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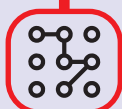
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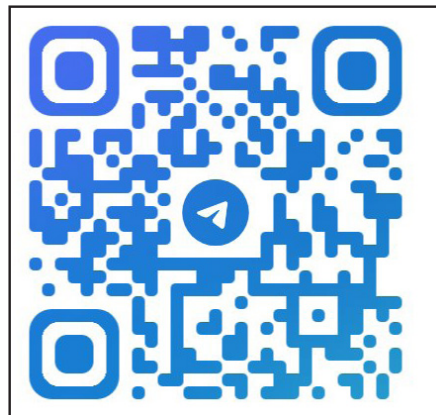
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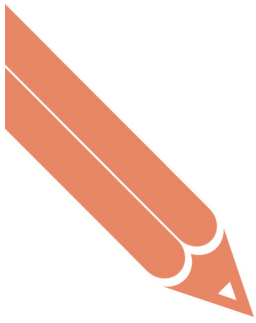
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INDIAN ARCHITECTURE

* INDUS VALLEY CIVILIZATION (2500-1700 BCE)

The Indus Valley Civilization (1st of its kind architectural genius masterpiece) covered a large area around the **Indus River basin** and beyond in late **Bronze Age India**. In its mature phase, from about 2600 to 1900 BCE, it produced several cities marked by great uniformity within and between sites, including Harappa, Lothal, and the **UNESCO World Heritage Site Mohenjo-Daro**. The Harappan culture was distinguished by its system of town planning. This culture is recognized by the great wonders of architectural structures like **massive Granaries, Central Citadels, Burial grounds, and Bathing platforms**.

Important Architectural Structures

- The use of **burnt bricks in the Harappan cities** is remarkable, because in the contemporary buildings of **Egypt mainly dried bricks were used**.



- **Grid Pattern:** Harappa and Mohen-Jo Dero were laid out on a grid pattern and had provisions for an advanced drainage system. **Streets were oriented east to west**. Each street was having a well-organized drainage system.



- **City Walls:** Each city in the Indus Valley was surrounded by massive walls and gateways. The walls were built to control trade and also to stop the city from being flooded.



- **The Residential Buildings:** The residential buildings, which were serviceable enough, were mainly made up of brick and consisted of an open terrace flanked by rooms. These houses were made of standardized baked bricks (which had a ratio of length to width to thickness at 4:2:1) as well as sun-dried bricks. Some houses even had multiple stories and paved floors.



- **In-house wells:** Almost every house had its own wells, drains, and bathrooms. The in-house well is a common and recognizable feature of the Indus Valley Civilization. Kalibangan many houses had their wells.



- **Granaries:** The largest building found at Mohenjo-Daro is a granary, running 150 feet long, 75 feet wide, and 15 feet high. It was well-ventilated and it was possible to fill grain in from the outside. The large size of the granary probably indicates a highly developed agricultural civilization.



- **Drainage System:** The drainage system of Mohenjo-Daro was very impressive. Each house was connected directly to an excellent drainage system, which indicates a highly developed municipal life.



- **Great Bath:** The Great bath at Mohenjo-Daro is about 179 feet long and 107 feet wide. The complex has a large quadrangle in the center with galleries and rooms on all sides. In the center of this quadrangle, there is a large swimming enclosure that is 39 feet long, 23 feet wide, and 8 feet deep. The entire complex is connected to an elaborate water supply and sewer system. The Great Bath was probably used for religious or ritualistic purposes.

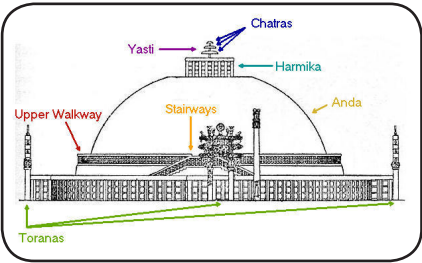
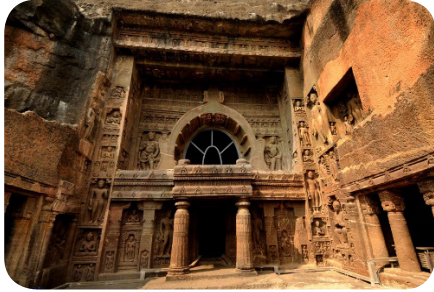




* MAURYAN ARCHITECTURE

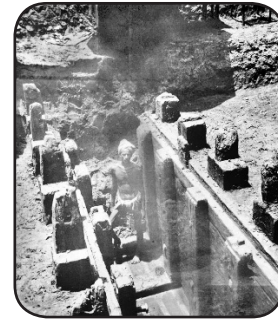
- After the Indus Valley Civilization, there are few traces of Indian architecture, which probably mostly used wood, or brick which has been recycled, until around the time of the **Maurya Empire**, from 322 to 185 BCE. From this period for several centuries onwards, much of the best remains are of Indian rock-cut architecture, mostly Buddhist, and there are also a number of Buddhist images that give very useful information.
- The introduction of cut stone as a building material in religious architecture and sculpture appears to have first occurred during the **Mauryan period**.
- Ashoka was the **first Mauryan Emperor** who began to "think in stone". The stonework of the Ashokan

Period (**3rd century B.C.**) was of a highly diversified order and comprised of lofty free-standing pillars, railings of the stupas, lion thrones and other colossal figures.

