering effects of colonialism and how it shaped our built environment and provides a more critical stance of how the "culture has been affected by the imperial process from the moment of colonization to the present day" (Jazeel, 2017, p.5). This 'Postcolonial theory will be used between and across disciplines as a critical tool for deconstructing the underlying layers, structures and forms that are embedded in the colonial past and postcolonial present (Burney, 2012, p.42). To explore the relationship between colonialism and ecology through the construction of these ideological structures, I will be analyzing through Crosby's complex imperial geographical moves of 'transforming' the territories through a never-ending process that also involved the 'building methods' that gradually turned the colony into a new place (Said, 1994, p.225).

This dissertation will investigate and analyze primary materials like archival source material, particularly '*An historical sketch of Goa, the metropolis of the Portuguese settlements in India*' (Cottineau de Kloguen, 1831) that provides historical documentation on the built Church records as well as the figurative plan of the city of Goa. In this document, Cottineau de Kloguen systematically provides the state of historical events that occurred in Goa in a temporal chronological order. Interviews conducted with three Goans will give me insight into their lived experience through oral telling of history through their memory and a contemporary view on how these buildings are perceived. This dissertation will be organized into 4 chapters starting from Goa's history of serving as a metropolis to a vast array of rulers, to the complexities of ecological developments that took place as a result of the Portuguese conquest and a postcolonial analysis on the factors that led to the interplay between the colonial architectural remnants and the cultural identity of Goans.



CHAPTER 1

Goa and Secondary colonialism: A Portuguese enclave before and within British India

Pre-colonial Goa: Indigenous Rules before the Portuguese conquest



Figure 1: MAP OF INDIA
showing Goa's place in it

A complex framework of imperial influences can be seen in the colonization of India, with the British and Portuguese empires having major roles in various timelines and regions. As Marshall notes in his article *'BRITISH EXPANSION IN INDIA IN THE EIGHTEENTH CENTURY: A HISTORICAL REVISION'* (Marshall, 1975), 'the conquest of the Indian subcontinent in the hundred years from the mid-eighteenth to the mid-nineteenth century fits awkwardly into most histories of the British empire as a whole' (Marshall, 1975, p.28). The British East India company that originally began its commercial ventures in India in the early 17th century 'sought political concessions in order to carry on its trade.' (Marshall, 1975, p.28) This gradually expanded their control through diplomacy and military conquest leading to 'the whole of India to come under the direct British governmental authority in 1850' (Rajan, 1969, p. 89). In contrast, Goa a remote province on the Western Coast of India was subject to over more than four century rule of the Portuguese empire under the command of 'Alfonso De Albuquerque who led to the capture of Goa in 1510' (Rajagopalan, 2004, p.12). However, prior to its conquest in the 16th century, Goa was also a 'languid Elysium, a remote periphery of large kingdoms, ensconced in the wooded foothills of the Western Ghats of India' (Pereira, 2002, p.1).



Figure 2: Stone Relic from the fallen
Kadamba-Uadava city

The inscriptions that have been deciphered unveil that 'Goa had long been the metropolis of a vast kingdom starting from the sway of the Kadambas' (Fonseca, 1878, p.83), whose dynasty ruled Goa till the latter part of the 13th century. 'The city flourished as one of the principal emporia of trade on the western coast of India' (Rajagopalan2004, p.13), until it became subject to another dynasty known to be Yadavas (Fonseca, 1878, p.83). In 1312 it fell under Muhammadans, who were however compelled to evacuate it in 1370 on their defeat by Muhammad Gawan, under whose successors it remained for about a hundred years (Fonseca, 1878, p.83). It was conquered by Muhammad Gawan, the general and vizier of Muhammad the II., it was after the fall of this house, that Goa became subject to the Adil Shah dynasty reigning at Bijapur (Fonseca, 1878, p.83). It was during this reign that Ela (Old Goa) became prosperous enough to be administered as the second capital of the Bijapur Sultans (Pandit, 2004, p.9). Palaces and Markets thrived at Old Goa under the Adil Shah where he built his summer house in the -

-fishing hamlet of Ponnji (today Goa's capital of Panaji) (Pandit, 2004, p.9). From what remains of Ela (Velha Goa/Old Goa) one concludes that some of these palaces, houses and markets were built out of stones from the fallen Kadamba-Yadava city (Pandit, 2004, p.9) (Figure 2). This is partially due to questionable building materials that are not native to Goa, like the hard, dark stone known as trichloride schist, 'that is assumed to be transported along the river Gomti (current day Mandovi) from way up in the north, close to the Karnataka border' (Pandit, 2004, p.9). The use of stones from the fallen Kadamba-Yadava city as Pandit notes (2004, p.9), illustrates one of the first examples of how the material legacy of earlier kingdoms was repurposed in the construction of the new palaces, houses and markets, whilst portraying a symbolic erasure of the pre-existing political and cultural order. By then Goa had become the rallying point for Muslim traffic from India to Holy Mecca (Pandit & Mascarenhas, 1999, p.16) Enamored by its opulence, splendor and salubrity the Sultan selected it as his Capital (Pandit & Mascarenhas, 1999, p.16). As a result, 'Goa had been both a source of wealth and military importance' (Pandit & Mascarenhas, 1999, p.16). However, this newfound prosperity in the city of Ela did not last longer than twenty-two years (Pandit, 2004, p.10)

Portuguese Conquest and Colonial Establishment in Goa: The beginning of Portuguese Rule

This family retained possession of Goa until the 17th of February 1510 when it was captured by Alfonso De Albuquerque (Fonseca, 1878, p.83). This very conquest of Goa, led by Alfonso De Albuquerque was initiated on the advice of Timmaya, Chieftain of Honavar (Shastri, 1978, p.385), which took place because of distress expressed by the wealthy landowning Goans due to the heavy taxation imposed by the Adil Shah (Pandit, 2004, p.10). This request was met with very little opposition from Albuquerque because prior to this, 'the thrill of discovery and the prospect of seeking Christians and spices had goaded the Portuguese to embark on perilous voyages to the Orient (Pandit & Mascarenhas, 1999, p.16). The opposition they met from the Zamorin of Calicut combined with the competition in trade offered by the Arabs, compelled the Portuguese to look out for a permanent base from where they could control the seas (Rajagopalan, 2004, p.12), facing pressure from the 'religious in Rome and Madrid to look for souls and spices' (Pandit, 2004, p.10). Evidently, they were at loss for options, but to 'build forts or fortresses at strategic landmarks along the sea, shift ship's chapels into these fortresses, and begin the task of harnessing local allegiance to their God and their King' (Pandit, 2004, p.10), as a result, Albuquerque's first attempt at holding the city of Goa commenced. Immediately after this event, Albuquerque occupied himself in Fortifying the place, embellishing the city, and establishing there, the Portuguese rule on a firm basis, gaining the status of 'the metropolis of all their Eastern dominions' (Kloguen and Louis, 1831, p.12). Conclusively, 'the connection between the Church and the state that was to last four hundred and fifty years had taken root at the mouth of the river Gomti, Goa' (current day Mandovi) (Pandit, 2004, p.10) (Figure 7).

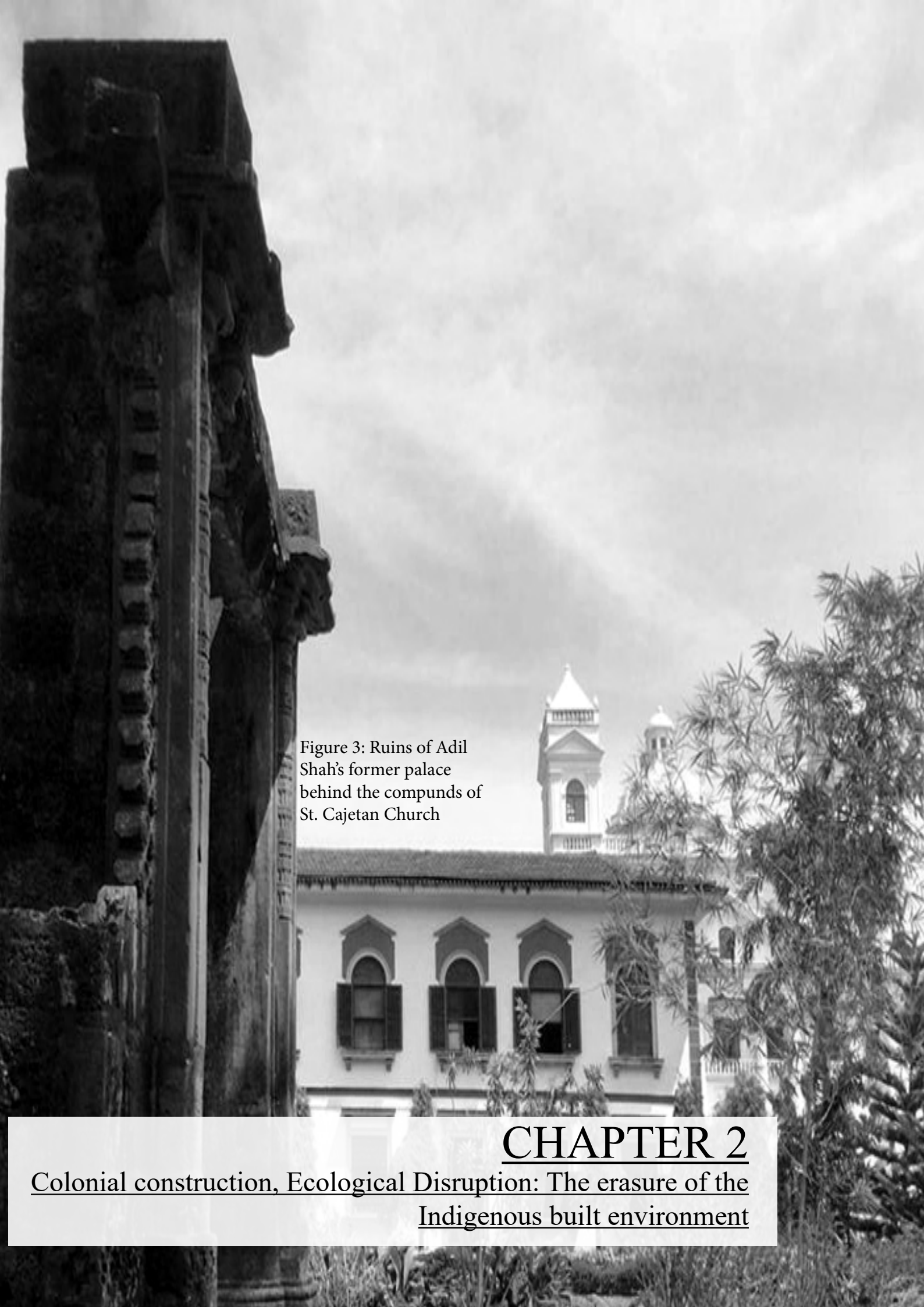


Figure 3: Ruins of Adil Shah's former palace behind the compounds of St. Cajetan Church

CHAPTER 2

Colonial construction, Ecological Disruption: The erasure of the Indigenous built environment

The convergence of State and the Church: Establishing authority through the First Christian Edifice, chapel of St. Catherine

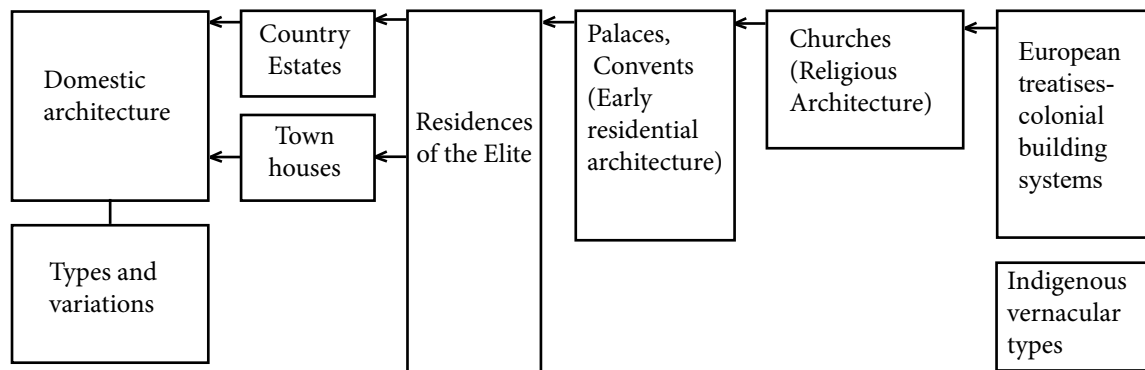


Fig 4: The development of Indo-Portuguese architecture in Goa

‘Examples of how imperialism’s complex yet firm geographical Morte main moves from the general to the specific’ are mentioned by Said in his book “*Culture and Imperialism*” (Said, 1994). ‘The most general is presented in Crosby’s Ecological Imperialism; wherever they went, Europeans immediately began to change the local habitat; their conscious aim was to transform territories into images of what they had left behind’ (Said, 1994, p.225). In the case of Goa, the development of Indo-Portuguese architecture can be understood in (Figure 4). A prominent example of this case begins with the erection of the very first Christian structure the Chapel of St. Catherine of Alexandria (Figure 5). Jose Pereira explains in his book ‘*Churches of Goa*’ (Pereira, 2002), ‘the idealogue of Portuguese imperialism, Antonio Vieira (1608-97), adhered to the theory of the Two Powers mentioned’ to be ‘one religious, the Papacy, and the other, political, The Holy Roman Empire’ of which, ‘each is of equally divine appointment and operating each in its own sphere’ (Pereira, 2002, p.2). This provides the framework for understanding the key intersection that takes place between faith and imperialism in Portuguese colonial policy that legitimized and reinforced one another.

Of the ‘Faith and Empire ideal, Empire was destined to perish, but Faith to endure’ (Pereira, 2002, p.3), ‘It was Faith linked with the politics of Portugal, Spain, France and the Holy Roman empire’ (Pereira, 2002, p.3), as a result of which the ‘Church and State frequently worked hand in hand, the former supporting the latter through the inquisition’ (Pereira, 2002, p.3). This exploitation of the Church by the Christian states was because ‘the Pope did not possess the means to support missionaries and to ensure their safety in hostile environments, in the vast overseas territories owned by the Catholic monarchies like Portugal and Spain’ (Pereira, 2002, p.4) Leading to their obligation to ‘delegate the governance of the Church in those areas to their Spanish and Portuguese sovereigns-a state of affairs that came to be called the royal patronage of the Church by the State’ (Pereira, 2002, p.4). This obliged the Church to serve the State’s interests; indeed, to act-



Fig 5: Chapel of St. Catherine, Old Goa

This historical map, titled 'Ilha de Goa', depicts the island of Goa and its surrounding territories. The central landmass is labeled 'Ilha de Goa' and 'Cidade de Goa', with a prominent fortification. Key locations include 'Terra Firme' to the northwest, 'Barra de Goa' to the northeast, and several islands: 'I. de Divar', 'I. de Chorão', and 'I. de Calvi'. The map also shows 'Barra de Goa Avelha' and 'Barra de Goa'. A compass rose is located in the upper right quadrant. The map is oriented with North at the top, indicated by the 'N' in the compass rose and the 'N. S. do Cabo' label. The map is drawn in a simple, hand-drawn style with black outlines and some color shading (yellow for land, blue for water). The text is in a historical script, likely Portuguese or Spanish, and includes various religious and geographical names.

12

GOA: THE OLD AND NEW CONQUESTS

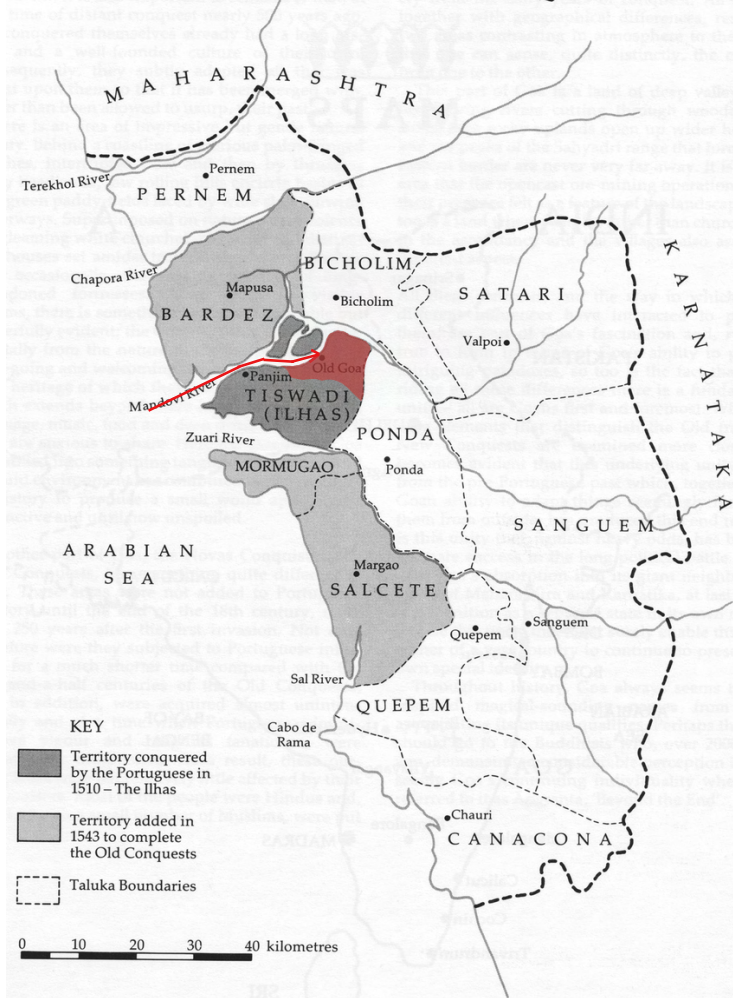


Fig 7: The enterypoint of Alberquerque in the city of Velha Goa/ Old Goa
Below: Shows the spread of churches in the Old Conquests vs the Hindu temples that migrated away from the area



(Figure 7) shows the strategic entry point of Afonso De Albuquerque (TIM Entertainment, 2017), where the ‘Adil Shahs fell to the Portuguese led by Afonso De Albuquerque on November 25th, 1510(Pandit, 2004, p.34). Originally there stood a mosque from where Afonso De Albuquerque entered the city (TIM Entertainment, 2017), the ‘Adil Shah’s gates were demolished, and a simple thatched chapel was erected (Pandit, 2004, p.34). Pandit explains ‘it was natural for Goa’s new rulers to declare the saint of whose feast day they won the battle, the patron(ness) of the new city’ (Pandit, 2004, p.34). Built by the sailors and soldiers themselves, it followed a simple functional architectural style. Constructed with red earth and paddy straw (Pandit, 2004, p.34). It was turned into a solid stone and lime wash building after Albuquerque returned in 1512 and was elevated to a cathedral by a Papal Bull (charter issued by a Pope of the Catholic Church) in 1543 (Pandit, 2004, p.35). Over the door of the Chapel there was an inscribed slab of stone whereon the following inscription was engraved in gold letters (Pandit, 2004, p.34), as stated ‘Here in this place was the doorway through which Governor Afonso De Albuquerque entered and took this city from the Mohammadans on the day of St. Catherine in the Year 1510 in whose honor and memory the Governor, George Cabral. Ordered this chapel to be built in the year 1550 at the expense of His Highness’ (Rajagopalan, 2004, p.40). Thus, the Chapel was built on the spot where stood the gates of this city under the Muslim rule (Rajagopalan, 2004, p.41).



