

LUCKNOW THE ESSENCE OF TEHZEEB AND HERITAGE

Mr. Jagdeep Khanna

Amity University, Jaipur (India)

ABSTRACT

For Lucknow, culture is not just in its architecture but in its every nook and corner. It is in the language, attire, food, folklore, music and the life of its people. This culture comes across significantly whenever given a chance. A City which held on to its turf during the premiere war of independence in 1857, also known as the Mutiny of 1857, and still keeps the Ganga-Jamuni

tehzeeb close to its bosom as a mother keeps her most beloved child. But the unfortunate reality is that it has never been given even half a chance. The city carries on with the same image of just being the capital city of Uttar Pradesh with a couple of significant Imambaras to its credit.

It is time to revamp the city not only literally but also in the minds of people in general and potential visitors in particular. This needs to be achieved through various synchronized efforts which include stepping up the infrastructure level and positioning the city favorably through promotional campaigns, creating a heritage zone which offers a complete experience to the visitors and makes them linger for more.

Keywords: *Heritage, Culture, Positioning, Showcasing, Integration, Mutual-Benefit.*

I CONCEPT

The concept of the study is to prominently place Lucknow on the tourist map and encourage tourist flow to the city. To evolve a structure that is acceptable, sustainable and beneficial for the locals. Simultaneously, it must be attractive, enjoyable and comfortable for the tourists and profitable to the industry. This would involve highlighting the history, culture, art and cuisine of the region through showcasing them at strategic points, creating heritage zones and developing heritage walks with different themes, around the historically and culturally rich areas of the city

II OBJECTIVE

- The aim of this research paper is to develop a model that creates a niche in the Tourism market for the ‘City of Splendours: Lucknow’.
- To develop marketing strategies for brand Lucknow so that it encourages tourists, domestic as well as international, to take a walk through the splendid history of the Constantinople of the East.
- To draw out ways to highlight our local heritage to the world.
- To protect the significance of our city from fading into oblivion.



III RESEARCH METHODOLOGY

The first step was to write down everything of cultural significance, tangible and intangible, that is already known and popular about the city. This was done through books, brochures and websites on the city. The next step was to take to the streets and walk around the older areas of the city like Chowk, Aminabad, Hazratganj, Nakkhas etc. where I came in contact with some very old timers of the city and who shared their memories as well as the stories told to them by their forefathers. There were ghost stories, songs, sayings and a lot of facts. This gave a real insight into the cultural lifeline of city. Some well known personalities of the city were also interviewed, especially those who are either culturally linked with city or are endeavouring to promote the city and its culture in their own capacities. Apart from the above, we also asked questions to the locals, tourism industry personnel and the tourists to the city to gain insight into their thought process and develop workable solutions for etching Lucknow on the tourist map.

IV INTRODUCTION

Lucknow is situated on the southern bank of river Gomti. It is well linked by rail, road and airways to the rest of India. It is 970 KM to the west of Kolkatta and 495 KM to the east of Delhi. Through ages, Lucknow has been a city where the rays of different cultures, languages, creeds and communities merged from the Avadh syndrome and where the Indians and foreigners, charmed by its peculiar attractiveness, made their homes. They left their mark on the city. Vestiges of the past stand every where, whispering about the centuries that have seen Lucknow evolve from its humble origin to the bustling, living city of today. It is best known as the abode of Nawabs; for its open spaces, its picturesque setting, its gardens and beautiful medieval buildings. The city has often been described, due to its innumerable parks and open spaces, as a garden city. The post Independence developments have, however, made it almost impossible to live up to its glorious past. The city is practically under siege and perpetually tormented by excessive pressure of population, poverty and mismanagement. Yet, it continues to be the best city of Ganga valley.

