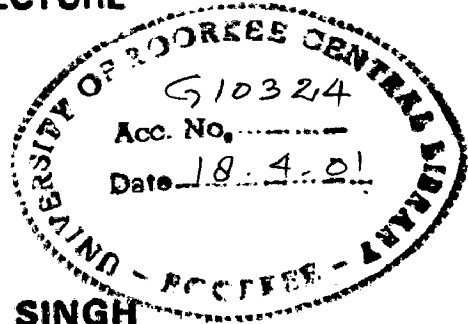


STUDY OF LUCKNAWI HYBRID ARCHITECTURE

A DISSERTATION

submitted in partial fulfilment of the
requirements for the award of the degree
of

MASTER OF ARCHITECTURE



By

DEVENDRA PRATAP SINGH



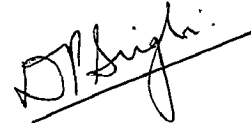
DEPARTMENT OF ARCHITECTURE AND PLANNING
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JANUARY, 2001

CANDIDATE'S DECLARATION

I hereby certify that the work which is being presented in the dissertation entitled **STUDY OF LUCKNAWI HYBRID ARCHITECTURE** in partial fulfillment of the requirement for the award of the degree of **MASTER OF ARCHITECTURE** submitted in the **Department of Architecture and Planning** of the university is an authentic record of my own work carried out during the period from **July 2000 to January 2001** under the supervision of **Prof. P. K. PATEL**

The matter embodied in this dissertation has not been submitted by me for the award of any other degree.

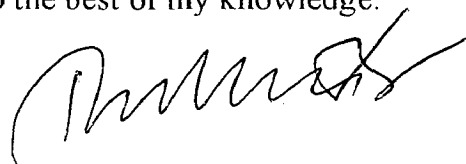
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This is to certify that the above statement made by the candidate **DEVENDRA PRATAP SINGH** is correct to the best of my knowledge.



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ACKNOWLEDGEMENT

I would like to take the opportunity to thank the following individuals and organizations:

- PROF. NAJAMUDDIN, CHAIRMAN P.G.A.P.C, man of conviction and a real do-er.
- PROF. P. K. PATEL, THESIS GUIDE, whose valuable guidance, and encouragement to my thoughts enabled me to produce my thesis
- MR. O.P. AGARWAL, DIRECTOR GENERAL, INTACH, LUCKNOW CHAPTER AND TARUN , DHARMENDRA for helping hand and support whenever needed.
- S. A. ABBAS, noted architectural historian on lucknow for explaining the clear picture of Lucnow in chronological order without which this dissertation would have been a jumble box.
- PROF. NEHRULAL AND ALL TEACHERS OF GOVT. COLLEGE OF ARCHITECTURE, LUCKNOW, for sowing the seeds of architecture in me.
- MY PARENTS for lending moral support and encouragement.
- I wish to extend special thank to my ex classmates JITENDRA SAROHI AND EKTA for their invaluable help in the research and editing of the dissertation and standing by me when I needed them most.
- ANIL, KASHIVA, TONY, HITESH and many juniors for providing unfailing help.

(DEVENDRA PRATAP SINGH)

CONTENTS

		Page no.
CHAPTER 1.	INTRODUCTION.	1-13
1.1	Evolution of topic	
1.1.1	Historians view on Lucknow architecture	
1.1.2	Summing the various views on the Definition of Lucknow architecture	
1.2	Identification of problem: The cross-cultural Hybrid Architecture	
1.3	Objectives	
1.4	Scope and Limitations	
1.5	Methodology	
CHAPTER 2.	CITY: ITS REGION AND LOCATION	14-16
2.1	Physical settings	
2.2	Climatic aspects	
CHAPTER 3.	IDENTIFICATION OF STUDY AREA	17-41
3.1	Historiography of Indian architecture 17th century onwards: Tracing city of Lucknow	
3.2	History and growth of Lucknow 16th century onwards	
3.3	National and European scenario Way to Indo-Saracenic architecture: A Hybrid style	
3.4	Architectural morphology of the city Lucknow	

	3.5	Identifying buildings for the prototype study	
	3.5.1	Asafi Imambara	
	3.5.2	La Martiniere	
	3.5.3	Dilkusha	
CHAPTER	4.	VARIED INFLUENCES	42-50
	4.1	Individual studies	
	4.1.1	Persian and Mughal	
	4.1.2	European and British	
	4.2	Summing the European influence on Lucknow	
CHAPTER	5.	ANALYSIS OF THE STUDY AREA OF THE PROTOTYPES: For hybrid architecture	51-134
	5.1	Asafi Imambara	51-61
	5.2	La Martiniere	62-105
	5.3	Dilkusha	106-134
CHAPTER	6.	EVALUATING THE HYBRID CHARACTER: In other buildings and city planning	135-155
	6.1	Influencing the planning of the city	
	6.2	In other Buildings	

CHAPTER -1

1. INTRODUCTION

1.1 EVOLUTION OF TOPIC

1.1.1 HISTORIANS VIEW ON LUCKNOW ARCHITECTURE

Lucknow is a north Indian City whose earliest settlement can be traced back to the 13th century. It has always been ruled by Muslim rulers- first the Sheikhs, then the sultans of Delhi and finally the Mughals. After the death of the last Mughal ruler, Aurangzeb, in around 1720, Lucknow was acquired by the Nawabs, who were earlier deputies of the Mughal monarchs. They broke away completely from the Delhi court in 1728, and declared themselves as kings. In 1775, they declared Lucknow as their capital. But by then the British were becoming stronger in India still continued to act as rulers on behalf of the British till 1856. Thus, the Nawab rule in Lucknow lasted from 1775 to 1856. In a great uprising in 1857, called 'the sepoy mutiny', the last Nawab of Awadh was exiled and full British rule was established in Lucknow.

The architecture of Lucknow has been studied mainly within the British tradition of periods and styles by Fergusson, Percy brown and Tillotson. The American scholars who studied Lucknow within their discussion on colonial architecture are Sten Nilsson, Jan Morris and Thomas Metcalf. Lastly are scholars who undertook an exclusive study of the 18th – 19th century architecture of Lucknow, such as Rosie Llewellyn Jones, Keith Hjortshoj and Yogesh Praveen.

Victoria memorial hall, Calcutta; principal, government school of art, along with being a prolific writer on Indian art and architecture. Fergusson's thirteen styles were reduced to three by Brown, more strictly tracing the 'biological' growth of the periods. He placed Lucknow under the concluding part of the Mughal period but was the first scholar to discuss it under two phases; "firstly that towards the end of the 18th century during which buildings were erected merely expressive of the style in its natural decline and secondly that which flourished in the 19th century when the art was stimulated into another term of life by becoming impregnated with elements from European sources. In his book *Indian architecture*, Brown further describes Lucknow architecture as being of a 'hybrid character' with a 'debased Mughal framework' and a style with no 'spiritual value'.

Brown's interpretation of Lucknow can be attributed to his English roots, Brown's short and concise bibliography is enough to show not only a deeper scholarship of the subject of Indian architecture but also reflects his affinity to 19th century English scholars like Blomfield, Fletcher, Lethaby, Geoffrey Scott and Simpson. It is from these scholars that he derives his scientific and rational method of interpretation. His work does not engage any of the sentimental or nostalgic overtones of Fergusson nor do his writings become totally like Fletcher's that according to Watkin, 'make all buildings look alike'. He does, however, define and discuss Lucknow architecture first with the preceding Mughal period and then, though not as clearly, with western styles. And as in any stylistic study, the individual buildings of Lucknow are employed to identify and substantiate the creation of the 'style'.

Brown's study on Lucknow has often been considered as the final word on the subject and he is frequently quoted, even after five decades.

Tillotson, in his discussion of the demise of the tradition of Indian architecture, describes the architecture of Lucknow as being 'debased Mughal', 'incompetent classicism' and an 'unsuccessful attempt at the Grecian'. Although written a century later this work still builds on the foundations laid down by Fergusson. Tillotson's argument rests on the basic assumption that the Nawabi architecture of Lucknow presents the Mughal or traditional style in decline, attempting to synthesize with the classical models of the west "without comprehending their intrinsic significance or historical development". These are the sentiments of Fergusson and Brown clearly restated. Tillotson, however, takes the argument beyond this and points out that "it is only Europeans with a classical education who have deplored the later developments in Lucknow" but also native 19th century scholars like Sharar who dismiss this architecture as 'vitiating'.

It becomes clear that the buildings of Lucknow were interpreted as 'debased', 'vitiating', and 'incompetent' within this scholarship mainly for two reasons. First, buildings in Lucknow happened to fall at the end of the 'glorious' Mughal period and thus cannot compare favorably to its precedents; and second, within the architecture of Lucknow there are European influences, which again cannot compare favorably to the standards, set by the western classical traditions themselves. The interest of the later social historians, mostly American, can however be attributed to this

'hybrid' nature of these buildings; i.e., they had both Indian and European elements.

Major works which deal with Lucknow within this 'hybrid' reading are Sten Nilsson's *European architecture in India* (1968), Jan Morris' *stones of empire* (1983), and Thomas Metcalf's *an India* (1989). The main theme of this scholarship is the study of urban patterns and the relationship of power and architecture. Some Lucknow architectural examples have been used to exemplify these concepts, although since the interest has been focussed on the period of British rule (i.e., 1857), the architecture of the Nawabi rule has not been effectively covered. The later scholars are interested in this period as an interacting of European society with India and in colonial architecture as an extension of European architecture in a foreign context.

Some scholars, like Tillotson, interpret this architecture negatively as a natural outcome of culture. According to him the Nawabs of Lucknow are to be blamed, who he feels, "were widely perceived as dissolute and incapable", and "Nawabi architecture was a reflection of the decadence of the court.

A book based on the study of architecture as a result of cultural interaction, like others mentioned above, but exhaustively on Lucknow, is the most acclaimed work by a British scholar, Rosie Llewellyn Jones. She attempts to study the city whose "mere buildings (could) excite such vituperation from writers..." in her book, *a fatal friendship*, she describes the 18th and 19th century architecture of Lucknow as "political architecture" which is the outcome of 'Indian dreams and European fantasies'. While her work is

rich in factual documentation and will be extensively used within this thesis, Jones also considers the buildings of 18th and 19th century Lucknow as an extension of European architecture in India. Being a social historian herself, she reduces their architectural importance by considering that, "Lucknow is strangely static.. And does not evolve in the same manner as in the west... if then Lucknow's European buildings did not evolve along lines parallel to those in the west did they in fact develop at all?"

A review of the Indian scholarship on Lucknow architecture shows it to be mostly documentary in nature. Indian scholars, do, however, agree with the western scholars on one issue: they all call Lucknow buildings, 'European' in 'style', thus always implying them to be foreign buildings on Indian soil.

1.1.2 SUMMING THE VARIOUS VIEWS

The architecture of Lucknow has been interpreted as 'debased', implying a loss of worth or value; 'corrupt', implying a loss of purity; and 'vitiating', implying a destruction of effectiveness by allowing entrance of a fault or defect. 'Hybrid' however implies something heterogeneous in composition and an offspring of two cultures or genera. The main paradox, thus, for the scholars when dealing with the buildings of Lucknow seems to be their cross-cultural nature. They defy the canons of 19th century English scholarship which Tillotson sums up well as:

Indeed, their hybrid character pours scorn on the very notion of an aesthetic canon, of an architectural tradition – and it is for just this very reason they (buildings of Lucknow) have themselves been scorned.

The social historians, on the other hand, try to account for the cross-cultural nature by studying this architecture as an outcome of the cultural power and dominance of the British. They consider extension of European architecture power and dominance of the British. They consider extension of European architecture in India a visible legacy of the British raj. Moreover, for further analysis and interpretation of these buildings, they rely on the architectural historians and the extant scholarship discussed above.

All this has amounted to a neglect of the 18th and 19th century architecture of Lucknow. There is a serious need to re-imagine and legitimize the study of these buildings, not merely as formal objects conforming (or not) to the aesthetic canons of 19th century English scholarship, and as extensions of European architecture, but also as individual buildings within their context of Lucknow and India. One needs to discuss not only the social and cultural conditions within which these buildings were made, but at the same time discuss the architectural scenario and traditions of 18th – 19th century Lucknow and India.

1.2 IDENTIFICATION OF PROBLEM: THE CROSS CULTURAL HYBRID ARCHITECTURE

The legacy of hybrid architecture (something heterogeneous in composition and an offspring of two cultures or genera) in India during British

period is both vast and greatly varied in appearance and design quality. Various cities preferred individual styles of architecture, and due to their active periods of growth at different times, often a particular style dominates an "image" of one city.

Lucknow is a monument of human art and culture which has a unique character in this era. In its genesis is wrapped the evolution of the civilization of the people who built it. Lucknow is one of the few traditional Indian cities, always eager to embrace new ideas in architecture and technology, it has been home to the full glory of Mughal and British architecture in India.

The narrow confining streets, giving no clue of the life world in the courtyards beyond; the towering mosque and the mourning Imambaras; the labyrinthine palaces and the grand kothis; the complexity inherent in their spatial sequences, planning, and use of both traditional and foreign (mainly European) architectural elements; or just the co-existence of the everyday and the monumental structures. Associated with the lavish culture of Nawabs, this city is a capsule of styles depicting a distinct aesthetics of scale, proportion and ornamentation.

The urban fabric of the city is unique. On one hand we still have the chowks of yesteryears as the centers of above, emanating a sensitive spirit of the bygone days, on the other side are the new district nodes and the growth centers that portray an utter lack of character and identity. Infact, the present day dismal look of proverbial Lucknow splendor serves as a shock. Lucknow architecture is trying to search for that balance between the heavy European,

British and Islamic influences and the desire to imbibe bold trends of the modern movement.

The architecture of Lucknow represents a mixture of Mughal, Saracenic and orthodox Hindu design for instance there is mixture of domes of Mughal variety with Saracenic-type minarets and similar combinations of motifs and styles may be seen in some of the well-known buildings in Lucknow. Situated, as it is, in a region remote from the main route, by which invaders descended into the country, the traditions have lingered on and ancient names of places have been conserved. Recently, they have been subjected to the onslaught of the unstable political scenario of the state. The personal tastes of the rulers and their nobles had, during the Nawabi period, an important bearing upon the growth and general aspect of the city. The Nawabi architecture resolves itself into two periods, first towards the end of 18th century during which buildings were erected nearly expressions of the style in its decline and secondly that which flourished in the 19th century when the art was stimulated into another form of life by becoming increasingly impregnate with elements from European sources. The vogue of the country house, like the European style displayed almost universally in the domestic architecture, originated probably with Claude Martin (a French adventurer). The influence exerted by the Shia faith is naturally strong, and the architectural style employed at the Imambara is so characteristic of the faith's influence in Lucknow. So the outcome was hybrid architecture (something heterogeneous in composition and an offspring of two cultures) which has been considered debased.

As quoted by Rosie Llewellyn Jones “ Lucknow buildings were taken to be outward symbol of what the British imagined to be wrong what the Nawabs believed to be right and beautiful”.

With so many interpretations regarding this cross-cultural **HYBRID ARCHITECTURE** of Lucknow, the outcome is a **TORRENT OF CRITICISM**. The study aims at acknowledging the hybrid character in studying reasons behind the evolution of this style in the city in the context of cultural and political scenarios to develop an understanding that is not simplistic and exclusive but offers the possibility of embracing the complex, pluralistic aspects that the buildings of Lucknow present. The study will contribute towards bringing the urgency in providing that fresh and creative approach to the Lucknow architecture (Hybrid Architecture), thus evoking a further credibility for the profession.

1.3 OBJECTIVES

- To examine the chronology of events behind the evolution of HYBRID ARCHITECTURE in Lucknow.
- To study the pluralistic aspects of the hybrid nature of the architecture of Lucknow.
- To acknowledge the HYBRID ARCHITECTURE of Lucknow by examining the strength of the assimilation of varied styles in the various buildings of the city in different localities.
- To study the legibility of HYBRID ARCHITECTURE with the existing environment.

1.4 SCOPE AND LIMITATIONS

Scope being to provide recognition to the history of architecture for the neglected but having rich and complex architectural background cities like Lucknow. The study also enables us to realize the importance of city Lucknow towards strengthening the cultural diversity as for a clear understanding of the architectural development within the city, it is very relevant to know the cultural importance of the region thereby influencing the architecture. As cultural resource management and conservation is receiving wide popularity, the study of hybrid style architecture in Lucknow brings to the forefront a basis for cultural and heritage conservation.

The architecture of Lucknow has been studied as 'colonial' or 'European style' the studies categories it in two phases, the first being the period before 1856, and the second from 1857. For my thesis I am selecting buildings for prototype study from the first phase, i.e., the period between 1775 and 1856 for which is the period when Lucknow was ruled by the Nawabs. This is also the period when even though there were Europeans in Lucknow, they were not the rulers, hence 'European style' of architecture was still a matter of 'choice' for the client rather than of 'dominance' and show of power by the British.

The entire city and many of its architecturally sensitive buildings cannot be studied in full detail. So at the city level depending on primary survey various architectural works to be identified and then three prototype buildings are detailed out and comparative study is made with influences on it.

1.5 METHODOLOGY:

The study will be carried in four phases

- Identifying the study area
- Analyzing the study area
- Evaluating the hybrid character
- Acknowledging the influence of hybrid nature of the architecture of Lucknow within the existing environment.

IDENTIFICATION OF STUDY AREA

Will be carried out in two parts

1. Identifying the prototype study, it will be carried out taking into consideration the political and cultural historicity of the city, the chronological order of development and the important events that took place at different times under different rulers
2. Documenting the important varied architectural influences on the buildings of Lucknow in view of political and cultural changes studied earlier.

ANALYZING THE STUDY AREA

Covering both the physical and non-physical nature

1. the individual study of the varied architectural influences
2. the built heritage study of the prototype study in terms of architectural style and dominating elements

EVALUATING THE HYBRID ARCHITECTURE

1. Analyzing the study area of prototype study in terms of the influences on it.
2. Comparative study of the identified influences in the building elements

ACKNOWLEDGING THE INFLUENCE OF THE HYBRID

NATURE

Within the existing architecture environment of Lucknow.

CHAPTER -2

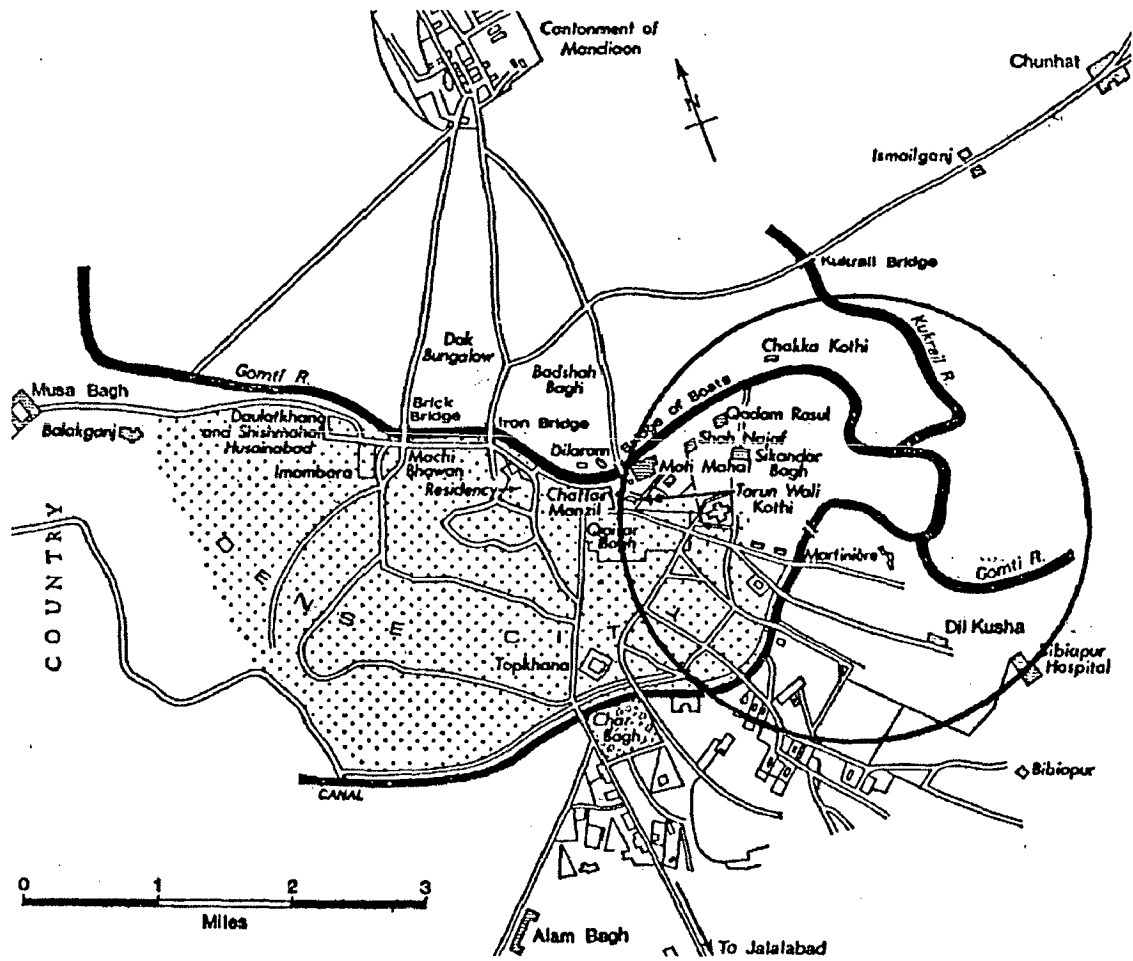
2. CITY, ITS REGION AND LOCATION

2.1 PHYSICAL SETTINGS

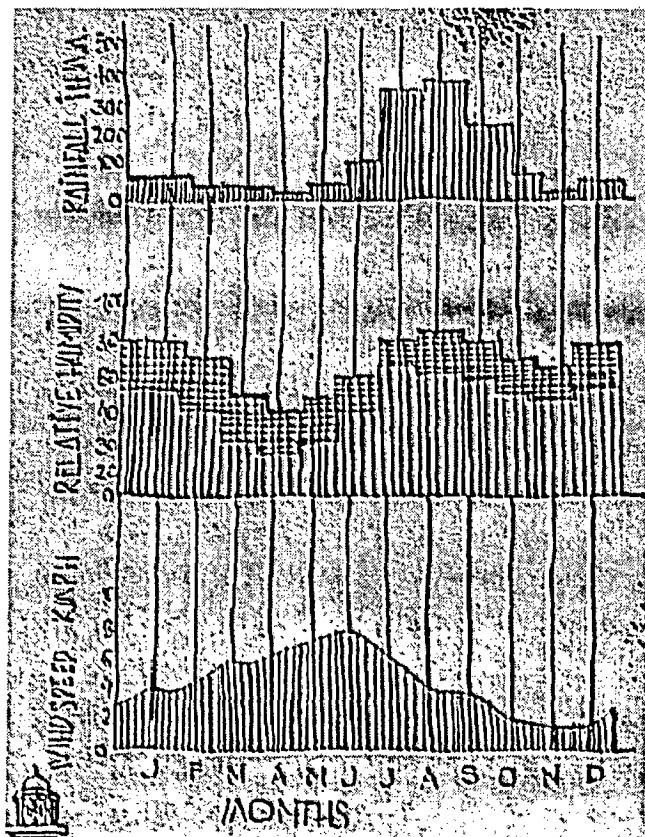
Lucknow, the capital city of Uttar Pradesh, also known as the city of gardens lies in the centre of the indo- gangetic plain. It is located in the centre of the administrative district of Lucknow lying between the parallel $26^{\circ} - 30'$ and $27^{\circ} - 10'$ north altitude and $80^{\circ} - 31'$ east longitude. Average height of the city above sea level is 135m. It covers a total area of 113.00-sq. km. (approx.). Today the population of Lucknow is estimated at around 12.5 lacs people.

The main urban area of Lucknow is situated on the southern banks of river Gomti. A large part of the city is developed on low lying and has been developed by floods a number of times. The city today is growing along the highways, which lead to Faizabad, Rai Bareilly and Sitapur, resulting into expansion of city, physically, at a higher rate.

The region of Lucknow is served by three national highways and five provincial highways and a good number of local highways. North- Eastern and Northern Railways lead to all direction interlining peripheral areas with the central city. These linkages facilitate which are available to the adjoining areas, give more rise to the tendency of inter-action between the central area. The movement of goods and the passengers more or less depend upon the



Regional setting and climatic chart of Lucknow



availability of direct facilities for linkage and accessibility. These linkages greatly effect the growth of the city and particularly of the areas along such important roads.

2.2 CLIMATIC ASPECTS:

The climate is sub tropical monsoon type.

Seasons:

The change between summer and winter is quite abrupt. As a result the area don't experience long springs and autumns. Winters are not extreme except for a brief period of a fortnight.

Temperature:

Mean monthly maximum temperature	-	40.8deg. C
Mean monthly minimum temperature	-	25.7deg. C
The maximum recorded temperature	-	48.3deg.C
The minimum recorded temperature	-	1.7deg. C

Rainfall:

The mean annual rainfall is 1016.5 mm. With 90% of it occurring in the 4-monsoon months- June to September, July and August contributing about 30% of the annual.

Pressure:

The mean vapour pressure varies with different humidity and temperature conditions.

Wind:

The wind moves along North-Westerly direction or Westerly direction in winter. During the summer months the winds move in the Easterly direction.

Relative Humidity:

It is higher in the morning than in the evening.

CHAPTER -3

3. IDENTIFICATION OF THE STUDY AREA

3.1 HISTORIOGRAPHY OF THE INDIAN ARCHITECTURE 17TH CENTURY ONWARDS: TRACING CITY OF LUCKNOW

The 17th century brought about a systematic study of India by British, French and Danish colonizers and by other Europeans. These European investigations included the study of Indian languages, Indian mythology and philosophy, Indian art and Indian architecture.²¹ This interest, however, was directed towards archaeological remains and the study of 'ancient India'. What came to be published in journals as Indian art and architecture was primarily a study based on these studies and findings.

By the mid-18th century major studies in the field of architecture constituted a collection of documentary drawings of the archaeological remains of the temples, accounts by travelers, translations of many ancient texts in Sanskrit, and speculations about dating and chronology; but no comprehensive theory could be formulated. The major breakthrough came with the location and translation of *Mansara* by Ram Raz in 1834. This was a part of a text from ancient literature, dealing with the how and why of architecture, very much an equivalent of a Vitruvian treatise. The agenda now was to slowly piece the puzzle together. For a comprehensive picture of Indian art and architecture the ancient Sanskrit texts had to match the existing temples and the archaeological remains; they also had to be chronologically correct.

The interpretations of Indian architecture as we know them today were pieced together for the first time by 19th century British scholars and presented as a 'history' of Indian architecture. These interpretations attempted to create a fresh historical tradition of India, which totally eclipsed the earlier Indian traditions of history writing, namely 'itihasa' by the Hindu historians and 'tarikh' by the Muslims. The British scholars did this for two reasons: first, it had become important for them to be assimilated. A short excerpt from the writings of Vincent Smith gives a fair sample of this 19th century scholarship.

"..the researches of a multitude of scholars working in various fields have disclosed an unexpected wealth of material for the reconstruction of Indian history; and the necessary preliminary studies of a technical kind have been carried so far that the accumulated and ever growing stores of knowledge can be sorted and arranged with advantage...'

Second once India became a part of the British Empire, the achievements of the Britons there needed to be included as a part of British history. The English scholar, Havell, considered the writing of a comprehensive history, as "the architecture of India will not then appear as a bewildering museum of marvels belonging to a by-gone age, but as a still living tradition... bearing witness to the wonderful constructive work of our Aryan predecessors..." he further reinforced the fact that the Britons were writing their own history when he considered that "Indian civilization is a branch of the same tree which we are proud to call our own'.

The historical traditions of India which existed down to be the 19th century, were critiqued by the English as being 'unscientific' and 'a historical' mainly because the itihasa, or the accounts of history given by Hindu scholars, though rich in socio-cultural traditions, were indifferent to chronology and topography. The Muslim tarikh, on the other hand, though chronological correct, was dominated by prejudices towards their religion and monarchs. Vincent smith, for example, the most influential writer of his times, dismissed the native scholarship as "the flattery truth". These histories were thus unacceptable by European standards and finally replaced by the new traditions laid down by British.

19th century India then, saw the rise of 'history' writing in almost all disciplines, which was both 'objective' and 'scientific' and thereby 'correct'. Architecture was no exception. However, though this British scholarship presented an enormous amount of information, it has often been critiqued as being 'romanticized' or 'highly critical', depending on whether its purpose was to show off the 'triumphs and glories of the colonizers', or to offer an excuse for their colonization. While the 'romanticized', history selected only those aspects of Indian traditions which would improve the image of British history, the critical nature of the interpretation suggested a 'debased and static', society in India, saved only by western intervention".

The historical kaleidoscope of studying Indian art and architecture was readjusted for a third time. This time it was by Indian historians, mid-20th scholars with a mission – the independence of India. To induce a sense of national pride, they used the nation's past, as projected by the romantic

interpretations of the British scholars, unquestionably and without change. The historical tradition laid down by the British colonizers, and uncritically accepted and re-presented by the national leaders of the new national was internalized as an Indian tradition. This 19th century European tradition still lives with us today and it is time to free the interpretation of the past, from the polemics of colonial politics, and take a fresh look at the subject of Indian art and architecture.

The extant scholarship by these British and later Indian scholars on Indian architecture, which was constructed to suit the agenda of political politics, is also based on the outdated 19th century tradition of English architectural history. This tradition makes a formal study of architecture through periods and styles, wherein every style has a birth, growth, maturity and a decline. Indian architecture is still studied through this outdated method which has divided the Indian past into four major periods. Early or pre-historic India dates before the 4th century BC; 5th – 13th century. AD is the Hindu and Jain period; 13th – 18th century is the Islamic period, finally 18th century onwards is the late, colonial, or modern period. Such as method of study is not only 'exclusive', i.e., Selective, but also presents selective, but also presents selected architectural examples as being "mature" and thus good, whereas others are presented as 'degenerated.' The architecture of Lucknow has, in the scholarship, fallen between the declining 'Islamic' style and the budding 'colonial style. Thus the uncritical study of architectural history through periods and styles, fist by the British and subsequently by Indian scholars, has affected the scholarship on the architecture of Lucknow.

The historiography of Indian architecture is incomplete without mentioning the American scholarship of the eastern countries in the years following the Second World War. An eminent scholar, Jan Pieper, attributes this scholarship to the intellectual unrest of western scholars in the mid-60s, resulting in “the well known critical reassessment of social norms and values” and the “increasing harshness of the urban environment.” Pieper located three basic area of interest among these scholars: a leftist or Marxist point of view, which saw the eastern countries as a probable solution to western problems. Second, was another source for the growing interest in the ‘archaic’ and the ‘original’ believed to be found in the eastern world. Third, was the necessity to challenge the semiotic position in a search for meaning in architecture. Most of the prominent scholars of the last two decades who studied Lucknow fall within these concerns

3.2 HISTORY AND GROWTH OF LUCKNOW

Though it is said that Lucknow was settled by Laxman as Laxmanpuri, the earliest historical settlement in and around Lucknow are of muslims and 13th century. They were the Shaikhs who ruled Lucknow till 17th century and thereafter succeeded by sultans and then Mughals of Delhi.

By the sixteenth century, the Mughal Empire was divided into twelve provinces, each administered by an appointed governor. The town of Lucknow was a modest commercial centre in one of the provinces — Awadh, Avadh or Oudh, as the British later called it. Until the early eighteenth century,

a clan of Muslim Sheikhs controlled this town. These 'Sheikhzadas', as they were commonly known, controlled much of the trade through Lucknow and were occasionally appointed governors over Oudh as a whole. In 1723, the Mughal emperor Mohammed Shah granted the governorship of Oudh to Mir Mohammed Amin, better known as Nawab Saadat Khan. One of Saadat Khan's first expressions of his authority in Oudh was the capture of Lucknow. Until his death in 1739, and through vigorous campaigns against rebellious princes throughout the province, Saadat Khan centralized his control in Oudh while the Mughal Empire slowly dissolved. After his death, his position was granted to his nephew and son-in-law, Safdar Jang. From this appointment by the Mughals and eventually through the policies of the East India Company, the Nawabs of Oudh formed a provincial dynasty of the descendants of Saadat Khan. During the Nawabi rule, from 1723 to 1856, these rulers became increasingly independent of the Mughal court and dependent upon the protection by the British. By the end of the Nawabi rule, the Nawabs became nominally independent 'kings', thus openly declaring their independence from the Mughal court, but they had, in the meantime, become virtual subjects of the East India Company. After the Sepoy Mutiny in 1857, the last Nawab was exiled and British rule was established in Lucknow. Lucknow is unique in that it is one of the few Indian cities which witnessed the meeting of two diverse cultures and the shift of power by the Mughals with their seat in Delhi, to the British with their seat in Calcutta.

It is relevant to elaborate upon both the indigenous culture of Lucknow and the infiltrating European Influences of the later eighteenth century.

Lucknow gained popularity in the eighteenth and nineteenth centuries not because it was the political centre but because it boasted of a reputation for gaiety, luxury and a rich cultural life derived from the patronage of the wealthy and sophisticated aristocracy. This patronage attracted many of the finest poets, dancers, musicians, courtesans, craftsmen, theologians and other disciplines, not only from the declining court of Delhi but from all over, who sought other kinds of service and gain. In Lucknow, the court culture of Delhi flourished and was elaborated for the last time. But even by the end of the eighteenth century, the Nawabi court had already included Europeans who had come as soldiers, traders, East India Company officials or just hangers-on who were attracted by the opulent court. The presence of these foreigners resulted in a considerable amount of Europeanization at the court of the Nawabs. This European Influence exhibited itself in dress, entertainment, furnishings and architecture. As early as 1786, Ozias Humphry, the artist, who was dining with Nawab Asaf-ud-Daula's chief minister, remarked, "...if I looked no further than the tea table, I could persuade myself I was in London."

Similar to the culture that existed in the eighteenth and nineteenth century Lucknow, the buildings of this period present a medley of forms with both 'Mughal' and 'European' elements. The buildings of Lucknow built between 1723 and 1947 can be divided safely under three heads: those made by the Nawabi aristocracy, those built by the Europeans who came to India as traders and soldiers, and those that were constructed after Lucknow was taken over by the British Raj. Despite the fact that these buildings were built over a period of nearly 200 years, they all had one common concern: a

demand for a new architecture that was different to what existed before. For each faction of patrons the reason for this demand was different although for both, the Nawabs and the British, architecture in Lucknow had a strong political agenda.

3.3 NATIONAL AND EUROPEAN SCENARIO

The classical revival experienced in Europe also effected the architectural style of colonial buildings in India. A majority of late 18th century structure such as La Martiniere..... Saw the continuation of Baroque classicism associated in England with Sir Christopher wren. The early 19th century was dominated by the Doric Neo-classicism of Greek revival sometimes blended with paladin model as in British residences in Lucknow. The Residency itself was an unattractive three-storeyed building with a kind of watchtower stuck on to one side. Here the Englishness was a definite advantage. For, to construct on the Indian plain a Palladian- style villa with its regular fenestration inherently included no provision against the sun. so this deficiency had to be corrected with canvas awnings draped over the exterior wall, which gave the whole building a frivolous seaside feel about it.

Even after the tastes began to change in Europe, in the first half of 19th, British building in India continued in a classical and increasingly Greek mode. This attraction was attributed to the fact that classical architecture incorporated an aesthetic perfection that stood above the vagaries of time, thereby proclaiming the superiority of the western culture that supported it.

Together with the ideals of classicism there grew, in the later 18th century an artistic movement that sought beauty in the wild, romantic and quaint. This vision of the picturesque that first found expression in England was equally powerful in India with its great rivers, mountain ranges, ancient ruins and colorful peasantry.

Together with an appreciation of the picturesque in India went a fascination with its architecture, seen at once as ancient exotic and grand. The circulation of these artists' drawings in Britain nourished a new style of orientalized architecture that incorporated elements of Indian design.

Thus the first new decades of the 19th century saw European styles introduced into Indian buildings while Indian architecture made its way into England. These architecture exchanges, linked as they were with the growth of empire, were of course in no sense equal. In each case they represented an assertion of Britain's mastery over India and its ability, accordingly to define the nature of architectural discourse. This implantation of classical styles in Britain for amusement and pleasure devalued India's architectural heritage in contrast with that of Europe. Yet, the mere assertion of superiority was not enough. Effective control required knowledge and as the British came to know more about India, they realized that India possessed its own architectures of empire in Vijaynagar kingdom, the Delhi sultanate, the empire of the Mughals and that these could be transformed to meet the needs of the new raj. This realization paved the way for a new architectural strategy for the British. Empire in India and also helped in overcoming several contradiction inherent in the use of classical forms.

WAY TO INDO-SARACENIC ARCHITECTURE A HYBRID STYLE

About the mid of 19th century, the cultural self confidence of the British empire in India wavered and as its architects were no longer committed exclusively to classicism, they began to experiment with other styles, the Indo-saracenic emerged as a result of the debate on the relative suitability of various styles of British buildings in India. Some insisted that the style chosen whether classical or gothic must be western- that the mission of the empire was civilizing and westernizing in matters of law and education and its architecture should reflect those same values. Others wished to see the adoption of Indian styles or the evolution of a style incorporating Indian features. Something the native could relate to instead of being intimidated by. Indo-Saracenic experiments begin in earnest in the 1860's when Indian forms and ornamentations were crafted on to the gothic frame as by sir Samuel Swinton Jacob in the KGMC building and the old Macchi Bhavan site.

Though the Indo-Saracenic style of building has been distinct in its expression, and inspite of having earned the admiration of generations in time, several architectural analysts have considerably criticized it. Some opine that there is ascertain degree of uncertainty about its character and aims. On the one hand it is sometimes seen as aesthetic revival of Indian styles, while on the other as achieving a fusion between eastern and western traditions leaving one to ponder the relative force of 'literally' and 'adaptation'. The design principles of Indian and western styles are fundamentally different. Any adaptation that jettisons Indian traditional planning principles

can no longer be authentic revival and any revival that preserves them is not a fusion at once.

Hence, Indo-Saracenic architecture fails as an authentic revival. The planning and massing of the buildings is always thoroughly western and the revived Indian forms are merely sprinkled over a frame that is usually Gothic and sometimes classical.

All Indo-Saracenic buildings perpetrate abuses of this sort in varying measures- unmasterly modifications arising from an insufficiently informed. Response to the attraction of exotic styles. But inspite of this, there are several aspects that lend it its higher quality.

Firstly, though the Indian forms were often incorrectly applied in such buildings, they were usually faithfully copied in themselves.

The Indian architect attempting classical design had only inferior and inexact classical models to imitate, the Indo-Saracenic architects could and did study the finest examples of Indian designs and they could engage Indian craftsmen to help them execute the details were grouped, they were executed with a power that made it whole supremely picturesque and boldly dramatic.

In the 1870-decade Indo-Saracenic buildings sprouted in all parts of the subcontinent and their merits argued with eloquence. From eccentric beginnings emerged a distinctive architectural movement an arresting episode in both British and Italian architectural history. The growing debate was over the choice of an appropriate style for the buildings of the British raj. The battle of the styles in Victorian Britain itself, together with increased

British political confidence in India in the post 1857 era, provided the context for this debate, the quest was for a single distinctive architectural language which would express the nature and purposes of British imperialism. British were adamant that the style chosen must be emphatically European. Meddling with the eastern styles was simply un-British. The assertion was that British in India were not colonists but conquerors. Distinction was that they did not adapt themselves to local traditions. The purpose of the raj was to impose British standards in all areas of life, and architecture should not be exception to this rule.

The idea that architecture could be used as a vehicle for impressing the natives with Britain's splendid difference, was an idea that had informed much earlier building policies at the very beginning of the century, it had led to the construction of the residences at Lucknow. It was this policy which some felt was out of date. The supporters of the Indo-Saracenic movement were more concerned to make an impact on an Indian audience but rejecting the conqueror's defiant gesture of difference it was argued that the time has come to present an image that was more amenable to Indians. Muslims like the Romans imposed their own ideas of architecture on the lands they conquered but also adapted to local conditions. It was argued that the British to follow the same procedure was maintained by other architects of the movement, as though a general Eastern style was the preserve of the Imperial power while Indian rulers were to be reminded of their provincial status.

Shortcoming in the movement's logic was identified by the art historian E.B. Havell, who complained: The engineer-architect does not come, as the Moguls did, to learn the art of building from the Indian master-builder, ..but to teach the application of Indian archaeology to the constructive methods of the West, using the Indian craftsman only as an instrument for creating a make-believe Anglo-Indian style.⁸ A more practical challenge on just this point was presented by a small but vociferous alternative movement, one devoted not just to the adoption of Indian imagery but to reinstating Indian architectural processes. In spite of their crucially different attitude to Indian participation, their crusade has not always been understood 'as distinct from the mainstream Indo-Saracenic movement. With the recent renewal of interest in the art and architecture of the British period, Indo-Saracenic and other buildings of the period have been receiving much attention, as art historians unravel their histories and attempt to interpret their complex political meanings. According to its own rhetoric, the movement was a gesture of concession to the subject country: an abandonment of the ostentatiously foreign styles employed in the early colonial period in favour of something more responsive to Indians. More dispassionately one might say that, by creating an Indian imagery for the official institutions of the Raj, the movement was one instrument by which the British sought to present themselves as Indian rulers, as natural successors to the Mughals and therefore as a legitimate power. Some writers have gone further and suggest that the self-confidence with which the Indo-Saracenic architects handled historical forms should be read as a boast of Britain's mastery over India's

cultural past; their certainty that they knew what Mughal architecture was and how to make it; that such an attitude is to be seen as part of a wider British project to know, and so to control, India's past and thus its present. Such interpretations are, of course, in tune with other currently fashionable theories of culture and colonialism, but they omit important elements of the historical semantic context. The use of architectural styles from the past had been a standard, indeed universal, approach in European architecture since the Renaissance; so that a Briton of the nineteenth or early twentieth century would read the use of past Indian architectural styles as part of that general practice, not as peculiar to colonial India. Further, the identification with an ancient power does not simply express aspirations to mastery: the adoption of the Western Classical style, derived from the architecture of the Roman Empire, for example, which had dominated British architecture since the seventeenth century, expressed claims of spiritual descent from a civilization perceived as ideal and worthy of imitation. The meaning, even of colonial buildings, can be subtle. In some ways, then, the place in Indian architectural history of the Indo-Saracenic buildings has yet to be accurately established. Their eccentricity makes them hard to explain, but it should not lead to their being overlooked. They may be freaks, but they are also a permanent and arresting part of the fabric of the heritage of the country.

3.4 THE ARCHITECTURAL MORPHOLOGY OF LUCKNOW WITH INFLUENCES ON IT.....

The chronology can be conveniently divided into following

1. **Development under Nawabs**
2. **European period**
3. **British period**
4. **Post independence**

BUILDINGS BY THE NAWABI ARISTOCRACY-

For the Nawabs and the other newly formed Nawabi aristocracy, architecture was a physical manifestation of their newly formed status. The new rulers of Lucknow wanted an architecture that not only symbolized their total dominance in Oudh, but also showed their severance from the Mughals. For them it became important to develop a new architectural vocabulary that could do both of the above. They did this by patronizing the European ideas that were infiltrating the Indian borders. European ideas were also employed for their 'foreignness', novelty and a way of publicly proclaiming their alignment to the new power block. It should be noted that the Nawabs were primarily Muslims and therefore their architecture still portrayed all the basic principles of Islamic architecture, again with a difference. In India, an overwhelming majority of Muslims have been Sunnis including the rulers. Thus the Sunni form of Islam was practiced and patronized. On the other

hand the religions including the Shia sect of Islam were subdued. But the founder of the 'Nawab dynasty' was a Shia from Iran, as were the subsequent Nawabs. To immortalize this freedom of faith they erected various Imambaras which were essential and peculiar for their Shiite way of life. Imambaras are places of mourning for the Shia Muslim during Moharram or Martyr's Day.

Imambara or azarkhana literally means 'the house of mourning' and represents a building specifically built to facilitate the mourning ritual during Moharram. It also houses the insignia related with such ceremonies. Imambaras are special to Lucknow and they may range from a small niche in a poor man's house to elaborate complexes. There are many Imambaras in Lucknow but the more famous are the Asfi Imambara (Nawab Asaf-ud-daula: 1784), Hussainabad Imambara (Nawab Mohammad Ali Shah: 1837), Shah Nasaf Imambara (1814), Talkatora Imambara, and Moghul Sahiba ka Imambara. Each Imambara is entered through large gardens and flanked by a mosque. These complexes later incorporated the tomb of its patron. The Nawabs developed this new building type from the earlier Mughal examples of a tomb or rauza. However, the basic formal qualities of the building, like a tomb, are derived from a square and a cube. But the central hall of the Imambara is much more elongated. The Imambaras are sometimes roofed by a dome and are sometimes vaulted. The basic vocabulary and articulation of the Imambaras continued to be in the tradition of the Islamic principles but with necessary modifications as now they were in brick and stucco instead of in stone like their predecessors.

EUROPEAN PERIOD

On the other hand, the Europeans, mostly French and British, who came as traders and soldiers to India in the late seventeenth and early eighteenth century, initially built out of need. For them the tropical climate was something which needed getting used to and the tropics were not only a climatic zone that was hot, wet, and very light, but also a cultural zone that was different from their own. So creating a familiar environment which was safe from the 'natives' was an important need for these Europeans. Thus, with the infiltrating foreigners in Lucknow, one sees the development of fortified and segregated residential areas like the Marion cantonment and Residency. Later with increasing familiarity, more elaborate, freestanding, villa-type residences called the kothis were built. The use of European architectural vocabulary in these buildings reinforced the familiarity and satisfied the nostalgic memories of the foreigners. Interestingly, the European vocabulary for both the Indian and Europeans alike was not a concrete set of principles but a jumble of images (be it thirteenth century Gothic, fifteenth century French, or 'contemporary' English), transported to India by the foreigners and only sometimes substantiated by photographs and drawings. As the 'European' stuff was alien for the Indians, Indian art and architecture was fascinating for the foreigners. By the nineteenth century they were freely using local Indian motifs and elements to decorate their buildings and create a fanciful image that was 'exotic and picturesque'. However, the playful exchange was limited either to mere ornamentation that did not go more than skin deep or was a case of direct duplication. The assimilation of both Indian

and European Ideas in architecture happened much later when Lucknow was taken over by the British after the Sepoy Mutiny in 1857.

Lucknow, before the advent of the Nawabi rule, was in its dominant culture and form, an Islamic city with a dense labyrinthine urban fabric in which were embedded courtyard houses as the basic domestic form. These were inward oriented buildings and favoured for their climatic suitability in a tropical country. Further more they provided safety from outside attack. But these houses and the urban fabric were challenged by the villa-type kothis now favoured by the Nawabs and the elite. These were freestanding, centrally organized, vertically stacked structures with dominant facades, unlike the earlier residences, which demanded a space around them to be viewed. The designs of these kothis are either villas picked up from imported pattern books, like the Dilkusha Palace (designed by Gore Ouseley for Nawab Saadat Ali Khan in 1800) which is a copy of Seaton Delaval (designed by Sir John Vanbrugh for Admiral George Delaval in 1717) in Northumberland, Britain, or they are buildings assembled together using various elements from Indian and European sources, like the La Martiniere. Whereas the Imambaras projected an Islamic exterior these kothis look European. La Martiniere, designed by Claude Martin as his residence and tomb in 1798, has the plan of a Palladian villa with the exterior articulated by pilasters of classical columns and statues imported from France. But although surface articulation and planning makes the building European, on closely examining the building one sees a miniature plan of the Taj Mahal embedded within. In more than one instance one sees that the nineteenth century bulder was

minutely reading the Mughal structure but was still not able to integrate it in his designs. These kothis, like Chhattar Manzil, formed the main residences of the Nawabs and were the heart of their elaborate palace complexes.

BRITISH PERIOD

The conquest of India after the Sepoy Mutiny in 1857 changed the general political and thereby architectural scenario. Initially, in the late eighteenth and early nineteenth century using anything foreign, Indian or European, was experimentation with novelty. But by the late nineteenth century the British had made a careful study of India, which included a study of art and architecture, thereby dispelling all romance that shrouded the mind and judgement of the eighteenth century Briton. Added to this did the mighty Mughals rule their political agenda of being the next legitimate rulers of a country earlier. India and her cultural past became a part of the British and Indian history. Now the knowledge about India was used to construct the notion of an empire that was both romantic and critical, depending on whether its purpose was to show off the triumphs and glories of the colonizers, or to offer an excuse for their colonization.

In either case there was a systematic study and integration under the head of Indian styles (which included temples from both North and South India, buildings of the Mughals and the early Muslim rulers, etc). The British thus presented India with the Indo (Hindu)- Saracenic' the 'natives' thus more easily accepted style that represented her own heritage-and. The buildings used by the Indians like the colleges, hospitals, post offices, and courts were

presented in this style. Examples of these are the medical college, Canning College, high court, and later the secretariat. Buildings used solely by the British, like the churches, continued to be made in an appropriate European style.

But like the earlier Imambaras and the kothis, the civic buildings were a novelty for Lucknow. Before these structures were put up by the British Raj, there existed no prototype for most activities like hospital buildings and post offices. Both the activity and building type was new. The British had developed a style that gave an Indian face to these buildings, but the planning within was unmistakably British. Most buildings relied on domestic architecture of England as prototypes for their designs. However, whereas the Imambaras were in effect remodeled versions of the Mughal tomb with European elements used for ornamentation, and the kothis a happy mix of both European and Indian elements, it is only the later buildings under the Raj that presented an integrated whole with a distinct identity. Thus the departure from the Mughal architecture in the Imambaras, a colloidal mix of the Mughal and foreign elements in the kothis, resulted in the formulation of the twentieth century architecture that was universally accepted as being Indian. These buildings as in Lucknow, were made all over India during the end of the nineteenth century and beginning of the twentieth century. The twentieth century heralded the nationalist movement. Even as the Indians looked at the Indo-Saracenic style with suspicion, the nationalist leaders used it to induce a sense of national pride within the people and further the

struggle for freedom. They presented this style as a national style that represented the rich architectural past of India.

It should be understood that the demand for a 'new' architecture by the client was not possible within the existing early eighteenth century architectural trade of Lucknow. At that time the building trade was in the hands of the local craftsmen headed by a master mason who had the necessary building skills. The master mason was directly under the client and produced buildings in the accepted local way based on vernacular traditions Pout the community. Then, with the East India Company came the English engineers and 'amateur' architects. The engineers had just a rudimentary knowledge of military fortifications. They were trained in construction only after 1750 but were not trained as designers. On the other hand, they were the 'amateur' architects who were self-educated through the architectural publications of the time. They were, however, totally ignorant of the construction and technical side of architecture and thus had to rely heavily on the local craftsmen. Among the first 'amateur' architects of Lucknow was Claude Martin (1735-1800) who designed La Martinlere, Farhad Baksh, and many other buildings. Towards the end of his life Martin began the construction of another large building to the east of the city called Constantia, from his motto 'Labore et Constantia' and this building came to be considered as his crowning achievement, or the height of folly, according to some critics. It may not give so much aesthetic pleasure as other buildings by Martin, but Constantia is undeniably one of the most spectacular buildings erected by Europeans in India. If it is approached, stressing again the defensive aspect,

one can begin to appreciate the priorities in the architect's mind. It is described just after Martin's death as 'a Gothic castle'

The last sentence is a reminder that Constantia was not simply a fortress, and indeed the difficulty of defining exactly what it was baffled many writers, a confusion not helped by the many architectural styles employed. Valentia saw it shortly after Martin's death and found it 'a strange fantastical building of every species of architecture, and adorned with minute stucco fretwork.

Architects and builders with varying degrees of faithfulness copied practically every portion of Constantia. On the ground floor, for e.g. one finds that the one storey octagonal towers surmounted by battlements may well have inspired the builder of the Khursheed manzil. A pale imitation of the lions at the battlements is still to be found on the gateway of the Shahnajaf finished before 1827 while the Sher darwaza(lion gate), a part of the Kaiserbagh complex supported two marble lions.

Furthermore, the military engineers and 'amateur' architects brought to India the prevailing aesthetic theories of England. Within this theory, the goal of architecture was to affect the mind and the process of design was based on selecting the appropriate object.

POST INDEPENDENCE

Lucknow today presents a picture of a continuous, never ending process of construction. While the skyline is changing, so are the roads, with construction material blocking drains and traffic alike.

The new buildings that have come up, whether residential or commercial, point to no specific school of architecture. Commercial demands and the owners' whims are written all over these constructions. Some sort of an unidentifiable nostalgia also peeps out through these buildings. There are arches, minarets and domes looking back at the Indo-Islamic architecture of the Nawabs and the Mughals. There are colonial porches, gothic pillars and narrow pointed church-like windows too.

As in today's culture, so also in architecture, there is a reflection of mixed influences and unsteadiness of purpose. There are some good buildings, which have come up in Lucknow in the nineties — like the Taj Hotel, which mingles easily with the Indo-Islamic and European architecture of the Nawabs.

3.5 IDENTIFYING BUILDING FOR THE PROTOTYPE STUDY

3.5.1 ASAFI IMAMBARA

Asafi Imambara is a perfect example of the first style of architecture in Lucknow having immense Persian influence impregnated with the local variations as it falls at the end of the 18th century showing the decline of the Mughal influence.

The district gazetter sums it as "The Imambara cannot, it is true compare with the pure architecture of Mughal which adorned the Delhi and Agra with the mosque and Rumi darwaza" Hence it forms the strong basis

for studying the "DEBASED" character giving way to Lucknow architecture to assimilate the other possible influences

3.5.2 LA MARTINIÈRE

Of most of the buildings of Lucknow representing the hybrid character of architecture, La Martiniere seems to be an appropriate historical event to study it as a prototype to the hybrid architecture of Lucknow. The reasons judged are as under

- La Martiniere construction was started in 1895 i.e. in the period 1728-1857 during which Lucknow was ruled by Nawabs and the design was according to the taste of the client instead the show of power.
- In spite of the fact that it was built by a French amateur architect Claude Martin, certain visible influences of Islamic architecture and Gothic architecture can be easily comprehended in its planning and elements.
- The fact that it was built on the eastern side of the Lucknow city which was supposed to be entirely colonial, it served to be sensible enough to search for the influence of Islamic architecture which supposedly dominated the western side of the city.
- Also it served to a trendsetter for the forthcoming buildings in Oudh like the Roshan-ud-daula kothi and the Kaiser Bagh palace.

3.5.3 DILKUSHA

Why Dilkusha?

An eminent scholar, rosie llewellyn jones, has suggested that Dilkusha is 'a copy of seaton delaval', an 18th century English country house. This seems an appropriate building for a prototype study, especially because of the close relationship between the English country house and the Dilkusha palace.

Dilkusha was built during the Nawabi rule, thus it was conceived as a matter of choice and taste of the client rather than of 'dominance' and show of power by the British. This further reinforces the case of Dilkusha as a prototype study for hybrid architecture of Lucknow.

Scholars of Lucknow have variously called Dilkusha 'a typically European style building', and have stated that it was built in 'a classical European style' or a 'gothic style'. It has also been referred to as 'Indo French', or as a 'strange cross between French chateau and palladian villa.' so many stylistic labels makes a case for Dilkusha as a hybrid outcome.

CHAPTER -4

4. VARIED INFLUENCES

4.1 INDIVIDUAL STUDY

4.1.1 STUDY OF ISLAMIC ARCHITECTURE

Islamic architecture, insofar as it can be defined, is not the product of any one place or people. It is the product of a major historic event—the rapid conquest of diverse territories by a people with no architectural tradition, and the consequent synthesis of styles under one philosophy but in many different circumstances.

The majority of Islamic buildings are fundamentally related to a principal axis. This axis (and secondary axes) frequently extended into a formal landscape, which is an integral part of the design. While the prime axis was the kibla, the general concept was derived from the line of balance and symmetry implicit in the concept of perfect creation. This was the basis of the formal disposition of gardens, buildings, and parts of buildings and of articles as small as rugs.

Among precise architectural features, the following are the most frequently recurrent and characteristic: arcading, both timber and masonry; the pointed arch, the true dome; columns, similar in proportion to Graeco-Roman models or their derivatives; squinches, stalactite corbelling and pendentives. Of structural and decorative techniques those of which Moslems make the most significant use are banded or striated masonry (including brick and stone coursing); decorative bonding for brickwork; interlocked and

inlaid stone masonry; metal or timber tie to arches; bas-relief carving in stone, timber and plaster; ceramic cladding and facing, interlocking paneled geometric timber construction; screens or pierced grill in marble, metal or timber for window openings, internal window lights in stained glass set in plaster; colonnades, particularly at quoins; stalactite decoration. The pointed arch, sometimes stilted, was used from the earliest stages in Moslem development, producing a series of forms: two-centered, four-centered, horseshoe cusped, foliated and ogee. Initially used only as a two-centered form with separations of upwards of one tenth, a more pronounced form with separations of one became standard in the eighth century after which the four-centered types came into use.

4.1.2 BRITISH ARCHITECTURE

The most conspicuous characteristic of Victorian and Edwardian architecture is its diverse use of historic styles. Since architectural development is a continuum the major influences were inherited from the 18th century in the forms of classical and gothic revivals. In the inspirations drawn from picturesque values, often reflected in multicolor strongly textured buildings of highly informal design and in the spirit of eclecticism which its taste for exotic forms of architecture. The natives in foreign styles of almost all the periods were brought into service and combined in the same design, were expressive of the imagination and attitude of there time.

The Palazzo style was a triumph of rational eclecticism, it did not require symmetry or the classical orders allowed unrestricted size, permitted a wide range of fenestration, cast iron frame system and expressive architectural forms revival of French renaissance was also prominent. The most visible characteristics were the mansard roof and rather florid ornament. Like the palazzo mode it permitted either symmetry or asymmetry, but gave great flexibility and combined renaissance with native associations characterized by mullioned windows, segmentally pediment windows, door cases, brick work and grouped chimneys. Renaissance details are arranged in picturesque compositions simulating the absorption of classical details in vernacular architecture.