Fig 9: St. Cajetan Church

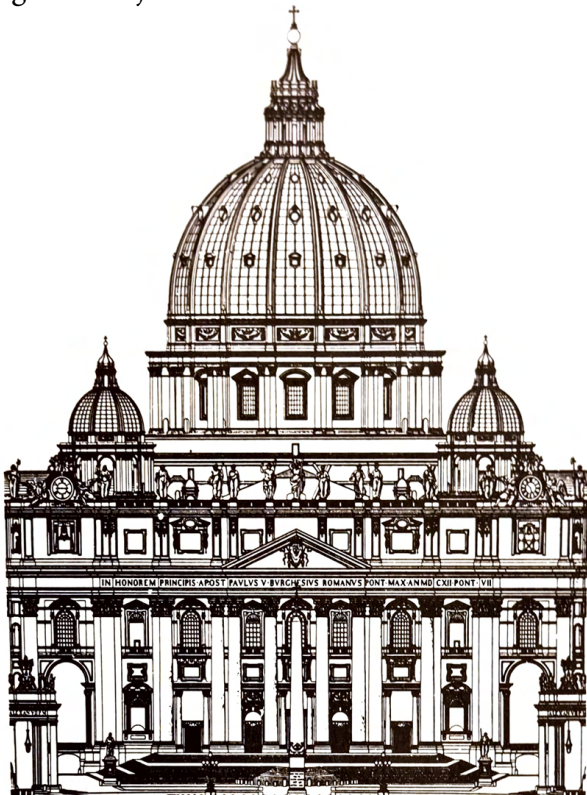


Fig 8: St. Peter's prototype in Rome

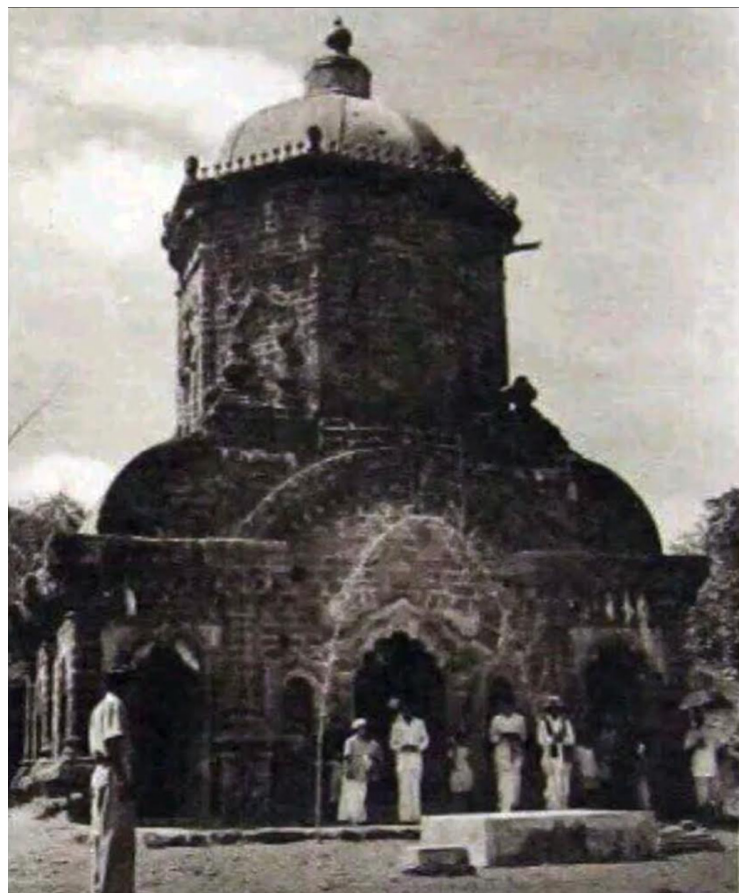


Fig 13: What records say could have been the old Sapokateshwar temple

The Chapel of St. Catherine was built on the site of the old city gates for reasons of both sentiment and strategy (Pandit, 2004, p.36). Partly because ‘Adil shah had placed the gates of his city with great care. Ela, a great river port on the Mandovi had thrived and flourished under him’ which the Portuguese sought to colonize before they sought to colonize the whole city’ (Pandit, 2004, p.36). The second important monument reflecting the underlying historical appropriation of the place is the church of the Theatine order, the Church of St. Cajetan built of laterite blocks which were lime plastered (Rajagopalan, 2004, p.52). Built after the style of the Basilica of St. Peter in Rome (Fonseca, 1878, p.249) designed by two Italian architects. The Rome of the West, the Eternal city, Possesses the Prototypal St. Peter’s (Figure 8), but the Rome of the East, Goa has the ectypal St. Peter’s, the Providencia, the church of the monastery of St. Cajetan (Periera, 2002, p.45)(Figure 9). Underneath the Church’s nave (Figure 10), ‘there is a well or a tank with small opening in its covering closed with a square slab (Fonseca, 1878, p.249) (Figure 11). The fact is that the earliest Saptakoteswar Temple stood here in the 12th century (Figure 13), and it is very likely that the well is the old temple tank or tirtha. St. Cajetan is called June Narve in Konkani, while the location of the new Saptakoteswar Temple at Narve-Divar is referred to as Novem Narvem (Pandit, 2004, p.68).



Fig 10: The well under the nave.



Fig: 11 The well covered under a stone stone slab



Fig 14: The Chapel of Our Lady on the Mount (Nossa Senhora do Monte) is situated on a hill to the east of the city, with a wide view of the river.

The hermitage chapel of Nossa Senhora do Monte(Figure 14), which was built on a hill west of the city shortly after the conquest, was also rendered possible by Albuquerque. ‘It was from this hillock where Adil Shah forces had bombarded Albuquerque’s soldiers and subsequently the highest point in Goa’ (Pandit, 2004, p.59). A manuscript written by Dean Henrique Bravo De Moraes in 1722 informs us that prior to the Portuguese conquest there was a temple on the hill on honor of a Hindu goddess’ (Pandit, 2004, p.59). To further solidify this Church-State connection, ‘the Viceroy and the Archbishop presented the keys of the city to their patroness as one entity (Pandit, 2004, p37). The feasts of these new built edifices were ‘celebrated with much pomp and show’ (Pandit, 2004, p37) Bishops and Viceroys led these processions together, in a symbolic show of the official Church-State connection (Pandit, 2004, p37)(Figure15). The master builders, artisans and artists who participated in these parades were given importance because they had worked on both religious and secular buildings equally (Pandit, 2004, p37) explaining the influences drawn from the church facades patterns subjected on the civic and domestic architecture in the city. As a result, large-scale ecclesiastical constructions were built in Old Goa (Figure 16) as it soon transformed into the colonial capital of Goa. These structures were built on symbolic locations with the intention of serving as tangible reminders of the Christian presence to the indigenous population and as visible displays of Christian spiritual power. During Portuguese rule, the appropriation of sacred and symbolic sites for Christian structures was to continue to be the primary goal.



Fig 15: The official Church-State parade at the Viceroy's arch, that showed a power dynamic of the new Rulers.

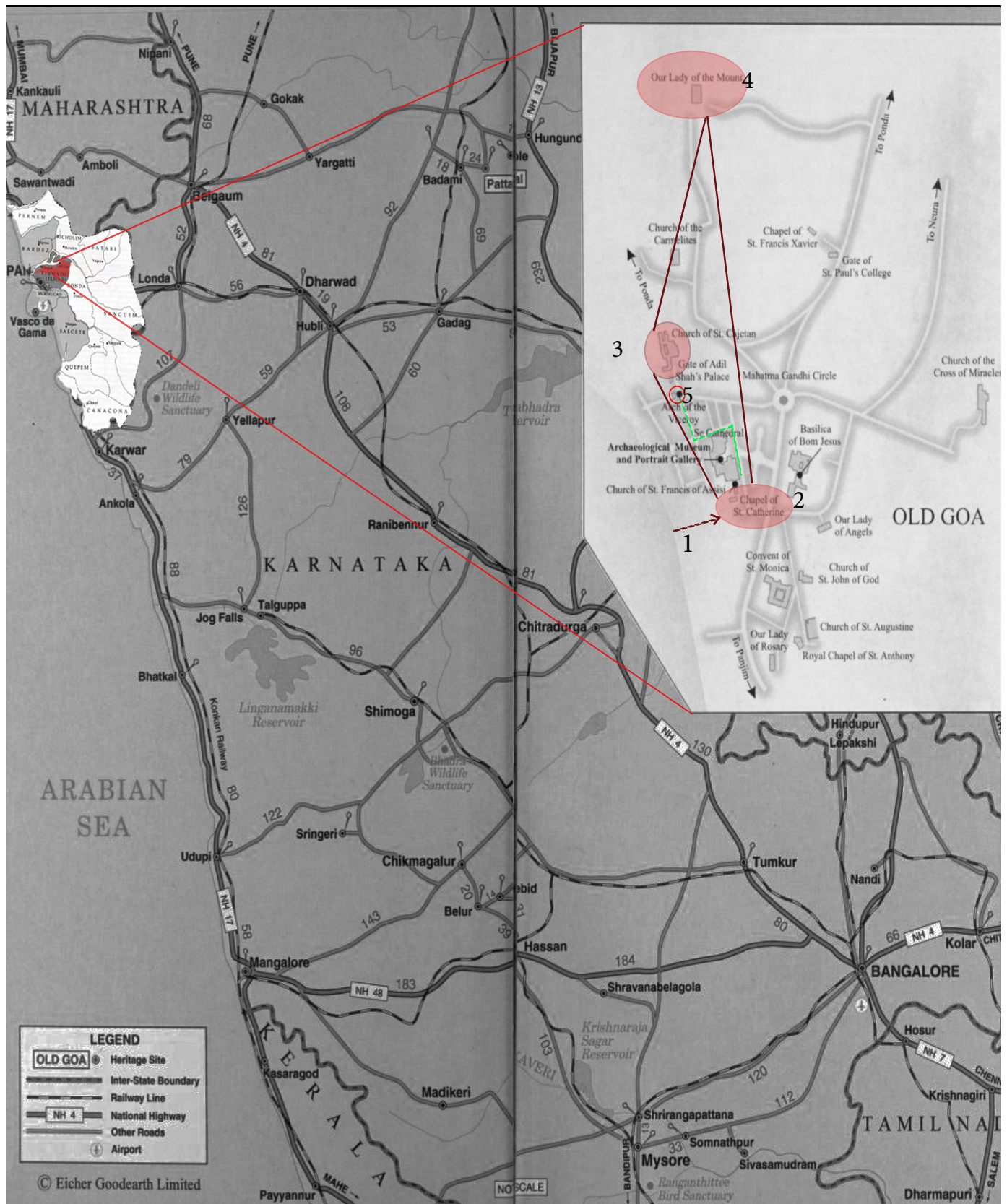


Fig 16: Shows the strategic constructions of Christian buildings on sites of previous import.

- 1: Entrypoint of Albuquerque
- 2: Chapel of St. Catherine, the first christian structure to be erected
- 3: Church of St. Cajetan, built built on the site of the Saptokoteswar Temple
- 4: Our lady of the Mount chapel built on the Hillock that gives a strategic view of the city of Goa(Refer to Figure: 13)
- 5: Arch of the Viceroy, where the Church and the state celebrated official church feasts and parades to celebrate.

Fig 17: View of Old Goa from the church of Our lady of the Mount chapel



From Church to the Domestic: The expansion of the Portuguese architectural influence in Goa



Fig 18: Old Conquests

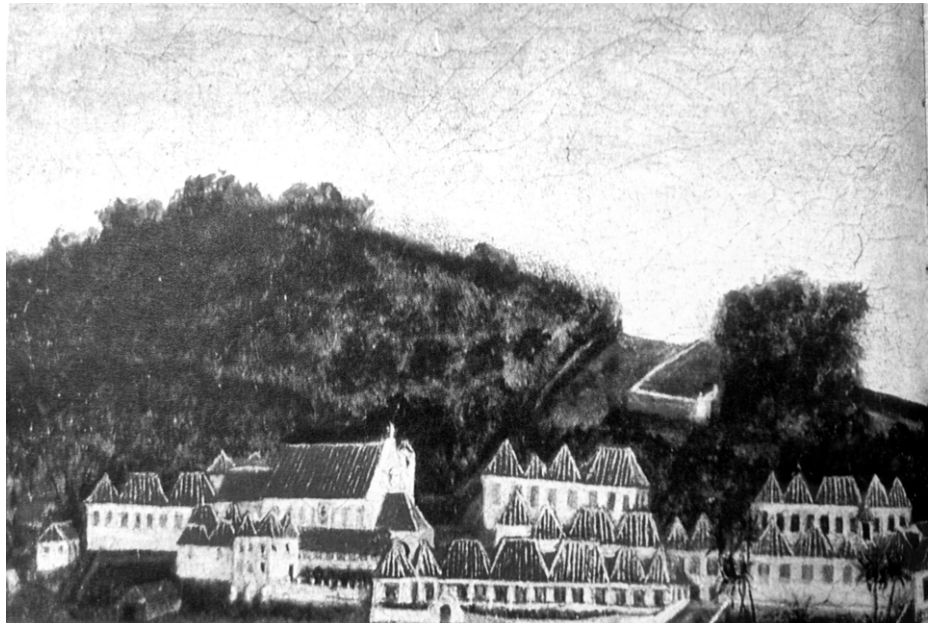


Fig 19: View of the city in ILHAS (Old Conquest). Showing a church and newly constructed mansions of the Fidalgos.

In the districts which formed the nucleus of Portuguese-controlled territory, the “Old Conquests”, composed of the “talukas” of Tiswadi (on the island of Ilhas where Old Goa is located), Bardez (to the north) and Salcete (to the south) (Kowal, 1993, p.3)(Figure 18). These conquests were strategic takeovers due to the location’s easy access to the seafront, as a result the Old Conquista’s saw the erection of ecclesiastical buildings, on the sole reason that the ‘responsibility of erecting and staffing parish churches, was entrusted to the orders; the Franciscans administered Bardez, the Jesuits controlled Salcete, and Ilhas was divided among Jesuits and Dominicans. These clerical supervisors sponsored the construction or rebuilding of hundreds of parishes, most of which remain intact and in use.’ (Kowal, 1993, p.17). By the mid-16th century, the city center was densely occupied with shops, residences -- including the splendid mansions of Portuguese “Fidalgos” -- and a host of governmental and civic structures built as impressive symbols of Portuguese temporal control (Kowal, 1993, p.2)(Figure 19). Albuquerque ‘encouraged marriages of Portuguese men with Goan women (thus creating a class of people called Casados) prizing them with Favours’ (Pandit & Mascarenhas, 1999, p.19). To facilitate the construction of these houses, ‘Royal recommendation from the court of Lisbon addressed to the Governor often put people out of their own homes’ (Pandit & Mascarenhas, 1999, p.19). A Thanadar and his family had to forfeit their property in favor of some Franciscan priests who had come with such a letter (Pandit & Mascarenhas, 1999, p.19). The friars made the necessary changes to the houses and then set about constructing their own buildings on the grounds. (Pandit & Mascarenhas, 1999, p.21). Once their building was ready, they demolished the old one (Pandit & Mascarenhas, 1999, p.21). There are records that also provide another insight on the matter where ‘six Dominican priests that arrived in Goa came with a letter of recommendation from the King, Dom Joao III ordering the Viceroy to grant them land and a grant of 5,000 pounds to build a convent in the city (Pandit & Mascarenhas, 1999, p.21). They had come with the building plans from Portugal and several huts and a house belonging to one Portuguese Fidalgo, had to be demolished (Pandit & Mascarenhas, 1999, p.21). This process was systematic, once the clergy occupied the properties, they either modified them to suit their needs or demolished and rebuilt them entirely, creating structures that aligned with Portuguese architectural ideals.