Asafi Imambara: Asafi Imambara locally known as Bara Imambara is the largest building complex in Awadh style, which represents the Indo-Syraasenic school of architecture. Built by Nawab Asaf-ud-daula (1775-1797 A.D.) and designed by Kifayat-ullah, a famous architect of that period, it was constructed for holding majlises and observing rituals. The Imambara and the Rumi Gate were constructed as a famine measures in 1784 A.D. The entire structure is made with the help of Lakhauri bricks, line plastered and decorated with fine plaster moldings. The main hall of the Imambara with a vaulted roof is one of the largest halls of its kind in the world, without pillar or support measuring 49.7 m. in length 16.16m. in breadth and 14.95 m. in height. The verandah, parallel to it, is 8.30 m. and 8.08 m wide. It has side room on either side and shah-n-sheeb (raised platform) having tazias and other ritual objects constructed on slightly raised platform. Above the hall, there is a unique labyrinth of intricate balconies and passages with 489 identical doorways, which gives the visitors the feeling of being lost on the way. As such it is also known as Bhul-Bhulaiya. The parapet wall of the building is decorated with undersized openings, chhatris and



minarets. The main hall of the Imambara contains the graves of the Nawab of Awadh Asaf-ud-daula, his wife Shamsunnisa and architect Khifayatullah. The Asafi mosque is located on western side of the main Imambara, a Shahi Baoli (stepped well) on eastern side, the Nakkur Khana or Naubat Khana (drum house) on northern side and the famous gateway called Rumi darwaza on the western side.

Hussainabad Imambara: Better known as Chhota Imambara, it is located in Mohalla Hussainabad and was built by the King Mohammad Ali Shah (1837-1842 A.D.) within an enclosure wall, consisting of main Imambara building, Hammam, mosque, while on the outer complex just to the main entrance stands Nakkur Khana or Naubat Khana along with two gateways on either side. The vaulted roof is capped by a gilded dome in the center and a cupola each on either side. The inner half of the Imambara contains the grave of Nawab Mohammad Ali Shah and his mother and the central portion of the compound is flanked by a small tomb of Nawab's daughter Zeenet Asiya with its Jawab on other side. The Shah-n-sheen (raised platform) of the Imambara is decorated with Zari, Alam, Tazia, Panja Patka and some other rituals, while the hall is decorated with costly mirrors, chandeliers, paintings, photographs and a few other valuable objects. Besides this, the buildings like Baradari (picture gallery), Satkhanda were also constructed by the same king.

Chotta Imambara

Tomb (Maqbara)

Amjad Ali Shah Mausoleum: It is located in the western part of the Hazratganj popularly known as Imambara of Sibtainabad. It was built by the last ruler of Awadh, Wajid Ali Shah (1847-56 A.D.) over the grave of his father king Amjad Ali Shah (1842-47 A.D.) Within an enclosure wall, stand the main Imambara building, mosque and a rectangular hauz (tank), entered through two lofty gateways. It is built of lakhauri bricks in lime mortar, lime plastered and decorated by fine plaster mouldings. The Imambara proper stands on a platform approached by two flights of steps and consists of a central hall and two other rooms on either side along with a raised platform (shah-n-sheen) for housing Tazias and other ritual objects. Its arcaded exterior wall and the ceiling are decorated with floral and geometrical design in colored stucco.

Shahnajaf Tomb

Tomb of Ghazi-ud-Din Haider: Better known as Shah Najaf Imambara, it was built by Ghazi-ud-din Haider (1814-27) on the pattern of Hazrat Ali's mausoleum at Najaf-e-Ashraf, Iraq. The main building is a square structure built of lakhauri bricks, plastered with lime and decorated with plaster mouldings. It stands on a slightly raised platform with a huge hemispherical dome, approached through flight of steps. The main tomb is further enclosed by an open verandah all around with open circumbulatory passage along with small bastions on corners. The central chamber is adorned with Zarih of Hazrat Ali, Alams and Tazia of different materials, numerous chandeliers, mirrors,



ritual objects, portraits, paintings and contains the grave of Ghazi-ud-Din Haider, his three Begums Sarfroz Mahal, Mubarak Mahal and Mumtaz Mahal.