- Ashoka embraced Buddhism and the immense Buddhist missionary activities that followed encouraged the development of distinct sculptural and architectural styles. This can be classified into **Stupas, Pillars, Caves, and Palaces.**

Architectural Styles	
<ul style="list-style-type: none"> ◦ Stupa: The stupas are the solid dome-like structure built with bricks and stones. Most of the stupas contain the relics of Buddha on it. The ruins of Mauryan pillars and stupas can be seen in the states of Gujarat, Madhya Pradesh, Bihar etc. 	
<ul style="list-style-type: none"> ◦ Rock-cut Architecture: Ashoka's reign saw the firm establishment of one of the most important and characteristic art traditions of South Asia—the rock-cut architecture. ◦ Example: Barabar and Nagarjuni hills, near Gaya in Bihar. 	
<ul style="list-style-type: none"> ◦ Lion capital: The lion capital at Sarnath, Bihar, is one of the earliest stone sculptures made under the patronage of the Mauryan king Ashoka. It depicts four male Asiatic lions seated on a round abacus with their backs to each other. The sculpture surface was polished and the drum was there on the bell base, i.e. Abacus has the depiction of a chakra or wheel in all four directions and a bull, horse, an elephant, and a lion between every chakra. It has 24 spokes and this 24-spoke chakra is adapted to the National Flag of India. 	
<ul style="list-style-type: none"> ◦ Pillars: The most famous and mind-boggling monuments of Mauryan art were the Pillars, the pillars of Dharma. These Pillars were not used for support and stood free in columns. Two main parts of the pillars were the shaft and the capital. A monolith column made of one piece of stone with exquisite polish is a shaft. Polishing art of the pillar is very unique and seems to be like a metal. Usually, animal figures are capital figures and carved standing on a square or circular abacus. Abacuses are decorated with stylized lotuses. 	

- **Palaces:** The palace of the Mauryan period had gilded pillars with golden vines and silver birds. All the towns were surrounded by high walls with battlements, water ditches, bearing lotuses and plants



- **Cave:** Instead of pillars, rock-cut caves are also an artistic achievement of Ashoka's reign. The caves at Barabar hill in the north of Gaya and the Nagarjuni hill caves, the Sudama caves, etc. are several examples of cave architecture. **The hills of Barabar caves were donated by Ashoka to Ajivika monks** and three separate caves at Nagarjuni hills were by Dasharatha to them. The cave of Gopika was excavated in the reign of Dasratha in a tunnel-like fashion. The interior part of the cave is polished like a mirror.







* POST-MAURYAN ARCHITECTURE

- With the decline of the Mauryan Empire, several small dynasties rose to power. The following gained prominence:
 - **Shunga's, Kanvas, Kushanas, and Shakas** in the north India
 - **Satvahanas, Ikshavakus, Abhiras, and Vakatakas** in Southern and Western India
- The architecture in the form of **rock-cut caves and stupas** continued, with each dynasty introducing some unique features of their own.
- Similarly, different schools of sculpture emerged and the art of sculpture reached its climax in the post-Mauryan period.
- The construction of **rock caves** continued during the Mauryan period. However, this period saw the development of two types of rock caves – **Chaitya and Viharas**.
 - **Chaitya** was a rectangular prayer hall with a stupa placed in the center, for prayer
 - **Viharas** were used as the residences of the monks.
- **Post-Mauryan period stupas** became larger and more decorative and wood and brickwork were replaced by stone.
- Post-Mauryan empire **three prominent schools of sculpture** came into prominence in three different regions of India namely **Gandhara, Mathura, and Amravati schools**.

* GUPTA ARCHITECTURE

- The Gupta Dynasty ruled the **North Central India** between the 4th and 6th centuries CE and is considered a **golden age for arts**.
- The most prominent architectural marvels of the Gupta period are **"temples"**.

- Most of the temples built in the Gupta era were carved with a representation of Gods (mainly avatars of Vishnu and Lingams) and Goddesses. **The Shikhara was not much prominent in the early Gupta temples but was prominent in the later Gupta era. There was a single entrance or mandapa or Porch.**
- The Gupta-style temple was modelled on the **architectural norms of the Mathura school**. Sanchi temple at Tigwa **has a flat roof**. Dasavatar Temple at Deogarh, Bhitargaon temple, and Mahadev Temple at Nachna Kuthar have a **square tower of Shikhara**. Manyar Math at Rajgriha is a **circular temple of the Gupta Era**. The main style of temple architecture in the Gupta period is the **Nagara style**.
- The most famous remaining monuments in a broadly Gupta style, the caves at **Ajanta, Elephanta, and Ellora (respectively Buddhist, Hindu, and mixed including Jain)** were produced under other dynasties in Central India, and in the case of Ellora after the Gupta period, but primarily reflect the monumentality and balance of Guptan style.