Fig 20:Adil Shah's
summer palace in early
1600s

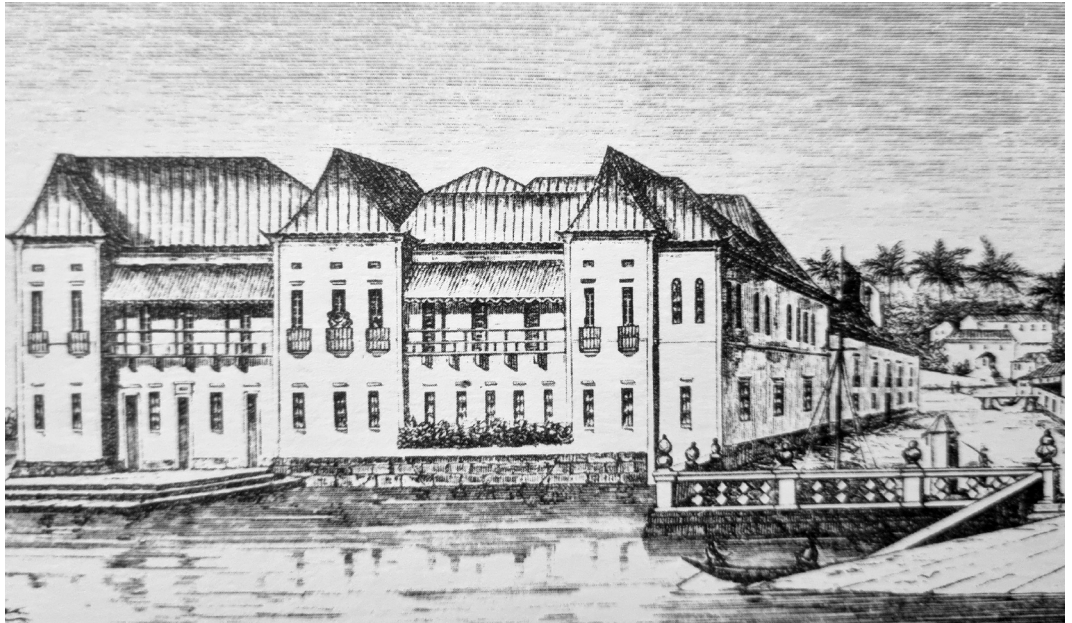


Fig 21: The palace-
through the changes



Fig 22:Idalcao Palace (Cur-
rent day)



Even secular buildings were no exception to the destruction and put to use to the Portuguese Viceroys and the Fidalgos purposes; Panaji's oldest surviving building 'Adil Shah's summer palace (Figure 21) cum fortress that formed an important part of his defense with an arsenal of 55 canons and a saltwater moat (Govt of Goa), was converted into a residence house for the Portuguese Viceroys (Govt. of Goa, no date). The new incoming Viceroy stayed here while awaiting the receipt of the ceremonial keys to the city of Old Goa at the Viceroy's Arch. (Govt. of Goa, no date). It was known by then as the Idalcaon Palace (Figure 22), from the words Adil Khan, the Portuguese corruption of the words Adil Shah. The Portuguese carried out quite a few demolitions and renovations changing the overall appearance of the building (Govt. of Goa, no date) (Figure 21). Because the monumentality and the physicality of the city was shaped mostly with the help of wealth coming from the private trade of the Portuguese Casados, (Male Kandathil, 2019, p.513), these mansions were built in an era which saw the Portuguese raking in a handsome profit from their trading colonies in Africa and South America. Interestingly, the owners were not all Portuguese noblemen, but wealthy Goan merchants and high-ranking officials who were granted land by the Portuguese (Govt. of Goa, no date). Such transformations exhibited the transfer of power and physically imprinted colonial authority on Goa's landscape. The construction of these type of European influenced building commenced as the Portuguese 'brought with them the Iberian house and, in particular, the bungalow-type house, Casa Comprida (Desai and Desai, 2012, p. 179). The erection of these state-religion built spaces commenced from key areas starting from and surrounding the City of Old Goa such as Ribandar, Chorao Island and Fontainas and gradually diffused across the rest of Goa, thereby establishing a new architectural identity for Goa. This domestic typology introduced by the Portuguese commenced the continuation in the next step that helped homogenize the built landscape in Goa, reflecting more of the settler's cultural landscape along with the local influences, in transforming the physical appearance of Goa into a colonial urban fabric (Figure 23).



Fig 23: one of the earliest depiction of Goa, 1572



CHAPTER 3

Material Transformation through the Genesis of Church Construction in Colonial Goa



Fig 24: Mud and stone huts constructed with coconut palm frond thatching

Pre-Colonial Goa: Indigenous materiality and Vernacular construction techniques

Crossby's third example mentioned in Said's 'Culture and Imperialism' (Said, 1994) sets apart how the 'colonial space must be transformed sufficiently so as no longer to appear foreign to the imperial eye' (Said, 1994, p.225). Since it was the Portuguese who led to the conquest of Goa and established their rule, the scene at Goa was starting to quite resemble the Iberian image of the cityscape left behind by the Portuguese. This can be exemplified through the materials symbolization of the ecological deconstruction of indigenous material construction techniques (Figure 24). While observing Goa's previously existing built landscape, it is to say that it was kept to being constructed mainly of the local materials found in the vicinity. Many such mentions of these materials are made by Pandit, where she states 'the hilly areas were left wild and harvested occasionally for wood for building houses' (Pandit and Mascarenhas, 2000, p.115). She talks about 'the originally existing aggregate and palm thatched houses' where 'the lean-to tache roof was supported on wooden posts' (Pandit and Mascarenhas, 1999, p.14). Pandit explains that 'each Goan village was a picture of agrarian tranquility and sophistication' (Pandit and Mascarenhas, 1999, p.114) as a result 'their dwellings were simple and were made of rammed earth (mud compacted on bamboo framework) and coconut palm frond thatching. Their houses were almost never plastered' (Pandit and Mascarenhas, 1999, p.114) and the 'entire width of the houses with built-up seats finished in cow dung' (Pandit and Mascarenhas, 1999, p.114). It can be deduced from these texts that pre-colonial Goan architecture was deeply rooted in the natural materials available within its local ecosystem, where the native materials and construction techniques employed by Goans symbolized a resourceful and ecologically integrated approach to architecture. These techniques were replaced when 'the Portuguese brought with them advanced construction techniques and architectural styles that revolutionized the building practices in Goa. They introduced the use of lime mortar, a durable and versatile material that allowed for the construction of larger and more complex structures. The Portuguese also popularized the use of laterite stone, a locally available material known for its durability and ability to withstand the coastal climate' (Roy, 2023).



Fig 25: Indigenous domestic hut.

Colonial adaptation and Materiality: The Portuguese integration and Popu- larisation of the Laterite stone in Goan Architecture

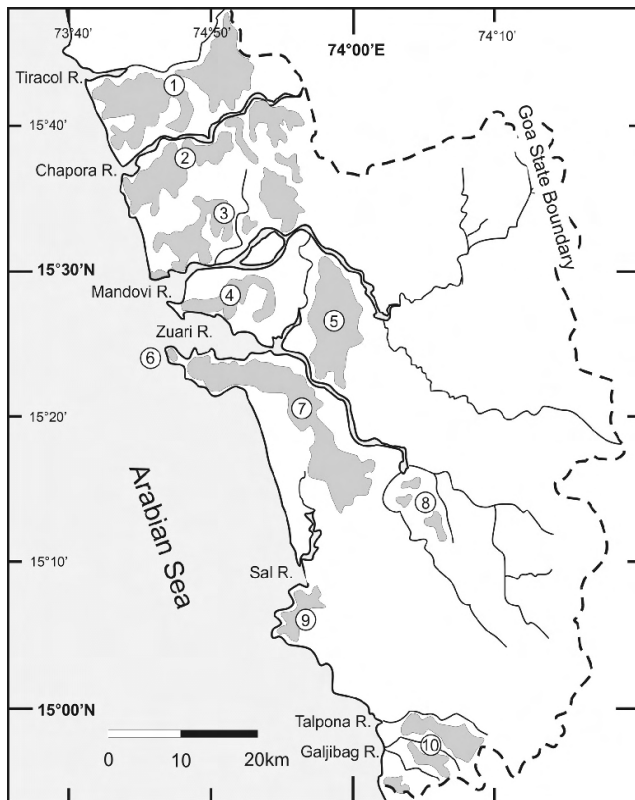


Fig 26: Distribution of key lateritic tableland (plateau) regions of Goa.

The Konkan region, including Goa, was geologically once an extensive laterite belt (Figure 26), which has been dissected by rivers and erosion over time, creating a landscape of elevated tablelands and valleys (Tandon, 2024). However, ‘Laterite was a valuable material, it wasn’t visible abundantly like how it is now. It was used minimally’ (Tandon, 2024). As a result, ‘the architectural emphasis was more on religious buildings (which were built in stone with rich carvings and embellishments)(Figure 27) rather than the residences which were built with mud bricks and thatched or tiled roofs (Pandit and Mascarenhas, 2000, p.55). Therefore, even though most domestic structures were built using readily available, locally sourced materials, we can observe that stones—primarily laterite stone—were still utilized, though only for religious structures. We can deduce that the secular buildings were built with materials of a relatively temporary nature (and were bio-degradable) compared to the basalt, granite or laterite that was used to build temples (Pandit and Mascarenhas, 1999, p.114). Because of this one can assume the image of the built landscape of pre-colonial Goa to being projected through temporary readily available materials that made up the village huts of the natives. Returning briefly to the construction of the Chapel of St. Catherine as mentioned before, Pandit explains the simple functional architectural style that it was originally built in. ‘Constructed with red earth and paddy, it was a flimsy structure prone to destruction by strong wind and fire’ (Pandit, 2004, p.35). The shift of materiality is evident as these structures were ‘turned into solid stone and lime wash building’ (Pandit, 2004, p. 35) due to the greater objective of building these Christian spiritual structures and their intention to last throughout their rule. The desire to express this sense of grandeur through these spiritual edifices led to the construction of the many convents, cathedrals and churches that began diffusing throughout the Old Conquest of Goa, bringing about the popularity in the use of the laterite stone, lime and mortar mix, limewash and sometimes granite to bring about the physical manifestation of the Church’s control over the land. These examples are evident in the existing Churches in Old Goa, (Figure 28).



Fig 27: The Safa Masjid is the only mid-16th century structure in Goa with Bijapuri style features existing today. The extensive use of laterite stone can be noted.

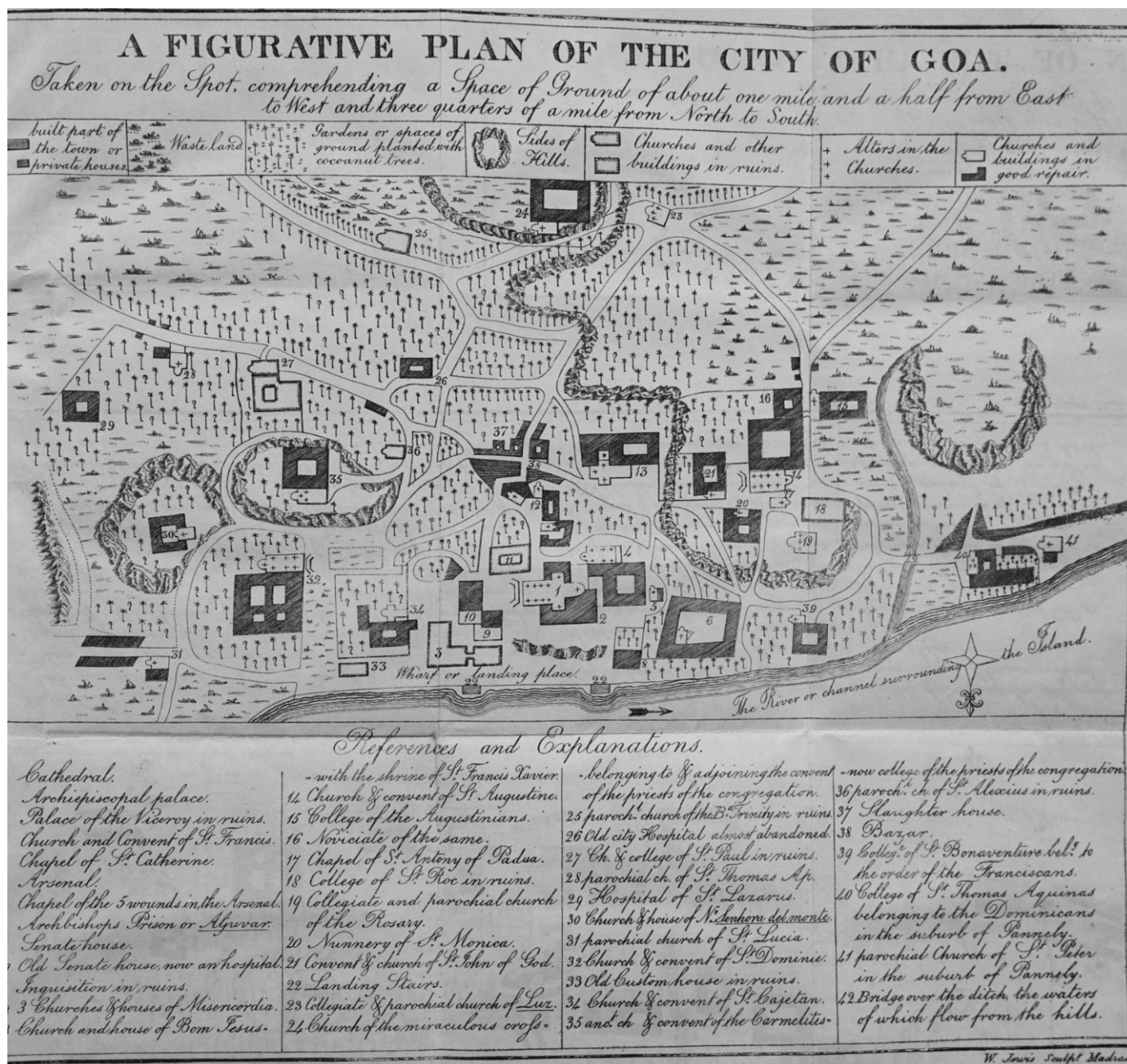


Fig 28: Map of the City of Old Goa 1831, showing the churches, chapels and convents constructed by the Portuguese.



Fig 29: Churches and convents, Old Goa, 1611-1627



Fig 30: Representation of Old Goa, 1635
pp767



Fig 31: Churches starting to spread throughout the Old conquests
pp. 471



Fig 32: Streets of Old Goa, 1947

This shift in building materiality was no exception to the domestic secular architecture in Goa, ‘homes in Goa had become the most important symbol of upward mobility’ (Da’ Cunha, 2013, p.16). The new ‘style was not just reflected in houses of the rich but covered all sections of society’ (Da’ Cunha, 2013, p.16) (Figure). Portuguese Fidalgos had begun erecting elegant residences in Velha Goa, all along the river front in Ribandar and at Divar and Chorao’ (Pandit and Mascarenhas, 1999, p.58). As Pandit explains ‘the early building activities of the Portuguese centered around the construction of the forts and drew their inspiration from the Italian mannerist style which during this period was the inspiration for other building activity in Portugal’ (Pandit and Mascarenhas, 1999, p.57). Since houses were no longer used for its pure functional purposes but rather showcased a symbol of class and status, the ‘tower house or Casa torre and the low elongated house or Casa Comprida (Pandit and Mascarenhas, 1999, p.60) introduced by the Portuguese was starting to resemble the new residential landscape of Goa. These houses ‘had the same basic unit which was derived from the vernacular architecture of South Portugal’ (Nisha & Jayasudha, 2019, p.460) (Figure 35-36). ‘By the 18th century the Portuguese architects learnt how to manifest these house forms’ and ‘paid greater attention to the proportions, rationality and a touch of finesse to the building’ (Pandit and Mascarenhas, 1999, p.60). The distinction with the emergence of these new types of houses was made more apparent through the facade ‘the embellishments on the planar facade added to the building’s grandeur (Pandit and Mascarenhas, 1999, p.57). To reinforce this connection within the residential architecture and the religious buildings, ‘the origin of these features in secular architecture was first seen in buildings which were in an indirect way, connected to religious buildings’ (Pandit and Mascarenhas, 1999, p.65). ‘Priests returning from their sojourns abroad introduced details like pilasters (Figure 33) and Corinthian columns (Figure 34) and other details like ‘magnificent entranceways and pediments’ (Pandit and Mascarenhas, 1999, p.65). Needless to say, the Jesuit priests in Goa with their direct link to Portugal and Rome made significant contributions to Goa’s domestic architecture (Pandit and Mascarenhas, 1999, p.66)



Fig 33: details of Pilasters



Fig 34: Column details on an Indo-Portuguese house



Fig 35: Streets of Algarve Portugal



Fig 36: Streets of Mapusa, Goa in the 1950s (Part of the Old Conquest)



Fig 37: Laterite quarrying in Goa

The adaptation to meet the requirements of these building features, required the use of laterite stone, adapting it to its specific purposes, this was necessary since the stone was porous, allowing workers to mold it to their specifications and plaster it over. The extraction process of the material involved mining the stone. As Tandon explains ‘Laterite is a type of soil and rock rich in iron and aluminum’ (Tandon, 2024) Very often many [quarries] were not far from the riverbanks so that the blocks could easily be transported over the river. With the improvement in transportation by land, this logic was considerably altered (Tandon, 2024). The quarrying practice to obtain these laterite bricks ensured to meet the demand that the construction of these Christian structures and the Portuguese secular architecture required to manifest the physical built landscape in order to bring the imperial image into existence in its entirety through architecture, so as to no longer ‘appear foreign to the imperial eye’ (Said, 1994, p.225). The broader impact of extracting these resources led to parts of Goa being ecologically altered to suffice the needs of the Portuguese. The extraction of this material source led to the exploration of other mining resources in Goa and its possibilities. As Da Cunha mentions ‘laterite contains oxides of iron and aluminum’, Fonseca (Portuguese historian) makes notes of this abundant laterite found in Goa as well as the ‘Iron found at Baga, Satari, Pernem and especially in the province of Zambaulim’ (Fonseca, 1878, p.5) and ‘with the growth of the mining industry exports are on the increase’. In the contemporary setting, ‘quarries dot the Goan landscape, chosen for quick extraction rather than sustainable practices’ (Tandon, 2024). However, there are several recent reports of unregulated and illegal extraction of laterite stones in Goa. Unauthorized quarrying is causing severe environmental degradation, damaging agricultural lands and water resources, threatening archaeological sites, and posing hazards to human and animal life. As a result, most of the laterite is brought in from neighboring states (Tandon, 2024) of India.