Tomb of Saadat Ali Khan: It is located near Begum Hazrat Mahal Park on High Court road. The tomb was built by the King Ghazi-ud-din Haider (1817-27), the son and successor of Nawab Saadat Ali Khan (1798-1814A.D.), Made of lakhauri bricks, lime plastered and decorated with plaster mouldings, the main hall has got a rectangular verandah projecting on two sides, each corner has pillared Kiosks with a dome. The parapet has numerous minarets and domes. The central dome is fluted, while the floor is octagonal in plan and decorated in chessboard pattern with the help of black and white marbles. The Nawab is buried in an underground chamber.

Tomb of Khursheed Zadi: By the side of Saadat Ali Khan's tomb, another tomb known as Khursheed Zadi was also built by their son Ghazi-ud-din Haider on the spot of residential complex, where Ghazi-ud-din Haider lived as a crown prince. It is a square structure, built of lakhauri bricks, plastered with lime and decorated with plaster mouldings with four octagonal towers, the tomb is crowned by pillared kiosks with dome above. The parapet has a number of miniature domes and above the main hall four octagonal corner domes accompany an elegant central dome. The underground vault contains two graves, of which one is Khursheed Zadi and the other one is said to be that of her daughter.

Mosque (Masjid)

Asafi Mosque: Stands at an angle within the Bara Imambara complex, it was constructed during the reign of Nawab Asaf-ud-daula(1775-1795 A.D.) with the help of lakhauri bricks, lime plastered and decorated with fine plaster mouldings. The rectangular prayer hall on the west with a magnificent facade of eleven arches, the central arch being higher flanked by four storied tapering minarets on either sides. The prayer hall is surrounded by three pear shaped domes, decorated with inverted lotus while the parapet wall has a number of miniature domes.

Jama Masjid: It is located at Mohalla Thakur Ganj. The construction of the famous Jama Masjid was begun by King Mohammad Ali Shah in 1839 AD and completed by one of his wives Malka Jahan Begum after his death with the help of lakhauri bricks, lime plastered and decorated with coloured stucco. Standing on a square lofty terrace, it has a rectangular prayer hall on the west with a magnificent façade of eleven arches, the central one being higher provided on unusually high doorway which rises above the flat roof in sharply pointed arch in coloured stucco, especially the double arches, decorated with stylized flower buds on every cusp. The mehraab facing the west bears calligraphic inscription of Quranic verses. The prayer hall is surmounted by three pear shaped high double domes decorated with an inverted lotus on the top and is also flanked by two octagonal four storeyed tapering minarets on either side, crowned by chhatris on the top.



Dargah

Dargah Hazrat Abbas: It lies at Mohalla Rustam Nagar, which was built by Nawab Saadat Ali Khan in 1802 A.D. in commemoration of his recovery from serious illness. The present dargah is dedicated to Hazrat Abbas, the stepbrother of Imam Hussain and the son of Hazrat Ali. The original building of Dargah was a Kutchha structure of unbaked brick plastered with mud that houses the 'Alam' of Hazrat Abbas, brought from Iraq during the reign of Nawab Asaf-ud-daula. The main building of the Dargah contains a raised hauz (tank), a rectangular hall with a small mosque to the right and Shah-n-Sheen in the center covered with fluted dome within an enclosure wall, accompanied by arched cells and a lofty gateway. The rectangular prayer hall has a magnificent facade of seven arches, the central being the highest, flanked by two tapering minarets.