<p style="text-align: center;">Ajanta Caves</p> <ul style="list-style-type: none"> ○ Ajanta Caves are located in the Aurangabad District of Maharashtra. There is a total of 30 Caves altogether that date between 2 BCE to 480/ 650 CE. ○ The caves were discovered in 19th Century. ○ The caves are built on perpendicular Cliff, unlike Ellora. Since the caves are on perpendicular side there are not many chaityas. ○ There are 25 Viharas and 4 Chaityas. ○ Fresco was another art technique which was prevalent in Gupta Architecture seen in the Ajanta Caves. 	
<ul style="list-style-type: none"> ○ Ellora Caves: Three religions are depicted in each of the 34 caves (17 Hinduism + 12 Buddhism + 5 Jainism). ○ It is on the sloping side of the hill. Contribution by Rashtrakuta is seen in these caves. Cave 10 is a Chaitya for Lord Vishwakarma, Cave 14 depicts Ravana ki Khai, Cave 15 the Dashavatara Cave and Cave 16, the Kailasha Temple. ○ Three storeyed caves are also present in Ellora. 	
<ul style="list-style-type: none"> ○ Junagadh Caves: These caves are found in Gujarat and are of Buddhist religion. They contain Uparkots which are 30 – 50ft high Artificial platforms connected by a staircase to the hall. 	
<ul style="list-style-type: none"> ○ Nashik Caves: There are 25 Buddhist Caves belonging to Hinayana and date back to First Century AD. It is called Pandava Leni / Trirashmi. The spiritual presence of Buddha is denoted by a Throne and footprints. Most of the caves are Viharas except for the 18th cave which is a Chaitya. 	

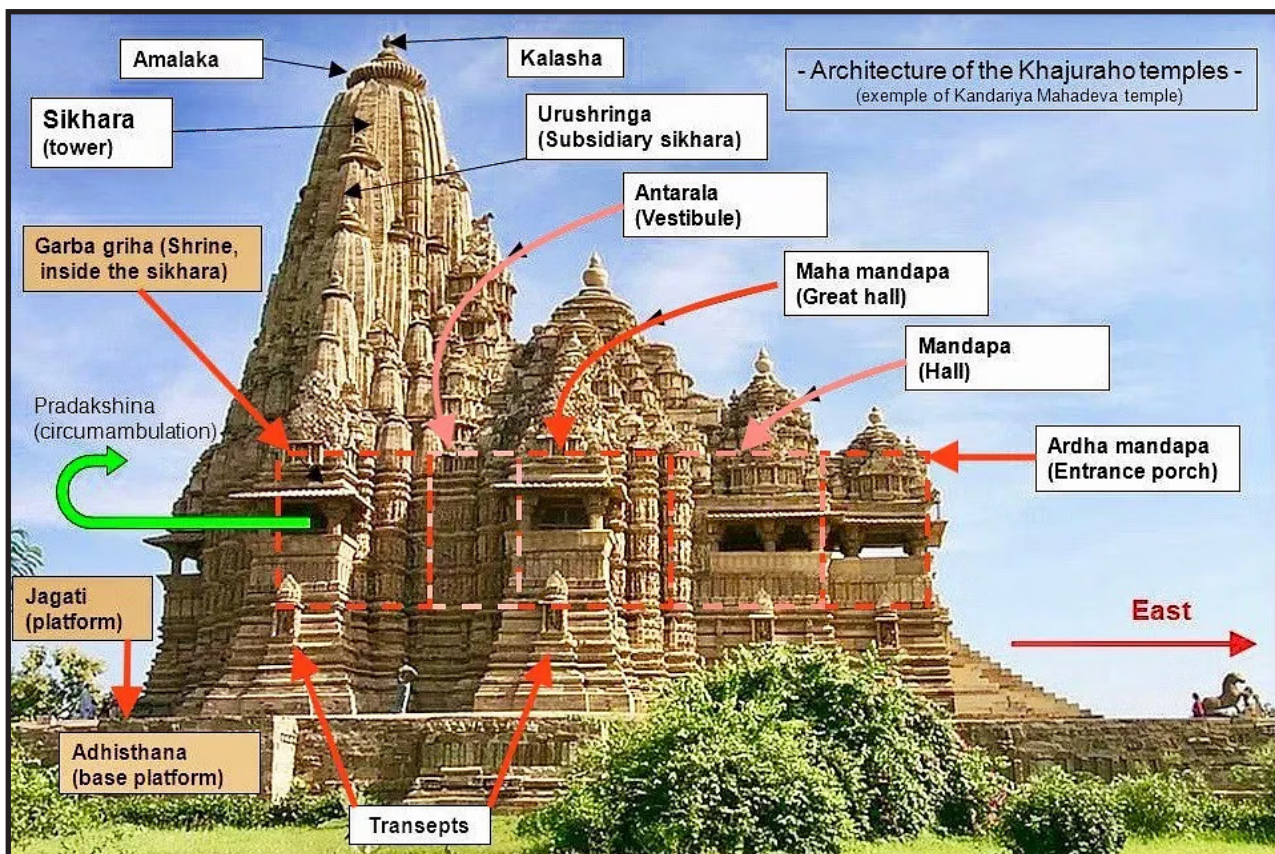
* TEMPLE ARCHITECTURE

Classification of Indian Temples

- Nagara (in North India) is associated with the land between the Himalayas and Vindhyas.
- Dravida (in South India) with the land between the Krishna and Kaveri rivers.
- Vesara style
- Hoysala style
- Vijayanagara Art
- Nayaka style
- Pala School
- Jain Architecture

i. Nagara Style

From the fifth century AD onwards, a distinct style of temple architecture developed in the northern part of India, known as the Nagara style of architecture. Within the nagara style, different sub-schools emerged in the western, central, and eastern parts of the country.



