

# **Demystifying Cultural Routes: Case of ‘Ram Van Gaman Path,’ Chitrakoot**

**A THESIS**

**Submitted in Partial Fulfilment of the Requirements  
for the degree  
of**

**MASTERS OF ARCHITECTURE**

**BY**

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8. The contents of the thesis have been organized based on the guidelines. YES ☐ NO ☐
9. The thesis has been prepared without resorting to plagiarism. YES ☐ NO ☐
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## **ABSTRACT**

Cultural routes are a continuous and shared system that synthesize a variety of heritage elements, sub-sites, and economic values through cultural landscapes. A heritage route consists of tangible components that demonstrate the interaction of movement in place and time along the route and whose cultural significance stems from cross-border exchanges and multifaceted dialogue. The 'Ram Van Gaman Path' is said to be a cultural route that is highly esteemed in the Hindu religion, as it is believed to have been used by Lord Rama during his 'vanvaas', or exile years, which began at Ayodhya and ended at Lanka. The story of Ramayana and Lord Rama is deeply rooted and presented in many forms in both tangible and intangible manner. The study discusses the meaning and attributes of a cultural routes. It explores the possibility of 'Ram Van Gaman Path' being identified as Cultural Route. It adopts qualitative approach along with extensive literature study to assess the Route and its associative values. The study is to explore and identify the meaning and attributes of a Cultural Route and Cultural Destination in relation to the values of the historic, natural, rural, modern, and archaeological components of cultural accumulation and cultural landscapes with the case of 'Ram Van Gaman Path,' Chitrakoot. It further explores the Visitor's perception of a Cultural Destination as a Tourism Product and develop a pragmatic and constructive Tourism model for Chitrakoot.

**Keywords:** Culture, Cultural routes, Ramayana, Tangible and Intangible heritage, Tourism



## **CHAPTER 1- INTRODUCTION**

### **1.1 Background of the Research Area**

Heritage is now a term that encompasses a lot of different things, like culture, history, architecture, archaeology, local things, nature, and geology. It used to mean just one piece of art or one historical monument, but over time groups of buildings, architecture, cities, rural areas, archaeological sites, historic places, cultural landscapes, old gardens, vernacular heritage, and intangible things have all been added to the definition. So, the meaning of heritage has changed and the value of heritage has enhanced since the 2nd half of the 20th century. Similarly, the idea of culture has also evolved and is challenging to understand with a wide range of both real and intangible resources. Historical resources, ethnic tangible and intangible qualities, physical site characteristics and surrounding environment characteristics, observable human activity, natural elements, and intangible assets are some of these resources.

Cultural routes are growing under the umbrella of heritage and culture, and in many countries, they are seen as evidence and the basis of an interactive, dynamic, and constantly changing process of intercultural connections. It can be said that cultural routes reflect different cultures, beliefs, and lifestyles from different time periods.

Cultural routes are a continuous and shared system that synthesize a variety of heritage elements, sub-sites, and economic values through cultural landscapes. They are interdisciplinary and mutually reinforcing, linking, and integrating these intangibles into an interdisciplinary framework. Despite the lack of a well-defined definition of the meanings and components of cultural routes, there are numerous emerging perspectives on the topic in both domestic and international contexts, as well as in literature. Numerous meetings, organizations, conferences, and studies have been organized and conducted by researchers from various fields to discuss and elucidate the term.

### **The Ram Van Gaman Path**

The Ram Van Gaman Path is said to be a cultural route that is highly esteemed in the Hindu religion, as it is believed to have been used by Lord Rama during his 'vanvaas', or exile years, which began at Ayodhya and ended at Sri Lanka. During this period, Lord Rama was not



permitted to reside in any villages or towns, and instead chose to live his life in the forest. This path is believed to have played a pivotal role in Lord Rama's life.

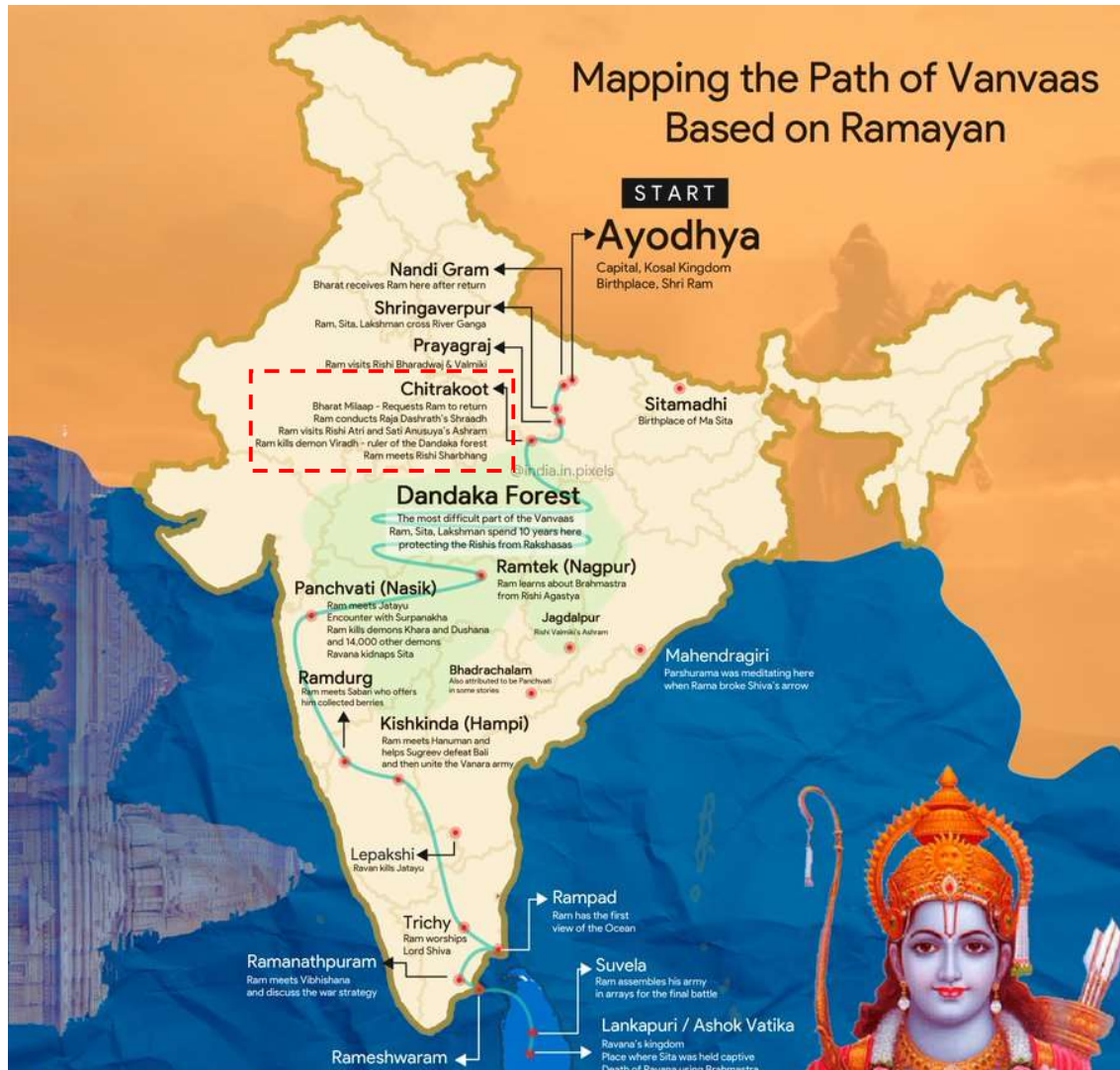


Fig1. Mapping of Ram Van Gaman Path (India.in.Pixel, n.d.)

Rama, also known as Ramachandra, is the seventh Avatar of the Hindu deity Vishnu and a highly esteemed deity within Hinduism. One of the most influential literary works in Hinduism, Ramayana, was written between the seventh and fourth centuries BCE. The story of Lord Rama is widely regarded as a cornerstone of Hindu mythology and is frequently used to impart moral instruction to the masses. In Hindu legend, the first 12 years of Ram's 14-year exile are thought to have been spent in Chitrakoot, while Ayodhya is still recognized as the birthplace of Ram. The story of Ramayana and Lord Rama is deeply rooted and presented in many forms in both tangible and intangible manner.



The proposed research explores the formal and informal meanings, contexts, and attributes of the Cultural Routes with the help of extensive Literature Review of research papers, international charters, and agencies. The case-based approach is adopted to identify the simulators and attributes of the Cultural Routes. The cultural route of 'Ram Van Gaman Path,' Chitrakoot is further assessed based on the elements identified. It adopts qualitative approach to analyse the Route and its associative values.

In the research, special attention has been paid to the recognition of the role and significance of cultural routes in the cultural context. The discussion is summarized with reflection on how to signify the cultural route as a medium for changes in a social space, conceived from a multidimensional perspective.

## **1.2 Aim**

The aim of the study is to explore and identify the meaning and attributes of a Cultural route in relation to the values of the historic, natural, rural, modern, and archaeological components of cultural accumulation and cultural landscapes with the case of 'Ram Van Gaman Path,' Chitrakoot.

## **1.3 Objectives**

The following objectives have been set in this study

1. To review the meaning and significance of Cultural Routes provide by national and international agencies, charters, and researchers.
2. To study and list the attributes of the Cultural Routes with reference to the study of the cultural routes in India and worldwide.
3. To explore the significance of the case of 'Ram Van Gaman Path,' Chitrakoot based on the attributes and identify the simulators for the final narrative.

## **1.4 Scope of the Study**

The study area ranges from Ayodhya and ended at Sri Lanka but precisely focus on Sacred landscape of Chitrakoot. It is believed that a cultural route constructed wider than a tourist attraction must generate a diverse cultural offer, thus it becomes an important medium for changes in culture. The immense interest of central and state government in this cultural



route can be seen through the various proposals from Uttar Pradesh, Bihar, Madhya Pradesh and Chhattisgarh government.

The Ministry of Tourism has designated fifteen thematic circuits for development under the Swadesh Darshan concept, of which Ramayana Circuit is one. The Ministry has originally designated fifteen locations for development under the Ramayana Circuit theme: Ayodhya, Nandigram, Shringverpur & Chitrakoot (Uttar Pradesh); Sitamarhi, Buxar & Darbhanga (Bihar); Mahendragiri (Odisha); Jagdalpur (Chhattisgarh); Nashik & Nagpur (Maharashtra); Bhadrachalam (Telangana); Hampi (Karnataka); and Rameshwaram (Tamil Nadu). The State Governments and Union Territory Administrations collaborate with the scheme to identify the projects for development. The projects are approved based on several criterias, including funding availability, timely submission of appropriate, detailed project reports, compliance with scheme guidelines, and use of previously released funds.

The government has currently established 12 mega circuits under the new Tourism Policy 2022, Ramayana Circuit being one of them, taking advantage of existing tourism products including the establishment of mega circuits. Ayodhya, Bithoor (Kanpur), Bijethua Mahaviran (Sultanpur), Chitrakoot, Shringverpur, and other locations are included in this circuit.

### **1.5 Process Description (Methodology)**

The study is looking for ways to understand and quantify the distinctive uniqueness of the Cultural Routes. In doing so, the study is divided into two primary sections. It covers a case study as well as a theoretical framework of basic ideas.

1. Study:
  - a. Historical research of the cultural routes from the old records and publications.

This is undertaken to understand historical background and chronology of the cultural routes.
  - b. Study of records of previous interventions (additions/alterations/maintenance) undertaken by the custodians.

This is undertaken to understand changes in the historical values has undergone in the recent past.



2. The study of living cultural routes and their attributes to identify the general understanding of the cultural route in local and inter-national context.
3. The qualitative approach in the form of visitor and stakeholder questionnaire and further value-based assessment and formulation of framework for the case of Ram Van Gaman Path, Chitrakoot.

### **1.6 Resource and Limitation**

The study will be largely based on published data in the form of books and research paper. The detail literary framework has been prepared and survey is performed on a limited number of people due to time constraint in order to support the study. The research is limited to the cultural context of the cultural route.



## **CHAPTER 2- CULTURAL ROUTES**

### **2.1 Concept and Evolution**

Cultural routes have become more and more significant in tourism, cultural exchanges, and regional development in recent years. The idea can be seen by the public as both a physical voyage throughout a region and, thus, as a journey across several local identities, as well as a mental journey with represented values, meanings, expectations, experiences, and, ultimately, a tourism offering. Different definitions of its meaning, purpose, and value have been provided by academics. A cultural route is not seen as an expression of a single remarkable event or time, but rather as a social phenomenon within the framework of World Heritage. It creates connections between distant ethnic and cultural groups and promotes exchanges that advance both of them. Over the ages, this phenomenon has assumed various shapes and displayed its complex character, which includes social, political, geographic, and economic aspects.

In line with the UNESCO and ICOMOS document "Routes as a Part of Our Cultural Heritage," a heritage route is made up of concrete components that demonstrate how movement interacts with space and time along the route and whose cultural significance stems from cross-border exchanges and multifaceted dialogue. Cultural routes are currently seen as a crucial stage in the evolution of the heritage idea as well as the recognition of its diversity. Cultural routes and networks are regarded as crucial instruments that support heritage for the explicit purposes of conservation, cultural preservation, tourism, and socioeconomic development. Because of the object's complexity, it is challenging to understand this idea theoretically as well as to manage the relevant cultural properties practically by treating them as a whole collected different perspectives of various institutions in the process of using cultural routes as strategies, tools, and approaches.

Cultural pathways can unite individuals and locations within networks based on shared history and legacy, promoting intercultural communication, the realization of cultural diversity, human rights, and cross-border interactions. The meaning of the Cultural Route is derived from its notion, which suggests a value that is higher than the sum of its parts. Cultural routes have become the most popular approach to maintaining cultural heritage in recent years since they appear to provide beneficiaries with a fresh perspective on cultural engagement; also, they frequently serve as a peculiar anchor point for locals, helping them to



make sense of who they are and how to shape their future. They provide real tours that allow visitors to engage with history and culture and contribute to the creation of the legacy. As a result, the area is increasingly serving as a hub for social, cultural, and civic activities in addition to being a tourist attraction.

It identifies Cultural routes are classified into three categories based on their geographical structure: reticular, territorial, and linear routes. The physical route itself, characteristics related to its use, tangible and intangible heritage expressions connected to the process of discourse and communication between the participating peoples, etc. are the essential components of understanding a cultural route. "Cultural Routes, according to their shapes and themes, stimulate the establishment of different relational systems: these systems are produced by the relations between routes and their environment, between landscapes and routes, routes and populations, insiders and outsiders," is another statement that highlights the limitations of cultural routes as a methodology. The Council of Europe also discusses its shortcomings, which are as follows: (i) they emphasize the importance of formal networks, partnerships, and linkages formed amongst stakeholders, primarily in the commercial sphere; (ii) they do not bridge the gap between external and internal actors.

The Council of Europe launched a drive to revitalize the European pilgrimage routes that are important in fortifying European identity in the 1980s, which is when the idea of the cultural route first emerged. The European pilgrimage route Santiago de Compostela was added to the World Heritage List in 1993, which paved the way for additional study on the subject. As a result, in 1994, UNESCO convened a meeting in Madrid to debate the topic of "Routes as a part of our cultural heritage" and officially began discussing cultural routes as a heritage category. The first-ever universally accepted concept of cultural routes—known as heritage routes—was produced by the expert gathering. The document states,

"A heritage route is composed of tangible elements of which the cultural significance comes from exchanges and a multi-dimensional dialogue across countries or regions, and that illustrate the interaction of movement, along the route, in space and time".

Furthermore, the text emphasizes that the concept of cultural pathways is shaped by the fundamental characteristics of wholeness, multi-dimensional functional aspect, and the dynamics of movement, exchange, and communication between regions that persist over time and place. Additionally, it states that heritage routes are social phenomena rather than the result of a specific event or movement and that the "dynamics (commercial, philosophical,





religious) which it may have generated or favored (transfer of goods, knowledge, know-how) and by the symbolic significance it represents for anyone using it" are ways to gauge a route's cultural significance.

A group of ICOMOS members established the International Committee on Cultural Routes (CIIC) in 1998 in response to the difficulties this new category of heritage presented in order to generate an international consensus and philosophy on the subject. A draft of recommendations and guidelines to guarantee the inclusion and appropriate treatment of cultural pathways in the Operational guidelines to implement the World Heritage Convention was discussed by experts and representatives of UNESCO and ICOMOS in 2003. The operational guidelines for the implementation of the UNESCO world heritage convention, approved in February 2005, ratified cultural routes as one of the heritage categories in addition to the other three newly-defined categories namely cultural landscapes, historic towns, and heritage canals, in response to the tremendous interest shown by various member country delegations to the World Heritage Committee.

The many forms and components of the cultural channels are explained in detail in ANNEX 3 of the Operational Guidelines. It lays up standards to differentiate between several route classifications according to the following: Temporal characteristics include age beginning and ending, frequency of use (multiannual, annual, seasonal), intensity of use, and variations; cultural characteristics include the ability to connect and facilitate reciprocal exchanges between distant cultural groups; and spatial characteristics, which include the length and diversity of a route reflecting the complexity of the connection it establishes (or established) and the exchange it generated; The role or purpose of the route was to supply communities with products, either spiritual or material, and to aid in their growth.

- According to the guidelines, a route must have had some impact on civilization even if (or when) the exchanges it produced are no longer in place or have changed.
- The Charter on Cultural Routes was adopted by the ICOMOS 2008 General Assembly in order to provide more clarification on the matter and to offer strategies for recording, preserving, and promoting the cultural routes. According to the Charter, the cultural route is understood to mean the following:





Any kind of communication channel, whether it be land-based, water-based, or otherwise, that is physically defined and has its own unique dynamic and functionality historically to serve a specific and well-defined purpose, if it satisfies the following requirements:

- (a) It must originate from and reflect people's interacting movements as well as multifaceted, ongoing, and reciprocal exchanges of goods, concepts, information, and values over protracted periods of time between peoples, nations, regions, or continents;
- (b) As shown by both its tangible and intangible heritage, it must have therefore encouraged a cross-fertilization of the impacted cultures in space and time;
- (c) It must have combined the historical relations and cultural attributes linked with its existence into a dynamic system.

## 2.2 Application and Significance

Since its inception, the phrase "cultural route" has been explored internationally by a range of institutions and scholars working in the fields of cultural tourism and heritage conservation with the goal of advancing and developing cultural heritage. Nonetheless, the term's definition and applications differed, and the idea has been used in two different contexts: (a) Naming historically significant routes as cultural routes, with the tangible and intangible riches that flow along them as a result of their presence. These pathways are not created; rather, they are discovered. (b) Used in a more intellectual sense, connecting different historical buildings and locations under a specific subject, without necessarily implying a physical journey. These routes can be planned and decided upon based on considerations such as accessibility and distance, customer demand, and points of interest.

The concept of "historically significant routes," which has been used to examine the word "cultural route" in this study, suggests that cultural routes are historical and/or cultural realities that have developed in response to their own substantive, internal dynamics. Other international organizations, such as the Council of Europe, the World Tourism Organization, and National Park Services, use either approach, sometimes overlapping the two, primarily depending on the objectives to be achieved. In contrast, UNESCO strictly adheres to the first approach and identifies routes with historical significance. The following lists a few noteworthy cultural pathways that have been historically significant.