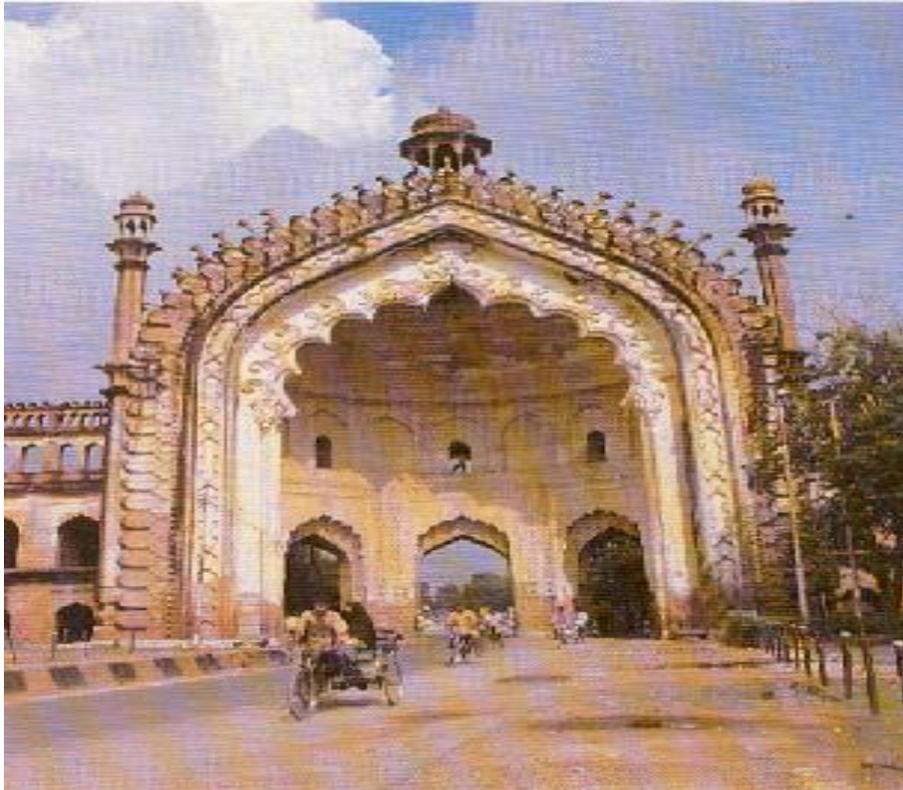
Karbala :

Nasir-Ud-Din Haider's Karbala: It is located just behind Shia Degree College, Daliganj, built and named after King Nasir-un-din Haider (1827-37 A.D.). This Karbala was constructed with the help of lakhauri bricks, lime plastered and decorated with lime plaster mouldings. The tomb itself, placed on a centrally raised platform, is square in plan and flanked by two circular incomplete minarets on either side. The central chamber which houses tazia is covered with dome and another small chamber attached to this, contains the graves of King and the Begum Kudasia Mahal.

Kaz-man Building: Lies in Mohalla Mansoor Nagar, it was built in 1853 A.D. by Gulam Raza Khan 'Sharf-U-Daula' originally a Hindu merchant named Jaganath, a Minister of the royal court of Wajid Ali Shah. The Kaz-Man is believed to be a replica of Rauza of seventh and eighth Imams of Islam, namely Hazrat Moosa Kazim and Hazrat Ali Raza in Iran. The proper rauza stands in the center within a square courtyard entered through gateways from all the sides. The Rauza is a rectangular building has a Zari in the center, placed on a raised platform made of lakhauri bricks, plastered with lime and decorated by floral and geometrical designs. The central chamber has a passage for circumambulation, each corner has minarets while both the central large domes have a very deep drain covered with brass sheets. Adjacent to this is a mosque known as Kufa. The large courtyard to the east of the Kazmain is known as Qatlgah, where Tazias are buried every year. The 'Mom Ki Zari' of Chhota Imambara is traditionally buried in this Karbala. The famous 'Chup Tazia' is also brought here on the 18th of Chehallum.

Talkatora Karbala : It is the largest and most important Karbala in Lucknow. It was built by Meer Khuda Buksh in A.D. 1800 during the rule of Nawab Saadat Ali Khan. It is a replica of Rauza of Hazrat Hussain. It comprises a mosque, an Imambara and Qatal-gah etc.