Garbhagriha

- It literally means 'womb-house' and is a cave-like sanctum
- Garbhagriha is made to house the main icon (main deity)

Mandapa

- It is the entrance to the temple
- Maybe a portico or colonnaded (series of columns placed at regular intervals) hall that incorporates space for a large number of worshipers
- Some temples have multiple mandapas in different sizes named as Ardhamandapa, Mandapa, and Mahamandapa

Shikhara or Vimana

- They are mountain-like the spire of a free-standing temple
- Shikhara is found in North Indian temples and Vimana is found in South Indian temples
- Shikhara has a curving shape while vimana has a pyramidal-like structure

Amalaka

- A stone disc-like structure at the top of the temple shikhara

Kalasha

- The topmost point of the temple above Amalaka

Antarala (vestibule)

- A transition area between the Garbhagriha and the temple's main hall (mandapa)

Jagati

- A raised platform for sitting and praying

Vahana

- Vehicle of the temple's main deity along with a standard pillar or Dhvaj

THREE SUB-SCHOOLS DEVELOPED UNDER THE NAGARA STYLE

Odisha School

- Most of the main temple sites are located in **ancient Puri and Konark**.
- Here the shikhara, called **deul in Odisha**, is vertical almost until the top when it suddenly curves sharply inwards.
- Deuls are preceded, as usual, by mandapas called **jagamohana in Odisha**.
- The ground plan of the main temple is square, which, in the upper reaches of its superstructure becomes circular in the crowning mastaka.
- The exterior of the temples is lavishly carved, and their interiors are generally quite bare.
- Odisha temples usually have boundary walls.
- Examples: **Konark Temple, Jagannath temple, Lingaraj temple**.
- **Konark Temple:** It is a classic illustration of the Odisha style of Architecture or **Kalinga architecture**. In the Odisha school of architecture, this type of temple is known as pancha-ratha-dekha deul, as each of its facades is broken by five small projections to produce an effect of light and shade on the surface and also to create an impression of one continuous line, called Rekha.



- **Jagannath Temple:** The temple complex is squarish in the plan, with four gates in four cardinal directions. This temple is a part of **Char Dham pilgrimages** (Badrinath, Dwaraka, Puri, Rameswaram).

The **Nilachakra** or the Blue wheel perched on top of the temple is made of **eight metals** or **asta dhatu**. The temple has four distinct sectional structures, namely:



- Deula, Vimana or Garba griha (Sanctum sanctorum)
 - Mukhashala (Frontal porch)
 - Nata mandir/Natamandapa (Audience Hall/Dancing Hall)
 - Bhoga Mandapa (Offerings Hall)
- **Lingaraj Temple:** It is built in red stone and is a classic example of the **Kalinga style of architecture**. The temple is divided into **four sections**: Garbha Griha (sanctum sanctorum), Yajna Shala (the hall for prayers), Bhoga Mandap (the hall of offering), and Natya Shala (the hall of dance).



Khujuraho/Chandel school

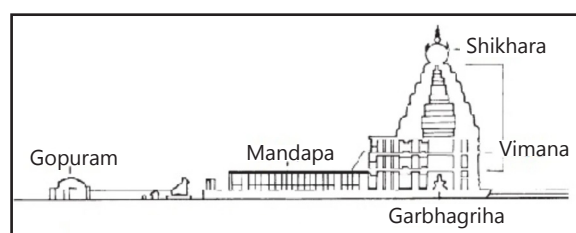
- Khajuraho's temples are known for their **extensive erotic sculptures**
- **Patronized by Chandela kings of Bundelkhand** (10th and 11th century).
- These 22 temples (out of the original 85) are regarded as one of the world's greatest artistic wonders.
- The finest among them is a **Shaivite temple known as Kandariya Mahadev**, built around the 10th century by **King Ganda**
- The standard type of Khajuraho temple has a shrine room, an assembly hall, and an entrance portico.
- These entities were treated as a whole, whereas in the Odishan style they were conceived as separate elements.
- The sikhara is curved for its whole length, and miniature sikharas emerge from the central tower.
- The halls and porticos of the temple are also crowned with smaller towers that rise progressively up to the main tower.
- Vishnu Temple at Chaturbhunj (MP) is another prominent temple at Khajuraho.

Solanki School

- Patronized by Solanki kings (later Chalukya) of Gujarat (11th to 13th century).
- The Vimala, Tejapala, and Vastupala temples at Mount Abu exhibit this style.
- Dilwara temple in Mt Abu – Highest Jain pilgrimage

ii. Dravida Temple Style

- Unlike the nagara temple, **the Dravida temple is enclosed within a compound wall**.
- The front wall has an entrance gateway in its centre, which is known as **Gopura/ Gopuram**.
- The shape of the main temple tower is known as **Vimana (shikhara in nagara style)**.