4.2 SUMMING THE EUROPEAN INFLUENCE

The eighty years that witnessed the rise and decline of Nawabi power in Oudh was one of the most exciting periods of British architecture and saw in quick succession the remnants of strict Palladian modes, the rise of Neo-Classicism which drifted into the Greek revival, and the growing importance of the Neo-Gothic style as well as flirtations with Etruscan interpretations, Chinoiserie and Indian Gothic.

In the place of the 'massive entablature, the ponderous compartment ceiling, the tabernacle frame' they adopted a 'beautiful variety of light mouldings, gracefully formed, delicately enriched and arranged with propriety and skill. These ideas were received with great enthusiasm in

development took place is in itself interesting. There are two facets of this 'development' which must be looked at, both hitherto unrecorded, or at least not considered significant previously.

A close acquaintanceship with Lucknow's remaining Nawabi building, and with photographs and drawings, makes apparent the involuted nature of a good proportion of these buildings and the way in which they fed upon each other to produce similar buildings, which in turn provided more material for other buildings. The word 'involute' is not used here in a pejorative sense because it is something more than the mere copying of details. It is as if the builders of European houses, or of houses with a European bias, became reluctant to look outside the city for new models and ideas shortly after the beginning of the nineteenth century and this reluctance caused them to turn in upon themselves and concentrate on producing variations of buildings already existing in Lucknow. It does not seem fanciful to assert that this is what some of Lucknow's unknown architects were trying to do—they were reinterpreting the buildings laid down by the early European adventurers, and this important aspect should be considered distinct from the simple copying which was also taking place.

The two examples of this reinterpretation which come most easily to mind are the Darshan Bilas, built probably during the time of Ghazi-ud-din Haider and forming part of the Chattar Manzil palace complex, and the Khurshid Manzil. Another name for the Darshan Bilas (roughly translated as 'Delightful Sight') is the Chaurukhi Kothi or 'House of four faces (or aspects)' because each side of this building represents the facade of another of

Lucknow's European buildings. The rear of the building is based on the riverside facade of the Farhad Baksh while the front is the main facade of the Dilkusha. The two wings are both based on the rear facade of Barowen (so strictly speaking there are only three facades ritualized here) and though the interpretation of the wings is not quite so strict as the Dilkusha facade, the characteristics of Barowen are clear—the arched entrances with groups of four columns, the elaborate double arches of the fanlights, the neat ovals on the first floor terrace with ornamental urns and the round towers on the roof. The four facades are blended together in the Darshan Bilas in an admirable way. They are not slavish copies of the three buildings represented here, but they are not so different that someone who has seen Barowen, the Dilkusha, and the Farhad Baksh, cannot immediately indentify them.

The Khurshid Manzil, which was finished by Ghazi-ud-din Haider in 1814, is based to some extent on the 'New House of the Nawab' drawn by Smith in 1814 which shows a two-storeyed building with a large central dome, and eight very distinctive towers running the whole height of the building and topped by battlements. It is these towers, isolated without a connecting first floor, which is the most striking feature of the Khurshid Manzil. Other similarities become evident as soon as one's attention is drawn to the two buildings, notably the wide bow front with three doorways, the rustication of the ground floor, and the decorative frieze dividing the two storeys. The distinctive towers are of course familiar from Constantia, where they appear at the eight corners of the ground floor, and the last appearance of these battlemented towers, after the various translations of the 'New House'

and the Khurshid Manzil, is at Alambagh (a country palace built by Wajid Ali Shah) where they are employed at the four corners of a two-storeyed house. So one can see that the idea of a building with towers at each corner has been interpreted in various ways, all of them different, and all of them interesting and successful buildings in their own right. The element of copying from existing buildings, as opposed to a reinterpretation, one sees most clearly in the Dilkusha. This is almost an exact replica of Seaton Delavel, English building by Sir John Vanbrugh in Northumberland, which appears in Vitruvius Britannicus in 1721. This, incidentally, is another building with octagonal towers at each corner, which may well have made it especially attractive to Saadat Ali Khan, during whose time it was built. But again the native facility for adaptation has been at work, for although the main building of the Dilkusha has been fairly closely imitated, the stables to the left of it are not based on the stables at Seaton Delavel. They represent an original idea, whereby the central element of the rear facade of the Dilkusha, i.e. the semicircular arch over the central doorway and the rusticated double pillars with their rectangular pediments, is incorporated and used as the centrepiece for the long low row of stables which complement the main building so aptly.

The idea of copying existing building in Lucknow was established at an early stage of the Nawabi period, for one of the first references to a European house is to that of Asaf-ud-daula who had a house built 'in imitation of one belonging to Mr. Orr, on the northern bank of the Gornti, nearly opposite the palace. Doubtless there were many more examples of both imitations and interpretations of earlier building in Lucknow which have

subsequently been demolished, though enough has been said to show that if one concentrates on the early Nawabi period from about 1775 to 1800 and examines the kind of architectural information available in the city at that time, one will in fact be looking at most of the material needed for the whole period up to 1856. It is not of course claimed that there were no innovations at all after 1800; there were enough minor variations, especially in the quality of the workmanship, to enable one to date European-style buildings with some degree of accuracy, but the foundations, and the word is used advisedly, were laid down in this early period for later works.

To build European houses in India it was not enough merely to be a European or an Indian with westernized tastes. Memories and impressions of buildings in Europe had to be reinforced by books, prints and drawings, and sometimes an apprenticeship in building, though lack of this attribute was seldom thought the handicap one would today consider it to be. It is necessary to look at the two main sources of architectural information present in northern India, the written and illustrated material, which provided inspiration for the amateur and the engineers of the East India Company who adapted their European training to local conditions and materials.

G10324



CHAPTER -5



IMAMBARA

IMAMBARA OR PLACE OF IMAM, NOT IN ANY WAY MEANER TO MOSQUES, MAINLY FOR OBSERVING MOHARRAM RITUALS.

ORIGINALLY IRAN AND IRAQ → HUSAINA OR MAJLIS

NORTH INDIA → IMAMBARA

SOUTH INDIA → ASUR KHANA & ASTANA

MOST OF THE BUILDINGS OF NAWABI PERIOD (ISLAMIC), OTHER THAN THE IMAMBARAS, ARE COPIES OF THEIR PROTOTYPES MADE BY THE MUGHALS.

IMAMBARAS DRAW THEIR ESSENCE FROM RAUZAS (THE REPLICA OF THE TOMBS OF IMAM HASAN AND HUSSAIN)

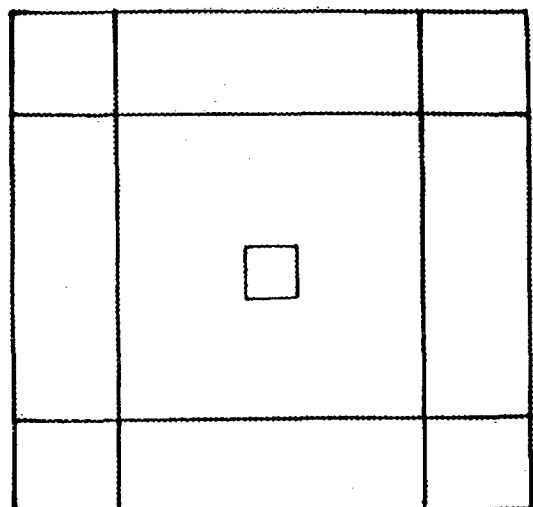
RAUZA: PLANNING

- ENCLOSING COURTYARD

ENTERED GENERALLY

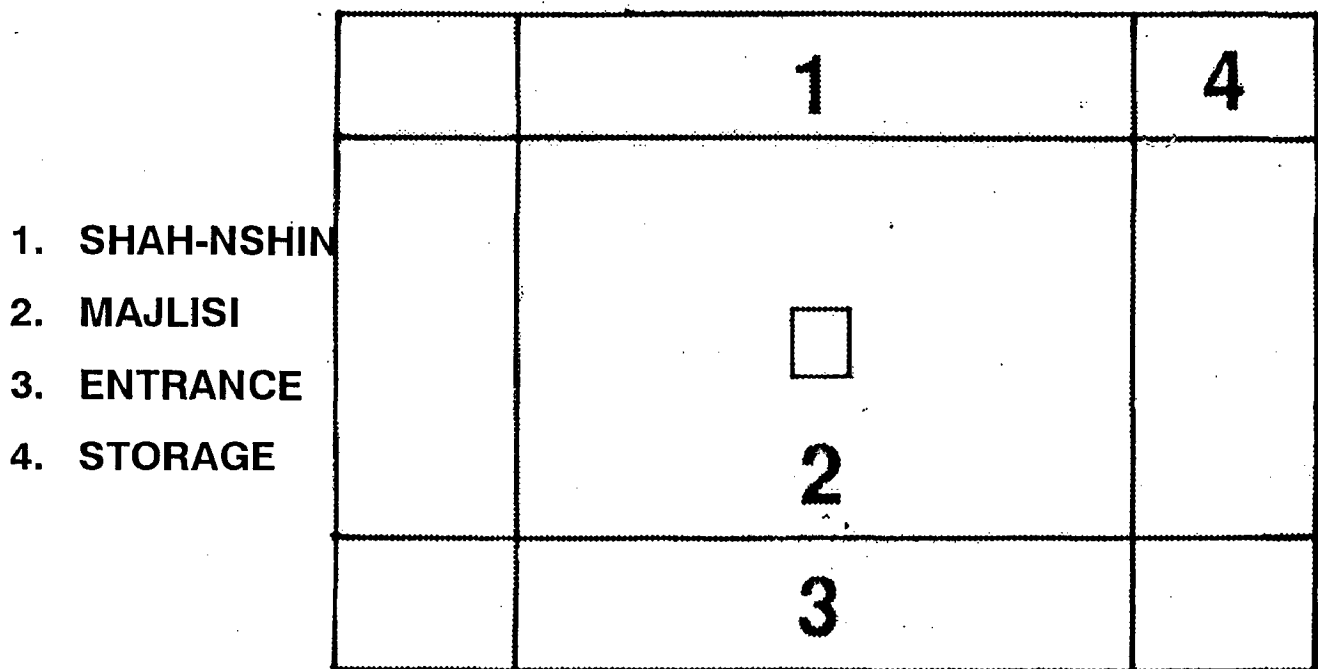
THROUGH FOUR GATEWAYS

ON THE CENTRAL AXIS.



RAUZA

- TOMB PLACED CENTRALLY IS A SQUARE IN PLAN WITH NINE SEGMENTS.
- CENTRAL BEING THE LARGEST HOUSES THE GRAVE AND IS COVERED WITH A DOME LIGHTED THROUGH SMALL OPENINGS.

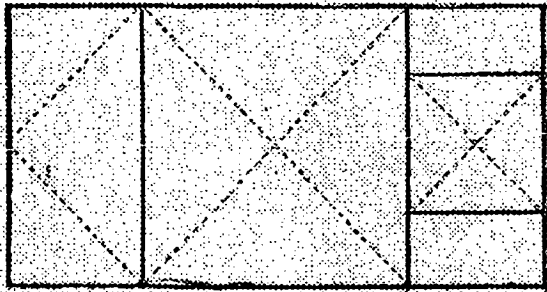


IMAMBARA:

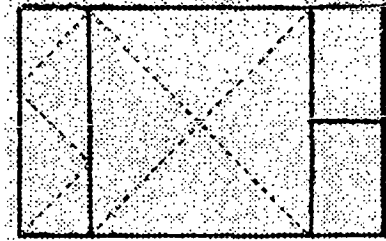
- CENTRAL BAY EXTENDED LONGITUDINALLY TO THE 'MIMBER' AND 'MAJLIS'.
- THE AUTHORITY OF 'SHAH-NE-SHIN' IS MAINTAINED BY ITS CENTRAL LOCATION AND ELEVATED POSITION.
- THE SQUARE AS IN RAUZA, HAS BEEN THE BASIS OF PROPORTIONING THE IMAMBARAS.

BLEND

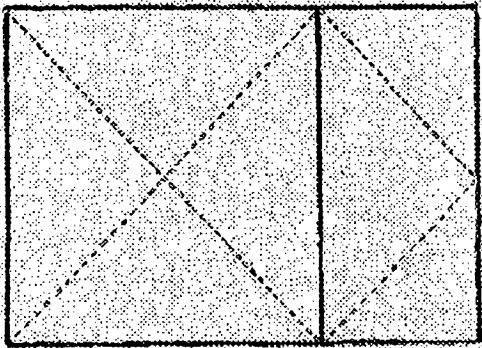
1. **THE SQUARE, AS IN RAUZA,** HAS BEEN THE BASIS OF PROPORTIONING THE IMAMBARAS.



ASAF-UD-DAULA IMAMBARA



KALA IMAMBARA

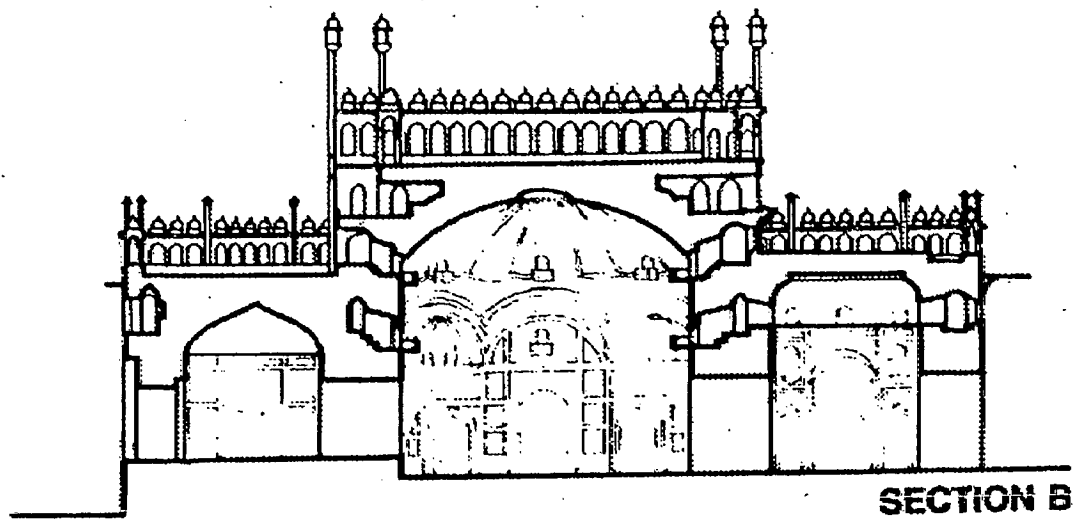


Shahnajaf Imambara

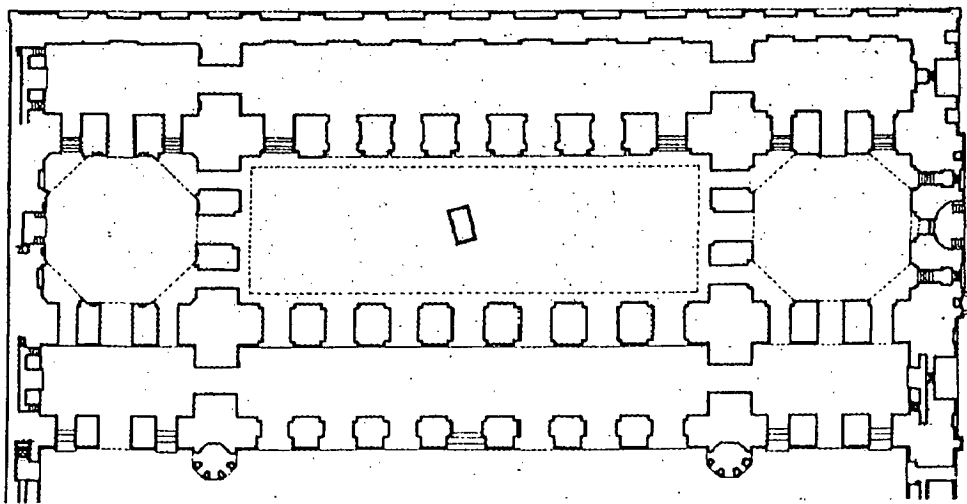
THE AMALGAMATION OF THE ORGANISATION OF A RAUZA WITH THE STRUCTURE OF BARADARI, HAS DEVELOPED INTO AN ISLAMIC PROTOTYPE WHICH IS

PARARELIGIOUS AND UNIQUE.

2. **THE SIDE BAYS,** OFTEN DOUBLE FLOORED WITH SCREE-NS, ARE USED BY THE WOMEN, WHICH IS CONTRADICTORY TO THE BASIC NATURE OF WOMEN COMMUNITY, WHERE THE WOMEN ARE IN 'PURDAH' AND PERFORM THE MOURNING RITES IN THE RESIDENTIAL IMAMBARAS.

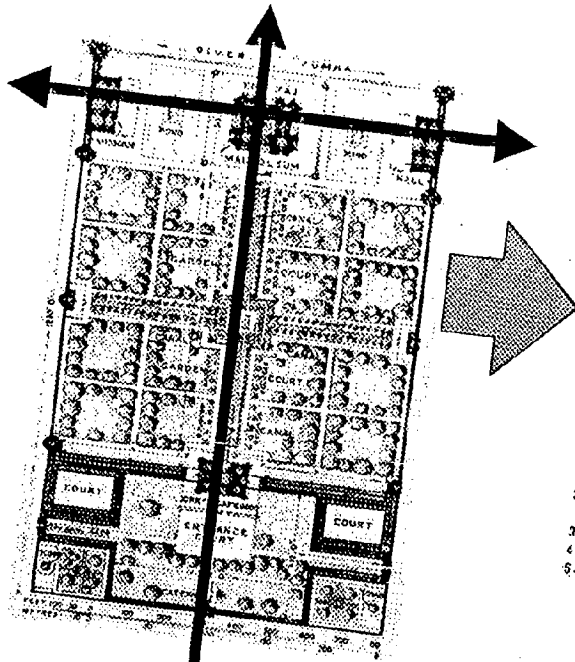


CROSS-SECTION THROUGH SIDE BAY

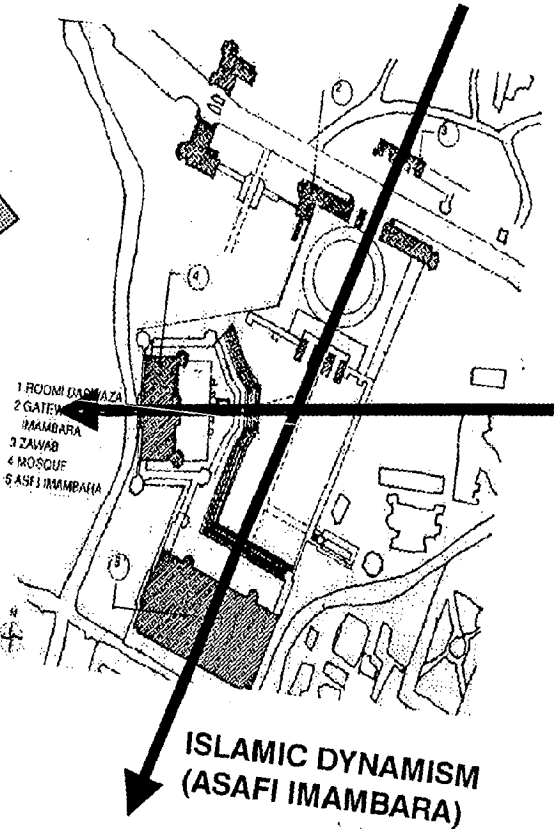


PLAN OF ASAF-UD-DAULA IMAMBARA

THE BALCONY OR A SITTING GALLERY FOR THE NAWABI WOMEN AT THE MEZZANINE LEVEL IN IMAMBARA WHICH WAS A MOURNING PLACE (PUBLIC PLACE) IS SUPPOSIDELY A SHIFT IN THE ISLAMIC CULTURE WHICH BELIEVES IN THE PRIVACY FOR WOMEN AND ARCHITECTURAL SEGGREGATION AS ZENANA. THE BUILDING GIVES AN EQUAL OPPORTUNITY TO THE WOMEN TO PARTICIPATE IN PUBLIC CEREMONIAL FUNCTIONS



ISLAMIC AXIAL SYMMETRY (TAJ MAHAL)



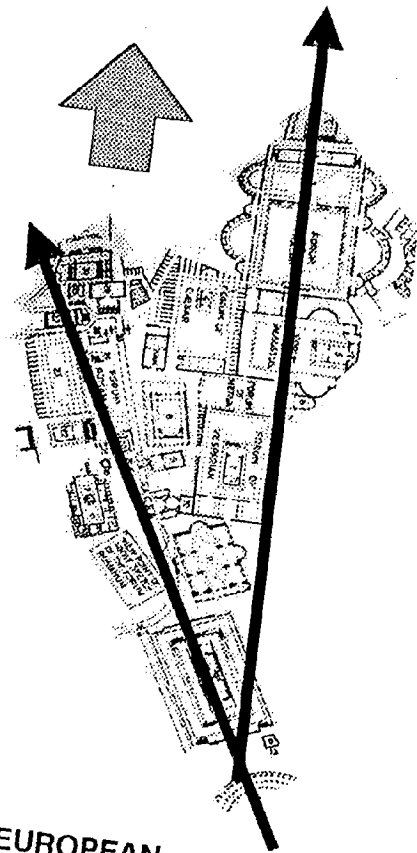
ISLAMIC DYNAMISM (ASAFI IMAMBARA)

3. PLANNING

SUNNIS:

MASJID COMPLEXES ARE BASED ON A COURTYARD WITH AN ENCLOSURE FOR A 'MEHRAB' ON ONE END.

SUNNIS (MUGHALS) ALSO HAD MOSQUES IN THEIR COMPLEXES. BUT THESE MOSQUES, ALTHOUGH PRESENT ARE RARELY PROMINENT, FIRSTLY BECAUSE OF SYMMETRY MAINTAINED, AND SECONDLY TO REMOVE ANY CONTRADICTION IN



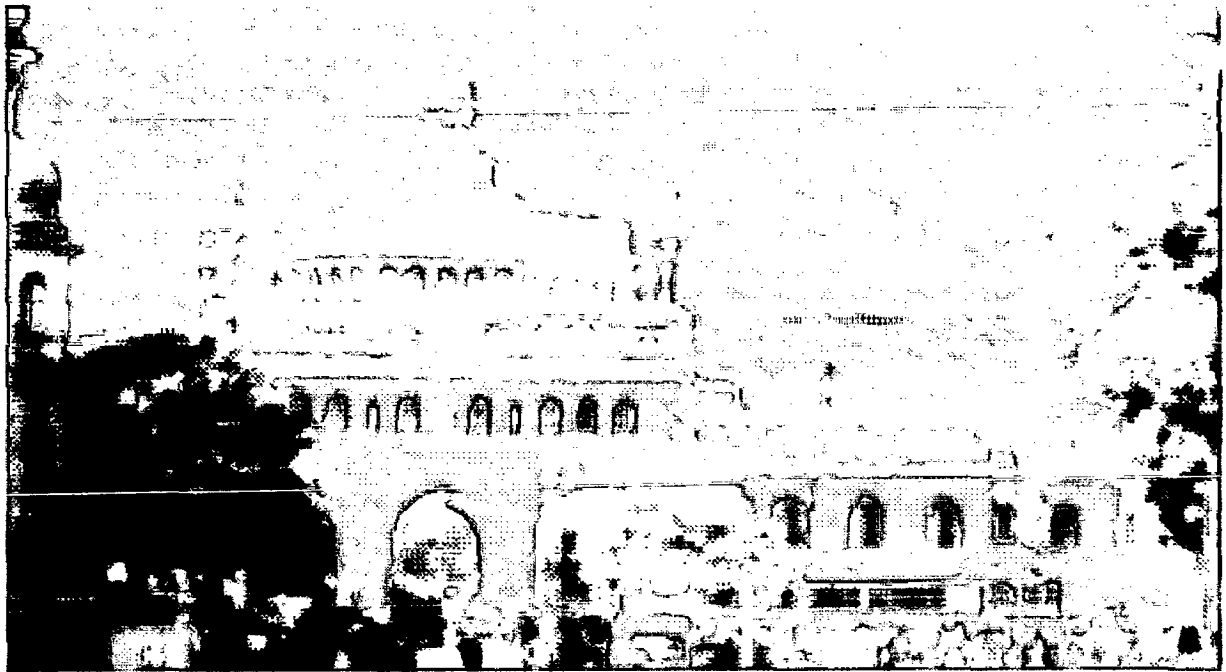
EUROPEAN DYNAMISM (ROMAN FORUMS)

AXIALITY, THE WHOLE COMPLEXES TURNED IN THE DIRECTION OF MECCA.

SHIAS:

- IMPORTANCE TO BOTH IMAMBARA AND MOSQUE.
- IMAMBARA CENTRALLY WITHIN COURTYARD.
- MOSQUE INTRODUCED ON THE SIDE FORMING A SECONDARY AXIS.
- MAINTAINED AXIAL SYMMETRY OF MUGHALS BUT NOT TO ITS STRICT LIMITS AS THE PRESENCE OF MOSQUE IS HEIGHTENED BY THE INTRODUCTION OF THE 'MEHRAB AXIS', WHICH IS NOT NECESSARILY THE MAJOR AXIS.

JUXTAPOSITION ON THE TWO AXES RESULTS IN A DYNAMIC RELATIONSHIP BETWEEN THE TWO GIVING SIGNIFICANCE BOTH TO THE MOSQUE AND IMAMBARA.



**THE UPPER EDGE OF THE GATE WAY WAS PROFUSED WITH
INGENIOUSLY ARTICULATED GULDASTAS.**

PROTOTYPE: POINTED ARCHWAY DARWAZA WAS
COPIED IN NUMBER OF OLD BUILDINGS. EG.CHOTTA
IMAMBARA, NADWAT-UL, QILA.

**THE INDIAN TOWERS
ON EACH SIDE OF THE
GATEWAY IN AN
ATTEMPT TO MAKE
THE EXOTIC MORE
EXPLICABLE.**

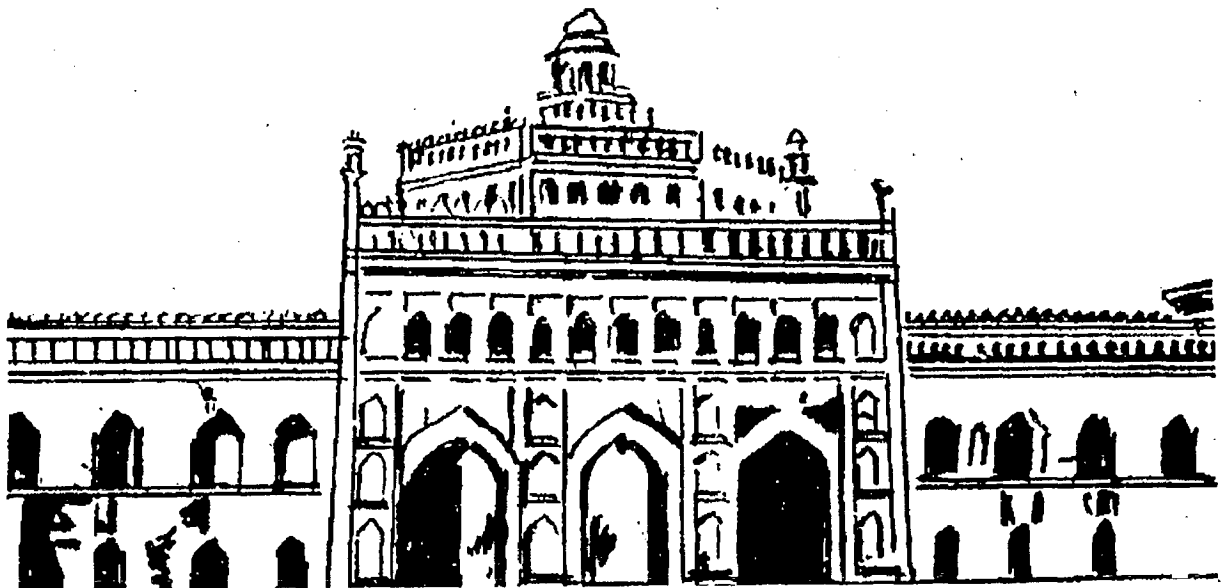


**THE INDIAN TOWERS ON EACH SIDE OF THE GATEWAY NOW
APPEAR LIKE EUROPEAN MEDIEVAL TOWERS WITH.....**

4. RUMI DARWAZA

THE GATEWAY OF THE IMAMBARA COMPLEX IS KNOWN AS THE RUMI DARWAZA AND ITS FACSIMILE IS RECOGNIZED AS THE ARCHITECTURAL SIGNATURE OF THE CAPITAL OF UTTAR PRADESH.

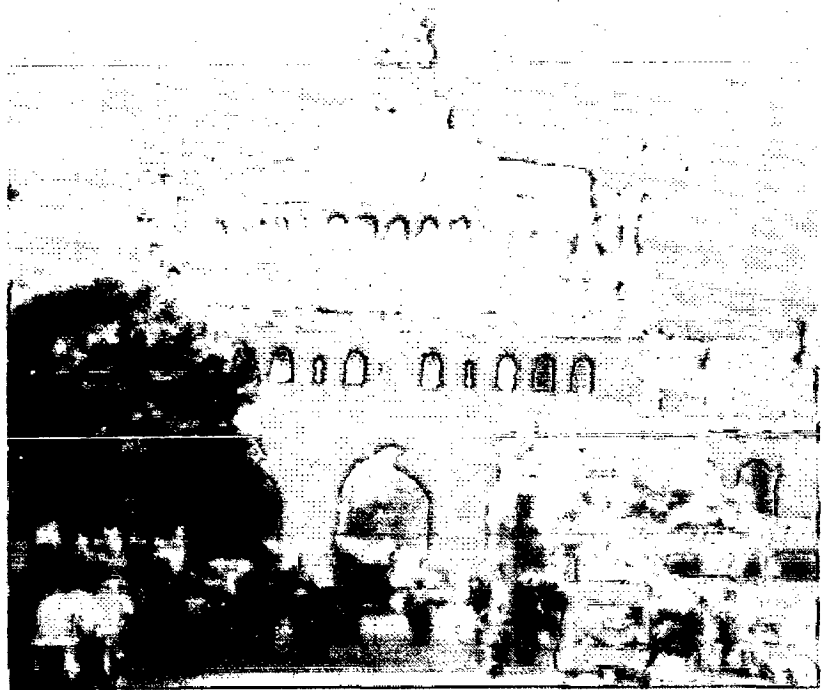
WITH THE PREFIX RUMI ATTACHED TO IT, THE GATEWAY IS OFTEN MISTAKEN FOR A COPY OF SOME ROMAN GATEWAY IN EUROPE. IS INFACIT THE ORIENTAL NAME FOR



A DISTINCTIVE FEATURE OF THE 18.3M HIGH GATEWAY IS THAT IT PRESENTS TWO DIFFERENT AND DISTINCT APPEARANCES, WHEN VIEWED FROM THE EAST AND WEST.

LOOKING AS FROM EAST IT APPEARS AS A TRABEATE STRUCTURE IN FOUR TIERS, THAT CULMINATE WITH A RAJPUTANA STYLE *Chattri* ON TOP.

LOOKING FROM WESTERN SIDE, THE GATEWAY TAKES THE FORM OF A HUGE WIDE ARCHWAY, WHICH HAS CUSPED BORDERING ON THE INNER RIM AND AN ADORNMENT OF LOTUS LEAVES ON THE OUTER RIM AND ON THE GATEWAY. ACCORDING TO ONE OF THE ACCOUNT *CHATTRI* HAD A GILDED DOME. IT WAS WITHIN THIS *CHATTRI* THAT A LARGE LANTERN WAS PLACED IN THE EVENING.



VIEW FROM THE EASTERN SIDE



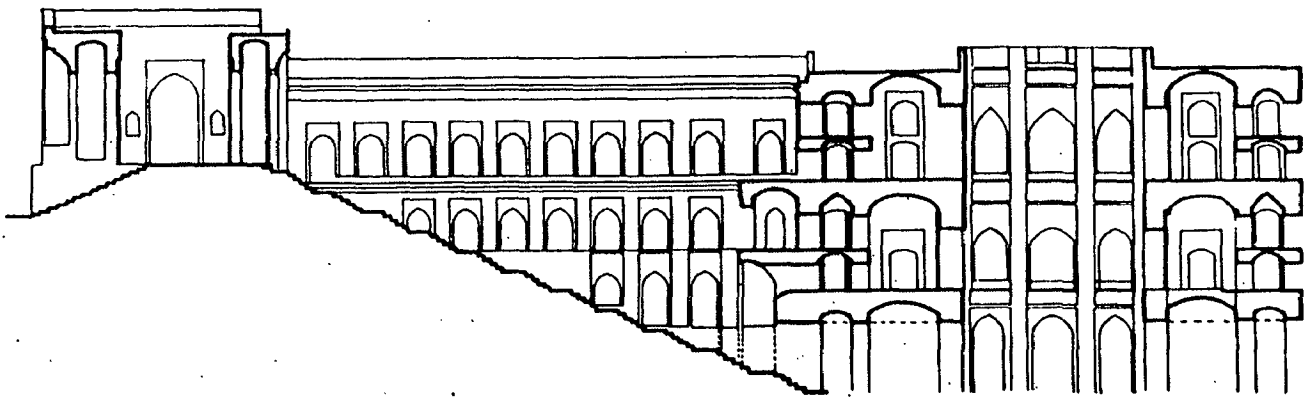
VIEW FROM THE WESTERN SIDE

BATTLEMENTS ALONG THE TOP. THE INDIAN ARCHES HAVE BEEN NARROWED AND ELONGATED TO APPEAR LIKE ARROW SLITS AND THE WHOLE OF THE **'COBRA-HEAD' DESIGN** ROUND THE MAIN ARCH HAS BEEN LOST, WHILE THE TWO SMALL KIOSKS ON COLUMNS BECOME 'LOOK OUT' BATTLEMENTED TOWERS.

5. STEPPED WELL

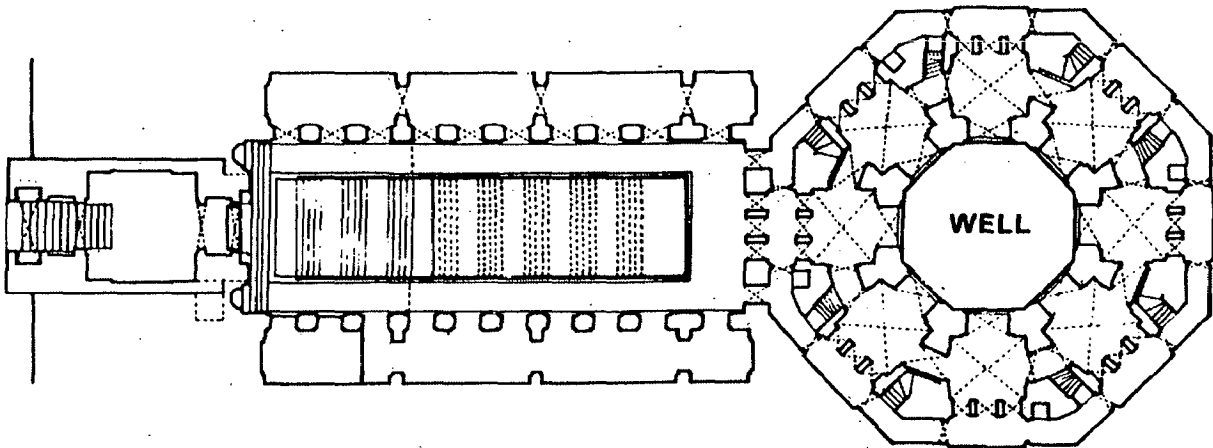
'BAWALI' OR STEPPED WELL WAS DESIGNED NOT ONLY TO GAIN ACCESS TO THE WATER BUT AS A SUMMER PALACE RESORT FOR THE ROYAL GUESTS, WITH PAVILIONS AROUND THE MAIN TANK.

STEPPED WELLS HAVE BEEN IN USE FOR MORE THAN A THOUSAND YEARS IN HINDU ARCHITECTURE WERE **DERIVED FROM 'GHATS' OR PUBLIC BATHING** PLACES PLAYING AN ESSENTIAL PART IN HINDU SOCIAL AND RELIGIOUS RITUAL.



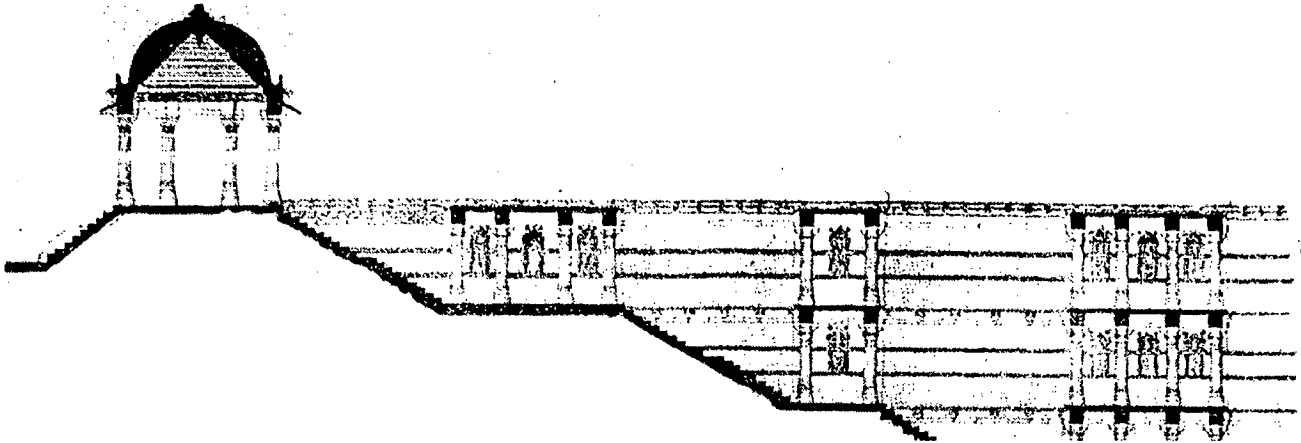
BAWALI AT ASAFI IMAMBARA

SECTION



BUILT IN 18TH CENTURY

PLAN



DADA HARIR'S WELL, NEAR AHMEDABAD

SECTION



BUILT IN FIRST YEAR OF 16TH CENTURY
 REF: E.B. HAVELL'S INDIAN ARCHITECTURE.

PLAN

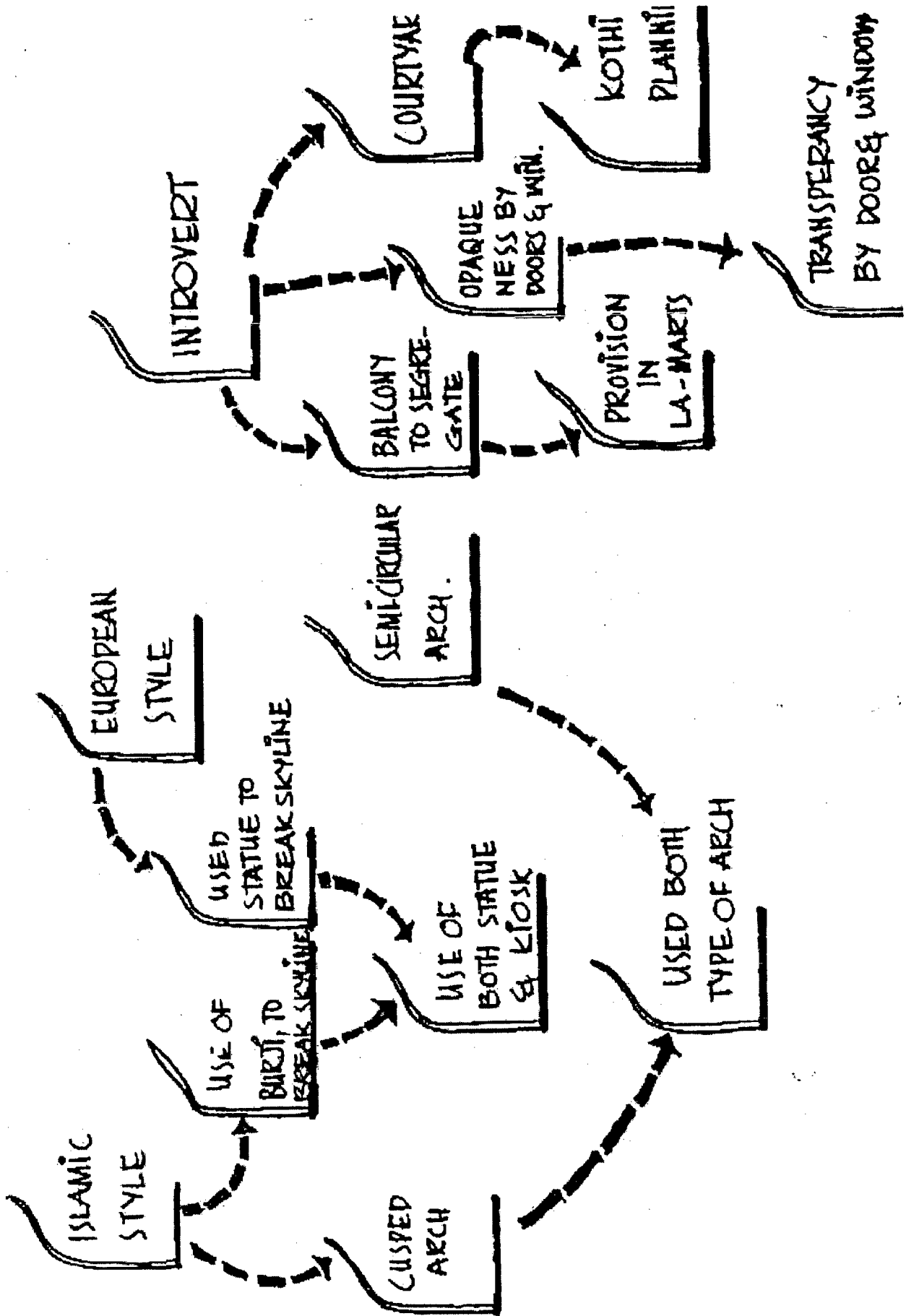
LA MARTINIÈRE

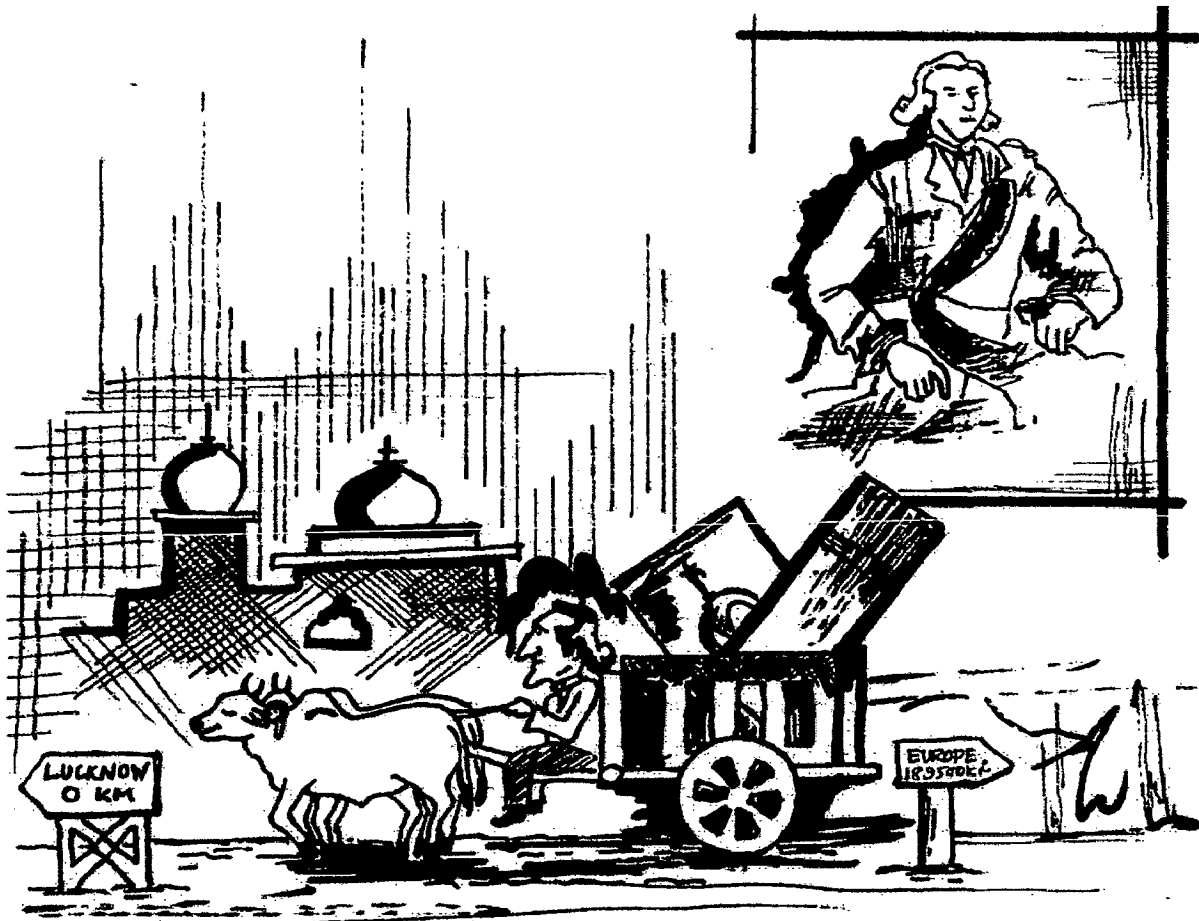
LA MARTINIÈRE WAS ORIGINALLY NAMED CONSTANTIA. WHILE SOME BELIEVE THAT THE NAME WAS DERIVED FROM ITS MOTO 'LABORE ET CONSTANTIA'(TOIL AND FIDELITY), OTHERS SAY IT WAS A MEMORIAL TO ITS FIRST LOVE , CONSTANCE, WHOM HE HAD LEFT IN FRANCE. THE BUILDING HAS BEEN DESCRIBED AS A TOMB THAT BECAME A PALACE.

"IT IS BOTH THE FINEST AND LARGEST, EXAMPLE OF A EUROPEAN FUNERARY, MONUMENT IN THE SUBCONTINENT.... A WEDDING CAKE IN A BRICK, A GOTHIC CASTLE AND A BAROQUE FOLLY", WRITES ROSIE LLEWELLYN JONES.

LA MARTINIÈRE WAS A MINIATURE FORTRESS WITH DITCHES, STOCKADES, SECRET PASSAGES AND CANONS. CLAUDE MARTIN, WHO DIED IN 1800 WAS, ACCORDING TO HIS WILL BURIED THERE.

CONSTANTIA WAS CONSIDERED TO BE ONE OF THE CROWNING ACHIEVEMENTS OF MARTIN AND UNDENIABLY

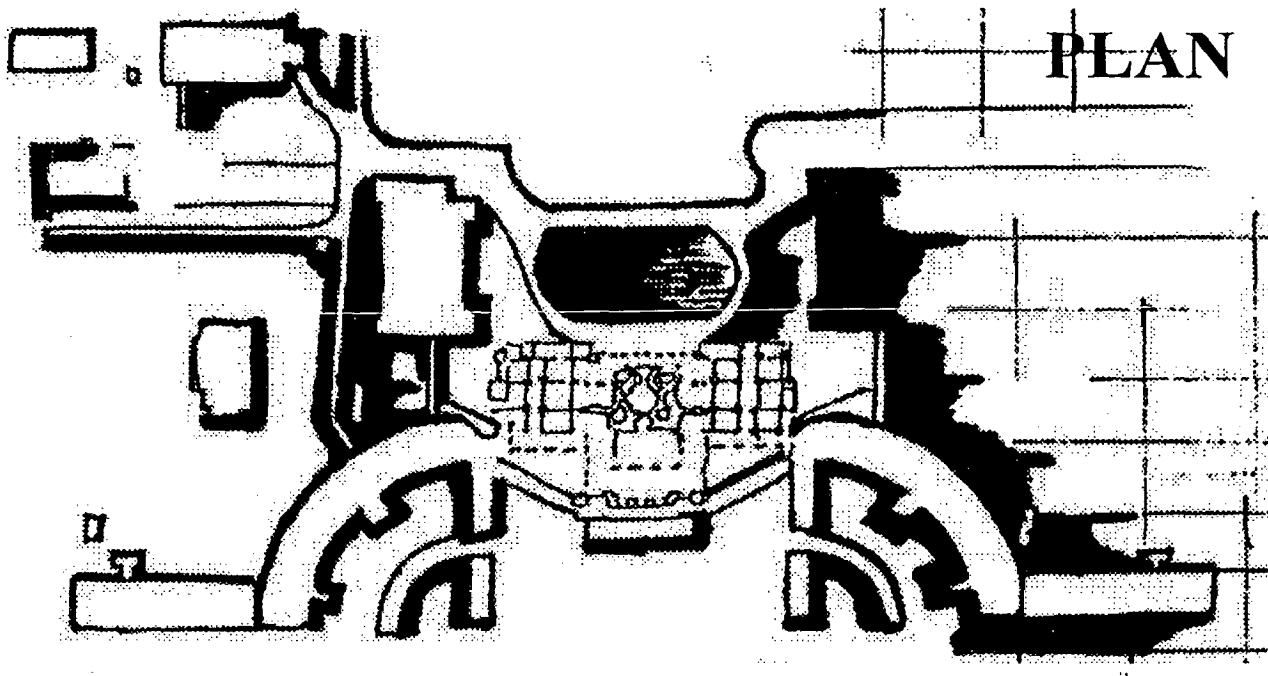




A FATAL FRIENDSHIP

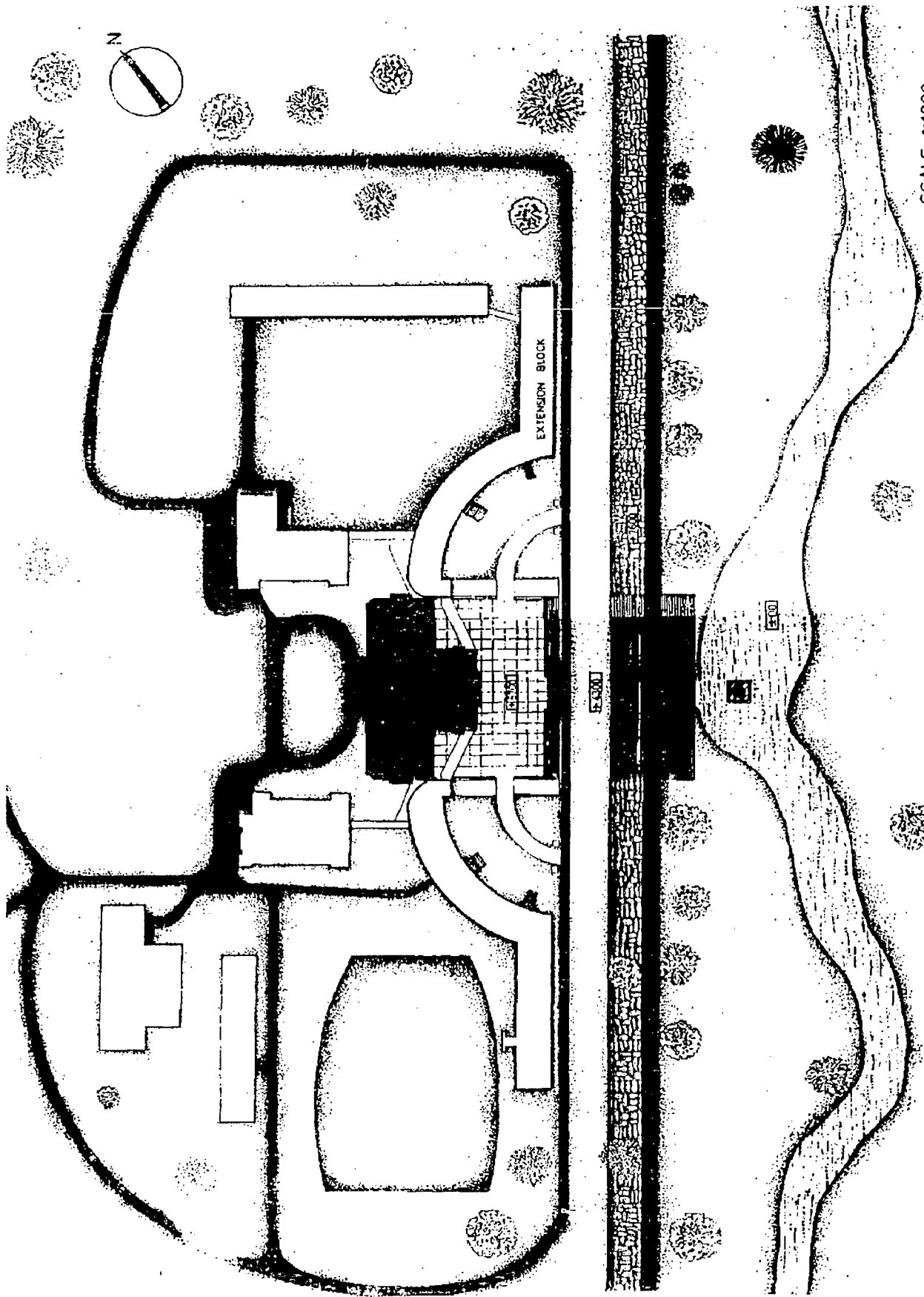


ONE OF THE MOST SPECTACULAR BUILDINGS ERECTED BY EUROPEANS IN INDIA.



CONSTANTIA WAS NOT SIMPLY A FOTRESS, AND INDEED THE DIFFICULTY OF DEFINING EXACTLY WHAT IT WAS. VALENTIA SAW IT SHORTLY AFTER MARTIN'S DEATH AND FOUND IT 'A STRANGE FANTASTICAL BUILDING OF EVERY SPECIES OF ARCHITECTURE, AND ADORNED WITH MINUTE STUCCO FRET-WORK, ENORMOUS RED LIONS WITH LAMPS INSTEAD OF EYES, CHINESE MANDARINS AND LADIES WITH SHAKING HEADS AND ALL THE GODS AND GODDESSES OF THE HEATHEN MYTHOLOGY'.

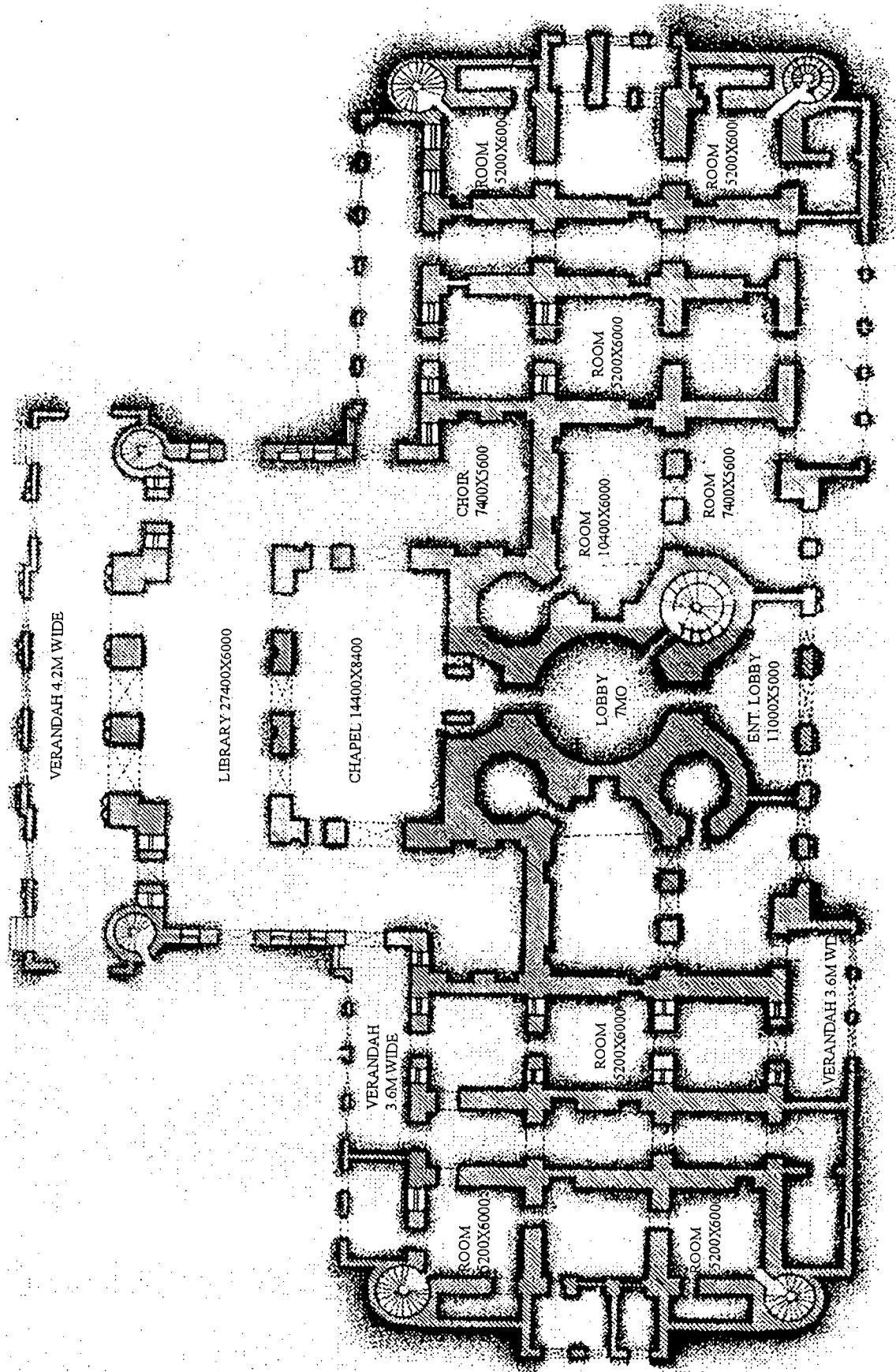
A MORE EXTRA ORDINARY COMBINATION OF GOTHIC TOWERS, AND GRECIAN PILASTER WAS NEVER DEVISED BEFORE.