Darwaza or Gateways



Rumi Darwaza

Rumi Darwaza/ Gateway: The Rumi Darwaza, the main gateway of the Bara Imambara Complex is standing horizontally on the old Hardoi Road is made of lakhauri bricks with lime plaster and plaster mouldings. It is a magnificent and unparalleled creation of Hindu-Muslim architecture, by the Architect. Kaifayat-ullah, during the period of Nawab Asaf-ud-daula, having two faced form, from the western as well as eastern sides. While viewed from the west, looks like a large mehrab, formed by two extra areas, which intersects at a point on the apex. All along the Cursive engravings lotus petals and other intricate patterns with a series of Guldastas were provided to adorn the lofty gateway and within this three medium sized arched gateways appear in a semi-circular fashion. From the eastern side, it appears like a half crescent shaped building, influenced by the Rajput style, having three medium sized gateways adorned with multi foiled arches and floral designs, flanked by two minarets on both the sides. On the roof of the gateway, there is another pentagonal structure with five doorways on each wall. The roof of this geometric structure culminates in a small platform, resembling the top of Mexican hat. Above this, a red sand stone octagonal chhatri (cupola) visible from all the sides, serves as the mukuta or crown of the structure. The Roomi Darwaza is flanked by two five storeyed structures on either sides, along with two six storeyed octagonal bastions on their extreme ends.



Sikanderbagh building: Located on Ashoka Marg, it was built by Wajid Ali Shah (1847-56 A.D.), the last king of Awadh, in the memory of his favorite Begum Sikander Mahal.

The gateway of this building deserves special mention as it exhibits an exquisite architecture, embellished with relief's of floral decorations in white against light brown surface. Most significant parts of the structure are the two rectangular domes on either sides of the gate, built in pagoda style. Adjoining this, there are circular domes and emblems of pair of fishes. Originally, the Sikanderbagh building had a high walled enclosure wall, made of lakhauri bricks, with lime plaster and decorated with plaster mouldings, used as a summer house with a garden. The remains original structure like “Kangooredar” fortification wall, small mosque and an imposing gateway are still surviving. The building still reminds us the fierce battle of freedom movement, fought at this bagh, where a large number of British and Indian soldiers lost their lives.

British Period

Colonial Buildings: Among the colonial buildings of Lucknow, the Residency Complex, Dilkusha Palace, Victoria Memorial, La-martinere Building and cemeteries deserve special mention.

Residency Complex: The Residency Complex was set up at the right bank of river Gomti in 1775 by Nawab Asaf-ud-daula (1775-1795 A.D.) for the British Resident, after shifting the capital from Faizabad to Lucknow. The main Residency building of three storeyed, having a Tah-Khana (underground chamber) under its annexure, was constructed during the reign of Nawab Saadat Ali Khan (1798-1814 A.D.) which was used by the Resident and Chief Commissioner of Awadh till 1857. The main entrance of Residency was from the eastern side, under a large double columned portico. To the western side there was a wide, lofty colonnaded verandah, and the whole area of Residency Complex covers thirty three acres of land, comprises several buildings and gardens, entered through an arched gateway Known as Baillie Guard Gate. Besides the main Residency building, there were Banqueting Hall, Treasury Building, Dr, Fayre's house, Begum Kothi, Mosque, Imambara, Church and Cemetery giving an indication of varied nature of activities within the complex.

The annexure of the main residency building, which has been converted into a model room that displays a model of lay out of the total residency complex and other objects, related to the freedom struggle of 1857. The roofless building of residency complex had suffered great damages during the historic seize of 1857, which are still surviving in ruinous condition.

Dilkusha Palace (Cantonment Area): This castle like edifice was built of bricks, plastered with lime, decorated with plaster mouldings in a typical European style during the reign of Nawab Saadat Ali Khan (1797-1814 A.D.) Nasir-ud-din Haider (1827-37 A.D.) made additions to this palace. It was originally a hunting lodge for Nawabs and subsequently used as a summer resort too. The corners of the palace were adorned with towers, which had circular staircases in them. During the freedom struggle, the building suffered heavy damages except a few walls. Sir Henry Havelock, a British General was killed on 25th September 1857 over here.



Wajid Ali Shah built a Kothi to the North-west of Dilkusha palace and cleared the ground around it to hold military exercise for his troops during the early years of his rule. The British took exception to this and the King was asked to abandon the exercise, which he left rejected. Within the Dilkusha palace complex there are three graves along with a cross within an enclosure wall, near Dilkusha palace, constructed by the British people.