- The vimana is like a stepped pyramid that rises up geometrically rather than the curving shikhara of north India.
- In south India, the word Shikhara is used only for the crowning element at the top of the temple which is usually shaped like a small stupika or an octagonal cupola (this is equivalent to the amalaka or kalasha of north Indian temples).
- **Dravidian Style** can be divided into four stages.
 - **First Stage** included the Mahendra Group, Rock Cut Arches and the word Mandapa was used.
 - **The Second Stage** included the Narasimha Group, decorations and Mandap became Rathas.
 - **Third stage:** Raja Simha Group, development of the real structural temples and the shore temple at Mahabalipuram and Kailasanatha Temple at Kanchipuram are attested.
 - **Fourth stage:** Nandi Varman Group, development of Small temples and Dravidian style further continued.

iii. Vesara Temple Style

- The Vesara is one of several terms for a distinct stylistic tradition of Indian Hindu temple architecture primarily used in the Deccan, parts of North India and Central India, between the Vindhyas and the river Krishna. According to some, the style was started by the Chalukyas of Badami (500-753AD).
- **Vesara style contains elements of both the Dravida and Nagara styles.** In particular, the shape of the superstructure over the sanctum is usually pyramidal in profile, and shorter than the northern shikhara tower. In plan, the walls and superstructure are broadly circular, or a straight-sided cone, though its geometry is based on rotating a square imposed on a circle. It has rather different decorations and motifs to either.
- One common motif is in fact miniature shikharas, often of the bhumiya type, showing that the architects were well aware of northern styles. Like the southern vimana superstructure, the Vesara equivalent is strongly divided into storeys or steps, but there are more of them, and the kapota roof motif that is so common in contemporary southern vimanas is less dominant.
- **Kakatiya Architecture (1052–1323 CE):** It was a notable **Vesara temple** building architecture developed during the rule of the Kakatiya dynasty. Most of the Kakatiya architecture is influenced by Chalukya architecture a fusion of **Dravidian architecture** and **Nagara Bhumiya styles** in which **sandbox technology** is used to construct Vimana a horizontal stepped tower. **Example:** Rudreswara (Ramappa) Temple.
- **Sandbox Technique:** The technique involved filling the pit dug up for laying the foundation with a mixture of sand-lime, jaggery (for binding), and karakkaya (black myrobalan fruit) before the buildings were constructed on these '**sandboxes**'. The sandbox in the foundation acts as a cushion in case of earthquakes.
- **Rudreswara (Ramappa) Temple:** Ramappa Temple represents the climax of the *Kakatiyan style*. The sandbox technique was used to strengthen foundations. The building features decorated beams and pillars of carved granite and dolerite with a distinctive and pyramidal Vimana (horizontally stepped tower) made of lightweight porous bricks, so-called 'floating bricks', which reduced the weight of the roof structures.



iv. Hoysala Temple Architecture

- Hoysala architecture is the building style in Hindu temple architecture developed under the rule of the Hoysala Empire between the 11th and 14th centuries, in the region known today as Karnataka, a state of India.
- The Hoysala era (1026 CE – 1343 CE) was marked by illustrious achievements in art, architecture, and culture. The nucleus of this activity lay in the present-day Hassan district of Karnataka, India.
- The Hoysalas usually dedicated their temples to Shiva or to Vishnu (two of the popular Hindu gods), but they occasionally built some temples dedicated to the Jain faith as well.
- **Most of these temples have secular features** with broad themes depicted in their sculptures. This can be seen in the famous **Chennakesava Temple at Belur dedicated to Vishnu and in the Hoysaleswara temple at Halebidu dedicated to Shiva.**



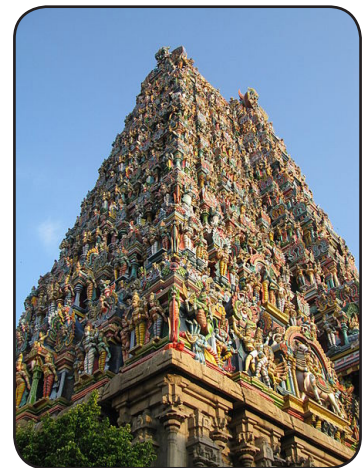
v. Vijayanagar Temple Style

- The Vijayanagar Empire ruled South India from 1336 until 1646 and left a lasting legacy of architecture, sculpture, and painting.
- Vijayanagar architecture is a vibrant combination of the Chalukya, Hoysala, Pandya, and Chola styles, which evolved from prior empires in earlier centuries. It is also influenced by later Deccan and Dravidian styles.
- Preferred for its durability, local hard granite was the building material of choice, as it had been for the **Badami Chalukyas.**
- Vijayanagar temples are characterized by **ornate pillared halls and rayagopurams, or monumental towers adorned with life-sized figures of gods and goddesses that stand at the entrance of the temple.**
- The courtly architecture of Vijayanagar is generally made of **mortar mixed with stone rubble and often shows secular styles with Islamic-influenced arches, domes, and vaults.**