S.No.	Name	Duration	Function	Scale	Natural Context
1	Routes of Santiago de Compostela (Spain and France)	9th –20th century	Pilgrimage (Christianity)	More than 7000 km joining the Iberian Peninsula with the rest of Europe	Plain, Mountain, Coast
2	Incense Route - Desert Cities in the Negev	3rd century BC- 2nd century A.D.	Trade	1800 km long joining Arabia- Red Sea Mediterranean- South Europe	Desert, oasis
3	Land of Frankincense	Origins 6000 BC	Trade	Covering an area of 849.88 ha Arabia– Mediterranean, Red Sea coast, West Asia, South Asia, China	Desert, Coast
4	The Routes Network of Chang 'an- Tianshan Corridor (a part of ancient Silk Roads)	2nd century BC- 16th century AD	Trade, Religion, Politics, Military, Migration, etc	More than 8000 km long joining China with Central Asia	Mountains, Desert, Oasis, Steppe, Plain, River valley



Cultural route has managed to have just one percent presence within world heritage properties and least representation from the Asia Pacific region as a heritage category. The "Sites along the Uttara path, Badshahi Sadak, Sadak-e-Azam, Grand Trunk Road" is the only Indian route submitted to the tentative list of World Heritage properties. In application, the category has not been explored much beyond the routes of Outstanding Universal Value; while the attention is more on the large-scale trans-national routes, the smaller scale routes predominantly represented by intangible attributes have been overlooked in definition, investigation, and assessment priorities.

Cultural route is an essential mechanism that provides a holistic reading of cultures and civilizations' encounters. It gives a new definition to the already known assets and creates opportunities for the other neglected assets to be identified, conserved, and visited. If understood and applied correctly, it can become an efficient tool to achieve territorial cohesion and sustainable development. Also, it could bring forth a new dimension of cultural heritage stewardship based on cooperation that overcomes localism by looking beyond the narrow scope of borders.

## **2.3 Literature Study**

### **2.3.1 Study 1: Routes of Santiago De Compostela: Camino Francés and Routes of Northern Spain**

This site is an extension of the Route of Santiago de Compostela, a serial site inscribed on the World Heritage List in 1993. It encompasses some of the earliest pilgrimage routes to Santiago de Compostela, following the discovery in the 9th century of a tomb thought to be that of St. James the Greater. The extension represents a network of almost 1,500 km: coastal, interior of the Basque Country–La Rioja, Liébana, and primitive routes. It includes a built heritage of historical significance created to meet the needs of pilgrims, including cathedrals, churches, hospitals, hostels, and even bridges.





Fig 2: Pilgrimage route to Santiago de Compostela

Source: <https://www.mapotic.com/unescos-world-heritage/123410-routes-of-santiago-de-compostela-camino-frances-and-routes-of-northern-spain>

The Apostle James the Greater's tomb in Santiago de Compostela, Galicia, is the destination of the Road of Santiago de Compostela, a vast network of interconnected pilgrimage routes in Spain. Saint Jerome states that the apostles were to be buried in the province in which they had each taught the gospel. At a time when Muslims ruled Spain, in the ninth century, a tomb thought to be that of James the Greater was found in Galicia. The Christian world immediately regarded Compostela as a site of pilgrimage on par with Jerusalem and Rome after its discovery, which was of great significance.

The Jacobean pilgrimage originated along the nearly 1500-kilometer network of four Northern Routes: The Primitive, Coastal, Interior of the Basque Country-La Rioja, and Liébana. They have a direct connection to the Apostle's tomb's discovery and the Asturian Kingdom's promotion of it. The 738-kilometer French Route, which was easier to travel, eventually overtook the Northern Routes as the main route for Saint James to travel across the Iberian Peninsula and reach Compostela in the eleventh century.

Since its inception approximately eleven centuries ago, pilgrims have gathered at various locations along the Route of Santiago. It has made it easier for pilgrims and the towns they pass through to have ongoing cultural conversations. Along its route, it supported social and economic development since it served as a crucial trade hub and a channel for information dissemination. This serial property is constantly changing and comprises an amazing collection of historically significant built heritage designed to serve pilgrims' needs. These



structures include churches, hospitals, hostels, monasteries, calvaries, bridges, and other buildings, many of which are examples of the artistic and architectural development that took place between the Romanesque and Baroque periods. Rich intangible cultural legacy and exceptional natural settings are also still existent today.

### 2.3.2 Study 2: Incense Route - Desert Cities in the Negev

The four Nabatean towns of Haluza, Mamshit, Avdat, and Shivta are dispersed along routes that connect them to the Mediterranean end of the incense and spice route, together with related fortifications and agricultural landscapes in the Negev Desert. When seen as a whole, they depict the incredibly lucrative commerce in myrrh and frankincense that grew from south Arabia to the Mediterranean during the third and second centuries AD. They provide evidence of how the arid desert was colonized for trade and agriculture through the remains of its intricate irrigation systems, cities, forts, and caravanserais. The four Nabatean towns of Haluza, Mamshit, Avdat, and Shivta are dispersed along routes that connect them to the Mediterranean end of the incense and spice route, together with related fortifications and agricultural landscapes in the Negev Desert. When seen as a whole, they depict the incredibly lucrative commerce in myrrh and frankincense that grew from south Arabia to the Mediterranean during the third and second centuries AD. They provide evidence of how the arid desert was colonized for trade and agriculture through the remains of its intricate irrigation systems, cities, forts, and caravanserais.

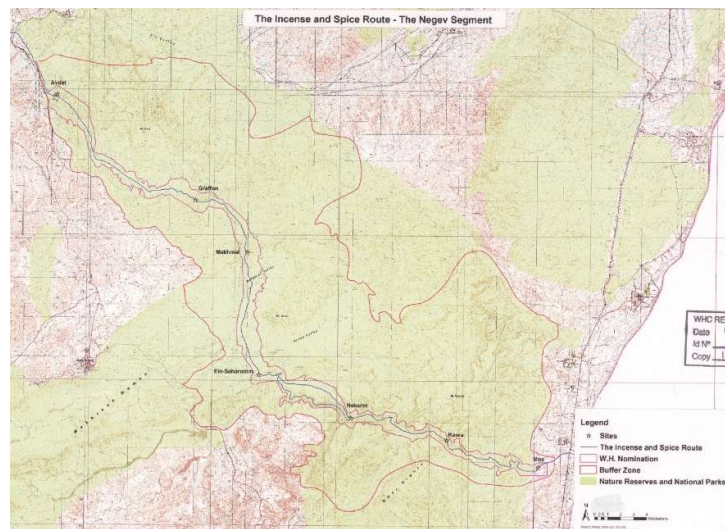


Fig. 3: Local trade route of Incense in Desert Cities of Negev

Source: (The Incense Route (Israel) No 1107 Rev, n.d.)



The Incense Route was a two-thousand-kilometer network of trade routes designed to make it easier to move myrrh and frankincense from Yemen and Oman in the Arabian Peninsula to the Mediterranean.

Part of this route runs across the Negev Desert in southern Israel, home to the four Nabatean towns of Haluza, Mamshit, Avdat, and Shivta, as well as the agricultural landscapes and strongholds that connect them to the Mediterranean. They cover a hundred kilometers of the desert, from Haluza in the northwest to Moa near the Jordanian border in the east. All of them show how the difficult desert was colonized for agriculture through the use of extremely advanced irrigation systems, as well as the immensely lucrative commerce in Frankincense that grew from south Arabia to the Mediterranean between the third and second centuries BCE.

Ten of the sites are located along or close to the primary trade route that connects the Mediterranean coasts with Petra, the capital of the Nabatean Empire in Jordan, and includes four cities, namely Haluza, Mamshit, Avdat, and Shivta; four strongholds, namely Kazra, Nekarot, Makhmal, and Grafon; and the two caravanserais, namely Moa and Saharonim. Mamshit is a settlement situated on either side of the northern parallel. The route and the desert cities that line it together demonstrate the thriving Nabatean incense commerce during a seven-century span, from the third century BCE to the fourth century CE.

Large-scale agriculture was made possible by incredibly advanced water collection and irrigation infrastructure supporting the towns. They included reservoirs, cisterns, channelling, and dams. Around Avdat and the middle Negev, there is enough evidence of all these features, as well as the remnants of old field systems that straddle hillside and riverbed.

The site offers a comprehensive view of Nabatean construction techniques and urban layout spanning five centuries. Together with the corresponding pastoral and agricultural landscapes, the towns form a fully preserved cultural context.

During the Hellenistic and Roman eras, the economic power of frankincense encouraged the development of towns, forts, and caravanserais to control and manage a long desert supply route from Arabia to the Mediterranean, as evidenced by the remnants of the Nabatean desert settlements and agricultural landscapes. Additionally, they provide a comprehensive picture of Nabatean technology spanning five centuries in town planning and construction, and they





serve as a testament to the ingenuity and labour required to establish a vast and resilient agricultural system in the arid desert, as evidenced by the intricate water conservation structures.

### **2.3.3 Study 3: Braj Mandal 84 Kosi Parikrama**

Braj, a region associated with Krishna's Lila (joking deeds), has long been a place of pilgrimage. It covers 35 square miles, is located 115 miles from Delhi, and is a part of three states. The Yamuna River runs along its eastern boundary, while to the west are the auxiliary spurs of the Aravalli Mountain range, which includes the holy Govardhan Hill. Known historically as 300 km or "Chaurasi Kos" (84 Kos) parikrama. The longest of all traverses twelve Vans (forests), twenty-four Upvanas (groves), the holy peak Govardhan, the heavenly Yamuna River, and many other sacred locations, including the entirety of the Braj Mandal.

For the Parikrama, the month of August through October—known as "Bhadon"—is the most important one. The ancient city of Mathura serves as the focal point of Braj; other towns include Govardhan, Gokul, and Vrindavan. Nandgaon and Barsana. A holy site known as Braj, which is associated with the god Krishna, spans 35 square miles at the meeting point of India's three northern states: Uttar Pradesh, Rajasthan, and Haryana. The Yamuna River runs along its eastern boundary, and the western edge of the region is home to the outlying spurs of the Aravalli Hills. In between the farmed fields of wheat, millet, and sugarcane is the naturally occurring landscape of forests, groves, and water bodies that are treasured in myths and stories.

The largest urban area is Mathura, a historic city where Shandilya Muni cursed the demons of Kansa, stating they would turn to stone if they entered Nandisvara Hill, also known as Nandgaon. For nine years and fifty days, Lord Krishna, together with his mother Yashoda and foster father Nanda Baba, resided at Nandgaon. Barsana is the birthplace of Radha, Krishna's adored consort whom he chose not to marry. Legend has it that as children, Krishna and Radha spent some time together at Barsana. Temples dedicated to Radha Krishna can be found in Barsana. Barsana and Lord Krishna are therefore close by; the developed area consists of the remaining 600 hamlets and small towns, such as Vrindavan, Gokul, Nandgaon, and Barsana. Locals and tourists from different parts of India and the world travel there as pilgrims to see the holy sites there, which get their significance from events in Krishna's life.



In the months of October and November, 84 Kosi parikramas were performed. Depending on the itinerary and pace, pilgrims could spend one to two months visiting the twenty-four groves known as Upwans and twelve forests known as vans. Madhuvan, Talavan, Kumudvan, Bahulavan, Kamavan, Khadiravan, Vrindavan, Bhadravan, Bhandiravan, Belvan, Lahavan, and Mahavan are the twelve forests. There are twenty-four groves: Gokul, Govardhan, Barsana, Nandagram, Sanket, Paramadra, Aring, Sessai, Mat, Uchagram, Kelvan, Sri Kund, Gandharvavan, Parsoli, Bacchavan, Adibadri, Kavahla, Ajnokh, Pisaya, Kokilavan, Dadhigram, Kotvan, and Raval. For their yatra to be completed, pilgrims must visit each of these locations.

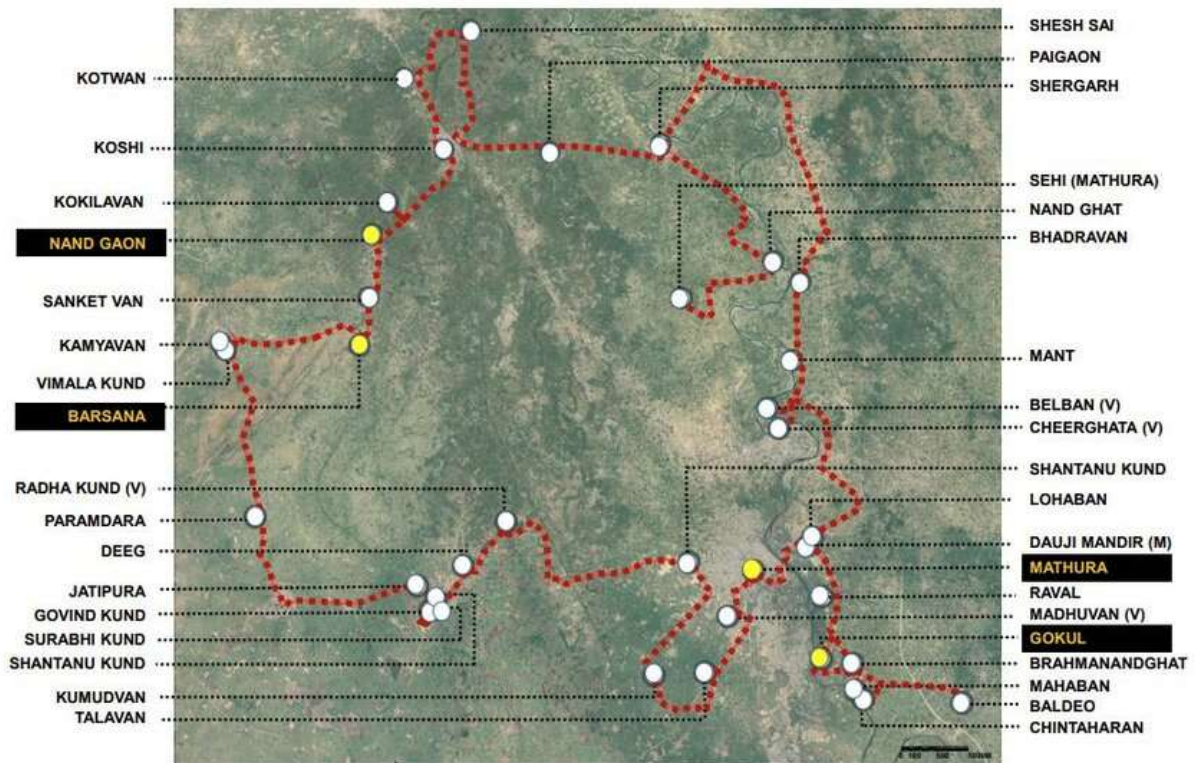


Fig 4: Regional route of 84 Kosi Parikrama

Source: (Gulati et al., 2023)

#### 2.3.4 Study 4: Buddhist Pilgrimage in India and Nepal

Buddhism was established in the Indian subcontinent by the Buddha in the sixth century BCE. Because of its ups and downs, it has a complicated pilgrimage landscape that sets it apart from other Asian nations. Buddhism spread throughout the Asian subcomponent, blending in with native customs and religious beliefs. But in India, it was lost for many





decades, leaving behind a landscape more akin to an archaeological site with historical significance than a centre of active religious activity. During this process, several locations associated with Buddha developed became important hubs for Buddhist pilgrims. India most likely contains the highest concentration of historically and archaeologically significant Buddhist sites.

For many centuries, Buddhism was the predominant religion in India, dating back to the time of the Buddha (3rd BCE). Under the direction of the Mauryan King Ashoka, who built thousands of Buddha temples, encouraged Buddhist monks to create monasteries and educational institutions, and funded pilgrimages to neighbouring countries, the religion expanded throughout the subcontinent. This patronage was maintained by later monarchs, and several Buddhist monks, such as Śāntarakṣita, Padmasambhava, and Atisa, spread Buddhism throughout the subcontinent. Buddhism was absorbed into the pre-existing indigenous religious rituals, although it also split off into a few sectarian traditions and schools over time. As a result, a rich syncretic legacy associated with Buddhism emerged, wherein the meritorious pilgrimage trip of monks in search of Dharma and knowledge was regarded.

Buddhism as an organized religion began to decline in India in the thirteenth century as a result of declining support and the Turk invasion, which resulted in the systematic destruction of monasteries. Because of this, Buddhism nearly vanished from most lowland communities, driving its adherents into the Himalayan Mountain regions, which today make up northeastern India as well as Bhutan and Nepal. A wave of resurgence of Buddhism arose in the early twentieth century as a result of the confluence of colonial powers' interest in antiquities and archaeology with philosophical interest in the teachings of the Buddha.

The cornerstone of this renaissance was the Maha Bodhi Society, also known as the Society of Great Enlightenment, which was established in 1891 by the Ceylonese monk Anagarika Dharmapala with the goal of igniting interest in Buddhism both inside and outside of India. The society's efforts to seize control of the Buddhist shrine at Bodhgaya served as impetus for the propagation of Buddhist doctrine and religion as a magnificent national legacy. The 1959 exodus of Tibetan exiles led by the Dalai Lama was another significant factor in the rebirth of interest in Buddhism. From Dharamsala, Himachal Pradesh, where the exiled Lama built a



government headquarters, Tibetan adherents played a significant role in the revival and globalization of Tibetan Buddhism throughout India and its neighbours.