CHAPTER 4

Postcolonial memory and identity through the ecological narrative

In regions like British South Asia, the “buildings and urban constructions have arguably been some of the most enduring and tangible legacies of European colonialism” (Jazeel, 2019, p. 5). These architectural remnants not only reflect colonial ideologies but also perpetuate their presence in the contemporary setting. As Jazeel aptly points out, “just because the local viceroy or governor packs up and goes home, the effects of colonial power do not cease.” (Jazeel, 2019, p. 5) Consequently, this very Postcolonial analysis grapples with this enduring influence, aiming to “explore the ongoing effects that colonial encounter, dispossession, and power have in shaping the familiar social, structures.” (Jazeel, 2019, p. 5) This invites critical questions: “in what sense are we actually after, or beyond, the subjugating effects of colonial power? And, in what ways can we thus think against the grain of colonial power’s lingering effects at home?” (Jazeel, 2019, p. 5) By addressing these questions, the relationship between colonialism and architecture becomes a lens to examine how identities, cultures, and spaces continue to be shaped by imperial legacies. Despite the formal end of the Portuguese rule, the monumental presence of these structures, particularly the Church and the Indo-Portuguese Bungalow, continues to shape the regions cultural and urban landscape of Goa. In this context, the built environment of Goa serves as a postcolonial palimpsest where colonial architecture remains embedded in contemporary life influencing identity, memory and spatial practices projecting a very ‘Lusitanized urban space’.

As for Goa ‘when India achieved independence, the Portuguese came under increasing pressure from India to cede Goa’ (Young, 2009, p.25) which led to conservation and alterations of these spiritual structures to conserve their antiquity to project their authenticity, until the ‘Indian troops invaded Goa on December 18 1961, ending Portuguese rule in Goa in less than two days’ (Young, 2009, p.25), officially making it a state of India in 1987. Among the elements with the potential to symbolize a past marked by ‘portugality/lusitanity’, architectural heritage was one of the most palpable and undoubtedly the one with bigger visual impact (Santos, 2016). As Periera explains, ‘the sense of the grandeurs exhibited in these (Churches) buildings of the capital survived the decay of the Portuguese empire’ (Pereira, 2002, p.5). The Church as participant C says ‘We have a lot of churches beside Old Goa. Almost in every village we have a beautiful church’ (Appendix C, 2025, p. 68), it came to be a ‘obvious architectural testament to colonialisms material footprint in the city’ (Jazeel, 2019, p.70). Silveira explains the strategic use of action of ‘the plaster of the Bom Jesus Basilica was stripped off, exposing its laterite stone masonry and thus increasing its antiquity’ (Silveira, 2018)(Figure 39-40), this was done to several other landmarks in Goa. ‘Besides being fundamental symbolic elements for the construction of the Indo-Portuguese identity, the architectural monuments of Old Goa marked territorial control because of their visibility, acting as identification landmarks’ (Santos, 2016) even after the end of the Portuguese regime. It is evident that this ideology was successful in conserving an image that ‘monuments of Old Goa were culturally unique and predated even the Mughal architecture in India’ (Silveira, 2018). Santos explains ‘These commemorations acquired a huge importance in the Portuguese ideological context: they would be the culmination of the process of ‘Luso-Christian integration’ into the ‘Portuguese world’, reinforcing the statement that Portugal was a single country formed by several equalitarian overseas provinces, opposing in that way the international anti-colonial criticism’ (Santos, 2016). This explains the agenda of the colonial ideology that used architectural and religious commemorative practices as instruments in shaping the Goan identity within the Portuguese imperial framework, an influence that persists in the postcolonial era, as participant C expressed their avid interest in the Lusitanized culture, ‘The famous Churches of Goa and specifically at Old Goa is the lasting testimony of Portuguese influence that has been greatly appreciated’ (Appendix C, 2025, p. 68)(Figure 41) Besides, celebrating every church feast in every village too has found a deep-rooted legacy (Appendix C, 2025, p. 68). Despite its dark past ‘the Christianity brought in by the Portuguese was the hallmark of their regime which has withstood and withered every storm that came by’ and the Catholics are playing a big role in shaping the destiny of Goa (Appendix C, 2025, p. 68) Ultimately, this narrative of colonial and historical memory can be presumed to be playing a huge role in the contemporary discourse.



Fig 39: The Basilica with its plaster intact



Fig 40: The Basilica unplastered



Fig 42: Indo-Portuguese Bungalow

Comparatively, as the church served as a marker of spiritual governance, the Bungalow housed a more domestic and private marker of the Goan identity (Figure 42). This can be deduced through their shared material histories and ecological footprints that had and still has an impact on the framing of the Goan identity. Da Cunha explains to ‘separate the newly converted Goan Christian from his cultural roots, a European lifestyle was encouraged (Da Cunha, 1999, p.8). Although it began in antiquity, its materiality speaks a volume of a mixture of colonial and vernacular. Participant B explains how they denote methods that were practiced because of the wealth and opulence that often celebrated this ‘ostentatious lifestyle in which the house played a vital role’ (Da Cunha, 1999, p.8). These houses that consist of ‘lime plaster is about 3 times more expensive now’ so ‘we wouldn’t be able to replicate it the same way. As well as the ‘laterite stones that have been replaced by cement blocks now’ (Appendix B,2025, p. 66). The shift in materiality here became a tool in creating a memory for the contemporary Goan through its architectural footprint and visual representation of the Portuguese past. When discussing with participant B whether the Indo-Portuguese bungalow exudes colonial familiarity or something native, Participant B explains ‘Goan is a unique marriage of vernacular and your Western influences’. ‘So Goan, how do you define what Goan means? Goan is very unique, architecture, but Goan does not necessarily feel very vernacular. Vernaculars are like the old Konkan houses on the entire stretch of Konkan (Figure 43). So, it’s not really traditional. But it’s not entirely colonial as well. Like I mentioned that you won’t get these houses in Portugal. So, it feels Goan, but I don’t think we should confuse Goan to vernacular, OK?’(Appendix B, 2025, p.60) “So unique, I would say. I think it’s given us a sense of uniqueness. It’s given us an identity. I think we should embrace it” (Appendix B,2025, p. 63) (Figure 44). While the challenge in preserving these houses with the original materiality reiterates the legacy of the Portuguese rule, these houses represent a synthesis of the two cultures as a result of the unique cultural and geographical landscape of the regions.



Fig 43: A traditional Konkan house that blends in within the environment.



Fig 44: Preserving the Indo-Portuguese houses iterates the Portuguese legacy



CONCLUSION

Among the many dynasties that took their turns ruling Goa, the most prominent and successful of these was the rule of the Portuguese. City of Goa, the power center of the Portuguese in Asia, was constructed by a conglomeration of meanings inscribed onto the space and infused among the different category of its dwellers through diverse mechanisms (Malekandathil, 2019). Although 'the motives for the expansion were political, religious and economic; the ideal was to spread the Faith and Empire' (Pereira, 2002, p.3). After attaining the title of the metropolis of Portuguese eastern empire, the richness from their new trade settlement, led to the magnification of their substantial power and ecclesiastical force giving rise to the numerous institutions of power exercise. This gave the Portuguese, positions that allowed them to dictate the two major components that made the city of Goa: 'the physicality or the exterior appearance of the town and on the other, there was the inner dynamics or the socio-economic processes that caused a certain type of physicality to appear in a space' (Malekandathil, 2019). The colossal physicality of Goa depicted the deeper layers of the agenda the new elite wanted to project. The new built environment reflected their deliberate inscription of power and status, they served as stronghold symbolic markers of the emerging Portuguese dominance shaping the city's skyline and its cultural identity through these structures. The very initiation of this started with the intentional destruction of the Adil Shah's former spiritual dwellings of symbolic importance and the construction of the Church structures, this demonstrated a calculated plan to eradicate the local religion, and this method of 'erasure and construction' was to remain a priority throughout the Portuguese conquest. This projected the magnificence and physical manifestation of the Christian spiritual might that went hand in hand with the Portuguese state, putting a show of dominance and control over the area as a reminder to the local populations. This gambit was a major proposition that bridged the gap between what was indigenous to the area and what was imposed as a result of force and power. As a result, an 'epoch of extensive religious and architectural renewal' (Gomes, 2011, p 195) took place that slowly started to define the new identity of the place it was being transformed into, rather than what it stood for originally.

The physicality of the built landscape along with its appearance also brought about a major change. The process of deconstructing the material typology brought about a major shift in the materialization of the new urban fabric. The initial phase of construction executed through the mainstreaming of the laterite brick, to construct structures that were intended to set a sense of permanence and austerity of the Portuguese might. Unlike the previous Muslim rule of Adil shah, where the use of the significant building material was reserved only for the spiritual buildings and the city gates, the Portuguese sought to extrapolate the use of this laterite brick for the domestic urban fabric. One of the reasons was to construct something that would last the geographical conditions of the area, and the second being that this brick was the ideal locally available material that adapted and fit into their ideology of creating a hybrid structure of the Lusitanized western influence and the local techniques, replicating an image of the colonizer's west. Upon the pressure of the integration from India, the Portuguese sought to transform its architecture in Goa as something very ancient to justify their connection to Goa as a territory through the conservation and permanence of these opulent edifices, that led to the de-plastering of the laterite facades, slowly diffusing through other architecture in Goa.

'Fidalgos right they some of them they got married to these high cast Goan families,' they formed the elite called Casados (Appendix A, 2025, p. 50) these houses that were used to house the new urban elite where the 'people are given value because of where they stand and when people were converted' (Appendix A, 2025). This mixed with the inquisition of the missionaries and their power over land owning, 'converts for instance were given more privileges than their Hindu counterparts' (Pandit & Mascarenhas, 1999, 118). Due to this fusion 'Goan churches and Indo-Portuguese architecture at large-display a mixture or a blend of Western and Oriental motives and/or traits' (Gomes, 2011, p.198-99) resulting in a 'sum', a 'combination', a 'hybrid'. This is where the architecture interplayed within the social structure of Goa. The very places meant to be dwellings were used to dictate the newly formed identity creating a social hierarchy.



To conclude, post-Liberation Goa, a robust form of syncretic remanence that is very much evident to the visual eye of the colonial past left behind by the Portuguese, is its architecture, with which individuals identify themselves with, through the very hybrid composition. The exposed laterite facade that was initiated through the churches in Old Goa as well as the expressive Indo-Portuguese bungalows diffused throughout the territory of Goa, reflect the prevailing preservation of these structures as they are tied to the identity making of Goans. As participant A expresses ‘These houses, these buildings, but whatever they’ve bought has helped created our identity. It’s something that makes us different.’ (Appendix A, 2025, p. 47). The exposed laterite facade diffused into other churches and as well as some of the Goan bungalows. They have adopted the characteristics of ‘the simple, sober, and robust image of the de-plastered basilica’ (Santos, 2024, p.190). ‘Now cement blocks have been taken. You know it’s almost replaced the laterite stores’ and ‘you don’t really get good quality stones in Goa anymore’ (Appendix B, 2025, p. 65). The struggle to continue the construction and preservation of these caricatures of the past can deduce that the laterite became a source of construction for the postcolonial Goan identity (Santos, 2024, p.190). Although the colonial past presents a negative side of the darker colonial days and are frustration for many, Goans have come to invent this identity, constructing it on the ‘old of the past’ that exists in the contemporary.

‘Till date, it has become a part and parcel of our daily life. And we are grateful for that’ (Appendix C, 2025, p. 68).

The Goan culture and Goan architecture, the house is being left where it is but it’s about preserving this identity and one you can learn a lot about.. You learn a lot about the culture and history, through these houses and architecture. So, it’s important to keep these stories alive. You know, that’s the main reason, they’re like almost canvases like, you know, very it’s a museum, like Goa’s, a museum and the houses are the painting. (Appendix B, 2025, p. 64).

BIBLIOGRAPHY

- Cottineau, K. and Denis, L.** (1831) *An historical sketch of Goa, the metropolis of the Portuguese settlements in India: with an account of the present state of that celebrated city, and of the surrounding territories under its immediate jurisdiction collected from the most authentic sources.* Madras. Gazette Press. Available at: https://archive.org/details/gpl_1825022/page/n14/mode/1up (Accessed: 17th December 2024)
- Da Cunha, G.** (2013) *THE INDO-PORTUGUESE HOUSE.* Goa. Architecture Autonomous. Citing Whole book.
- Egbers, V., Kamleithner, C., Sezer, Ö. and Skedzuhn-Safir, A.** (2024). *Architectures of Colonialism: Constructed Histories, Conflicting Memories.* Berlin, Boston: Birkhäuser. Available at: <https://doi.org/10.1515/9783035626704> (Accessed: 28th December 2024)
- Fernandes, J. R.** (1990) *PORTUGUESE INFLUENCE ON THE SECULAR AND RELIGIOUS ARCHITECTURE OF GOA.* Available at: https://en.unesco.org/silkroad/sites/default/files/knowledge-bank-article/portuguese_influence_of_the_secular_and.pdf (Accessed: 16th December 2024)
- Fonseca, J. N.** (1878) *Historical and archaeological sketch of the city of Goa.* Bombay. Thacker & Co., Available at: <https://archive.org/details/in.gov.ignca.35569/page/n13/mode/2up> (Accessed: 17th December 2024)
- Government of Goa** (no. Date) *Adil Shah's Palace.* Available at: Government Of Goa | Official Portal (20th December 2024)
- Jazeel, T.** (2019) *Postcolonialism.* Oxon. Routledge: Taylor & Francis Group. Available at: *(Key Ideas in Geography) Tariq Jazeel - Postcolonialism-Routledge (2019).pdf (Accessed: 12th December 2024)
- Kowal, D.** (1993) *THE EVOLUTION OF ECCLESIASTICAL ARCHITECTURE IN PORTUGUESE GOA.* Mumbai. Marg Publications. Available at: (45) "The Evolution of Ecclesiastical Architecture in Portuguese Goa," India and Portugal Cultural Interactions, Marg Publications, Mumbai, India, 2001 (revised from original publication in Carl Justi Vereinigung, no. 5, 1993). (Accessed: 19th December 2024)
- Marshall, P. J.** (1975) *BRITISH EXPANSION IN INDIA IN THE EIGHTEENTH CENTURY: A HISTORICAL REVISION.* Wiley. Available at: <https://www.jstor.org/stable/24409217> (Accessed: 15th December 2024)
- Malecandathil, P.** (2019) *Traders, Religious Orders and "Rome of the East": Changing Meanings of Religious Processes in the City of Goa, 1510-1650.* 12, pp. 513-47. Available at: (45) Pius Malekandathil, "Traders, Religious Orders and "Rome of the East": Changing Meanings of Religious Processes in the City of Goa, 1510-1650" in Pius Malekandathil, Lotika Varadarajan and Amar Farooqui (ed.), India, the Portuguese and Maritime Interactions: Vol.I, Primus, New Delhi, 2019, pp.513-47 (Accessed: 19th December 2024)
- Nisha, T and Jayasudha, P** (2019) 'Study of Indo - Portuguese Architecture on The East and West Coast of India', INTERNATIONAL JOURNAL OF SCIENTIFIC & TECHNOLOGY RESEARCH Vol. 8, No. 08. Available at: Study-Of-Indo-Portuguese-Architecture-On-The-East-And-West-Coast-Of-India.pdf (Accessed: 27th December 2024)
- Pandit, H.** (2004) *IN AND AROUND OLD GOA.* 1st edition. Mumbai. Marg Publications. Citing Whole book.

- Pandit, H. and Mascarenhas, A.** (1999) *Houses of Goa*. 1st edition. Goa. Architecture Autonomous. Citing Whole book.
- Pereira, J.** (2002) *Churches of Goa*. 1st edition. New Delhi. Oxford University Press, New Delhi. Citing Whole book.
- Participant A** (2025) *Interview with Starlet Lisanne Fernandes* [Microsoft Teams] 1st January.
- Participant B** (2025) *Interview with Starlet Lisanne Fernandes* [Microsoft Teams] 4th January.
- Participant C** (2025) *Interview with Starlet Lisanne Fernandes* [Microsoft Teams] 5th January.
- Rajagopalan, S.** (2004) *World Heritage Series, OLD GOA*. New Delhi. The Director General ARCHAEOLOGICAL SURVEY OF INDIA. Citing Whole book.
- Roy, S.** (2023) *Portuguese Influence on Goa*. Available at: Portuguese Influence on Goa (Accessed: 22nd December 2024)
- Santos, J.R.,** (2016). 'Reinstalling the Old City of Goa as an Eternal Light of Portuguese Spirituality': *The Plan for the Reintegration of Old Goa at the End of the Colonial Period*. Architectural Histories, 4(1), p.9. Available at: <http://doi.org/10.5334/ah.58> (Accessed: 2nd January 2025)
- Silveira, L.** (2018) *Bom Jesus Basilica : Should it be plastered or not?* Available at: Bom Jesus Basilica : Should it be plastered or not? – The Balcao (Accessed: 28th December 2024)
- Tandon, S.** (2024) *Laterite: The Bedrock of Goan Architecture and Identity*. Available at: Laterite: The Bedrock of Goan Architecture and Identity (Accessed: 30th December 2025)
- Young, J. D.** (2009) *MIRROR TO GOA*. Saligao. Goa 1556. Citing Whole book.