vi. Nayaka Temple Style

- The Nayak reign in South India was renowned for its unique style of temple architecture.
- The Nayak dynasties emerged in South India after the downfall of the Vijayanagar Empire in 1565, when the Nayak military governors declared independence; they then ruled from the 16th to 18th century.
- Nayak rule was noted for its administrative reforms, its artistic and cultural achievements, and the creation of a unique style of temple architecture.
- Nayaka's architectural style was characterized by elaborate hundred- and thousand-pillared mandapas (outdoor temple halls), high gopurams (towers) with painted stucco statues on the surface, and long corridors.
- Nayak civic architecture combines Dravidian and Islamic styles, as exemplified by the palace erected by **King Thirumalai Nayak of the Madurai Nayak dynasty in 1636 CE.**



vii. Pala Style

- The temples are known to express the local **vanga style** developed in the period between the 8th and 12th century AD under the patronage of the Pala and Sena dynasty. The ninth-century **Siddheshvara Mahadeva temple in Baraker** shows a tall curving shikara crowned by a large amalaka and is an example of the early Pala style.
- The rock cave temple at Kahalgaon (9th century) shows the gabled vault roof characteristic of South Indian architecture.

viii. Jain Architecture

- The Jain temple architecture is generally close to Hindu temple architecture and in ancient times Buddhist religious architecture. The basic layout of a Hindu and most Jain temples has consisted of a small garbhagriha or sanctuary for the main murti or cult images, over which the high superstructure rises, then one or larger mandapa halls.
- Very often numbers of rock-cut Jain temples and monasteries share a site with those of the other religions, as at **Udayagiri, Bava Pyara, Ellora, Aihole, Badami, and Kalugumalai**. The Ellora Caves are a late site, which contains temples of all three religions, as the earlier Buddhist ones give way to later Hindu excavations.
- There is considerable similarity between the styles of the different religions, but often the Jains placed large figures of one or more of the **24 Tirthankaras** in the open air rather than inside the shrine.
- These statues later began to be very large, normally standing nude figures in the kayotsarga meditation position (which is similar to standing at attention). Examples include the **Gopachal rock-cut Jain monuments and the Siddhachal Caves**, with groups of statues, and a number of single figures including the 12th-century **Gommateshwara statue, and the modern Statue of Vasupujya** and, largest of all at 108 feet (32.9 meters) tall, the **Statue of Ahimsa**.
- Regional differences in Hindu temples are largely reflected in Jain ones, except that **Māru-Gurjara architecture** or the "**Solanki style**" has become to some extent a pan-Indian, indeed pan-global Jain style. This is a particular temple style from Gujarat and Rajasthan that originated in both Hindu and Jain temples.
- It has remained in use, in a somewhat modified form, to the present day, indeed also becoming popular again for some Hindu temples in the last century. The style is seen in the groups of pilgrimage temples at **Dilwara on Mount Abu, Taranga, Girnar, and Palitana**.

* INDO-ISLAMIC ARCHITECTURE

i. During Sultanate Period

- The architecture of the period of the Sultanate can be divided into three categories.
 - **Imperial style of architecture:** First is the Delhi or the Imperial style of architecture which **grew under the patronage of the Sultans of Delhi**. It includes all those buildings which were constructed by different Sultans.
 - **Provincial style of architecture:** It grew under the patronage of provincial ruling dynasties which were mostly Muslims.
 - The Imperial style, of course, influenced the style of provincial architecture, yet the provincial arts had their own different characteristics which assigned them different places.
 - **Hindu architecture:** It mostly developed under the **Hindu kings of Rajasthan and the Vijayanagara Empire**.
 - Hindu architecture was also influenced by the **Imperial style**. The Hindus had already a well-developed



style of their own prior to the coming of the Muslims to India. Therefore, features of their past style continued to be the governing factors of their style of architecture.

- The **Turks** were influenced by the **Iranian style of architecture** and when they settled down in India they maintained its characteristics which were borrowed from the Indians to a certain extent.
- The Muslim rulers in provinces also built up palaces, tombs, forts, mosques, etc. in their respective kingdoms. Primarily, the provincial styles drew inspiration from the Delhi style of architecture.
- The earliest examples of Indo-Islamic architecture were constructed during this period by the Delhi Sultanates, most famously the Qutb Minar complex, which was designated a **UNESCO World Heritage Site in 1993**.
- **Qutb-ud-din Aibak constructed the Qutb-ul-Islam mosque in Delhi and another mosque at Ajmer called the Dhai Din Ka Jhonpra.**
- The construction of **Qutb Minar** was originally planned by **Aibak** but it was completed by **Iltutmish**.
- **Alai Minar**, a minaret twice the size of **Qutb Minar** was commissioned by **Alauddin Khilji** but never completed. Other examples include the **Tughlaqabad Fort** and **Hauz Khas Complex**.