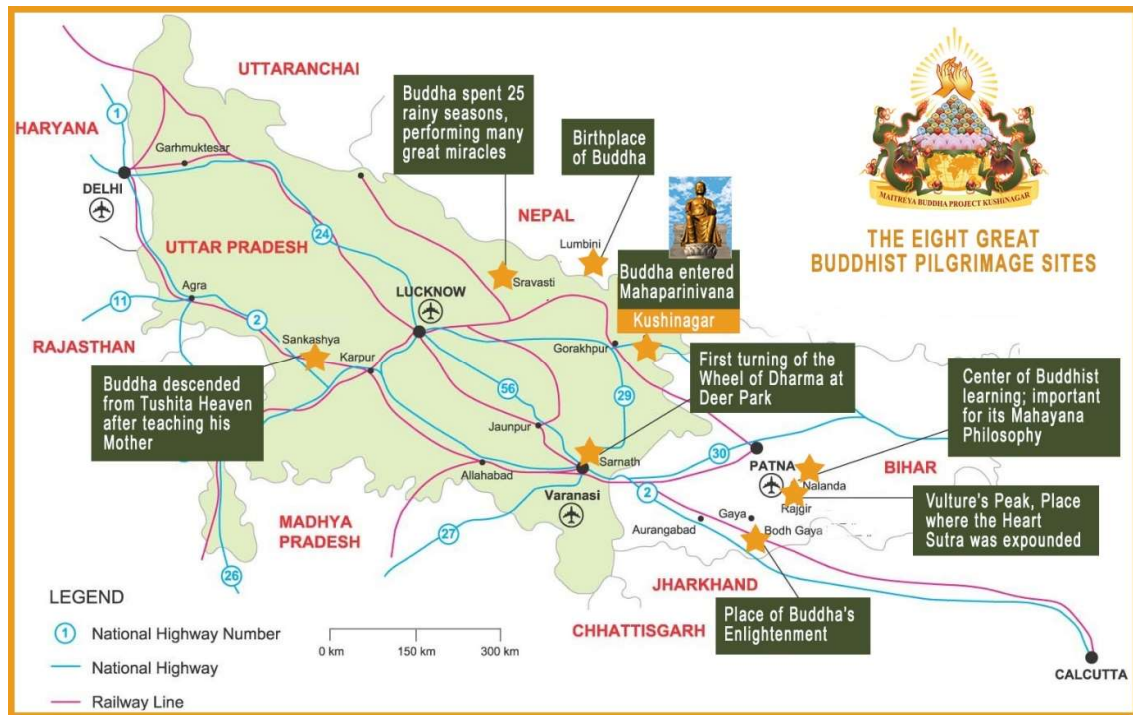


Fig 5: Trans-national Buddhist Pilgrimage route

Source: <https://mbpkushinagar.org/why-kushinagar/>

As they have "become increasingly circulated and invoked in a variety of contexts," the "eight places of the Buddha"—Lumbini, Bodhgaya, Sarnath, Kushinagar, Sravasti, Rajgir, Sankassa, and Vaishali—have been included in the popular understanding of the Buddhist circuit over time. Many people believe that these locations serve as both a focal point for Buddhist rituals and as a backdrop for the Buddhist landscape of India. Since the idea of a journey is fundamental to Buddhism, it has developed into a mandatory pilgrimage ritual for both people and monks. Since this is still the most genuine kind of pilgrimage according to Buddhist doctrine, it is widely used by followers and tourists from around the world. As a result, there is a lot of focus on creating Buddhist circuit tourism.



## **CHAPTER 3- THE CULTURAL ROUTE OF 'THE RAM VAN GAMAN PATH'**

### **3.1 Ramayana**

The Indian civilization is distinct from other civilizations in numerous aspects, including its antiquity and classism, which have long been admired. India is highly regarded for its ancient epics, which established the fundamental basis of Indian culture. This culture, which is now referred to as a composite and coordinated culture, displays the diversity and intricacy of the various cultures that have developed on this country throughout the ages. One of the most well-known epics ever written by humans is the Ramayana. The renowned poet Valmiki, who laid the groundwork for Sanskrit poetry, is credited with writing the Ramayana. A period of ancient culture, politics, and way of life are all reflected in the more than 24,000 slokas, or poems. It is the story of King Rama who must save his kidnapped wife, Sita. The Ramayana continues to have a significant cultural influence on East Asian nations like Malaysia and Cambodia, as well as in India, Nepal, and Sri Lanka. The narrative of Lord Rama draws attention to very delicate aspects of his character, and consequently, our own. The literature seeks to impart moral precepts from the Philosophy of Dharma.

The attraction of the Ramayana to both the intellect and common people's mind and heart seems to be its greatest attribute. The Ramayana is a magnificent manual on morality and character traits, in fact. Once more, the Ramayana presents to us the ideal of pursuing the four main objectives of life in harmony: Dharma (righteousness and duty); Arth (financial prosperity); Kama (legitimate sex and its pleasures); and Moksha (soul liberty). The Ramayana has had a significant impact on Indian culture and way of life, influencing people of all faiths and beliefs. The Ramayana outlines the obligations of each family member in a commune as well as the social norms and familial ties. The Indian way of life has been an integrated and communal way of life for ages, with parent and child generations coexisting and sharing all successes and setbacks as well as joys and sorrows. The collective and comprehensive type of existence is known as the Indian way of life.

### **3.2 Background and setting of Chitrakoot**

The term "Hill of many wonders" refers to Chitrakoot. Chitrakoot is located in the Madhya Pradesh and Uttar Pradesh states, in the northern Vindhya Mountain range. On September 4, 1998, the district of Chitrakoot was established in Uttar Pradesh. Among the well-known religious mountains of Chitrakoot Parvat Mala are Kamad Giri, Hanumaan Dhara, Janki



Kund, Lakshman pahari, and Devangana. Much of Lord Rama's exile was spent in this place. The epic Ramayana describes Chitrakoot as the location where Lord Rama's brother Bharat visited him and requested that he return to Ayodhya to rule the kingdom. The three main Hindu gods, Brahma, Vishnu, and Shiva, are thought to have had incarnations here. There are numerous temples and other holy places scattered throughout the area. The blending of history and culture on this land can also be explored. Chitrakoot is a spiritual retreat that attracts travellers who are drawn to the uncharted and undiscovered practically all year round. The ultimate fusion of divinity, tranquillity, and unspoiled beauty is found in Chitrakoot.

The Chitrakoot region has long served as a vibrant hub for cosmic consciousness inspiration. Through their penance, sadhana, yoga, tapasya, and other strenuous spiritual endeavors, thousands of mendicants, hermits, sages, and saints have achieved ever-higher spiritual status and positively impacted the world. The region is able to draw pilgrims and tourists from all over the world because of the abundance of things that nature has bestowed upon it. Through the millennia, this region has been home to a number of sages, seers, devotees, and intellectuals, including Atri, Anasuya, Dattatreya, Maharshi Markandeya, Sarbhanga, Sutikshna, and others. This gives the place a spiritual perfume that lingers throughout the air and keeps it spiritually vibrant even now.

The teerth of all teerths is Chitrakoot. Additionally, it is stated that when Ram carried out his father's Shraddha ritual and consumed the shuddhi—a feast shared by all family members and friends on the thirteenth day of a family member's death—all the gods and goddesses arrived in Chitrakoot. The place's natural splendor enthralled them. The presence of Lord Ram gave it a spiritual aspect. They therefore refused to go. The family priest Vashishtha forgot to recite the visarjan (leaving) mantra after sensing their want to remain and acting in accordance with Lord Ram's instructions. As a result, this location serves as the permanent home and dwelling place for all the gods and goddesses

Since the beginning of time, Chitrakoot has existed under this name and with its own identity. The Valmiki Ramayan, which is thought to be the first Mahakavya written by the first poet ever, contains the first known reference to the location. It was passed down orally from generation to generation as an unwritten composition. According to Valmiki, Chitrakoot is a highly revered location with a diverse range of wildlife, including bears, monkeys, and other primates, and is home to many sages. The sages Valmiki and Bharadwaj speak highly of Chitrakoot and counsel Ram to settle there during his banishment because the location was



able to grant a person peace of mind and the ability to fulfill all of their desires, enabling them to reach their greatest aspirations. Even Lord Ram acknowledges this location's captivating power.

### **Chitrakoot**

On May 6, 1997, the U.P. government established a new district called Chhatrapati Shahuji Mahraj- Nager, separating the Banda district into the Tehsils of Karwi and Mau. After some time, on September 4, 1998, the district name in Chitrakoot was changed. It is in the northern Vindhya Mountain range, which is divided between the states of Madhya Pradesh and Uttar Pradesh. The majority is contained in the districts of Satna, Madhya Pradesh, and Chitrakoot, Uttar Pradesh. The term "Chitrakoot" has been utilized to denote this broader region and represents the diverse and abundant cultural, religious, historical, and archaeological legacies of the several locations and landmarks in this region.

### **3.3 The Route Network**

This holy town, spread over both the states U.P. and M.P. is set sylvan surroundings on the banks of the river Mandakini, also known as the river Payasvini. The riverside is lined with ghats and the town is dotted with several temples. Hanuman Dhara, Kamad Giri, Sphatik Shila and Ram Ghat are must-see places in and around Chitrakoot.

The pilgrim sites associated with the cultural route are as listed below:

**Ram Ghat:** Ram Ghat is a pilgrimage site in Chitrakoot, situated along the Mandakini River's banks. In Hindu mythology, this is the location of the conversation between Saint Goswami Tulsidas and Lord Rama, Goddess Sita, and Laxman.

**Gupt Godavari:** The location of Gupt Godavari, another venerated religious spot, is about 17 miles from Chitrakoot. There are two caves that are knee-high in water. Legend has it that during their time of banishment, Lord Rama and Laxman spent some time in Gupt Godavari. Though the cave's entrance is small, the interior

**Hanuman Dhara:** Perched on a colossal rock, Hanuman Dhara is a temple devoted to Lord Hanuman. There are multiple steps to climb to get to the temple. According to tradition, after setting the whole Lanka on fire, Lord Hanuman invited Lord Rama to remain with him at Hanuman Dhara. Here, too, Lord Rama assisted Lord Hanuman in controlling his wrath.



**Kamadgiri Temple:** Situated on a forested hill of the same name, Kamadgiri Temple is another well-liked pilgrimage site in the town of Chitrakoot. The chief deity of this shrine is Lord Rama. It is believed that those who undertake a parikrama, or "going round," of the hill will be showered with the divine blessings.

**Bharat Milap Temple:** Situated on the same hill as the Kamadgiri temple, the Bharat Milap Temple commemorates the location where Lord Rama and his brother Bharat first met during their exile. It is reported that the brother's encounter was so magnificent that the local rocks and mountains began to melt. Still, the footprints of Lord Rama and his brothers are visible today on the rocks that are on display at the temple location.

Apart from the pilgrimage sites, the given route encompasses ecological sites of forests, rivers and waterfalls along with flora and fauna specific to the location. Such features add to its cultural and ecological values.

### 3.4 Assessment

Cultural routes can be further classified as follows: hyper-regional cultural routes cover a larger geographic area, particularly when it comes to routes with a specific and concept; urban cultural routes focus on monuments and cultural elements of a city-urban area; and local cultural routes are concentrated in a smaller geographic area as well as in hyper-regional cultural pathways that cover a larger geographic area. In the process of developing a framework of cultural routes in a particular location, it is necessary to consider the following aspects:

S.No.	Aspect	Brief Description
1	Origin	A physically defined route for human mobility that may have been developed as part of a planned project or that made use of pre-existing roadways in part or whole and developed over time to serve a collective purpose.
2	Function	Transporting information, people, and things. Examples include pilgrimages and military, administrative, exchange, and migration routes. routes used for transhumance, passenger travel, raids by pillages, postal routes, etc.



3	Medium	Land, Sea, Blended, or Alternative
4	Spacial Scale	Regional, local, transcontinental, or transnational
5	Context	The route influences the natural and/or cultural environment and adds new aspects through interaction processes.
6	Content	<p>(a) Transportation Infrastructure: the route itself and additional features that guarantee efficient transportation, such as crossings, bridges, tunnels, and mountain passes</p> <p>(b) Places of exchange: establishments that meet a travellers' demand for relaxation and refreshment, as well as establishments associated with the purposes the route serves</p> <p>(c) Influences: customs and oral expressions, knowledge and expertise, social customs, rituals, celebrations.</p>
7	Extent	Do not follow any political or natural limits. Its boundaries are established by past decisions and are subject to alter in response to different natural phenomena and human-caused actions. A variety of administrative, natural, functional, and perceptual ranges can be used to understand its essence.
8	Structure	Adapts to various designs, including radial, network, cruciform, linear, and circular
9	Fundamental Features	Resilient Past with continuity throughout time and space, multidimensionality, wholeness, bridging and joining boundaries, represents the fertilization of several civilizations (common roots and effects), Relationship Worth



## **Ram Van Gaman Path**

While starting in Ayodhya and ending in Lanka, the Ram Van Gaman Path exhibit a trans-national route with a definite origin and an undocumented route. Many interpretations and oral traditions can be found along with tangible institutions and ecological settings establishing the core values of the Ram Van Gaman Path as a 'Cultural Route'. The study area focuses specifically on the sacred setting of Chitrakoot. The Chitrakoot as a destination in the Ram Van Gaman Path adhere to the afore-mentioned criteria presenting both tangible and oral traditions in the form of temples along river, hills, and forests.

A deeper comprehension of the cultural assets could arise from examining the route's significance as a "Cultural Route," according to the preliminary assessment of its varied cross-cultural interaction themes and contents, which highlights the route's potential for protection as a cultural route. But it does deserve an extensive cross-border list of its constituent parts. The eco-logical, non-monumental nature of the route's tangible and intangible components presents the biggest obstacle to appreciating its worth. The monumental preserves human memory, while the modest, though they reflect a world of lived experiences based on information accumulated over time, are often lost to view. Furthermore, these elements' actual significance can only be realized when they are interpreted in tandem with intangible attributes. The following could be used to summarize the route's cultural impact as valuable assets for the development of cultural routes: connections to historical and cultural landmarks, creative ways to valorise cultural heritage, increased public awareness of the value of intercultural dialogue, and the extension of best practices to other sections of the Ram Van Gaman Path.





## **CHAPTER 4- CHITRAKOOT: AN EMERGING CULTURAL TOURISM DESTINATION**

### **4.1 Cultural Tourism**

The World Tourism Organization defines “cultural tourism” as trips with the goal of visiting sites and events with cultural and historical value. Cultural tourism includes a means or opportunity to enjoy past human accomplishments. In other words, “visiting such places creates admiration, national pride and the rediscovery of the achievements of our ancestors.” An important aspect of cultural tourism is intangible cultural heritage. This is defined as those practices, expressions, knowledge and skills that communities and individuals recognize as part of their cultural heritage. Transmitted through generations and constantly recreated, they provide humanity with a sense of identity and continuity

### **4.2 Cultural Tourism Destination**

A cultural tourism destination is a geographical region that comprises of manmade resources, natural resources interconnected with events of historical nature, community activities and individual aspects. Cultural destinations have existence in association to their cultural settings: as textures and history of cultures, they are important aspects of local recognition. Cultural tourism destinations are prominent cities, villages, towns, and resorts which are recognized and well known for maintaining their history, authentication and heritage of that particular destination or culture of that particular region or country.

Generally, a cultural tourism destination incorporates a series of components (elements & attributes) which draws the attention of travelers to visit the destination and on arriving at that particular destination these components also satisfy the desires of tourists. These principal components of a cultural tourism destination can be put into the categorization of ‘the must see or the must do’ and other few elements. The distribution, characteristics and quality of these components influences the traveler’s decision-making process selecting a destination to visit.

### **4.3 Cultural Tourism Destination Attributes**

The main elements of a destination for cultural tourism are categorized and extensively addressed, with inspiration drawn from UNWTO, 2007.

**Human Resources:** A tourist destination's human resources are crucial component as it creates employment, relationships and linkages with local communities are crucial to the planning and management of destinations.

**Public and Private Amenities:** Infrastructure, lodging, roadside services and facilities, public and private service providers, and catering services are just a few of the many amenities that make visitors' stays at a certain cultural tourist destination easier.

**Image and Character:** The attractive image and distinguishing features of a place play a crucial and unique role in luring tourists to a certain cultural tourism destination. A range of attributes that contribute to the development of a cultural destination include its distinctiveness, sights, scenes, environment quality, safety amenities and services, and overall community cohesion.

**Accessibility:** The amenities and services, which assist travellers in effortlessly reaching their chosen destination, include air, sea, train, and cruise ships.

**Attractions:** The key factor for a traveller to visit a given location is always the attractions there. These encompass natural and man-made resources, as well as cultural and historical sites.



**Price:** The components and features of price that are related to the expenses of travel facilities, lodging, attractions, meals, and transportation to and from the destination



Fig 6: Attributes of Cultural Tourism Destination  
Source: Author

#### 4.4 Chitrakoot and Bundelkhand

The area of Bundelkhand is geographically & culturally very rich. There are majestic forts, gorgeous temples, an excess of monuments, beautiful lakes loaded with epic tales, religious places from the Ramayana, a vast exhibition of unique culture, and many more to hold you occupied. Today Bundelkhand is known to be a group of districts in Uttar Pradesh and Madhya Pradesh that includes the following places: Jhansi, Lalitpur, Jalaun, Hamirpur, Banda, Mahoba, and Chitrakoot. In addition, it includes Sagar, Chhatarpur, Tikamgarh, Damoh, Datia, and Panna.



Fig 7: Bundelkhand Region Map  
Source: <https://bundelkhand.in/maps/bundelkhand>



### **Location and Context**

The Chitrakoot region has long served as a vibrant hub for cosmic consciousness inspiration. Through their penance, sadhana, yoga, tapasya, and other strenuous spiritual endeavors, thousands of mendicants, hermits, sages, and saints have achieved ever-higher spiritual status and positively impacted the world. The region is able to draw pilgrims and tourists from all over the world because of the abundance of things that nature has bestowed upon it. Through the millennia, this region has been home to a number of sages, seers, devotees, and intellectuals, including Atri, Anasuya, Dattatreya, Maharshi Markandeya, Sarbhang, Sutikshna, and others. This gives the place a spiritual perfume that lingers throughout the air and keeps it spiritually vibrant even now.

Chitrakoot city serves as the district headquarters. Chitrakoot district is located in the Bundelkhand area of Uttar Pradesh state, India. Chitrakoot Division includes the Chitrakoot District.

### **Historical Background**

#### **Early History**

Chitrakoot is a place of pilgrimage since it is connected to Lord Rama. Twelve years of exile were spent in Chitrakoot by Lord Rama, his brother, and his wife. Here, at Sarbhanga, Maharshi Markandeya, Atri, Sati Anusuya, and other great sages pondered. According to legend, Lord Rama performed his father's Shuddhi rite here, when all the gods and goddesses gathered. In order to pursue Rama in regaining the throne of Ayodhya following Dashrath's demise, Bharat also travelled to Chitrakoot.

#### **The Medieval History of Chitrakoot**

The Chandela Rajput ruled the region from the tenth to the sixteenth centuries. Mahmud of Gazni attempted to subjugate the Chandela Dynasty but was unsuccessful. Jain communities inhabited the area mostly at the time of Chandela. The Chandelas were challenged in the 12th century by Rajput Chauhan, the ruler of Ajmer. The Chandela declined as a result of the 13th-century Muslim conquest. The Mughals ruled the region from the 16th to the 18th century. The dominance of the Marathas began to increase in the region in the 17th century.

#### **British Rule in Chitrakoot**

Following the Treaty of Bassein in 1802, the region was governed by the British. Subsequently, the British awarded leases to numerous local rulers instead of requiring them to make a formal oath of allegiance. All of the rights over this area were given up by the Peshwa of Pune in the Third Anglo-Maratha War (1818). All of the leased states came under British authority in 1811. Commissioner for the Saugor and Nerbudda Territories oversaw this region in 1849. Later on, the Gwalior resident had the position of authority. It persisted until 1947.

#### **Present Day Chitrakoot**

On May 6, 1997, the U.P. government established a new district called Chhatrapati Shahuji Maharaj- Nager, separating the Banda district into the Tehsils of Karwi and Mau. After some time, on September 4, 1998, the district name in Chirakoot was changed. It is in the northern Vindhya Mountain range, which is divided between the states of Madhya Pradesh and Uttar Pradesh. The majority is contained in the districts of Satna, Madhya Pradesh, and Chitrakoot, Uttar Pradesh. The term "Chitrakoot" has been utilized to denote this broader region and represents the diverse and abundant cultural, religious, historical, and archaeological legacies of the several locations and landmarks in this region.