FIGURE LIST

Figure 1: Pereira, J. (2002) *Map of Goa*[Digital scan]. At:London.The British Library. P.5

Figure 2: Pandit, H. (2004)*Stone Relic from the fallen Kadamba-Uadava city*[Photograph] At: London. The British Library. P. 29

Figure 3: Moreira, P. (2016)*Ruins of Adil Shah's former palace behind the compunds of St. Cajetan Church*. [Facebook] Available from: <https://www.facebook.com/photo/?fbid=591753610994045&set=pcb.591753817660691> [Accessed: 1st January 2025]

Figure 4:D'Cruz, C. A. B. (2015) The developement of Indo-Portuguese architecture in Goa[Reference] Available at: https://www.academia.edu/17220396/Composition_and_Proportion_in_the_Indo_Portuguese_fa%C3%A7ades_of_S%C3%A3o_Tom%C3%A9_Panaji_Goa?nav_from=f0a4d1bd-f8a1-4103-b697-2493f4bd0a67 [Accessed: 9th December 2024]

Figure 5:Pandit, H. (2004) Chapel of St. Catherine, Old Goa [Digital scan] At: London. The British Library. P. 35.

Figure 6: A view from a Portuguese atlas, 1630. [Online]. Available at: https://franpritchett.com/00routes-data/1500_1599/goa/earlyviews/earlyviews.html [Accessed: 1st January 2025]

Figure 7: Henn, A. Map of Goa: old and new Conquests. From Hall 1992. [Online] Available at: https://www.researchgate.net/figure/Map-of-Goa-old-and-new-Conquests-From-Hall-1992-14_fig1_299437296 [Accessed: 16th December 2024]

Figure 8: Pereira, J. (2002) St. Peters Prototype in Rome.[Digita scan] At: London. The British Library.

Figure 9: Dias, L. (2023) St. Cajetan Church[Online] Available at: <https://luisdias.wordpress.com/2023/09/10/walking-across-go-a-with-moca/>[Accessed: 20th December 2024]

Figure 10-11: Shankar, S. (2022) The well under the nave. [Online] Available at: <https://www.flickr.com/photos/shankaronline/52572833023> [Accessed: 19th December 2024]

Figure 13: Ferreira, M. (2016) GOA PORTUGUÊSA /PORTUGUESE GOA - 1952. Available at: <https://www.youtube.com/watch?v=OXyjUEeUVCE> [Accessed: 29th November 2024]

Figure 14: Revisitar Goa (2021)The Chapel of Our Lady on the Mount (Nossa Senhora do Monte)[Facebook]. Available at: <https://www.facebook.com/100069104890966/posts/2912987478952899/> [Accessed: 1st January 2025]

Figure 15: Ferreira, M. (2016) GOA PORTUGUÊSA /PORTUGUESE GOA - 1952. Available at: <https://www.youtube.com/watch?v=OXyjUEeUVCE> [Accessed: 29th November 2024]

Figure 16: Rajagopalan, R. (2004)Strategic connstructions of Christian buildings on sites of previous import.[Online] Available at: <https://archive.org/details/oldgoa00sraj/page/n3/mode/2up?view=theater> [Accessed: 16th December 2024]

Figure 17: Gomes, P. V. (2011)View of Old Goa from the church of Our lady of the Mount chapel. [Scan]

Figure 18: Henn, A. Map of Goa: old and new Conquests. From Hall 1992. [Online] Available at: https://www.researchgate.net/figure/Map-of-Goa-old-and-new-Conquests-From-Hall-1992-14_fig1_299437296 [Accessed: 16th December 2024]

Figure 19: Da' Cunha(2013) : View of the city in ILHAS(Old Conquest). Showing a church and newly construted mansions of the Fidalgos.[Photograph]

Figure 20: Da' Cunha(2013) : Adil Shah's summer palace in early 1600s.[Photograph]

Figure 21: Da' Cunha(2013) : The palacethrough the changes [Photograph]

Figure 22: Da' Cunha(2013) : :Idalcao Palace (Current day) [Photograph]

Figure 23: Gomes, P. V. (2011) St Augitine Church Ruins, Old Goa [Photograph]

Figure 24: Mud and stone huts constructed with coconut palm frond thatching

Figure 25: Pandit, H. and Mascarenhas, A. (1999) Indigenous domestic hut.[Photograph]

Figure 26: Tandon, S. (2024)Distribution of key lateritic tableland (plateau) regions of Goa.[Online] Available at: <https://www.solarpunkfutures.in/post/laterite-the-bedrock-of-goan-architecture-and-identity>[Accessed: 23rd October 2024]

Figure 27: Pandit, H. and Mascarenhas, A. (1999) The Safa Masjid if the only mid-16th century structure in Goa with Bijapuri style features existing today. The extensive use of laterite stone can be noted.[Photograph] At:London. The British Library.

Figure 28:Kloguen, C., Louis, D. Map of the City of Old Goa 1831, showing the churches, chapels and convents constructed by the Portuguese. [Online] Available at: https://archive.org/details/gpl_1825022/page/n14/mode/1up [Accessed: 20th November 2024]

Figure 29: Gomes, P. V. (2011) Churches and convents, Old Goa, 1611-1627[Photograph]

Figure 30: Gomes, P. V. (2011) Representation of Old Goa, 1635 . [Photograph] P. 767

Figure 31: Gomes, P. V. (2011) Churches starting to spread throughout the Old conquests [Photograph] P. 471

Figure 32: vintagegoa.memories (2019) Streets of Old Goa, 1947[Online] Available at: https://www.instagram.com/p/B34LNoAjE_j/ [Accessed: 1st January 2025]

Figure 33: Pandit, H. and Mascarenhas, A. (1999) details of Pilasters[Photograph] At: London. The British Library

Figure 34Pandit, H. and Mascarenhas, A. (1999) Column details on an Indo-Portuguese house[Photograph] At: London. The British Library

Figure 35: Streets of Algarve Portugal

Fig 36: vintagegoa.memories (2019) Streets of Mapusa, Goa in the 1950s (Part of the Old Conquest)[Online] Available at: https://www.instagram.com/p/B34LNoAjE_j/ [Accessed: 1st January 2025]

Fig 37: Tandon, S. (2024)Distribution of key lateritic tableland (plateau) regions of Goa.[Online] Available at: <https://www.solarpunkfutures.in/post/laterite-the-bedrock-of-goan-architecture-and-identity>[Accessed: 23rd October 2024]

Fig 38: Streets of the City of Goa. Available at: <https://i.pinimg.com/originals/4b/fd/57/4bfd571af85e313ceb1671cddb032fd2.jpg> [Accessed: 4th January]

Fig 39: Silveira, L.f(2018) The Basilica with its plaster intact. [Online] Available at: <https://thebalcao.com/bom-jesus-basilica-should-it-be-plastered-or-not/> [Accessed: 15th December 2024]

Fig 40: Gillorn, (2007)The Basilica unplastered. Available at: <https://www.flickr.com/photos/8041303@N06/1794352999/> [Accessed: 15th December 2024]

Fig 42: Silveira, L. (2022) Indo-Portuguese Bungalow. [Online] Available at: <https://thebalcao.com/the-balcao-goas-beloved-porch/> [Accessed: 4th January 2025]

Fig 43: BestGoaDeals(no. date) A 60 Minute Goan Experience of Lifetime. Available at: <https://www.bestgoadeals.com/goatourism/a-60-minute-goan-experience-of-lifetime/> [Accessed: 23rd October 2024]

Fig 44-45: Pandit, H. and Mascarenhas, A. (1999) Preserving the Indo-Portuguese houses iterates the Portuguese legacy[Photograph] At: London. The British Library

Fig 46: Silveira, L. (2022) Indo-Portuguese Bungalow. [Online] Available at: <https://thebalcao.com/the-balcao-goas-beloved-porch/> [Accessed: 4th January 2025]

APPENDIX- INTERVIEW STATEMENTS

All the interviews for this project have been taken following the approval by the ethics committee. They were taken following the 1st of January, whereby participants were invited for a conversation for up to one hour on Microsoft Teams. Listed below are the obligations that were to meet for each interview.

Obligations:

- *The transcripts for each interview were provided by the transcript function on Microsoft Teams.*
- *Conversations were maxed at an hour and thirty minutes.*
- *All personal data has not been included and names have been anonymised.*
- *Participants will have their interviews in English.*

APPENDIX A

Interview taken in English with Participant A on the 1st of January 2025 for 1 hour 33 minutes

Portuguese enthusiast born in Goa in early 2000s, lived in the 'Salcette' area of Goa previously regarded as the 'Old conquest' and moved abroad during the 2020s.

Starlet Fernandes	A
Hi, can you hear me?	The having.
	The Portuguese invasion, OK.
A	For the past five, at least 500 years in Goa has definitely shaped our culture.
Hello. Yeah	
A	Starlet Fernandes
Finally.	Yeah.
Starlet Fernandes	A
Finally, thank you so much.	A chunk of people would like to deny it.
So you ready to go?	I truly believe that it really shapes us and it makes us so different from the rest of the country and it kind of,
	I do take pride in it because.
A	You know, being influenced by the West.
Oh yeah, it's good.	Has done well.
	In recent times.
A	
OK.	
Yeah, go on.	
Starlet Fernandes	Starlet Fernandes
OK.	Mm hmm.
So I'll start by asking questions one by one question and we'll see how it goes.	
	A
A	Whether because Goa has been a hub for tourism.
OK.	
	Starlet Fernandes
Starlet Fernandes	Yeah.
So first I just want to get a general insight into your background, about like a personal connection to Goa and like how living there has shaped your identity because you know, because we have Portuguese surnames.	A
	Since at least since, the Portuguese have left.
	It was a well-known destination for people abroad.
A	
Yeah.	Starlet Fernandes
	Yeah.
Starlet Fernandes	A
So that is kind of part of our identity, but we are also Indians and like what do you feel about that colonialism like, do you think it's like left an impression on our culture, language, food festivals. So like we know all of this has affected our culture language.	Because not only do we have a beautiful coastline.
But then how do you see yourself living, with the part Portuguese identity as an Indian?	An amazing food.
	Our character, our personalities.
	And our way of living.
	Moral compass is very, very different from the rest of the country.
	I see this because India is known to be very traditional and.
Starlet Fernandes	Very.
How do you?	Yes, definitely diverse.
Come across that.	So, How do I say this?
	I mean, we are not conservative so.
A	
As of now, for the past three years I've been living in the UK.	Starlet Fernandes
But my heart and soul is still back home.	OK, let me. Break it down for you. You let's start by giving some insight into your life. Like you don't have to go deep into this, but like your family like I don't know, possibly have any family members of yours or you lived in like?
And yes, even though my state is a part of India.	
Because of how a diverse.	
Culture is.	
It's really funny to an outsider who finds like, you know, a brown girl who has, like, Portuguese surname at the end. And I truly believe that.	
	A
	OK.

Starlet Fernandes
An Indo-Portuguese house.
Do you know of any?
Or maybe in your neighbourhood.

A
Actually. OK. OK. OK.

A
I'll just finish my earlier answer because this will relate the whole thing together so.

Starlet Fernandes
OK.

A
Growing up because of the way we were and everything.
As I said, like you know, we've been really welcoming to like, you know, the culture and stuff and all and everything.
But here's the thing.
I have been.
Very fascinated about Indo Portuguese houses ever since I was a little girl.

Starlet Fernandes
Yeah.

A
It is.
It is something that really captures.
Like it captures my whole attention.
OK. And it holds a different energy altogether.
And it something like this is it's.
I'd say it's a bit unusual for because when I started like, you know when I was very attracted to these houses, I was really young.
I was really, really young and it was not very usual, OK, to have that little bit, I would use the word obsession.

Starlet Fernandes
Yeah.

A
With the way these houses looked.
These, these houses like, you know, smell.

Starlet Fernandes
Yeah.

A
The history of these houses, mind you, with the whole conquest, the Portuguese conquest we.
Even Goans and the Portuguese did not have the best history all the time.

Starlet Fernandes
Yeah, I agree. Yeah.

A
We had one of the most darkest days.
This is one of the reasons. A current majority in Goa, religious majority in Goa, definitely dislikes this idea of like of embracing the Portuguese culture or embracing these ideas or these houses and all and everything.

Starlet Fernandes
Yeah.

A
OK. And I feel like this has been this, this has just been brainwashed by the people who have not even lived in Goa.

Starlet Fernandes
Mm hmm.

A
And people who aren't even around because when you get to see the beauty of it all come together.
It's, a. It's a different thing.
You would only understand that if you've lived through everything.
Because let me start by telling you this so because I had an interest for these houses as a young girl. OK. I would like you know.
So here's the thing.
My parents.
Are from different parts of Goa? OK, drastically. My dad is from the South.

Starlet Fernandes
OK.

A
My mom's from the north, so I so growing up I literally you can see from the time of my birth.
I've been traveling.
In my car and because of the traveling, I would spend a lot of time with my mom.
I would spend a lot of time on the roads. It may have been the same way for the past.
You know, 21 years of my life, but every time I would learn something different, I would see something different.

Starlet Fernandes
Yeah.

A
Living in and around Margao and belonging to a parish that is literally one of it's the heart of Salcette literally is a home to many such.
How do I say these architectural beauties?

Starlet Fernandes
Yeah.

A
These walls, they tell so many stories, they would either give you goosebumps, they would make you laugh.
They could make you cry.
And this is this is something that as I grew older, I got to learn about it, because I when I started researching into these houses, they started off with just looking at these houses.
I definitely got to read a lot and with what I got to read I, you know, I harnessed a curiosity.

For a hunger for like, you know, knowing more about these houses. Because trust me, each of these buildings. They tell a story, or even if you know the story right. It holds a sense of mystery. This is what I feel like. Not a lot of people understand. OK is when you enter these houses, you could know, you know, it's history from the time. Probably it was built for the last, like, you know, hundred, 200 years of. Its existence, but still when you walk into those places. There are so many mysteries in there, OK? You even when you feel like you know everything about that place, right? You would still feel like there's so much to still know about this place, and every time you walk into these places, you'd want to, like, learn more. Or. One thing for these houses is like they hold great and I really mean great in detailing in every inch nook and cranny of that house.

Starlet Fernandes
Yeah.

Or it may be like a government building. It may be a church. Anything they hold, even the roads for that matter. Drainage systems anything like that. They hold a lot of detail. Definitely. I'd say the people of the past are really wise, but.

A
To do things with that detail, and knowing that knowingly that that would last for such a long time. Is indeed like. If I like to call them, it's a work of art.

Starlet Fernandes
Do you think religion had to play a part in also all of this? I mean like at some point it does.

A
Definitely I feel like I feel like religion does hold like a really big part of this because what happens with religion is like, when the Portuguese came t, that time there was royalty, OK? And you know what?

Starlet Fernandes
Yeah.

A
Big of a difference, you know, religion makes in the court of, like, you know, whoever's ruling whether it is the story in India as we know.

Starlet Fernandes
Yeah, yeah.

A
You know, being young and learning history classes, we learn about the Mughals, the Muslims.

Starlet Fernandes
Yeah, yeah.

A
It's the same with the Portuguese. So when they conquered

-They did not trust the Hindus or anyone of the other religion who was not Catholic.

Starlet Fernandes
Mm hmm.

A
That's when they bought the missionaries in. And many places of worship. Were demolished.

Starlet Fernandes
Yeah, yeah.

A
OK. But. Here, here's a really funny thing that happens with all of this. Even with all of this happening somewhere, I know that the caste system did. It even after like converting to Catholics like no. To like being Roman Catholics, there was still caste system when it came to Goa.

Starlet Fernandes
Yeah, yeah. Yeah.

A
And that was that was the only such place that did so. And it's the most funniest thing, because. What happens with the caste system is, you know, people are. People are given value because through where they stand. And when people were converted.

Starlet Fernandes
Yeah.

A
There was. There was still a hierarchy in all of this. It followed the same thing and it may have got slightly different names.

Starlet Fernandes
Yeah. No, no. Yeah, that still exists as well I I think.

A
It still exists.

Starlet Fernandes
Yeah, I've heard about that.

A
These people are right now one of biggest businessmen. OK. All right. And listen, they are Hindus. But here's the thing.

The house in which one of the Chief lives is actually an Indo Portuguese house.

His house is in Santa Cruz, if I'm not mistaken, but he lives, even though that's modern built, it holds all the designs of an indoor Portuguese house.

Starlet Fernandes
Interesting.

A
They did business and they worked smartly with the Portuguese and at that time, even though somewhere they didn't trust them, they, the Portuguese at the end of the day were chasing money. Even though they like you know what they feel is like, they taught the people how to be civilized, which is something I say yes they did because.

A
A lady can come freely and wear whatever she wants.
We know how to dance.
We know how to sing.

Starlet Fernandes
Yeah.

A
We know how to play various instruments and that is because of what the Portuguese had brought.
Otherwise we would have just been another part of probably Karnataka or like Maharashtra and we would have just been like them adopting to their cultures.
And whatever they learned and which came from like, you know, ancient Indian history, but because of what we learned from the Portuguese, you know, they influenced us so much.

Starlet Fernandes
Yeah.

A
And as far as religion is concerned, yes.
Because of religion, the houses were different.

Starlet Fernandes
Yeah.

Akiva
Who? Who could enter the church was the thing who could live, who could own stuff.
And who the Portuguese could trust.

Starlet Fernandes
Yeah.

Akiva
Because I don't know if you know this, but you know there are houses in Goa.