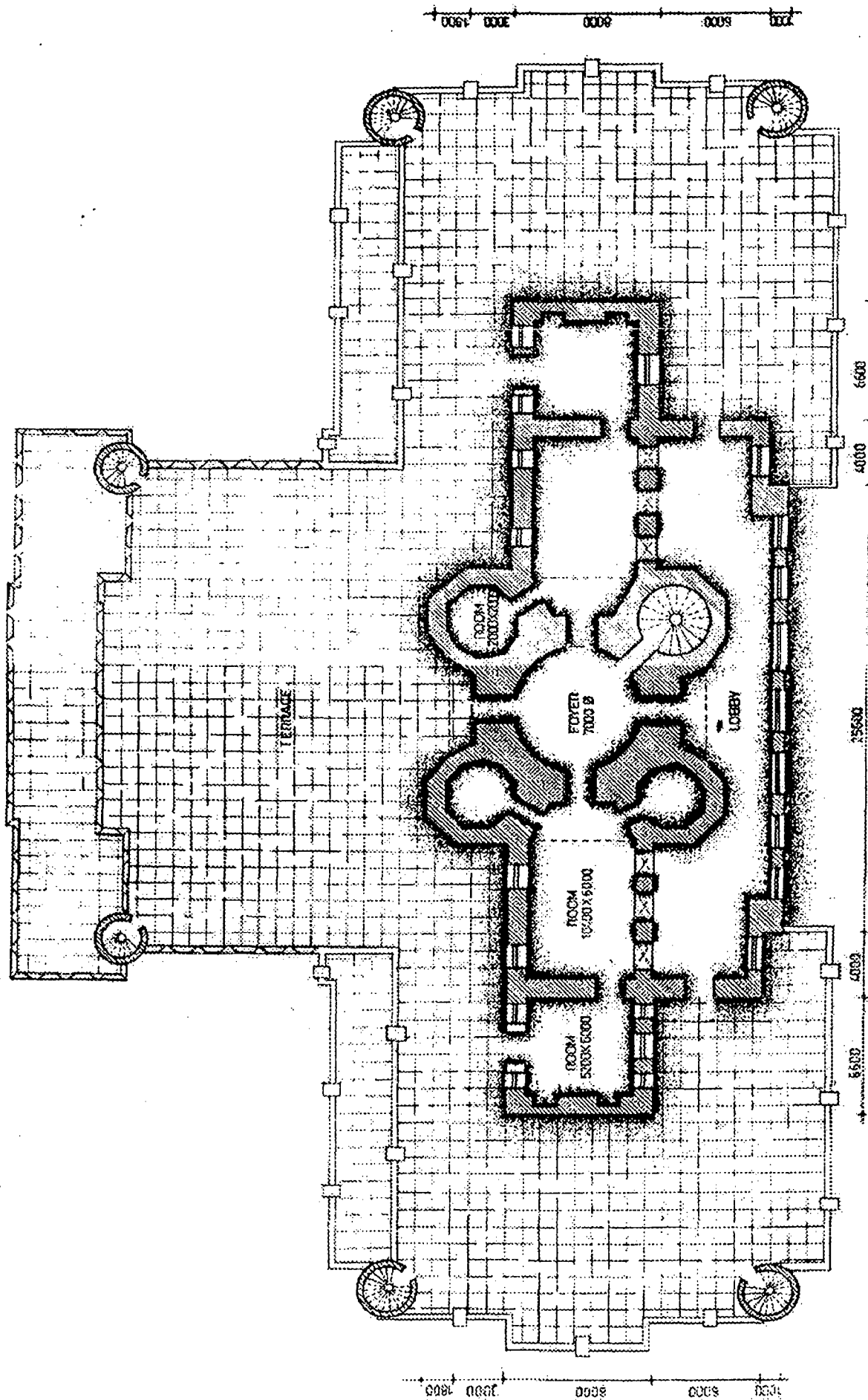
SCALE - 1:1000

-  GREEN LAND
-  TREE
-  PATH
-  PLATFORM
-  RAMP
-  STEPS
-  RAMP
-  RAMP
-  PLATFORM
-  PLATFORM
-  PLATFORM

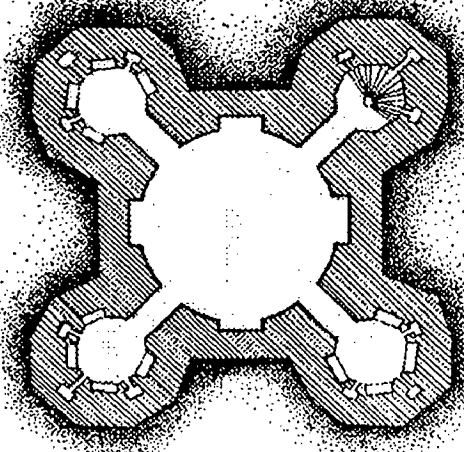
SITE PLAN



GROUND FLOOR PLAN

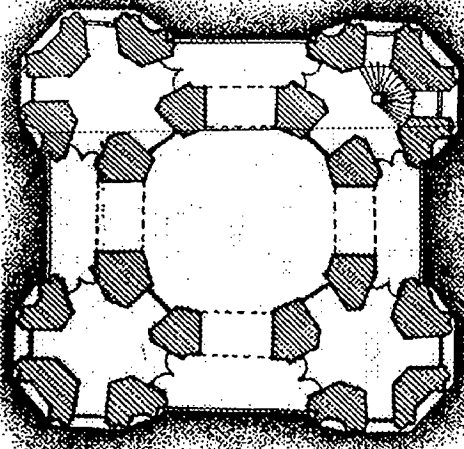


FIRST FLOOR PLAN



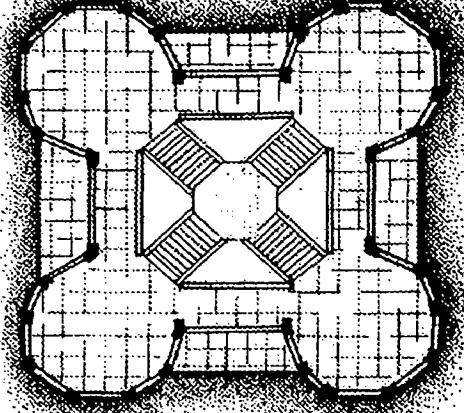
1600 2400 1600 2400 1600 2400 1600

16600



1800 2400 1600 5000 1600 2400 1800

16600

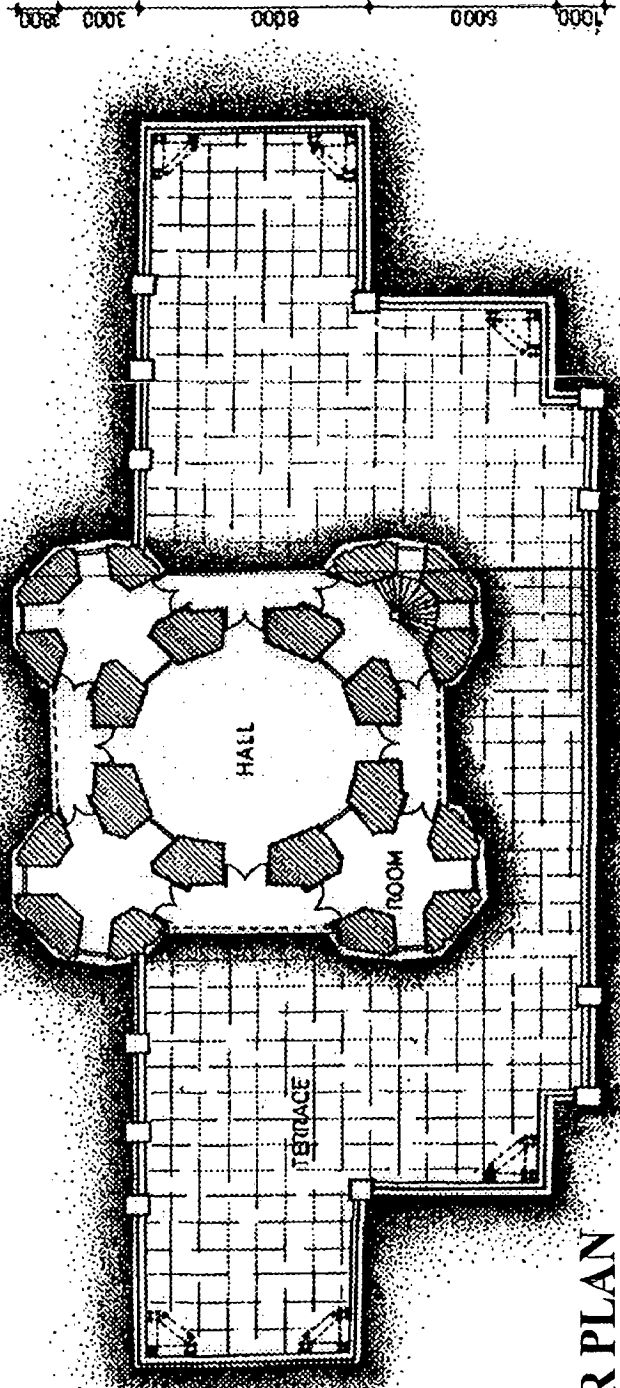


BASEMENT PLAN

TOWER PLAN

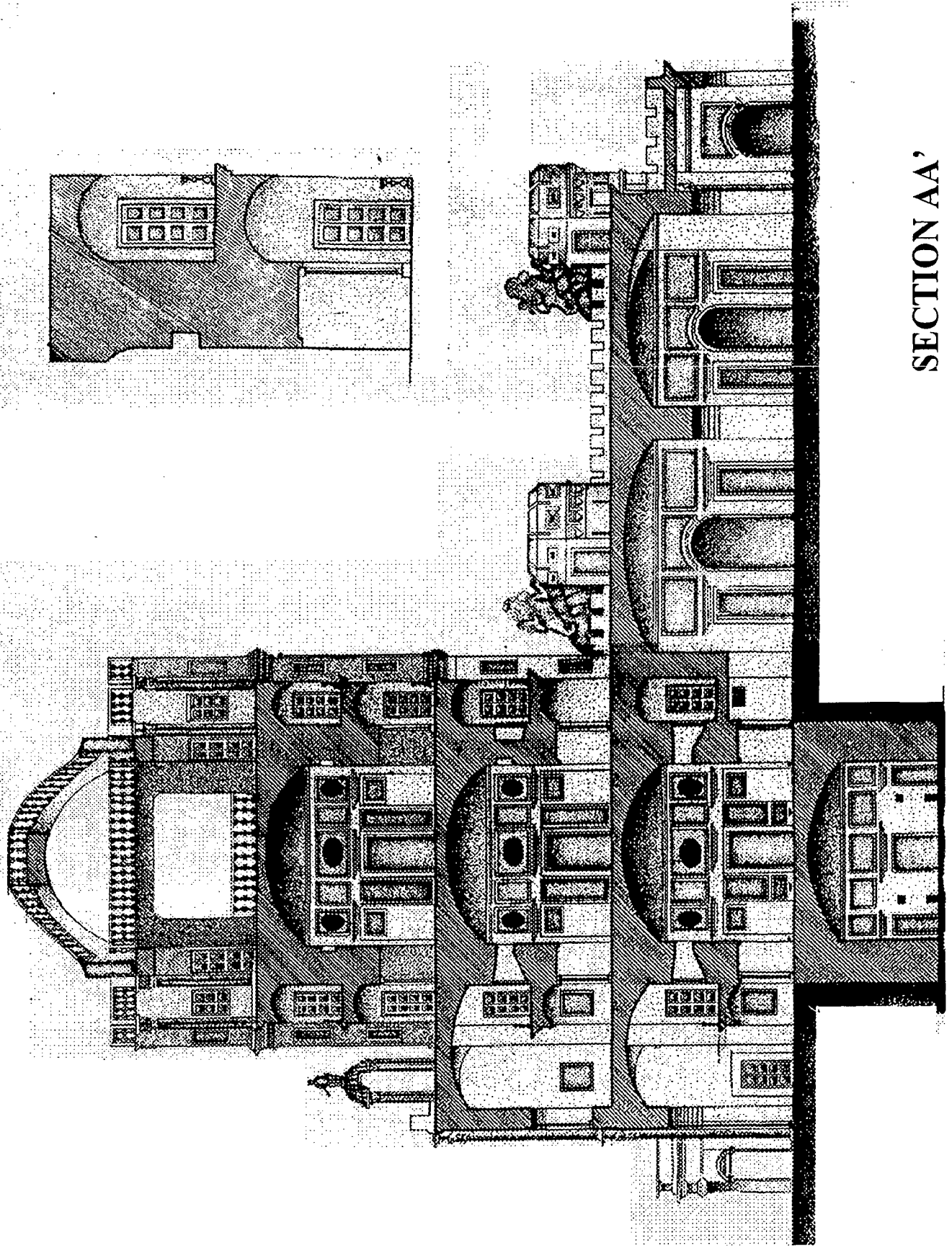
TERRACE PLAN

16000 1800 2400 1600 5000 1600 2400 1800 16000

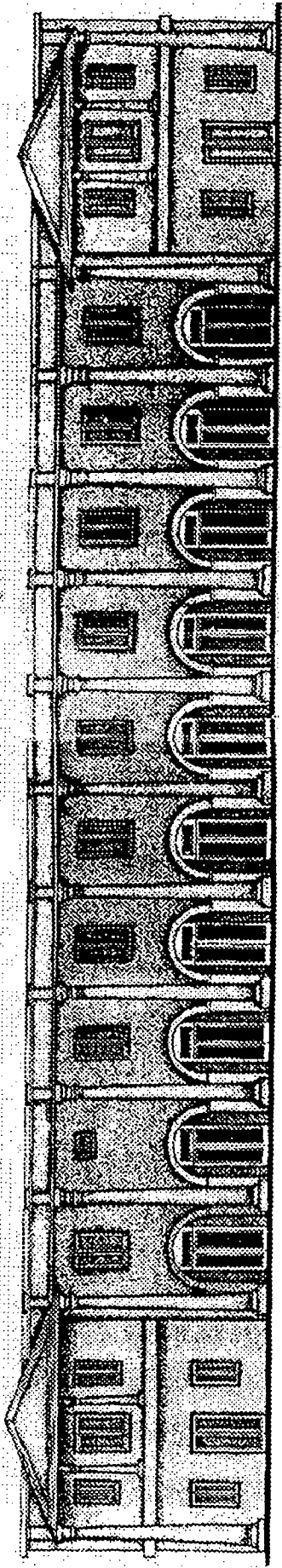


1000 6000 8000 3000 3000

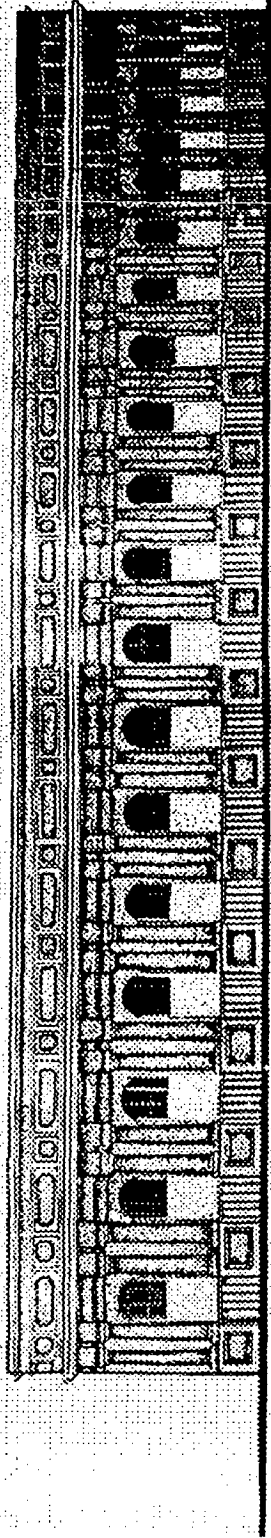
SECOND FLOOR PLAN



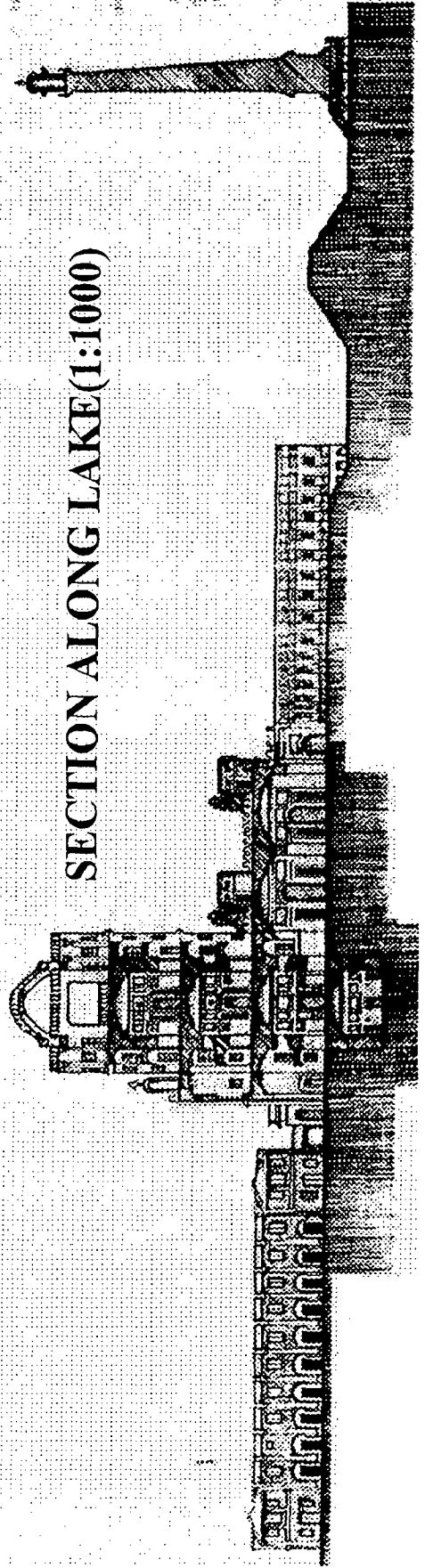
SECTION AA'



ELEVATION OF FRONT FAÇADE(1:100)



ELEVATION OF CIRCULAR FAÇADE(1:200)



SECTION ALONG LAKE(1:1000)

**BLEND IN LA MARTINIÈRE COULD BE
OBSERVED IN FOLLOWING ELEMENTS
AND PLANNING:**

- 1. SITE PLANNING.**
- 2. OBELISK.**
- 3. KIOSK.**
- 4. CROWN.**
- 5. PLANNING.**
- 6. FAÇADE TREATMENT.**
 - A. ARCH**
 - B. COLUMN**
 - C. DOORS & WINDOWS**
 - D. FALSE WINDOWS**
 - E. LIONS & SPHYNX**
- 7. STRUCTURAL SYSTEM.**
- 8. MATERIAL USED.**
- 9. SERVICES**

1. SITE PLANNING

IT WAS CATEGORIZED IN TWO TERMS

MORPHOLOGY: IT WAS SITUATED ON THE BANKS OF RIVER GOMTI. THE RIVER ON THE EAST OF LA MARTINIÈRE DEFINES ITS ALIGNMENTS AND INDIRECTLY MARKS THE AXIS. SIMILAR MORPHOLOGY EXISTS IN OLD CITY.

PLANNING: CONSTANTIA, THE VILLA FORTRESS WITH ITS LOFTY CENTRAL TOWER AND THE OBELISK DEFINING THE AXIS IN ALLIANCE WITH THE FOCAL POINT OF THE BUILDING.

2. OBELISK

IT IS A TOWER DEFINING AXIS IN ALLIANCE WITH THE FOCAL POINT OF THE BUILDING. PROBABLE ORIGIN IN TERMS OF

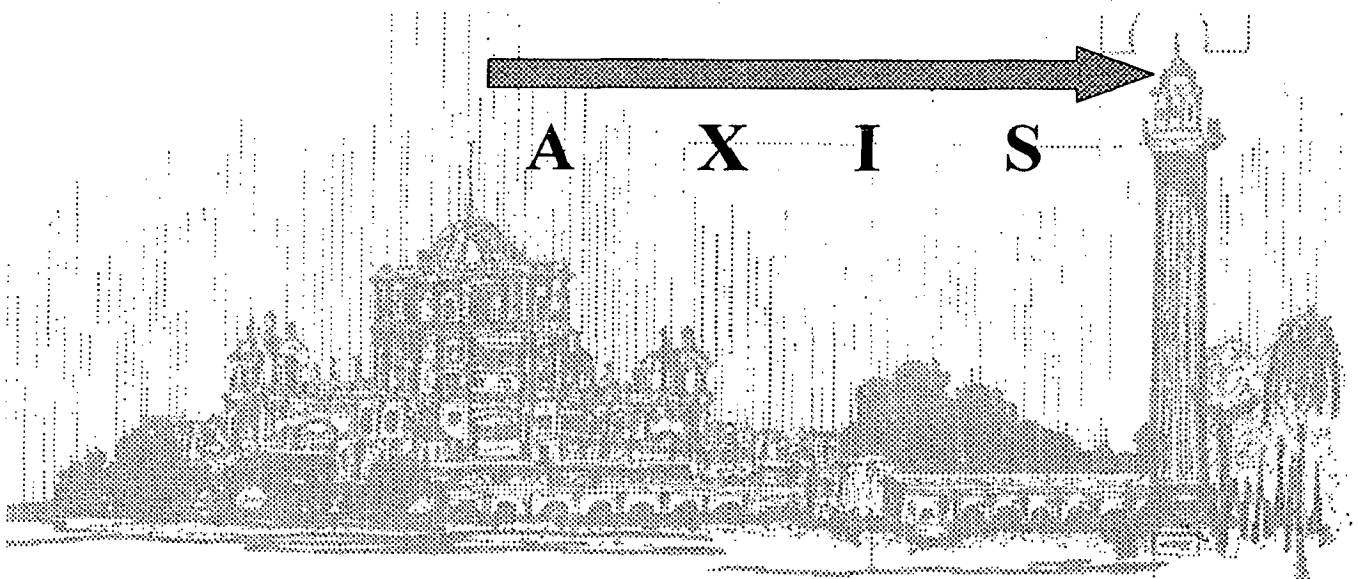
FUNCTION:

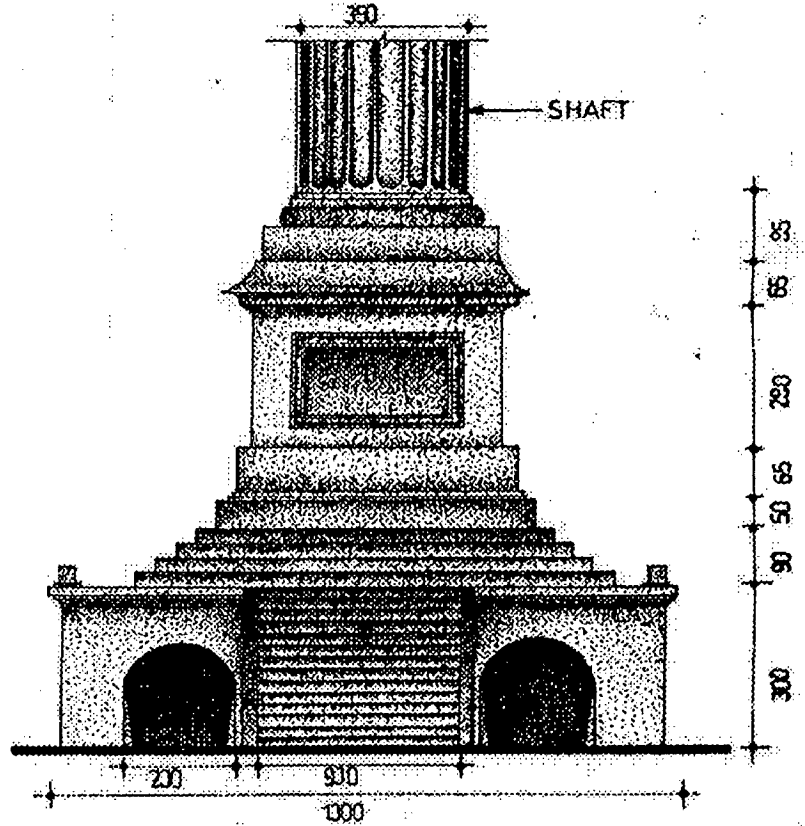
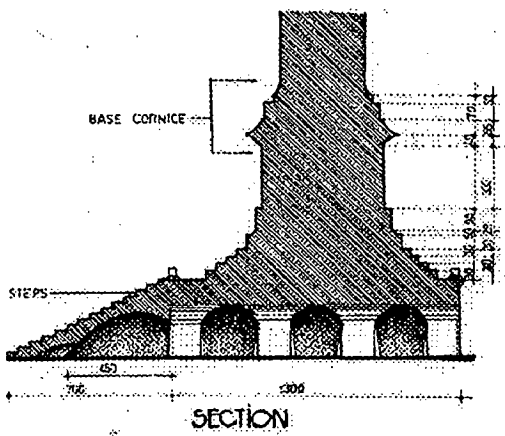
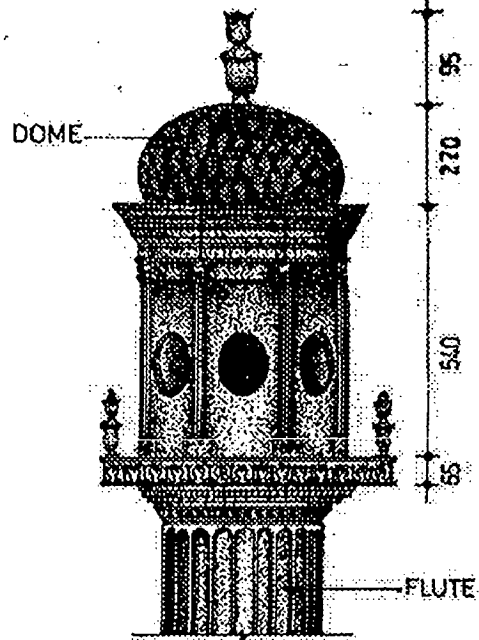
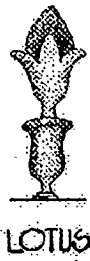
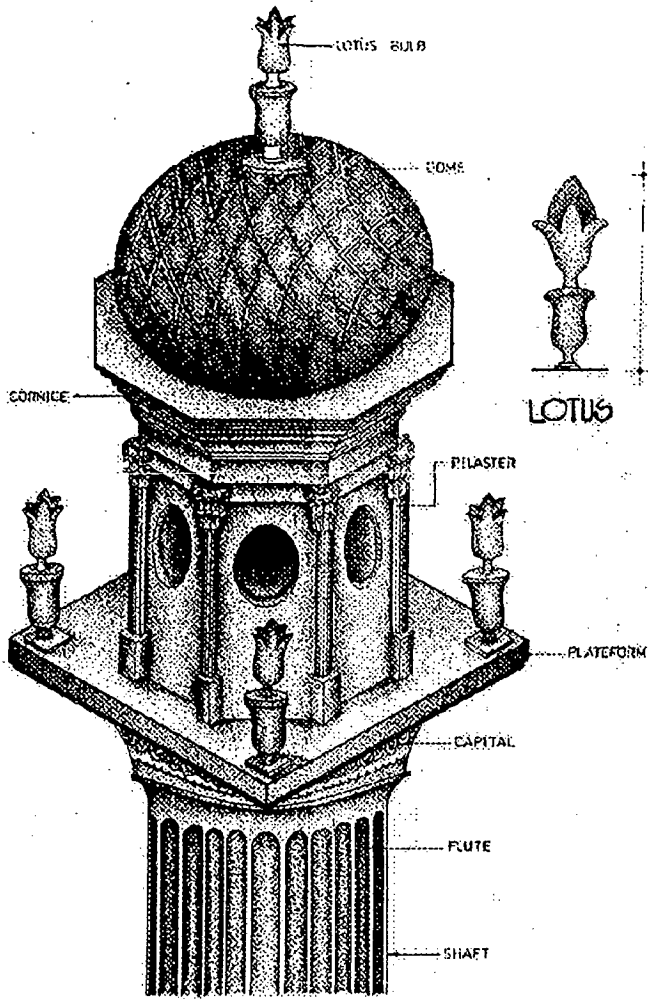
1. IT WAS A LANDMARK DETACHED FROM THE MAIN BUILDING.
2. A VICTORY TOWER AS IN EUROPEAN STYLE UNLIKE IT'S USES AS MINARETS IN MOSQUE IN NAWABI STYLE FOR THE

PURPOSE OF SUMMONING PEOPLE FOR THE 'AZAAN' OR PRAYER

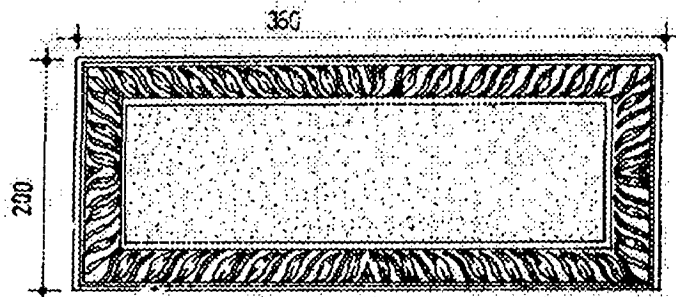
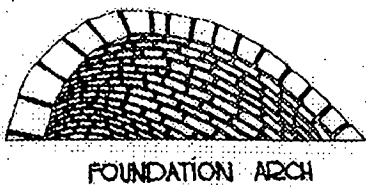
FORM:I

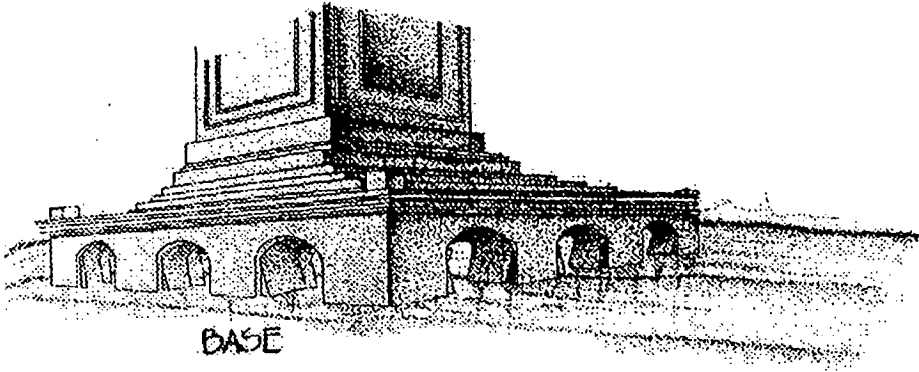
ITS PLACEMENT WAS AXIAL LIKE IN EUROPEAN STYLE WITH RECTANGULAR BASE AND NO ACCESSIBILITY WHICH WAS DIFFERENT FROM VERNACULAR STYLE WHICH HAD NO BASE, MEZZANINE BALCONIES AS IT WAS ACCESSIBLE THROUGH A FLIGHT OF STEPS. ON THE TOP IS THE DOME AND SPHERE LIKE IN NAWABI MINARETS. IT RESTS ON WELL FOUNDATION AS ON THE BANKS OF RIVER GOMTI.



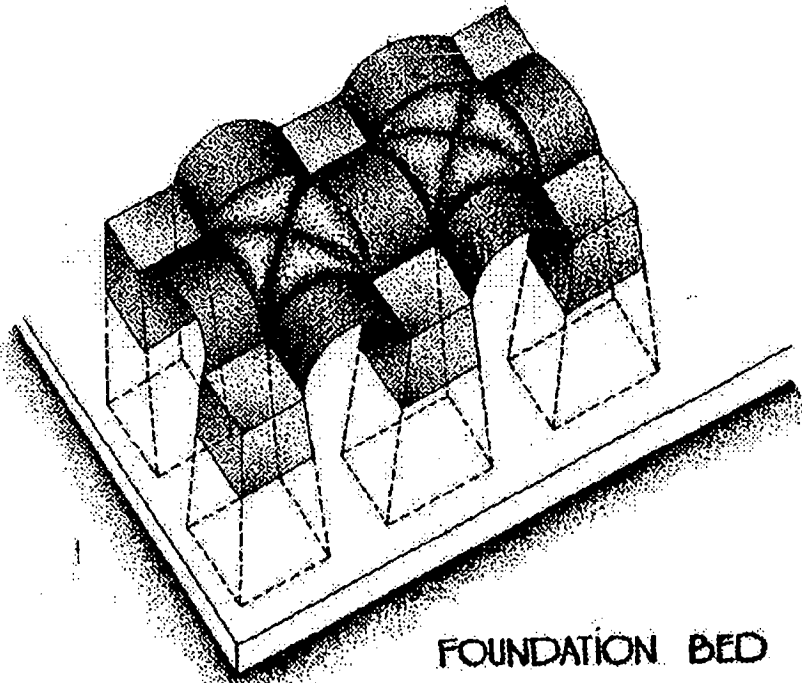


ELEVATION

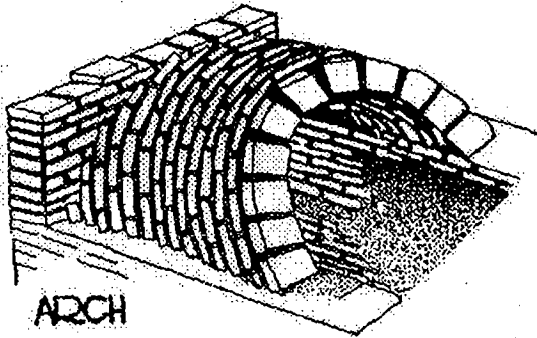




BASE

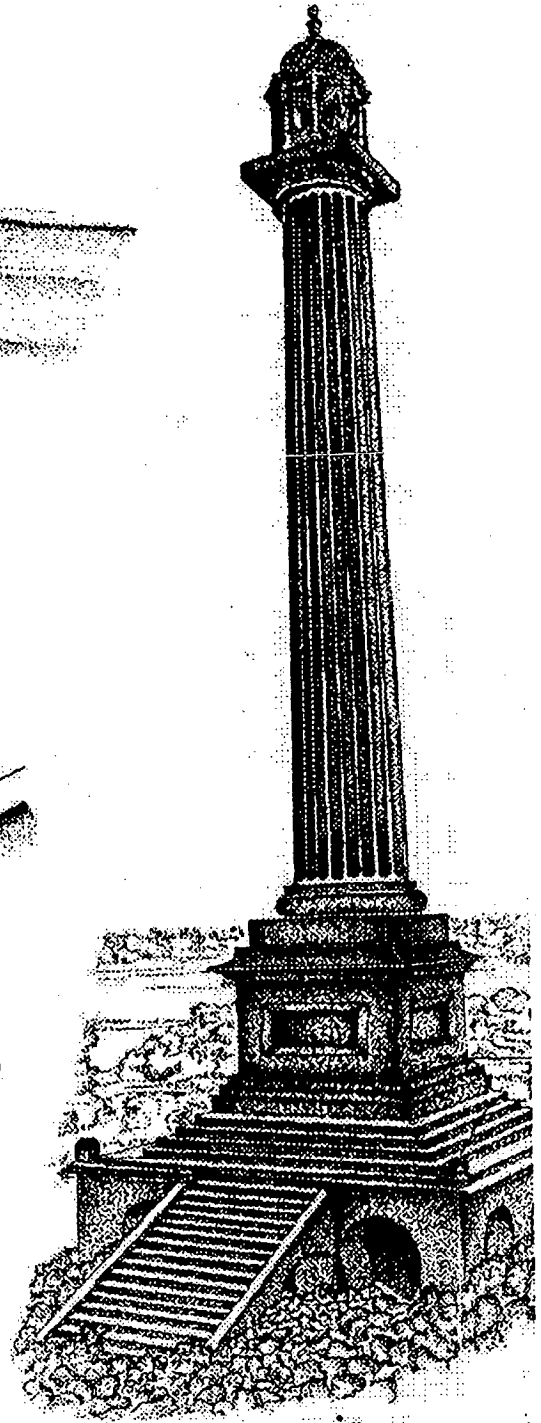


FOUNDATION BED

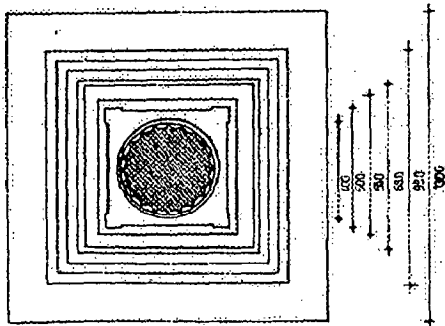


ARCH

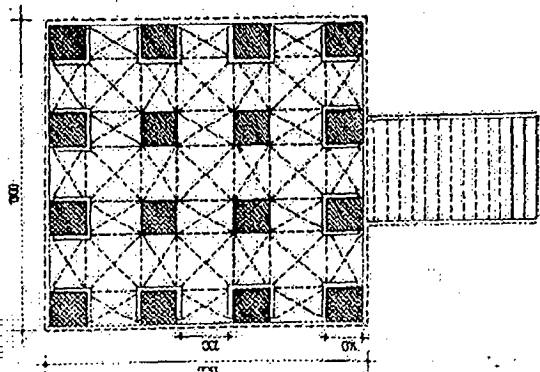
ARCH CONSTRUCTION

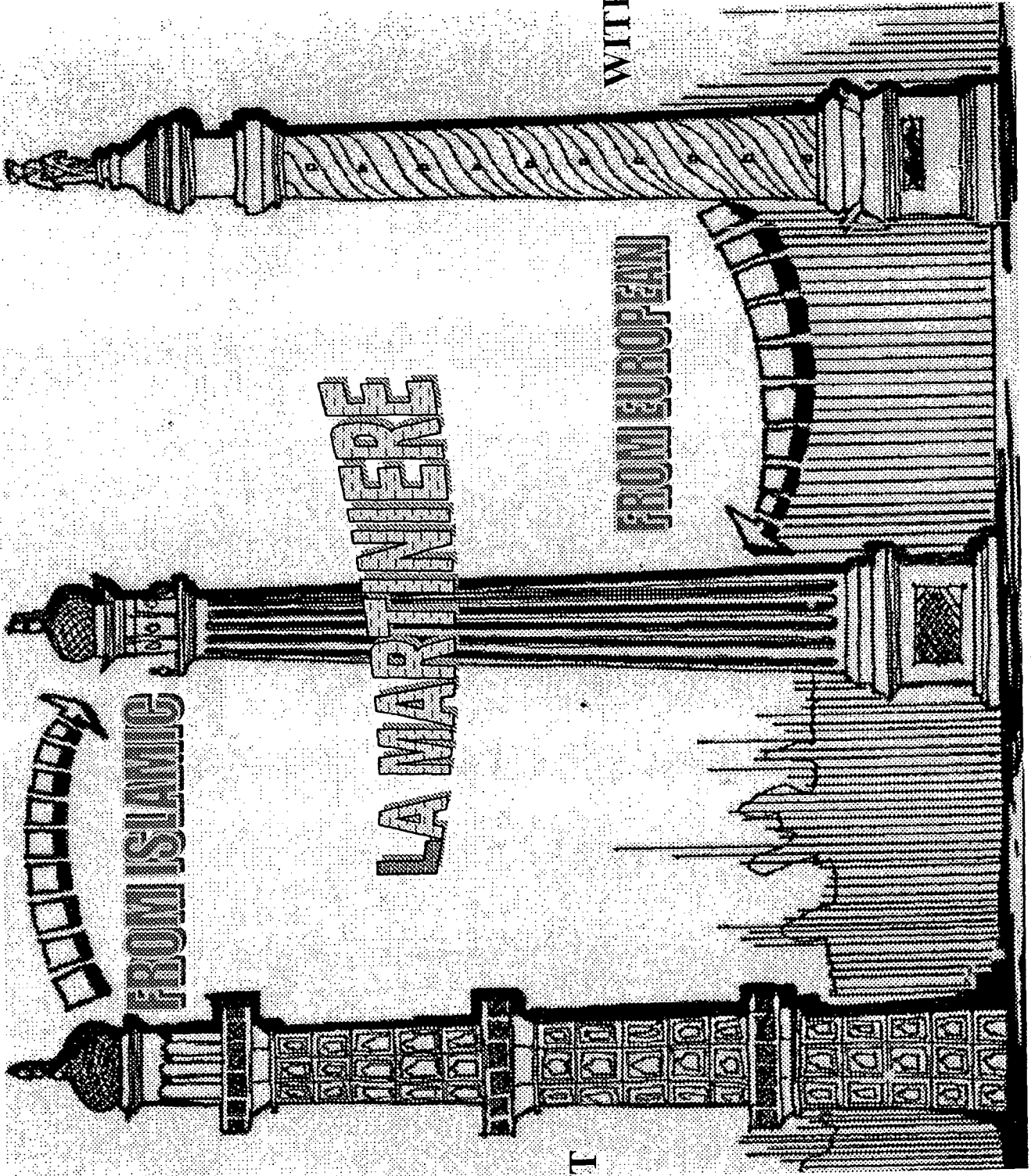


VIEW



PLAN & FOUNDATION GRID





WITHOUT
BASE

LA MARTINIÈRE

FROM ISLAMIC

FROM EUROPEAN

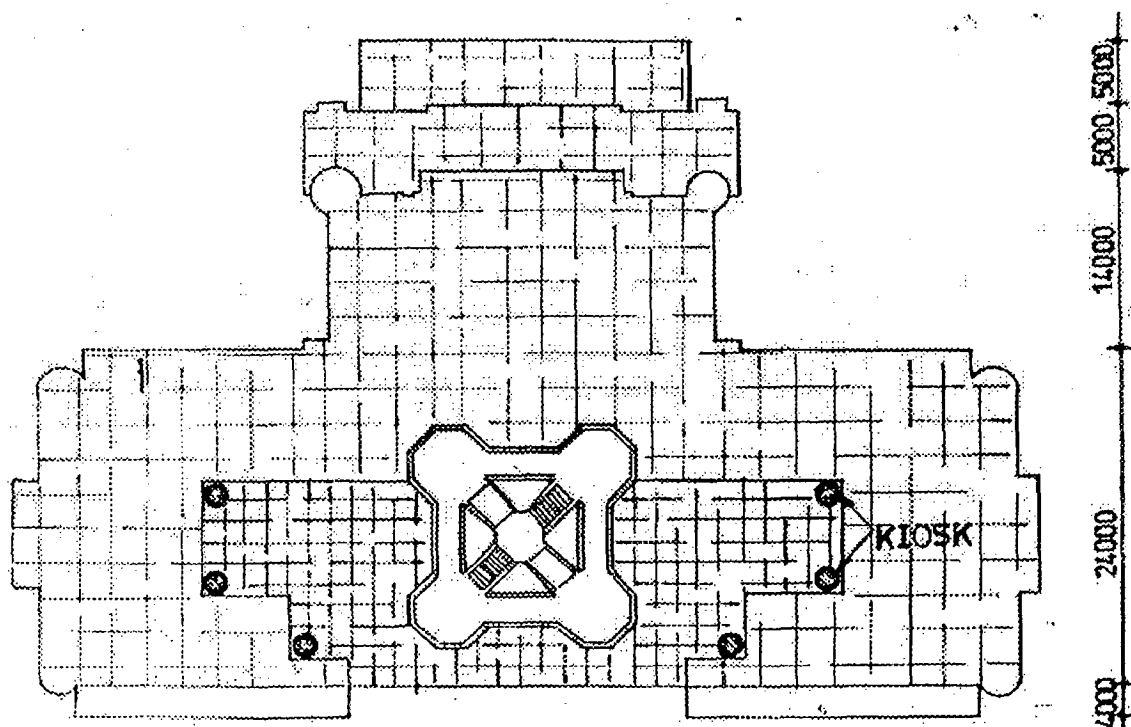
WITH BASE

3. KIOSK

SECOND FLOOR IS LESS DEFENSIVE AND ITS APPEARANCE IS SOFTENED BY THE OPEN PILLARED KIOSK.

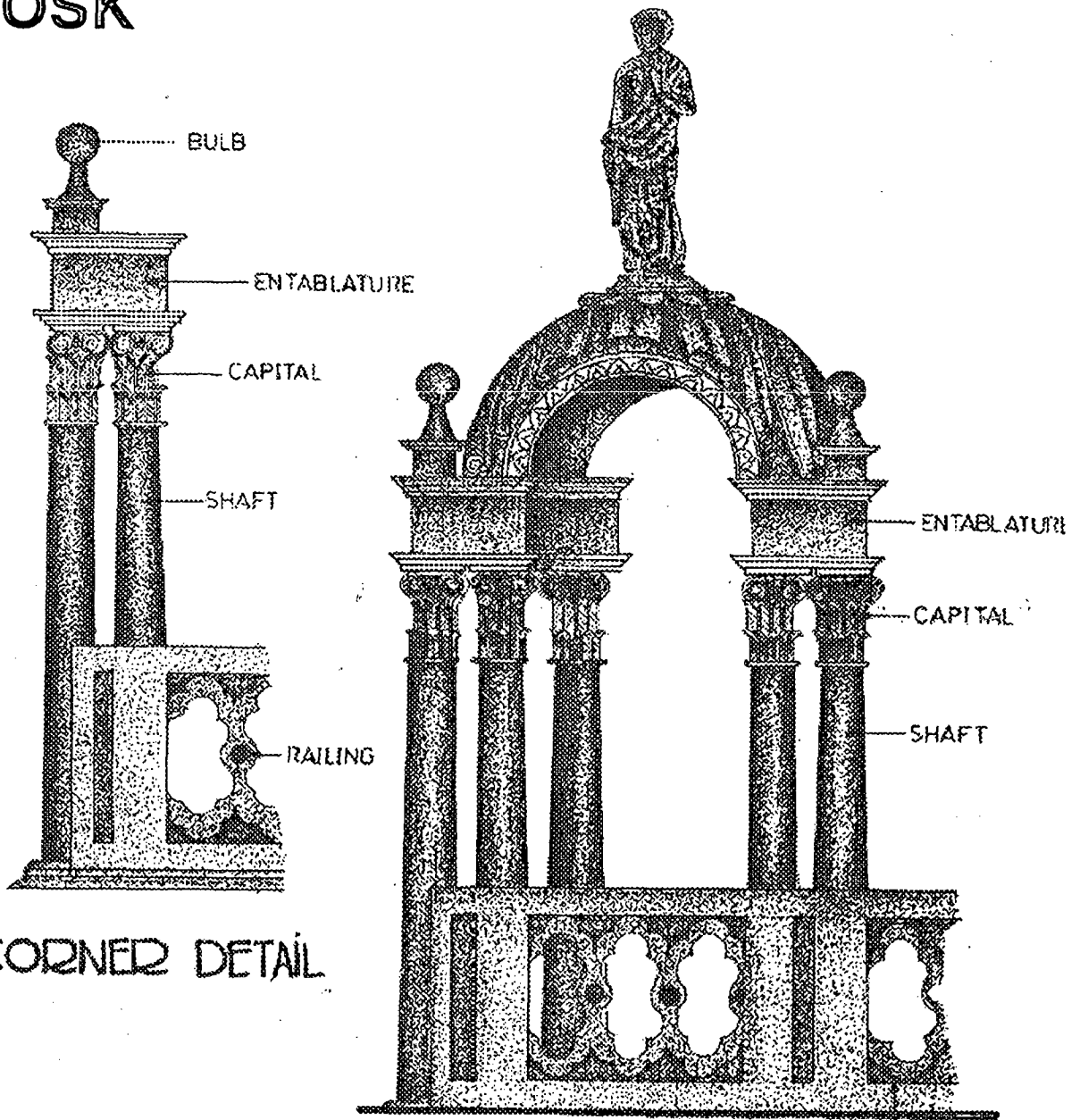
- IT GIVES THE BUILDING AN INTERESTING SKYLINE AND ALSO HELPS IN VISUALLY BINDING THE CENTRAL TOWER TO REST OF THE BUILDING.
- IT ALSO PROVIDES SHADED SITTING SPACE.

FORM: IT CONSISTS OF AN ARCHED DOME RESTING ON THREE POINTS DEFINING A TRIANGLE WITH LOAD BEARING COLUMNS ON THE VERTICES.



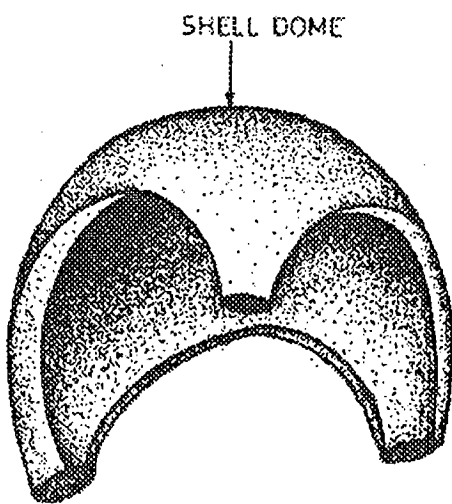
SECOND FLOOR PLAN

KIOSK

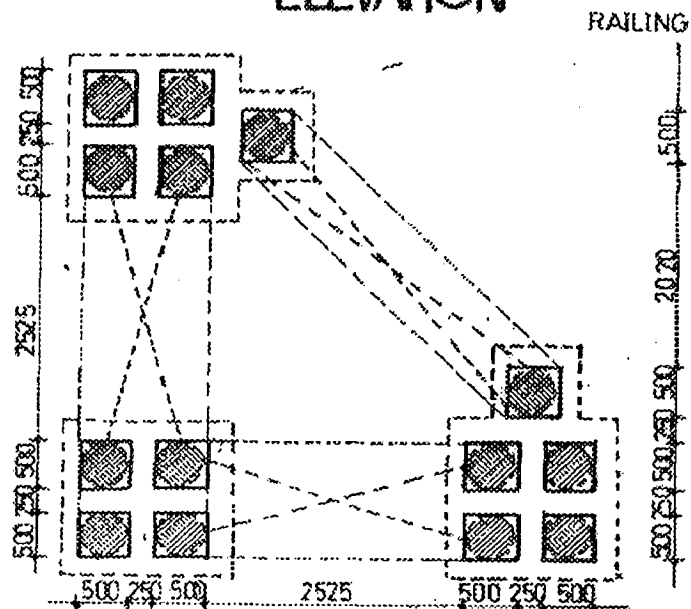


CORNERED DETAIL

ELEVATION



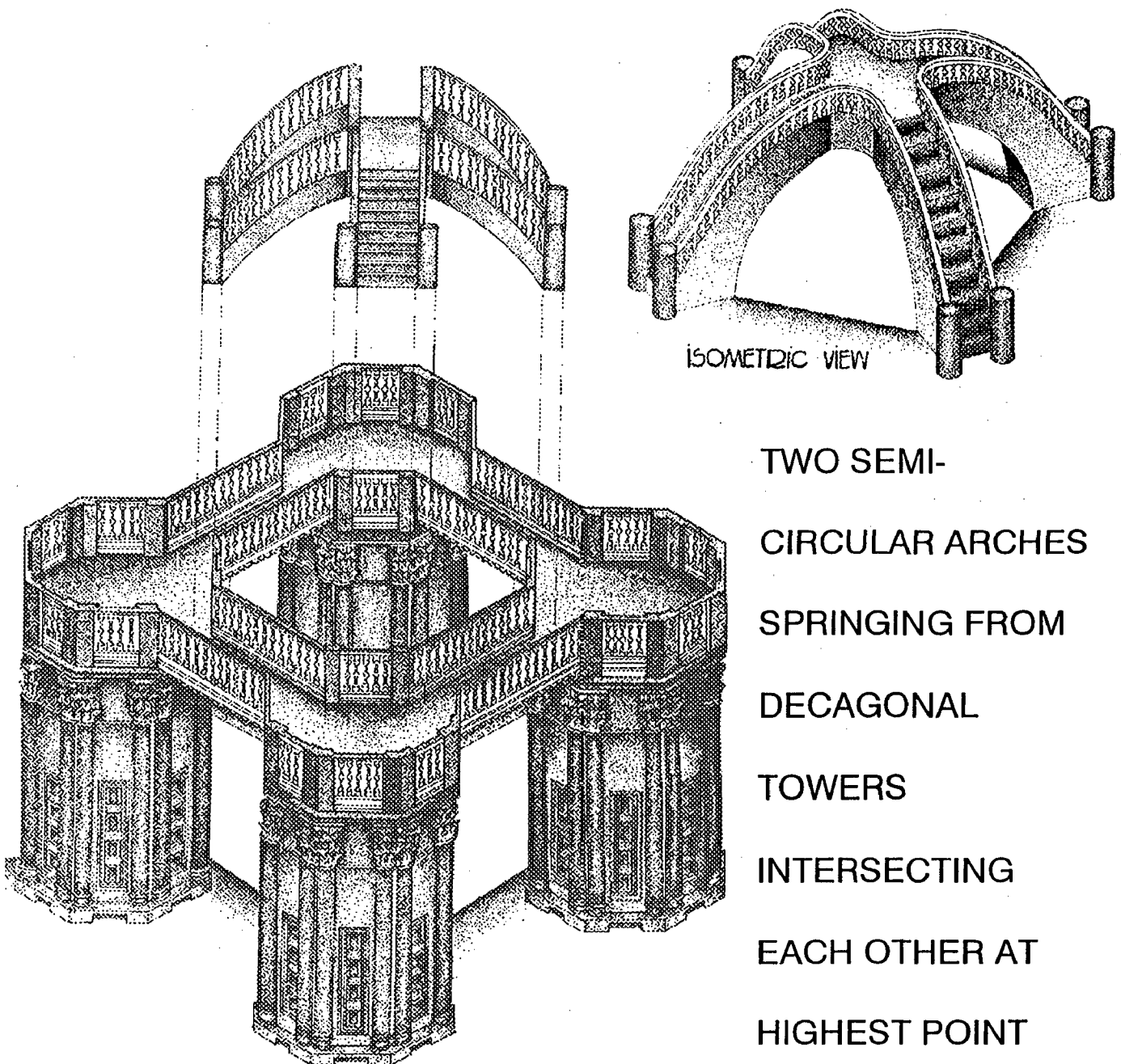
EUROPEAN DOME



PLAN

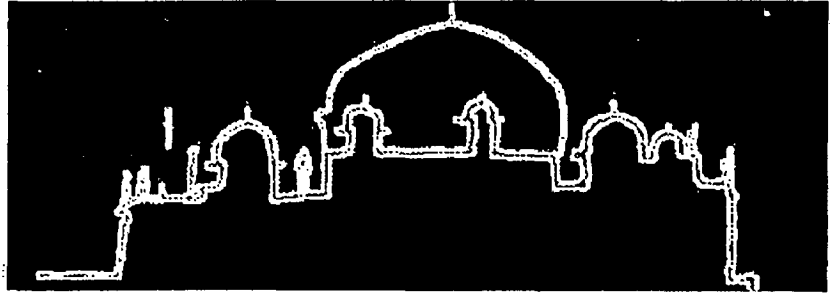
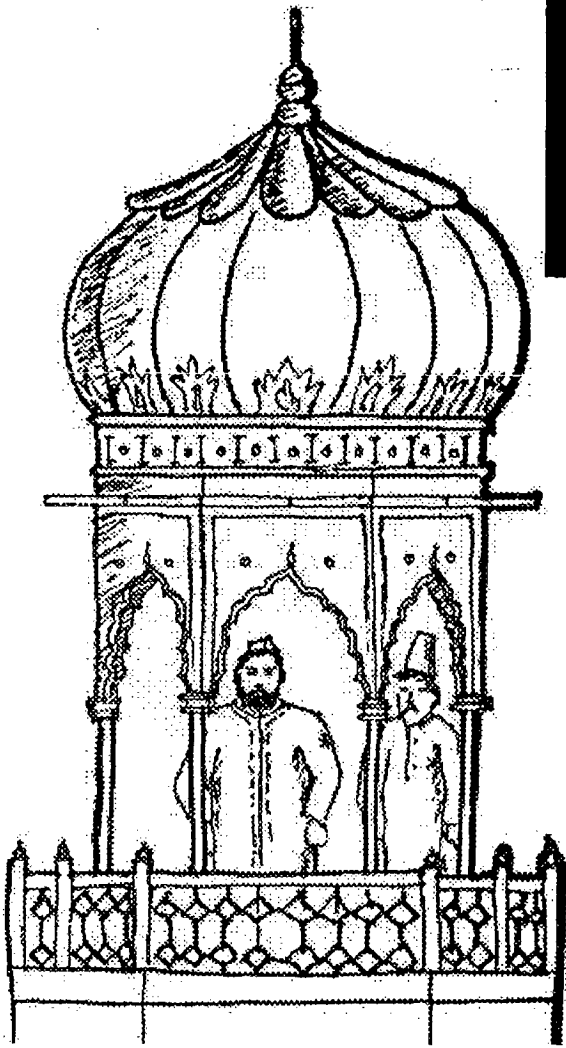
4. CROWN

THE TOPMOST PART OF THE BUILDING FORMS THE CROWN. IT GIVES A MAJESTIC LOOK TO THE BUILDING. THOUGH IT IS A EUROPEAN ELEMENT. ITS OUTER PROFILE RESEMBLES AND IS PLACED LIKE A DOME



TWO SEMI-
CIRCULAR ARCHES
SPRINGING FROM
DECAGONAL
TOWERS
INTERSECTING
EACH OTHER AT
HIGHEST POINT

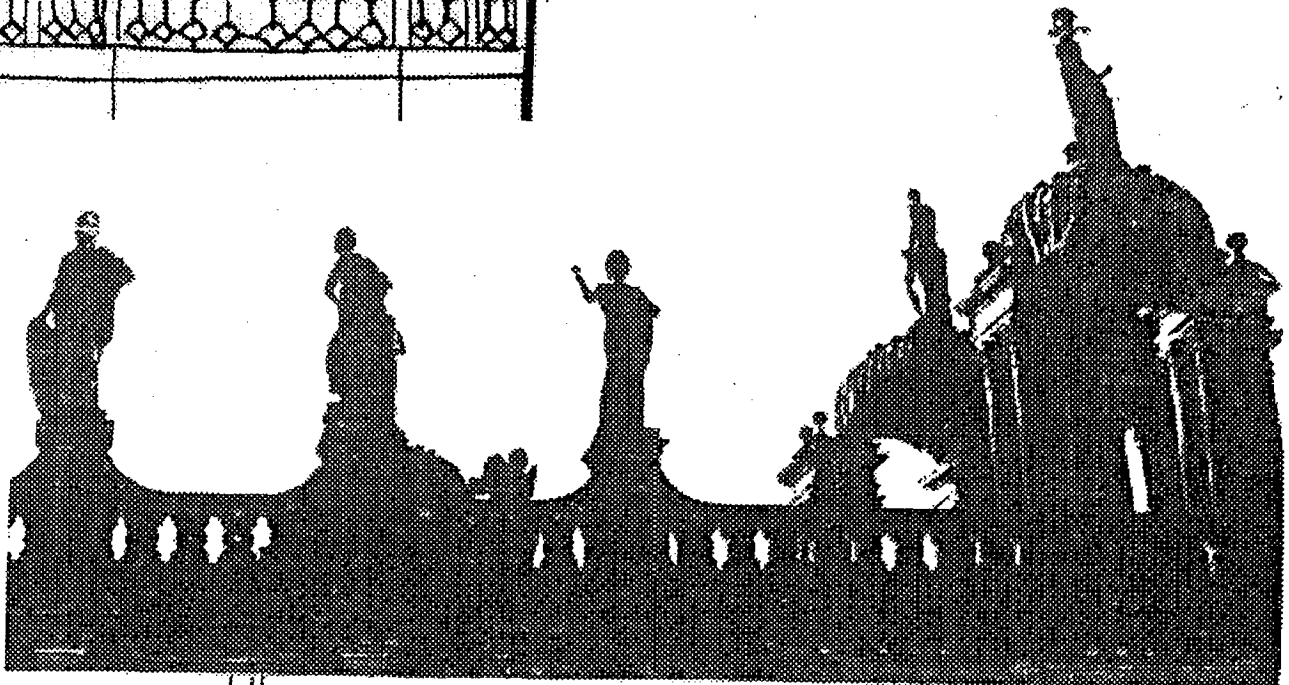
ISOMETRIC OF DECAGONAL TOWERS



NAWABI OR ISLAMIC SKYLINE

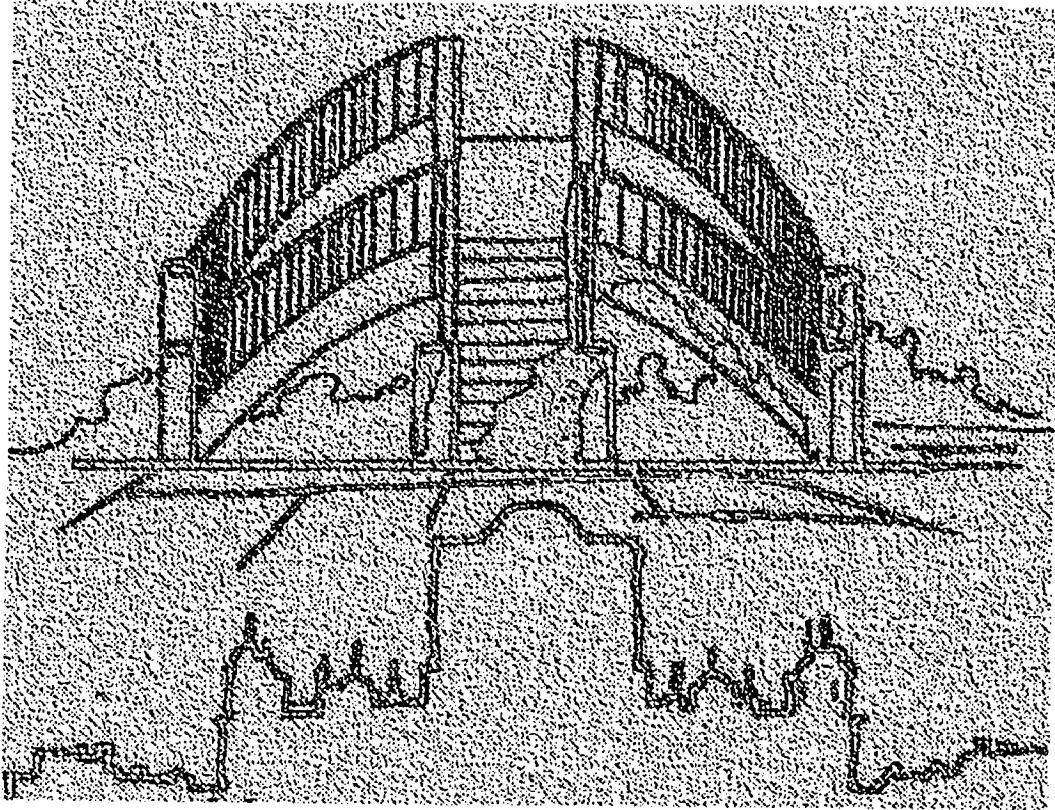
NAWABI STYLE

DOMES WITH SPIRE BROKE THE
SKYLINE BURJIS OR TURRET
FURTHER ARTICULA-TED IT.