#### 4.5 Native Tribes: Architecture and Cultural Practices

**Gond** is considered to be a deviation of the word Kond of Telugu language. The word Konda means a forest covered mountain in Telugu. In addition to Madhya Pradesh, the Gonds live in Maharashtra, Andhra Pradesh, Bihar, Orissa, Chattisgarh, Karnataka, West Bengal, Gujrat and Uttar Pradesh.

Gonds have their own Ramayana, which reflects their local traditions and is closely linked with their oral narrative repertoire. They are also known for their distinct folk painting tradition.



Fig. 8: Gond Ramayani

Source: <https://shwetawrites.com/gond-ramayani-tribal-comic/traveltales/>

**Kol** is the second largest tribe after Gonds. Apart from Madhya Pradesh, Kols also reside in Uttar Pradesh, Bihar, Odisha and Maharashtra. The word 'Kol' means human. Kol is one of the ancient tribes of India, whose mention comes in Rigveda and many other mythological texts. Kols claim themselves to be descendants of Shabri, a character in the Ramayana, and call her the 'Mother of all Kols'.

The term **Bheel** is probably derived from 'Beel', a Dravidian word used for a bow. There is a saying in Sanskrit, 'Bhidanti eti Bhillah', which means a Bheel is the one who hits the target. Bheel is such an ancient tribe which finds mentions in various mythological legends, therein they are referred to as Nishaad. The Bheels consider Valmiki and Eklavya as their ancestors.



Fig. 9: Bheel Art

Source: <https://bhilart.com/>





**Baigas** consider themselves servants of the earth and kings of the jungle. The settled villages of the Baigas came much later. It was a community that used to do Bevar i.e. farming without ploughing. Among the Baiga tribe in Central India, there is an interesting episode in which Lakshman has to undergo a fire ordeal to prove his chastity. In many folk and tribal versions, Sita takes the avtar of Kali and kills Ravana and other demons.



Fig. 10: Baiga Tribal Art from a tribal woman

Source: <https://www.preservculture.org/stories-gallery/2023/2/20/tribal-baiga-art-a-celebration-of-nature-and-tradition>

## Architecture

### House of the Kol Tribe

The houses of the Kols are often made of mud, grass and straw, which are called madhia or hut. Cole likes to live in a group. The walls of the house are made with this soil. After the construction of the walls, the roof is covered with thin sticks of serua, gulmehandi, dhawai. The sticks are tied in bamboo chips with a bakoda band. Khaprels (the roof tiles) are also made by themselves.

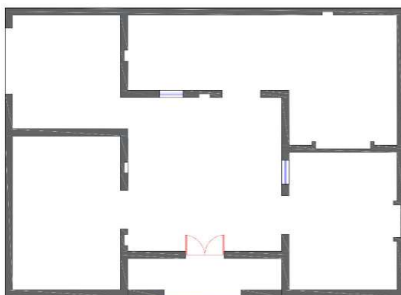


Fig. 11: Layout and Elevation of Kol house

Source: <https://aativartmuseum.in/kol-house.html>



### House of the Bheel Tribe

The east-facing Bheel house has a two-slope roof at the front and back. The battens which bear the whole weight of the roof are made of teak. The walls of the houses and granaries were earlier made of thatch prepared by knotting the 'siyava' bush growing on the slopes. The wall is strengthened by applying some clay from inside and outside. The roof is made of teak or date palm leaves or kawelu.



Fig. 12: Layout and Elevation of Bheel house  
Source: <https://aativartmuseum.in/kol-house.html>

### House of the Baiga Tribe

The traditional Baiga house has one or two rooms with a gabled roof. It is enclosed by a fence made of Sachchar's wood, serving as protection from wild animals, as they live close to forests.



Fig. 13: Elevation of Baiga house  
Source: <https://aativartmuseum.in/kol-house.html>



## Cultural Practices

### Tattoos and Jewellery

In all the tribes, there is a practice of "Godna i.e. tattooing on the body as ornaments. Godna is also done in folk but not in all communities. The meaning of tattooing varies according to region and caste. There are no authentic facts about the emergence of Godna, but the narratives of different castes are definitely evidence of its distant past.

Jewelry is a carrier of rich culture and a reflection of artistic interest. In the tribal and folk communities of Madhya Pradesh, ornaments of different designs are found for the same body part. It is also a belief that tattoos and ornaments are fabricated in shape and design according to the environment, because that particular part of the body has to be more active for protection from insects and shrubs found in that area.

### Dance and Music

The dance formations of the tribes are inspired by living beings and the flora and fauna. Dance postures are created by Slow movement of trees due to gusts of wind or behavior of creatures. Their dances are not linear but are combined in a circular form and motion.

**Bhagoria** is a bheel festival where young boys and girls choose their partners for life., before Holi in the lunar month of Phalgun.

**Gudum Baja** is an instrument and the dance accompanying it is called Gudumb Dance. This instrument is played by all different groups of the Gond Tribe in their songs and dance for all occasions of joy, celebration, marriages, and engagements.



Fig. 14: Bhagoria Bheel Dance

Source: <https://www.gaurijog.com/indian-dance-education/indian-folk-dances/folk-dances-from-madya-pradesh/bhagoria/>



Fig. 15: Gudum Baja dance of Gond Tribe

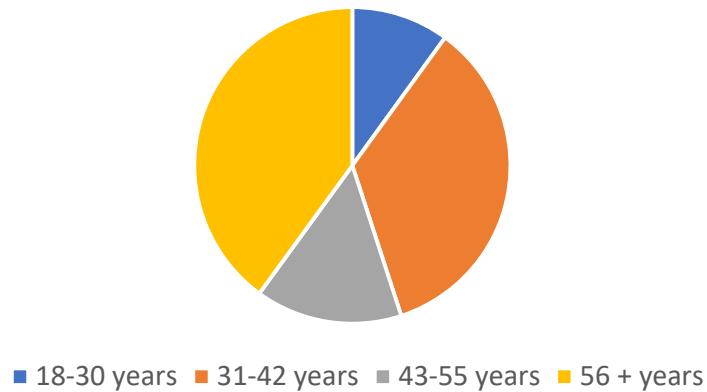
Source: <https://www.gaurijog.com/indian-dance-education/indian-folk-dances/folk-dances-from-madya-pradesh/bhagoria/>



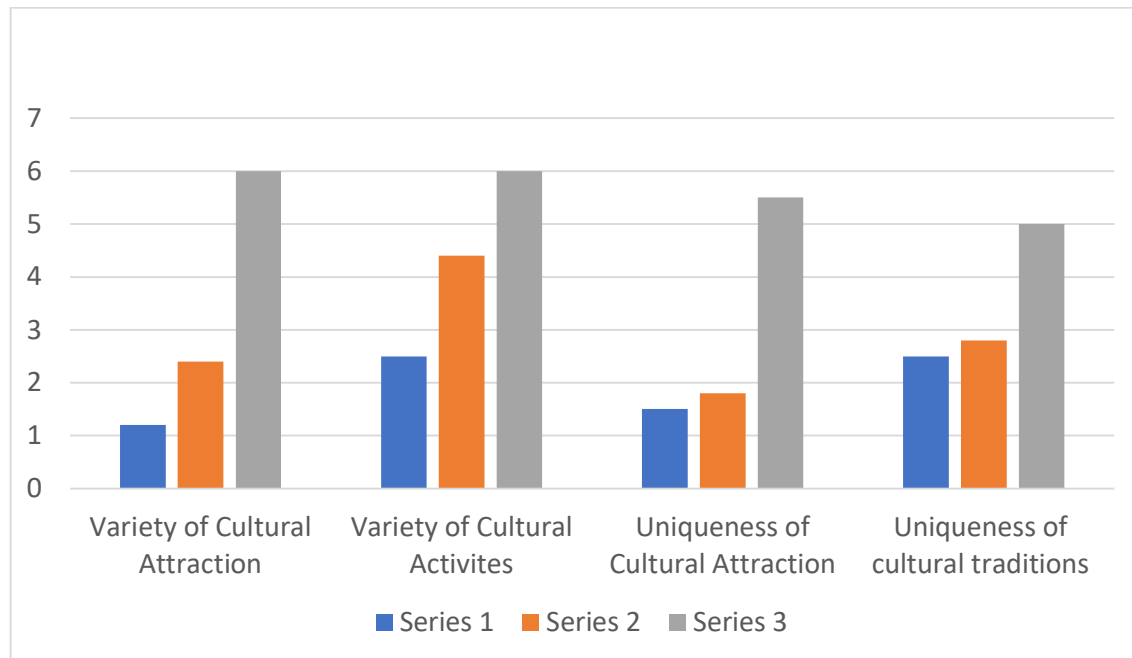
## 4.6 Findings and Assessment

### Visitors Questionnaire- Refer Annexure A

#### 1. Age groups visiting the Cultural destination of Chitrakoot

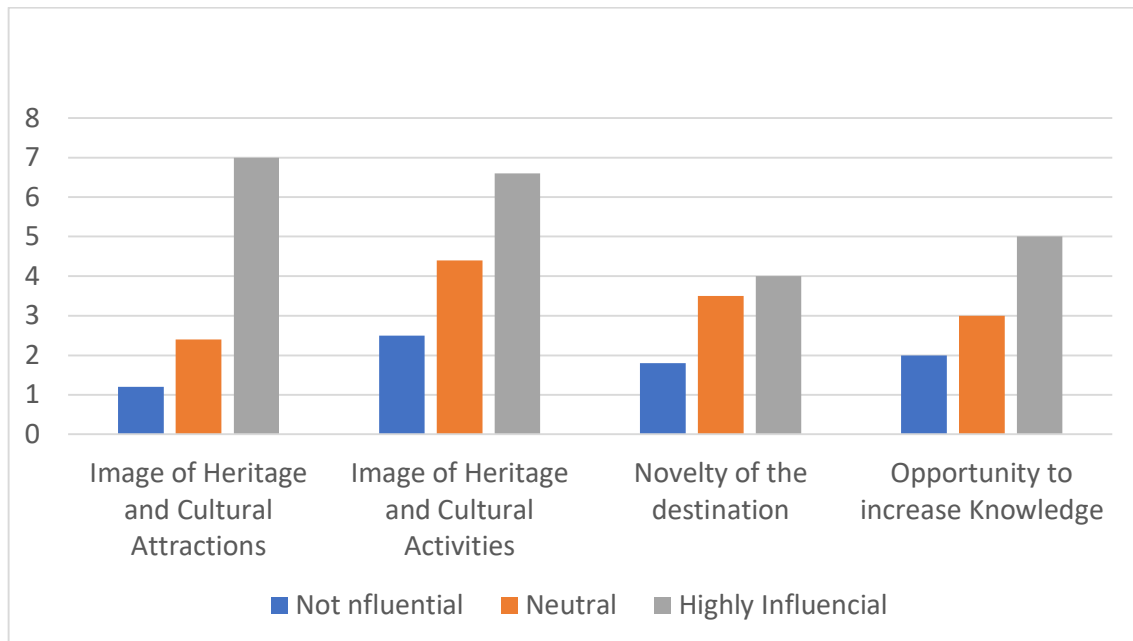


#### 2. The Variety and Uniqueness of Cultural Attractions and Activities



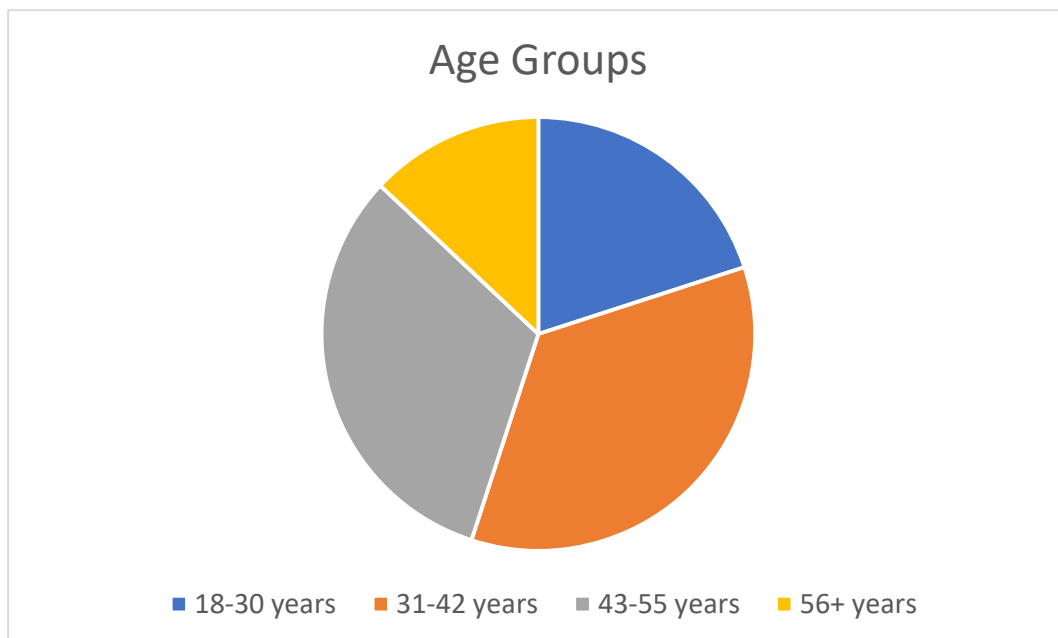


### 3. The Image and Novelty of Cultural Attractions and Activities

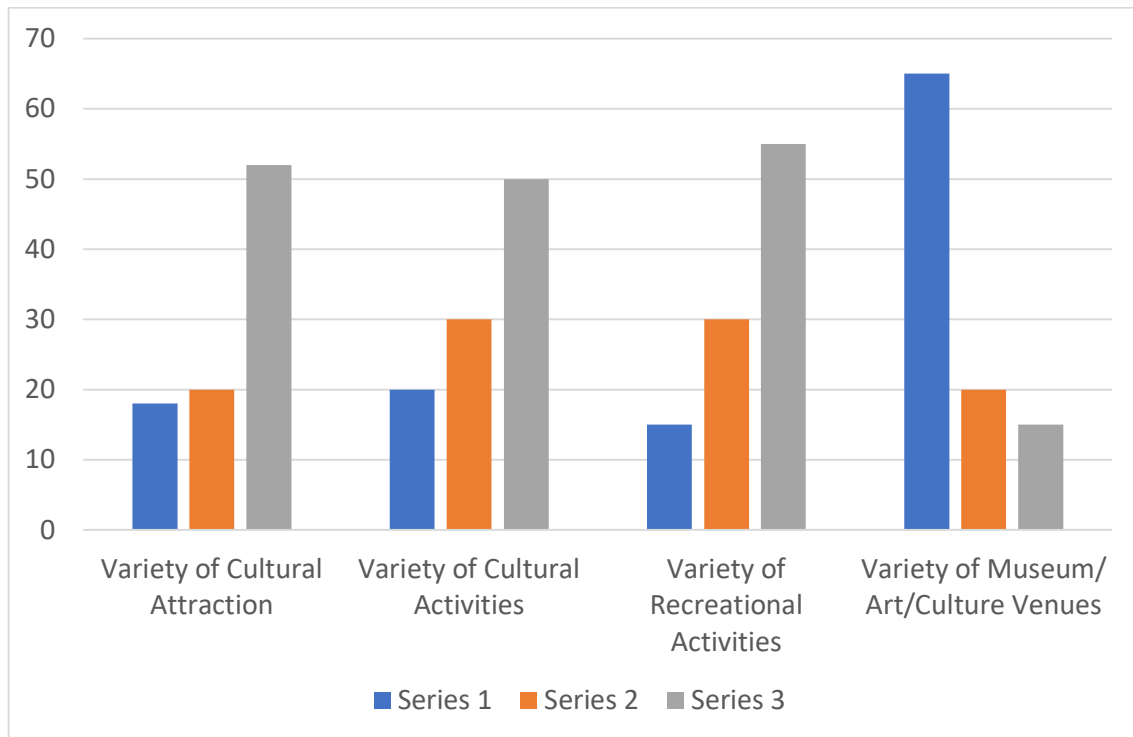


### Stakeholders Questionnaire- Refer Annexure B

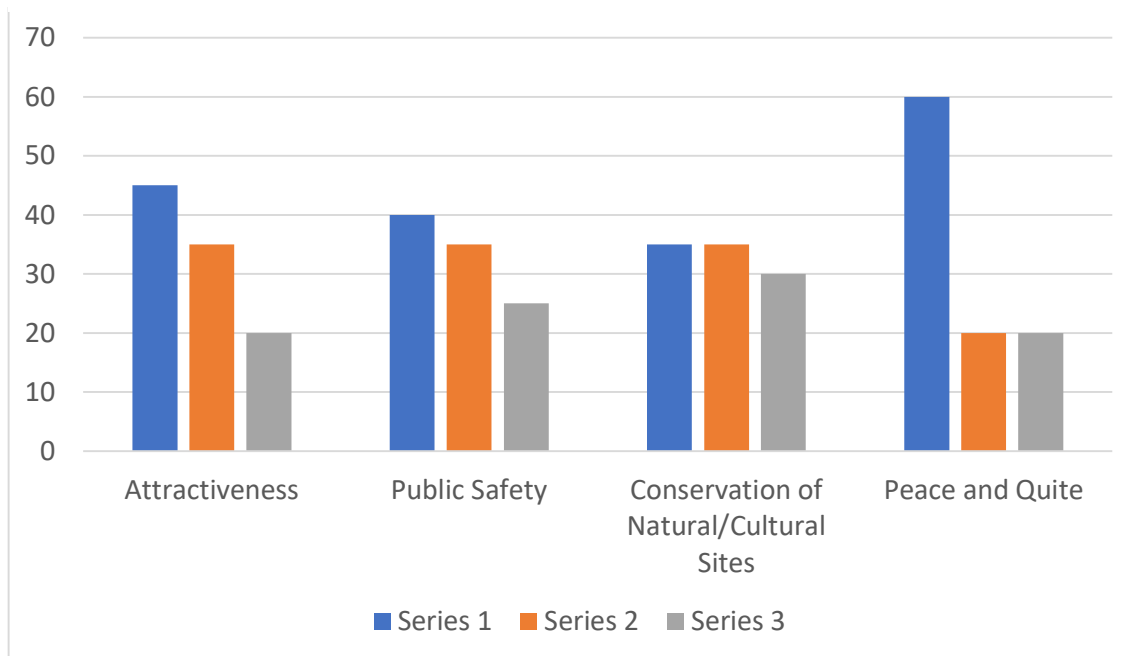
#### 1. Age groups of Stakeholders residing in the Cultural destination of Chitrakoot