That used to belong to these Portuguese governors or soldiers and all and everything.

Starlet Fernandes
Yeah. And they have this.
They have this term called Fidalgos and Casados, yeah.

A
Fidalgos yes, yes, yes, yes, yes.
But here's the thing.
These Fidalgos right they some of them they got married to these high cast Goan families, OK. And they settled and some of them went to Portugal when liberation came.
They fled and the people who either worked in that house or the neighbours they just captured over their houses.

Starlet Fernandes
OK. Yeah.

Akiva
And they've taken over the houses. So sometimes even those people are unaware about these houses, but.
You know.
They are literally unaware of the history. They try to take in.
Like, you know, whatever they've learned. And, it is so easy to make up stuff.
Because I get you know, when I watch interviews of people like, you know, who are like what? The 9th generation. 10th generation of whoever had owned the house before and they tell stories of, you know, and they show things they do because they've been told.

Starlet Fernandes
Yeah.

A
There is a very beautiful book written by Wendell Rodriguez about this. If you ever get that time, read it.

A
I'll send you the link, but this this is this is the story. Like you know, he wrote.
Mind you, Wendell also comes from a very privileged family.
All right, what we call like one of the Catholic Bahamians of Goa.

Starlet Fernandes
Yeah.

Starlet Fernandes
Yeah.
So, you know, like part of the Portuguese houses, obviously if you go up north of Goa, they're being way more compared to the South. Obviously the a lot of the houses are pretty much conserved in a well way and people are residing in them as well. But then there's some that also obviously that you can't help notice as you're passing by. No one's living in them.
They're in ruins.
It's literally collapsing down.
Like it could be a lot of the reasons. Like you said, like people obviously fled once the liberation took place.

Yeah.

Starlet Fernandes

It could because of that.

Goa like you said majority of them because of religious reasons.

A

Disputes, yeah.

Starlet Fernandes

They see it as like a colonial agenda, right?

A

Yeah, obviously.

Starlet Fernandes

So there's not a lot of them. But then obviously there's people who love it as part of their culture, and those are the ones that we see kind of like trying to preserve those heritages or, like, trying to conserve the houses and try to.

Keep them still in use.

So what, what view do you have about that cause? Obviously like the houses and ruins like you never know what of the various reasons that they are in ruins.

Maybe it's because, like people aren't sure whether they want to carry on with this legacy.

A

We've still have good like, you know, capture like you still have good control over that place.

Because, yes, one thing is that South and South will always be the place full of like the Catholics.

Starlet Fernandes

Yeah.

A

Ever since the Portuguese, that will be the place that holds like, you know, a lot of power, they hold more.

Heritage valued in the north.

The north was the capital like

This is where people go, but in the South there are actually people living in houses like that who own those houses. Now another thing is what has happened over the past few years is.

Starlet Fernandes

Mm hmm.

A

To be very honest with you, OK, the most practical reasons is. These houses.

Do cost a lot.

A lot.

And I mean a lot.

Whether you're purchasing them, whether you're renovating them or you, you're keeping or maintaining them.

Starlet Fernandes

Yeah, because I was speaking to another person and he's an architect, right?

So he's worked in a few of conservation projects of these houses, and he did mention as well how, obviously back then they used different materials like the mother of Pearl shells for the windows.

A

Yeah. Yes, obviously, yes.

Starlet Fernandes

That and to gain that now in this economy, it's going to be way more expensive than it was obviously before as well. Just to add to your point.

A

Which is true because back in the day, right?

We know we had this was like artistry.

This was common.

This right now has become a very specialized skill. OK, it has become very exclusive.

Starlet Fernandes

Yeah.

A

Not everyone does it because of the amount of effort and hard work it takes to do this.

OK, obviously.

The availability of materials is another thing. So since everything's expensive, obviously.

I'll tell you this. The locals have literally tried to ask government for the help, but you know some funding because of what they do. It comes it sort of comes under, you know, travel and tourism.

Tourism also comes under welfare. And it also comes on the heritage sites.

So all of this. Government, they don't. They see they do not really see the benefit in it.

Starlet Fernandes

No.

A

What I mean by that is.

People are now.

You know these abandoned house that you were talking about, OK?

All these spaces, are being bought.

Starlet Fernandes

Yeah, I know what you're talking about.

A

OK.

And they are converted.

They are remodelled either into villas or into restaurants.

Restaurants mainly, yes.

A
Mm hmm.

Starlet Fernandes
Part Portuguese and part goan and was like a mixture of these that created like the current Goan identity.
Do you still view it because some people obviously view it as an as a reminder of oppression?

A
Yeah, true.
Very true.
To be honest, my answer would be a little bit biased when it comes to this because of the love and appreciation I have for these houses, definitely.

Starlet Fernandes
Yeah.

A
See as much as you say tomorrow. Like you know, whether you like it or not, deny it as much as you can, but not specifically. These houses, these buildings, but whatever they've bought has helped created our identity.
It's something that makes us different.
OK. Tomorrow you can demolish all of that and some somewhere. It would hurt you.

Starlet Fernandes
Yeah.

A
You would regret that.
But at the same time, right?
There is what is in your heart.
And then you as a person.
Tomorrow you can go and like you know you can carry forward and tell these stories to future generations.
Because I'm sorry, we do not have the Portuguese houses over here abroad and I still see so many Goans
Putting forward their culture, teaching their kids about what they did, what they were like, you know, using Portuguese vocabulary, learning about their culture.
So definitely.

A
And here's the thing, OK.
Second thing is People are forgetting.
You know, value of things.
Or, you know, people have forgotten how to show respect how to admire things.

Starlet Fernandes
Yeah.

Starlet Fernandes
Do you mean like to preserve this culture? And then like carry it forward?

A
Yes, yes, yes.

A
Definitely.

Starlet Fernandes
No, that does make sense obviously.
Obviously answers can be biased or not, but like that's what I want to find out because that is true to like both the sides you know.
And also I think so with this, the whole Portuguese thing as well the, the, the religion as well because obviously the first ever.

Akiva
Mm hmm.

Starlet Fernandes
Because obviously it's related to architecture mainly as well. So the first ever buildings that started was with the churches in Old Goa.
And obviously people come on pilgrimage for the site as well.

Akiva
Yes.
Yes.

Starlet Fernandes
So how do you think like religion has played a part in defining your go on identity within India?
Because we are obviously embrace it, the Christian community of Goa. Obviously like we embrace it as part of our religion, I don't think.
Initially, we never went into that.
As in like it was imposed by the Portuguese.

A
Nobody. Nobody went in there willingly, right?
There were circumstances that pulled us into that situation.

Starlet Fernandes
Yeah.

A
I'll be very honest with you.
I feel like if it hadn't been for the religion.
See one thing is.
There would there would.
That was the only way out.
OK, if with without that religion, nothing would have proceeded, it would have gone.
Things would have gone either way because it's not like people have not tried to oppose it. By that I mean I people have revolted, people have done everything.

Starlet Fernandes
Yeah.

A
But it's not made a difference. So obviously and Speaking of churches.
Where my parish church, my church stands that is Holy Spirit.

Starlet Fernandes
Is it the same or no Holy Spirit church?

A
Where Holy Spirit stands was actually Once Upon a time, a temple.

Starlet Fernandes

Yeah. So apparently

So do a lot of churches in old Goa like a lot of them were previously sites of like the, you know, whichever religion existed.

A

Definitely. Oh.

Yeah.

Starlet Fernandes

So yeah, so it would either be a mosque or a temple.

A

So the St. Cajetan church in Old Goa, right, it's yes.

Starlet Fernandes

Yes.

It was the temple.

A

And yes with the well. But you know it also.

Had a little bit of history with Adil Shah as well.

Yeah, I think if it's not mistaken, he has something very close by to the site, but even till date.

Starlet Fernandes

Yeah, he has. He had.

Gate walls of some Mosque.

Starlet Fernandes

Yeah.

A

But honestly, I don't, you know, go and dig into all of that, but.

You know how when I say another thing about religion is there are these people were so wealthy Once Upon a time they used to own?

Like chapels, they used to have chapels inside their houses, and they would donate such huge sums of money.

Starlet Fernandes

Oh

A

So here's the thing.

Quepem was once founded by a Diang or a Dean, Diang is what we see in Portuguese.

This fellow was actually a priest. He came

Portugal and he took care of the place.

Akiva

So equivalent of a big mansion today would have been that big into Portuguese house. And since he was a priest, he also thought like, you know, like building like a small Chapel for, like all the people to come in.

The people increase everything, increase and mind you, they would have masses inside his house as well because these houses, they had chapels as well.

Inside that, inside the house.

A

Yeah. And it so happened that with the obviously finding, the and but the church remained OK and some of.

You know he's relatives, OK.

Or some people. Whoever took over the property.

And right now, their house is being used like, you know, for commercial purposes.

A

Like you know, you get used to it and all and everything. And do you know this that about you see how Portuguese houses, they have like multiple steps in front of the houses in front of their main door? Yeah.

Starlet Fernandes

Yeah, yeah, yeah. Leading to the.

A

Yes, yes, yes, yes, yes.

So here's the thing about those steps.

So what used to happen is.

People like you know, oh, how would like you know the Bathkars at that time or the landlords? What used to happen is they used to have lots of people working for them right at the end of the day, they would come to.

Pick up their money or clothes and all and everything.

Starlet Fernandes

Yeah, yeah. Yep.

A

Or speak to those people they were not allowed to go to their house inside the house outside. There were literally meant to, you know, be seated on steps.

Starlet Fernandes

Allowed to go in, Yep.

Yep. No, no, I I do.

A

Na.

Starlet Fernandes

And you know, The funny thing about this I have a brief memory, like, obviously they call them kamdars as well. So I know when they this is like way back in my childhood when they would come.

Starlet Fernandes

To like the coconut studies to clear them out, obviously. So for tea time they would be sitting in the on the balcoa or like on near the steps

A

Yeah. Yep, Yep. Yeah.

Starlet Fernandes

It would never be inside, you know, almost think of it as a custom throughout question, yeah.

Starlet Fernandes

Yeah, I have averted a few speaking, but I know that like speaking the language thing is one of the rare things like that they pass the next generation.

A

And it's not actually to be to be very honest with you, it is not something very rare.

It is something very it is again like you know it is how you put divide like you know between you and the rest of like you know the people.

Starlet Fernandes

Yeah, this was going to be one of my questions, but I'll.

A

So what is happen is because this is the one way they would interact with the Portuguese and they had like a hold, OK, people would not understand.

Now when it was carried forward after liberation and all everything, no, it looked like, it looked like one of those aristocratic things like, you know, something very like.

Starlet Fernandes

Yeah.

A

You know, only the possible that it would do.

They would carry forward with that and that was like a sign of being very high class. OK, being very, very high on the hierarchy or even in the inner caste system.

Starlet Fernandes

Yeah.

A

You know, you had that thing because they spoke Portuguese like that in the House and they taught their kids.

A

my Portuguese teacher.

Is her house the last one that I had

Her house is near old school.

A

So she was actually born in Portugal, and then she got married to, like, you know, one of the locals over here and.

Full family, even like her six year old grandson, speaks Portuguese and English.

Starlet Fernandes

Oh wow. OK.

A

Fluently.

Starlet Fernandes

Cool.

A

And she has a Portuguese accent, like a proper Portuguese accent, like from Portugal, and they converse in Portuguese in the house

One thing is because I noticed it was like, you know something very slight because they knew we wouldn't really understand the way they speak and they spoke fast and it's all those houses around.

Around the church. Those are all the people who, you know, come with a cast even, at the end of the day, they still got married within their own cast and all and everything.

They go like everyone has been married, like separately but, they all have, like their husband's old Portuguese house.

Starlet Fernandes

But again, obviously both the sides are still go and that they still have Portuguese background, but obviously the ones residing and the ones who aren't, that's different.

Somewhat like a difference in hierarchy and.

Language as well.

A

Definitely, definitely language.

Upbringing is the word literally upbringing, even till this date I'm learning.

Starlet Fernandes

Yeah.

Yeah.

A

The generation thing.

They are being taught who to hang around with, who to talk to and whom to get married into.

A

Because let's be honest, when so it all started with obviously the backgrounds.. Starting with like Portuguese languages.

Starlet Fernandes

Yeah.

A

OK, whoever had even a little bit of that side connection also.

Starlet Fernandes

Obviously especially the Goan people. Apparently a lot of it was on through the trading that used to go on back then.

A

It's crazy, but that's true.

Second thing is you must be knowing about this. If you've been researching on the houses that.

Have their own seals.

Yeah. Seal or.

Coat of arms.

Starlet Fernandes

No, actually.

Surprisingly, didn't get into that.

A
Yeah. OK
So here's the thing, OK.
The Code of arms.
It's nothing but your own personalized seal given to you by the Portuguese Government.

Starlet Fernandes
OK.
OK.

A
For a work of achievement and whoever had that means, you were well to do.
You had a lot of respect.
In this society you had money you are living the life.
Whoever had the code of arms right? Obviously they were to do and most of them they had government positions and all and everything.
And many families in Goa still hold that.

Starlet Fernandes
Yeah. OK.

A
Once Upon a time, these coat of arms were given to people who would kill anyone any of these Portuguese revolts.
You know, you know these people who would like no revolutionaries or who do revolt at that time.

Starlet Fernandes
Yeah.

You know, there was this one time where there were some issues, OK, in Portuguese, stand with the municipality.
And.
There were shots fired.
They were shooting down whoever was outside.
And a lot of people were killed. Till date those bullet marks I actually marked outside these Portuguese houses now where the shooting happened around all those houses around the Church.

Starlet Fernandes
That makes sense now. Because some of them are literally falling apart.

A
Even Pillar Music School is an old Portuguese-heritage house.

Starlet Fernandes
Yeah.
Yeah.

A
All, all those houses over there belong to older people. The house is literally on the hill.
OK, those steps, those big facades you walk inside this old door that literally clicks when you open it and you can hear the wood when you walk inside, OK and you don't directly reach inside the house. You reach inside this small like, you know four walls and then another one big entrance and you reach the main grand hall.
It's all wooden flooring and it has one big table inside the house, long table and below that table is, one of the most beautiful carpets I've seen, OK. Of an you know of people who've lived there before got one of the finest China sets on display, and this is some literally some, what, 17 century 18th century.

A
Coming from China.
That is, that is true.

Starlet Fernandes
Like you said, like it's still going on. And then the next generation is also carrying that kind of custom.

A
Yeah, they are actually.

Starlet Fernandes
Because at some point obviously like I thought now, a lot of people even speak Portuguese. Like I know my grandparents would try to make me learn it, but never took an interest because I never came across anyone who would speak it in my village.
So as a kid, I would not take much interest in it.

A
Obviously.

Starlet Fernandes
Why do I have to learn that?
But now, obviously looking back, I obviously do wish I did learn it, you know.

A
Yeah.

Starlet Fernandes
But then there's like this separation. There are people who speak it, but it's like there's a class separation among them they don't like to not prefer mixing with other people.

A
They prefer not mixing. They live in sort of in other terms their own world because they know at once upon a time the amount of power these people used to hold in society, in class, and even how, let's just say how superior they even feel based on the type of houses they live in.

Starlet Fernandes
Yeah, yeah.

Starlet Fernandes
OK.

A
It's important to know about like you know.
Your social class and your surrounding
People from these Portuguese familial ties, know them who they are when they walk into church.

A
They have a kind of, English mass and you see them. OK. They sit there talking in English. They they're familiar with the parish priest, then the priest knows the people too.

Starlet Fernandes

Oh, so that even in religion, it's kind of like still going on, I guess, the interconnection between, the people and the parish or some sort of ties connecting them all.

A

So here's so. So here's the thing. Back in the day, it was a big, big thing. If somebody from your family, is a priest.

A

Because back in the day, not everyone was allowed to become a priest.

So you understand people becoming a priest at that time and from those very privileged families because.

Starlet Fernandes

Yeah.

Yeah.

A

One thing it was expensive to become a priest because you had to pay for what they studied and all and everything. The aristocratic people who live in the heritage houses, and the Priest would just so happen to have a familial tie. He would be speaking Portuguese as well. And know everyone, so imagine when he ran the parish the people felt like they had some power of the church.

A

Especially over there.

and the things it was like, a way of pride, you know, they felt like, oh, the church was perfect because you had a very. So obviously a religious ties gives you like a superiority feeling as well.

A

And, going to church also was a way of keeping socializing.

Starlet Fernandes

Right, today. So did any of your family previous generation members ever, like, say anything about the liberation cause? I know, like my grandfather, for example?

He particularly did not, in fact, like the idea of liberation like he still today is like.

A

Yeah, they wish. Goa was still a part.

Still, Goa was still under Portuguese rule because.

A

But me and my granddad would have these.

You know, this heavy discussions

A

He's lived in that generation.

He knows everything. So he would literally.

A

Tell me like you know he would tell me about how you had a sense of protection.

People would live with their doors and windows open because nobody would dare to come and rob.

A

Yeah, because there was order and people used to like, you know, look after each other.

Starlet Fernandes

I'm guess I'm so far from the discussion let's say because you said you do hope for it to be preserved, like all of this histories of the houses.

A

Yeah.

Starlet Fernandes

Architecture the culture and then like passing it on to the next generation basically

A

Yeah, definitely 100%.

Starlet Fernandes

And would you say like, what part of this does the religion have in it? Was it the architecture that they introduced or the culture? The language for all of these?

A

So I feel like I feel like I have an understanding of this because of the type of religion I was born in. As a Catholic, I kind of share at least more than 50% of what was very similar with people who owned houses like this.

Starlet Fernandes

Yeah, yeah.

A

Apart from my surname, my religion, my food and every other things, yes.

Starlet Fernandes 1

Yeah.