Victoria Memorial: The famous Victoria Memorial was built by Jacob Saheb as a memory of Maharani Victoria of Britain in 1904-1908, on a raised platform of red sand stone, provided a series of steps all around the structure. On the corners of the square platform, octagonal small chhatris made of marble were provided to enhance the elegance of the central dome. The enduring beauty of the Chhatri is its well-proportioned marble dome placed on inverted lotus in the shape of large sized pearl. All around it, are the doorways, elegant 'toranas', mehrabs and pillars show carved floral designs. The famous Victoria Park in Lucknow was renamed in 1957 as Begum Hazrat Mahal Park at the time of First Centenary Celebration of India's first independence struggle (1857) in the memory of Begum Hazrat Mahal, wife of Nawab Wajid Ali Shah who took part in the freedom movement and put herself at the head of those fighting for freedom in 1857.

Cemeteries:

During the historic seize, a number of Britishers have been killed and their memorial pillars were erected in different places of Lucknow. Among them the Cemetery at Alambagh which contains the grave of Major-General Henry Havelock who died at Dilkusha on 29th November 1857 deserves mention. The Bargawan_Cemetery was constructed by the Britishers in the memory of their Comrades, who died in the battle fields during the seize of Alambagh Camp (1857-58).

The other cemeteries such as cemetery near fort Machchi Bhavan, Mariaon Cemetery, Kalan-Ki-lat, Cemetery near Qaiser Pasand, Cemetery near Chiria Jheel, Cemetery near La-Martineer College, Saper's Tomb, Cemeteries at Lotan Bagh, Vilayati Bagh, Moosa Bagh, Raja Incha Singh compound and memorial pillar at Mohibullahpur are noteworthy.

It is of great interest to look into the materials and the way they were used in Lucknow. This will speak about the intelligence and the vision of the supervisors controlling the work. The most common materials used were bricks and stuccos. It was used in buildings to the houses of well to do persons, the Nawabi palaces and the religious buildings. The bricks used were lakhauri. The brickwork was done very carefully and precisely. The more skilful the bricklayers, the less coarse was there for the stuccadors, who could concentrate on delicate work instead of covering the vast area with stucco to imitate the stonework effect.

Besides using the whole bricks these were also milled and was used as one of the constituent of the cementing material. The other constituents depend, varied depending on weather the mixture was to be used solely for join bricks together, for coarse plastering over walls, for the floors and roofs of buildings. (when it was known as tarras) or for the final coating over the walls. The chunam (which is often translated as lime), which should rendered as



stucco had the cementing properties. The properties of lime of course depended upon the materials to produce the lime.

Lucknow workmen believe that the stucco in the Jama Masjid was made from red lime, gum, a kind of fine pulse called. "Urad ki Daal", Jaggery, shells and a stricky paste called saras. The composition of chunam could vary considerably according to the pocket and the taste of the builder. The nawabi chunam of Lucknow was especially commanded upon and a few examples of marble like chunam remains, for instance in the Residency Banqueting hall. However, chunam in other parts India like Udaipur and Jaipur in Rajasthan, where marble is used, is consistently better preserved and is of highest quality.

Stucco could be used to produce effects in quite deep relief, even applied to a flat wall, as in the pediment on the Husainabad wall where figures in Greco-Roman style are moulded to produce a two dimensional effect without relying on a skeleton of brick or iron. Similarly the false domes which appear on the walls of the SafdarJang tomb in Delhi, the Great Imambara, and the Residency complex Begum Kothi in Lucknow, and are very characteristic of the eighteenth century Nawabi architecture, are built in stucco, and not built over a brick core.