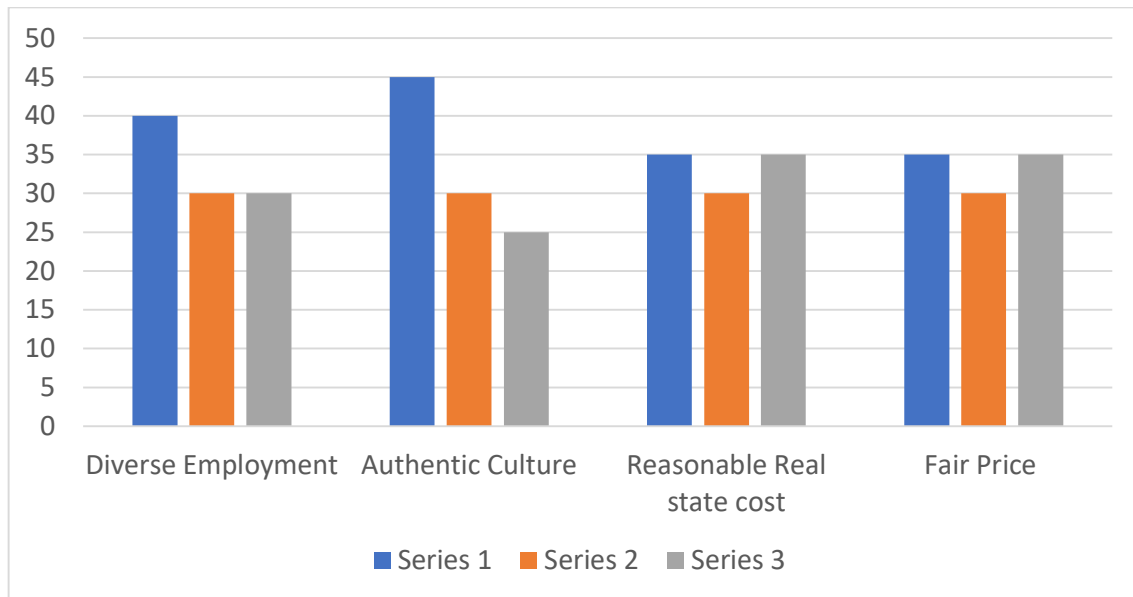
## 2. Variety of Tourism Related Activities



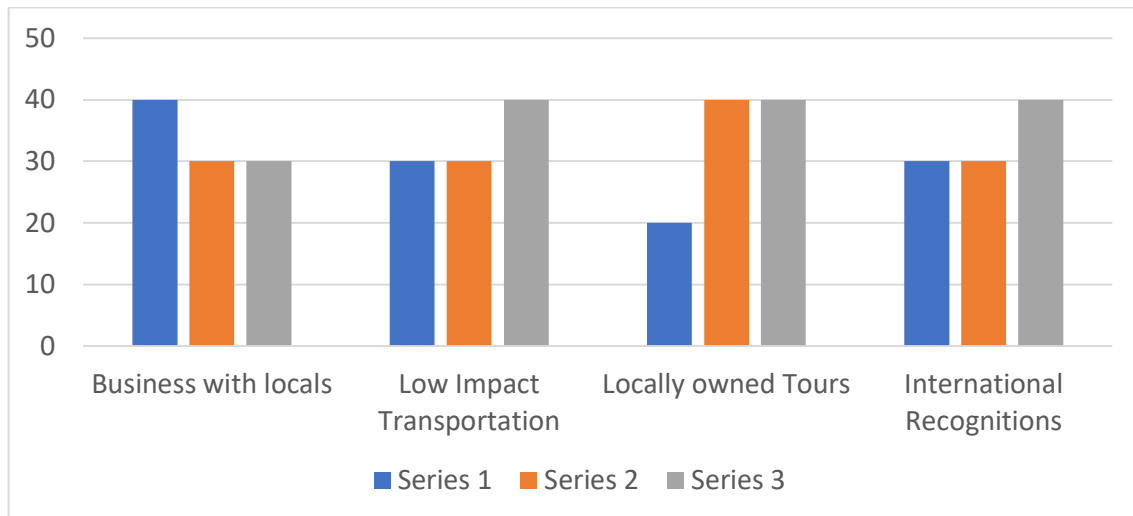
## 3. Quality of Life Factors



#### 4. Community Resilience



#### 5. Sustainable Tourism Initiatives



#### Assessment

The Visitor Survey points out both pros and cons of Chitrakoot as an Emerging Cultural destination which are as follows:

Pros



- a. Majority visitors lie in either 31-42 years or above 55 years.
- b. Primary purpose of visit is Religious while secondary purpose is for Cultural and Recreation.
- c. It offers varied options of cultural attractions and activities.
- d. The uniqueness of the destination is the USP for visitors.

#### Cons

- a. The destination lacks Novelty and unable to attract younger visitors.
- b. The opportunity to gain knowledge of the culture, people and their art forms is limited.
- c. It lacks to provide tourist information regarding the destination.
- d. The gap between local communities and visitors lacks experiential learning.

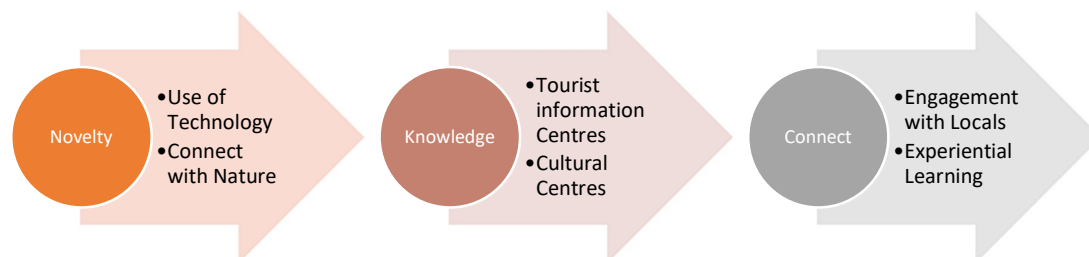
The Stakeholders Survey points out shared concerns and their aspirations as well from Chitrakoot as an Emerging Cultural destination which are as follows:

#### Concerns

- a. All age groups form the stakeholders group.
- b. Lack of variation in Museum/ art /craft display spaces.
- c. The opportunity for equitable employment is limited.
- d. Lack of sustainable tourism initiatives.

#### Aspirations

- a. The opportunity generation for quality and diverse employment.
- b. The visibility of local culture and art forms.
- c. The quality tourism infrastructure development.
- d. The endorsement of international recognitions.



## CHAPTER 5: MAHARISHI VALMIKI CULTURAL CENTRE, CHITRAKOOT

### 5.1 Introduction- Cultural Centre

Cultural centres are multifunctional interdisciplinary cultural institutions that provide access to culture and a wide variety of cultural services, promote citizen participation in culture, offer lifelong learning opportunities and perform various other functions. Cultural centres are a phenomenon shared with many other countries. Although historically different models of cultural centres have also been developed in Western and Asian countries, the field has been relatively little studied in an academic setting.

Cultural and entertainment centers are usually designed on the basis of a special assignment, the capacity of the entertainment part, the cultural and educational center is based on the norms of the Construction Regulation Norms. Depending on the conditions, other types of rooms can be included in the cultural and entertainment center.

All types of cultural and entertainment centers are divided into three main groups depending on their function: Spectator Section Rooms; Cultural and Educational Center Rooms; Service and Administrative Rooms. The rooms of the building of the cultural and educational center are divided into 3 groups:

A - Spectator section rooms;

B - Rooms of the cultural and entertainment center;

C - Auxiliary and administrative rooms.

A. The spectator section is designed to conduct a variety of public, spiritual, educational activities and recreation in the building of the cultural and entertainment center. It consists of three groups

- spectator group, demonstration group and complexes:

- A complex of spectators with a viewing hall, foyer and dining room with a lobby, storage of equipment, a service room;

- The complex of the demonstration group - includes a house area, a service room, a cinema room;

- The stage parts.

B. The rooms of the cultural and entertainment center are divided into three groups:

- Club and lecture room;

- Lounges;

- Rooms serving as library.

- Rooms in the group of lectures and clubs

- hall and auditorium, 2-3 rooms for clubs, etc.

- The lounge consisting of a dance hall, a room for playing table tennis, a billiard table, a dining room



- a buffet.

- The library for rural and urban residents consists of a reading room, a book storage room and a staff room.

C. Employees' and administrative and utility rooms: - lobby, wardrobe, toilets, administration rooms, methodical and warehouse utility rooms.

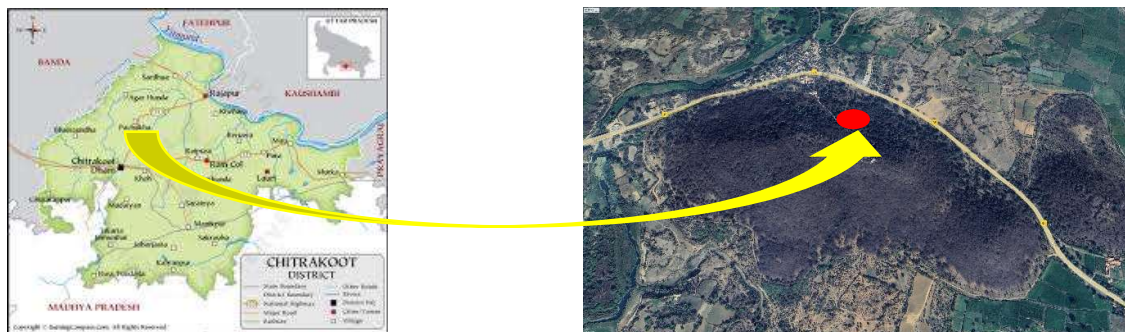
## 5.2 Site Analysis

### Location

The name "Hill of many wonders" refers to Chitrakoot. Chitrakoot is located in the northern Vindhya mountain range, which is divided between the states of Madhya Pradesh and Uttar Pradesh. On September 4, 1998, the district of Chitrakoot in Uttar Pradesh was established. Famous religious mountains Kamad Giri, Hanumaan Dhara, Janki Kund, Lakshman pahari, and Devangana are all part of Chitrakoot Parvat Mala. This was where Lord Rama spent the most of his exile.

The boundaries of District Chitrakoot are Lat. 24° 48' to 25° 12' N and Lang. 80° 58' to 81° 34' E. The district spans 62 kilometers from east to west and 57.5 kilometers from north to south. Its borders are as follows: Allahabad (Prayagraj) to the east, Banda to the west, Satna (M.P.) Rewa (M.P.) to the south, and Kaushambi to the north. It is connected by roads to Banda, Allahabad, Satna, Rewa, and Kaushambi, as well as all of their surrounding districts.

The site is located 30 km away from city centre of Chitrakoot, in the area of Lalapur. The significance of the site is already established as it caters to visitors as it houses few old temples and the Ashram of Sage Valmiki. He was a legendary poet who is celebrated as the traditional author of the epic Ramayana. The site can be accessed from State Highway 35 which 24 m wide.



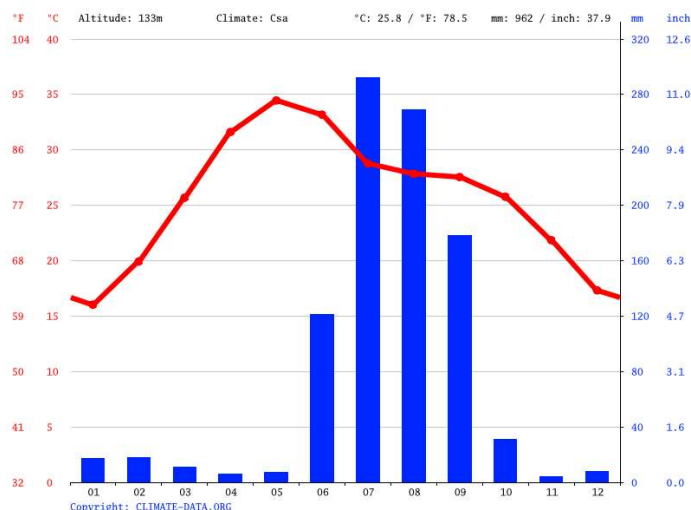
### Demographics

Chitrakoot district's population, as of the 2011 census, is 991,657, or about the same as that of the US state of Montana or the nation of Fiji. As a result, it is now ranked 448th out of 640 in India. The population density of the district is 315 people per square kilometre, or 820 people per square mile. From 2001 to 2011, the population grew at a pace of 29.29%. Chitrakoot has a 66.52% literacy rate with a sex ratio of 879 females for every 1000 males.

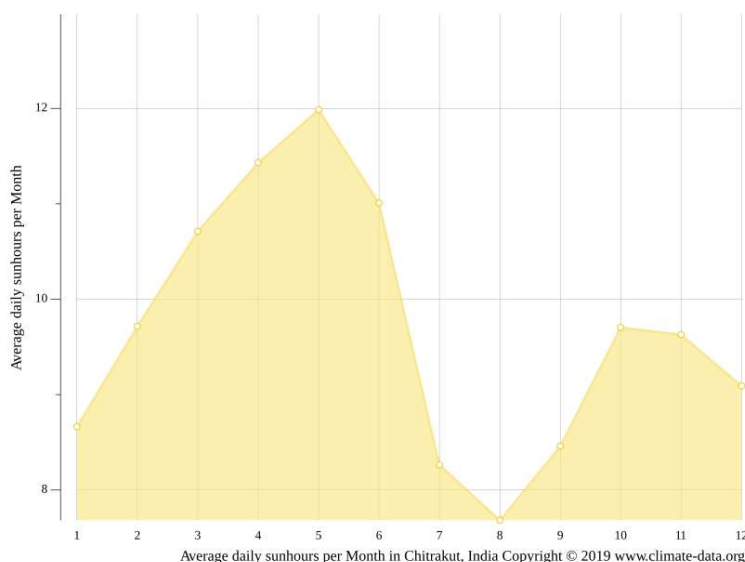


## Climate

Chitrakoot's climate is classified as mild and moderate. Summer precipitation is much more than winter precipitation. Chitrakut's Köppen-Geiger classification indicates that this region has a Cwa climate. The average annual temperature in Chitrakut is 25.8 °C/78.5 °F. The average amount of precipitation that falls there is approximately 962 mm (37.9 inches) per year.



Chitrakut is the location with the most sunshine hours per day on average in May. This month, there will be an average of 11.99 hours of sunshine per day, for a cumulative total of 371.57. January has the fewest daily sunlight hours on average in Chitrakut. Over this time, there are 281.85 hours of cumulative sunshine, or 9.09 hours each day on average. In the place of Chitrakut, there are 3537.22 hours of light recorded annually. There are roughly 116.35 hours of sunshine on average each month.



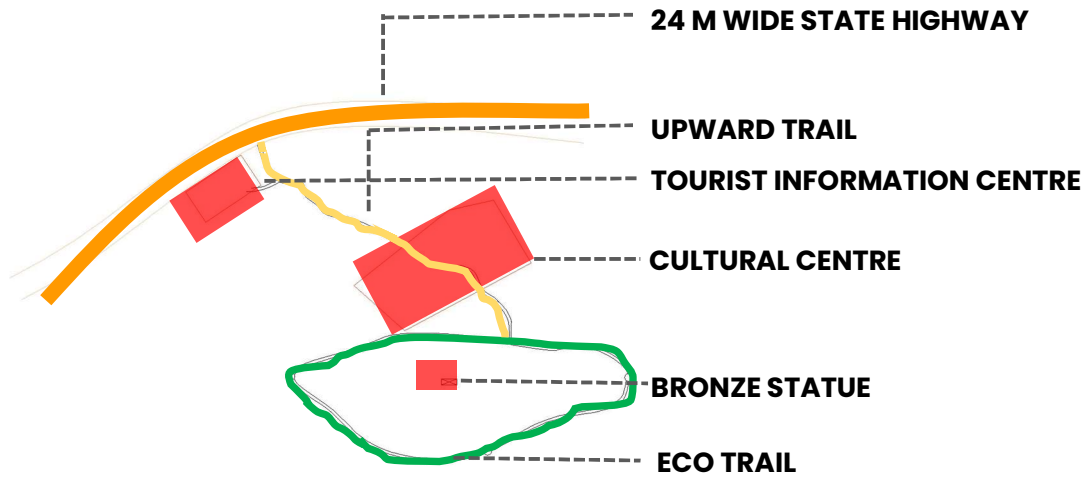
## Site Area

The site area is 10918 sq metre.

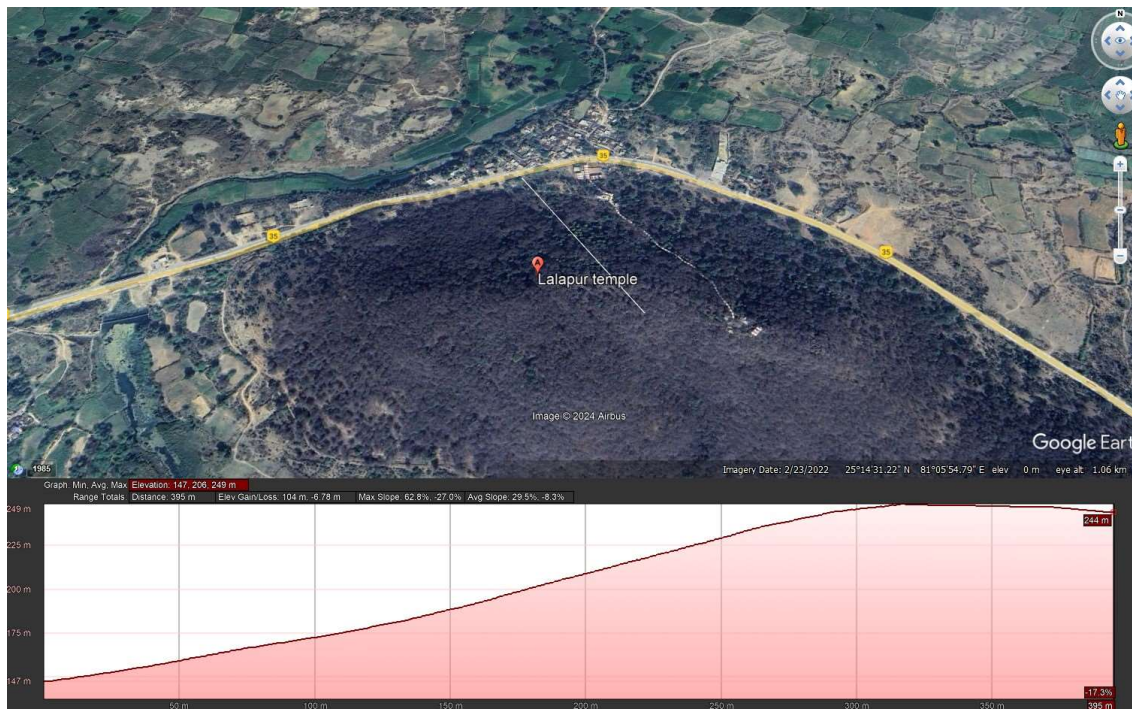
Ground coverage: 30%

Setbacks: 5 m from all sides

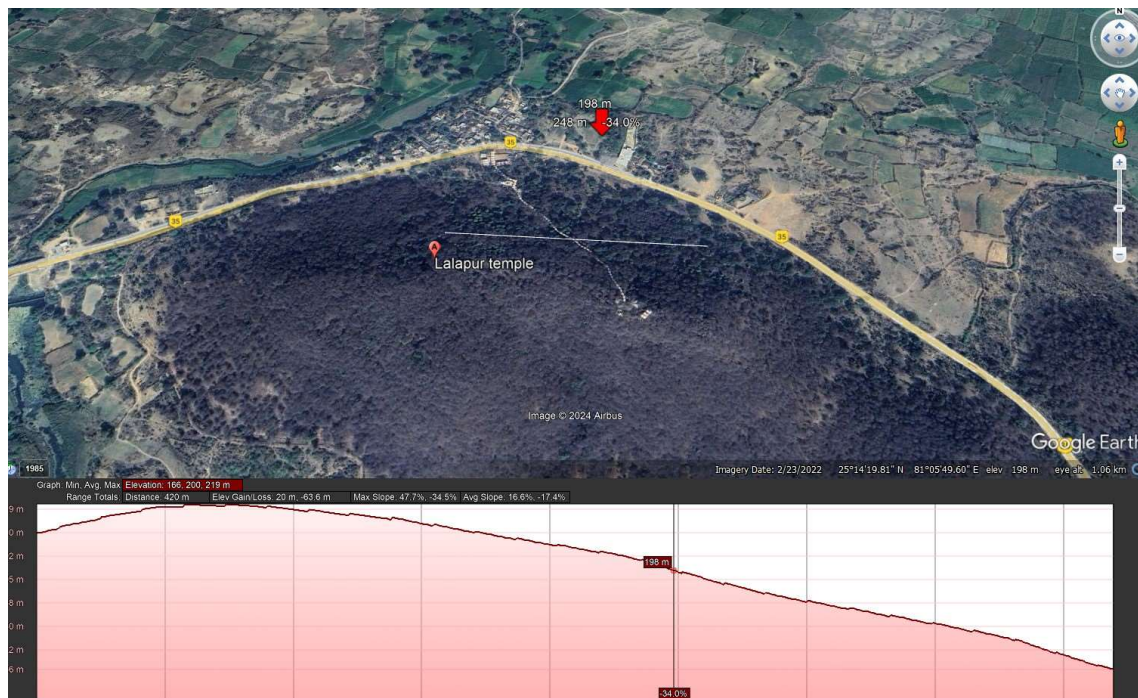
Parking: 2 ECS per 100sq m



## Site Section







## Site Surroundings

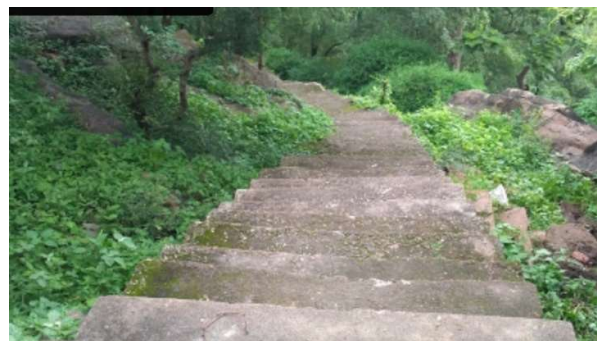




Fig 16: Site Surroundings

Source: [www.google.com/maps/places/](http://www.google.com/maps/places/)