A

Religion. Yes, a big part. But at the end of the day, right, even through all this religion, I did grow up as a person.

A

I'd be very honest.

It is just that girl who got lost in the beauty of what she had seen and how beautiful all of that was. Even you know when they say that, you know, a work of art. When you look closely, it looks ugly.

But this is the one thing which makes you feel grand when you look at the whole picture and it gives, you know, you go in a sense of awe when you literally look at the details.

Starlet Fernandes

Yeah, yeah.

A

So nothing of this apart from that little bit of ugliness in the past, has ever kept me away from all of this.

Starlet Fernandes

That's a good way to look at it, actually.

Yeah.

OK.

This. Yeah, this was good unpacking.

Starlet Fernandes

I would say so.

Yeah. I would just like to thank you so much for your time.

A

Thank you. but I'll do one thing.

I'll. I'll. I'll send you all the things that I told you about.

A

OK, I'll send. I'll send you whatever I have, OK. Is that OK?

Starlet Fernandes

OK.

Yes. Yep. Thank you so much.

A

Please tell me how all of this goes.

OK, once everything is done.

Starlet Fernandes

Sure, sure.

Thank you so much.

A

All right.

You take care.

APPENDIX B

Interview taken in English with Participant B on the 4th of January 2025 for 35 minutes

Architect born in Goa in early 2000s and has worked on heritage conservation and restoration projects.

Starlet Fernandes

Should we just start from the first one? I was hoping of asking you first to just give an introduction of what you're doing as an architect and your connection to Goa first.

B

Yeah, yeah, yeah. OK. OK.

Starlet Fernandes

Yeah, yeah, go ahead.

B

Yeah. So basically an introduction of my profile, right.

Starlet Fernandes

Your connection to Goa. Yeah, your profile.

B

Ah, OK.

B

I've just graduated and I've also grown up in sort of say in Indo-Portuguese house and that has sort of given, you know generated I think a little interest in Goan architecture, so to say.

B

And I've just graduated, but I'm also working part time at a firm.

B

But yeah I've managed to do a couple of restoration projects.

B

But yeah I think generally growing up in you know Goa and it's got such a unique architecture.

B

So that and it's got such interesting history to it attached to it.

B

So I think that generated. This interest in me and yeah. In architecture.

B

Hopefully I can, you know, get restore some houses by them walking.

Starlet Fernandes

And these are mainly like heritage houses that you restored so far?

B

Yeah, it's not.

It's, yeah, yeah. It's not like you know, I'm concentrating.

B

It's not like a conscious decision to only do old projects, but like I have had the opportunity to work on a house and a Chapel also. So I've completed these two projects.

Starlet Fernandes

OK.

B

But yeah, I managed to do 2 projects whilst I was in college and yeah, one was I would say a heritage home and such a traditional very vernacular Goan house.

Starlet Fernandes

Mm hmm.

B

Yeah, about 200 years old. And the chapel was about 100 years old.

B

And so they needed a repair. And you know, the aesthetics also needed to be looked at. So yeah.

Starlet Fernandes

So would you say like, since we are talking about these two, did you notice anything change terms of change of materiality compared that was used back then to what we are using now?

B

Yeah. So basically the right way to do it, you know, would be to do a proper research of the materials used and you know, try to replicate those.

B

But what is happening? What happens is that it's a little.

B

Not very cost effective to use the same materials and you know the same methods also.

B

So basically what I've realized and it's common observation, is that these things, the elements that are going house, they are a result of like you know the times and the technologies of those times and.

B

In a sense, it's better to maintain, you know, and also limewash plus is something that we could not afford.

B

So lime plaster is about 3 times more expensive than normal cement plaster, so that is also something we realized. You know, we wouldn't be able to replicate it another thing.

B

Is also the roof.

B

You know Goa has a huge termite problem, so you need to use really really good wood.

B

You can't afford to use coconut rafters like before.

B

A lot of houses have these coconut rafters, but then they're not very long lasting.

B

So the. Client and The thing is, you know I.

B

At least from an architect's point of view, I do my duty of telling them what ethically is the right thing to be done.

B
But then you've also got to understand that they are the clients. Are the people putting in money and they are going to be staying in the house and it would. They are an elderly

B
So then they decided to put a structural steel for the roofs for the roof.
And yeah, so that was a conscious decision that, you know, the client. Took like I told him the pros and cons of both the things, but then you know, economically it made more sense to go for a cheaper alternative.

B
Yeah. And I suppose wherever.

Starlet Fernandes
I was going to ask about the lime plaster as well.

Starlet Fernandes
So why is it like way more expensive now?

Starlet Fernandes
Is it because it's not widely produced or it's just hard to get your hands on.

B
So basically lime plaster is.

B
I don't know the exact components, but the main raw material for lime plaster is these.
Shells you get.

Starlet Fernandes
Yeah, it's a mother of Pearl shell.

B
You get the normal send cement.
You know the Riverside send and that's not really readily available in Goa.

B
So the cost of it increases and yeah basically that's the thing the availability of it and also like it's much it's much more. Very convenient to use as well.

B
And plus you've got to make batches and then you've got to Dig it up .

B
So you deal very rarely with people live in old heritage homes.

B
They want to maintain it. And even now churches generally churches have lime plaster.

B
But even the churches are starting to, they're looking into cement process a because like it's cost effective and secondly maintenance and.

B
Thirdly I think so because you get a smoother finish and also you can add it's a little more waterproof. So materials are changing.
I think it doesn't absorb as much as lime, plus lime wash absorbs and it warps and you know.

B
Is very porous in in that sense and.

B
It gives a little old look sometimes people want it sometimes people don't.

Starlet Fernandes
OK.

Starlet Fernandes
So I also wanted to ask you something about like the bungalow.

Starlet Fernandes
Like speaking more about the history of the bungalow and like, you know, maybe an insight into how long you lived in there for or like how you guys perceived that Portuguese influence on like the house that you're living and like whether it feels more Goan to you or.

Starlet Fernandes
Like colonial to you guys?

B
It's, I wouldn't.

B
I would say yes.

B
So in a sense it is Goan, but I think maybe if you could put it, you know, vernacular or colonial.

B
So Goan is a very you know, how do you define what Goan means?
So The thing is I think, Goan is very unique, Goan architecture is a very unique.

B
Has a very unique definition, so that itself has a combination of vernacular and colonial.

B
So I think it feels very Goan, but Goan not necessarily, feels very vernacular. Vernacular are like the really old Konkan houses on the entire stretch of Maharashtra, Goan, you know, bit of Karnataka.

B
So it's not really traditional.

B
But it's not entirely colonial as well. Like I mentioned that you won't get these houses in Portugal.

B
So I see.

B
So I feel it feels Goan, but I don't think we should confuse Goan to vernacular, OK?

B
So Goan is a very unique marriage of vernacular and your Western influences. So unique, I would say.

Starlet Fernandes
Mm hmm.

Starlet Fernandes
And so when you say vernacular in terms of like the stretch, like, So what would those look like?

B
So yeah, yeah.

B
So if you Google traditional. You'll find these exposed laterite stones. Or houses with. Sloping roofs and very you know, very introverted, like, you know, they're not very ornamental, but also they're very, it feel doesn't feel out of place. You know it blends within the nature if you if you Google traditional Konkani houses.

Starlet Fernandes
Yeah.

B
So I wouldn't say my houses exactly like this house.

B
But then also if you Google, say traditional Portuguese houses, you, wouldn't find too many similarities between my house and.

B
Traditional Portuguese house.

B
So when I say, you know, not entirely vernacular. I mean that it's not entirely like these traditional Konkani houses where because Goan house has some, some part of some bit of ornamentation in it, you've got some grandeur and it's very extroverted like.

B
In terms of the ornamentation, and you're looking outwards and all.

B
Whereas it has got some similarities in terms of material and in terms of sloping roofs and.

B
You know, basically a courtyard in the house.

B
There is something very traditional and also like these Portuguese houses in Portugal, they don't really have this entrance porch like, you know, we call a balcon. But you see these Goan houses, you'll have a sort of entrance porch, so that is balcon would be an adaptation of these Konkani house.

Starlet Fernandes
Yeah.

B
Do you got some similarities? Some differences?

Starlet Fernandes
Yeah.

B
So it's like almost 'in between' and also, Indo-Portuguese, I don't think would be an entirely. Technically right term, because you know Portugal were in many parts of India and I suppose like Portuguese houses in, say Daman and Diu or in Kerala would be different, a little different from then, you know Portuguese houses in Goa.

Starlet Fernandes
Mm hmm.

B
So they are very Goan and they are very unique, they are very. Indigenous to Goa.

Starlet Fernandes
OK.

Starlet Fernandes
So it's in a sense, like you said, it's in between.

Starlet Fernandes
It's kind of like part. How do I say it? Part native like the materials, maybe that they took, but then all it's also like partly something from the outside that wasn't really like native to Goa.

B
Yes, yes, yes, yes, yes, yes.

B
Yeah.

Starlet Fernandes
So in a sense, I guess it can, like you can conclude that maybe to some people these are also like how do I say because this is where I just briefly want to touch on, maybe like on religion.

Starlet Fernandes
Obviously there's Hindus and.

Starlet Fernandes

Christians as well, so like and it's like most of the time majority. It's like some of like people are from other faiths kind of view it as like remnants of like colonial past like something like that. And whereas like some kind of like current Goans maybe like. It's more of like the culture entirely and nothing sort of like, you know, like any sort of like.

Starlet Fernandes

Reminder of any oppression.

B

So The thing is, I think you know, looking back at architecture and history of Goa, like you've got to accept it for what it is like you know.

B

It's given us a very unique identity and you know, look, look back at it very fondly.

Starlet Fernandes

Mm hmm.

B

I would say not to, it's.

B

I mean, it's a very controversial topic these days, but like, I'll give you an example.

B

So you look into the Mangeshi temple and you paint it right?

B

So you Google the Mangeshi temple and.

B

You paint the entire thing white.

B

It's very similar to a church. You know, the ornamentations and everything.

B

So we've got our similarities, but I suppose the, you know, Catholic.

Starlet Fernandes

OK.

B

Goan houses a little more. The difference between the Catholic House and the Hindu House would be the Catholic house is more extroverted in terms of, you know, it's more outward looking. But as the Hindu houses are more inward looking, it's very.

Starlet Fernandes

Mm hmm.

B

Little low plane.

B

You know, it's got a low plinth, but those were the, you know, they were probably more introverted at that time. So probably that's the they find their house a little more closer to, you know.

B

Traditional Konkan houses, because generally Konkan houses would be very introverted and yeah, so I think that would form a difference. But that does not make it any less Goan.

B

You know you've got different type of Goan houses.

Starlet Fernandes

Yeah.

B

But yeah, religion plays a role, I think.

Starlet Fernandes

OK. So.

Starlet Fernandes

I might have.

Starlet Fernandes

You want to term the house as like how should I regard it? Goan.

B

Go on.

Starlet Fernandes

OK.

Starlet Fernandes

So the Goan house, because your family has lived in it for generations as well, obviously, do you feel like a different sort of identity tied to that house as opposed to people who just live in regular houses because there's different types of houses in goa?

Starlet Fernandes

Currently that's like a mix of them.

Starlet Fernandes

But the heritage houses, the Goan. Heritage houses.

Starlet Fernandes

It's just a select few and some of them are kind of like, decaying or like just falling apart.

Starlet Fernandes

So do you feel like a sense of slightly different identity tied to it as opposed to the people who don't live in these heritage houses in Goa?

B

Mm hmm. I think there will be two parts for this.

B

One would be me. You know, living in Goan house.

B
And the second part would be me, as an architect, you know, living in the in a Goan house.

Starlet Fernandes
Yeah.

B
I don't really know the difference. I mean, in my opinion, like whether, you know, being an architect has influenced me, but I think I have got a lot of empathy towards these houses like so it's, I find it.

B
I think I find it.

B
Much more difficult to see these heritage houses, you know, just falling apart.

B
And secondly, because I know the value of these houses, so I don't really like when people just break the houses and you've got contemporary buildings coming up. So I don't know if the architect in me you know makes me feel this way or just the normal resident of Goa.

B
A Goan house makes me feel this way, and the second thing I think maybe.

B
Being an architect, this has influenced is that you've got a very commonly you can see that you've got a lot of cheaper imitations. You know you've got the people from other states they they're coming in. And yeah, people from other States and.

Starlet Fernandes
People from other states, yeah.

B
Then they would be coming in and they would be building new houses and putting in few ornamentations, putting in few cornices painting the.

Starlet Fernandes
Yeah, like an imitation.

B
House yellow.

B
And just selling these houses as Portuguese houses, you know, it's a very it's, I find it triggering, you know, because I don't think we should be building new Portuguese houses.

B
I mean, Goan houses because I think, you know, this is a time of the contemporary like, and a lot of the things in these Goan houses are a result of, you know, the times and technologies during the Portuguese rule.

Starlet Fernandes
Mm hmm.

B
So they're just doing it for aesthetic value and. As a selling point, you know, so I don't.

B
I don't really agree with that, but I suppose some.

Starlet Fernandes
So you have this point that there's more to it than the way it looks. For the house.

B
Yeah. Yeah, it's very.

B
I feel I feel it's very, you know, superficial. And that's something I don't like and, but I suppose clients now want it.

B
But maybe that's the architect.

B
You know that I find it superficial.

B
You just paint a house yellow and sell it on as a Goan house.

B
But I maybe, maybe that's because I come from a, you know, a traditional Goan house.

B
Or maybe that's just cause, I am an architect. So I don't really know how to distinguish between the two.

B
But these are the two things you know, like, I have a little empathy towards these houses. They tell some sort of story or history.

Starlet Fernandes
Yeah.

Starlet Fernandes
OK. And I feel like also religion has a part to play here as well, because obviously this, the whole Goan house has like a tie to who it was built for originally and then how they came to be. And I feel like church is kind of part of it.

Starlet Fernandes
Come into play here as well, because obviously the first ever construction that was started by the Portuguese was the churches right in Old Goa.

Starlet Fernandes
So how do you feel?

Starlet Fernandes

So this is just like from your personal, I guess opinion. What does that whole place feel to you because.

Starlet Fernandes

Obviously it's like it's also regarded as the Rome of the Orient, like Old Goa specifically.

B

Yeah.

Starlet Fernandes

So how does that come across to you?

Starlet Fernandes

Because I know like some people would again see it as something left from the colonial past. But then obviously like there's some people who never question it other than some people who just accepted it as part of their heritage. And the current culture.

Starlet Fernandes

And they're like, they don't view it as anything negative.

B

No, I think I've got this.

Thought about you know Portuguese and Goa and how it's influenced how it's influenced our culture.

B

I think it's given us a sense of uniqueness.

B

It's given us an identity. I think we should embrace it.

B

You know, the Portuguese did a lot of bad things.

B

A lot of good things.

B

I mean intentionally or unintentionally.

B

But we are not going to go ahead with it you know by looking back at it and you know investigating. Too much into it.

B

What I've, what I would say is you know you've got the entire Konkan coastline and Goa is one place on that coastal line that is a tourist hub? What is the difference between Goa and any other place on the western coast of India?

B

It's because the Portuguese were here you know we've got different culture we've got different architecture so whether it's good bad whatever it's unique and that has brought in a lot of you know tourism to this place.

Starlet Fernandes

OK.

B

So I think we should embrace that rather than you know looking into the right or wrong of it or just and I think a lot of.

B

So I think a lot of Goans, you know, have accepted it, but you got a lot of this saffronization of India that is happening and you've got a lot of external factors coming in, in instigating Goans and, you know, bringing up the past. It should be left where?

Starlet Fernandes

Mm hmm.

Starlet Fernandes

Yeah.

B

And another thing is rather than I one thing with the current Goan government I've noticed is you know rather than conserving what we already have.

B

This government is spending, you know, a lot in creating new sort of tourist hubs.

Starlet Fernandes

Yeah.

B

You know you've got this tourism, which is great, which is great.

B

It's like you got, I think a lot of the Western guards and all has been done.

B

I mean, I think they've got some nature tours and stuff like that, which is great, but you've also got to understand that you, you know, might as well put in money to restore.

B

Keep what is existing, you know.

B

Creating these new tourist attractions, so I think people's people don't realize the value of what we have when they're trying to create more stuff to generate tourism.

Starlet Fernandes

Yeah.

B

but like you got a lot of new statues and it's being done up.

B

And they've been, like, putting it under tourist attractions, port or something like that. Whereas I mean it's, I mean, I guess it's a nice thing, but then you've also already got a lot of tourists hubs in Goa. So might as well put in some finance to you know.

B

Make sure that these things don't go.

B
You've got your St. Augustine Tower in Old Goa, and it's probably going to fall down.
In some years, so like, you know, maybe put in a little money into conserving that.

Starlet Fernandes
Yeah. No, I agree with that.

Starlet Fernandes
And you know on to your earlier point just to touch on a bit on it more.

Starlet Fernandes
You said it's like a unique identity like the Goan identity right now.

Starlet Fernandes
I've been reading a few books and sometimes there's been confusions initially that whether Goan is a more Goan-Indian identity or more Goan-Portuguese identity, because that's where like nationality comes into play as well.

Starlet Fernandes
But then you said like you consider at least like more like Goan itself.

Starlet Fernandes
It's an identity enough.

B
Yes, but also what I feel is now people have got a very wrong impression of Goan Catholics.

B
You know they feel they are associated with Portugal and you know we associate ourselves with Portugal and all but something you know which is a fact is go Goan Catholics.

Have been in the Indian army you know there's an entire book which I could go on?

B
Catholics have like one of the highest you know they've had some of the highest positions in the Indian army.

B
And it's the entire narrative that you know Goans are not really patriotic and stuff like that basically that's the narrative that has been going on but which is not the truth.