EUROPEAN STYLE

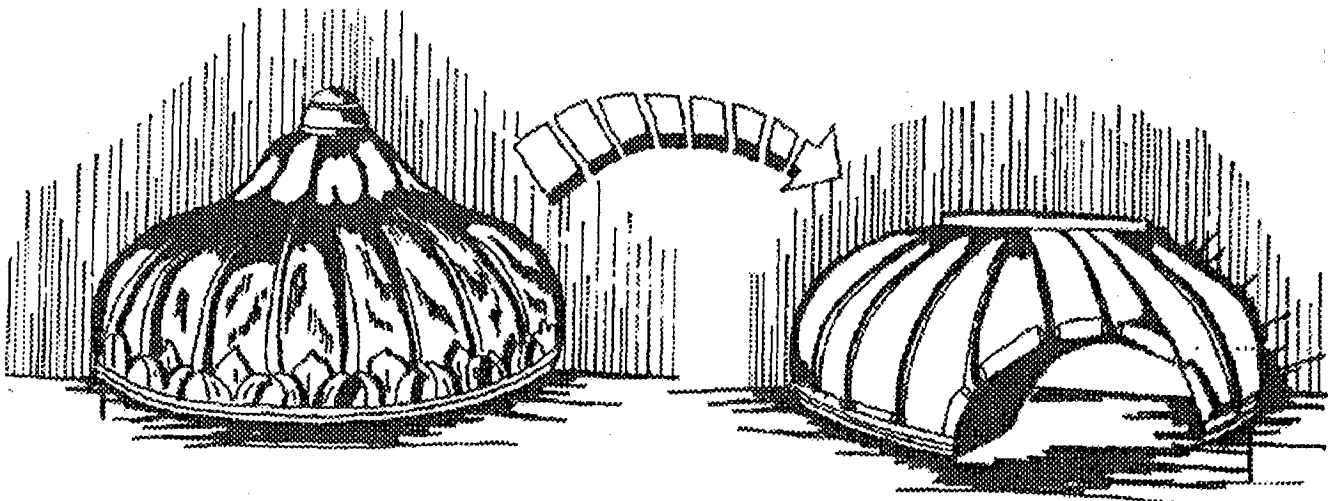
EUROPEANS USED STATUES AS SKYLINE BREAKERS



SKYLINE AT LA MARTINIERE

LA MARTINIERE BLENDED FORM

USED 'CROWN' AND 'KIOSK' OR TURRET PUNCTUATED WITH STATUES. STATUE ABOVE THE KIOSK, A TYPICAL FEATURE PRESENT IN LA MARTS IS A BLENDED INTERPRETATION OF THE SPIRE FOUND IN THE NAWABI STYLE

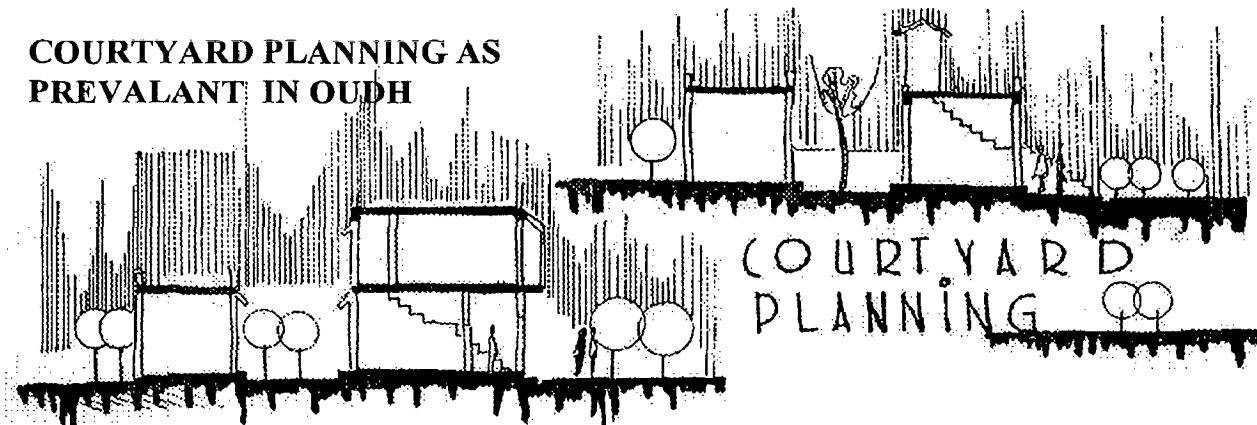


ONION SHAPED DOME WITH ARCHES ON THREE SIDES

5. PLANNING

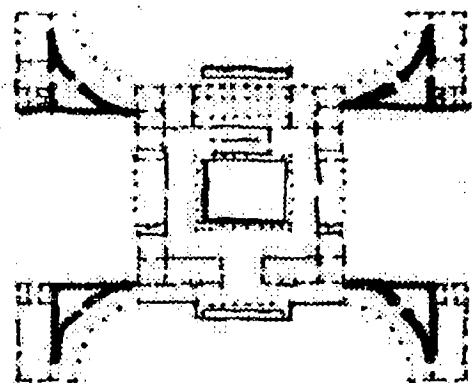
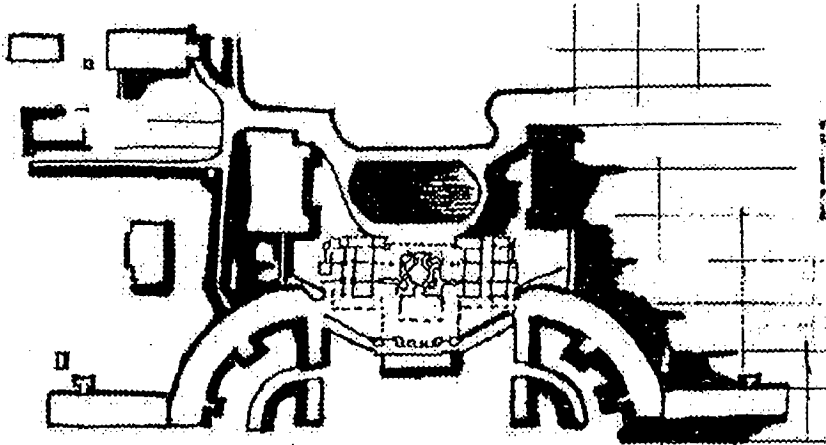
- LA MARTINIERE WAS PLANNED AS COURTYARD TYPE VILLA CUM BASTION. THIS TYPE OF PLANNING WAS PREVALANT IN OUDH TO COUNTER THE EFFECTS OF CLIMATIC HEAT.

COURTYARD PLANNING AS
PREVALANT IN OUDH



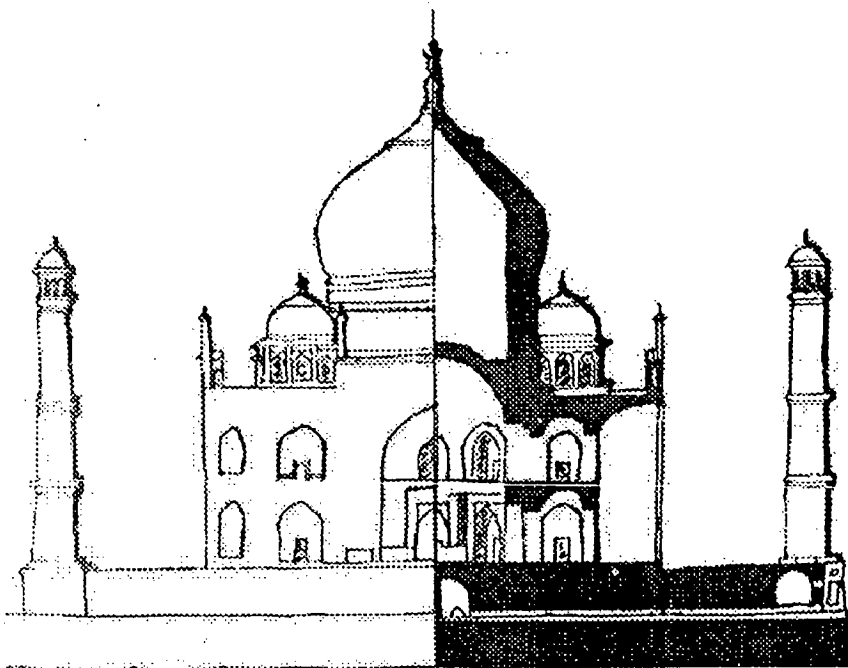
- LA MARTS HAD A DIRECT IMPACT OF U-SHAPED VILLA /KOTHIS AS BUILT IN EUROPE.

PLAN OF LA MARTINIERE

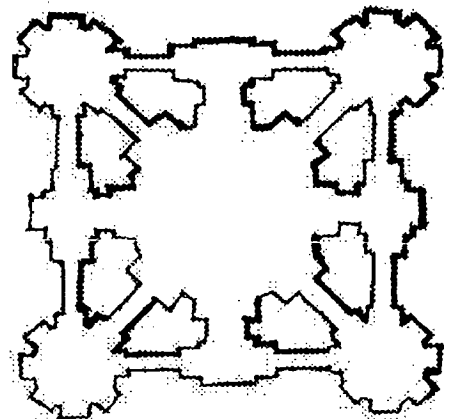


HOUSE OF
SIG MOCENIGO

- PLANNING REFLECTS THE IMAGE OF GEORGIAN HOUSES OF LATE RENNAISSANCE IN ENGLAND WHICH ITSELF ADOPTED THE STRAIGHTFORWARD 'PALLADIANISM'

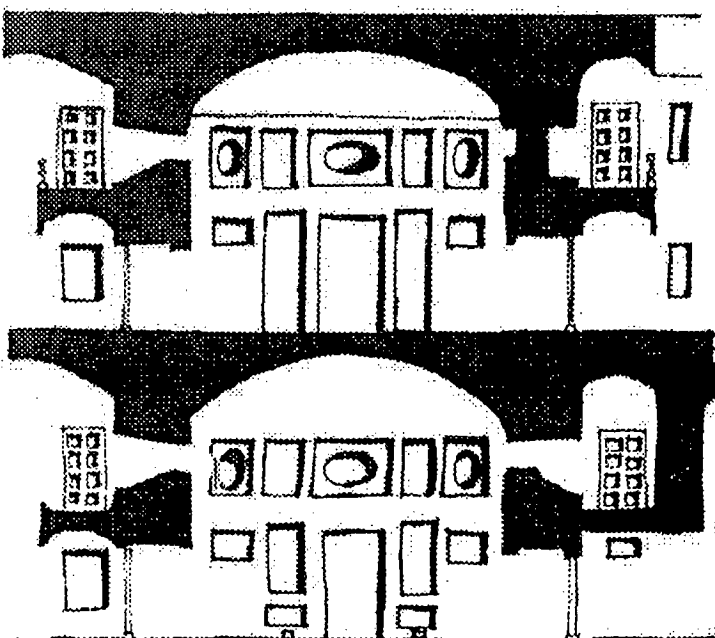


SECTION OF TAJ MAHAL

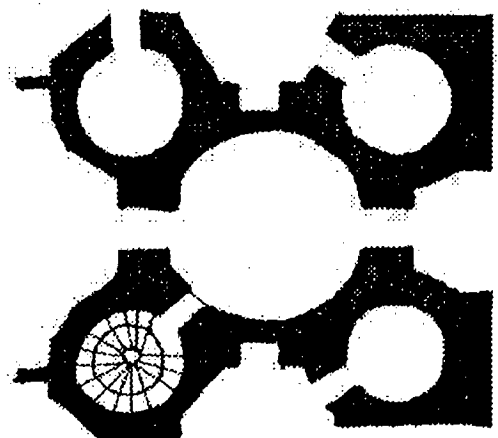


PLAN

CLOSER EXAMINATION OF **BUILDING REVEALS**
MARTINS OBSESSION WITH TAJ, A BUILDING BY
 MUGHALS WHO EARLIER WERE THE SOURCE OF
 INSPIRATION FOR THE NAWABS.



SECTION OF LA MARTS



PLAN

PLANNING:

- CENTRAL CONTANTIA TOPPED WITH CROWN RESEMBLES THE CENTRAL DOME OF TAJ.
- THE FOUR DECAGONS OF LA MARTS WERE INSPIRED FROM SAME NUBBER OF OCTAGONS IN TAJ.
- BOTH BASEMENTS WERE PLANNED FOR CRYPT.

SECTION:

CENTRAL DOUBLE HEIGHT AND THE PERIPHERAL DUAL MEZZANINE FLOORS IN BOTH CASES.

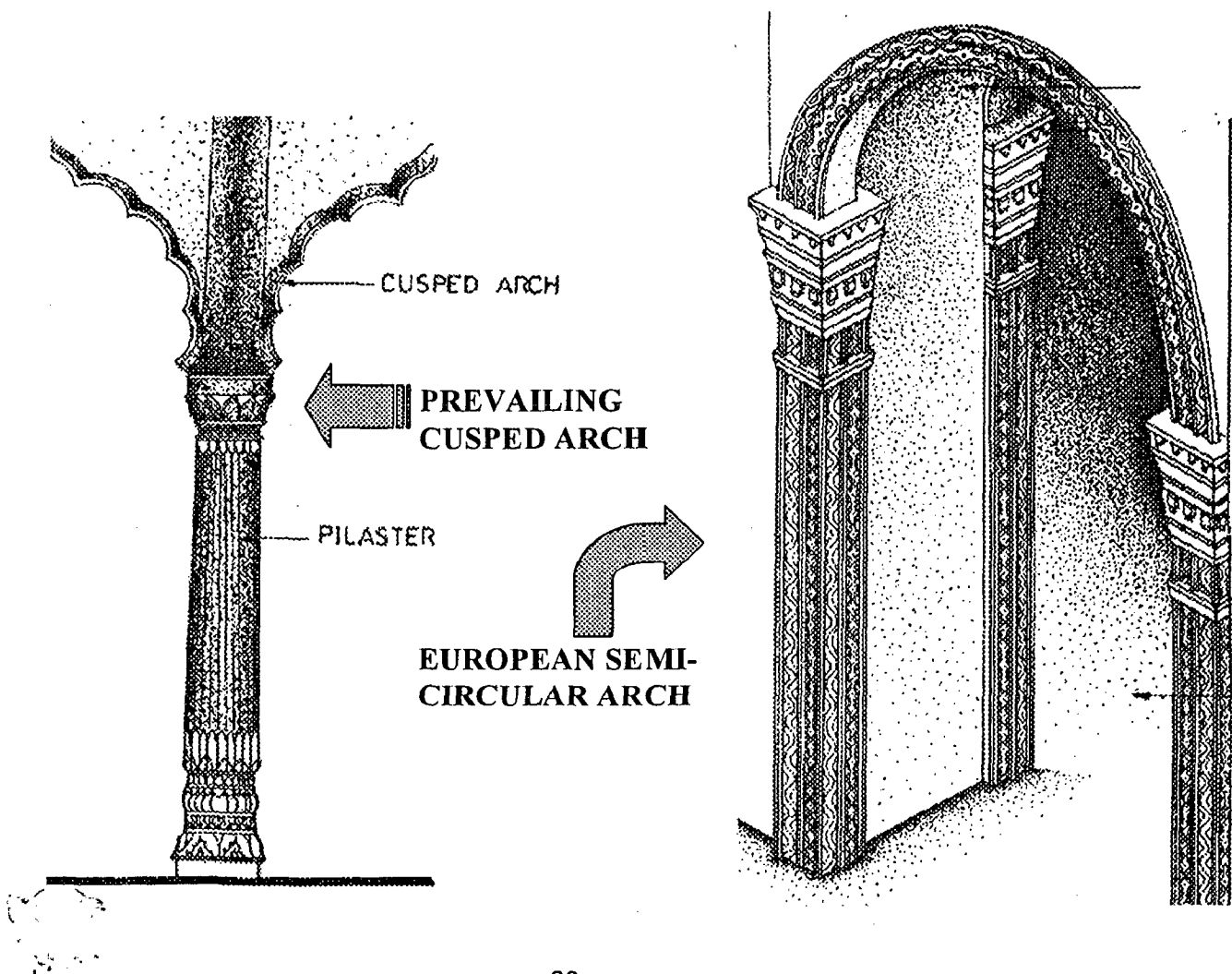
6. FACADE TREATMENT

THE MAJOR ELEMENTS DEFINING THE FAÇADE CONSISTS OF

- A. ARCH
- B. COLUMN
- C. DOORS & WINDOWS
- D. FALSE WINDOWS
- E. LIONS & SPHYNX

A. ARCHES:

BOTH CUSPED AND SEMT-ICIRCULAR ARCH OF NAWABI AND EUROPEAN STYLE RESPECTIVELY ARE FOUND.

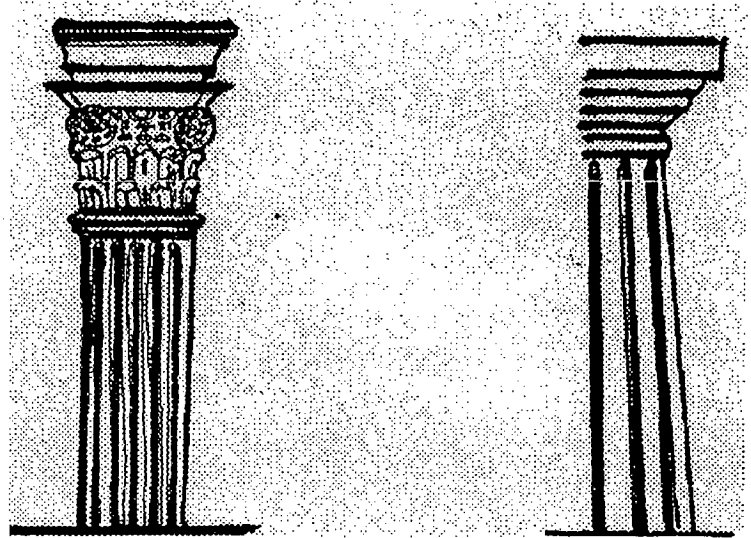


B. COLUMN

COMPOSITE ORDER: THESE ARE LOAD BEARING AND FOUND IN THE KIOSK. THEY ARE CONSTRUCTED USING D-SHAPED SEGMENTED BRICKS.

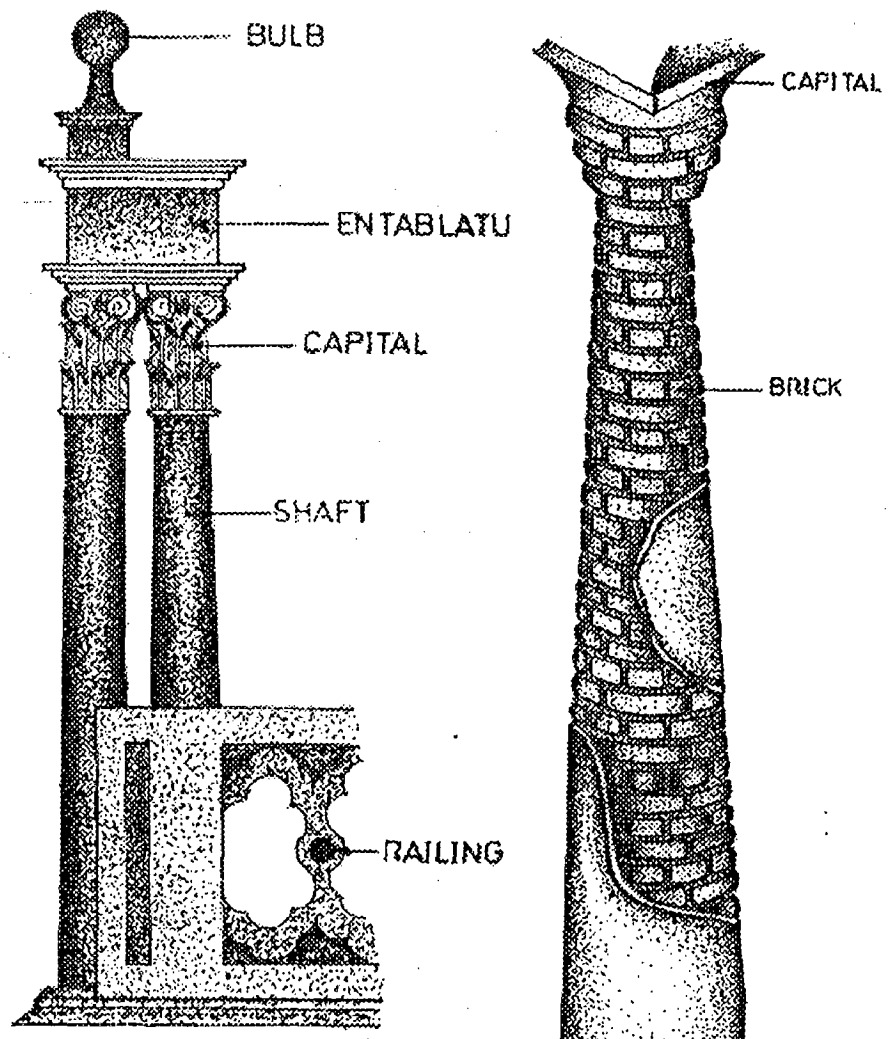
PLASTER IS MADE OF

- COMPOSITE ORDER
- TUSCAN ORDER



COMPOSITE ASSOCIATED WITH LUXURY, OPULENCE AND EXTRAVAGANCE.

TWO TYPES OF PILASTERS ARE EMPLOYED IN THE BUILDING, ONE IS THE HALF COMPOSITE PILASTER CIRCULAR IN SHAPE USED IN THE



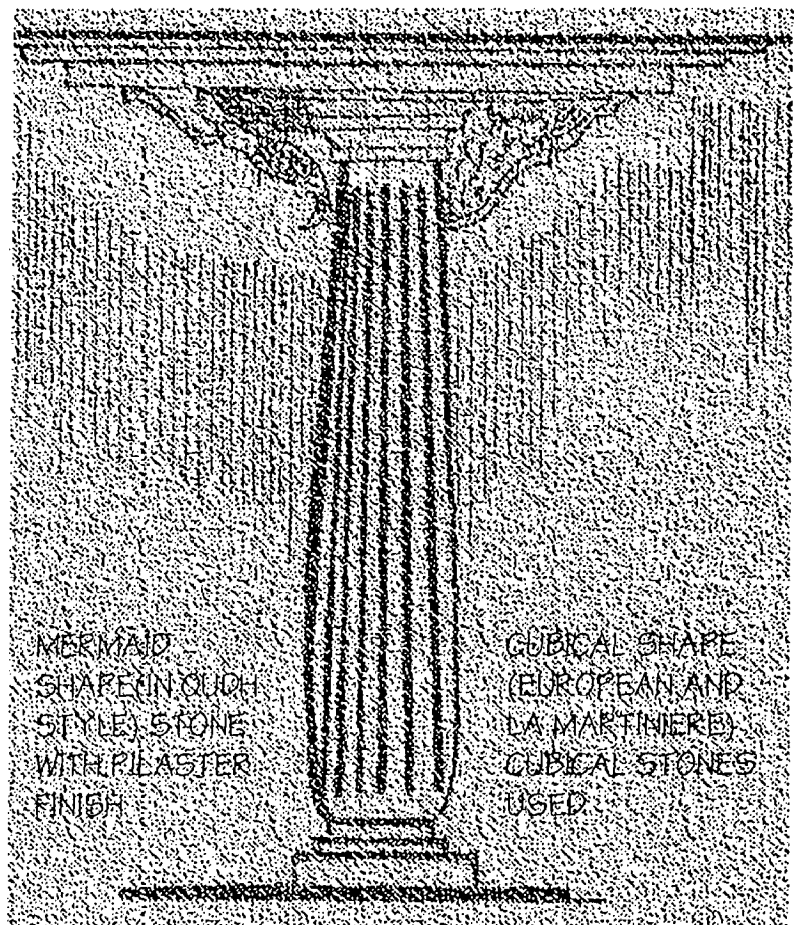
CENTER OF THE BUILDING AND THE TOP FLOOR OF THE CENTRAL TOWER WHILE THE OTHER IS SQUARE.

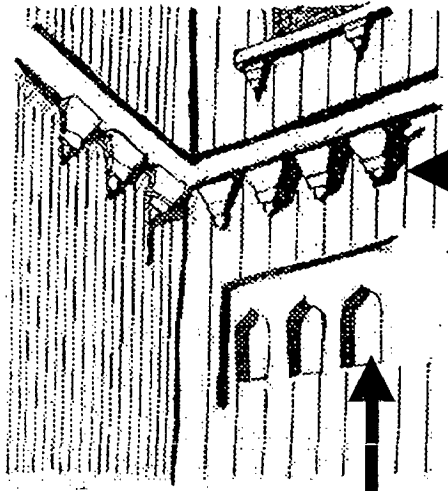
TUSCAN IN THE COLONNADES ON THE EAST AND WEST SIDE OF THE BUILDING.

CORNICES

WEDGEWOOD PLAGUES/ FALSE BRACKETS OF CUBICAL SHAPE WERE USED IN LA MARTS AS CONTRARY TO MERMAID SHAPED IN VERNACULAR STYLE.

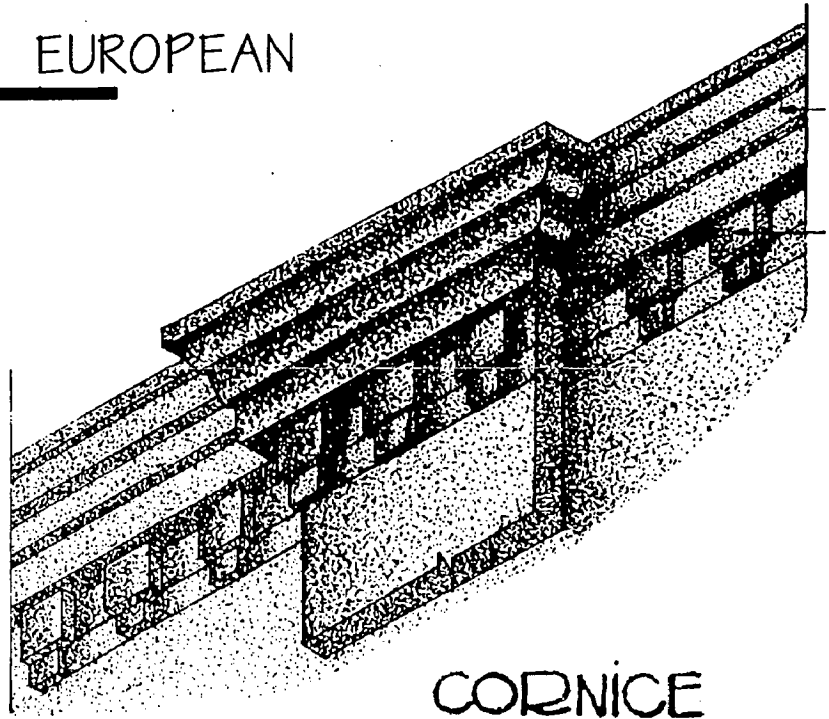
CORNICE ROUND
STEPPED EDGES WITH
FLORAL BANDS WERE
USED IN OUDHI STYLE AS
AGAINST THE STRAIGHT
STEPPED EDGED
CORNICAE WITH PLAIN
BANDS IN LA MARTS.



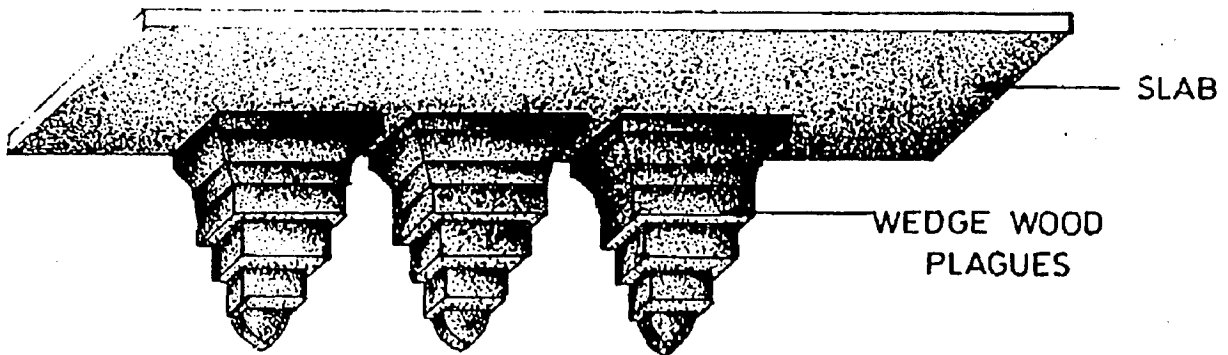


EUROPEAN

VERNACULAR



CORNICE



SLAB

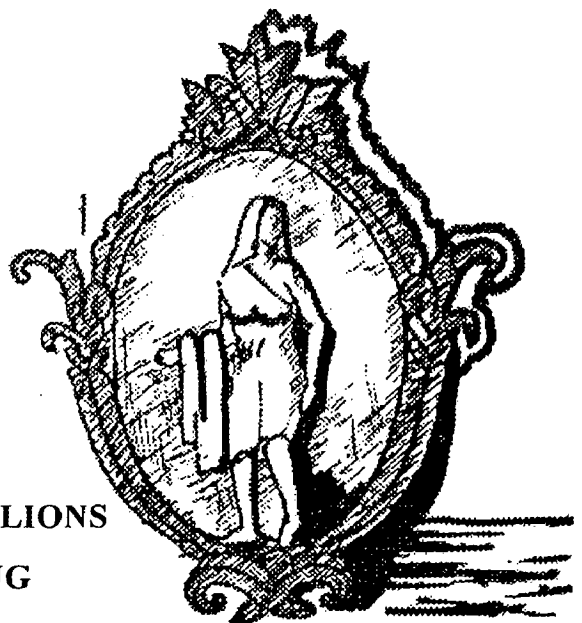
WEDGE WOOD
PLAGUES

WEDGEWOOD PLAGUES

MEDALLIONS

BEARING STATUES

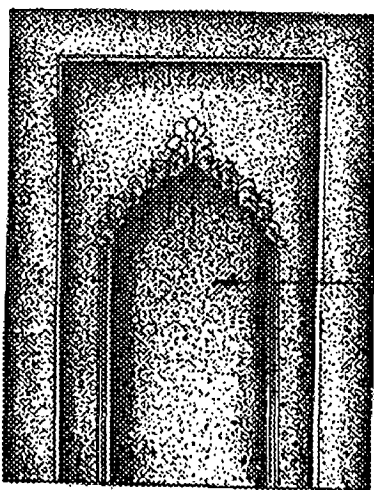
WERE USED WITH FLORAL
ARTICULATION, A TYPICAL
EUROPEAN FEATURE.



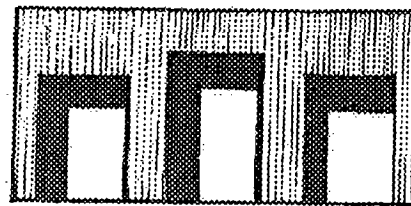
MEDALLIONS
BEARING
STATUES.

C. DOORS AND WINDOWS

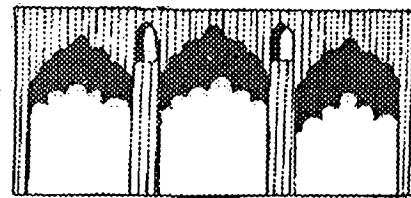
THEY ARE PARTIALLY GLAZED LIKE THE EUROPEAN STYLE, UNLIKE THE PURELY WOODEN AND PROFUSELY CARVED DOORS AND WINDOWS OF THE NAWABS. THUS ULTRA PRIVACY AND SEMI PRIVACY OF THE RESPECTIVE CULTURES WAS THE IDEA BEHIND THE DESIGN OF PANELS.



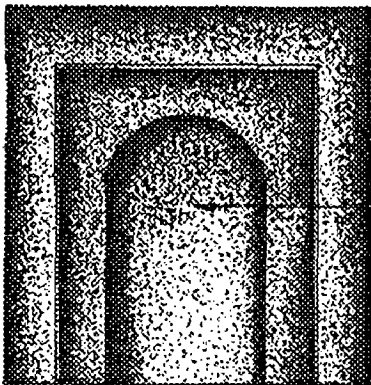
NAWABI
NICHE



EUROPEAN PLANAR
GEOMETRY

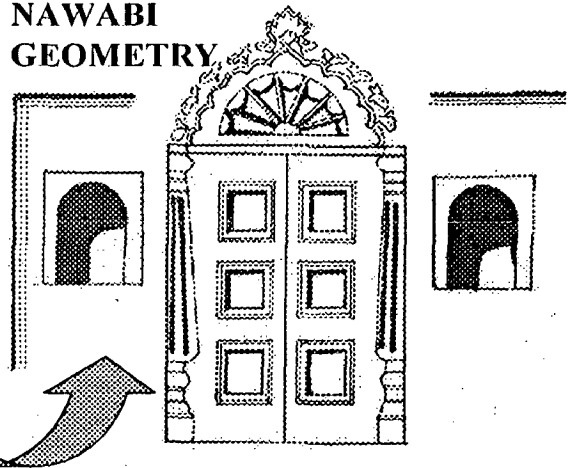


NAWABI
GEOMETRY



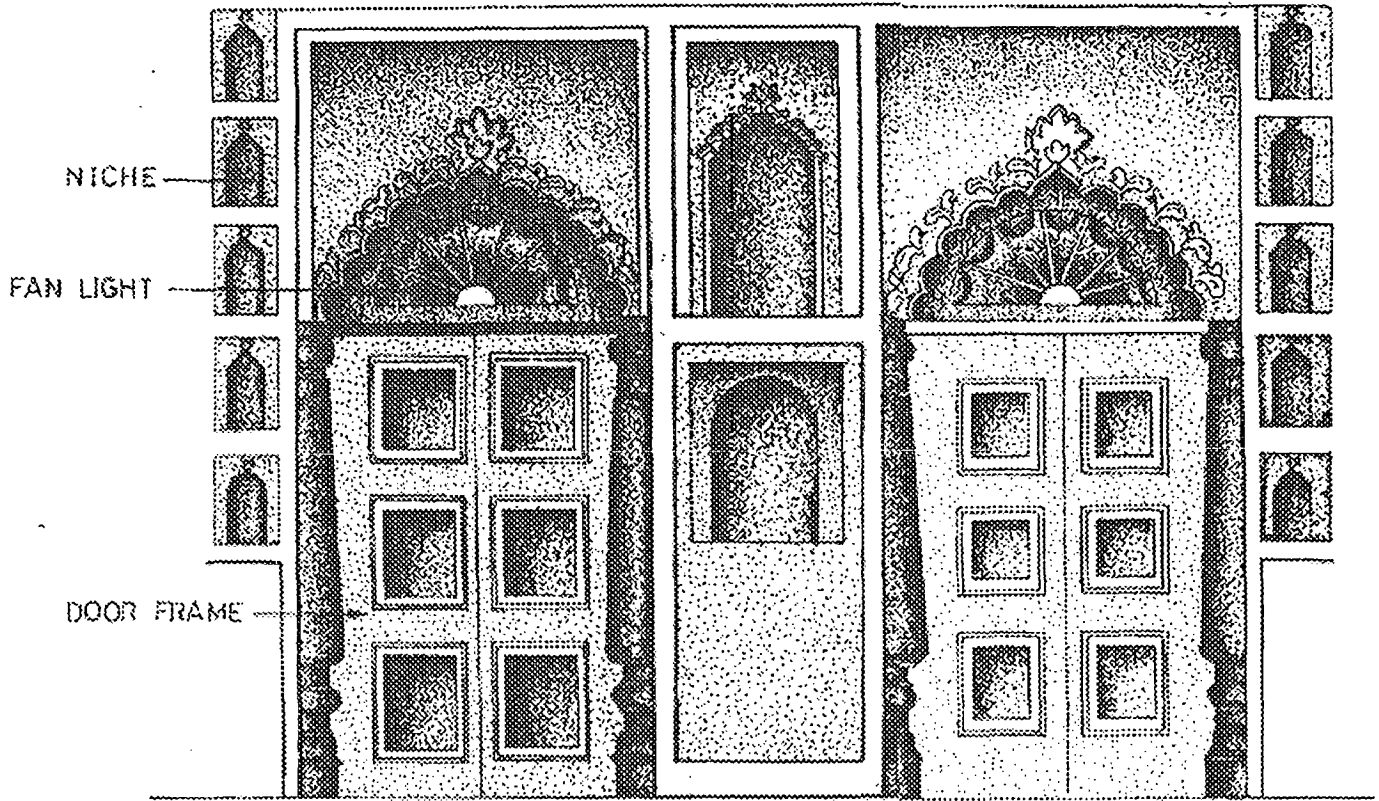
EUROPEAN
NICHE

LA MARTINIERE
IN BLEND

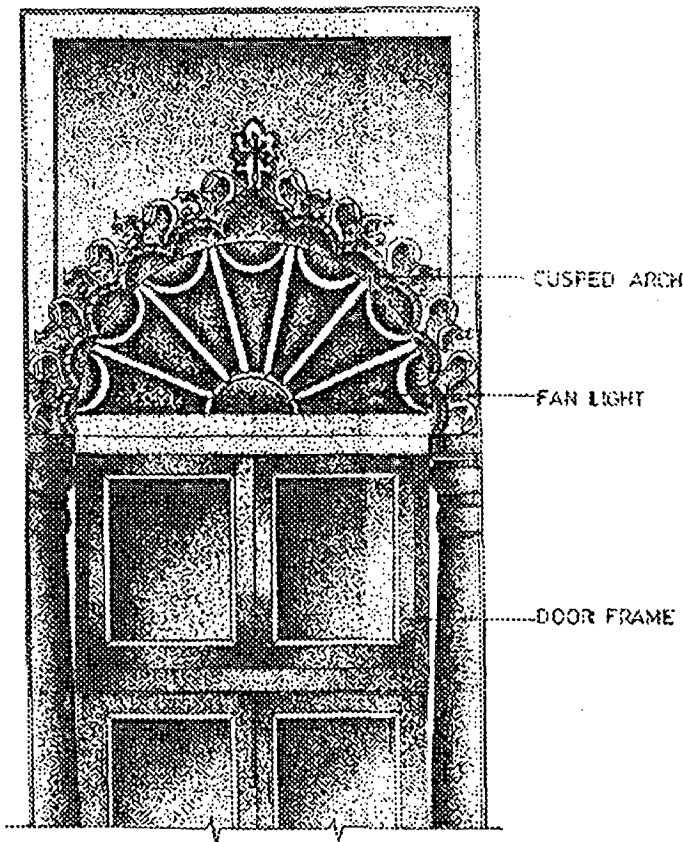


IN EUROPEAN STYLE, ARCHES WERE INTERCEPTED WITH COLUMNS WHILE IN NAWABI COLUMNS TOGETHER WITH NICHES.

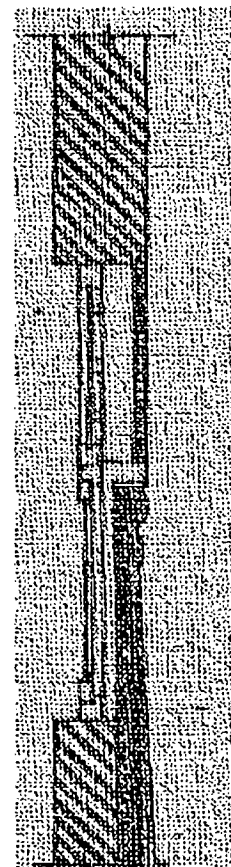
IN LA MARTINIERE BOTH TYPE OF PANELS HAVE BEEN USED.



ELEVATION



DOOR OPENING



SECTION

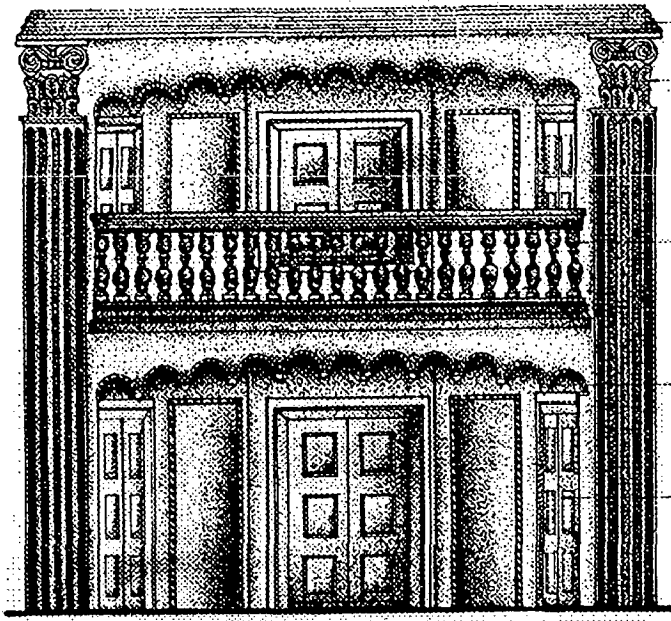
BALCONY



DETAIL OF ARCHED SHELTER



RAILING ALTERNATE



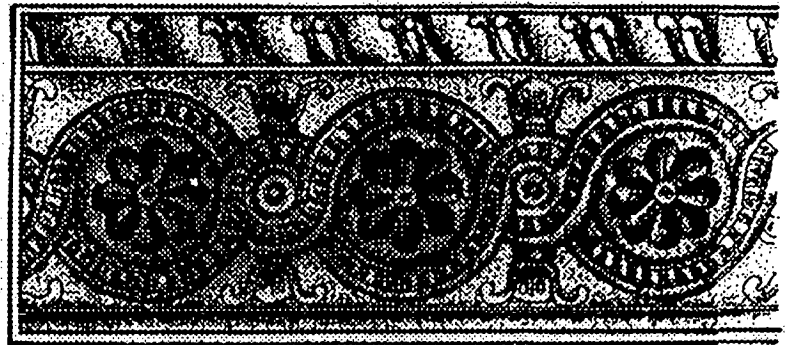
ELEVATION

GORNICE
CAPITAL
BALUSTER
ARCHED S
DOOR FRA



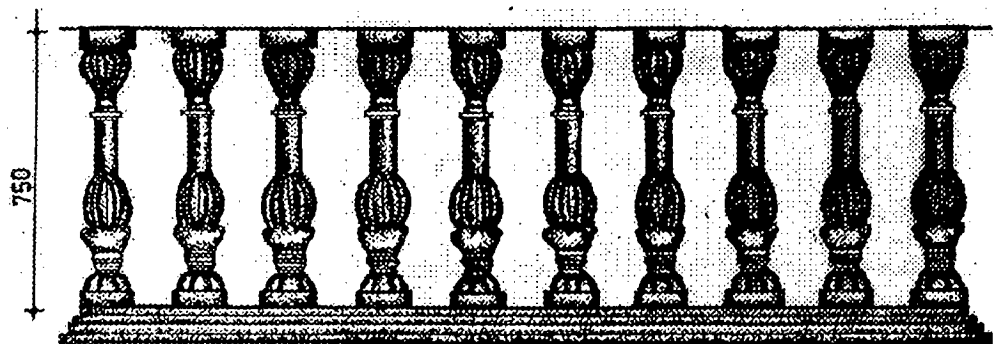
SECTION

THE ABOVE OPENING
ILUSTRATES INNOVA-
TIVE ORDERING OF
CUSPS. AN IMPLIED
ARCH WHOSE CUSPS
PROVI-DE SHADE TO
THE INTERIOR.



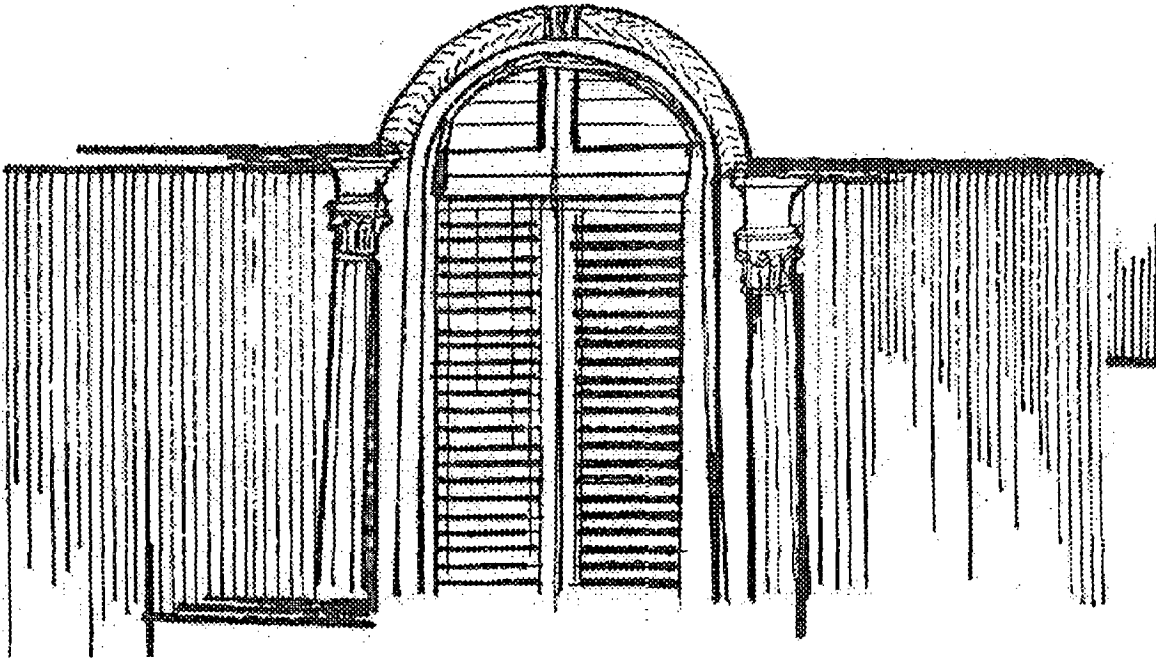
SIDE ARTICULATION

BALUSTERS



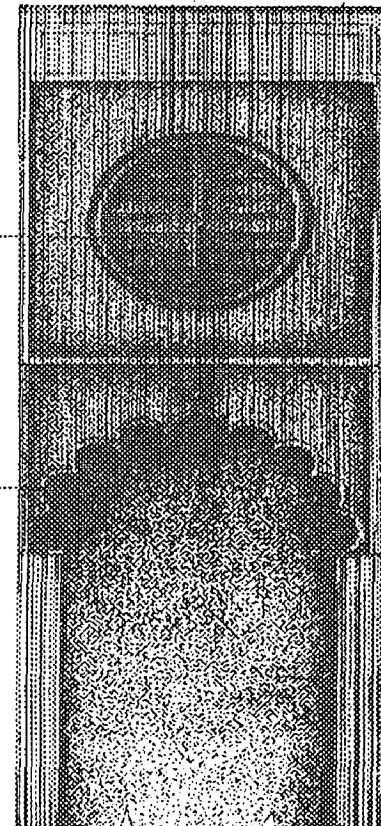
D. FALSE WINDOWS

FALSE OPENINGS WERE USED TO MAINTAIN THE ORDER OF PANELS DOOR SIZE WAS MAINTAINED WHETHER IT BE A WINDOW TOP LIGHT OR FOR ARTICULATION



EUROPEAN STYLE

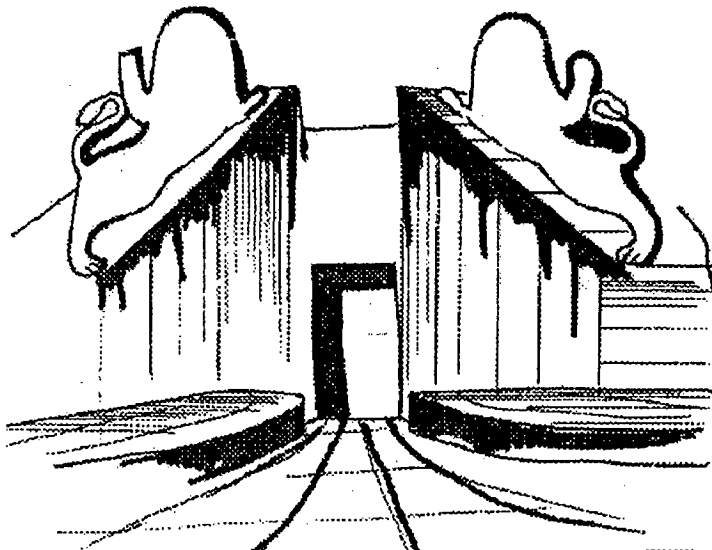
LA MARTINIÈRE IS A TYPICAL EXAMPLE WHICH LAID THE FOUNDATION OF INDO-SARACENIC ARCHITECTURE TO ITS FULL STRENGTH



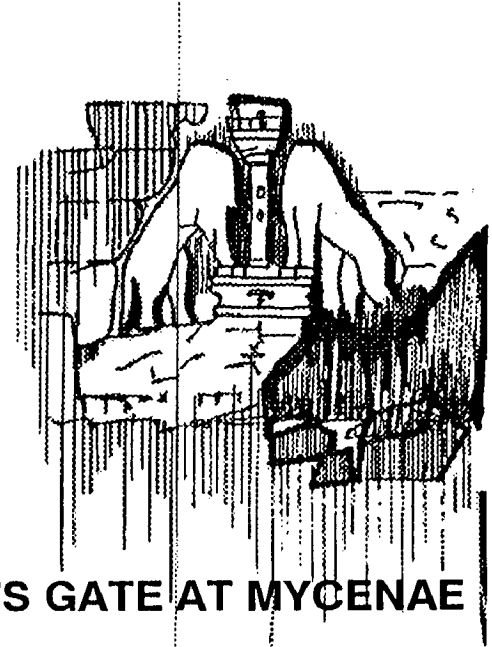
BLENDED FORM, FALSE WINDOW

E. LIONS AND SPHINX

FOUR PAIR OF LIONS WITH 'LAMPS INSTEAD OF EYES' ADORN THE FAÇADE OF LA MARTS WITH THEIR ORIGIN FROM THE MYCANEAE GATE (GREEK INFLUENCE)



LA MARTS BASTIONS

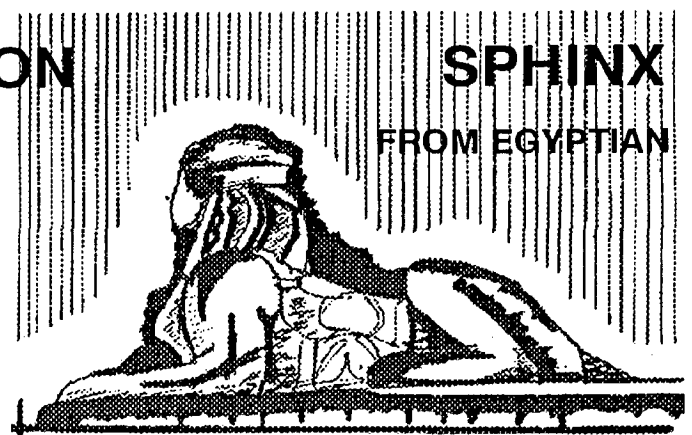


LION'S GATE AT MYCENAE

CIRCULAR BASTIONS WITH SLIT LIKE LOOPHOLES AND CIRCULAR WINDOWS WERE USED TO DEPICT THE FORTIFIED NATURE OF THE BUILDING. BATTLEMENTS WERE ALSO USED BUT NOT INTERSECTED WITH 'OGEE' ARCHES AS IN OUDHI STYLE.



BASTION



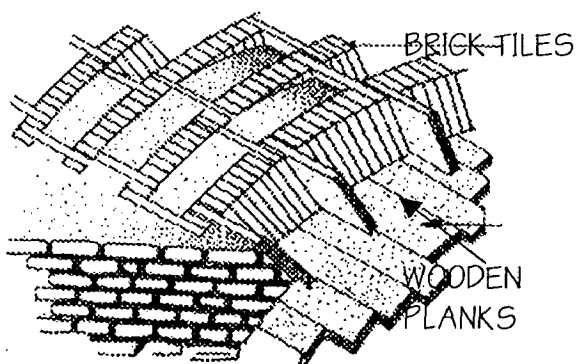
SPHINX
FROM EGYPTIAN

7. STRUCTURE SYSTEM

ROOF:

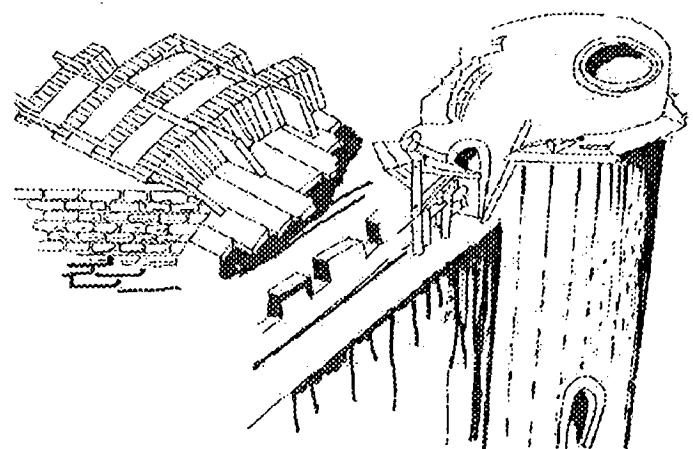
IN NAWABI STYLE VAULTED AND DOMICAL ROOF WITH LAKHORI BRICK, LIME AND SURKHI.