### SWOT Analysis

**Strength:** Easy to access; provide view and vista.

**Weakness:** Steep slope to the top, it may not be accessible for people with limited mobility.

**Opportunity:** The topography allows terraced spaces for better visibility.

**Threats:** No threats are observed.

### 5.3 Case study

The case study of cultural centres with similar area/ topography have been taken and are as following:


1. Bharat Bhavan, Bhopal, Madhya Pradesh
2. Jawahar Kala Kendra, Jaipur, Rajasthan
3. Bihar Museum, Patna, Bihar

### Comparative Analysis

S.N o.	Parameters	Bharat Bhavan	Jawahar Kala Kendra	Bihar Museum
1	Location	Bhopal, Madhya Pradesh	Jaipur, Rajasthan	Patna, Bihar
2	Site Area	2.46 acres	9 acres	13.34 acres





3	<b>Site Context</b>	The site is built on hillside which slopes towards a lake, a series of terraced courtyards comprise the complex.	The site is located on an open field near the university in a new part of the city.	The site is located on one of the major roads.
4	<b>Design Approach</b>	<ul style="list-style-type: none"> <li>Based on the idea of 'Non-Building' where only a glimpse of the structure is visible from the entrance as if there is no building at all.</li> <li>Due to sloping terrain, building unfolds itself when one walks in, gradually leveling down.</li> <li>Series of court and terrace gardens are inspired from Indian village settings.</li> </ul>	The center is an analogue of the original city plan of Jaipur drawn up by the Maharaja Jai Singh the Second, in the mid-17th century. He was moved by two seemingly contradictory sets of mythic ideas and images. On one side was the ancient <i>Navgraha</i> (mandala of the nine planets) and on the other the latest myths of science and progress.	<ul style="list-style-type: none"> <li>The entire Bihar Museum campus showcase the interconnected buildings and the expansive green space.</li> <li>The museum's buildings, featuring weathering steel facade that complements the surrounding greenery.</li> <li>The open area within the Bihar Museum complex, demonstrate focus on creating a vibrant public space.</li> </ul>
5	<b>Spatial Relationship</b>	Art Gallery Auditorium Library Services	Museum/ Gallery Learning Space Administration Recreational Spaces	Public spaces Exhibition Areas Administration Back of the House
6	<b>Function</b>	<ul style="list-style-type: none"> <li>ART GALLERY Tribal Art Gallery</li> <li>AUDITORIUM - Theatre and Antarang - Studio Theater - Bahrang (OTS)</li> <li>LIBRARY</li> </ul>	<ul style="list-style-type: none"> <li>Library</li> <li>Print making studio</li> <li>Museum</li> <li>Terracotta gallery</li> <li>Chaturdik gallery</li> <li>Sukriti gallery</li> </ul>	 <ul style="list-style-type: none"> <li>Orientation</li> <li>Orientation Theatre</li> <li>History Gallery A</li> <li>History Gallery B</li> <li>Regional Art Gallery</li> <li>Bihari Diaspora Gallery</li> </ul>



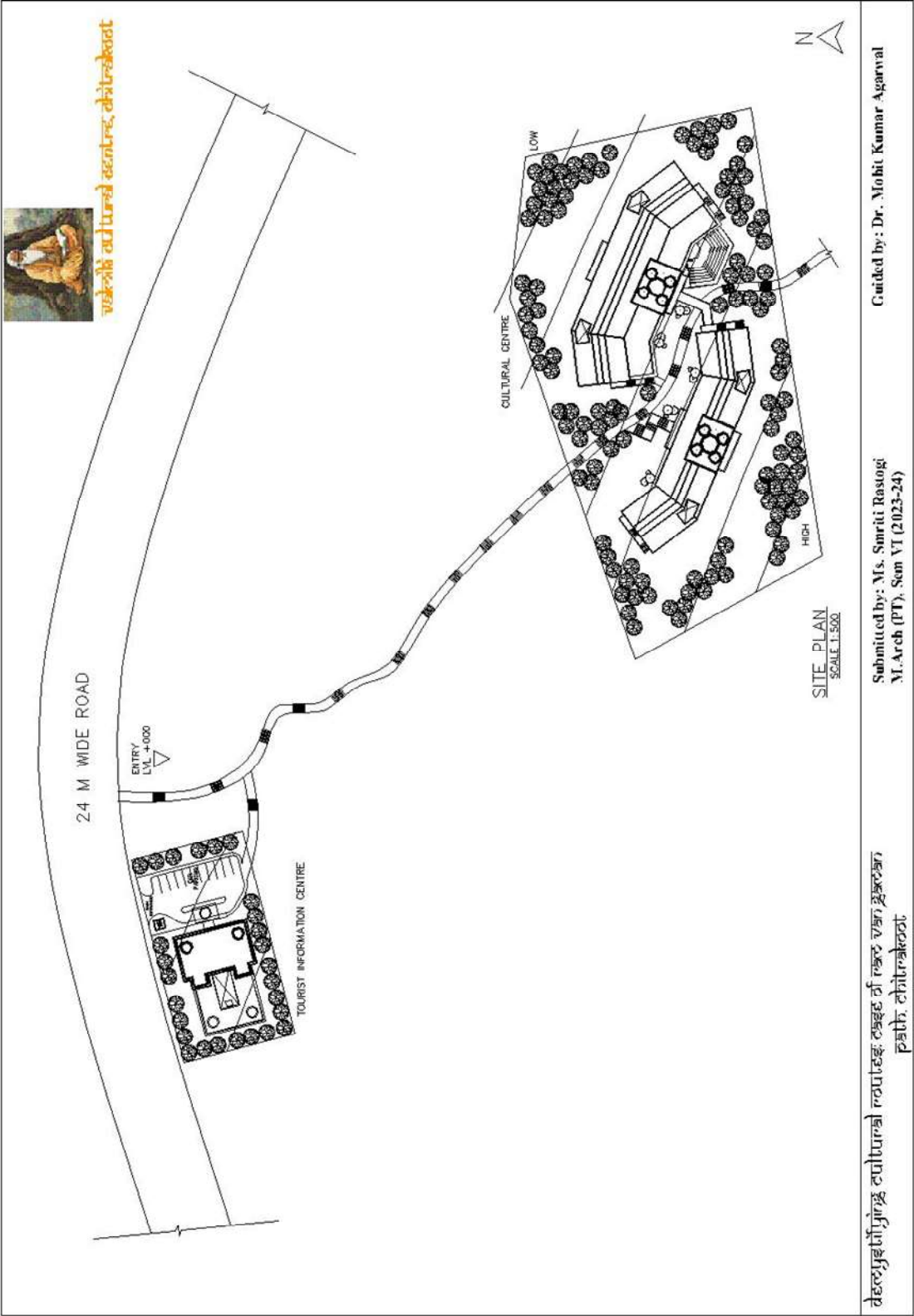
			<ul style="list-style-type: none"> <li>Surekh gallery</li> </ul>	
7	Components and elements	<b>LIGHTING AND VENTILATION</b> <ul style="list-style-type: none"> <li>Lighting and Ventilation are provided from the concrete shells and from slots along the terrace parapet.</li> <li>There are two sets of shutters between the opening of courtyards and terraces.</li> <li>The inner one consists of combination of fixed glass and the outer ones consists of large wooden doors, for security purposes.</li> </ul>	Open-air theatre Food Court	Courtyards Connecting bridges

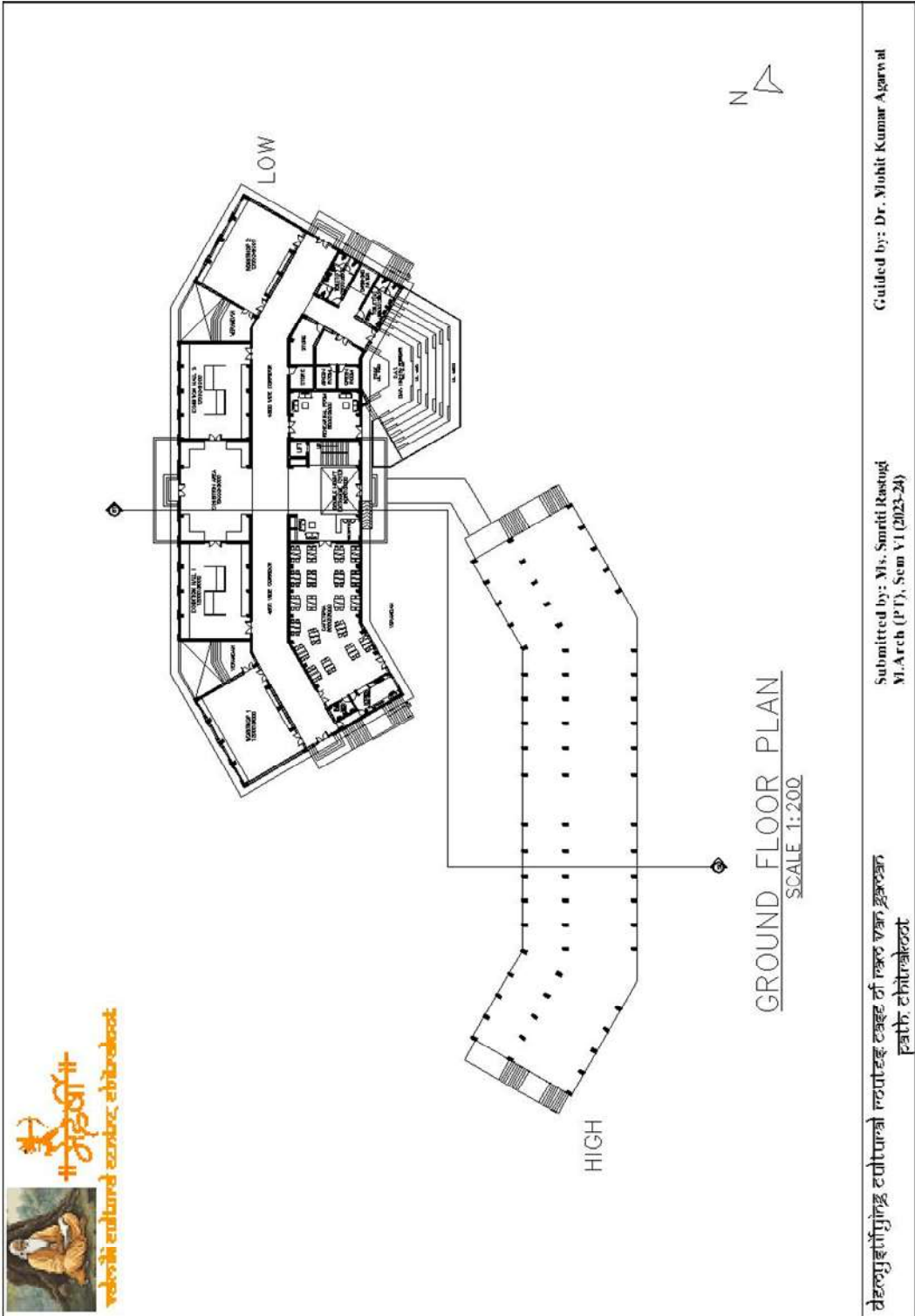
#### 5.4 Area Statement

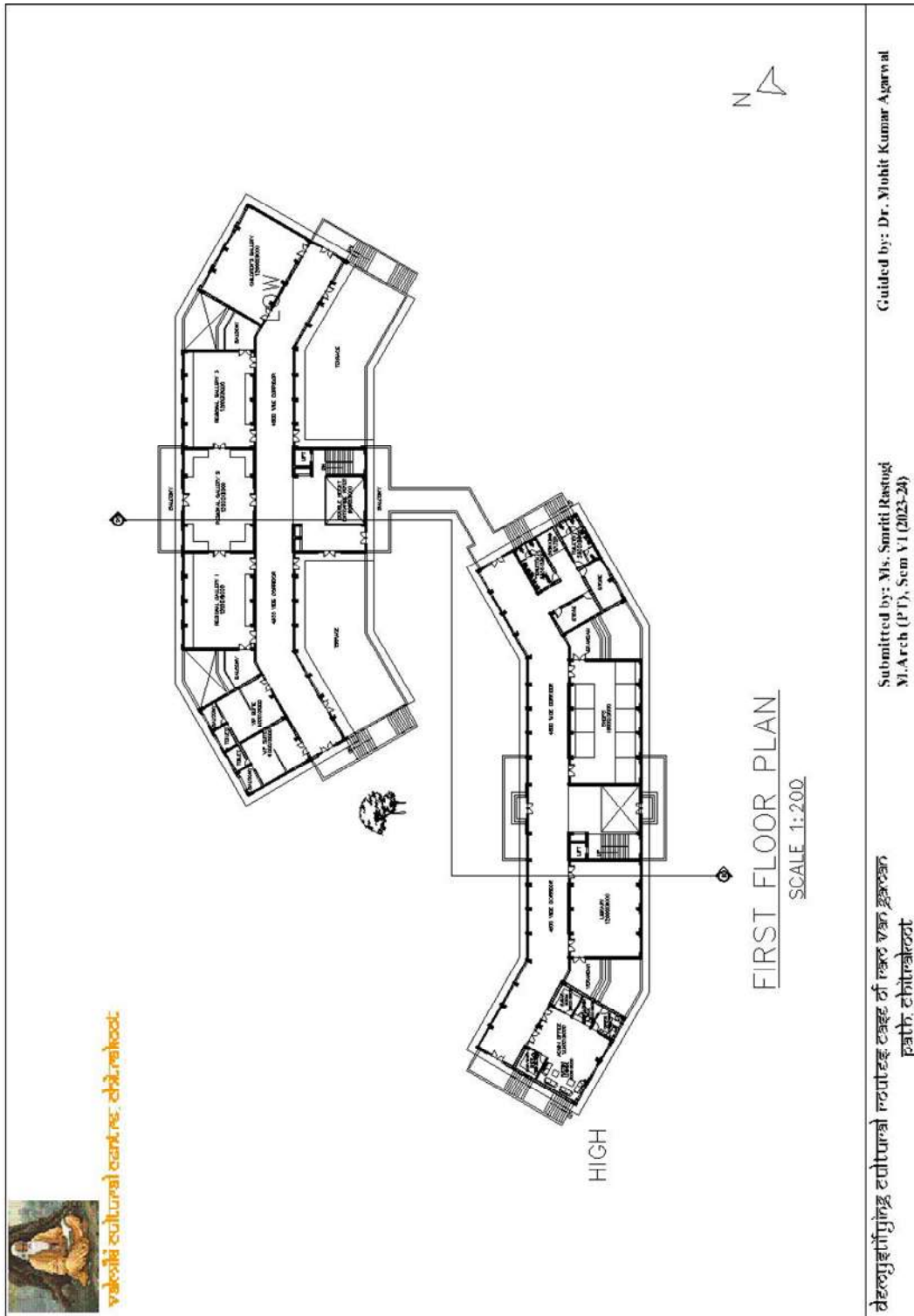
<b>Maharishi Valmiki Cultural Centre</b> <b>Area Statement</b>			
S. No.	Spaces	Quantity (in Nos.)	Area (in Sq M)
<b>1</b>	<b>Administrative Area</b>		
1a.	Lobby/Reception	01	50
1b	Waiting Area for 20 persons	01	40
1c	Manager room	01	20
1d	Workstations	03	45
1e	Meeting Room	01	20
1f	Storage + Server Room	01	10
1g	Restroom (Male and Female)	01	30
<b>2</b>	<b>Cultural Spaces</b>		
2a	Reception/ Lobby	01	90
2b	Exhibition Space for 50 persons	02	110
2c	Gallery for Regional Art	02	110
2d	Workshops	02	110
2e	Food court for 50 persons	01	90
2f	Restroom (Male and Female)	01	30
<b>3</b>	<b>Common Spaces</b>		
3a	Amphitheatre with seating of 50 persons	01	50
3b	Green Room	02	20
3c	Rehearsal Room	02	40
3d	Retail shops	04	20
3e	Control room	02	10
3f	Store	01	10
<b>4</b>	<b>Services</b>		
4a	DG room	01	20
4b	Transformer	01	20
4c	CCTV room	01	12