As there was scarcity of stone near Lucknow, the buildings where the stones were used are rare, and speak about the status of the owner. Only two buildings are recorded that were constructed entirely from stone the Sungi Dalan in the Macchi Bhawan complex and the Lal Baradari in the Chattar Manzil. Although this latter building is now painted in red outside and could easily be mistaken for a brick and stucco structure, it is in fact made from Jaipur marbles. Most of the stones used in Lucknow were brought from Chunnar, a town to the south east of Lucknow. Claude Martin's inventory for Constantia mentions 363 slabs of Chunar stones for use in the House and in 1841 A.D. Colonel Wilcox speaks of the immense stones which were brought from Chunnar for the piers erected in his observatory. Various uses of marble in the interiors of buildings were recorded, through very few remain. Only two carved marble fountain basins are noted., the first taken from the palace of Zahur Baksh and presented to Lucknow Museum about 1988 (159) and the second of fine white marble with a black inlay in the banqueting Hall of the Residency complex. The large tank in the center of the Chattar Manzil complex was of marble, as were the baths in the Badshah Bagh on the north bank of Gomti. Marble floors were found in some of the most elaborate buildings, including the white marble floor inlaid with a mosaic work of black and red which was laid over the heated flues of the hammam or the bath house in the Macchi Bhawan complex. It is probable that this was floor referred to in a news paper report of 1792 which says;

The prince of Oudh (Asaf-ud-daula) has given an order to a very eminent and ingenious artist in this country (England) to prepare him a flooring of marble etc. for a smoking room. The order is completed, and is the first thing of the kind that was ever made in this country. It is 20 square foot, and is composed of more than 8000 pieces. In this flooring are introduced all sorts of marble which are arranged with a taste and judgment that do infinite credit to the artist.



Besides the bricks and Nawabi stuccos, pottery was extensively used, not only for flow of hot air from the lower rooms to the vents in the flat roofs but also for decorative purpose. The potters have imitated balusters in clay and many still survive, especially on the roof parapet Asafi Kothi, and for garden walls at ground level. A more beautiful use of pottery, and the one very peculiar to Lucknow was for the roof finishes and the ornaments. These were carried out in a green glazed ware, produced by adding copper to the glaze, and when placed in the position along roof parapets and towers produced a striking effect. Of that still in existence the commonest types are the “pineapple” and the “Guldasta”, a cluster of flower buds. Both these type of ornaments can be seen, first at Kakori and Mahmudabad and the second at the Capains Mosque in the Daulat Khana complex. Early pictures of Rumi Darwaza show a whole series of Guldastas around the arch, which P.C. KuKerjee believed, were originally to have fountains throwing jets of water up from the heart of each Guldasta. A more specialized use of pottery was made in producing small clay medallions, now found only in La martinierre in Lucknow.

The erection of atypical Nawabi pukka building was a slow process, first a deep foundation had to be dug, not just because of the light and friable nature of the soil and the weight of the proposed building, but because the basement or the semi basement rooms embedded in the soil were valuable as retreats during the summer season. These rooms, the tahkhana, had a small downward pointing shafts near the ceiling to provide light and air, but not directly sunlight. The floors of such basements were of considerable thickness, constructed of the layer of bricks and cement with flues inserted at regular intervals for drainage, although two rows of inverted pots were sometimes substituted, packed round with sand, then covered with a layer of tiles and cement. Wooden beams were not used as all at this level because of the fear that the imperfect drainage may rot the wood in the monsoon period.

All the walls were made of solid masonry of sumptuous thickness. The partition walls were even two feet in breadth. These are composed of solely lakhauri bricks and cement. Some solid walls in Constantia measure five feet across where walls have been partially robbed for their bricks one can observe that they are indeed solid masonry, with no rubble core. The only exception are the outer walls of Constantia and Barowen which incorporated pottery ducts as air-cooling devices cemented into the walls.

Over the walls beams are placed. Over the beams were placed wooden joists or battens or thinner wood, and across these joists were laid flat pottery tiles, cemented in place. Normally two layers of tiles were used each sand wited with cement. Then four to five inches of rubble or mortar was laid on top before the final coat of mortar was laid, which would then in turn be stuccoed over and polished. Conventional wooden boarded floors were seldom used because the underside of the boards would not be visible for inspection for white ants and because of warping. Most buildings were of no more than three complete storeys, including the semi basement, though they often incorporated a smaller fourth storey over the center of the building, as in the Dilkusha, and Constantia has six storeys between the four “wells” sunk into the earth.