IN EUROPEAN STYLE VAULTS, DOMES AND PITCHED ROOF WITH TIMBER, STONE BRICK.

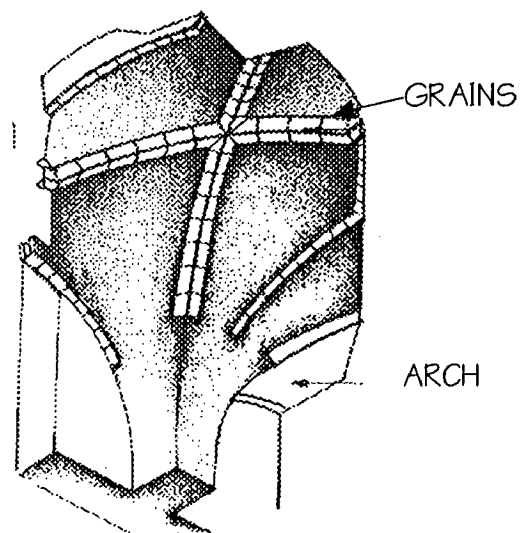


VAULT CONSTRUCTION

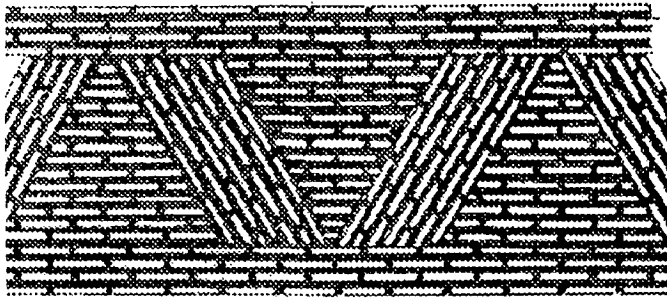
IN LA MARTINIERE, CENTRAL CHAMBER AND DECAGONAL TOWERS WITH DOMICAL ROOF WHILE APARTMENT HAVE VAULTED CEILING WITH GRIONS AT CORNER.



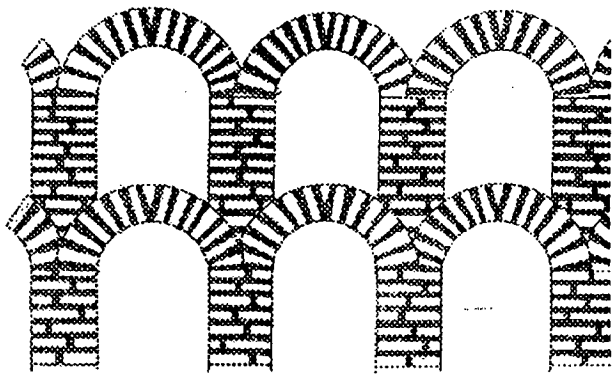
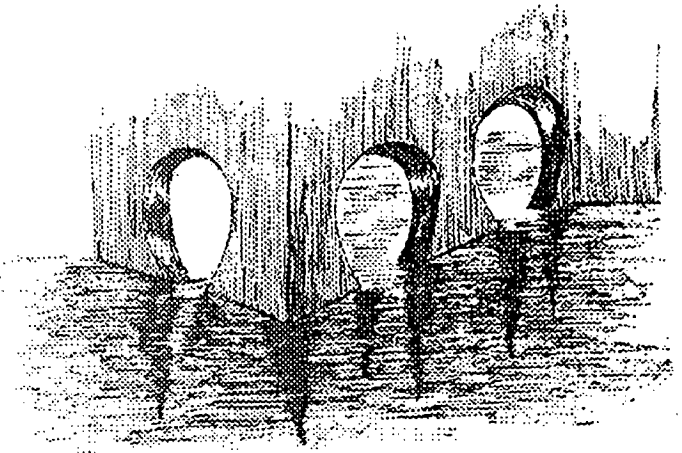
VAULT & GROIN VAULT AT CORNERS



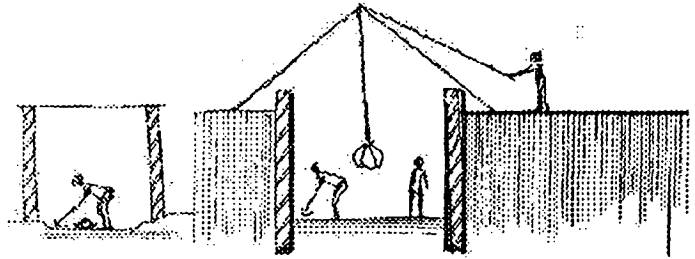
GROIN VAULT



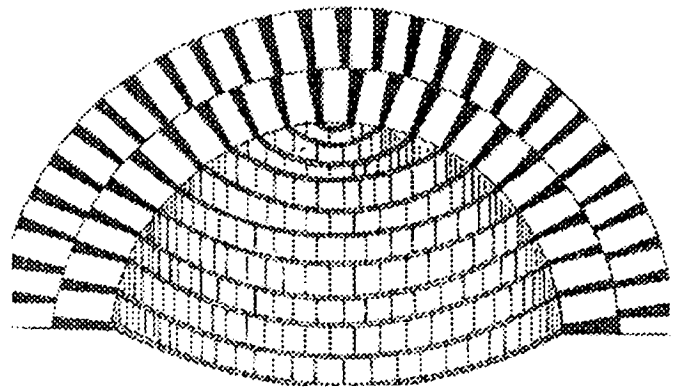
CIRCULAR WALL BRICK LAYOUT



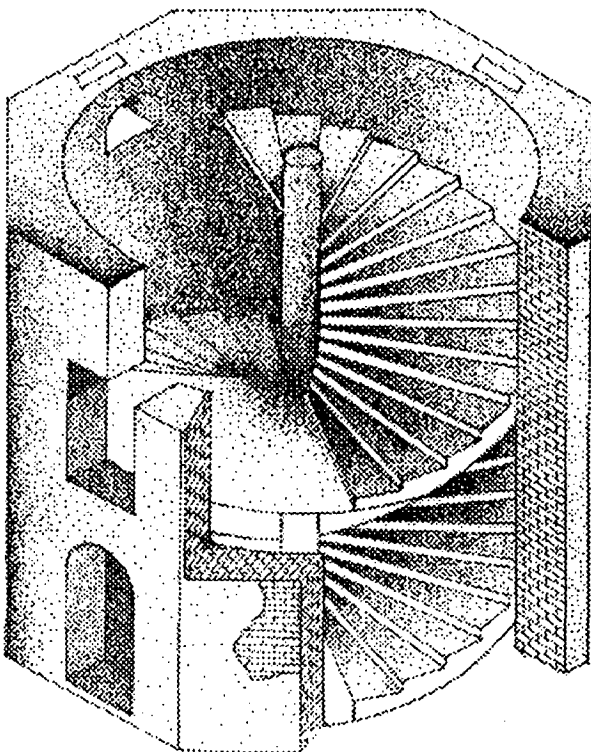
ARCH PANEL ELEVATION



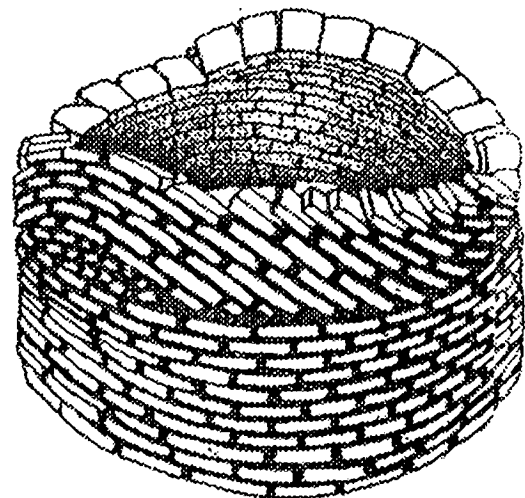
FOUNDATION



EUROPEAN DOME



STAIRCASE LAYOUT



PREVAILING DOME

FOUNDATIONS: THREE TYPE OF DEEP FOUNDATIONS WERE USED.

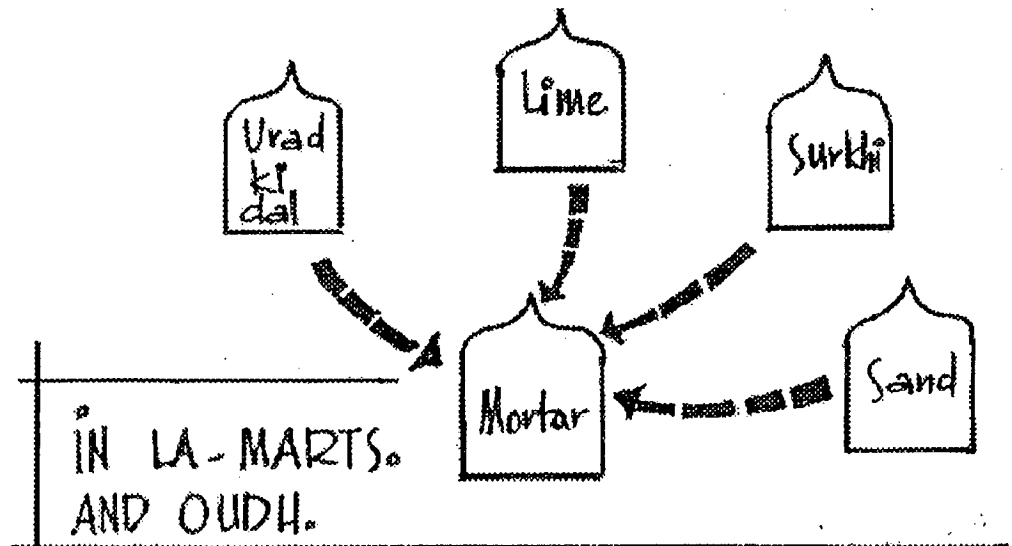
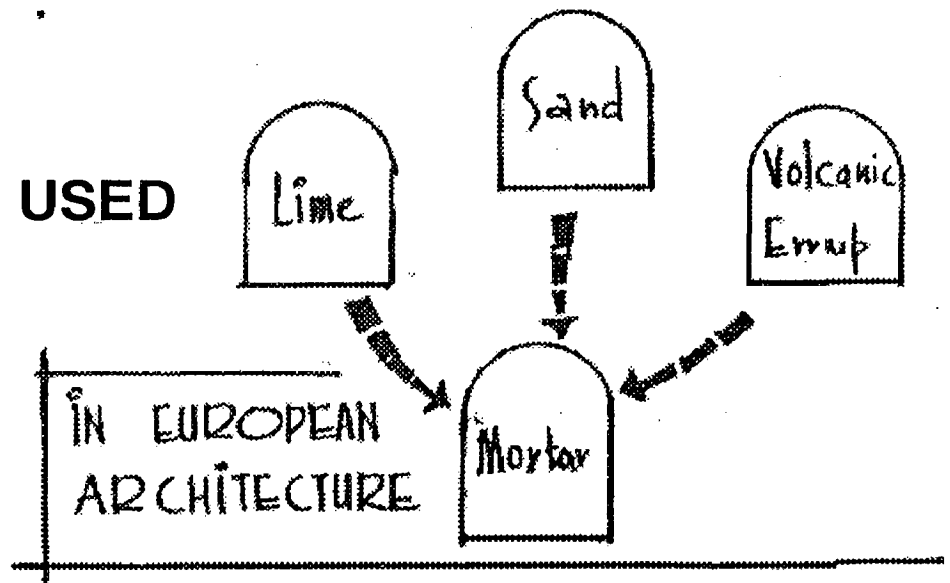
• **STRIP FOUNDATION**

• **WELL FOUNDATION-** IN DECAGONAL TOWERS RUNNING 29' BELOW WATER LEVEL.

• **ARCH FOUNDATION-** USED IN OBLISK WITH TAPERING LASE TO CUT THE FLOW OF WATER.

8. MATERIALS USED

- BRICKS
- STONE
- WOOD
- TILES
- IRON
- POTTERY



- **BRICKS:**

- 1) **PAN PATTA**

- 2) **LAKHORI BRICK**

- 3) **“D” SHAPE SEGMENTED BRICK**

BAKED BRICK KNOWN AS “PAN PATTA” LATER KNOWN AS ILMASI OF SIZE (16 CMS X 28 CMS X 5 CMS) . CLAUDE MARTIN HAD HIS OWN BRICKS MADE AND STAMPED “F”.

LAKHORI BRICK OF SIZE (4 INCH X 6 INCH X $\frac{3}{4}$ INCH) CURVED D-SHAPED SEGMENTED BRICKS WERE USED FOR BALUSTRADES AND COLOUMN.

MATERIALS USED WERE LOCAL FIRE CLAY WITH CRYSTALLINE QUARTZ FLECKS AND SILT FIRED AT 600 -700 deg C TO GET DULL ORANGE COLOUR.

- **STONE , LIMESTONE, SANDSTONE**

THEY WERE USED FOR FLOORING.

LIMESTONE FROM KATNI HAD BEEN USED FOR FACING BATTLEMENTS FLOORS, STAIRS AND AS REINFORCEMENT FOR STATUES. STONES WERE ALSO USED FOR BRACKETS.

- **WOOD:** IT WAS NOT MUCH USED EXCEPT TO REINFORCE BALUSTRADES.
- **TILES:** THEY WERE ALSO USED IN THE INTERIORS.
- **IRON:** CAST IRON HOOKS, DOORS, AND IRON BASE TO PREVENT MOVEMENT OF THE STRUCTURE
- **MORTAR:** THE MORTAR USED FOR BRICK WORK WAS A SIMPLE MIXTURE OF KANKAR , LIME AND SURKHI OR PULVERIZED BRICK.
- **PLASTER:** IT IS IN TWO LAYERS, THE COARSER PLASTER IS A SIMPLE MIX CONTAINING LIME AS CARBONATE WITH SILICA QUARTZ, BROKEN BRICKS (SURKHI) AND FIBRE COLOUR IS RED INDICATING THE PRESENCE OF IRON .THE TOP LAYER IS SLIGHTLY PINK IN COLOUR CONSISTING OF LIME, SURKHI , SILICA MIXING WAS NOT PERFECT AND ALTHOUGH FILLERS WERE PRESENT THERE MAY BE DUE TO THE USE OF ORGANIC MATERIALS WHICH HAVE NOW DECAYED ASH IS ALSO PRESENT. IN THE INTERIOR THE FINAL LAYER WAS OF SULFATE ABOUT HALF INCH THICK TO GET SHARP EDGES IN THE STUCCO WORK.

9. SERVICES

DRAINAGE: COVERED SYSTEM OF DRAINAGE WAS USED.

UNLIKE THE COURTYARD PLANNING OF THE NAWABI. THE SLOPE PROVIDED FOR DRAINS WAS IN RATIO OF 1:100.

RADIAL SYSTEM OF DRAINAGE WAS USED IN THE ROOF.

THE *NALIES* WERE EDGED BY BRICKS WITH CIRCULAR DRESSED STONE IN BETWEEN.

VENTILATION : IN THE BASEMENT IT WAS THROUGH AIR SHAFT IN THE UPPER FLOORS THROUGH WINDOWS.

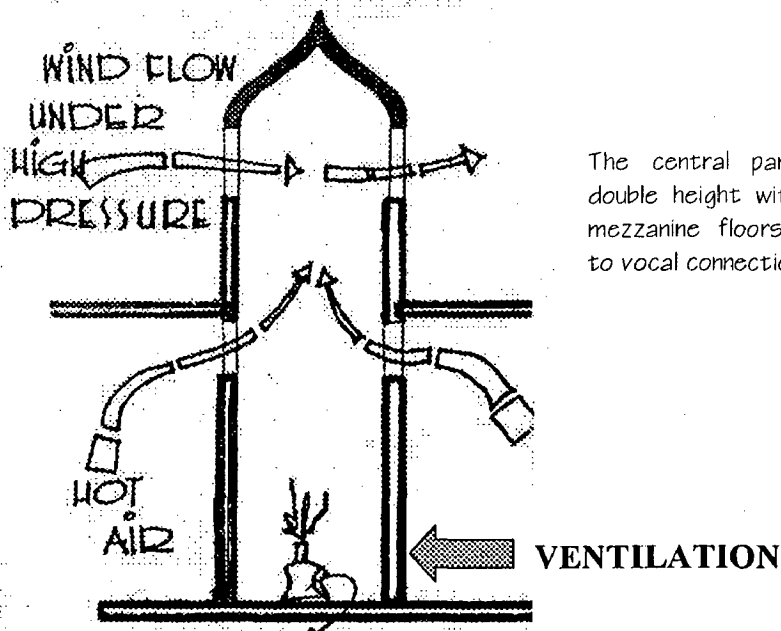
COOLING: THROUGH WELLS IN OCTAGONAL TOWERS CONTAINING A SERIES OF POTTERY DUCTS. WHICH WERE SET INTO THE WALLS OF THE WELLS AND ALLOW COOL AIR TO BE DRAWN UP THROUGH THE WALLS. THE AIR WOULD DISPERSE ON BECOMING HEATED THROUGH EIGHT FUNNELS ON THE ROOF.

STAIRCASE : SPIRAL STAIRCASES WERE PROVIDED. THEY WERE OF STONES WITH STONE BEAMS GIVEN ON REGULAR

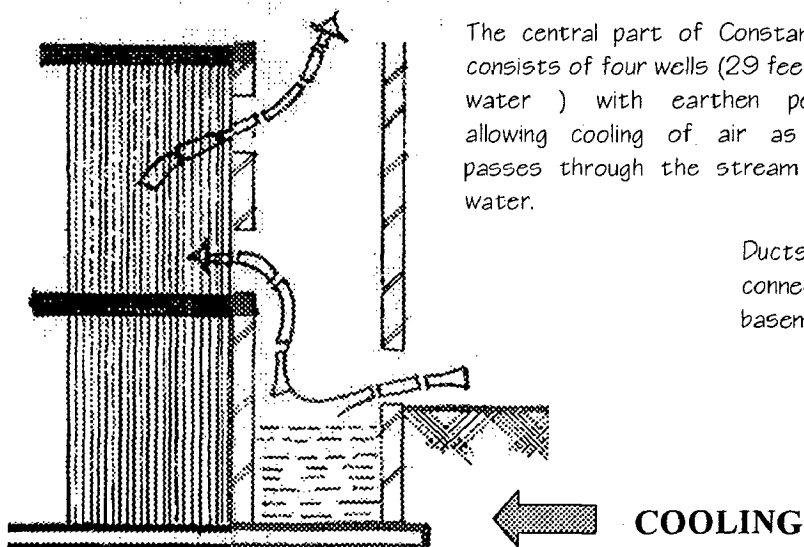
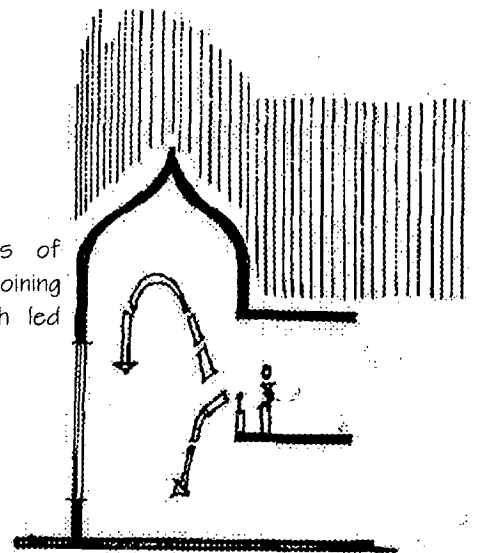
INTERVAL FOR SUPPORT.

THE WALLS AROUND THE STAIRCASE HAD SLITS WITH INCLINED OPENINGS TO PROVIDE BETTER VISION OF THE EXTERIOR THROUGH THE ONE METRE THICK WALLS

VOCAL SYSTEM : IT WAS THROUGH DUCTS OPENING IN THE BASEMENT.

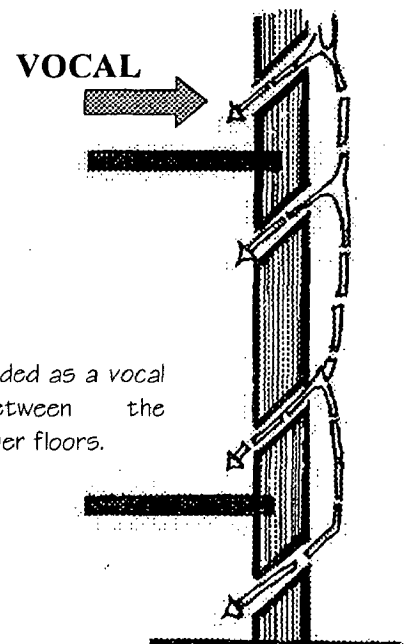


The central part was of double height with adjoining mezzanine floors which led to vocal connections.



The central part of Constantia consists of four wells (29 feet in water) with earthen pots allowing cooling of air as it passes through the stream of water.

Ducts were provided as a vocal connection between the basement and upper floors.

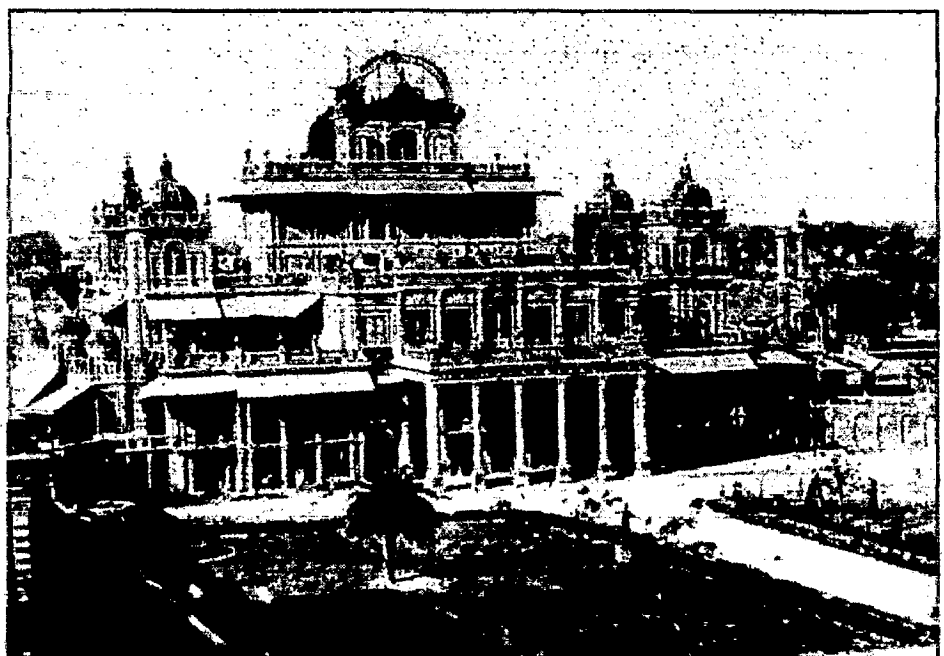


PROTOTYPE

CLAUDE MARTIN IMPREGNATED INDIA WITH EUROPEAN STYLE THUS LEADING TO AN EXUBERANT-'INDO OUDHI' OFFSPRING FOR THE FORTHCOMING BUILDINGS IN LUCKNOW LIKE 'ROSHAN-UD-DAULA KOTHI', 'KAISERBAGH PALACE' AND 'COUNCIL HOUSE'

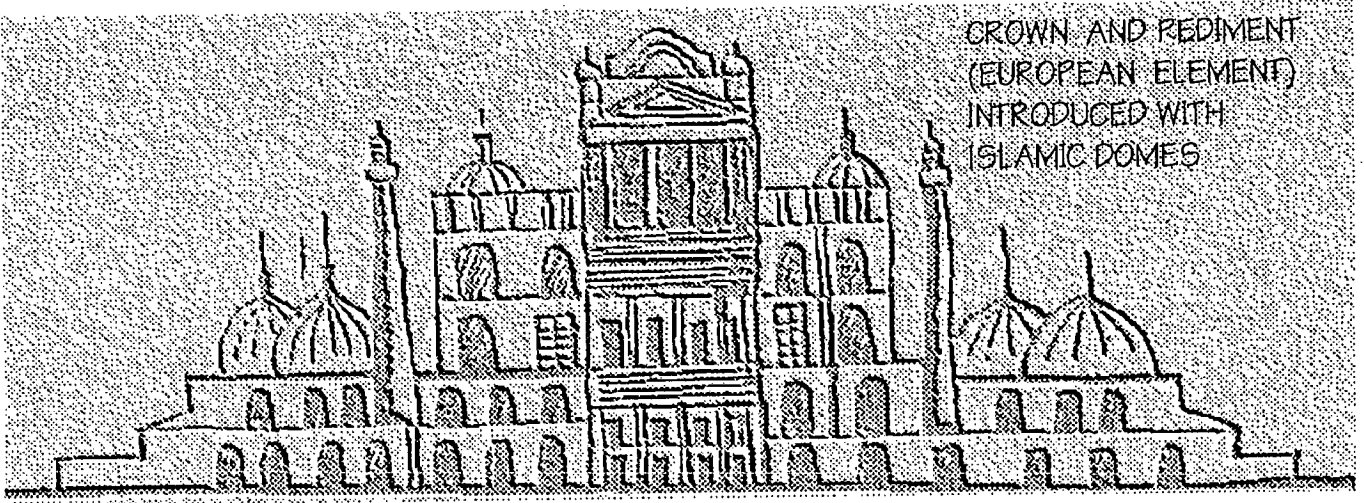
ROSHAN-UD-DAULA KOTHI

ALSO KNOWN A 'KAISER PASAND', KOTHI ROSHAN-UD-DAULA IS ONE OF THE CLASSIC EXAMPLES OF INDO-FRENCH ARCHITECTURE AND WAS BUILT BY NAWAB ROSHAN UD DAULA, THE CHIEF MINISTER OF OUDH AS HIS PERSONAL RESIDENCE.

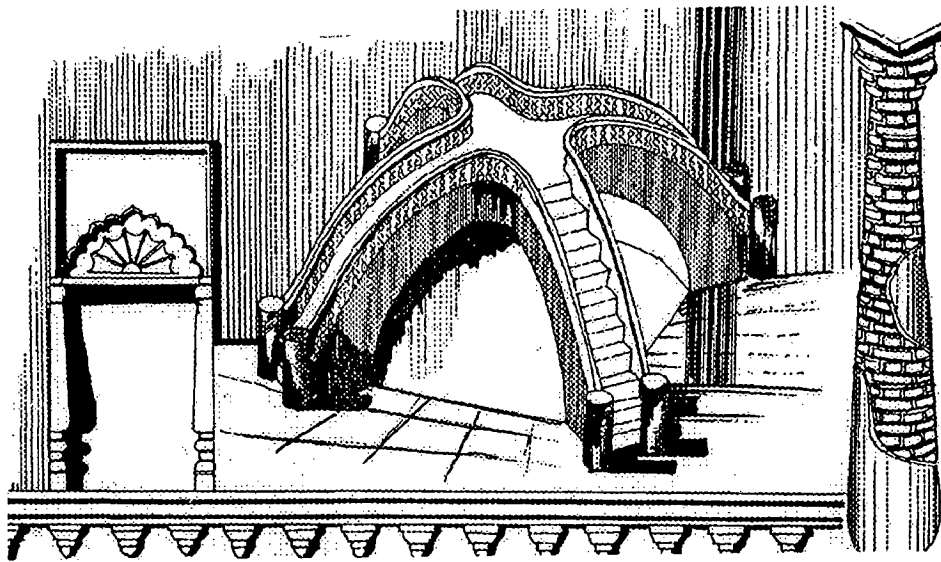


VIEW OF ROSHAN-UD-DAULA KOTHI, 1857.

CROWN AND PEDIMENT
(EUROPEAN ELEMENT)
INTRODUCED WITH
ISLAMIC DOMES



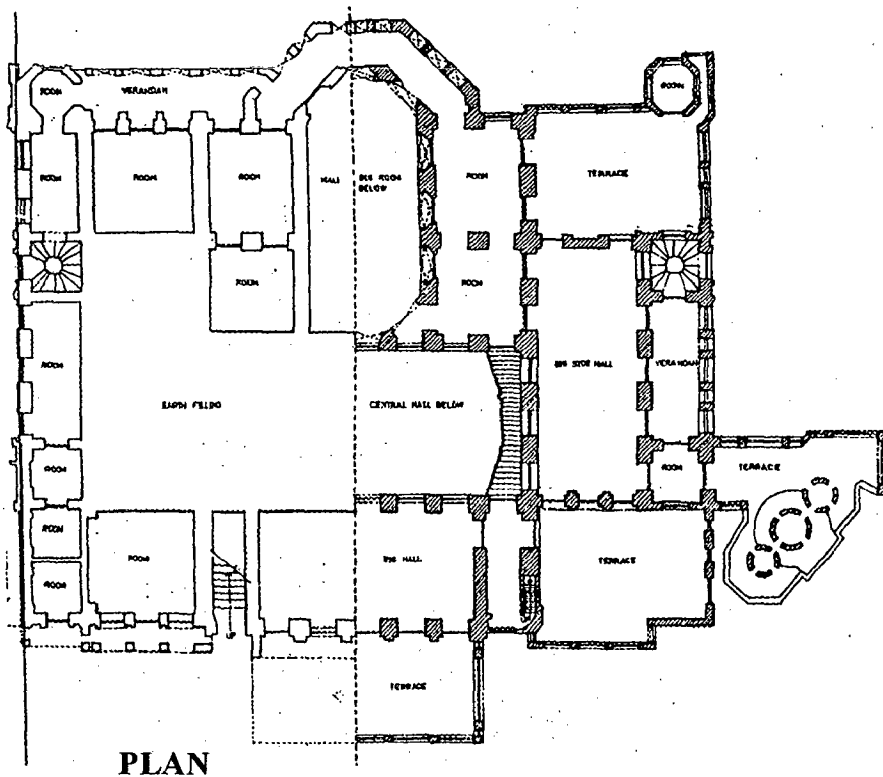
FRONT ELEVATION ROSHAN-UD-DAULA



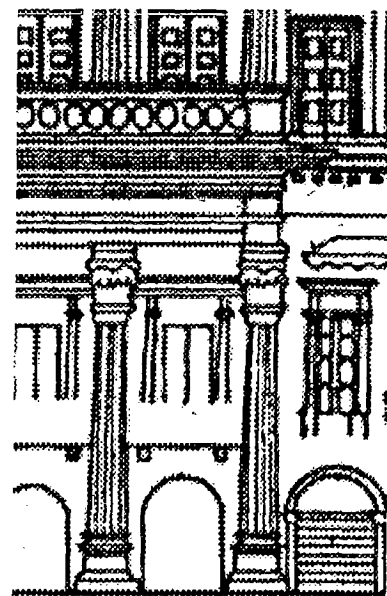
PROTOTYPE ELEMENTS:

- SEMICIRCULAR ARCHES INTERSECTING EACH OTHER AT HIGHEST POINT FORMING THE CROWN.
- CORNICES.
- PORTICO.
- COMPOSITE COLUMNS.
- LOUVERED DOORS AND WINDOWS.
- FLORAL AND GEOMETRIC PATTERN AS IN LA MARTINIÈRE.

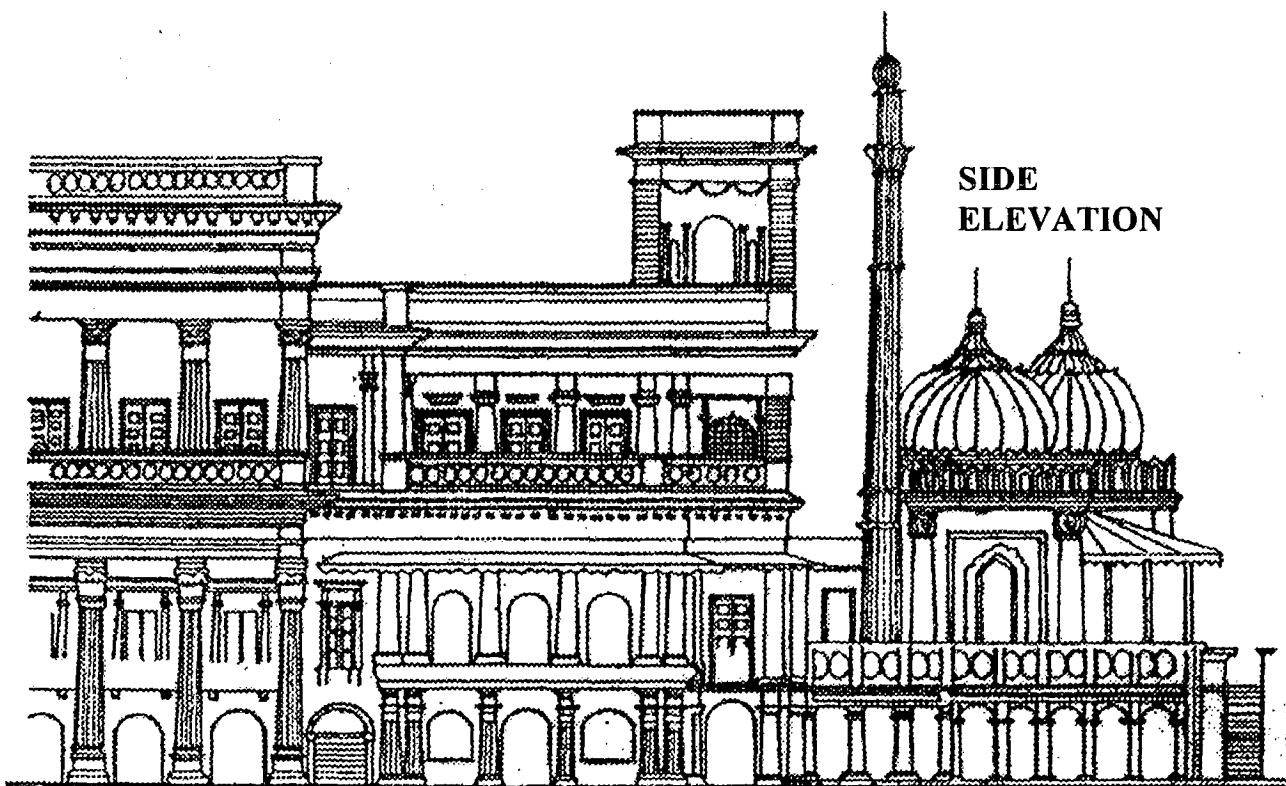
CROWN INTRODUCED BY EUROPEANS ACHIEVED THE SAME IMPORTANCE AS THE RUMI DARWAZA IN LUCKNOW ARCHITECTURE



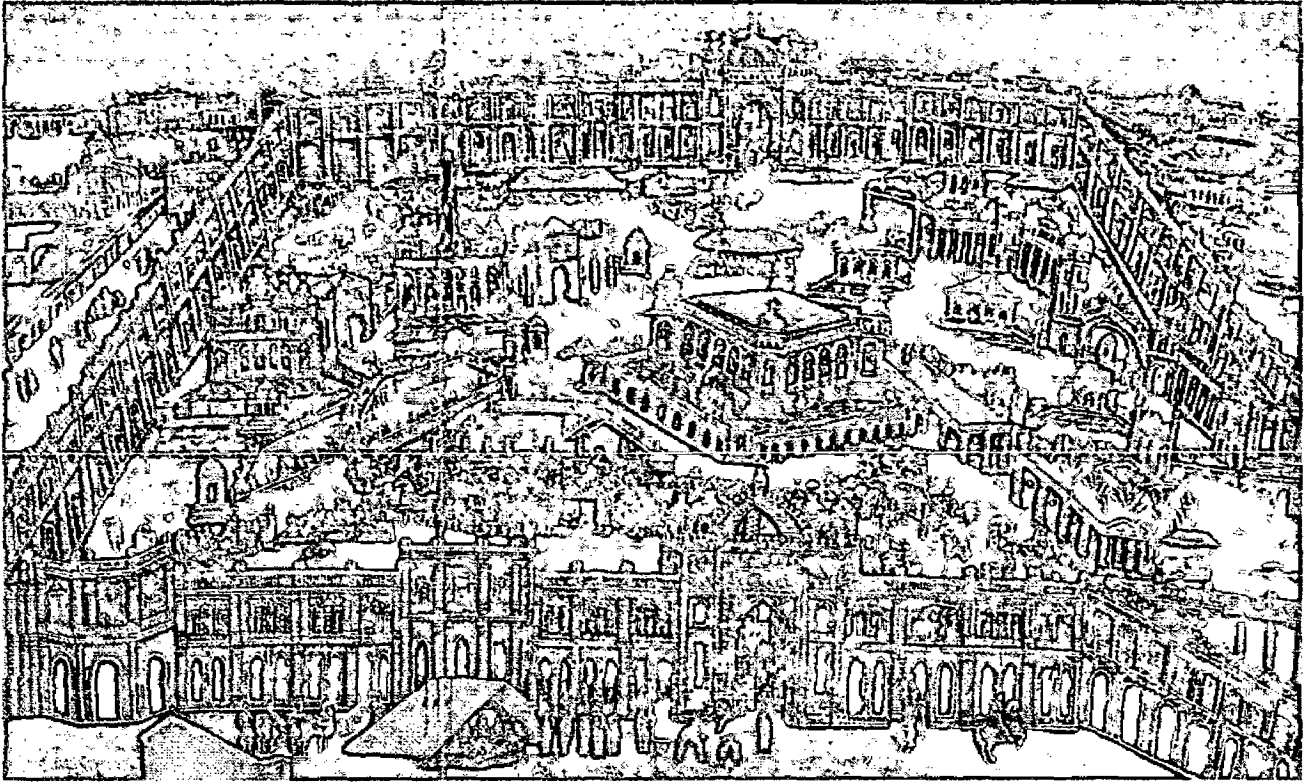
PLAN



COLUMN



SIDE ELEVATION



PAINTING OF KAISERBAGH PALACE MID 1800'S

PROTOTYPE ELEMENTS

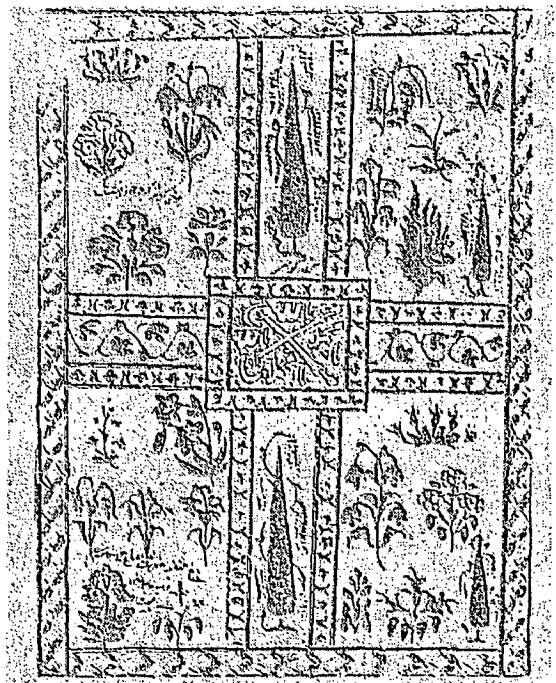
- **THE CROWN**
- **SOLID PLAIN DOMES ADORNING ITS SIDES**
- **WEDGEWOOD PLAGUE**
- **CORNICES**
- **FLORAL PATTERN FOR ARTICULATION**

DILKUSHA PALACE

SAADAT ALI KHAN, THE BUILDER OF DILKUSHA UNDERTOOK THE JOB OF BEAUTIFYING THE CAPITAL CITY.

THE CONCEPT OF PARADISE IN WHICH MAN TRANSCENDS HIS FRAIL HUMAN CONDITIONS, HAS PERSISTED IN ALL CULTURES. THE PARADISE PROMISED IN HOLY KURAN CONSISTS OF SEVERAL TERRACES OF GARDENS, EACH MORE SPLENDID THAN THE LAST. THE RECREATION OF PARADISE AS A GARDEN, HAS BEEN A TRADITION OF THE PERSIAN RULERS. THIS TRADITION WAS BROUGHT TO INDIA BY THE MUGHAL MONARCHS AND PASSED ON TO THE NAWABS.

AS A PERSIAN AND A RULER, NAWAB SAADAT ALI KHAN WANTED TO CONTINUE THE TRADITIONS OF HIS MUGHAL ANCESTORS AND RECREATE A SIMILAR PARADISE IN LUCKNOW.



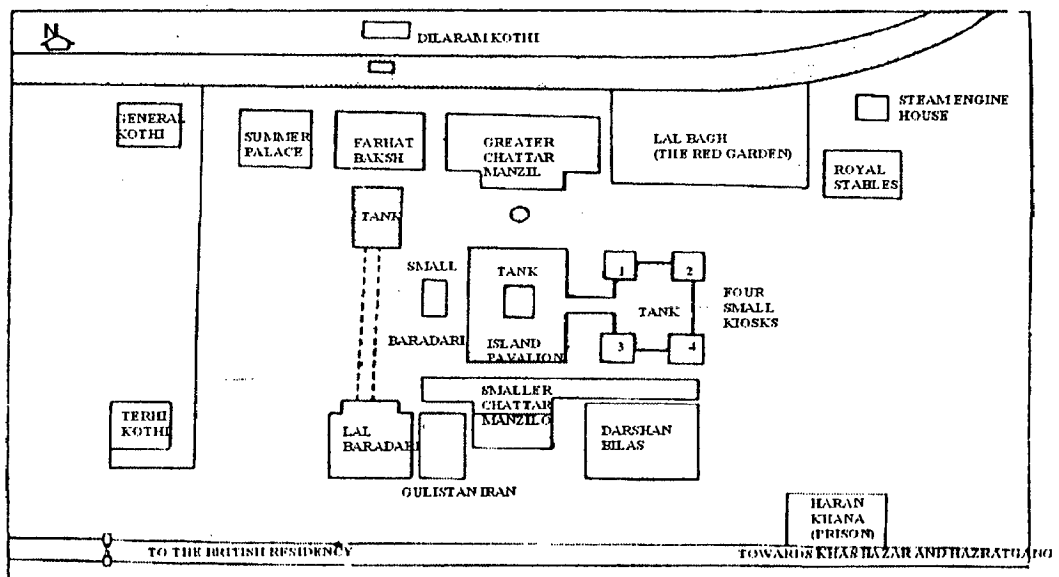
18TH CENTURY INDIAN MANUSCRIPT
'PARADISE AS GARDEN': MOYNIHAN

TOWN PLANNING ASSOCIATED WITH DILKUSHA

NAWAB DEVELOPED A WHOLE STRETCH OF WOODED LAND BETWEEN THE DENSE CITY AND THE RIVER GOMTI.

NAWAB WENT AROUND BUYING ALL THE PROPERTY OF EUROPEANS IN THIS AREA. FREE STANDING FARHAD BAKSH BEING THE MOST CELEBRATED ONE, BUT THE NAWAB ENCLOSED IT WITHIN A WALLED GARDEN WITH A LAKE IN

CENTRE.



**CHATTAR MANZIL COMPLEX
(JONES: A FATAL FRIENDSHIP)**

ACCORDING TO JONES, THE INTENTION OF THE NAWAB WAS TO MAKE A COMPLEX WITH "EUROPEAN BUILDINGS COMPLEMENTING EACH OTHER ACROSS A CAREFULLY PLANNED CENTRAL GARDEN". A PARADISE THEME BEING REITERATED BY GARDENS, PAVILIONS, MARBLE TANKS AND GATEWAYS.

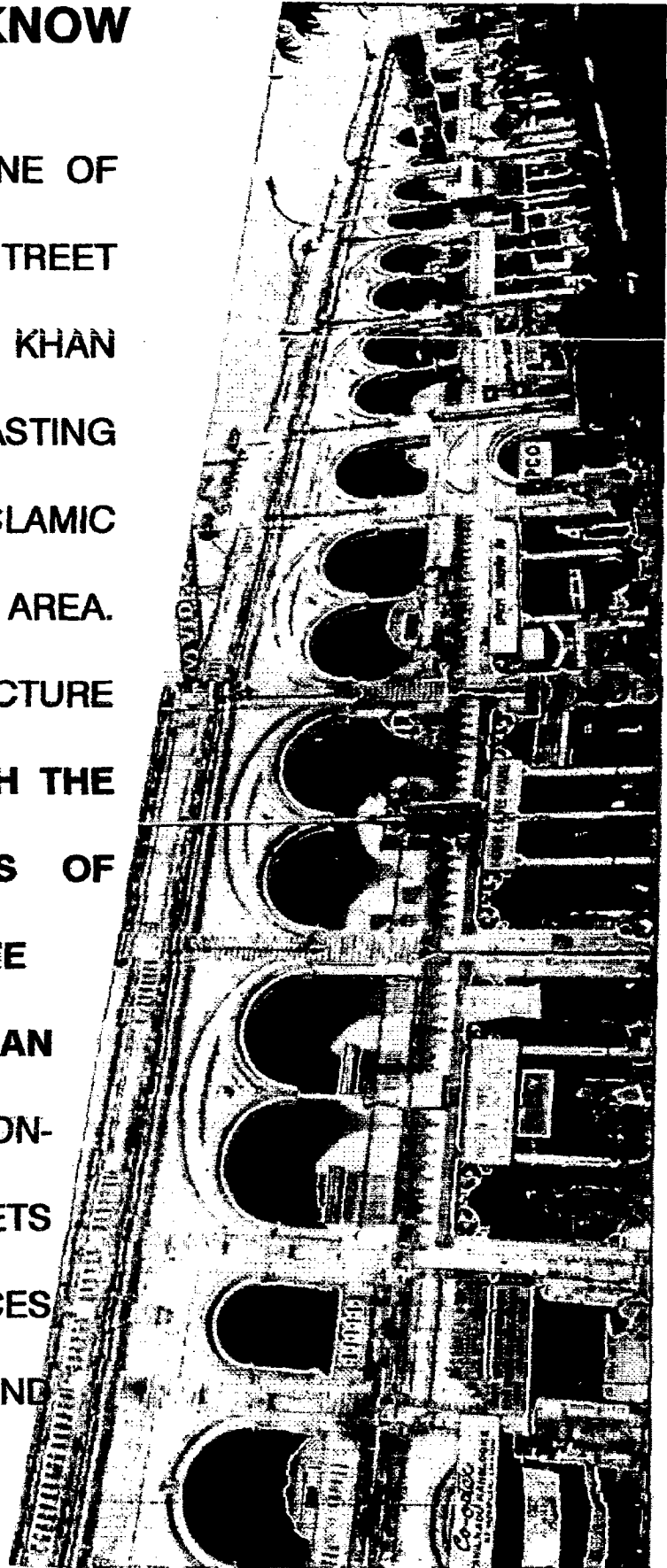
HAZRATGANJ

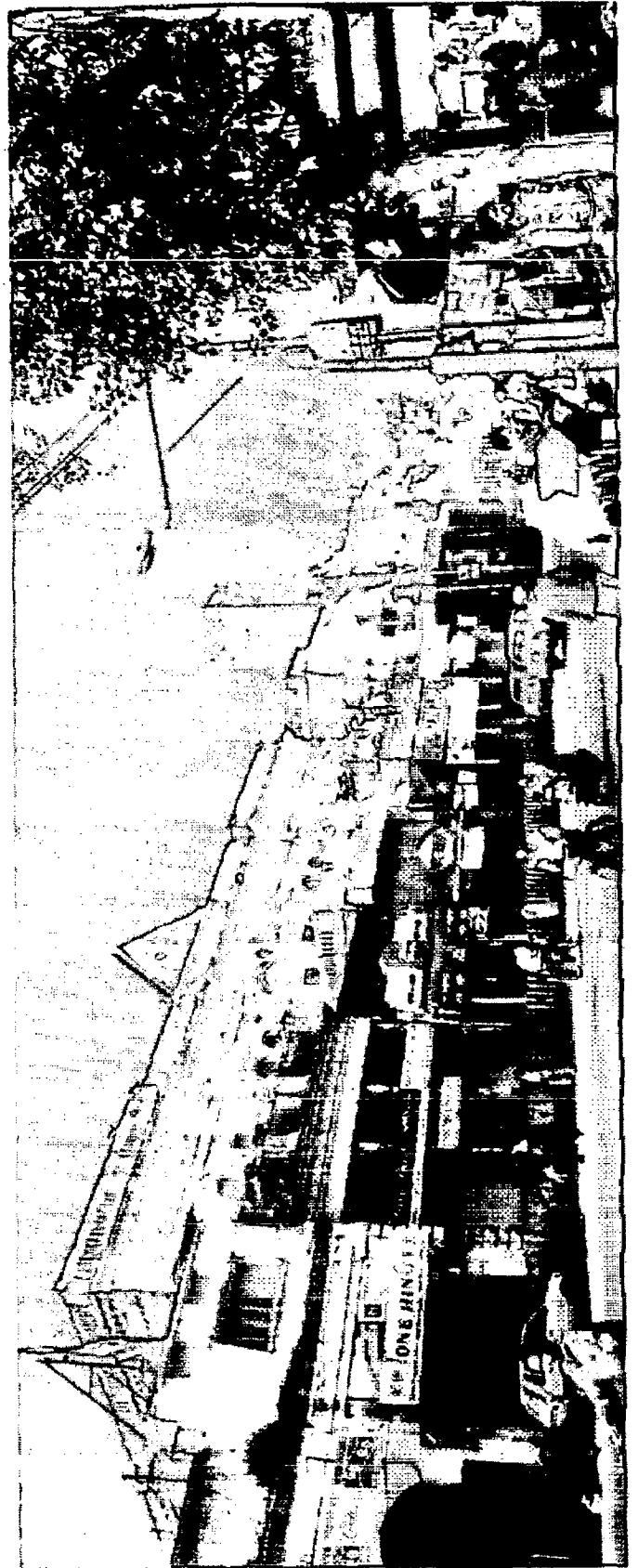
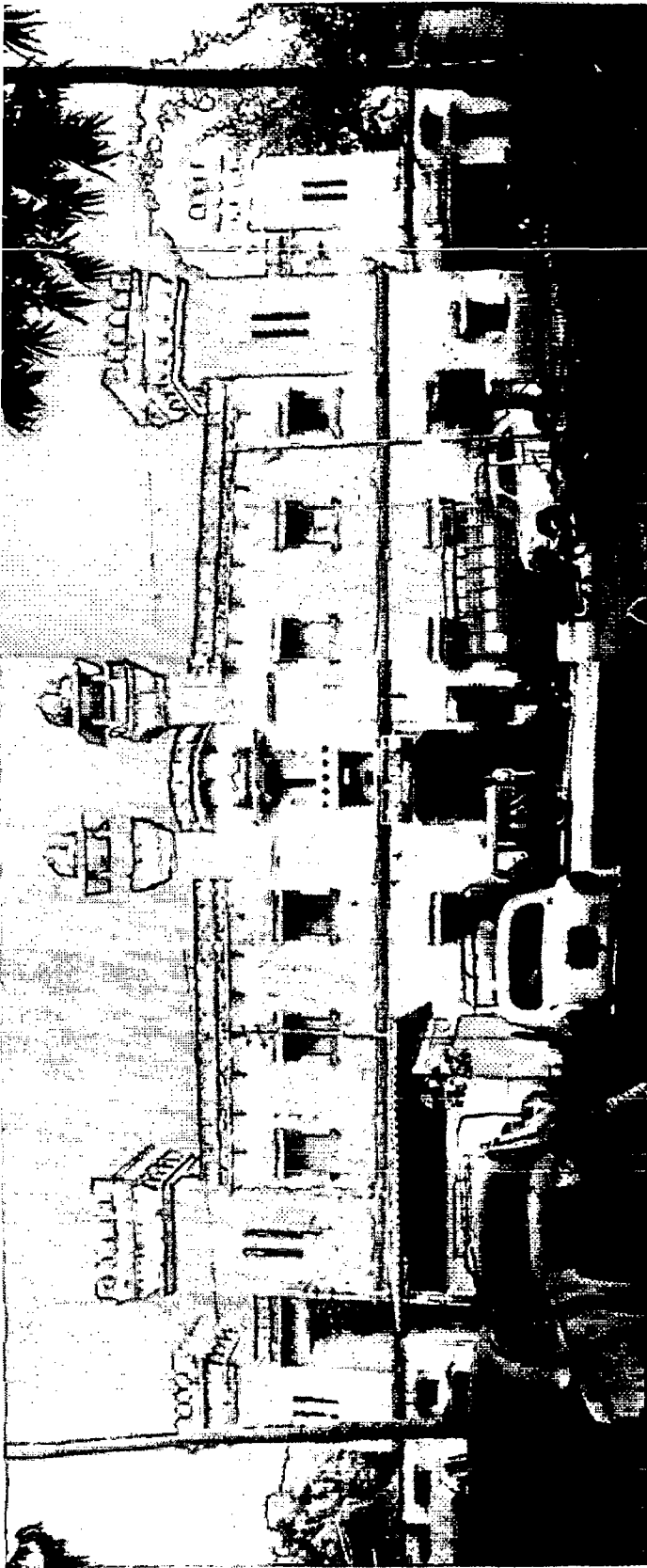
THE STREET NAMED HAZRATGANJ, JOINING FARHAD BAKSH PALACE COMPLEX AND DILKUSHA, HAD ALONG IT SEVERAL 'EUROPEAN STYLE' HOUSES AND SHOPS. THESE HOUSES WERE NEITHER ALIKE NOR DID THEY FOLLOW A REGULAR PATTERN. THEY ALL, IN FACT, HAD TOTALLY DIFFERENT CHARACTERS AND WERE STRATEGICALLY LOCATED ALONG HAZRATGANJ ALONG LARGE WOODED COMPOUNDS. **EVEN THE VOCABULARY USED FOR THESE BUILDINGS WAS EUROPEAN, THE PARADISE THEME SEEMS TO HAVE BEEN THE UNDERLYING ESSENCE OF THE DEVELOPMENT, AS IT APPARENT FROM THE INTENTIONAL MOVEMENT FROM ONE GARDEN STRUCTURE TO ANOTHER, WITH THE RIVER BEING THE DOMINANT ORDERING FEATURE.**

ARCHITECTURALLY THE WHOLE SCHEME IS FURTHER UNIFIED BY THE REPETITION OF FACADE OF THE DILKUSHA ON THE BUILDING THAT MARKED THE END OF HAZRATGANJ. THIS IS COMMON FEATURE IN MUGHAL AND NAWABI STRUCTURES CALLED A **JAWAB (ANSWER), USED TO MAINTAIN SYMMETRY WITHIN STRUCTURES AND COMPLEXES.**

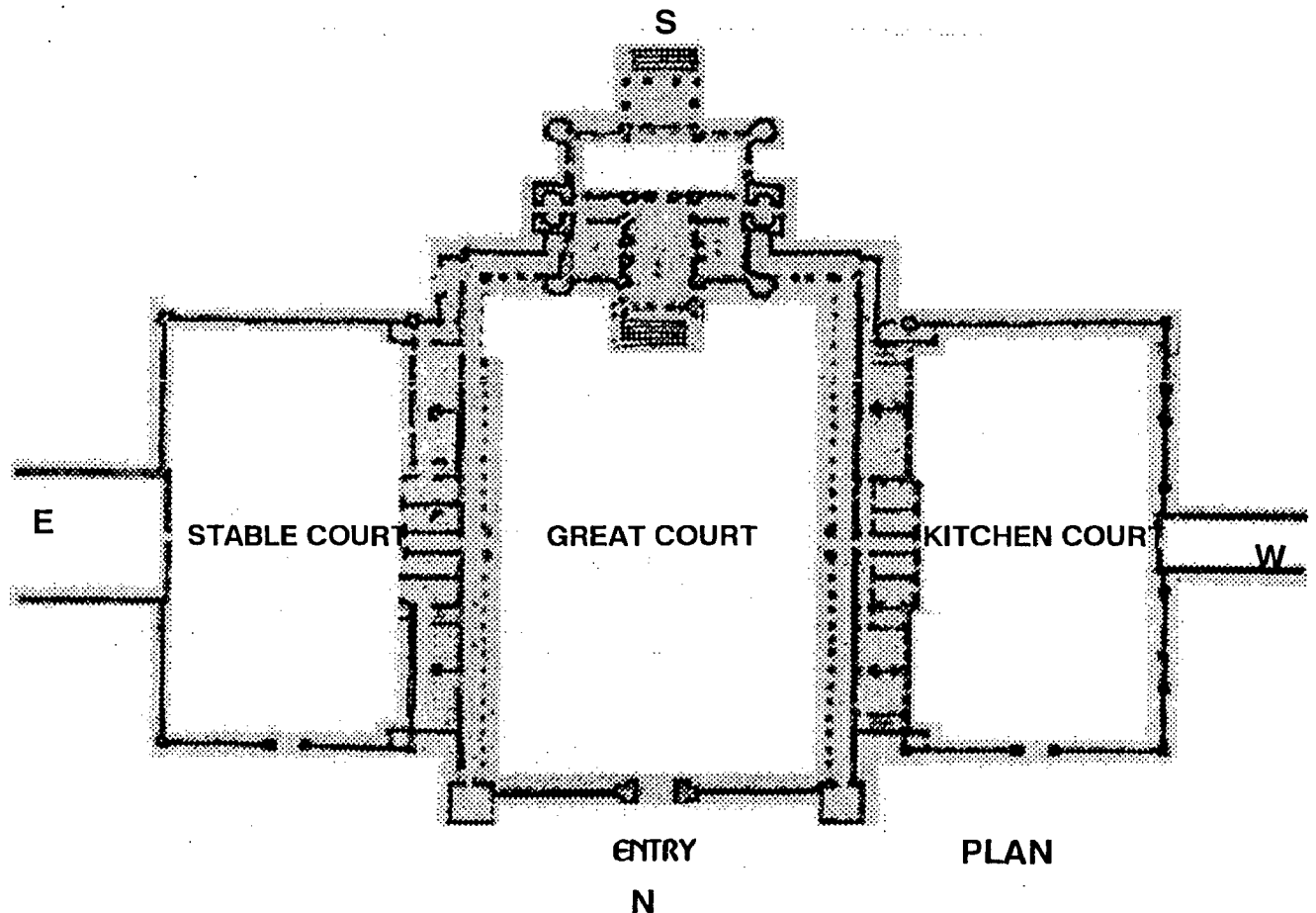
THIS STREET CERTAINLY BECAME THE RAJPATH OF LUCKNOW

HAZRATGANJ STREET ONE OF THE MOST SPLENDED STREET BY NAWAB SADAAT KHAN SPEAKS OF A CONTRASTING VOCABULARY TO THE ISLAMIC STREETS IN CHOWK AREA. THOUGH THE ARCHITECTURE OF BUILDINGS ON BOTH THE SIDES OF STREET IS OF BLENDED NATURE OF THE ORIENTAL AND EUROPEAN HOUSES BUT THE BROADNESS OF THE STREETS CERTAINLY REINFORCES THE ARCHITECTURAL AND URBAN CHARACTER OF THE CITY.