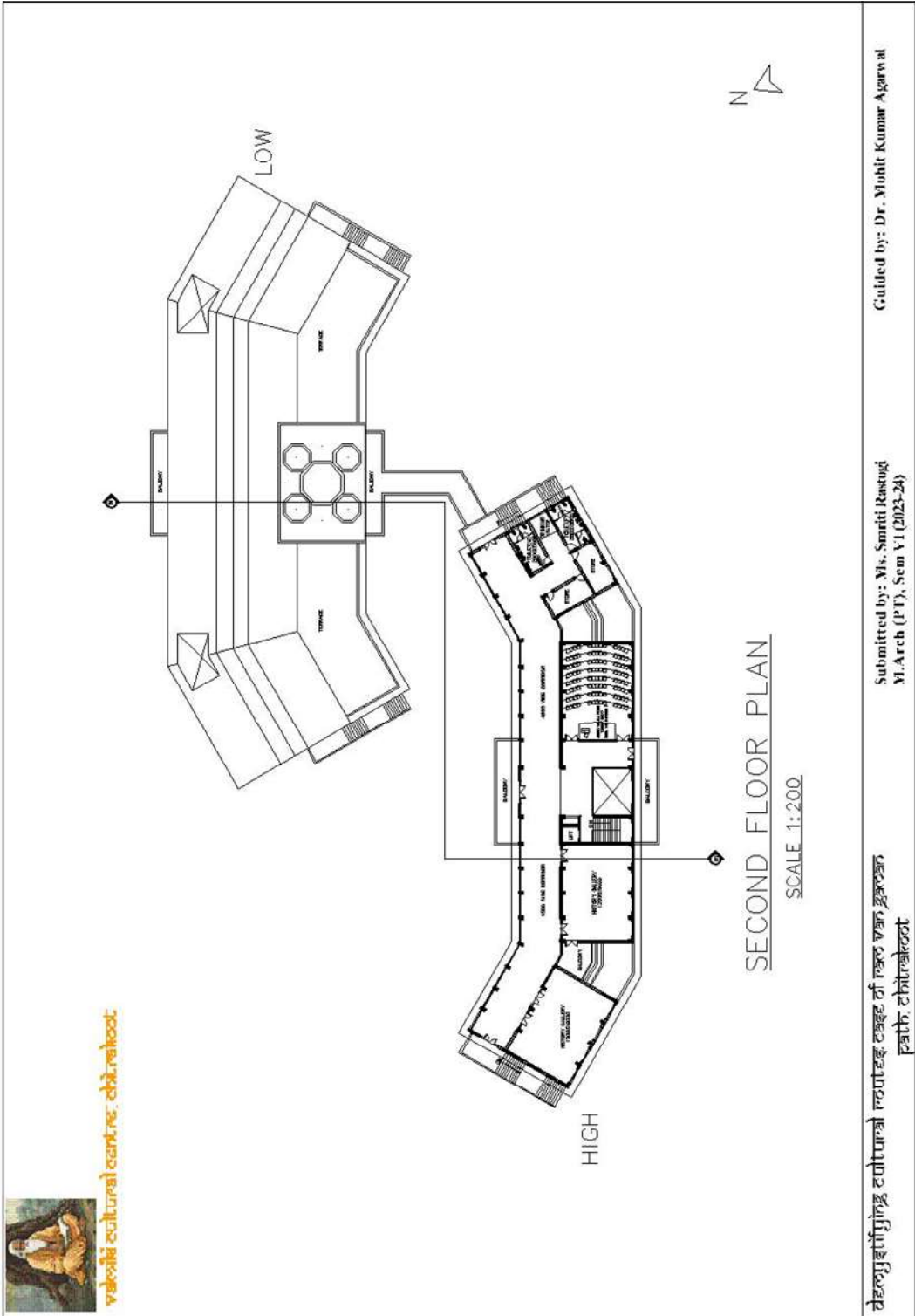


5.5 Proposed Drawings

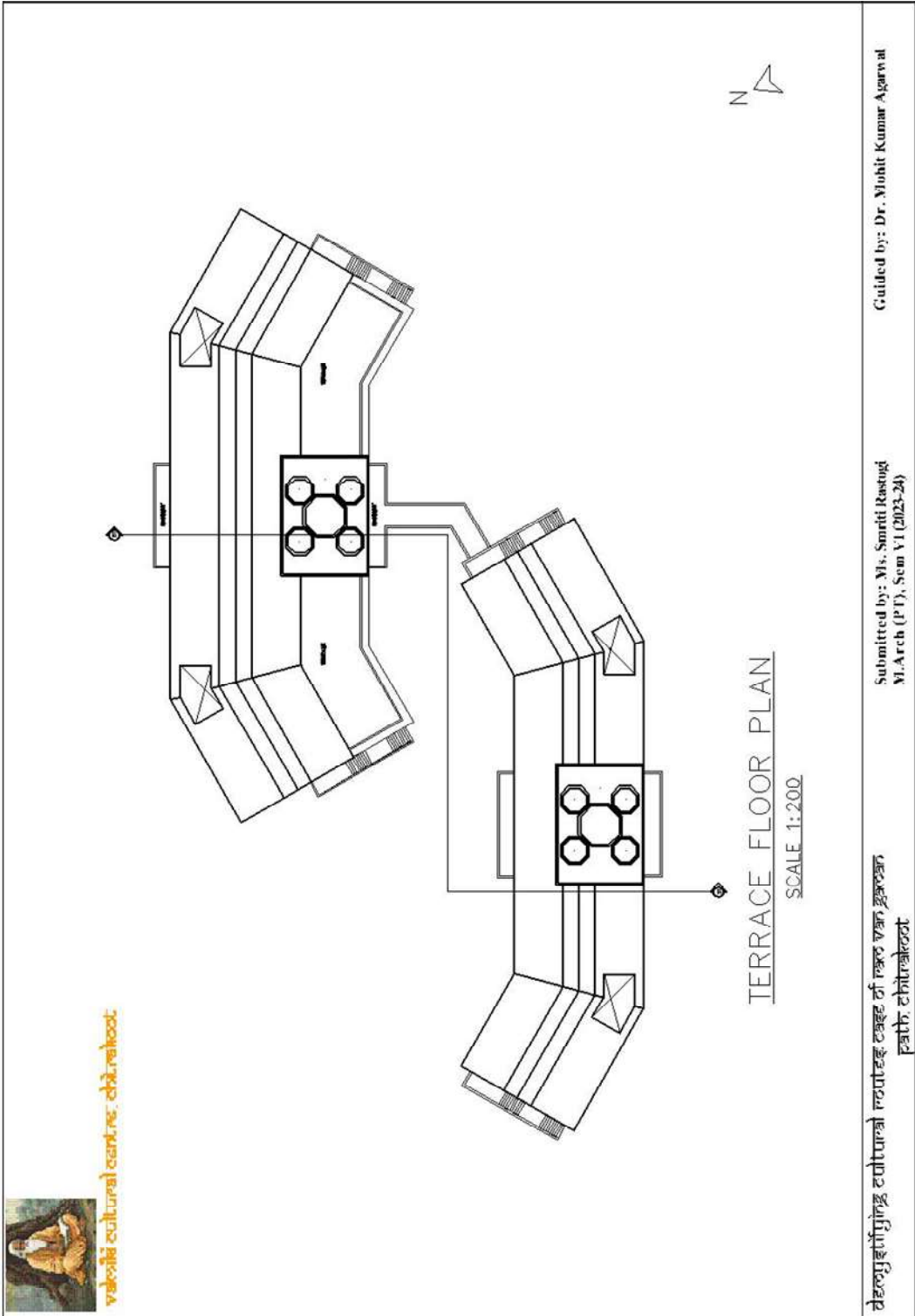


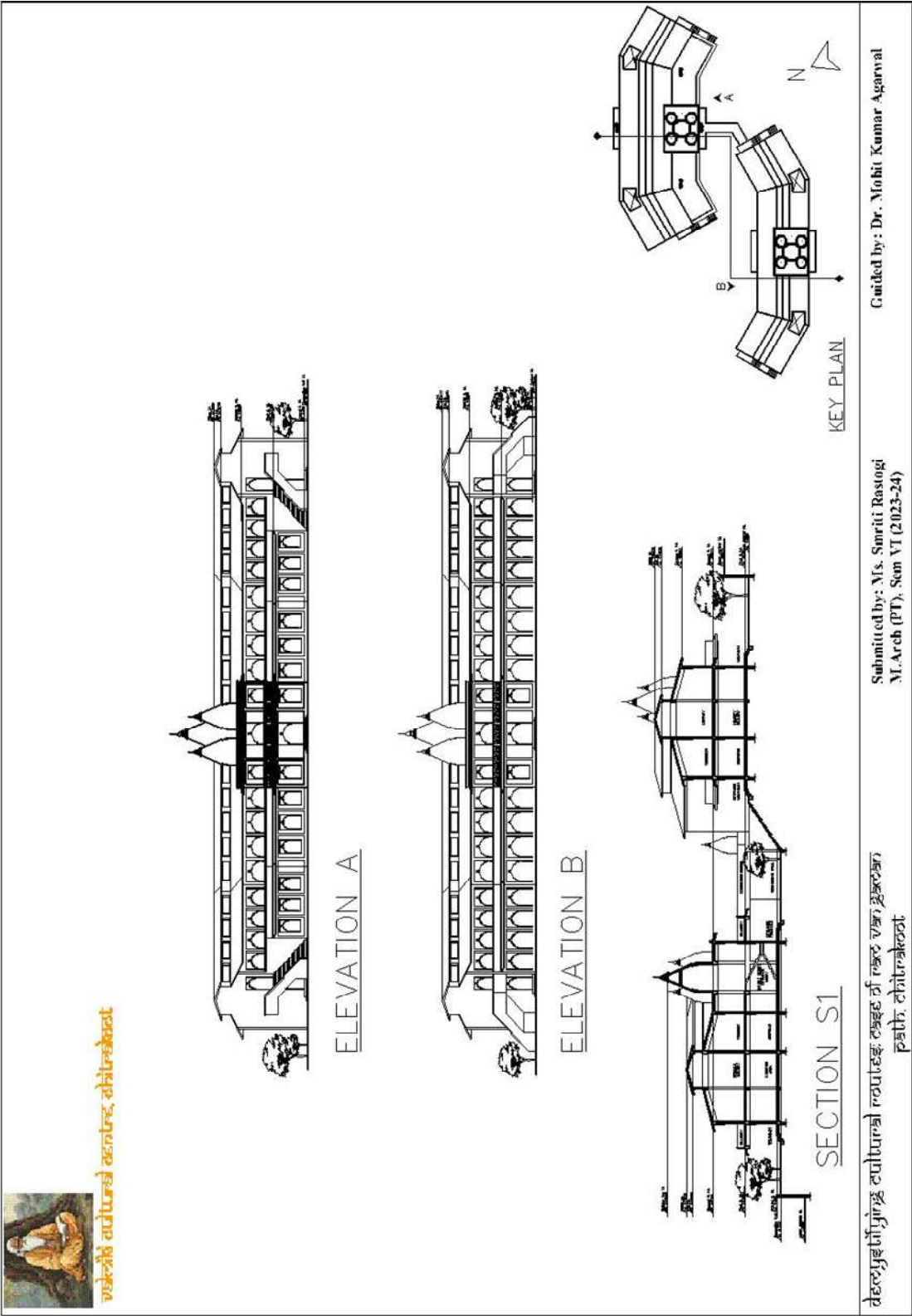


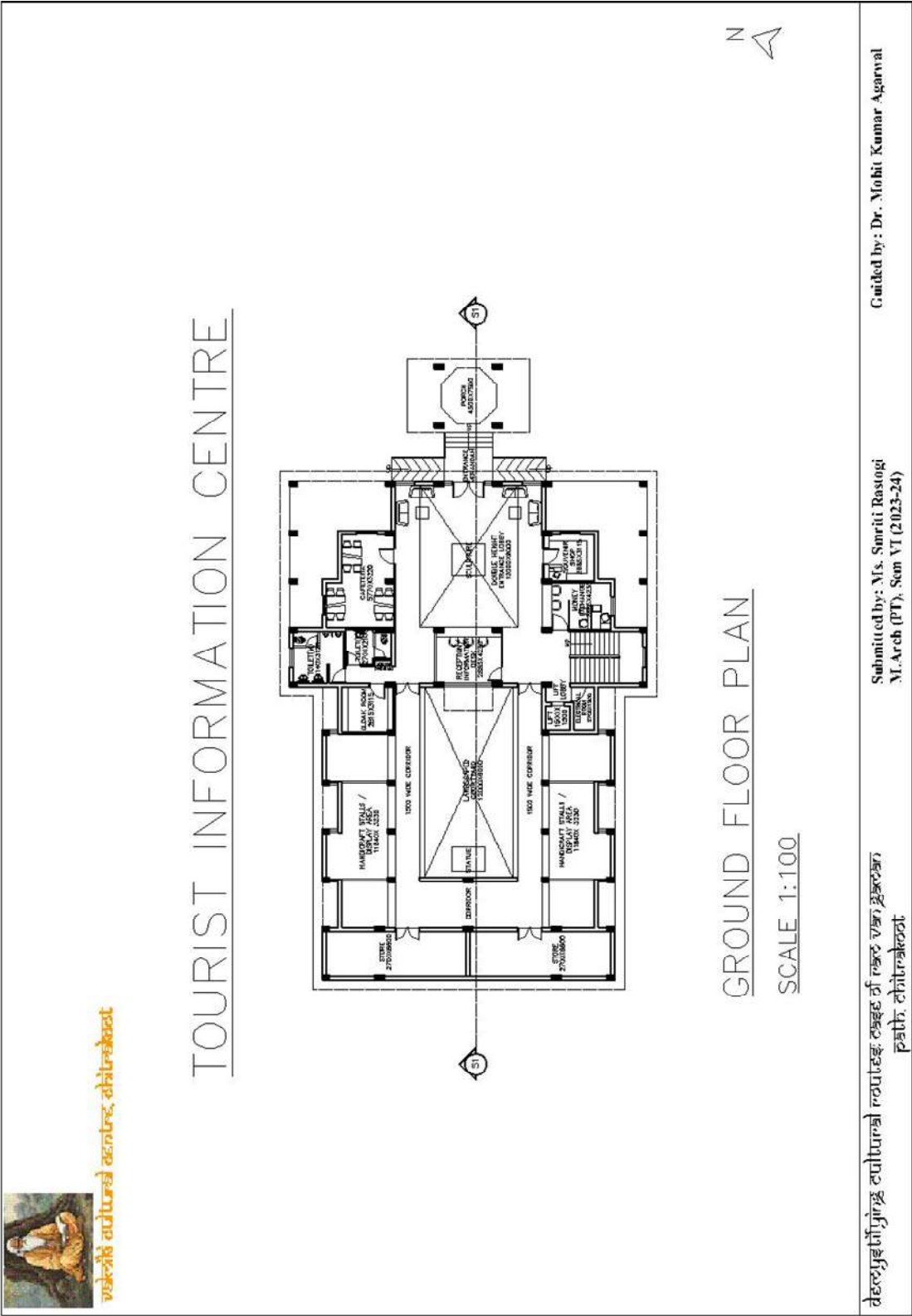


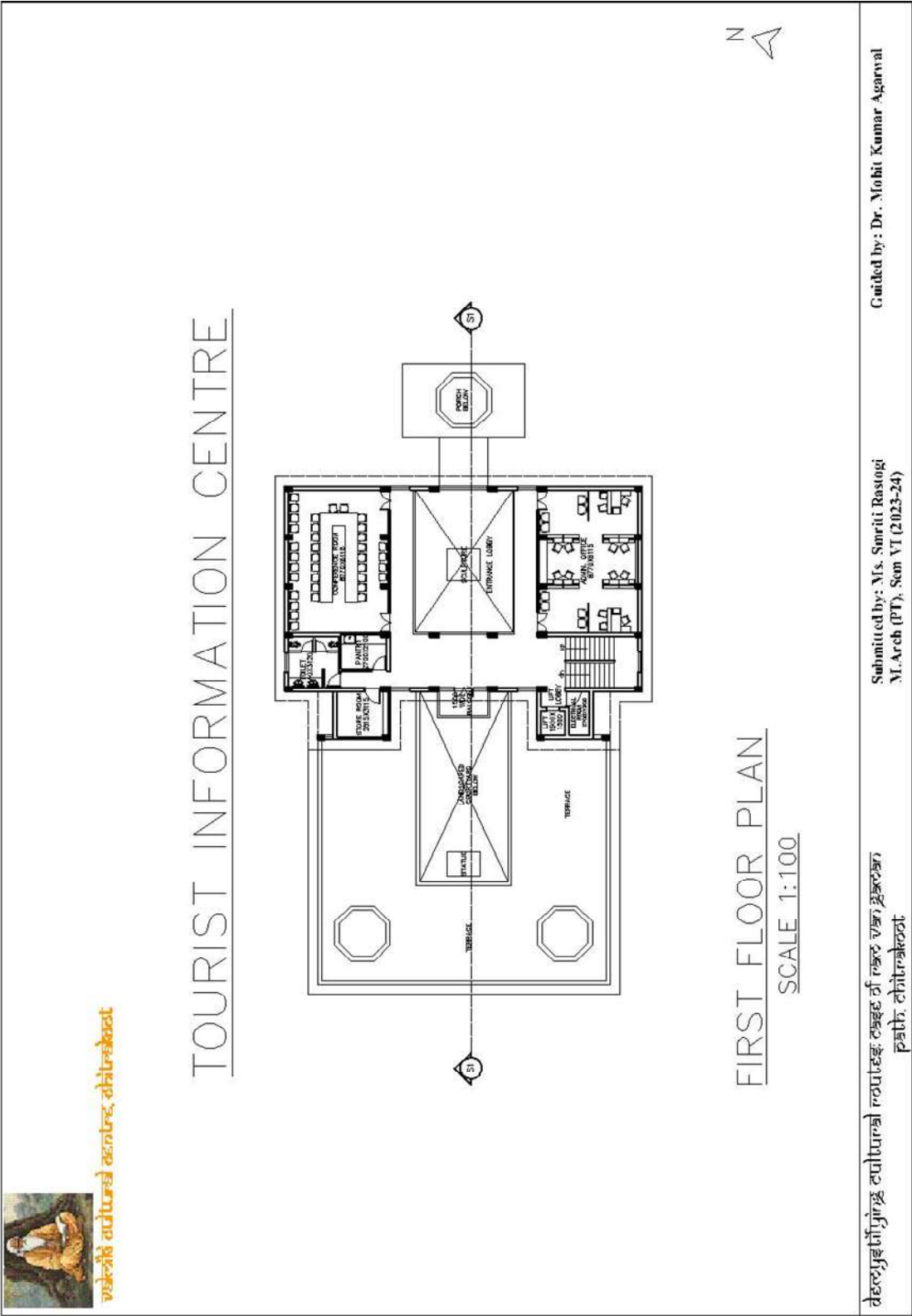


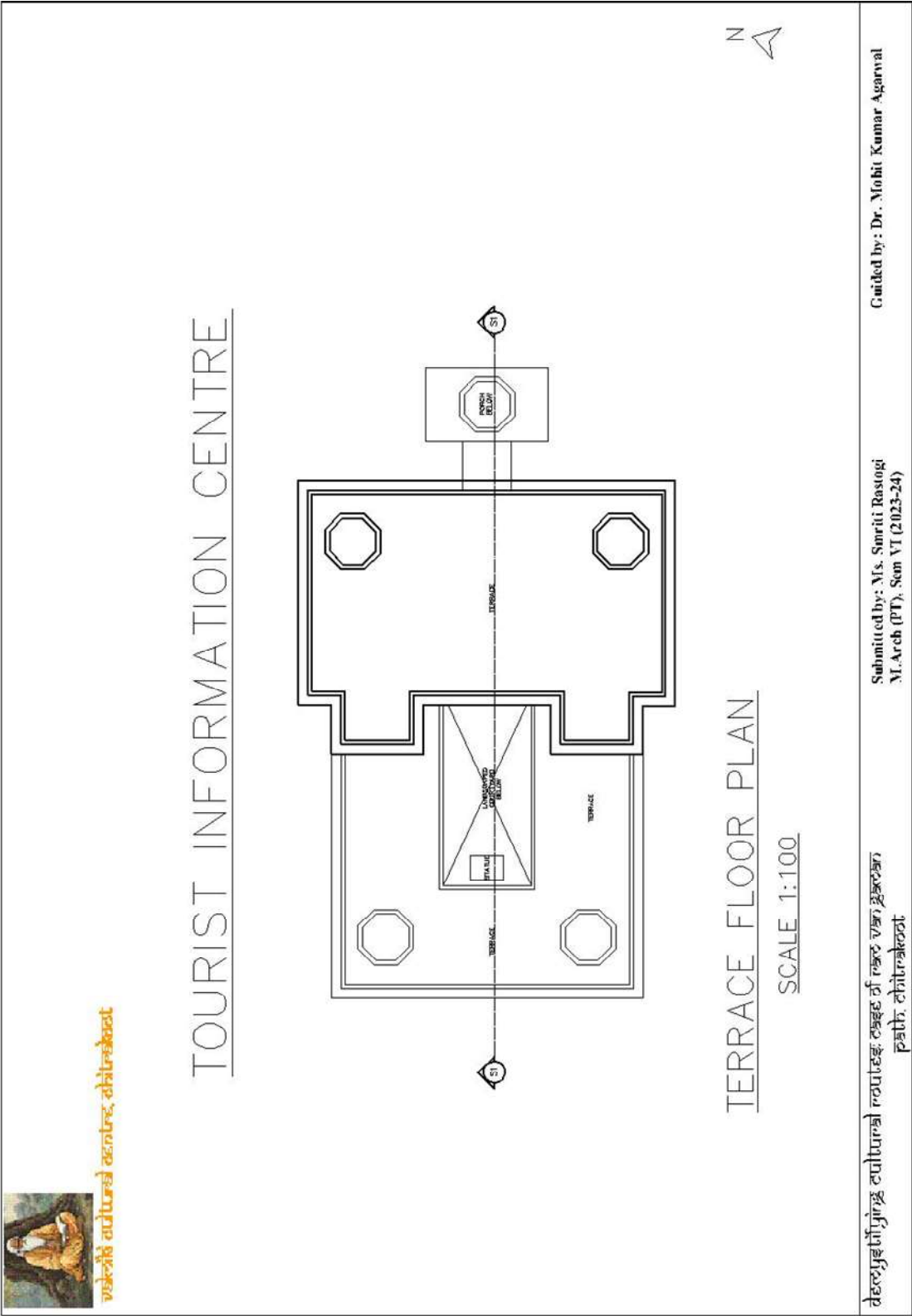


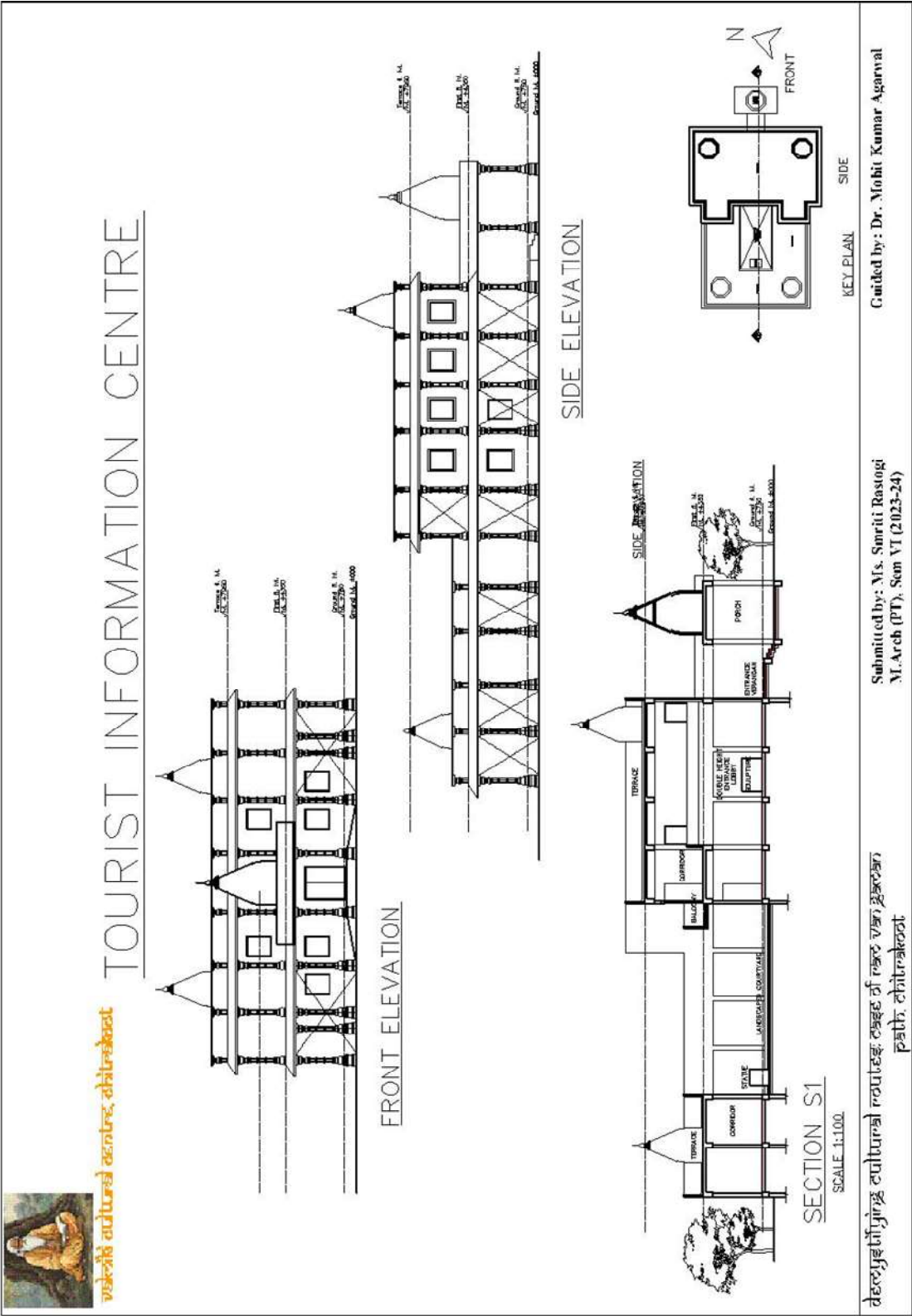












## ANNEXURE A: VISITOR QUESTIONNAIRE

Dear Visitor:

My name is Smriti Rastogi and I am pursuing M.Arch. from School of Architecture and Planning, Babu Banarasi Das University, Lucknow. I am asking for your assistance in conducting a research project as a requirement for my dissertation. The questionnaire is approved by competent authority. I am researching how visitors' opinions of Chitrakoot's cultural and heritage tourism could be improved. A survey instrument has been created that asks you for some basic demographic data about yourself and your opinions regarding cultural and heritage tourism in Chitrakoot. By consenting to take part in this survey, you can assist. It will take roughly twenty minutes to finish the survey. Once you have completed the survey, kindly return it to the person who gave it to you. I would be very grateful for your help with this project. Considering the short time frame this project has to be finished, the sample population is relatively small. For this reason, your full participation is essential to the research's success. The study's findings will provide insightful knowledge about how the Chitrakoot tourist authorities may better attend to your unique needs as a guest. Additionally, it will serve as a template for carrying out comparable study at other Indian cultural tourism destinations. The information would be helpful in assisting the destinations in creating programs that cater to the various requirements and expectations of tourists.

### INTRODUCTORY QUESTIONS.

Please give some information about yourself;

1. Are you a visitor to CHITRAKOOT or do you live here? ☐Visitor ☐Living in Chitrakoot (IF LIVING HERE DISCONTINUE THE SURVEY)
2. If a visitor: When did you arrive in Chitrakoot? Please specify .....
3. What is your usual city/country of residence? Please specify .....
4. How good you are in reading and understanding English language? ☐Fair ☐Good ☐Fluency ☐Native

### SECTION-I: VISITOR PROFILE

1. You are  
☐ Male ☐ Female
2. Marital status  
☐ Single ☐ Married
3. How old are you?  
☐18-30 years ☐31-42 years ☐43-55 years ☐56+ years and over
4. What is your total yearly household income?  
Amount Please specify .....Currency Please specify .....
5. Which of the following best describes your occupation?  
☐Student ☐Administrative ☐Business owner ☐Academic ☐Retail/service/foodservice ☐Technical ☐Homemaker  
☐Professional ☐Retired ☐Please specify .....

### SECTION II. VISITOR' BEHAVIOUR

1. What is your main purpose of visit to Chitrakoot? (Check all that apply)  
☐Leisure, recreation and holidays ☐Health treatment ☐Visiting friends and relatives ☐Religion/pilgrimages ☐Business and professional ☐Education trip ☐Convention and conference ☐Please specify .....
2. Who are you most likely to travel with for pleasure?  
☐Alone ☐Family ☐Friends ☐Business associate
3. Are you traveling on an inclusive package or did you make your own travel arrangements? ☐Package Tour (IF PACKAGE TOUR: CONTINUE) ☐Own Arrangements (IF OWN ARRANGEMENT: GO TO QUESTION 5)
4. How much did you pay for your package tour? (only yourself)  
Price Please specify .....Currency Please specify .....
5. Estimate the amount of money you spent per day during this trip (not including, package tour and air-fare, bus-fare or ship-fare)

Amount Please specify .....Currency Please specify .....

6. How many nights are you planning to stay in Chitrakoot on this trip? Please specify .....

7. What is the principal type of accommodation you are currently stayed at?

☐Resort Hotel ☐City Hotel ☐Guest House/Hostel ☐Friend/Relative ☐Conference Center ☐Please specify.....

8. Where did you find the information about Chitrakoot's tourist attractions? (Check all that apply)

☐Travel company brochure ☐Internet ☐Television or radio program ☐Friend/relative ☐Guide or travel book/article ☐Please specify .....

### SECTION III. VISITORS' PERCEPTION SCALE RATING.

Listed below are items that may influence your decision to choose Chitrakoot as a destination for cultural tourism. Please indicate the degree of influence on your decision to choose Chitrakoot by rating each of the descriptive statements below.

Please circle only one number on the scale described below:

1 "Not influential" 2 "Somewhat influential" 3 "Neutral" 4 "More influential" 5 "Most influential"

1. The variety of heritage and cultural tourist attractions	1	2	3	4	5
2. The variety of heritage and cultural tourist activities	1	2	3	4	5
3. Uniqueness of heritage and cultural tourist attractions	1	2	3	4	5
4. Uniqueness of cultural traditions	1	2	3	4	5
5. Fame of heritage and cultural attractions	1	2	3	4	5
6. Popularity of cultural tourist festivals	1	2	3	4	5
7. Image of heritage and cultural attractions	1	2	3	4	5
8. Image of heritage and cultural tourist activities	1	2	3	4	5
9. Novelty of the destination	1	2	3	4	5
10 Opportunity to increase knowledge	1	2	3	4	5
11. Adequacy of infrastructure	1	2	3	4	5
12. Reasonableness of price (e.g. admission tickets)	1	2	3	4	5
13. Reasonableness of total cost (e.g. trip cost, on-site cost)	1	2	3	4	5
14. Value for money spent	1	2	3	4	5
15. The distance from other tourist attractions	1	2	3	4	5
16. Ease of access (e.g. transportations)	1	2	3	4	5
17. Availability of Tourism Information Center	1	2	3	4	5
18. Availability of information through advertising (e.g. brochure, TV, posters, internet)	1	2	3	4	5
19. Offerings of promotions (e.g. discounts, special prices)	1	2	3	4	5
20. Visibility of press article and public relation efforts.	1	2	3	4	5
21. Availability of onsite special heritage and cultural events (e.g. exhibition, shows, tours)	1	2	3	4	5
22. Attitudes of the host community (e.g. warm, hospitality)	1	2	3	4	5
23. Availability of professional tour guides and service personnel	1	2	3	4	5
24. Ability to find locals who can speak native language or English.	1	2	3	4	5
25. Being able to participate in attractions and activities	1	2	3	4	5