Once the masonry had been completed wooden lintels and frames were inserted where appropriate, doors, windows and shutters were hung, “invariably painted green... some prefer all verdigris, other, a deep clear green for the framework, with verdigris for several leaves or valves. Windows were normally glazed for glass was cheap and readily available in Lucknow, having been sent from Calcutta. Inside the building were the circular staircases, always surrounded by a masonry stairwell.

Even the building as palatial as Asif Kothi continued the tradition of small staircase. Until 1780 most staircases were masonry, but wooden staircases then came into use. “These rest on strong wooden beams, all joist were painted or tarred. Many Nawabi buildings have iron rings near the ceiling level, both inside and outside where cloth could be attached. Punkhas (fans) were attached to the ceiling beams by iron rings, and the varandh roof at Bibiapur still remains part of the wooden punkha frame.

Inside the house, after the walls had been stuccoed and the ornamental moldings made, delicate colours like lilac and sky blue were applied, often with the molding and beading of the mock door panels picked out in white. Many Nawabi houses still retain conventional European fireplaces with wide flues, but one must conclude from the complete absence of the chimneys at roof level that such fireplaces were purely decorative or, what is more likely, that they held moveable braziers of charcoal during the winter. Thus architecture of Lucknow displays a sense of aesthetic agreement between the works of man and these of nature, simplicity and unity of design, proper use of building material, fine plaster, geometrical and ornamental moulding and finally the ideal location of the site chosen for their construction.

V CONCLUSION AND RECOMMENDATIONS

Primarily, this study concludes that in order to have a successful and manageable urban cultural heritage tourism destination—especially in the context of nawabi and colonial heritage—management must include synchronised planning, re-evaluation of the heritage, sustainable and protective implementation programs, and the participation of all levels of stakeholders. It is an established fact that our cultural heritage has been endangered by the human development, unthinking urbanization, looting, neglect use of improper materials, lack of maintenance and above all unauthorized constructions in and around the monumental site which have caused unnecessary misplacement of original fabric, appearance, character and historical value of these monuments. Under these conditions government has issued certain important guidelines for the preservation of these monuments, they are;

1. Before taking up any kind of repair, the inspection, proper investigation, measurement, all types of recordings, proper documentation are essential
2. For minor repairing scaffolding, ladder other tools and plants should be readily available.
3. Accumulation of rubbish/debris inside and outside of the monuments can block escape routes, choke the outlets, increases dampness, leading to damage to structure.
4. Development of cracks should be observed thoroughly before going in to repair.

5. The cracked beams, pillars, missing tiles, poles should be replaced with new ones, maintaining the original colours, quality and design, etc.,
6. Basement of the monument should be kept dry and well ventilated and any kind of repairing should be done immediately.
7. The work of repointing, grouting, underpinning, monitoring the dampness and consolidation should be dealt regularly as a part of maintenance.

REFERENCES

1. Halim A, 2005. Purana Lucknow. New Delhi, National book Trust, India.
2. International Cultural Tourism Committee, 2002. ICOMOS, International Cultural Tourism Charter: Principles and Guidelines for Managing Tourism at Places of Cultural and Heritage Significance. ICOMOS.
3. John F, 2006. Managing the documentary heritage: Issues from the present and future. In: Gorman, G.E. and Sydney J. Shep, eds., Preservation management for libraries, archives and museums. London: Facet.
4. Mc Donalds, 1999. Cultural Tourism: Research Methods. Oxfordshire. CAB International,
5. Praveen Y, 2005. Tajdar-e-Awadh. Lucknow. Bharat Book Centre.
6. Siddiqi WH, 2000. Lucknow, the Historic City. Indore. Sundeep Prakashan.
7. Trivedi M, 2010. The Making of the Awadh Culture. Delhi. Primus Books.
8. www.lucknow.nic/craft_culture/crafts.htm. October 13, 2013. 19:00.