SEATON DELAVAL



THE BUILDING WHICH GORE OUSELEY CHOSE AS A PROTOTYPE FOR NAWAB SAADAT ALI KHAN'S NEW PALACE WAS **SEATON DELAVAL**, A COUNTRY HOUSE IN NORTHUMBERLAND, NORTHERN ENGLAND, **DESIGNED AND BUILT BY SIR JOHN VANBRUGH** FOR ADMIRAL GEORGE DELAVAL IN 1717-1729. IT WAS GUTTED BY A FIRE IN 1822, THOUGH ITS RUINS STILL EXIST.

THE NORTH (ENTRANCE) FAÇADE OF SEATON DELAVAL RELIES ON THE USE OF EMPHATIC ADVANCES AND RECESSIONS, WHICH INCLUDES HEAVILY RUSTICATED

DOUBLE COLUMNS ON EACH SIDE OF THE ENTRANCE, OCTAGONAL TOWERS AND THE ADVANCING ARMS OF THE STABLE AND KITCHEN WINGS WHICH ENCLOSE A GRASSY FORECOURT. THE SOUTH (GARDEN) FRONT, ON THE OTHER HAND, IS FRONTED BY A TETRASTYLE IONIC PORTICO. UNLIKE THE NORTH FAÇADE, IT IS NOT RUSTICATED BUT HAS A SMOOTH FINISH. **BOTH THE NORTH AND SOUTH FACADES ARE SURMOUNTED BY TRIANGULAR PEDIMENTS. THE OCTAGONS ARTICULATE THE CORNERS. THE HOUSE RESTS ON A RUSTICATED BASEMENT WITH WINDOWS. THE STAIR TOWERS ON THE SIDES REITERATE THE CUBIC VOLUME OF THE BUILDING.**

THE EAST AND WEST FACADES ARE IDENTICAL AND, LIKE THE OTHER TWO FACADES, USE EMPHATIC RECESSIONS. THEY ARE HEAVILY RUSTICATED AND ARE ORGANIZED SYMMETRICALLY WITH THE STAIR TOWERS BEING THEIR DOMINANT FEATURES. THEY ARE SOLID, FORTLIKE AND UNWELCOMING. ONLY THE NORTH FAÇADE, FACING THE COURT, HAS AN ARTICULATED ENTRY, WITH A MAIN DOOR, FLANKED ON EITHER SIDE BY WINDOWS AND A SEMI-

IN THE DESIGNING AND BUILDING OF SEATON DELAVAL THE THREE SOURCES OF STYLE CAN BE SEEN; NAMELY, THE PALLADIAN, THE 'CASTLE AIR' AND THE 'THEATRICAL'. THE DEEP FORECOURT OF SEATON DELAVAL IS REMINISCENT OF THE USE OF PERSPECTIVE IN STAGE SESSIONS AND HAS BEEN INTERPRETED BY McCORMICK AS BEING THE 'ARTFUL DIRECTION OF THE VIEWER'S GAZE TOWARD A FIGURATIVE STAGE, WHEREAS IN ITS 'MASSING AND SKYLINE, SEATON DELAVAL IS AN EXPRESSION OF VANBRUGH'S CASTLE AIR.'

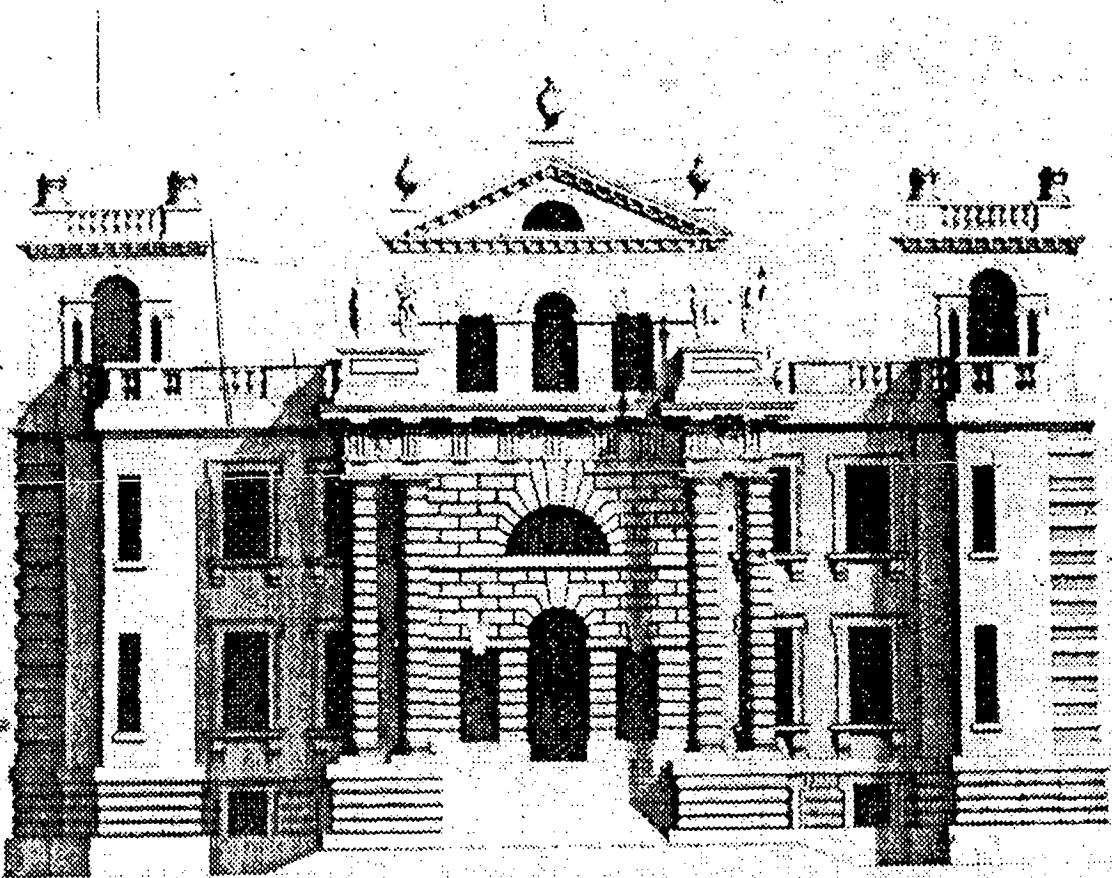
THE SUCCESS OF 17TH AND 18TH CENTURY ENGLISH ARCHITECTURE PROMPTED COLIN CAMPBELL (1676-1729) TO COMPILE IT. THIS COMPILATION WAS FIRST PUBLISHED UNDER THE NAME VITRUVIUS BRITANNICUS IN 1715 . DRAWINGS OF SEATON SELAVAL WERE PRINTED IN THE THIRD VOLUME (1725), AND ITS CAPTION STATED;

IN NORTHUMBERLAND, THE SEAT OF FRANCIS DELAVAL, ESQUIRE, IN TWO PLATES. IN THE FIRST, I HAVE GIVEN THE GENERAL PLAN OF THE HOUSE AND THE OUT - OFFICES, WITH THE NORTH FRONT OF THE HOUSE TO A LARGER SCALE. IN THE SECOND, YOU HAVE THE SOUTH FRONT, WHERE IS A NOBLE PORTICO OF THE LONICK ORDER TETRASTILE, THE COLUMNS 3 FEET DIAMETER. ALL DESIGNED AND EXECUTED BY SIR JOHN VANBRUGH ANNO 1720.

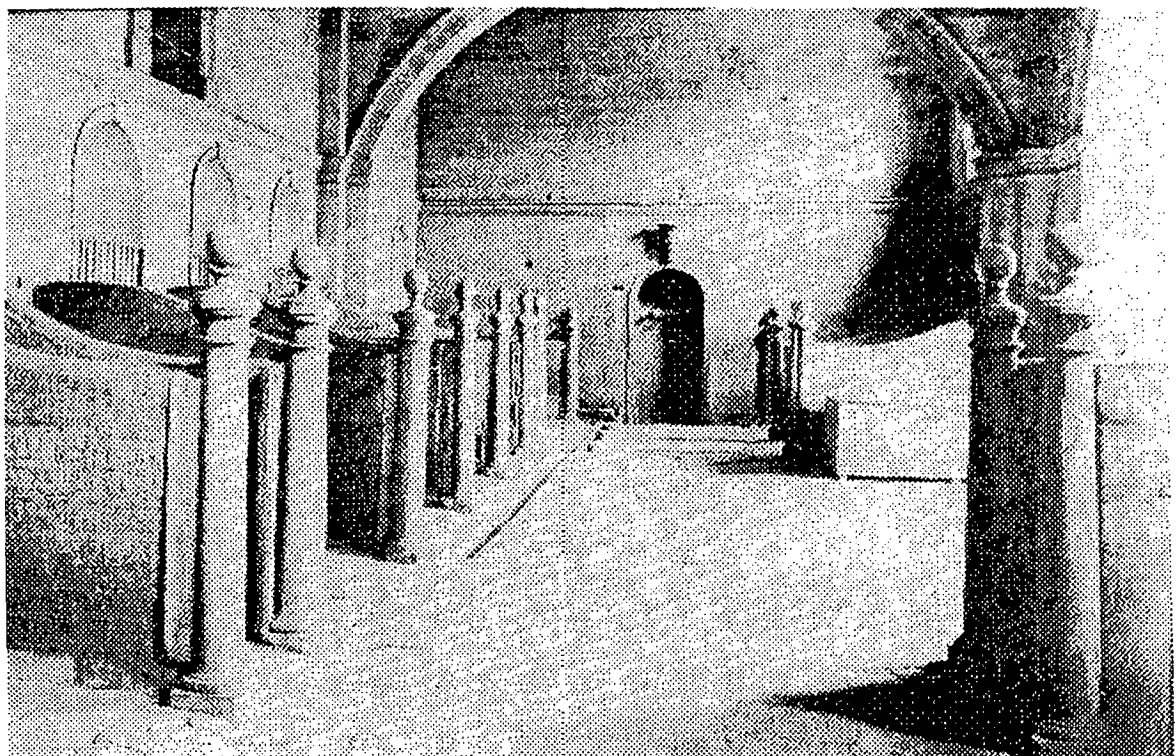
VANBRUGH'S WORKS WERE MOST PROMINENTLY DISPLAYED IN THE BOOK AND HAD MORE PLATES THAN ANYONE OTHER THAN CAMPBELL HIMSELF. BUT THE REST OF THE BOOK PROPAGATED HIS OWN STYLE, WHICH WAS STRONGLY INFLUENCED BY PALLADIO.

IN THE THIRD VOLUME OF **VITRUVIUS BRITANNICUS**, NEARLY ALL THE PLATES DEPICT COUNTRY RESIDENCES OR GARDEN STRUCTURES, **REVEALING A NEW AND IMPORTANT INTEREST IN THE RELATIONSHIP BETWEEN ARCHITECTURE AND LANDSCAPE.**

OF THE TWO HUNDRED AND THIRTY-EIGHT BUILDINGS AND EIGHTY-FOUR ARCHITECTURES REPRESENTED IN THE THREE VOLUMES OF VITRUVIUS BRITANNICUS, IT IS IMPORTANT TO EXPLORE **WHY THE ARCHITECT, GORE ROUSELEY AND CLIENT NAWAB SAADAT ALI KHAN CHOSE SEATON DELAVAL AS THE PROTOTYPE FOR THE NEW PALACE IN LUCKNOW.**



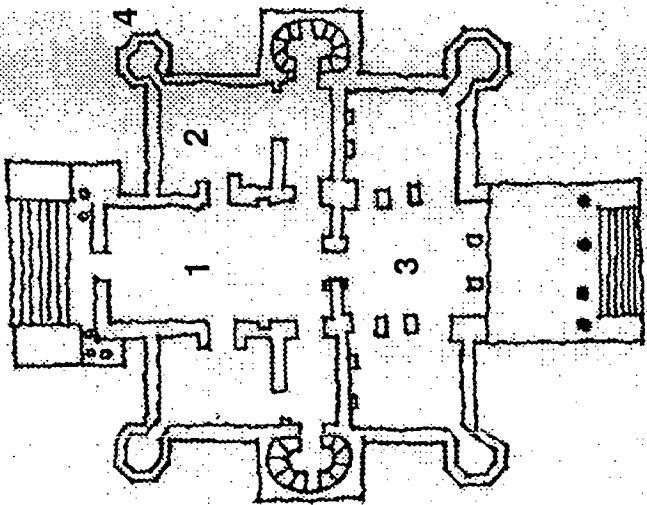
SEATON DELAVAL (VITRUVIUS BRITANICUS)



**SEATON DELAVAL: VIEW OF STABLE BLOCK
(BEARD & SITWELL)**

IN BOTH THE CASES, THE COURTS ARE ENCLOSED BY COLONNADES AND CAN BE PENETRATED EITHER ALONG THE MAJOR OR MINOR AXES, FRAMED BY ENTRANCE GATES. THE MOST COMMON EXAMPLES ARE THE TOMBS OF THE MUGHAL EMPERORS AND IMAMBARAS OF THE NAWABS.

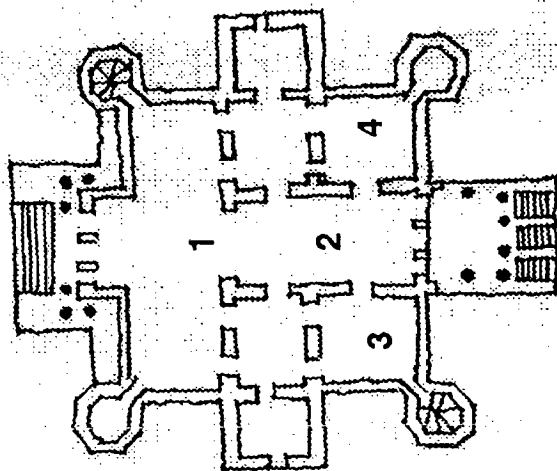
THUS, THE DESIGN OF SEATON DELAVAL, WITH LANDSCAPED GARDENS ON ONE FRONT AND LARGE COURTS ON THE OTHER, BROUGHT TOGETHER BOTH THE INTERESTS AND PREDISPOSITION OF THE ENGLISH ARCHITECT AND THE NAWAB. WHEREAS THE ARCHITECT CHOSE THE DESIGN BASED UPON ITS APPROPRIATENESS TO THE SITUATION, THE NAWAB WAS LOOKING FOR FAMILIAR ARCHITECTURAL FORMS. LIKE OTHER ASPECTS OF THEIR RELATIONSHIP, THE DESIGN OF SEATON DELAVAL OFFERED THE POSSIBILITY OF COMPROMISE BETWEEN THE TWO DIVERSE CULTURES.



RECONSTRUCTED
SKETCH OF
SEATON
DELAVAL

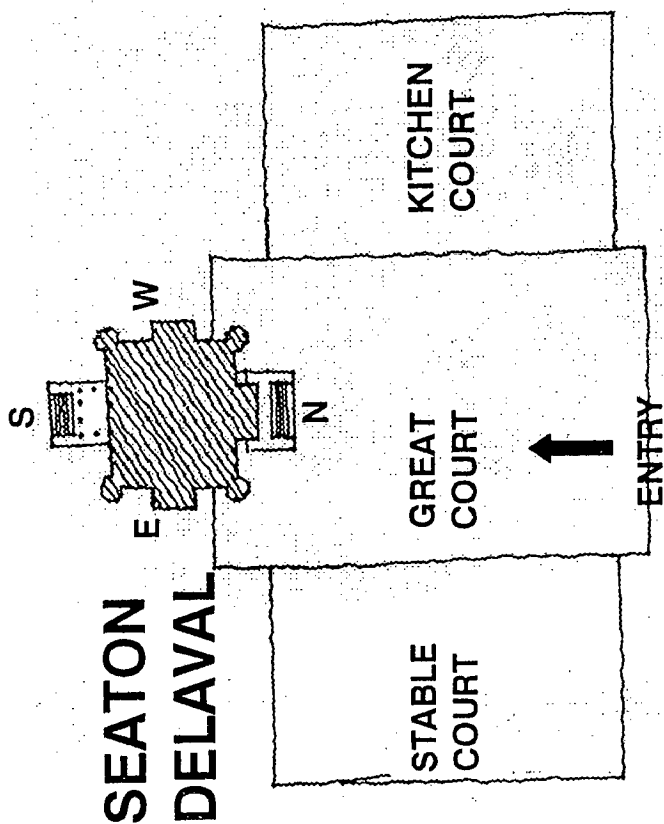
1. HALL
2. BEDROOM
3. SALOON
4. CLOSET

COMPARITIVE GRD. FLOOR PLANS



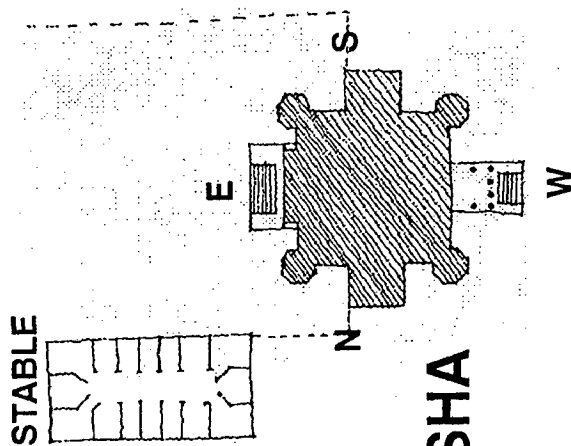
1. DINING/ AUDIENCE
HALL
2. HALL
3. NAWAB'S ROOM
4. BILLIARDS ROOM

RECONSTRUCTED
SKETCH OF
DILKUSHA

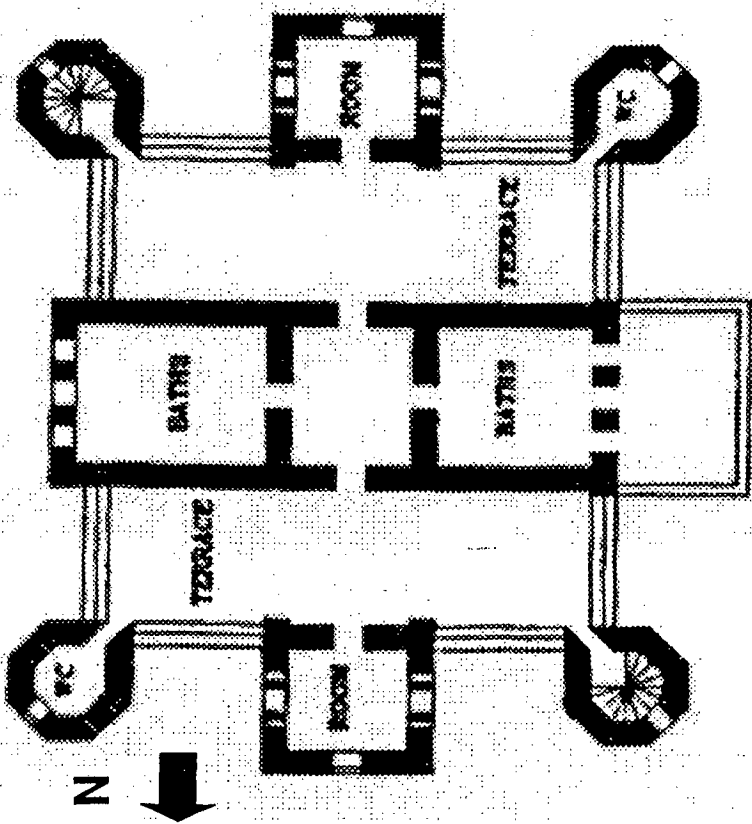


SEATON
DELAVAL

COMPARITIVE LAY OUT PLANS

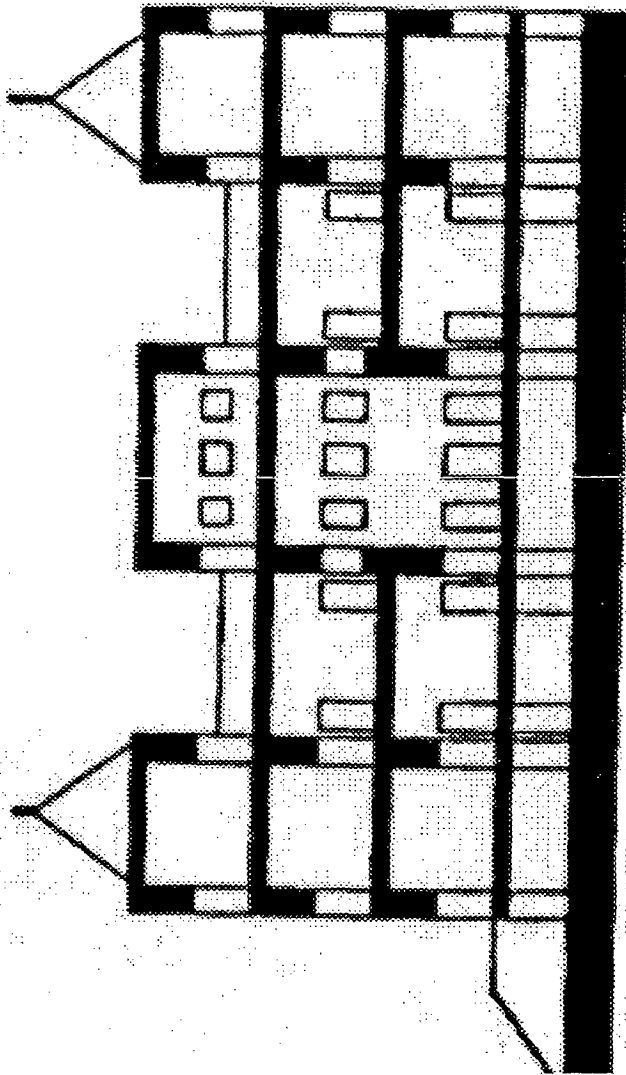


DILKUSHA

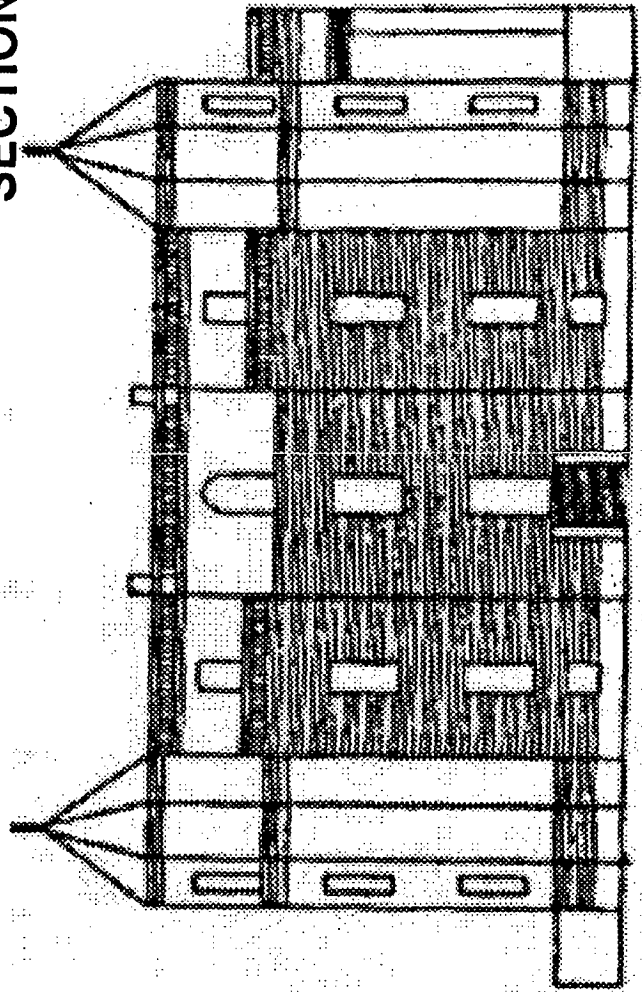


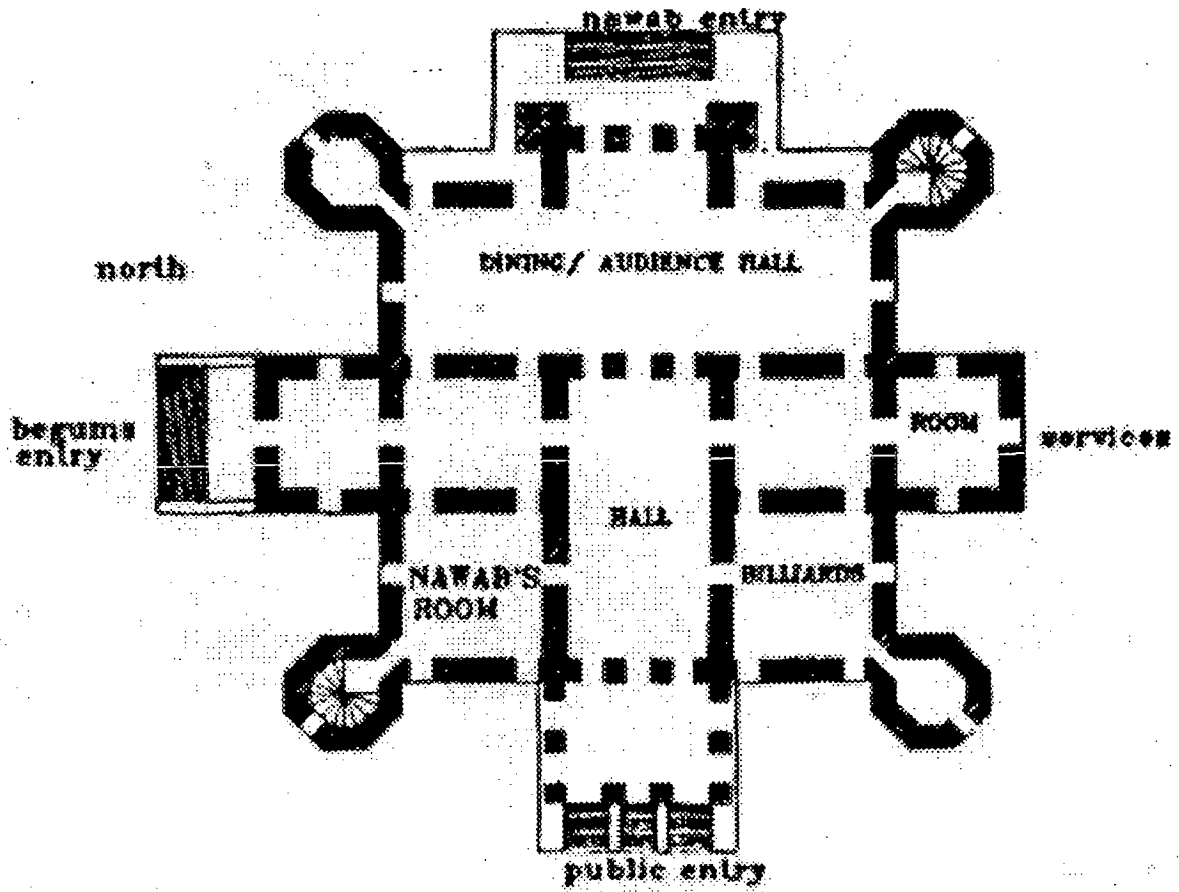
**SECOND FLOOR PLAN
SERVICES**

SIDE ELEVATION(NORTH)

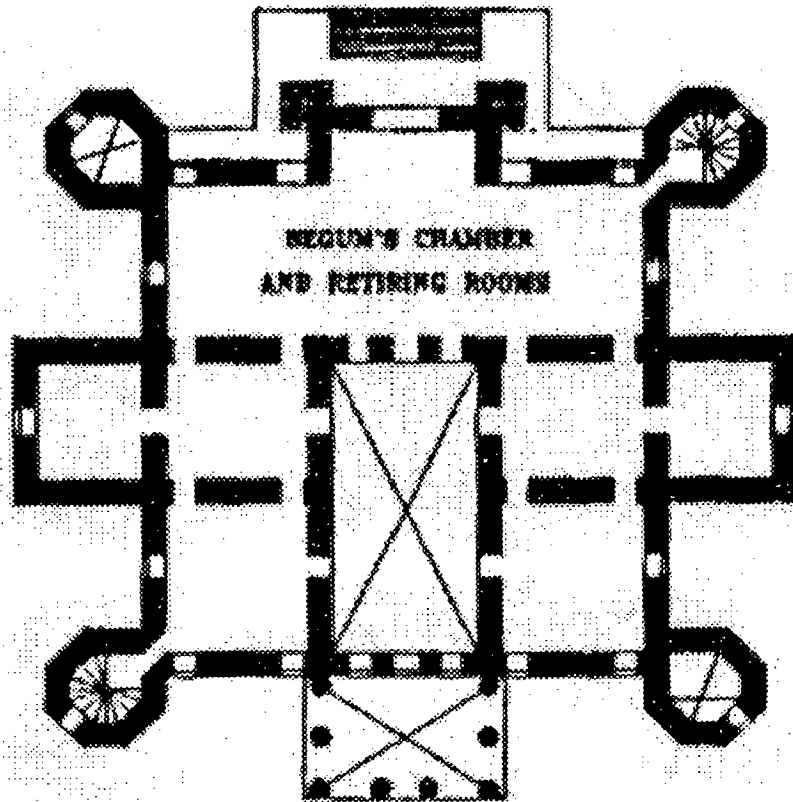


SECTION





**GROUND FLOOR PLAN
PUBLIC DOMAIN**



**FIRST FLOOR PLAN
BEGUM'S DOMAIN**

ADAPTATION OF THE DESIGN OF SEATON DELAVAL IN DILKUSHA TO SUIT LOCAL CONDITIONS

A FAIR IDEA OF DILKUSHA CAN BE HAD FROM THE REMAINS AND EXISTING PRE-MUTINY PHOTOGRAPHS.

FIRST MAJOR CHANGE: INVERTING THE PLACEMENT OF BUILDING MAKING THE GARDEN (SOUTH) FAÇADE OF SEATON DELAVAL THE ENTRY FRONT.

POSSIBLE REASONS:

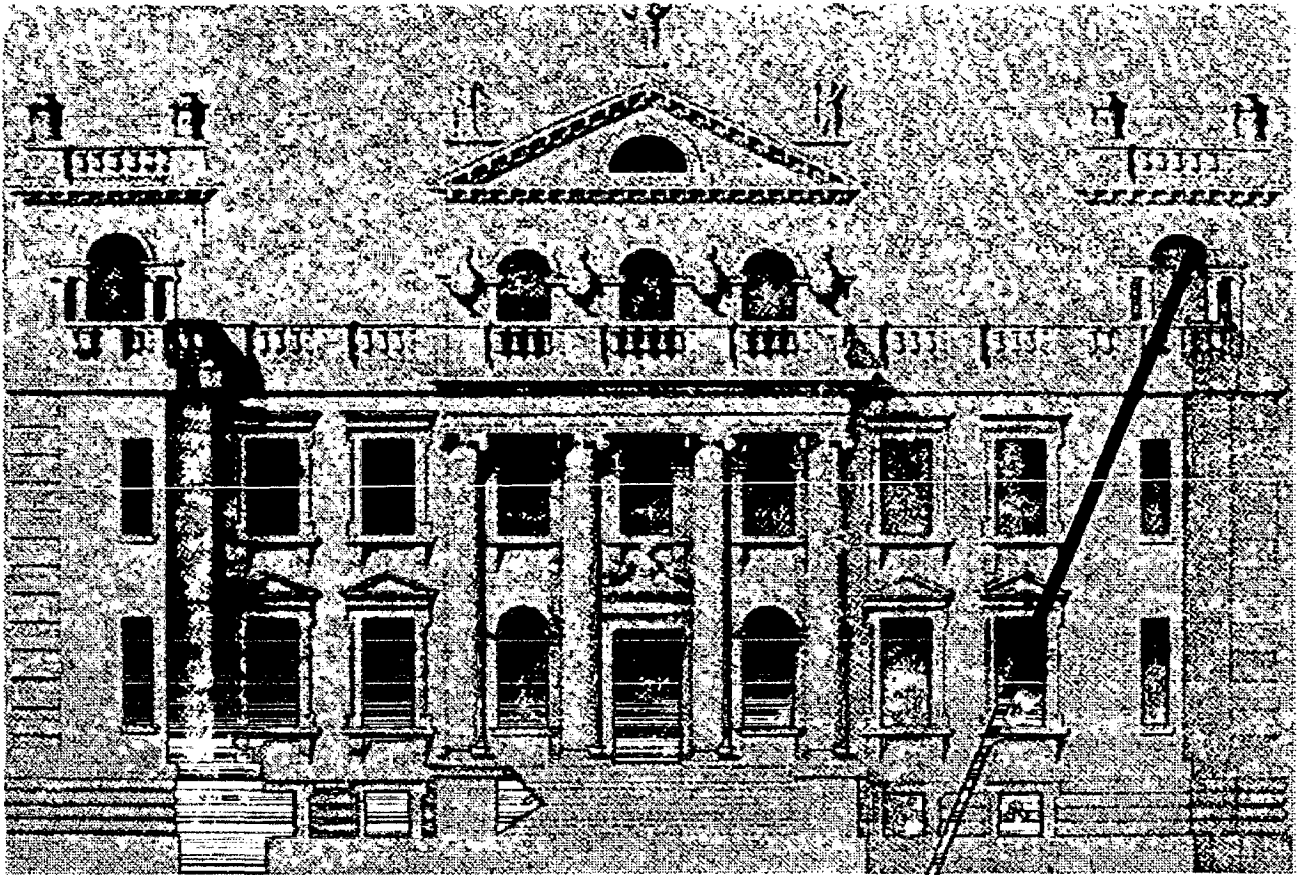
- ONE, OUSELEY HAD VISUALISED SEATON DELAVAL AS A SCULPTURAL OBJECT THAT COULD BE PLACED IN A LANDSCAPE WITH FOUR FACES.
- SECOND REASON FOR THE FORECOURT NOT BEING THE MAIN ENTRANCE FRONT FOR THE PALACE IS VERY LOCALIZED. MOST OF THE BUILDINGS DESIGNED BY CLAUDE MARTIN IN LUCKNOW WERE APPROACHED FROM THE RIVER, THUS HAVING MAJOR FRONT FACING THE RIVER, THUS THE FORECOURT NOT USED BY PERSON ENTERING FROM CITY SIDE.

**SECOND MAJOR CHANGE: IN DILKUSHA, OUSELEY
REMOVED THE TRIANGULAR PEDIMENT OF SEATON
DELAVAL FROM THE FRONT AN THE BACK FACADES**

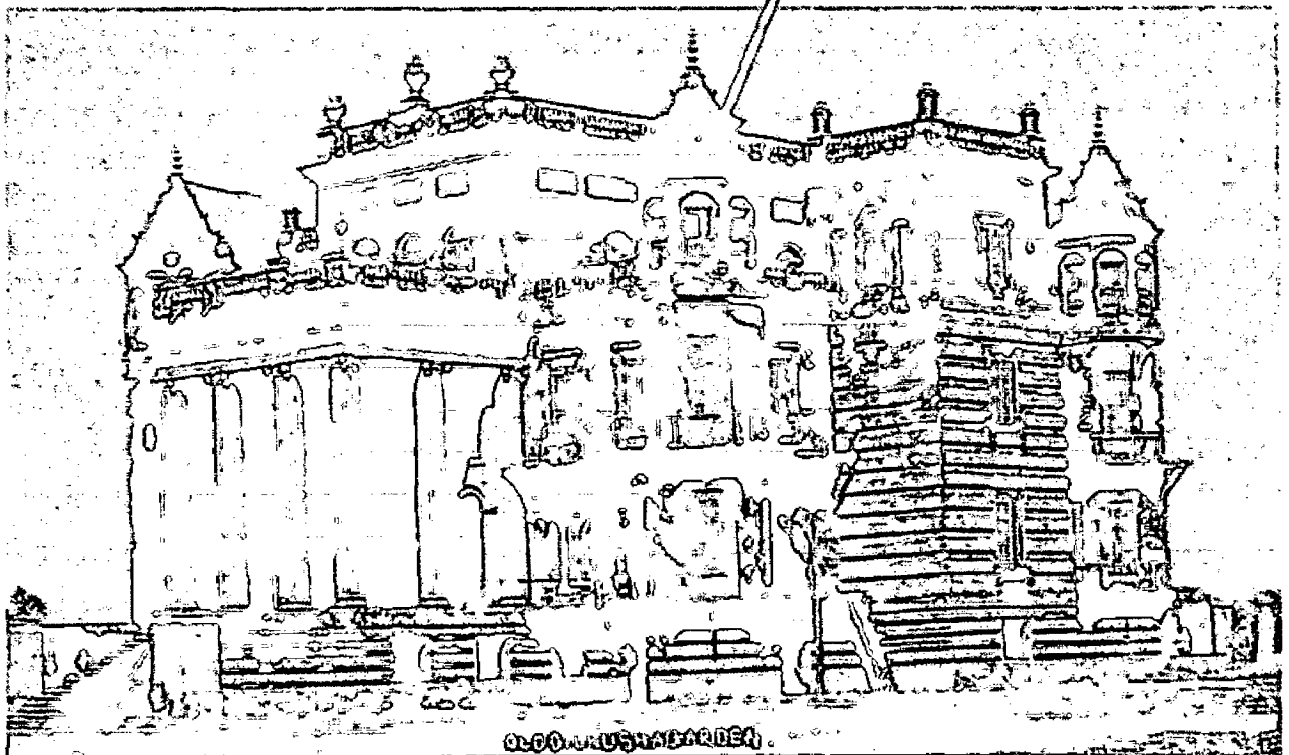
POSSIBLE REASONS:

- ONE, AGAIN TO TRANSFORM A TWO- FACED BUILDING INTO A FOUR-FACED ONE.
- IMPLICATION OF REMOVING PEDIMENT POSED A FORMAL PROBLEM, WITHOUT THE VERTICAL EMPHASIS, THE BUILDING BECAME HEAVY AND SQUAT, SPECIALLY WITH ITS HEAVY RUSTICATION. TO OVER COME THIS PROBLEM, OUSELEY WAS PROBABLY PROMPTED TO ADD A *CHATTRI* WITH GILDED CONICAL ROOFS ATOP EACH STAIR TOWER.

TERMINATING CORNERS AND STAIRWAYS IN A SIMILAR FASHION IS COMMON IN INDIAN TRADITION. ARTICULATING SKYLINE IN ISLAMIC BUILDINGS IS A COMMON FEATURE. OUSELEY USED THE *CHATTRI* TO EMPHASIZE THE VERTICALITY OF THE BUILDING.



palladian windows are removed from the design



A THIRD FORMAL CHANGE- ONE THAT GAVE DILKUSHA ITS SOLIDITY AND A MORE REGULARIZED PLAN THAN SEATON DELAVAL -WAS THE RELIANCE UPON TRADITIONAL INDIAN STRUCTURAL CONSTRUCTION TECHNOLOGY WHICH EMPLOYED LOCAL MATERIAL, WAS FORCED BY LOCAL CONDITIONS AND BUILDING TRADITIONS.

DILKUSHA, LIKE ANY TYPICAL NAWABI BUILDING, IS MADE OF SOLID BAKED BRICK MASONRY WALLS, VARYING FROM TWO TO FIVE FEET IN THICKNESS AND COVERED WITH STUCCO. THE WALLS ARE SPANNED BY TEAK PLANKS WITH THINNER WOODEN PLANKS LAID ON TOP. ACROSS THESE JOISTS TO CREATE THE FLOORS, TWO LAYERS OF POTTERY TILES ARE CEMENTED, COVERED BY 4-5 INCHES OF RUBBLE OR MORTAR WHICH IS THEN STUCCOED AND POLISHED TO FORM THE FLOOR SURFACE. THESE FLOORS SOMETIMES INCORPORATED POTTERY DUCTS AS A COOLING DEVICE. IT IS UNCERTAIN WHETHER DILKUSHA EMPLOYED THIS TECHNIQUE.

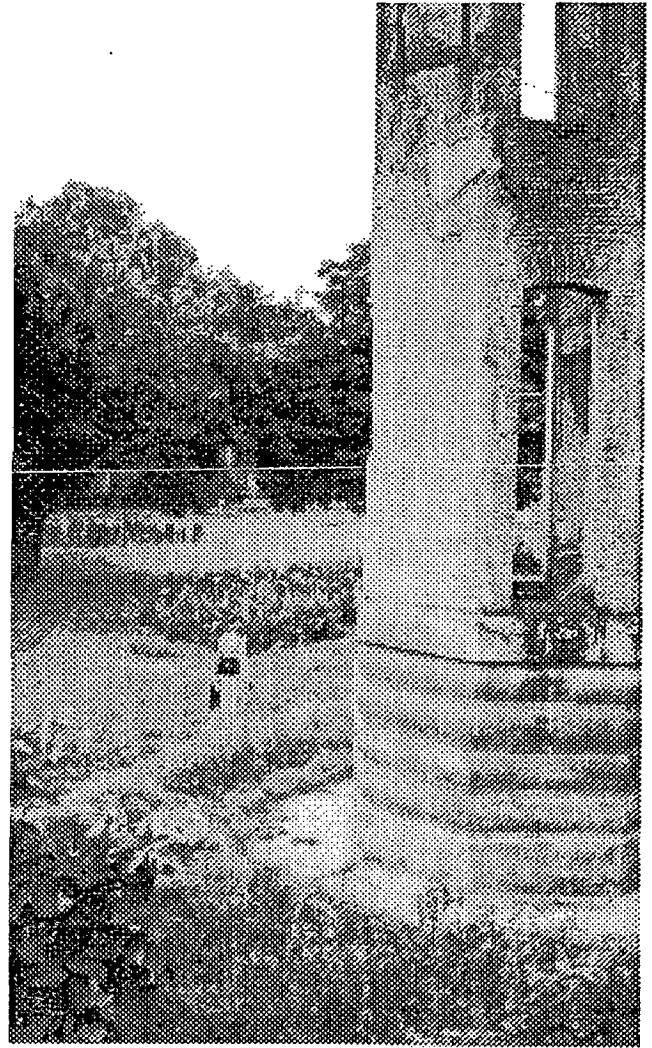
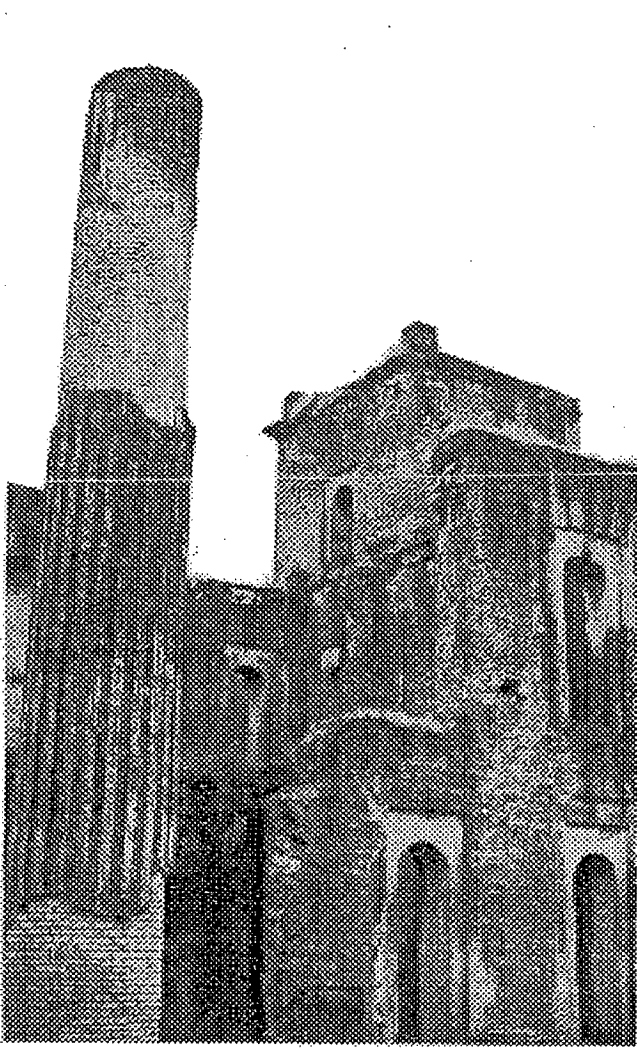
THE USUAL BRICK EMPLOYED IN LUCKNOW DURING THE NAWABI PERIOD IS CALLED LAKHORI. THE GREAT ADVANTAGE OF THE THIN LAKHORI BRICKS WAS THAT THEY COULD BE USED BOTH WITH THE LARGER BRICKS AND BY THEMSELVES TO FORM FINE DETAILS, EVEN BEFORE ANY STUCCO WAS APPLIED. THIS TECHNIQUE WAS USED TO MAKE THE CIRCULAR COLUMNS AND THE HEAVY RUSTICATION OF DILKUSHA BEFORE COVERING THEM WITH STUCCO.

STUCCO, USED FOR COVERING THE WALLS, WAS MADE FROM A TYPE OF LIME CALLED CHUNAM, AND MIXED WITH LENTILS, SHELLS, GUM. THE STUCCO WORK WAS ALL DONE BY MEANS OF TROWELS SHAPED FOR THE PURPOSE, AND NOT BY MOLDS OR STAMPS. DURING THE NAWABI PERIOD, POTTERY WAS EXTENSIVELY USED FOR DECORATIVE PURPOSES IN BUILDINGS. POTTERS SOON LEARNT THAT BALUSTRADES, ROOF FINIALS, CLAY MEDALLIONS AND ORNAMENTS COULD BE IMITATED IN CLAY, AND LATER GLAZED OR GILDED. IN DILLKUSHA, THE STATUES AND ORNAMENTS DECORATING THE ROOFLINE WERE ALSO MADE OF POTTERY. THE CONICAL CAPS OF THE STAIR TOWERS WERE MADE FROM A WOODEN

SHELL AND THEN COVERED WITH GILDED METAL. THIS IS ALSO A COMMON TECHNIQUE EMPLOYED DURING THE NAWABI PERIOD TO MAKE CUPOLAS AND DOMES.

THUS, EVEN THOUGH THE CHOICE OF A PROTOTYPE WAS OF A FOREIGN BUILDING, DESIGNED TO SUIT A DIFFERENT TIME PERIOD, CLIENT AND CONTEXT, IT UNDERWENT MAJOR CHANGES, MODIFICATIONS, AND IMPROVISATIONS BEFORE IT COULD SATISFY THE NAWAB AND THE INDIAN CONTEXT.





DILKUSHA: A GLIMPSE

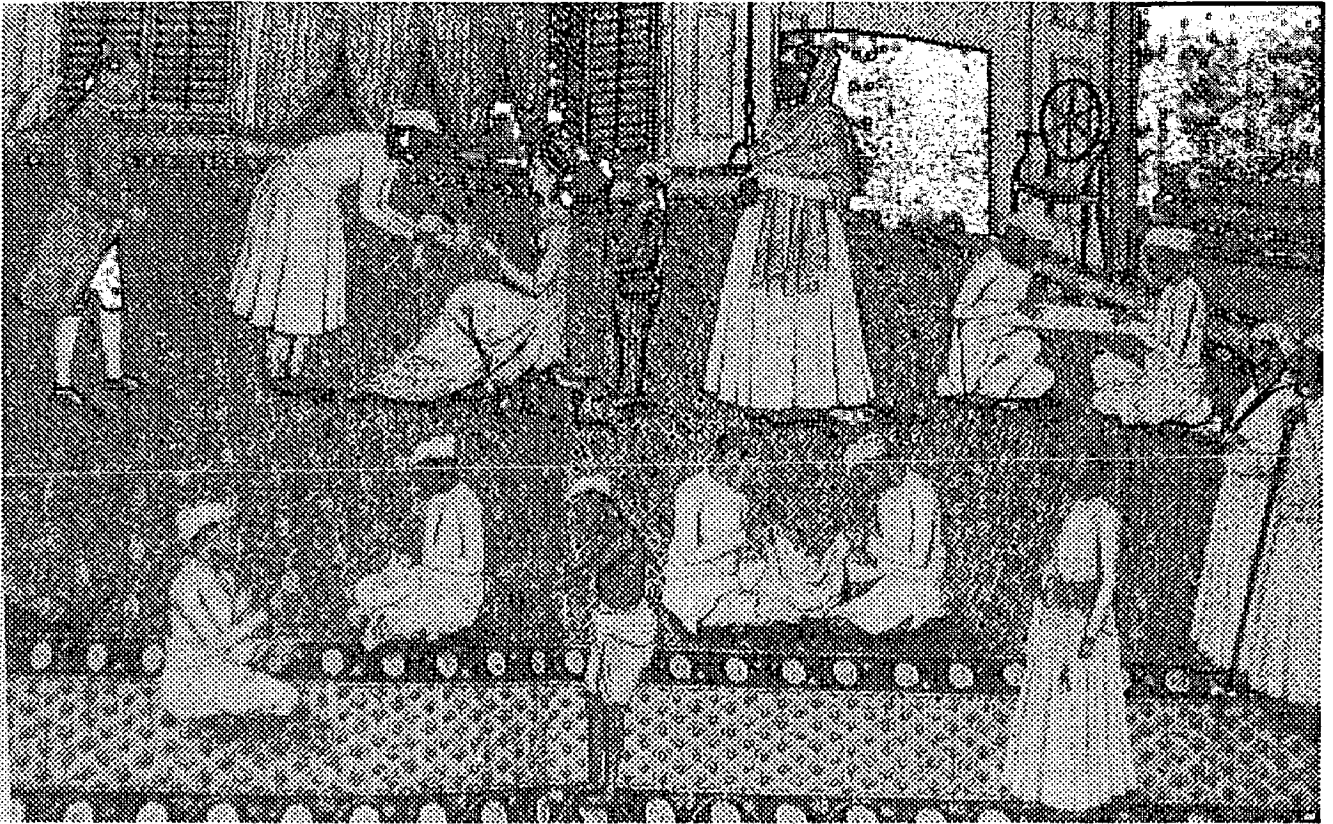


CEREMONIAL, SOCIAL AND FUNCTIONAL LIFE IN DILKUSHA

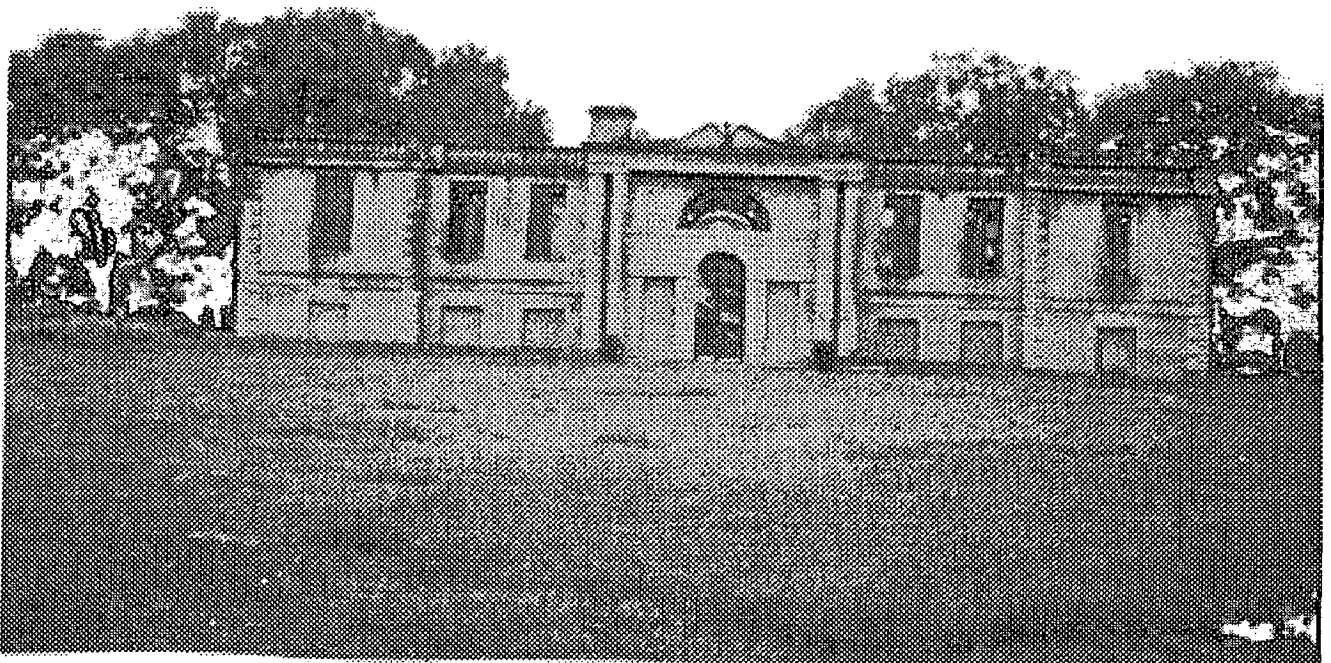
DILKUSHA PARTICIPATED IN BOTH THE PRIVATE AND PUBLIC LIFE OF NAWABI COURT.

- **IT SERVED AS A HUNTING LODGE**
 - **ALSO AS THE STARTING POINT OF ANY CEREMONIAL PROCESSION WHICH INCLUDED THE BIRTH, WEDDING OR CORONATION OF ANY MEMBER OF THE ROYAL FAMILY.**
- SYMMETRICAL PALLADIAN PLANNING, BOTH IN SEATON DELAVAL IN DILKUSHA, **THE SERVANTS AND SERVICES MOVED TO THE BASEMENT AND THE HOUSES ARE DIVIDED INTO PUBLIC-PRIVATE AND MALE-FEMALE DOMAINS, BUT DIFFERING MOVEMENT PATTERNS ARE GREATLY INFLUENCED BY CULTURAL DIFFERENCES.**

TRADITIONAL PALACES WERE SPATIALLY VERY COMPLEX ACCOMODATING APPROPRIATE SPACES FOR NAWAB AND HIS WOMEN, AN AUDIENCE HALL, AND STABLES AND SERVANT'S QUARTERS ALONG WITH THEIR ELABORATE MOVEMENT PATTERNS.



INTERIOR OF BEGUM'S ROOM



STABLE AT DILKUSHA

SPATIAL FUNCTIONS WITHIN DILKUSHA CAN BE RECONSTRUCTED WITH THE HELP OF KNIGHTON'S DESCRIPTIONS OF THE VARIOUS ROOMS DURING HIS STAY AT THE PALACE. ACCORDING TO HIS ACCOUNTS, ON THE GROUND OR ENTRANCE FLOOR, THERE WAS A WAITING AREA FOR VISITORS WHICH HAD ACCESS TO A BILLIARDS ROOMS AND A SMALL ROOM USED FOR SLEEPING BY THE GUEST. ON THE SAME FLOOR THERE WAS THE DINING ROOM, BIG ENOUGH TO ACCOMMODATE THE NAUTCH OR THE DANCES. THEN THERE WERE THE RETIRING ROOMS OF THE NAWAB AND THE BEGUMS.

THE NORTH ENTRANCE OF DILKUSHA WOULD SEEM IDEAL FOR THE PALANQUIN-BORNE BEGUMS. THUS, WHEN THE HOUSEHOLD OF THE NAWAB ARRIVED AT DILKUSHA FOR SOME OCCASION, THE PALANQUIN-BORNE WOMEN WOULD CONTINUE UP INTO THE PALACE THROUGH THE NORTH ENTRANCE TO THEIR RETIRING ROOMS. IT IS PROBABLE THAT THE SLEEPING QUARTERS OF THE NAWAB AND THE ZENANA WERE ON THE FIRST FLOOR LEVEL BECAUSE THE SPACE ON THE GROUND FLOOR SEEMS

INSUFFICIENT FOR MORE THAN ONE PERSON. ALSO THERE IS NO SPACE ON THE GROUND FLOOR WHICH COULD HAVE INCORPORATED THE ELABORATE HAMMAMS (BATHS), AND THE AUDIENCE HALL OF THE BEGUMS AND A PLACE FOR THEIR AMUSEMENT IN THE ABSENCE OF TRADITIONAL COURTYARDS. DILKUSHA WAS A CENTRALLY ORGANISED STRUCTURE WITH A SIMPLE, SYMMETRICAL PLAN.

OUSELEY TRANSFORMED THIS SIMPLE PLAN TO ACCOMMODATE THE COMPLEX RELATIONSHIPS OF SEQUENCES AND HIERARCHIES. MANIPULATING AGAIN WITH THE FOUR SIDED STRUCTURE

- **PROVIDED ENTRANCE ON THE ALL THE FOUR FACES** THUS BEING ABLE TO OFFER ATLEAST FOUR MAJOR AND DISTINCT MOVEMENT PATTERNS: FOR THE NAWAB, HIS BEGUM, VISITORS AND SERVANTS.