B
You've got a lot of Goan Catholics who have been in the army and are very patriotic to India and it's just that you know these agendas by some fringe parties you're in there.

Starlet Fernandes
Yeah OK.

B
So yeah so.

B
And yeah so I yeah you've got people here and there who would bring the religion play the religion card very often.

B
But I don't think it's a serious thing I mean it's it shouldn't be looked at seriously at least.

Starlet Fernandes
Mm hmm OK.

Starlet Fernandes
We've spoken quite a lot about everything and it's like been summed up in all the questions so far I guess.

Starlet Fernandes
So maybe one question I will ask is.

Starlet Fernandes
Is that what message or insight would you want? For people about living in these type of like heritage houses. It's I wouldn't really deem it as a struggle but like.

Starlet Fernandes
You know like you said obviously the upkeep of these houses it's different.

Starlet Fernandes
It's changed as well.

Starlet Fernandes
And then there's people like creating imitations of these houses or then there's like obviously. The ones being left and I just like decaying as well. Like what's just like a general message you would like, I guess I don't know, something that you would see like in the future to go on about through these houses.

B
Yeah. No, I think I think.

B
I think something I'd say that would give you an idea is no it's a struggle to stay in these houses, yes. But one thing that I would say is I'd rather have a non-Goan come in and stay in these houses you know like stay in the goan house then for it to be just rotting for 40 years I'd rather have someone coming in and embracing these houses.

B
The Goan culture and Goan architecture, the house is being left where it is but it's about preserving this identity and like the one you can learn a lot about how you know. You learn a lot about the culture and history, through these houses and architecture. So it's important to keep these stories alive. You know, that's the main reason, they're like almost canvases like, you know, very it's a museum, like Goa's, a museum and the houses are the painting.

B
So you know that. Tells a story.

Starlet Fernandes
Yeah.

B
And also yeah it doesn't matter who's living in these houses as long as they are up in you know.

B
You've got a lot of work from home, people coming in and, you know staying long term in these houses and they're taking care of it.

B
So that's something that is very encouraging.

B
But I'd rather have somebody come and stay in this house. It does not matter who they are, whether they're Goans or not.

Starlet Fernandes
Yeah. So one last question I we had like a discussion about this.

Starlet Fernandes
You know the reality because obviously so as I looked into the houses that were built in during the pre-colonial time, a lot of it was.

Starlet Fernandes
Because, like Goa was a very agrarian community, like a lot of, farmers community obviously.

B
Yeah.

Starlet Fernandes
So a lot of the houses were most of the times made of.

Starlet Fernandes
Mud, thatch and cow dung, those were like the apparently like the original local materials that the houses were made from and the main thing that they use laterite blocks for were like for spiritual buildings. Say for example, if it was the mosque during that time.

Starlet Fernandes
what I found so far that these blocks were specifically most importantly reserved for religious buildings more than like the domestic buildings.

Starlet Fernandes
But when the Portuguese came this the use of this block became quite popularized and a lot of the architecture was starting to use this laterite brick and lime-wash as well became like really popular.

B
Yeah.
B
Mm hmm.

Starlet Fernandes
Would you say like, so that building, but obviously that building material?

Starlet Fernandes
Did change the build landscape of Goa because it was being used more and more quite often, almost on all the building types.

Starlet Fernandes
And did you say was still being used as well or something?

Starlet Fernandes
Something to do with, because I also came across something that it's.

Starlet Fernandes
Obviously because it has to be obtained through mining. So it's kind of like stopped in some places or it's being imported from other states to use this.

Starlet Fernandes
So would you say it's like something that the Portuguese introduced and got it mainstreamed and it's still being used today or stopped now?

B
So The thing is.

B
You know I can't tell you if I'm 100% right or wrong but like basically you know just thinking about it.

B
Starlet Fernandes
Mm hmm.

B
The main thing about obtaining this material would be money and back then the richest institution would be the Church and also you've got a lot of houses old houses that have? Used laterite stones.

B
Now the thing with laterite stones is one is the availability but second is a transportation so you didn't have your motorized vehicles back then.

B
So these would be moved by either Bullock carts or by you know through water and through canals.

B
So that is very expensive and so.
Yeah so comparatively economically you know.
Poor people wouldn't be able to afford it back then.

B
So then they had to stick to 'mud' whereas some houses are a composite between of mud walls and you have your pillars of stone and then you've got some other houses which are completely made-up of stone.
So I suppose money was and is the biggest factor.

B
And now I think availability of it is the thing because you know like stones you don't really get good quality stones in Goa anymore, mining has taken a hit and whatever you get from.

B

The neighbouring states also little on the pricier side and they're heavy I think also compared to cement blocks used now.

B

So now cement blocks has taken. You know it's almost replaced the laterite stores.

And you also get you. You also get. Final pieces of cement blocks rather than you would be using twenty-three centimetres but the cement blocks are a little thinner comparatively so you save space as well.

Starlet Fernandes

OK.

Starlet Fernandes

I think I think that's actually about it.

Starlet Fernandes

Yeah, I think can sum up the interview here. I would just like to thank you again for being a part of this interview.

B

Yeah, no problem. No problem, no problem.

B

All the way best.

Starlet Fernandes

Thank you so much.

Starlet Fernandes

I think you can leave the meeting now and then I'll just save all the information in the transcript. Thank you.

B

Yeah. OK. Chill. Bye. Bye.

APPENDIX C

Interview taken in English with Participant C on the 5th of January 2025 for 22 minutes

Goan Konkani Novelist born in Goa in early 1950s and living in the 'Old Conquest' region of Goa in Salcette.

Starlet Fernandes
Hi. Hi.

C
Hi, good evening.

Starlet Fernandes
OK.

Can you describe your personal connection to Goa?

C
I was born just before the liberation of Goa in that is in 1954. Go over to Goa, was liberated by the Indian forces on the 19th December 1961. Though I was a little child over seven years old. a few events of those times has remained etched into my mind. On 19th December 1961, I was at home. At around 8 am all of a sudden I could see the jets hovering all over the sky. And one for instance, just made a sortie which zoomed down past in front of our house and I was just thrilled to see that, not knowing what was exactly happening. But looking at that jet flying past was my thrilling experience. By next thirty minutes or so, I witnessed the Portuguese military men running helter-skelter through the fields. But I had no doubt of an iota why they were doing so, until next day I learnt that Indian forces were behind all this commotion and had liberated Goa from the Portuguese regime without much flow of blood.

Starlet Fernandes
OK. And do you feel like that the Portuguese colonialism left like a lasting impression on your cultural traditions, say, like language, food, architecture?

C
Yes, yes, yes, yes, very much very much now.
Starlet Fernandes
Does it?
Does it come across? come across as something you come to embrace or like, does it still feel a bit colonial to you?

C
No, no, there is no more colonial regime. Because now the things have changed very much since India took over Goa, you know. Yes, the Portuguese colonialism has left a lasting impression on almost every aspect of life in Goa till date. First and foremost, there was a sense of security all around during the Portuguese regime. The traditions of festivals and especially the famous carnival in Goa is now a hallmark of our cultural heritage. Besides, celebrating every church feasts in every village too has found a deep rooted legacy.

Starlet Fernandes
Mm hmm.
Mm hmm.

C
But we go on, still feel that. Go on, Portuguese. This thing is rule was better than today's situation.

Starlet Fernandes
The current situation.

C
And we have a lot of things culturally. Traditionally, one things in that is why Goa is looking like totally different from rest of India. But at the same time, late due to influx of.

Starlet Fernandes
Yeah.

C
Domestic migrants and workforce and people. Maybe very soon it will be. Mixture of India, you know. Totally. Cause a lot of a lot of development IS taking place and that is a sad thing.

Starlet Fernandes
Mm hmm. OK.

C
It is unplanned development taking place in Goa.

Starlet Fernandes
OK.
What do you mean?
Can I just ask you this one question? Since you mentioned it? Like, what do you mean? Like in terms of unplanned development? Is that a housing?
Is it like the new housing developments coming up or like the mining? Oh, OK.

C
Come on guys.
Yeah. Well, my mining beside mining, mining was stopped for some time, some years due to lot of irregularities taking place, but housing.

Starlet Fernandes
OK.
OK.

C
Then cutting off the hills hillocks. And mountains, whatever we have is taking toll of nature, you know, environmental disasters maybe in future, which we are. Strongly fighting for against the government.

Starlet Fernandes
So the sound sources that do show that the Portuguese did, they were aware of a few of these mining activities in Goa, but it wasn't until the late. 1950s or like 20th century that it like the mining influx-

-really like boomed and Goa and then a lot of exports and profit in Goa.

C
Planning of mining industry was.
To taking toll, so hence the government had stopped by himself to put the end to the end, to the illegal mining.

Starlet Fernandes
OK.

C
Until today.

Starlet Fernandes
Yeah.

C
But whatever was balance leftovers are being exported or.
Sent to the mining companies.

Starlet Fernandes
OK. All right.
Thank. Thank you for that also, OK.
So let's get back to religion as well.
So as we're talking about the whole cultural traditions left by the Portuguese, one of the main focuses, religion, especially the Catholic influence that they introduced so and it shipped like a spiritual and cultural practices in Goa, do you think it has like played a role in defining the?
Goan identity within India.

C
Yeah. Yeah, that that is very true.
Goa is considered the Pearl of the Orient by those by the learned people and religion is being a big role in Goa. The church is very strong and we had earlier we had 34% of Roman Catholics. The Christianity brought in by the Portuguese was the hallmark of their regime which has withstood and withered every storm that came by. And today, as we just celebrated the decennial exposition of our patron saint in St. Francis Xavier's Relics, it is obvious how Goans as well as people of every faith has embraced St. Francis Xavier as "Goycho Saib". During its 45 days of expositions just concluded, from 25th November 2024 to 5th Jan 2025, almost 80, 00,000+ pilgrims including people of different faith has visited the holy Relics.
The famous Churches of Goa and specifically at Old Goa is the last-
ing testimony of
Portuguese influence that has been greatly appreciated. There are still big houses,
mansions of the Portuguese era that are a landmark in some of the villages that
speaks volumes of the Portuguese legacy that is left behind. So, till date, it has
become a part and parcel of our daily life. And we are grateful for that.

Starlet Fernandes
OK.
Yeah.

C
They are ill-treating the Christians here, and that the rest of the country, but in Goa we are a little bit better than the rest of India.

Starlet Fernandes
Would you say this is because of the previous Portuguese rule that we had compared to the rest of the India?

C
No, no, no.
Portuguese rule was very much admired because Portuguese had instilled a discipline.

Starlet Fernandes
Yeah. OK.

Starlet Fernandes
So when you see this like landmarks from of churches as well, especially old Goa cause, that's where it all initially started from again. So I'm guessing that the whole start from old Goa and then the churches that like started being constructed around the rest of KOA. That has also I would say become a huge part of our culture and identity as well.

C
Yes, yes, yes, the tourism, the tour.

Starlet Fernandes
So it's like this whole religion had a whole big play in this.

C
Oh.
Very, very true.
The people or every visitor visits this world.
Go watch your which are monuments like, you know, the cathedrals are there. And this was and just we just concluded the exposition of St. Francis Xavier's relics, which are held every at every 10 years and today being.
5th of January, we concluded today and it almost around 80,00,000 of people visitors are recorded for 45 days period.

Starlet Fernandes
OK.
So it's still going on in the present, the whole tradition even.

C
The Catholic faith together, the Catholics are playing a big role in shaping the destiny of Goa.

C
We have a lot of churches beside Old Goa. Almost every village we have a beautiful church. You know, some of the Amen.

Starlet Fernandes
Yeah, yeah.

C
What you call a seminaries?
This was all started by the Portuguese regime and now time to restore them to its.
Previous all glory.

Starlet Fernandes
So I think also when we when we talk about the whole Portuguese legacy, the Goan Villa or the Indo, Portuguese, Bangla also comes into play. If I'm sure you know about those types of houses, some of them are like quite well kept. Some of them are falling apart.
So have you observed like differences in how the older constructed houses are being valued in community?

C
Yeah, you're very much very much very much.
Every visitor enjoys to go on.
Beauty of house.
How old house system you know? And especially we have to mention the Panjim Latin quarters, Fontainhas where tourist walks and moves around those houses and they are very well kept.

Starlet Fernandes
Yeah.
Yeah.
OK.
No, it's right.

C
OK.
Yeah, yeah.
So most of the old one, is when no resident is residing in the house.
Then the problem of maintenance is a problem, so.
Yeah, it is because most of the people have migrated to the other countries like UK or Portugal.

Starlet Fernandes
OK.

C
They are gone back and some are old people whose children are migrated and they are nobody to take care of it.

Starlet Fernandes
OK.

C
Yeah, it is.
Because maintenance of such big mentions is a big task.
And it is costing lot of money, but somehow those people who have such a this thing, they try their best to maintain them.

Starlet Fernandes
Yeah. OK. And so also another thing is that obviously cause we have a different history from the rest of India.

C
Hmm.

Starlet Fernandes
Goan Indian identity when we were integrated with the rest of India.
But then some people see us as go in Portuguese identity obviously because of our nationality and some of us holding like Portuguese citizenship.
As well so.

C
Oh yeah that that question.

Starlet Fernandes
Mm hmm.

C
But.

Starlet Fernandes
Like being Goan is enough of an identity itself, because it's very different from the rest of India.
We have a mix of Portuguese and kind of Indian as well so.
Some would try to class us together with the Indians because obviously we're part of India, but then some have try to team us together with Portugal because we have Portuguese cultures and traditions.
But then some say being goan itself is an identity enough because.

C
Yeah, is the expected exactly 1 is itself is because of its unique culture, traditions, etc.

Starlet Fernandes
Yeah.

C
And the language the language is unique.
Whoever goes to different countries or stays overseas, if somebody speaks Konkani, that means you can understand he's a Goan and that is traditionally.
Held till date, the language plays a bigger role there.

Starlet
Putting language and culture aside?
Has the architecture of a like appealed to you?
Because obviously that is what architecture is, what we see as well, how does that speak to you?
Because that's still remnants of Portuguese rule here through the architecture.

C
Yeah.
We have.
We have many places to see the architecture of the old Portuguese houses, which is.

Starlet Fernandes
Mm hmm.

C
Today it is all different things.
You know, the building houses are built with the concrete, so concrete they don't give the Pentium City itself has so many houses of Portuguese time and, but the operator they have been well kept. They are maintained very well by people.
In charge of it.
That is the beauty of our Goan culture.

Starlet Fernandes

OK, so in a sense it is like I guess the built landscape or like what we see like in terms of what's being constructed, it might be at risk and like of not being there in the future because of say like in the name of develop.

And bringing new forms of construction.

So maybe this may or may not like last in the future.

C

Yeah, the dangers of ecological balance has to be maintained in Goa because Goa is the safest place for us as till today.

But on future what it holds, we don't know because of massive constructions coming up here and there.

Starlet Fernandes

Yeah.

C

The hills have been cut to the rivers are being tamed, et cetera. All going side by side without people's knowledge.

You can see so people government is falling prey to the builders lobby and that is a sad story of Goa.

Starlet Fernandes

OK.

OK, OK.

C

No.

Starlet Fernandes

OK.

That's a lot to consider, but obviously all valid points as well.

Let me just see if I have any more questions for you before we sum up the meeting.

Would you say you have any memories of these previous pre-Portuguese rule houses, but I heard something about the houses in the like way older generations being constructed of mud.

Cow dung and like coconut palm leaves, would you say you have any memories of that?

C

Goan houses where constructed earlier of mud you go mud.

Starlet Fernandes

Yeah.

c

I myself have some parts of my house built by Mud.

Starlet Fernandes

OK.

C

So it is.

And they lasted for years and years.

Generation because they are the thick ones.

C

They are the thick walls and what it help to maintain coolness inside.

Starlet Fernandes

Mm hmm.

C

It wouldn't yeah.

Starlet Fernandes

OK.

So it's like very harmonious with the nature as well the climate.

C

Avoid the heat due to the height of the wall your roof.

C

But it's everything is changing very fast.

Starlet Fernandes

OK.

C

Everybody going or go into the apartment system?

Then this is.

Starlet Fernandes

Houses not there anymore.

C

Yeah, yeah, as long as somebody is there to repair and maintain the old houses.

That's a pity to say.

Let's see how our future lies ahead.

Starlet Fernandes

OK.

What do you hope to see say through houses in the future?

C

The village is it is. The villages will definitely reserve their own houses or whatever they have only the new constructions. All the builders be coming up with the housing things.

Starlet Fernandes

Yeah.

C

Are all the flat system the flat system was last more than 20/30 years.

You know someday or other maintenance is too heavy because.

C

We have rainfall.

We receive very heavy rainfall of almost 100 plus inches of rainfall.

Is every year.

Starlet Fernandes

So you'd say like as a conclusion point that the either the original local way of building code houses and then also the implementation of the Portuguese House, that was also like because I think they added some aspects of the traditional Konkan houses into their methods and.

That can the Indo-Portuguese Bangalow.
So I guess what we can conclude is these.
The way these houses were constructed, they were constructed with the local climate and nature and ecology of Goa and mind, and they work best with it as a as opposed to like the current buildings.

C
Is it?
Exactly like very few people those who can afford they still build the houses in the Goan style you know.

Starlet Fernandes
OK yeah.

C
There is a they give the local having Balcao whatever you call it balcony in Portuguese ways to call balcao.
It's in the shape of the totally is but it takes a lot of toll but it gives the beauty and very much in demand.

Starlet Fernandes
Yeah.
Yeah OK I think that's about all of it.
Thank you so much for your time and information.

C
I must do all the best, yeah.

Starlet Fernandes
Yeah. Thank you.
I hope you have a good day.

C
I yeah. Yeah. Bye.