ii. Mughal Architecture

- Mughal architecture is the type of **Indo-Persian architecture** developed by the **Mughals** in the **16th, 17th, and 18th centuries** throughout the ever-changing extent of their empire in the Indian subcontinent.
- It developed the styles of earlier Muslim dynasties in India as an **amalgam of Islamic, Persian, Turkish, and Indian architecture**.
- Mughal buildings have a uniform pattern of structure and character, including large bulbous domes, slender minarets at the corners, massive halls, large vaulted gateways, and delicate ornamentation; "grandiose architecture was the most visible of the ways that the Mughals used to assert their sense of superiority and their supremacy over what in many ways remained to them an alien land".
 - **Examples of the style** can be found in modern-day **India, Afghanistan, Bangladesh, and Pakistan**.
- **Mughal Inlay art** is a remarkable feature of Mughal architecture in India and Inlay art was an instrument of dynamic expression in the great age of the Mughal Empire.
- The **Monuments of Agra (India)** provide the different stages of the development of **Mughal Inlay art** in a progressive sequence during the sixteenth to the seventeenth century as practiced under **Akbar (r. 1556-1605), Jahangir (r. 1605-1627), and Shah Jahan (r. 1628-1658)**.
- Marble inlay- '**Pachchikari**' or '**Parchinkari**' is one of the most beautiful and popular forms of Mughal art **developed indigenously in India**.
- Inlay technically known as **Pietra dura** is **marble inlaid with designs in precious or semi-precious stonework**.
- Mughal gardens are gardens built by the Mughals in the **Islamic style**.



- This style was influenced by **Persian gardens**. They are built in the **char bagh** structure, which a quadrilateral garden layout is based on the four gardens of Paradise mentioned in the Qur'an.
 - This style is intended to create a representation of an earthly utopia in which humans co-exist in perfect harmony with all elements of nature.
 - The quadrilateral garden is divided by walkways or flowing water into four smaller parts. Significant use of rectilinear layouts is made within the walled enclosures. Some of the typical features include **pools, fountains, and canals in side the gardens**.
- Mughal architecture has also influenced later Indian architectural styles, including the **Indo-Saracenic style of the British Raj, the Rajput style, and the Sikh style**.
- **Babur**: Babur was not impressed by Indian architecture. At the same time, he was busy waging wars. During his five-year reign, Babur took considerable interest in erecting buildings, though few have survived. He constructed several buildings but only two mosques—one at Panipat and the other at Sambhal have survived.
 - **Akbar**: **Agra fort is a UNESCO world heritage site in Agra, Uttar Pradesh**. The major part of Agra fort was built by Akbar from 1565 to 1574. The architecture of the fort clearly indicates the free adoption of Rajput planning and construction. **Buland Darwaza is the highest gateway in the world** and is an example of Mughal architecture. It displays the sophistication and heights of technology in Akbar's empire.
 - **Jahangir**: The **Begum Shahi Mosque** is an early 17th-century mosque situated in the **Walled City of Lahore, Pakistan**. The mosque was built between 1611 and 1614 during the reign of Mughal Emperor Jahangir.
 - **Shahjahan**: Mughal architecture reached its zenith during the reign of Shah Jahan, who constructed the **Jama Masjid, Moti Masjid at Agra fort, Shalimar Gardens of Lahore, the Wazir Khan Mosque, and renovated the Lahore Fort. The Taj Mahal, a World Heritage Site** was built between 1630–49 by the emperor Shah Jahan in memory of his wife Mumtaz Mahal. It is a large, white marble structure standing on a square plinth and consists of a symmetrical building with an iwan (an arch-shaped doorway) topped by a large dome and finial
 - **Aurangzeb**: The **Badshahi Mosque in Lahore, Pakistan** was commissioned by the sixth Mughal Emperor Aurangzeb. Constructed between 1671 and 1673, it was the largest mosque in the world upon construction. The **Bibi Ka Maqbara is a tomb located in Aurangabad, Maharashtra, India**. It was commissioned in 1660 by the Mughal emperor Aurangzeb in memory of his **first and chief wife Dilras Banu Begum** and is considered to be a symbol of Aurangzeb's 'conjugal fidelity'.

* EUROPEAN ARCHITECTURE

European architecture can be divided into the following types:

i. Neo-classical Style

- This architectural style is reflected in the late 19th-century structures in British India.
- It is an imitation of the **classical Greco-Roman style of architecture**.
- It involved recreation, revival, and re-adaptation of building architecture in ancient Greece and Rome.
- The Mediterranean origins of this architecture were thought to be suitable for the Indian tropical climate.
- It was characterized by the **construction of geometrical structures fronted with lofty pillars**.
- An early example of this style is **Town Hall in Bombay**.