- **INSTEAD OF USING TRADITIONAL HORIZONTAL PALACE LAYOUT, OUSELEY STACKED THE SPACES VERTICALLY, IN ORDER OF THEIR USE AND IMPORTANCE.**

IN THIS WAY HE COULD ACCOMMODATE THE COMPLETE FUNCTIONAL REQUIREMENT OF NAWABI PALACE.

IN THE CONCEPTION AND EXECUTION OF DILKUSHA, SEATON DELAVAL WAS BEING ADAPTED TO SUIT LOCAL CONDITIONS. IT SHOULD, HOWEVER, BE KEPT IN MIND THAT **FOREIGN ELEMENTS WERE ALSO BEING INTRODUCED INTO THE ARCHITECTURE OF LUCKNOW. NOT ONLY WAS PALLADIAN PLANNING ACCEPTED BUT SO WERE OTHER THINGS LIKE THE USE OF A 'DINING ROOM' A 'BILLIARD ROOM' AND A 'HALL'.** THE USE OF THESE ROOMS IN BOTH BUILDINGS IS SIMILAR, EXCEPT FOR THE FACT THAT IN TRADITIONAL LUCKNOW HOUSES, SPACES ARE NOT CATEGORISED FOR PARTICULAR ACTIVITIES OR FUNCTIONS. **IN DILKUSHA, HOWEVER, THESE ACTIVITIES AND THEIR SPACES ARE AN EXAMPLE OF THE FOREIGN INFLUENCES THAT IMPREGNATED THE LOCAL TRADITIONS.**

contains the public realm with its centralized network of institutions and facilities where growth occurs through expansion and elaboration. Presumably the public spaces here are open and accessible to all and lack the strong territorial feel of private ownership.

The major influence of European style buildings of Lucknow was in the field of urban redevelopment, The Nawab's scheme to develop a new suburban landscape, with buildings that were more exterior in contrast to the traditional structures. The streets thus gradually became wider, and the urban morphology of the city changed,

The study of the hybrid character in the planning of the city and in individual architectural details of the buildings discloses the Lucknow's assets – an architectural heritage and a distinctive urban form- which can aid in future planning and revitalization efforts, help in drawing up a charter on the future of the city containing architectural and urban design guidelines so that new and urban spaces do not represent a radical break from, the past

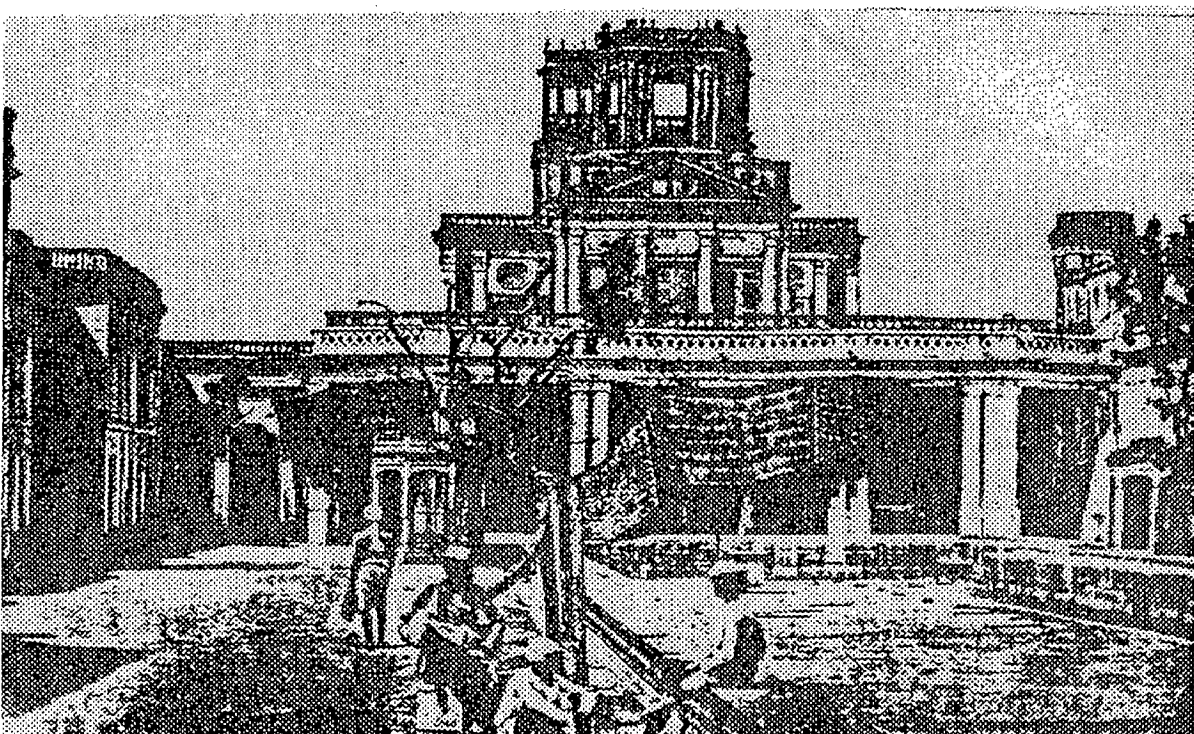
From the point of view of urban character, two significant and unique changes took place as a result of these historic processes. Firstly, as different ruling powers took control of the city in different periods, each left its impression in different urban ingredient. Whereas the Nawab's gave the baghs, ganjs and Imambaras to the western and southern parts of the city, the Britishers gave the cantonment and the railway station to the east and south respectively. Secondly as a consequence of these different powers, there has been a layering process where by the new power overlaid another fabric over the preceding one.

FARHAD BAKSH

FARHAD BAKSH WAS THE FIRST IDENTIFIABLE BUILDING ERECTED BY MARTIN IN LUCKNOW AND WAS FINISHED BY 1781 ACCORDING TO ONE OF AN INSCRIPTIONS OVER ONE OF THE BASEMENT ARCHES.

KOTHI IS APPROACHED THROUGH A LOFTY ARCHED GATEWAY WITH LARGE ZENANA TO ONE SIDE AND GARDEN ON THE OTHER SIDE OF THE BUILDING.

TO ENTER THE MAIN HOUSE IT WAS NECESSARY TO CROSS A DRAWBRIDGE, BECAUSE THE THREE SIDES WERE SURROUNDED BY MOAT, THE FOURTH SIDE BEING BUILT ONTO THE RIVER.



THE DRAW BRIDGE LED UP A FEW STEPS TO 'AN ELEGANT PIAZZA' WHICH LED TO AN OCTAGON ROOM. FROM THIS ROOM OTHER SMALLER APARTMENTS LED OFF AND THE APARTMENT NEAREST THE RIVER LED IN TURN TO THE GREAT HALL OVERLOOKING THE RIVER AND NORTH BANK OF GOMTI

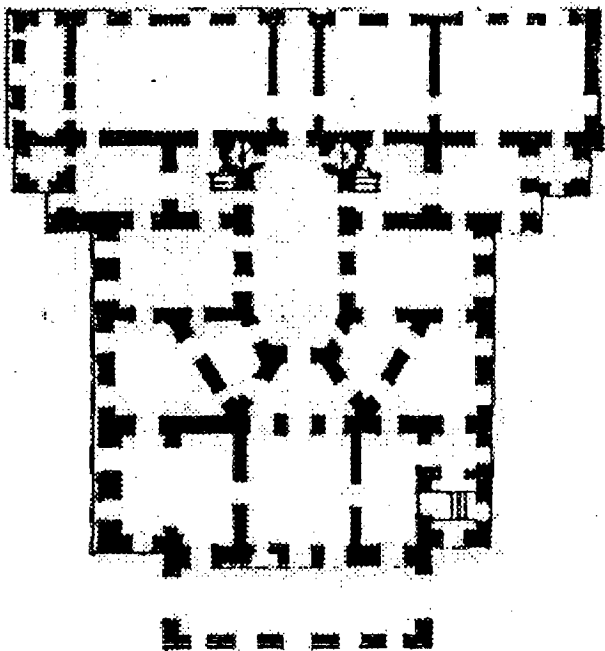
FARHAD BAKSH, THE BUILDING FIRST OF ITS KIND IN LUCKNOW, PROVIDED THE INITIAL INSPIRATION FOR MUCH OF THE EUROPEANISATION OF LATER INDIAN BUILDINGS IN THE CITY.

FEATURE OF FARHAD BAKSH APPLIED TO OTHER BUILDINGS

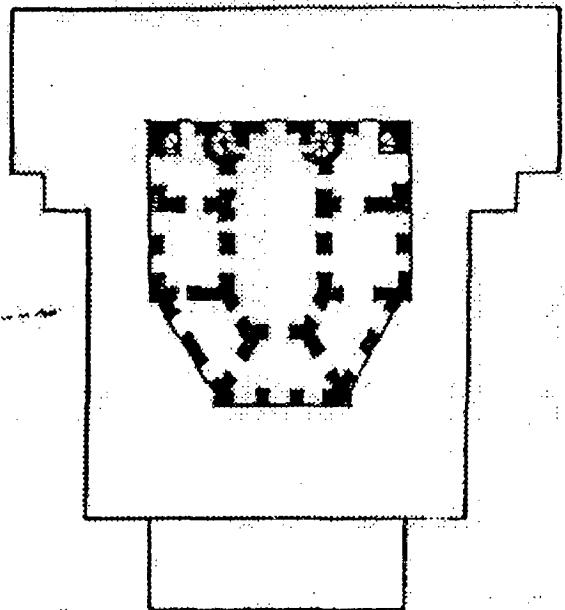
•THE FESTOON SWAGS AROUND THE OCTAGONAL TOWERS ARE REPEATED AROUND THE DOME OF SHAHNAJAF, A LARGE TOMB FURTHER EAST ALONG THE GOMTI BANK AND IN QAISERBAGH COURTYARD

•THE TRIANGULAR PEDIMENT ON THE FIRST FLOOR RECURS REPEATEDLY, NOTABLY IN THE GATEWAYS OF HUSSAINABAD IMAMBARA.

•THE COMPOSITE ORDER PILASTERS AND THE MOCK VENETIAN BLINDS IN OCTAGONAL CARTOUCHES AND WINDOWS ARE OF COURSE QUITE UBIQUITOUS, OCCURING IN PRACTICALLY ANY EXISTING NAWABI BUILDING, AND THESE FALSE WINDOWS IN STUCCO WERE PARTICULARLY USEFUL AS DECORATION FOR THE HIGH BLANK WALLS OF ZENANA APARTMENTS.



GROUND FLOOR PLAN

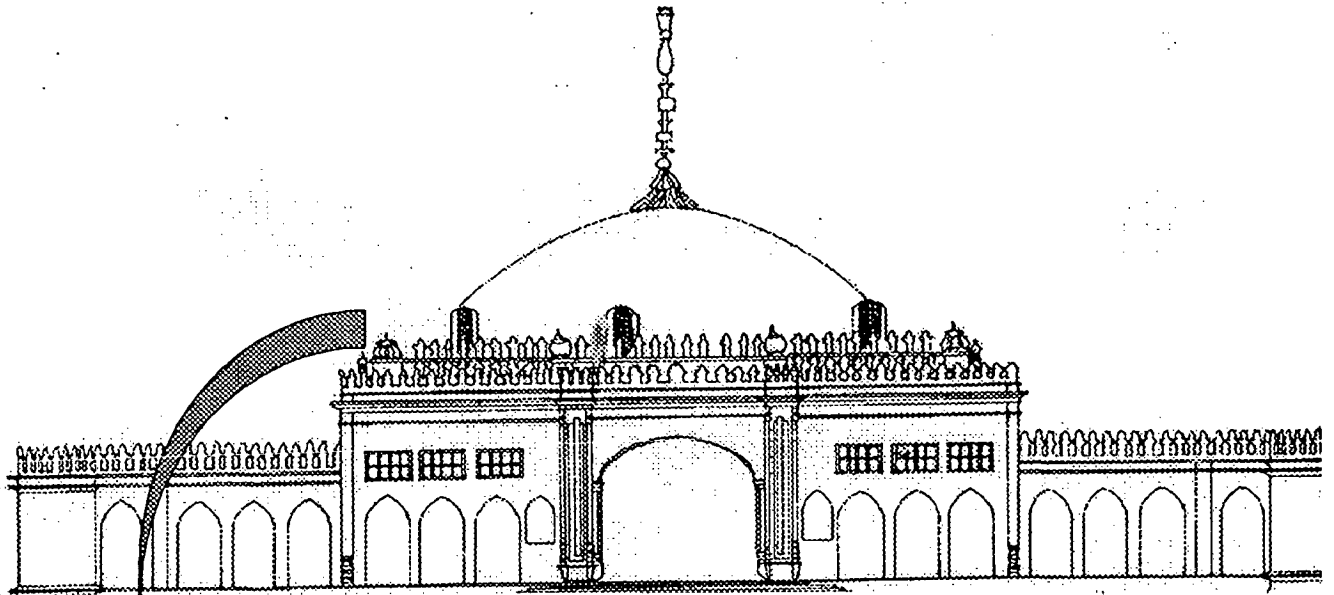


FIRST FLOOR PLAN

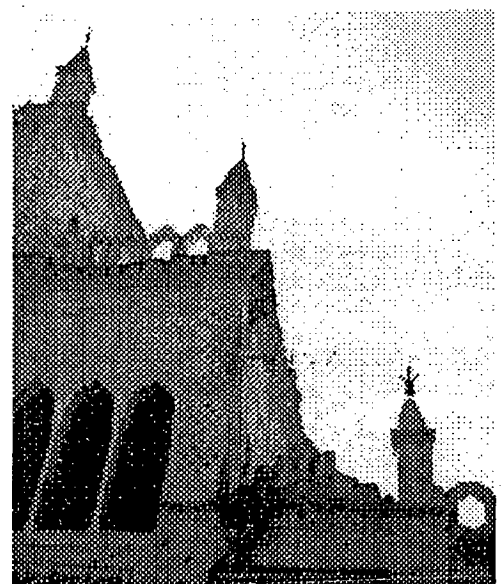
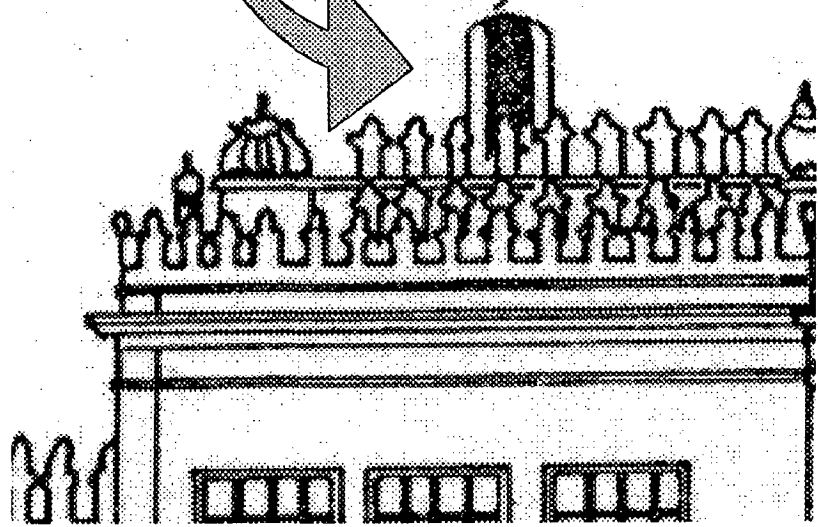


SECOND FLOOR PLAN

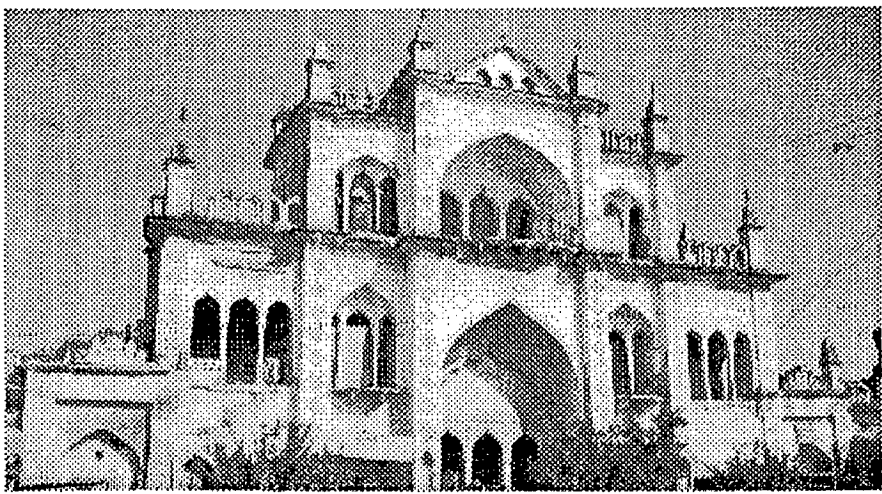
THE FEATURES OF THIS BUILDING WERE EAGERLY SEIZED UPON BY THOSE WHO WISHED TO 'EUROPEANIZE' THEIR BUILDING. WITHOUT RADICALLY ALTERING THE STRUCTURE OR NATURE OF INDEGENEOUS BUILDINGS



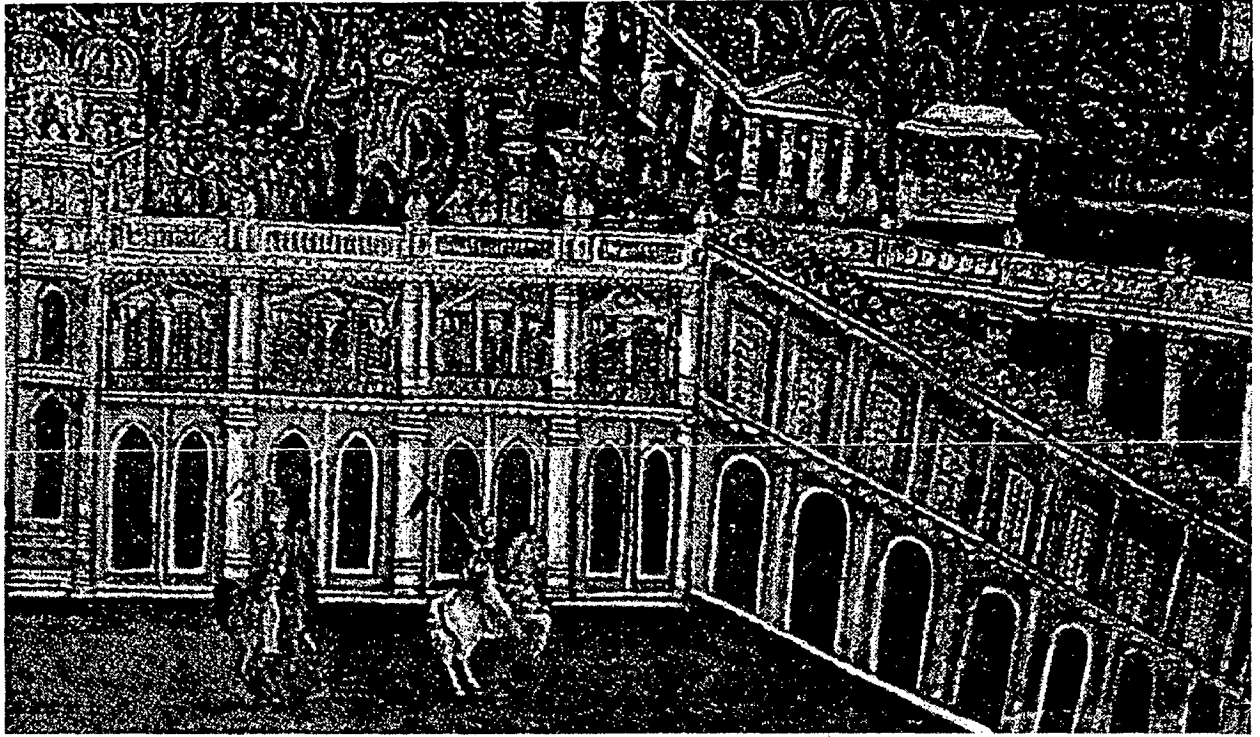
SHAHNAJAF TOMB (NORTH ELEVATION)



PYRAMIDICAL FORM OF SIKHAR FROM HINDU STYLE

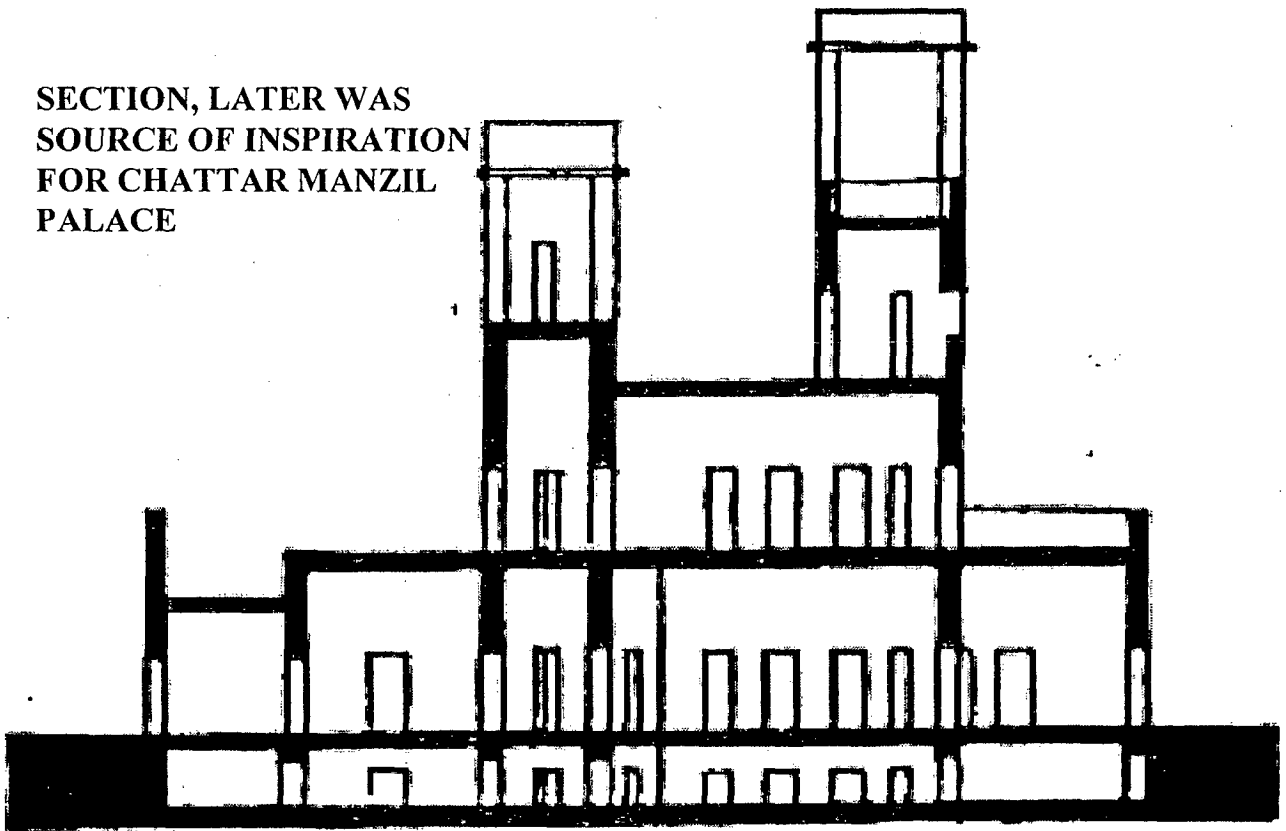


PEDIMENTS IN GATEWAY OF HUSSAINABAD IMAMBARA



CORINTHIAN PILASTER AT QAISERBAGH

**SECTION, LATER WAS
SOURCE OF INSPIRATION
FOR CHATTAR MANZIL
PALACE**



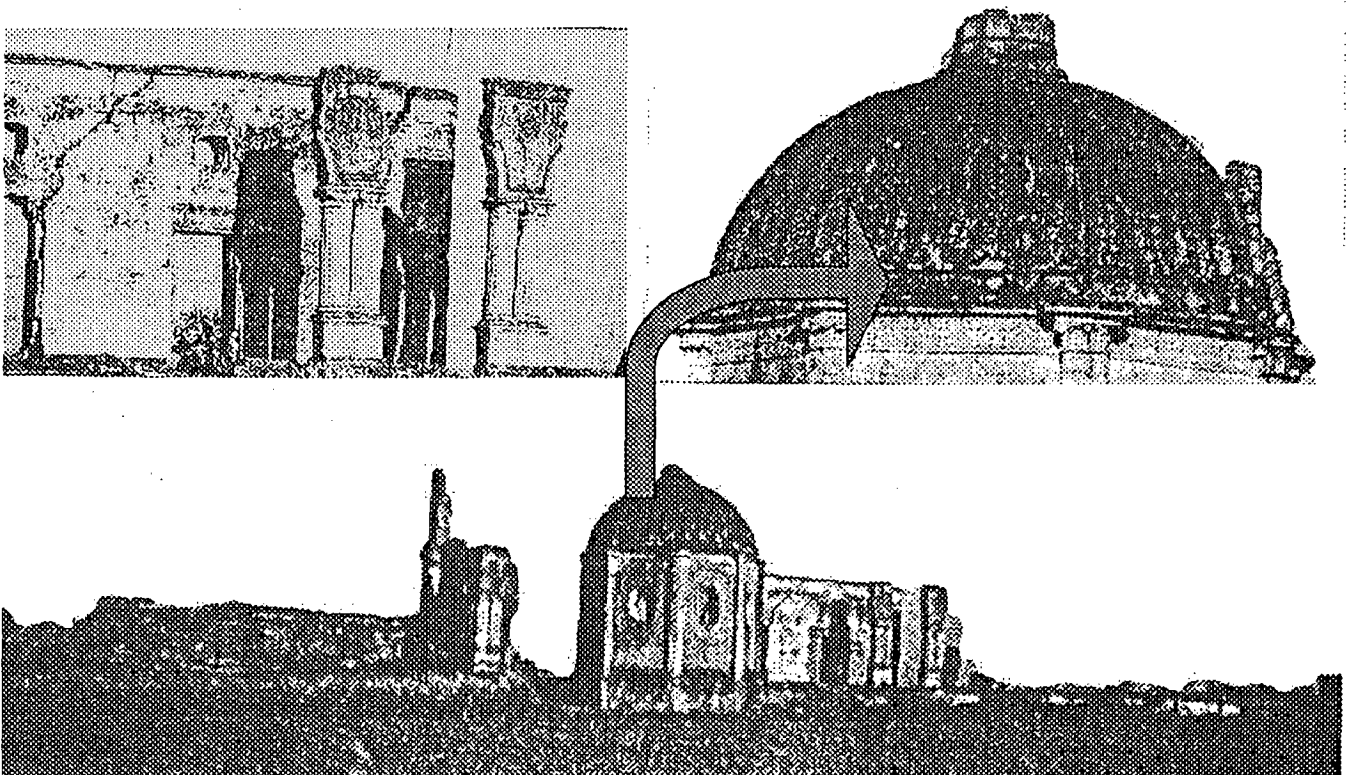
SECTION

•THERE WERE DELICATE STUCCO FRIEZES BOTH ON THE INTERIOR AND EXTERIOR WALLS, AND A JUDICIOUS USE OF SANDSTONE FOR THE BRACKETS SUPPORTING THE CORNICE ROUND THE TWO TOP FLOORS AND THE PLINTHS OF THE GROUP OF COLUMNS.

•SUN BURST DESIGN INSIDE THE DOME OF OCTAGONAL KIOSKS.

•SUNKEN COURTYARD WHICH IS REACHED BY THE DESCENDING SPIRAL STEPS IN THE OCTAGONAL KIOSKS AT THE FAR CORNERS OF BUILDING.

•WITTY IMITATION OF ROLLED UP VENETIANS OVER EACH ARCH.



MAHABIR TEMPLE, ALIGANJ

DESPITE ALLEGIANCE TO THEIR OWN FAITH AND RELIGIOUS PRACTICES, THE NAWABS OF AVADH HAD A **SECULAR APPROACH** TOWARDS THE BELIEF OF MAJORITY.

FOUNDATION OF THIS TEMPLE WAS LAID BY BAHU BEGUM SAHEBA, THE MOTHER OF ASAF-UD-DAULA. THE TEMPLE HAS **A CRESCENT MOON ON ITS SPIRE.**

EUROPEAN ELEMENT

ANOTHER TEMPLE WAS BUILT BY JANAB ALIYA, THE MOTHER OF SAADAT ALI KHAN, WHO NICKNAMED HIM MANGLI - FOR THE DAY HE WAS BORN BEING TUESDAY SPECIFIC FOR WORSHIP OF LORD HANUMAN.



PICTURE GALLERY

PICTURE GALLERY ONLY A SMALL PART OF THE PINK AND TERRACOTTA COLOURED BUILDING, WAS BUILT BY THIRD KING OF AVADH, MOHAMMED ALI SHAH(1837-1842).

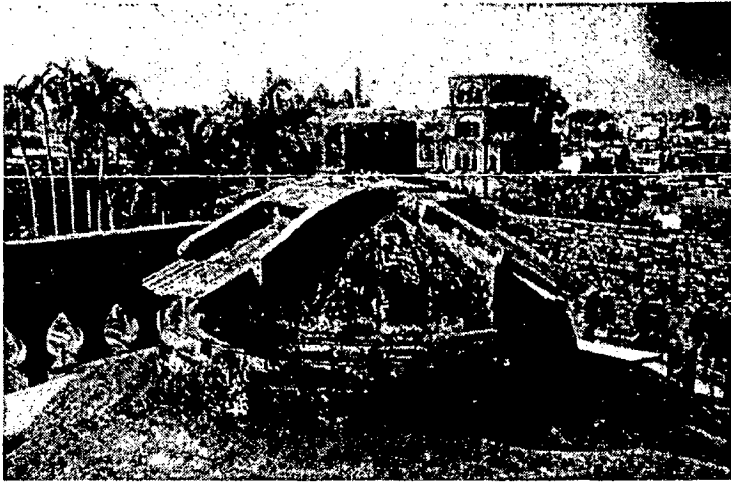
THE DOUBLE STOREYED BUILDING IS REFERED TO AS A BARADARI IN CONTEMPORARY ACCOUNTS. A SMALL MOSQUE AND A MATCHING HAMMAM (BATH) WERE ALSO BUILT AT THE COURSES OF THE WATER TANK.

- UNIQUE FEATURE OF THIS BUILDING IS THE ROOFING PATTERN. EARLIER BUILDINGS OF NAWABI ARCHITECTURE REPRESENTED DOME AS THE CENTRAL KEY FEATURE ARTICULATING THE SKYLINE AND STRUCTURE AS WELL. AS A CONTRAST IN THIS BUILDING THE DOME IS SHIFTED TO THE

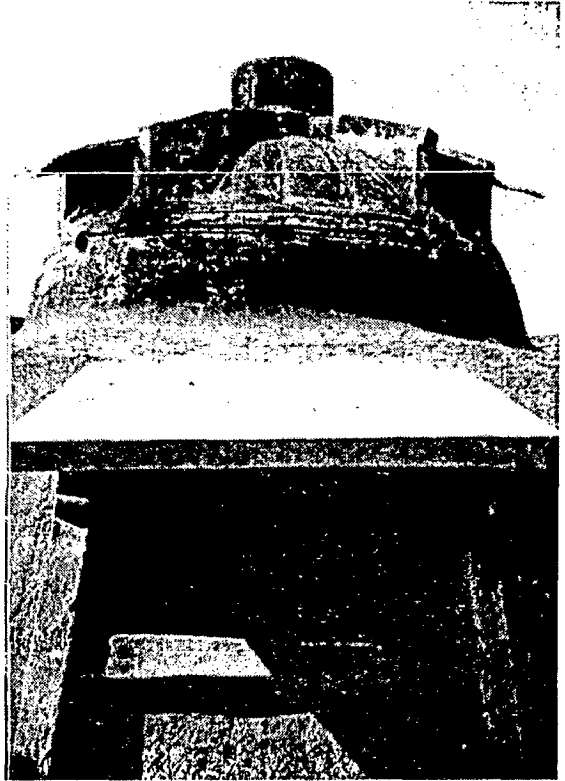
PICTURE GALLERY



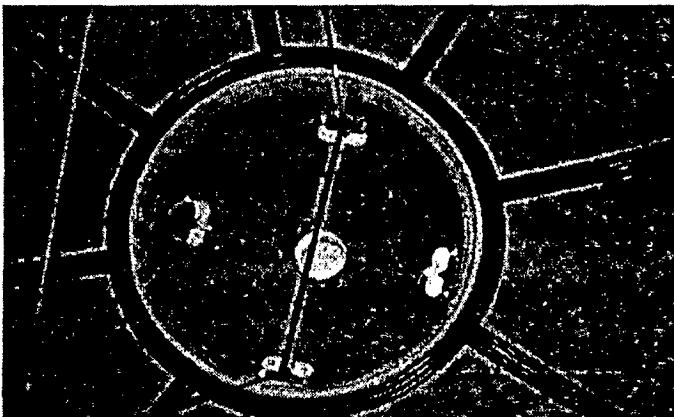
CORNER ENCLOSED WITHIN A ARCHED SCREEN WALL, THUS
FUNCTION OF DOME MERELY SHIFTED TO ROOF AND TO
PROVIDE SKYLIGHT.



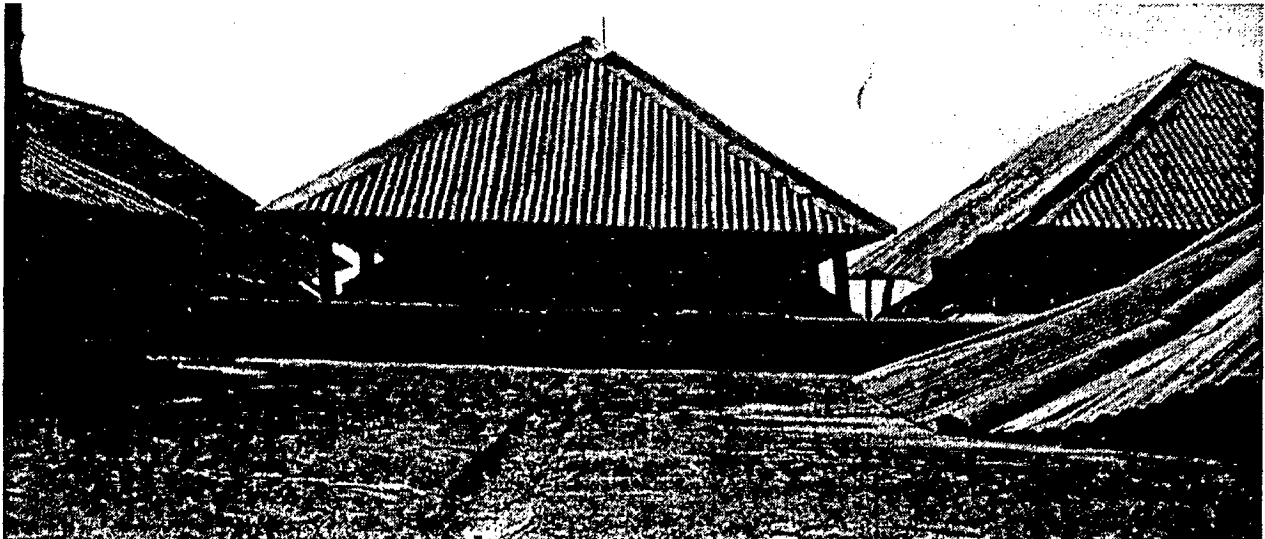
**DOMES SCREENED WITH ARCHED
PARAPET**



SKYLIGHT

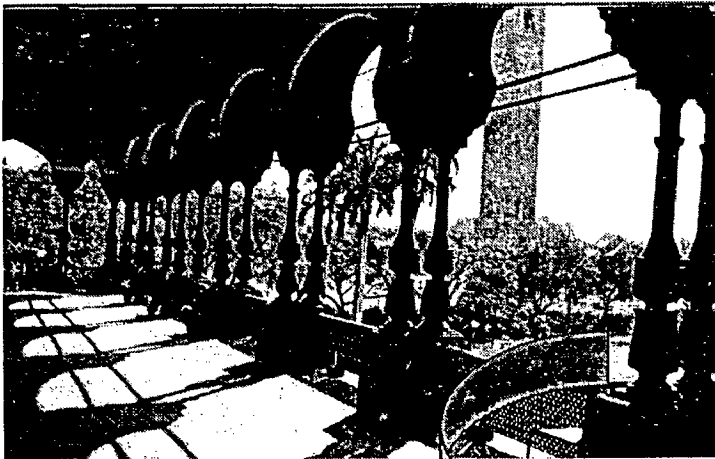


**RIBBED DOME IS USED, RIBS BEING MADE OF
IRON TRUSS**

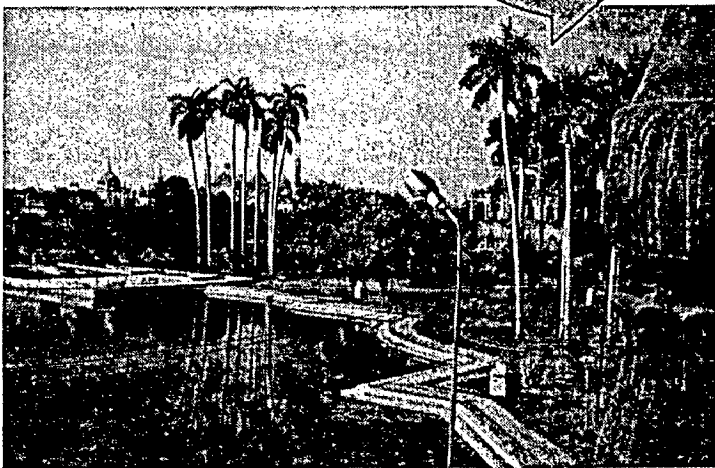


• **SKYLINE IS ARTICULATED BY PYRAMIDICAL ROOFS, HOUSING THE PICTURE GALLERY ON SECOND FLOOR. PYRAMID SHAPE, SYMBOLIC IN HINDU ARCHITECTURE PROBABLY WOULD HAVE BEEN USED FOR A FUNCTIONAL REASON TO PROVIDE SKYLIGHT WHICH OTHERWISE IS**

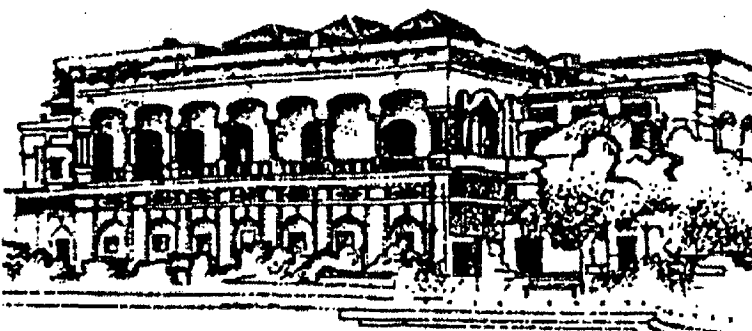
DIFFICULT IN DOME. SHAPE.



• **IRON PILLARS ARE STUCCOED AROUND IN TRADITIONAL LOTUS LEAF ORNAMENTATION**



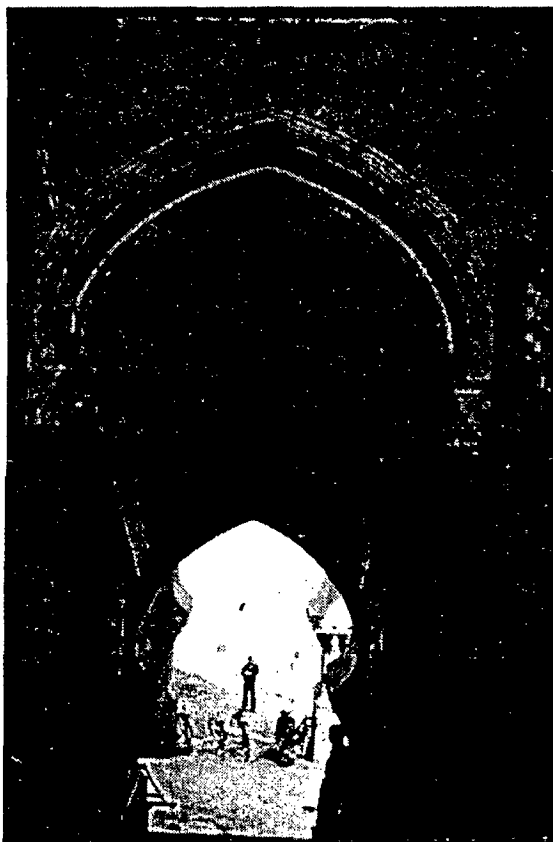
• **THE UNIQUE FEATURE IS THE FACT THAT IT CONTAINS IRON PILLARS IN THE UPPER STOREY PAVILION FACING THE TALAAB, USED FIRST TIME IN ANY NAWABI BUILDING**



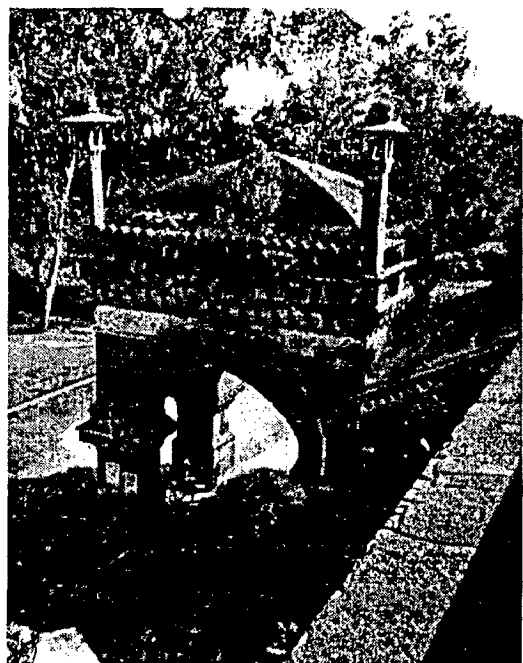
IRON PILLARS IN THE UPPER STOREY

• ENTRANCE PORTICO AND STAIRWAY PRESENTS A **PERFECT DRAMA AND DYNAMISM OF ARCHITECTURAL BLEND.**

• **BUDDHIST TREFOIL ARCH MAKING A PICTURESQUE VANISHING FRAME WITHIN AN ISLAMIC ARCH FRAME AND ULTIMATELY VANISHING AT A PERSON STANDING IN PORTICO. DRAMA OF LIGHT AND SHADOW IS FURTHER REINFORCED BY THE USE OF COLOURS (RED AND WHITE), STYLE USED IN ENGLISH RENAISSANCE AND FURTHER IN INDO-SARACENIC ARCHITECTURE.**



GOTHIC SPIRE CONNECTS THE SINGLE STOREY PORTICO WITH DOUBLE STOREY BUILDING

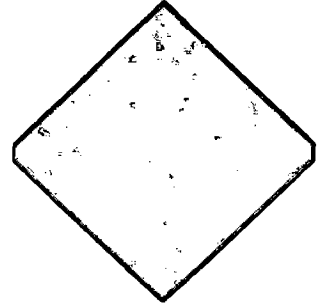


ORNAMENTATION OF PORTICO CHANGES AS VIEWED FROM BOTH SIDES

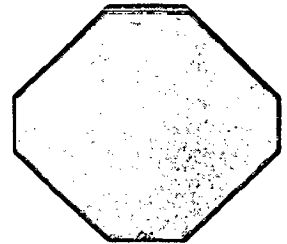


SATRHANDA

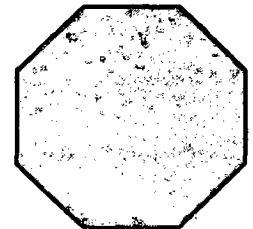
MUHAMMAD ALI SHAH WAS DETERMINED TO MAKE LUCKNOW INTO VERITABLE BABYLON AND TO LEAVE FOR HIMSELF A MEMORIAL. HE STARTED BUILDING, AN EDIFICE SIMILAR TO BABYLON'S MINARET OR FLOATING GARDEN AND NAMED IT SATKHANDA, BUT IT REACHED ONLY ITS FIFTH STOREY IN 1842, WHEN THE KING DIED. ALTERNATE FAÇADE OF STOREY'S WERE TO BE INDIAN AND EUROPEAN WITH NO ATTEMPT AT A COMPROMISE BETWEEN THEM.



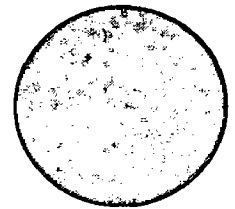
G. FLOOR



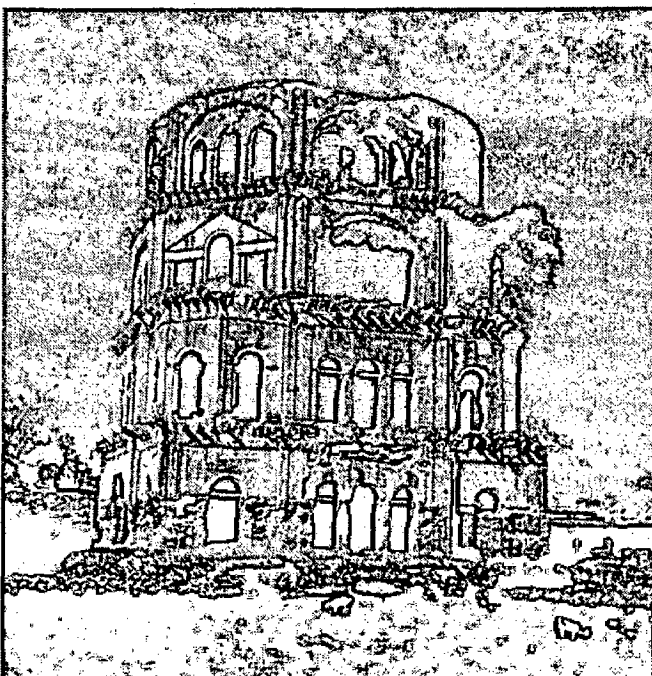
S. FLOOR



F. FLOOR



THIRD &
FOURTH FLOOR



VERTICAL
PLANNING
HIERARCHIES

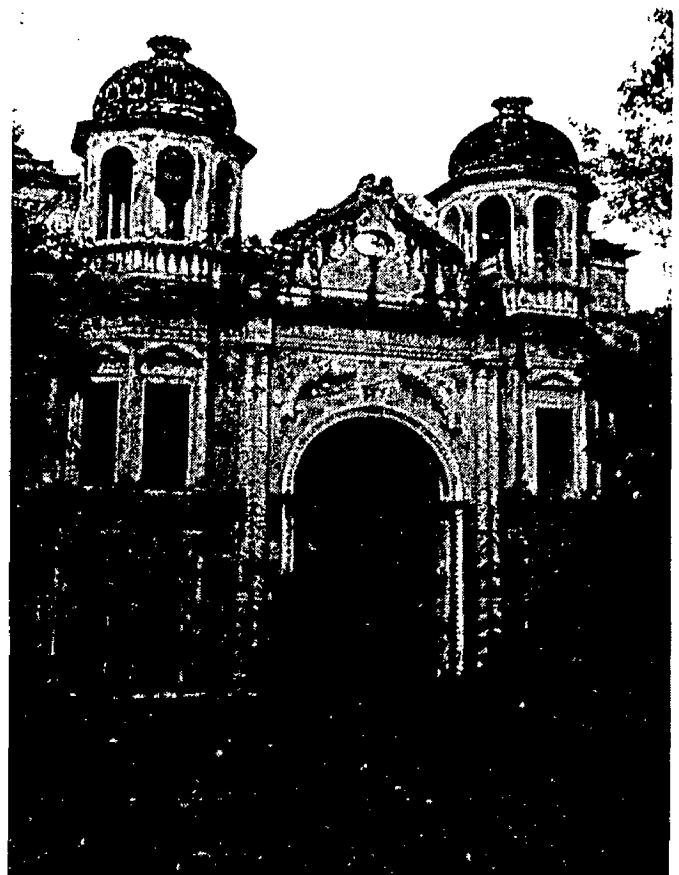
SIKANDER BAGH

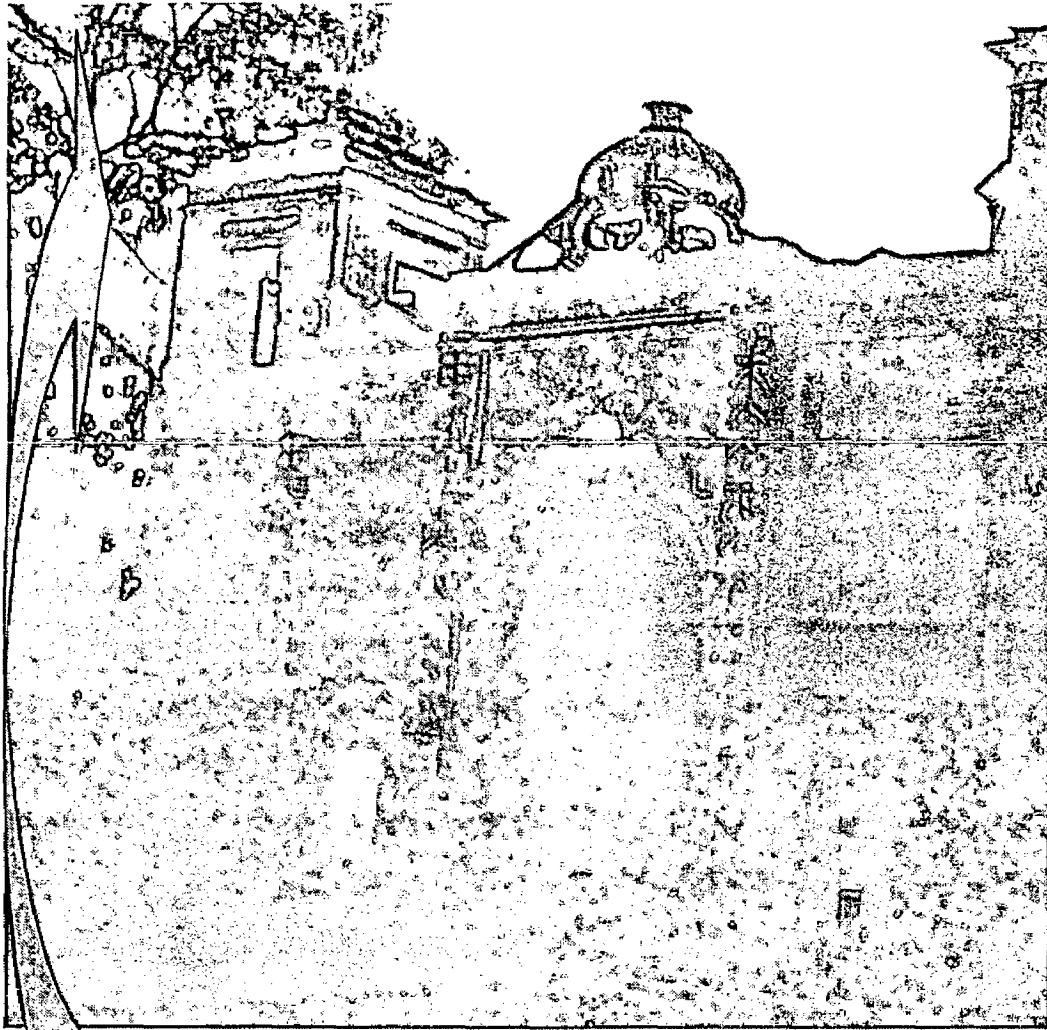
NAMED AFTER HIS FAVOURITE QUEEN SIKANDER MAHAL, IT WAS BUILT BY THE LAST NAWAB, WAJID ALI SHAH(1847-57).

ORIGINALLY IT WAS A HANDSOME TWO STOREY GRECIAN STYLE BUILDING WITHIN HIGH WALLED ENCLOSURE OF 137M SQUARE CONTAINING A SUMMER HOUSE AND A GARDEN..

THE EXTANT GATE EXIBITS AN EXQUISITE ARCHITECTURE AND IS EMBELLISHED WITH RELIEFS OF FLORAL DECORATION IN WHITE AGAINST THE BROWN SURFACE

MOST SIGNIFICANT PART OF THE STRUCTURE ARE THE TWO RECTANGULAR DOMES ON EITHER FLANKS OF THE GATE BUILT IN PAGODA STYLE. ADJOINING THESE ARE CIRCULAR DOMES AND EMBLEMS OF A PAIR OF FISH



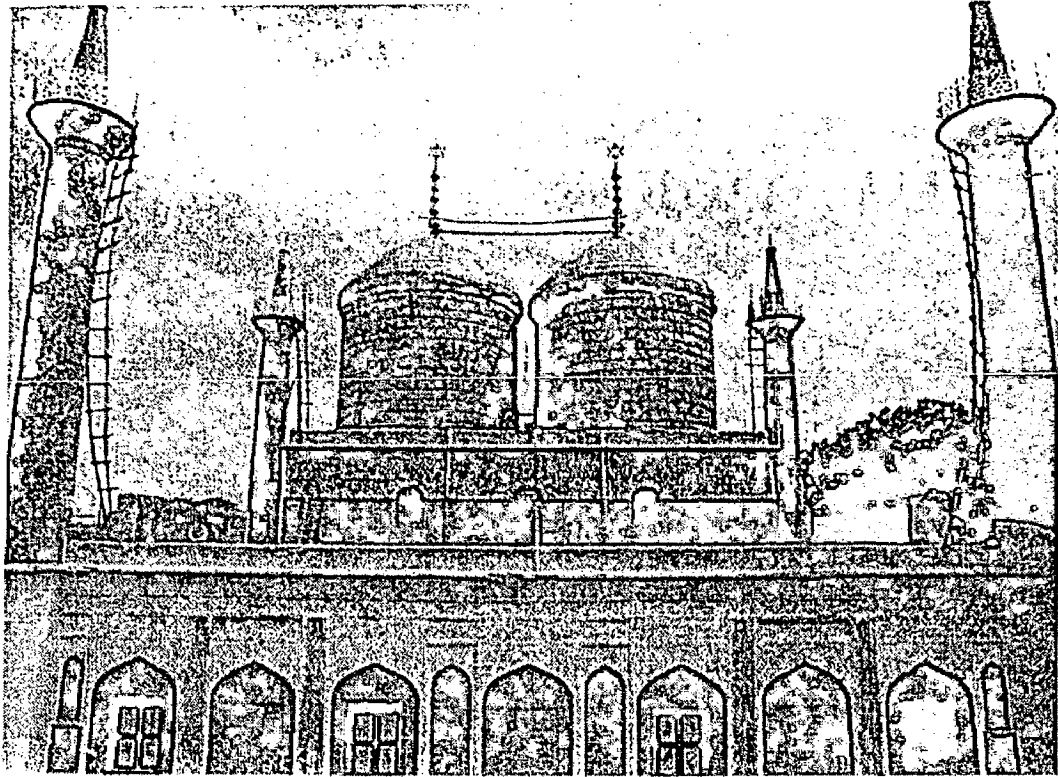


REAR FAÇADE OF THE GATE

**RIDGED
TILES,
AN E.G. OF
CHINOISERIE**

**ISLAMIC
DOME AND
CUSPED ARCH
EUROPEAN
PEDIMENTS
& CORINTHIAN
COLUMNS**





BUILT IN 1853 BY GULAM RAZA KHAN-SHARAF-UD-DAULAH (ORIGINALLY- HINDU).

THE KAZMAIN IS SAID TO BE REPLICA OF RAUZA OF THE SEVENTH AND EIGHTH IMAM OF ISLAM, HAZRAT MOOSA KASIM AND HAZRAT ALI RAZA AT KHORSASAN, IRAQ.

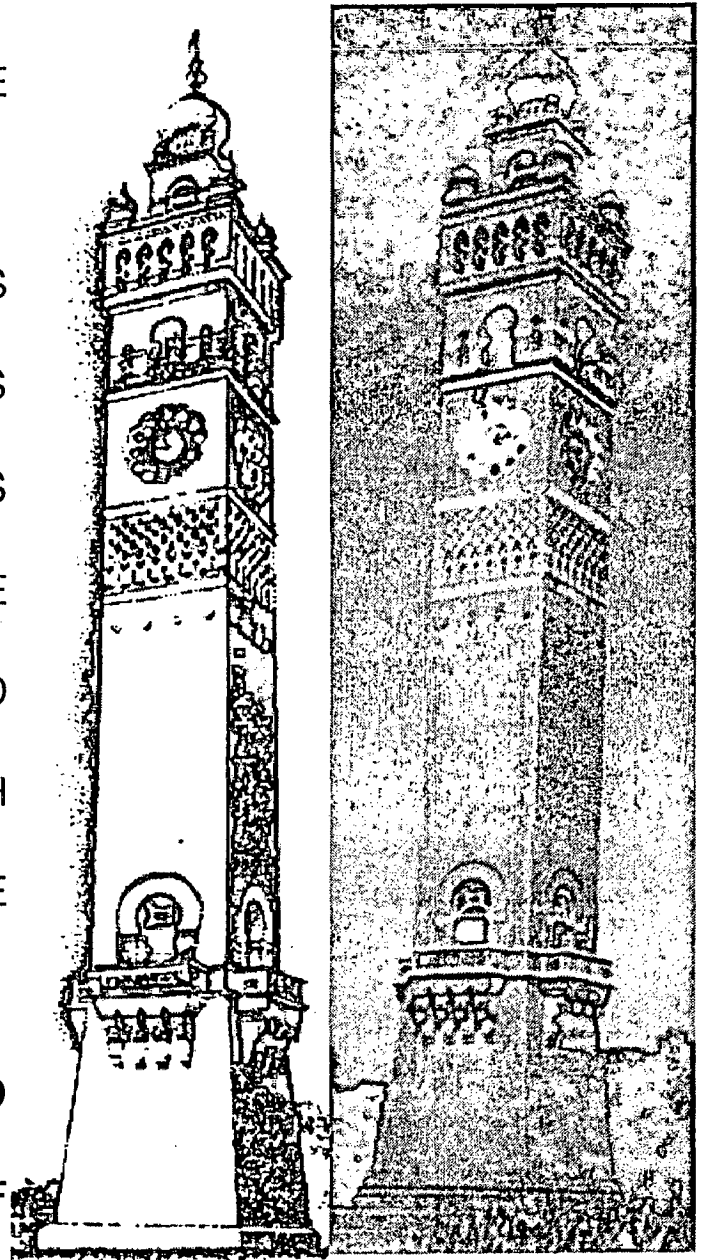
IT CONSISTS OF TWO DOMES SET ON VERY DEEP DRUMS WHICH ARE COVERED WITH BRASS SHEETS. THERE ARE POINTED MINARS AT EACH CORNERS, AND THE WHOLE ENCLOSURE IS SURROUNDED BY A HIGH WALL. BECAUSE OF ITS **DISTINCTIVE DOMES**, THE BUILDING, CANNOT FAIL TO BE NOTICED FROM HIGH VANTAGE POINTS IN OLD CITY.