26. Variety of shopping option (e.g. souvenirs)	1	2	3	4	5
27. The sequence of events and activities (e.g. dining followed by tours or activities)	1	2	3	4	5
28. Time spent traveling from accommodation to cultural heritage site	1	2	3	4	5
29. Quality of service at the site	1	2	3	4	5
30. Cleanness and sanitation of facilities at the site	1	2	3	4	5
31. The feeling of safety and security at the site	1	2	3	4	5
32. The image of the normal weather at the destination (e.g. "hot" or "rainy")	1	2	3	4	5

THANK YOU FOR YOUR ATTENTION!!!



## ANNEXURE B: STAKEHOLDERS QUESTIONNAIRE

Dear Stakeholders:

My name is Smriti Rastogi and I am pursuing M.Arch. from School of Architecture and Planning, Babu Banarasi Das University, Lucknow. I am asking for your assistance in conducting a research project as a requirement for my dissertation. The questionnaire is approved by competent authority. I am researching how stakeholders' opinions of Chitrakoot's cultural and heritage as a tourism brand could be developed. A survey instrument has been created that asks you for some basic demographic data about yourself and your opinions regarding Chitrakoot as an Emerging Cultural Destination. By consenting to take part in this survey, you can assist. It will take roughly twenty minutes to finish the survey. Once you have completed the survey, kindly return it to the person who gave it to you. I would be very grateful for your help with this project. Considering the short time frame this project has to be finished, the sample population is relatively small. For this reason, your full participation is essential to the research's success. The study's findings will provide insightful knowledge about how the Chitrakoot tourist authorities may better attend to your unique needs as a guest. Additionally, it will serve as a template for carrying out comparable study at other Indian cultural tourism destinations. The information would be helpful in assisting the destinations in creating programs that cater to the various requirements and expectations of tourists.

### INTRODUCTORY QUESTIONS.

Please give some information about yourself;

1. Are you a resident to CHITRAKOOT or do you visit here? ☐ Visitor ☐ Living in Chitrakoot (IF VISITOR DISCONTINUE THE SURVEY)
2. If a resident: How long have you been living in Chitrakoot? Please specify .....
3. Where is your area of residence? Please specify .....
4. How good you are in reading and understanding English language? ☐ Fair ☐ Good ☐ Fluency ☐ Native

### SECTION-I: STAKEHOLDER PROFILE

1. You are  
☐ Male ☐ Female
2. Marital status  
☐ Single ☐ Married
3. How old are you?  
☐ 18-30 years ☐ 31-42 years ☐ 43-55 years ☐ 56+ years and over
4. What is your total yearly household income?  
Amount Please specify ..... Currency Please specify .....
5. Which of the following best describes your occupation?  
☐ Student ☐ Administrative ☐ Business owner ☐ Academic ☐ Retail/service/foodservice ☐ Technical ☐ Homemaker  
☐ Professional ☐ Retired ☐ Please specify .....

### SECTION II. STAKEHOLDERS' AWARENESS: OBJECTIVES OF CULTURAL TOURISM DESTINATION

1. Are you aware with Chitrakoot's development as an Emerging Cultural Tourism destination?  
☐ Agree ☐ Disagree ☐ Please specify .....
2. Do you think the development of tourism destination will benefit the residents?  
☐ Agree ☐ Disagree ☐ Please specify .....
3. Which of the following sectors are the major part of your job profile. (Check all that apply)  
☐ Infrastructure ☐ Transport ☐ Tourism ☐ Housing ☐ Retail/service/foodservice  
☐ Please specify .....
4. Does your associations work with any Government agencies (Local, State or Regional) to discuss current issues arising from tourism?  
Yes ..... No .....

5. Which of the following shared issues concerns the development Cultural Tourism and recreational activities. (Check all that apply)

☐ Congestion ☐ Road safety ☐ Tourism related facilities ☐ Traveller Information Centre ☐ Infrastructure quality ☐ Please specify .....

### SECTION III. STAKEHOLDERS' PERCEPTION SCALE RATING.

Listed below are items that may influence your decision to choose Chitrakoot as a destination for cultural tourism. Please indicate the degree of influence on your decision to choose Chitrakoot by rating each of the descriptive statements below. Please circle only one number on the scale described below:

1 "Not influential" 2 "Somewhat influential" 3 "Neutral" 4 "More influential" 5 "Most influential"

#### Community Amenities

1. The variety of heritage and cultural tourist attractions	1	2	3	4	5
2. The variety of heritage and cultural tourist activities	1	2	3	4	5
3. Variety of restaurants and food and beverage	1	2	3	4	5
4. Variety of festivals and events	1	2	3	4	5
5. Variety of nearby outdoor recreation opportunities	1	2	3	4	5
6. Variety of museums/arts/cultural venues and activities	1	2	3	4	5

#### Quality of Life factors

7. Attractiveness/cleanliness	1	2	3	4	5
8. Safety/lack of crime	1	2	3	4	5
9. Limited litter and vandalism	1	2	3	4	5
10 Public safety (police, fire, etc)	1	2	3	4	5
11. Adequacy of infrastructure	1	2	3	4	5
12. Conservation of natural areas	1	2	3	4	5
13. Clean air and water	1	2	3	4	5
14. Preservation of cultural/historic sites	1	2	3	4	5
15. Peace and quiet	1	2	3	4	5
16. Quality recreation opportunities	1	2	3	4	5

#### Community resiliency

17. Diversity and quality of employment	1	2	3	4	5
18. Cultural activities for residents	1	2	3	4	5
19. Authentic culture	1	2	3	4	5
20. Diverse economy	1	2	3	4	5
21. Reasonable real estate costs	1	2	3	4	5
22. Crowding on roads	1	2	3	4	5
23. Crowding on trails	1	2	3	4	5
24. Crowding in other areas	1	2	3	4	5
25. Tourist spending	1	2	3	4	5
26. Fair prices of goods and services	1	2	3	4	5

#### Sustainability Initiatives

27. Businesses where spending is retained locally	1	2	3	4	5
28. Low impact transportation options such as public transportation, bike share or pedestrian walkways	1	2	3	4	5
29. Locally owned and operated tours or attractions that do not put stress on the surrounding environment	1	2	3	4	5
30. Businesses that implement environmental practices	1	2	3	4	5
31. International Recognitions	1	2	3	4	5

THANK YOU FOR YOUR ATTENTION!!!

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