ii. Neo-Gothic Style

- The neo-Gothic style was a revival of the early Gothic style of architecture which had its roots in buildings, especially churches, built in northern Europe during the medieval period.
- It was characterized by **high-pitched roofs, pointed arches, and detailed decoration.**
- This style was adapted for building infrastructure in Bombay.
- An impressive group of buildings facing the seafront including the Secretariat, University of Bombay, and High Court was all built in this style.
- Many Indian merchants gave money for some of these buildings. They were happy to adopt the neo-Gothic style since they believed it was progressive and would help make Bombay, a modern city.
- The British invested a lot in the design and construction of railway stations in this style, an example of which is the **Chhatrapati Shivaji Terminus in Mumbai.**



iii. Indo-Saracenic Style

- It was a **hybrid of Indian and European styles** which developed in the early twentieth century.
- Indo was shorthand for Hindu and Saracen was a term Europeans used to designate Muslim.
- The Indo-Saracenic revival architecture drew elements from **native Indo-Islamic architecture and combined it with Neo-Classical styles favoured in Victorian Britain.**
- The inspiration for this style was medieval buildings in India with their domes, chhatris, jalis, arches, etc.
- **Chepauk Palace situated in Chennai (erstwhile Madras) was the first Indo-Saracenic revival building.**
- **The Gateway of India** is the most famous example of this style. The industrialist **Jamsetji Tata built the Taj Mahal Hotel in a similar style.**

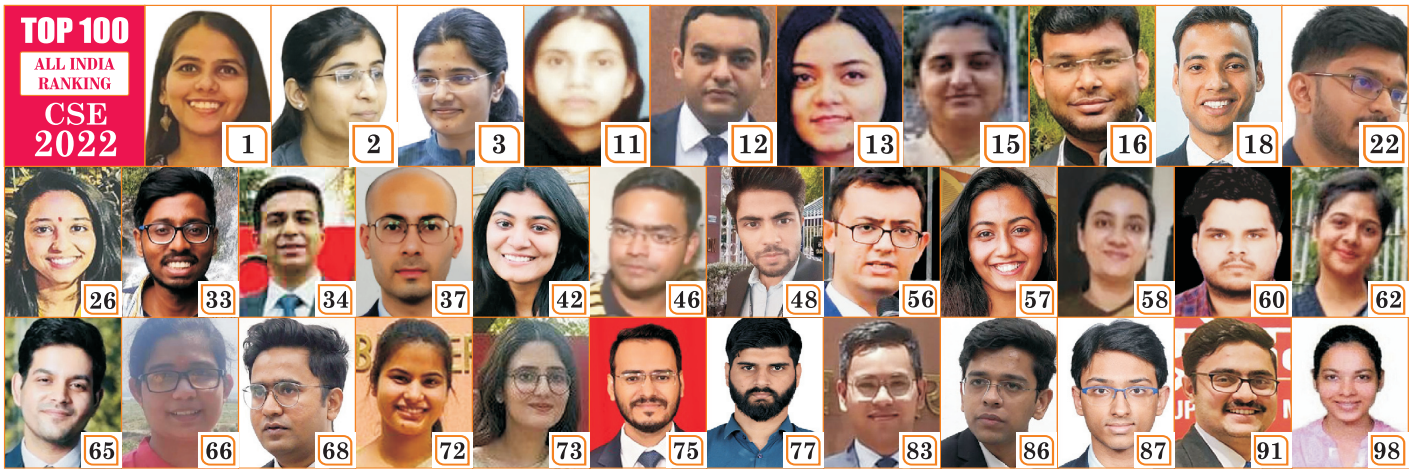
iv. Art-Deco Style

- Art Deco in India (and especially in Mumbai) evolved into a unique style that came to be called Deco-Saracenic.
- Essentially, it was a combination of the **Islamic and Hindu architectural styles.**
- Art Deco is one of Mumbai's least noticed architectural styles, though Mumbai and its suburbs possibly have the largest number of Art Deco buildings in the world.
- Deco details touch every architectural aspect flooring, wood panelling, railings, weather shades, verandahs, balconies, and facades that are very airy and built-in stepped-back style, etc.
- The interiors have Victorian influences while the exterior was Indian.
- Art Deco architecture in Mumbai developed during the 1930s and produced distinctly angular-shaped buildings with facades.
- The Art Deco style is also extremely popular amongst various Cinema halls that sprung up in the early to mid-20th Century including Metro Cinema, Eros Cinema, etc.
- Some examples of this style are - The Mahalakshmi Temple, Regal Cinema, The High Court building in Mumbai

Contributions of Sir Edwin Lutyen and Sir Herbert Baker

- The British government, experiencing a sense of crisis due to the rising anti-imperialist wave in India, declared **Delhi to be its new capital in 1911.**
- Thus the British leading architects Edwin Lutyens and Herbert Baker were invited to design the city of New Delhi and its important edifices.

- The architects designed a monumental urban street complex that was essentially alien to Indian cities.
- Their architectural style involved a **fusion of classical European and Indian elements**.
- Lavish colonnades, open verandas, tall, slender windows, chhajjas (wide roof overhangs) and cornices jaalis (circular stone apertures), and chhatris (free-standing pavilions) were used at the same time as decorative elements from typical historic Indian architecture.
- Lutyen designed Rashtrapati Bhavan, formerly the Viceroy's residence. It is built of sandstone and has design features like canopies and jaali from Rajasthan
- Lutyen designed many other monuments in Delhi including India gate. In recognition of his contributions, New Delhi is also known as Lutyens Delhi.
- Similarly, Baker, who came to India to work with Lutyen, had also designed many buildings in New Delhi such as the Central Secretariat building, Parliament House, Bungalows of MPs, etc.



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