HUSSAINABAD CLOCK TOWER

IT WAS BUILT IN 1887 TO MARK THE ARRIVAL OF SIR GEORGE COUPER, THE FIRST LT. GOVERNOR OF THE UNITED PROVINCE OF OUDH.

20FT SQUARE TOWER RISES TO A HEIGHT OF 221FT. IT IS BUILT IN GUNMETAL. ITS PRINCIPAL WHEEL IS ONE AND A HALF INCH THICK AND HAS A DIA OF 2FT, WHICH MAKES IT LARGER THAN THE WESTMINSTER CLOCK.

TOWER IS CONSIDERED TO BE FINEST EXAMPLE OF INDO-SARACENIC ARCHITECTURE



DESIGNED IN VICTORIAN GOTHIC STYLE

7. CONCLUSION

I started my thesis with the intention of determining the basis to acknowledge the cross- cultural influence on the architecture of Lucknow giving it a “**Hybrid Character**”.

The study is in four parts

- The first part attempts on historiographical study of Indian architectural scholarship to determine the various views on the architecture of Lucknow.
- The second part attempts at the historicity of the city to determine the reasons and sequences leading to cross cultural influence.
- The third deals with the analysis of the prototype studies through a variety of architectural history methodologies.
- The fourth part deals with the evaluation of Hybrid character within the present context.

The historiography indicates that the architecture of Lucknow has been interpreted as ‘debased’ (a loss of worth or value), “vitiating” (a destruction of effectiveness by allowing entrance of a fault or defect) and ‘Hybrid’ (something heterogeneous in composition and an offspring of two cultures or genera) by architectural historians because of its cross-cultural nature when studied under the old fashion canon of 19th century English scholarship. The social historians on the other hand try to account for the

cross-cultural nature of the buildings by studying them as an outcome of the cultural power and dominance of the British.

Since the main paradox for scholars has been the cross-cultural nature of these buildings giving them a 'Hybrid' character, the next part of the study attempts to explore these influences and conditions, both of local and foreign traditions, that were employed in the conception, construction and use of these buildings. Chapter three discusses the social, cultural and political conditions of 18th century Lucknow within which buildings such as Imambara, La Martiniere, Dilkusha were conceived.

Political, the Nawabi rule represented a transition of power from the Mughals with their seat in Delhi, to the British with their seat in Calcutta. The Nawabs who were earlier the ministers of the Mughals, by the end of their rule took orders from the British. The court life of Nawabs was vibrant and luxurious. They attempted to elaborate the court culture of Delhi (Mughals) for the last time and with no administrative powers and responsibilities, the Nawabs concentrated on building activities and beautification of the city. The Nawab's family was originally from Nishapur, in eastern Iran and they were shi'ite Muslims. Naturally they turned towards their real and spiritual homeland for inspiration, copying buildings associated with the Shi'ite faith. Many Imambaras (large halls for the observance of Muharram throughout the Lucknow have their origins in Persian buildings.

At the same time the European influence on Lucknow architecture made its advent with the appearance of 'Constantia' on the lines of Italian

architecture or Palladian style, built as residence by Claude Martin for himself.

Lucknow at this stage forms the perfect example of an Indian city slipping into colonial hands. The Avadh or Mughals style was gradually abandoned and European innovations were adopted. Largely as was visible in the Sathkhande, an edifice similar to Babylon's minaret or floating garden. The Kaiserbagh palace falling in mid Victorian palace in European chronology is superficially European in appearance with its neo-classical facades pedimented and pilastered doorways etc.

The later part of this chapter deals with the chronology of architectural growth in the city and choice of buildings for prototype study. The choice of prototype was dependent on patron, architect and events leading to its conception. Asafi Imambara is a perfect example of the first style of architecture in Lucknow having immense persian influence, as it falls at the end of the 18th century showing decline of Mughal influence it forms the strong basis for studying the debased character. Most of the building of Nawabi period (islamic), other than the Imambaras, are copies of their prototypes made by the Mughals however Imambaras draw their essence from rauzas(the replica of the tomb of imam Hasan and Hussein). The axial symmetry of Mughals is maintained but not to its strict limits as the presence of mosques is heightened by the introduction of "the mehrab axis" which is not necessarily the major axis. The dynamism introduced so as to place the axis of mosque in the direction of Mecca corresponds to the European dynamism as observed in the roman forum. Rumi darwaza forming gateway

to the Imambara complex presents two distinct appearance when viewed from east and west, from east the trabeate structure in four tiers culminate with the Rajputana style *chattri* on top.

La Martiniere originally named Constantia is one of the most spectacular building erected by Europeans in India .has a more extraordinary combination of gothic towers and Grecian pilaster. The obelisk here can be related to the victory tower as in European style, also to minarets in mosque in Nawabi style its placement is axial like in European style with rectangular base, different from vernacular style which had no base, on the top is dome and sphere like in Nawabi minarets, crown and kiosks a typical feature present in la marts is a blended interpretation of the spire found in the Nawabi style. A closer observation of building reveals martin's obsession with Taj .Central Constantia topped with crown resembles the central dome of Taj in its articulation. The four decagons of La Marts were inspired from the same number of octagons in Taj .The influence of this newly emerged "French Nawabi" style extended its faith in the buildings followed like Roshanuddualla kothi and Kaiserbagh complex.

Dilkusha, another building in the sequence of transition leading to the hybrid style was very influential in its time. Not only were its architectural elements superficially copied and recopied in other buildings. It also helped to develop a new prototype dwelling in Lucknow. Lucknow in its dominant culture and form had been essentially Islamic with a dense and labyrinthine urban fabric in, which were embedded courtyard houses as the basic domestic form. Dilkusha is in marked contrast to such a house. It is a free

standing centrally organized vertically stacked structure with dominant facade. Contrary to the courtyard house, it has a view of street and surrounding land from the windows .The architectural enterprise Ouseley directed in Lucknow is a multiple effort between the ambitious Nawab the local craftsmen and Ouseley's own knowledge of European architecture. In the conception and execution of Dilkusha, Seaton Delaval was adapted to suit local conditions. Whereas the architecture of Dilkusha challenged the basic character of Islamic architecture, it did comply with two other aspects of Islamic architecture. First, Islamic architecture absorbed foreign influences as it spread into various divers culture .The same is true for Dilkusha; foreign forms were excepted by the rulers, even as they were simultaneously adapted to suit their lifestyle. Second, an Islamic building does not automatically reveal by its form its function. In most cases, the prophet Mohammed house has been used as a model to serve a variety of functions Thus given Dilkusha participated in the traditions of Lucknow, it also offered alternatives to existing traditions and challenged others.

The chapter six deals with the effect of hybrid or cross-cultural influence on the planning of the city .The major influence of European, collectively with all the "European style" buildings of Lucknow was in the field of urban development. The Nawab's scheme to develop a new suburban landscape with buildings that were more exterior, In contrast to the traditional structures, loosely scattered with large gardens around, led to the reappraisal of Indian urban form. The western buildings need frontage space from which to be viewed. They no longer suited the density of traditional urban fabric,

which had no frontage space and no face for houses. The streets thus gradually became wider, and the urban morphology of the city was challenged. The streets were no longer merely the spaces carved out from a solid mass of continuous buildings. Lucknow saw, in the words of the traditional street and, instead, took a turn towards becoming a "modernist city".

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GATE WITH A HISTORY, GRATEFUL RULER'S PALACE OF LIGHTS, SILENT SENTINEL OF LOST TRADITIONS, LUCKNOW'S ARCHITECTURAL SIGNATURE, CHARBAGH RAILWAY STATION, A PEARL AMONG NAWABI BUILDINGS, TARE WALI KOTHI:VICTIM OF A ROYAL PREJUDICE, IMITATION,S THE BEST FORM OF FLATTERY, PRESERVING AN ARTY HERITAGE,THAT SYLVAN GLADE EXISTS NO MORE, DOES TECHNOLOGY AID CHRIME, IMAMBARA MOGHAL SAHEB, SERENE SPLENDOUR OF TWIN TOMBS,ABBAS BAGH, FOUR DARULSHAFAS IN LUCKNOW, KARBALA MOSAHIB-UD DAULAH, DJINNON KI MASJID, FROM BENEFICIARY TO BENEFACTOR, THE PRESNT DAY PRESS CLUB, WAJID ALI SHAH IN EXILE, A TOMB IN ADMINISTRATIVE BLOCK, FROM LAND OF FIVE RIVERS TO GOMTI BANK, MALKA ZAMANIA IMAMBARA, THE SYMBOLS OF PANJATAN, CALLIGRAPHIC KARBALA, A CROSS BETWEEN GRATITUDE AND FAITH,BADSHAH BAGH: WHERE SPRING BLOSSOMS, A MONUMENT OF SHIA FAITH, WHEN DELHI PRINCESS VISITED LUCKNOW, PREMISE OF MENDICANTS, TOMBS OF UNSUNG HEROES, BRIDGING THE CLASS DIVIDE, AN ANGLO AVADH ROMANCE, A 'MONUMENTAL' LOSS FOR CONSERVATION, A SOLDIER WORTH HIS SALT, UNDER THE CHATTAR OF CULTURAL HERITAGE, WHERE THE VALIANT LIE BURIED,UNsung, TALES OF BRAVE WOMEN FROM THE PAGES OF TIME, PERMITTING HISTORY TO CRUMBLE TO DUST, LOST SYMBOL OF OUDH'S ARISTOCRACY, THE 'LOST' FORT OF JALALABAD, THE OLDEST PALACE ALIVE, A REQUIEM TO A POET, SADDLED IN A HEAVENLY ABODE, UNBURYING THE PAST, SHAH MINA, QADAM RASOOL, ABODE OF FAIRIES!, TRIBUTE TO A DEVOUT QUEEN, MONUMENTS AT PIR BUKHARA, MAQBARA SIBTAINABAD, IMAMBARA AND MOSQUE AT RESIDENCY, IMAMBARA OF AGHA BAQUIR, NAGEENE WALI MASJID, ASAF-UD-DAULAS DESIGNS, SHOP BY THE QUEEN'S ABODE, MANIPULATED FALL FROM GRACE, FROM RESERVOIR TO ROYAL GUEST HOUSE, LANGUISHING MAQBARA OF AVADH'S MR. CLEAN, AGHA MIR: AVADH'S MUCH- HATED DEMOLITION MAN,
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The Palazzo style was a triumph of rational eclecticism, it did not require symmetry or the classical orders allowed unrestricted size, permitted a wide range of fenestration, cast iron frame system and expressive architectural forms revival of French renaissance was also prominent. The most visible characteristics were the mansard roof and rather florid ornament. Like the palazzo mode it permitted either symmetry or asymmetry, but gave great flexibility and combined renaissance with native associations characterized by mullioned windows, segmentally pediment windows, door cases, brick work and grouped chimneys. Renaissance details are arranged in picturesque compositions simulating the absorption of classical details in vernacular architecture.

4.2 SUMMING THE EUROPEAN INFLUENCE

The eighty years that witnessed the rise and decline of Nawabi power in Oudh was one of the most exciting periods of British architecture and saw in quick succession the remnants of strict Palladian modes, the rise of Neo-Classicism which drifted into the Greek revival, and the growing importance of the Neo-Gothic style as well as flirtations with Etruscan interpretations, Chinoiserie and Indian Gothic.

In the place of the 'massive entablature, the ponderous compartment ceiling, the tabernacle frame' they adopted a 'beautiful variety of light mouldings, gracefully formed, delicately enriched and arranged with propriety and skill. These ideas were received with great enthusiasm in

Lucknow, where even as late as 1850 their arabesques and swags were still being translated in stucco on the Qaisarbagh palace complex.

The beginning of the Victorian period saw at first a confusion of styles and a profusion of new techniques (notably the greatly increased use of iron and glass, which took some time to be fully exploited), and while the Gothic forces were gathering strength there were still plenty of buildings erected which would not have been out of place twenty or thirty years earlier, for example the British Museum, built 1842-7. By the end of our period, i. e. 1856, the high Victorian style was in full flower, with many striking examples of polychromatic tiling, stained glass windows, and the iron and glass fantasy.

It will be obvious from this brief survey of architectural trends that during less than a century all manner of changes took place and several distinct styles were employed consecutively and concurrently in Britain and Europe. One might therefore reasonably expect these changes to be reflected in the buildings in Lucknow of this period, knowing something of the Oudh court's obsession with novelties from the West. The Nawabs would certainly have seen much of Western architecture, with its rapid transitions of style, as novelties compared to the unchanging nature of much indigenous architecture. But the curious thing is that the Europeanized architecture of Lucknow is strangely static and that after a brief flurry between 1780 and 1800 it does not evolve or progress in the same manner as buildings did in the West. This cannot obviously be blamed on a cessation of architectural information from the West, for by 1856 there were many more Europeans in

Lucknow than there had been during the late eighteenth century, and communications between Europe and inland towns like Lucknow had greatly improved. It is true, as shown earlier, that the majority of Europeans in Lucknow were not in a position to indulge in architectural flights of fancy in their own homes after about 1800, but there was certainly no dearth of visual and written information about new developments in the West that the Nawabs and their nobles could have exploited for their buildings. And yet there is a definite lack of development in Nawabi buildings when compared to the rapid evolution-taking place in Europe. It is as though the European buildings of Lucknow were 'set' in some curious way about 1800 and were then incapable of further change, as one understands it. The Qaisarbagh, the last great project of the Nawabs, is not, for example, a mid-Victorian building in any sense. It is, if one wishes to describe it in European architectural terms, a series of early nineteenth century terraces with eighteenth century Baroque overtones, complete with Adam garlands and swags. There is no reflection in Lucknow (apart from the Residency church) of the important nineteenth century Gothic style or of the Victorian experiments with new materials. The Iron Bridge, by a strange quirk of fate, was undoubtedly the most advanced structure to appear in India when it was first conceived in 1812, but by the time it was erected in 1846/7 time had caught up with it and it was no longer remarkable.

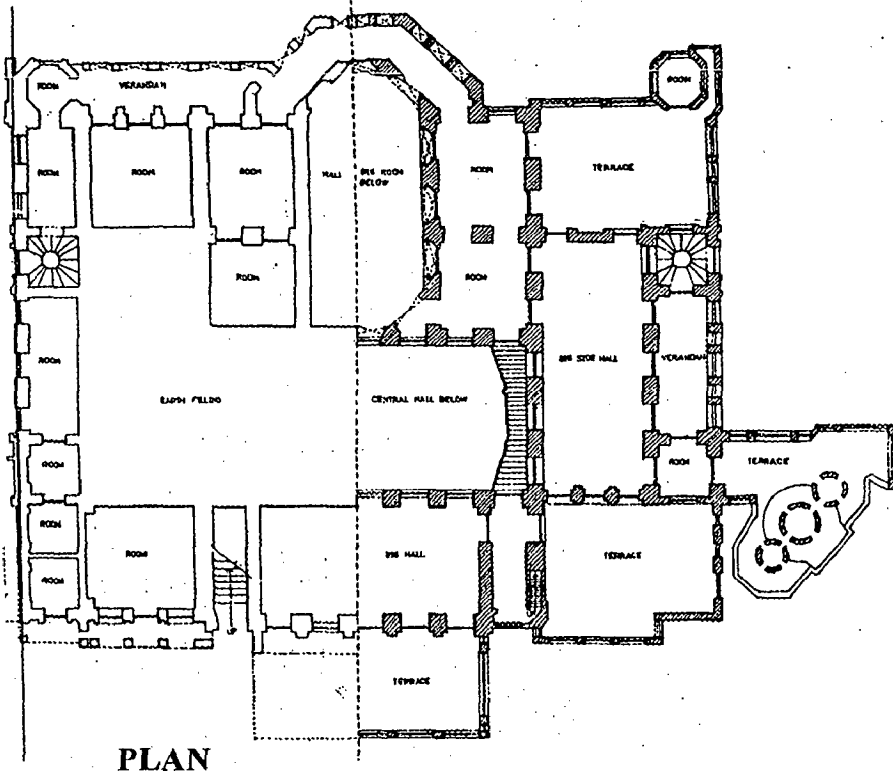
If then Lucknow's European buildings did not progress along lines parallel to those in the West, did they in fact develop at all? The answer must it seems be 'to a limited extent, but the very way in which this minimal

development took place is in itself interesting. There are two facets of this 'development' which must be looked at, both hitherto unrecorded, or at least not considered significant previously.

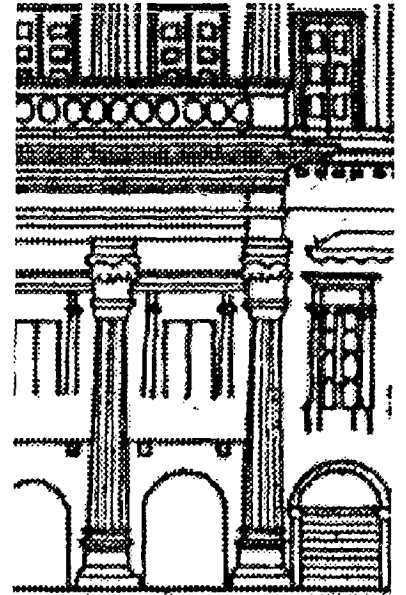
A close acquaintanceship with Lucknow's remaining Nawabi building, and with photographs and drawings, makes apparent the involuted nature of a good proportion of these buildings and the way in which they fed upon each other to produce similar buildings, which in turn provided more material for other buildings. The word 'involute' is not used here in a pejorative sense because it is something more than the mere copying of details. It is as if the builders of European houses, or of houses with a European bias, became reluctant to look outside the city for new models and ideas shortly after the beginning of the nineteenth century and this reluctance caused them to turn in upon themselves and concentrate on producing variations of buildings already existing in Lucknow. It does not seem fanciful to assert that this is what some of Lucknow's unknown architects were trying to do—they were reinterpreting the buildings laid down by the early European adventurers, and this important aspect should be considered distinct from the simple copying which was also taking place.

The two examples of this reinterpretation which come most easily to mind are the Darshan Bilas, built probably during the time of Ghazi-ud-din Haider and forming part of the Chattar Manzil palace complex, and the Shurshid Manzil. Another name for the Darshan Bilas (roughly translated as 'Delightful Sight') is the Chaurukhi Kothi or 'House of four faces (or aspects)' because each side of this building represents the facade of another of

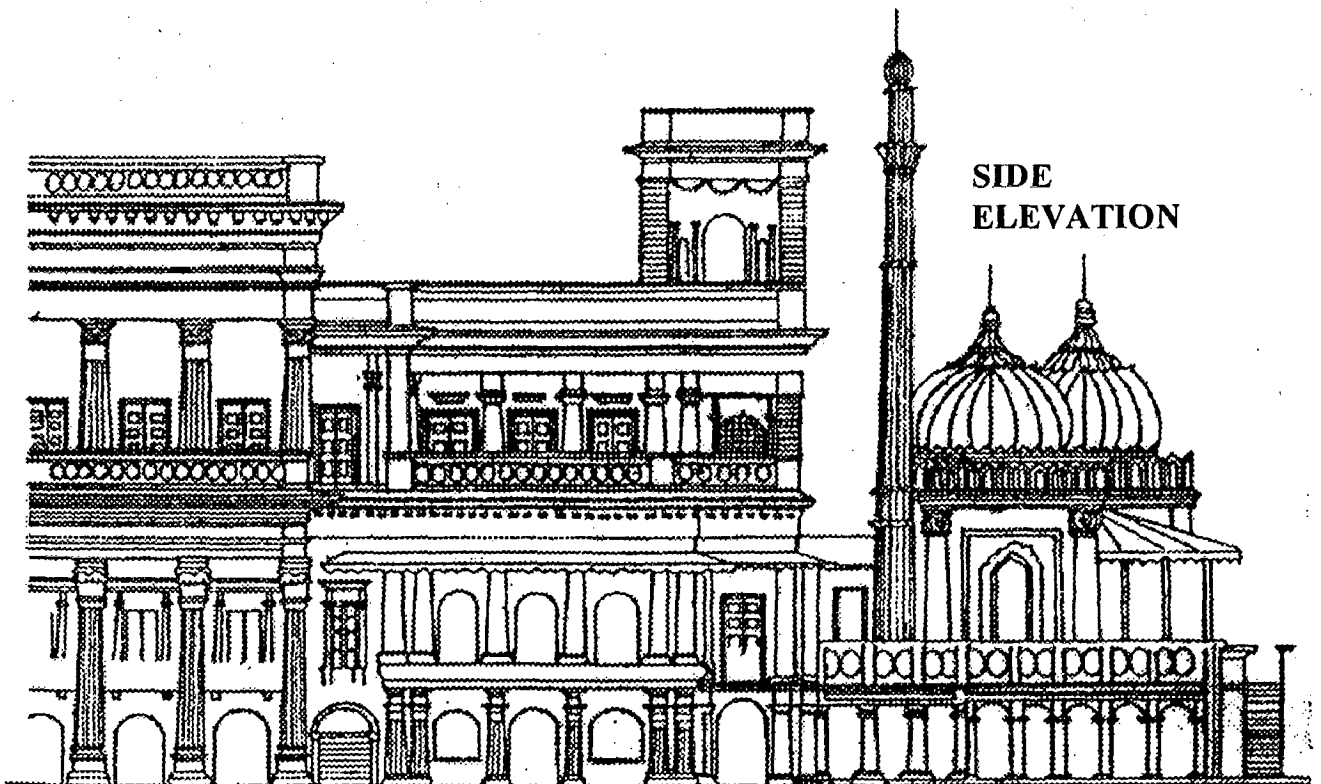
CROWN INTRODUCED BY EUROPEANS ACHIEVED THE SAME IMPORTANCE AS THE RUMI DARWAZA IN LUCKNOW ARCHITECTURE



PLAN



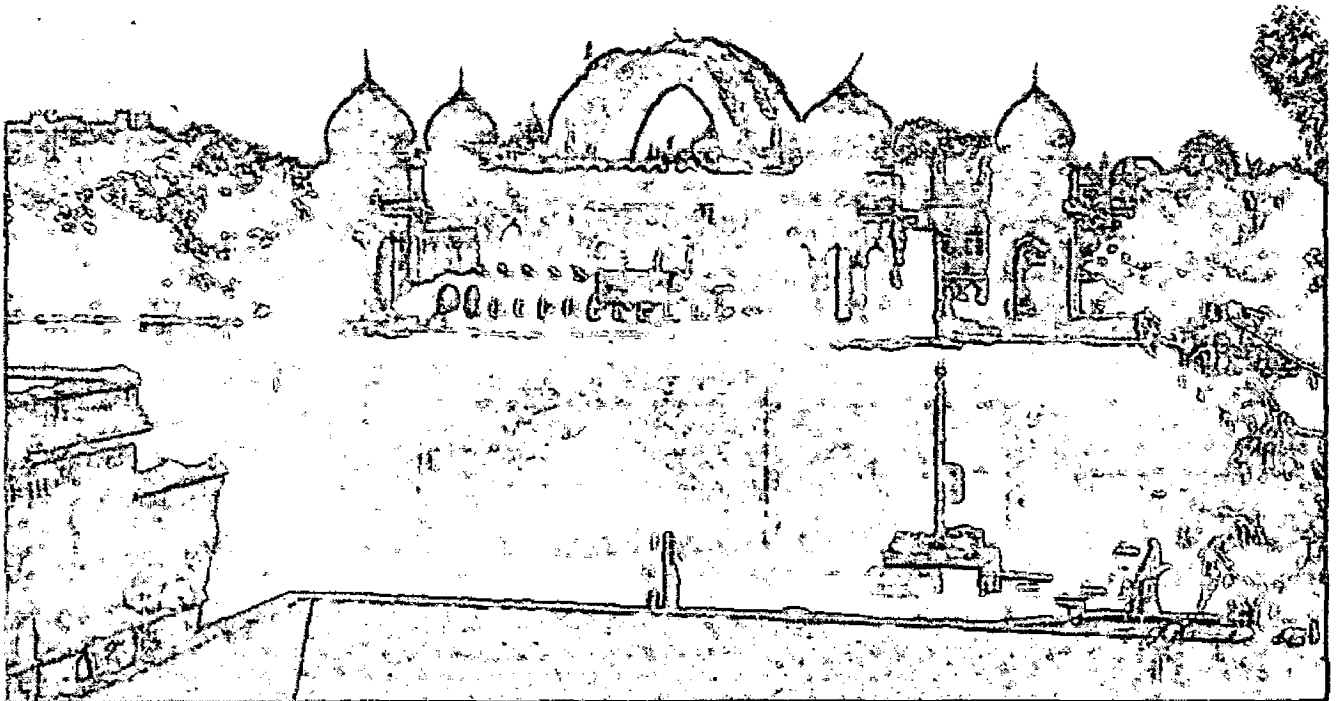
COLUMN



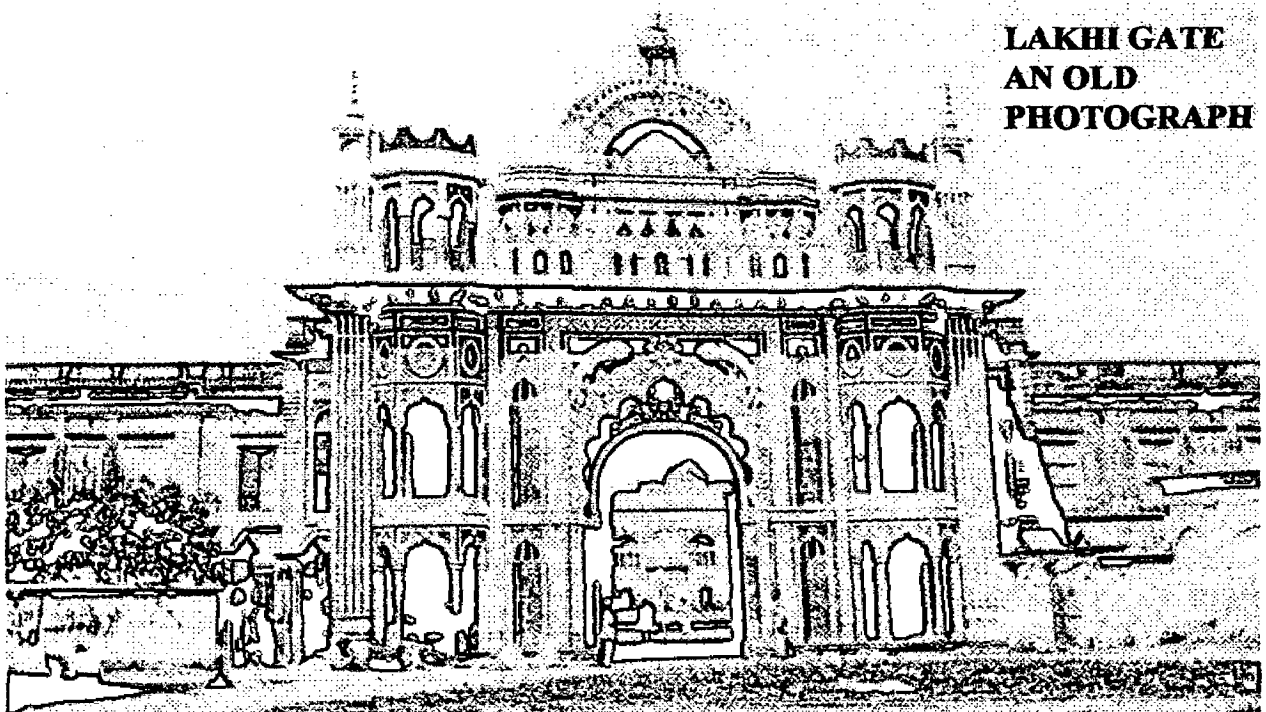
SIDE ELEVATION

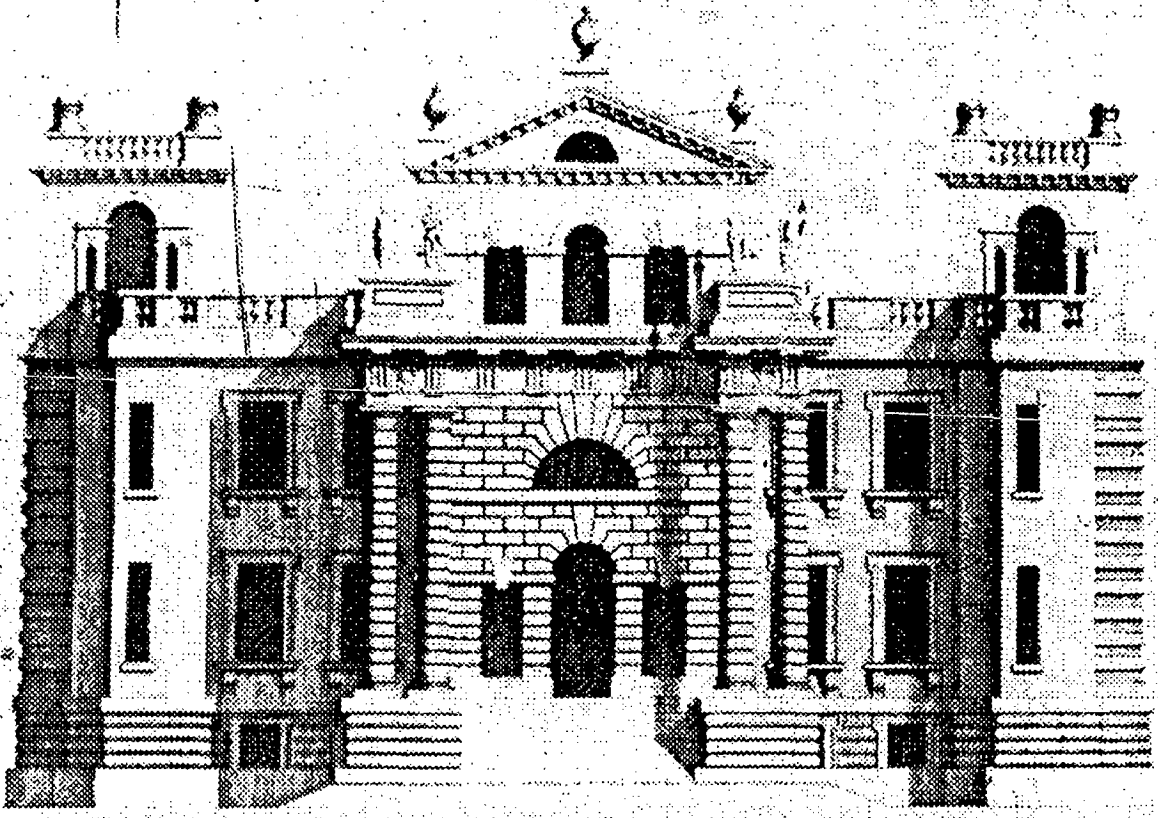
KAISERBAGH PALACE GATE (LAKHI DARWAZA)

WAJID ALI SHAH STARTED THE CONSTRUCTION OF THE KAIDERBAGH AS SOON AS HE ASCENDED THE THRONE IN 1847.

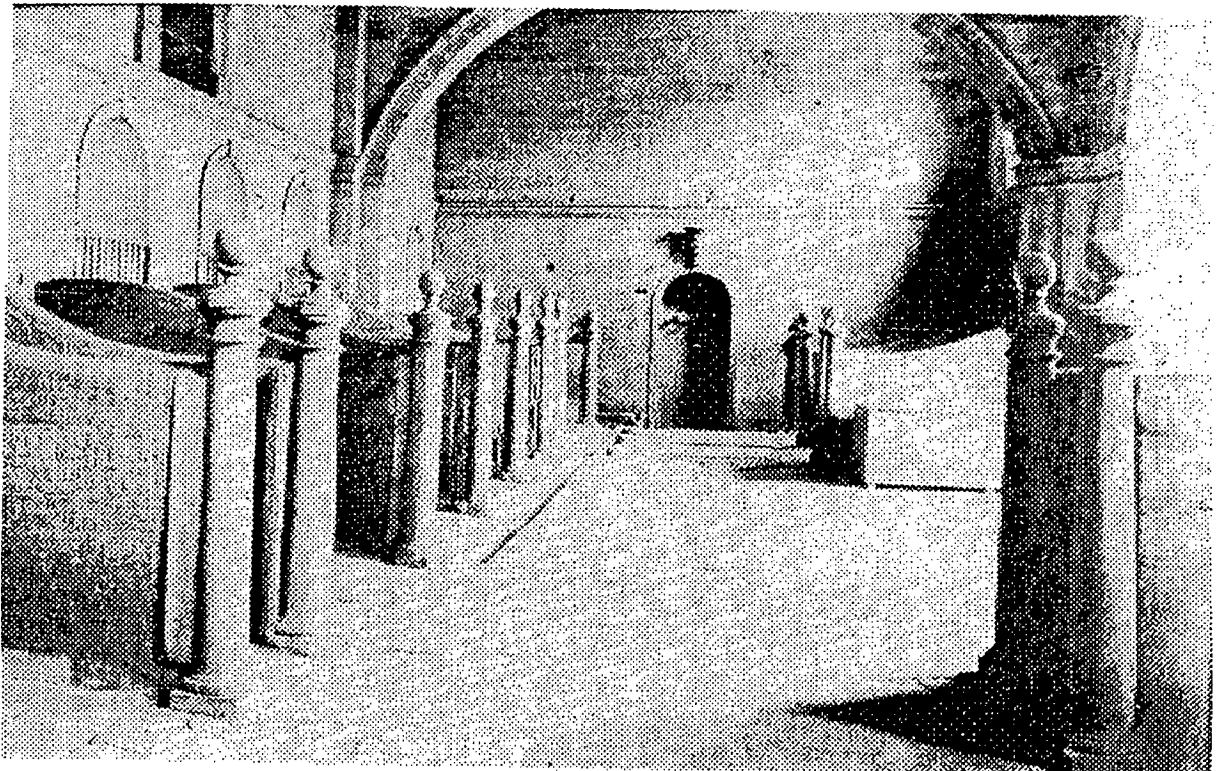


LAKHI GATE
AN OLD
PHOTOGRAPH





SEATON DELAVAL (VITRUVIUS BRITANICUS)



**SEATON DELAVAL: VIEW OF STABLE BLOCK
(BEARD & SITWELL)**

POSSIBLE REASONS FOR CHOOSING SEATON DELAVAL'S DESIGN

- WHETHER THE ARCHITECT'S AND THE NAWAB'S CHOICE OF A VANBRUGH BUILDING WAS CONSCIOUS OR UNCONSCIOUS, A FACTOR IN THE CHOICE, VANBRUGH'S BUILDINGS WERE, UNLIKE THOSE OF HIS CONTEMPORARIES, ESPECIALLY THOSE OF CAMPBELL –WHOSE DESIGNS COMPETED FOR ATTENTION WITHIN THE BOOK –**DRAMATIC AND THEATRICAL, DESIGNED PRIMARILY FOR THEIR VISUAL EFFECT.** THIS QUALITY OBVIOUSLY APPEALED TO THE NAWAB AND HIS DESIGNER.

- SEATON DELAVAL HAD A **CENTRALISED PLAN WITH PICTURESQUE ELEVATIONS** AND SCULPTURAL MASSING, THAT COULD BE SET WITHIN A LANDSCAPED GARDEN AND VIEWED FROM ALL SIDES AND OBLIQUE ANGLES WITH EQUAL ADVANTAGE.

- **OCTAGONAL TURRETS AND STAIRBLOCKS** NOT ONLY ADD A 'CASTLE AIR' TO THE BUILDING BUT, IN THE CASE OF

NAWAB, THEY WERE FAMILIAR ARCHITECTURAL ELEMENTS. OCTAGONAL STAIR TOWERS OR MINARETS ARE COMMON ARTICULATING FEATURES FOR THE CORNERS IN MUGHAL AND NAWABI BUILDINGS. EIGHT AND OCTAGONS ARE ALSO SYMBOLIC FOR THE MUSLIMS OF, THE CIRCLE SQUARED: THE CIRCLE SYMBOLIZING ETERNAL PERFECTION, THE SQUARE SYMBOLIZING EARTHLY ORDER-REPRESENTING MAN'S WISH FOR ORDER. THE FACT THAT THE STAIRCASES WERE INSERTED WITHIN THE OCTAGONAL TOWERS IN DILKUSHA, AS OPPOSED TO SEATON DELAVAL WHERE THEY WERE ABSENT, IS AN INDICATION THAT THE ISLAMIC PRECEDENT WAS BEING FOLLOWED THUS, PART OF THE NAWAB'S CHOICE RESULTED FROM FORMAL SIMILARITIES BETWEEN SEATON DELAVAL AND ISLAMIC ARCHITECTURE.

•CENTRALISED AND SYMMETRICAL MAIN STRUCTURES, PLACED AT THE HEAD OF MAJOR AXIS OF THE ENTRANCE COURTS AND APPROACHED FRONTALLY, ARE FORMAL PRINCIPLES PRESENT BOTH IN SEATON DELAVAL AND TRADITIONAL ISLAMIC STRUCTURES (IMAMBARAS & TOMBS).

IN THE CONCEPTION AND EXECUTION OF DILKUSHA, SEATON DELAVAL WAS BEING ADAPTED TO SUIT LOCAL CONDITIONS. IT SHOULD, HOWEVER, BE KEPT IN MIND THAT **FOREIGN ELEMENTS WERE ALSO BEING INTRODUCED INTO THE ARCHITECTURE OF LUCKNOW. NOT ONLY WAS PALLADIAN PLANNING ACCEPTED BUT SO WERE OTHER THINGS LIKE THE USE OF A 'DINING ROOM' A 'BILLIARD ROOM' AND A 'HALL'.** THE USE OF THESE ROOMS IN BOTH BUILDINGS IS SIMILAR, EXCEPT FOR THE FACT THAT IN TRADITIONAL LUCKNOW HOUSES, SPACES ARE NOT CATEGORISED FOR PARTICULAR ACTIVITIES OR FUNCTIONS. **IN DILKUSHA, HOWEVER, THESE ACTIVITIES AND THEIR SPACES ARE AN EXAMPLE OF THE FOREIGN INFLUENCES THAT IMPREGNATED THE LOCAL TRADITIONS.**

CHAPTER -6

6. EVALUATING THE HYBRID CHARACTER.

6.1 HYBRID CHARACTER INFLUENCING THE PLANNING OF THE CITY.

Lucknow was sliced into two the WESTERN AND EASTERN wing. The eastern characterised more by the European influence, while the western was more Islamic in character. The chowk and hazaratganj occupying the western and eastern side of the city have become symbolic of old and new Lucknow respectively. Henry Lawrence compared the old and new city adjoining each other. The former being like other native towns- filthy, ill drained and ill-ventilated. The modern city along the south bank of the Gomti river, was the monumental segment, with palaces, gardens, the British residency and the houses of various British officers connected with the court, located on broad and airy streets. After the mutiny of 1857 Avadh became a part of the British colonial empire in India, the establishment of the municipal board, civil lines and the cantonment and the coming of railways caused the modern city to grow more towards the south and east of the city. Llewellyn Jones emphasized the contrast by attributing a feeling of experimentation and innovation to the European part of the city and stagnancy to the old. Hjortshot reinforces the view that old Lucknow was a dense accumulation of private, enclosed compounds, separated by narrow passages. One always entered an interior spaces. A territorial unit of social group or an institution. The basic principal of urban design was separation and enclosure and growth took place through accumulation. In contrast, the new Lucknow

contains the public realm with its centralized network of institutions and facilities where growth occurs through expansion and elaboration. Presumably the public spaces here are open and accessible to all and lack the strong territorial feel of private ownership.

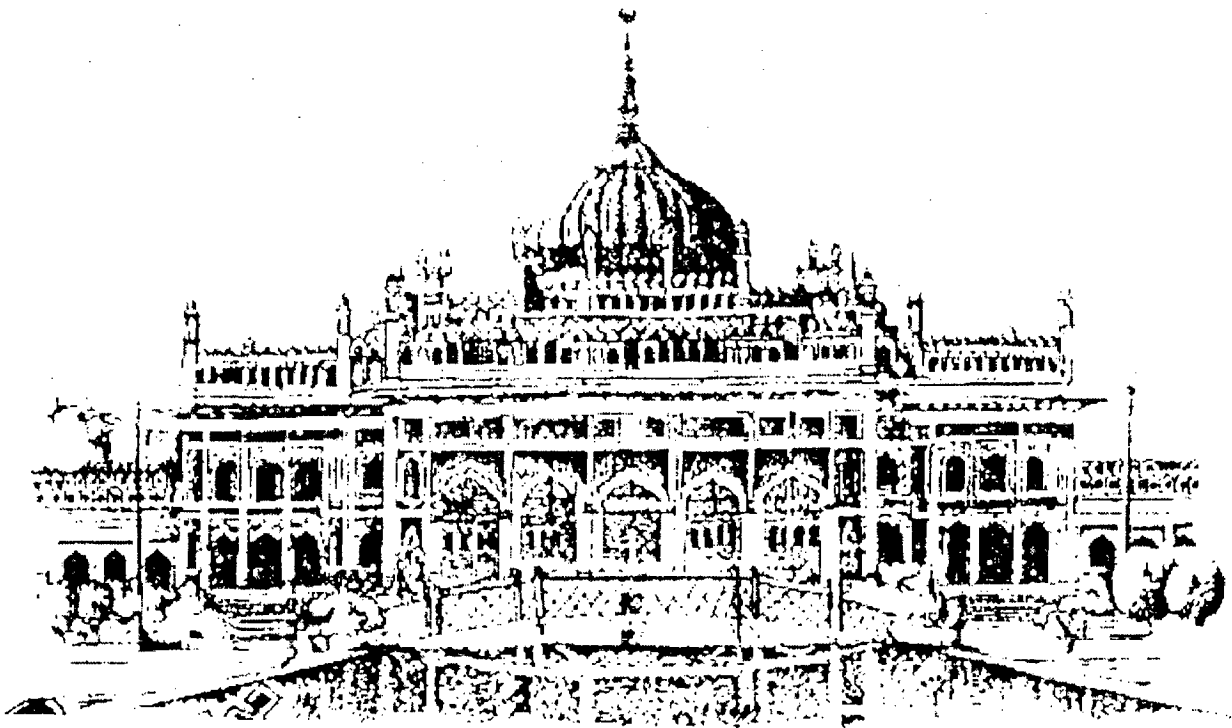
The major influence of European style buildings of Lucknow was in the field of urban redevelopment, The Nawab's scheme to develop a new suburban landscape, with buildings that were more exterior in contrast to the traditional structures. The streets thus gradually became wider, and the urban morphology of the city changed,

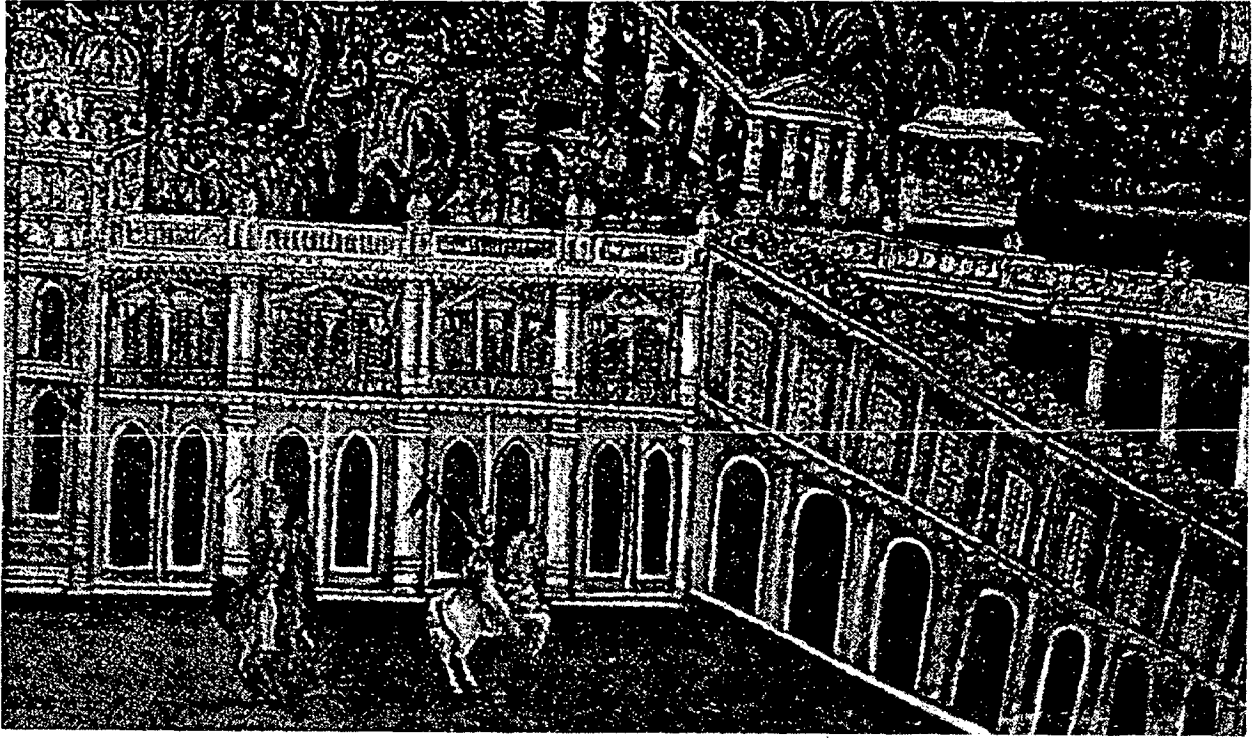
The study of the hybrid character in the planning of the city and in individual architectural details of the buildings discloses the Lucknow's assets – an architectural heritage and a distinctive urban form- which can aid in future planning and revitalization efforts, help in drawing up a charter on the future of the city containing architectural and urban design guidelines so that new and urban spaces do not represent a radical break from, the past

From the point of view of urban character, two significant and unique changes took place as a result of these historic processes. Firstly, as different ruling powers took control of the city in different periods, each left its impression in different urban ingredient. Whereas the Nawab's gave the baghs, ganjs and Imambaras to the western and southern parts of the city, the Britishers gave the cantonment and the railway station to the east and south respectively. Secondly as a consequence of these different powers, there has been a layering process where by the new power overlaid another fabric over the preceding one.

The study helps in identifying the unique architectural character of individual areas of the cities in the context of its tremendous historical significant and helps in making available the procedure for urban design of those particular areas.

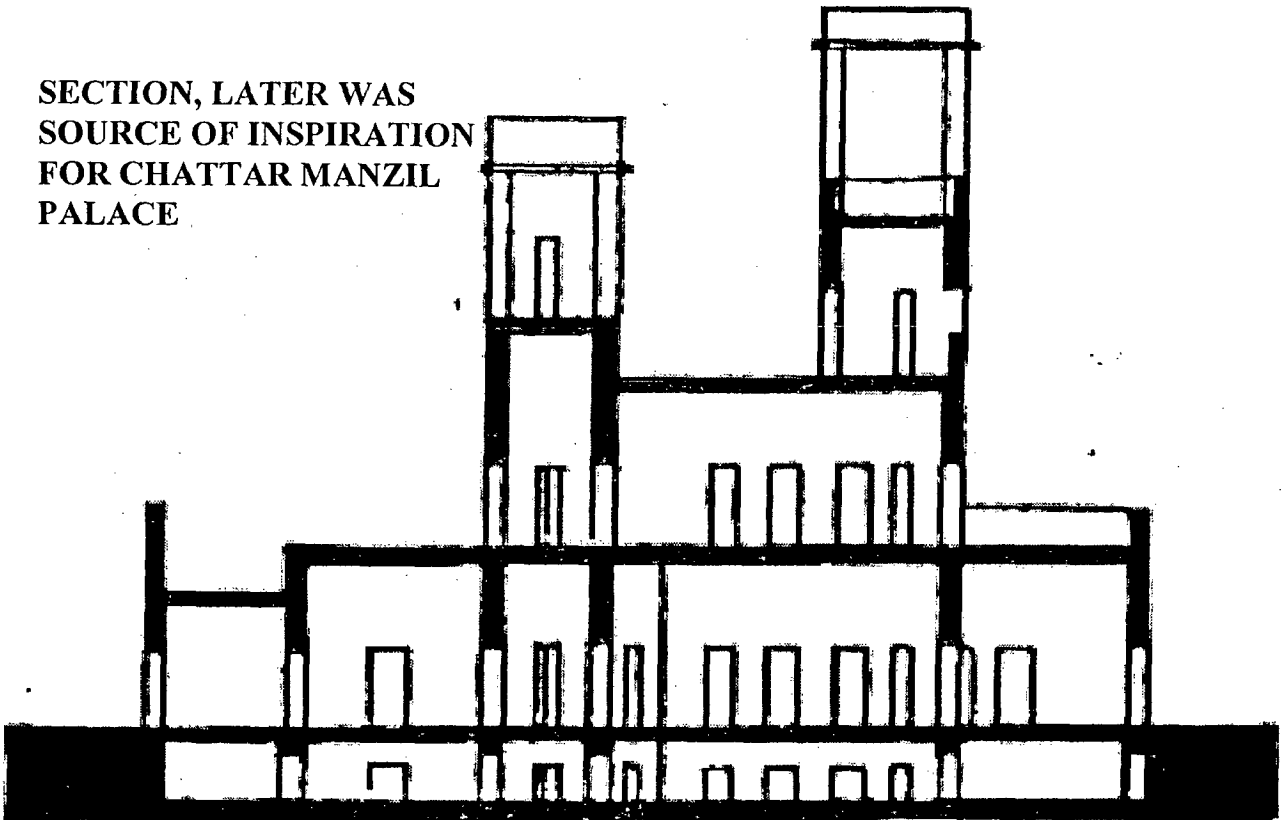
6.2 EVALUATING THE HYBRID CHARACTER IN OTHER BUILDINGS





CORINTHIAN PILASTER AT QAISERBAGH

**SECTION, LATER WAS
SOURCE OF INSPIRATION
FOR CHATTAR MANZIL
PALACE**

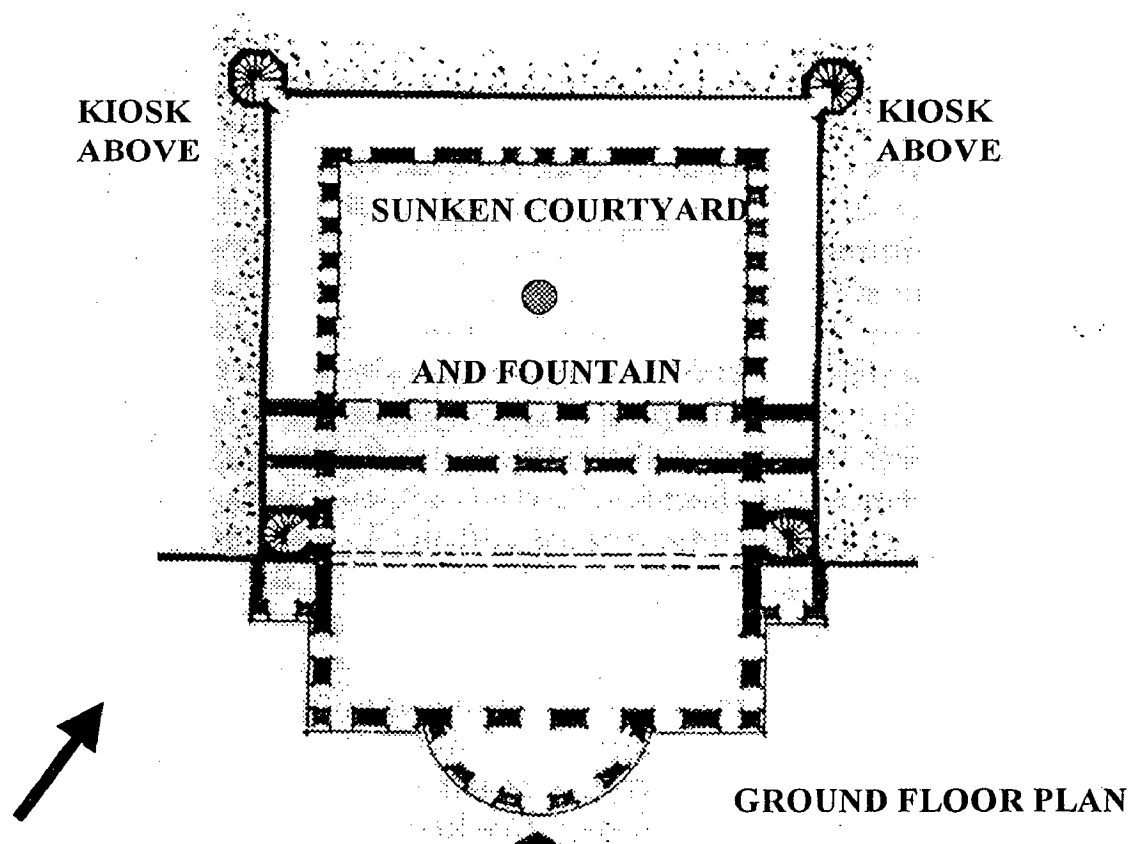


SECTION

BAROWEN (MUSA BAGH)

BAROWEN, BUILT BY NAWAB SAADAT ALI KHAN IN 1803/4 IS THE PERFECT SYNTHESIS OF A EUROPEAN HOUSE IN THE GRAND TRADITION WITH THE PRACTICAL INDIAN ADDITIONS OF A LARGE OPEN COURTYARD SURROUNDED ON THREE SIDES BY SMALL ROOMS- AND THE LITTLE AIRY PAVILIONS ON THE ROOF- THAT MAKES THIS ONE OF THE MOST SATISFYING BUILDINGS IN LUCKNOW.

NO ONE WHO HAD SEEN IT IN ITS RUINED CONDITION, COULD FAIL TO SPECULATE ON THE ENRICHMENT TO ARCHITECTURE.

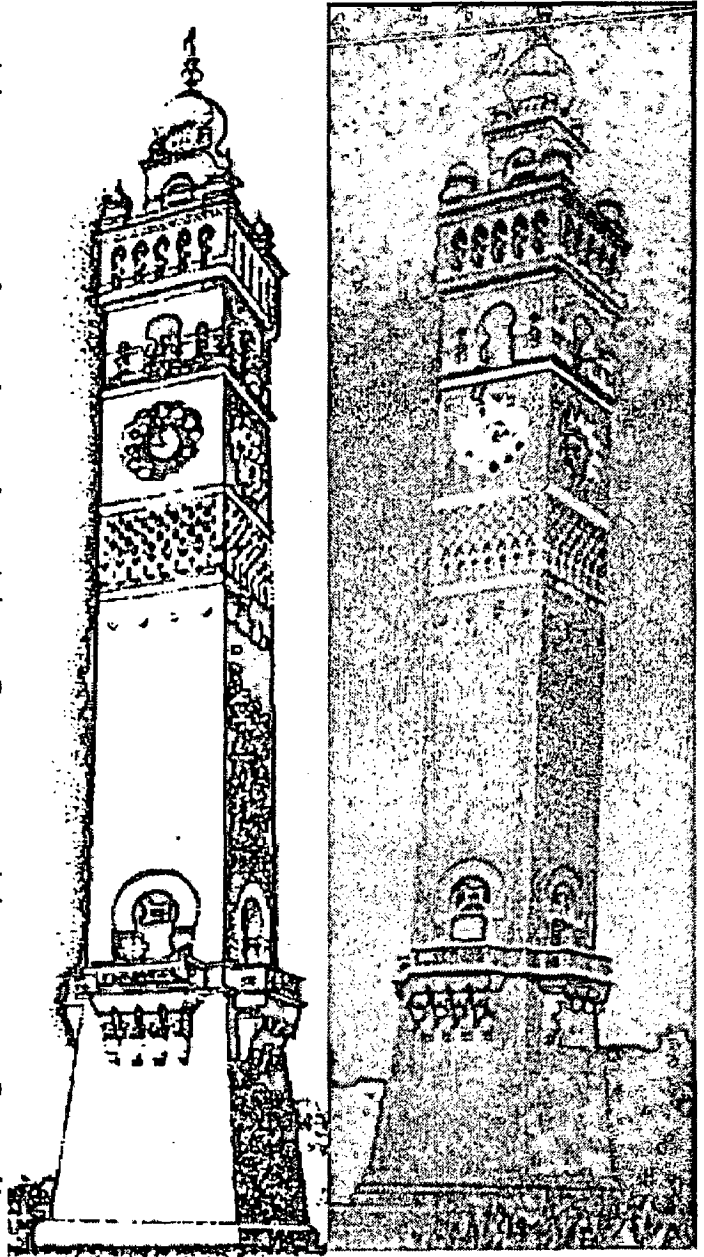


HUSSAINABAD CLOCK TOWER

IT WAS BUILT IN 1887 TO MARK THE ARRIVAL OF SIR GEORGE COUPER, THE FIRST LT. GOVERNOR OF THE UNITED PROVINCE OF OUDH.

20FT SQUARE TOWER RISES TO A HEIGHT OF 221FT. IT IS BUILT IN GUNMETAL. ITS PRINCIPAL WHEEL IS ONE AND A HALF INCH THICK AND HAS A DIA OF 2FT, WHICH MAKES IT LARGER THAN THE WESTMINSTER CLOCK.

TOWER IS CONSIDERED TO BE FINEST EXAMPLE OF INDO-SARACENIC ARCHITECTURE



DESIGNED IN VICTORIAN GOTHIC STYLE