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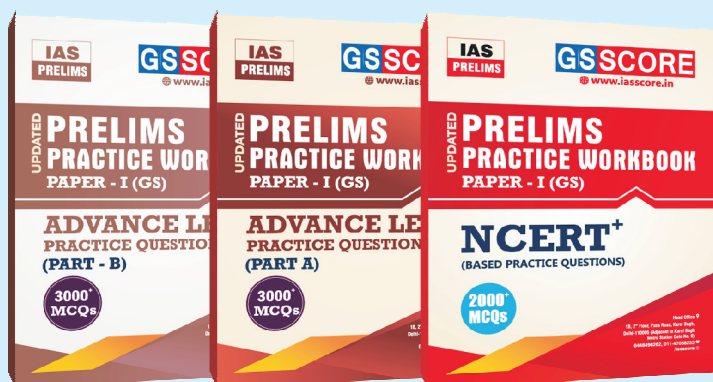
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INDIAN ARCHITECTURE

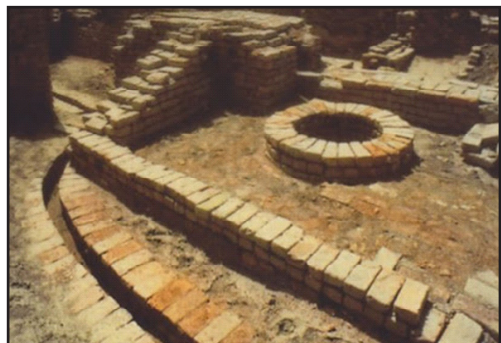
Classification of Architecture in India

1. Indus Valley Civilization
2. Mauryan Architecture
3. Post Mauryan Architecture
4. Gupta Architecture
5. Temple Architecture
6. Indo-Islamic Architecture
7. European Architecture

1. Indus Valley Civilization

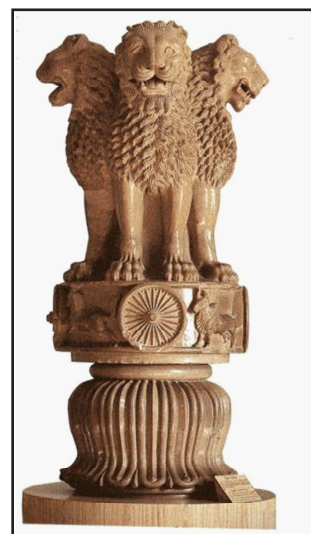
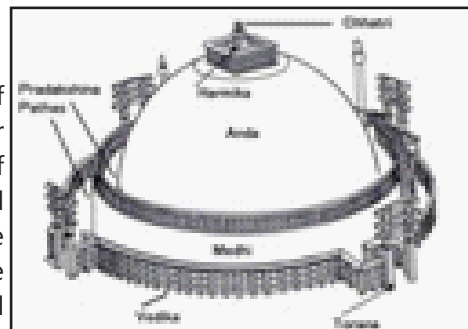
- The Indus Valley Civilization covered a large area around the Indus River basin and beyond in late Bronze Age India. In its mature phase, from about 2600 to 1900 BCE, it produced several cities marked by great uniformity within and between sites, including Harappa, Lothal, and the UNESCO World Heritage Site Mohenjo-Daro. The Harappan culture was distinguished by its system of town planning.
- 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.
- **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.
- **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 outside. The large size of the granary probably indicates a highly developed agricultural civilization.
- **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.



2. 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 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.
- 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.
- Stupa:** In the Mauryan period, mainly in the period of Ashoka numerous stupas were constructed and scattered all over the country. The stupas of solid domes were constructed of brick or stone with different sizes. The Ashoka stupas were constructed to celebrate the achievements of Gautama Buddha.
- 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 stand 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 the capital figures and carved standing on a square or circular abacus. Abacuses are decorated with stylized lotuses.
- Lion capital:** Capital of Mauryan period found at Sarnath near Varanasi, known as the Lion Capital. Being one of the finest examples of Mauryan sculpture and built by Ashoka in commemoration of Dhamma chakra pravartanan or first sermon of Buddha. The capital has four Asiatic lions seated back to back, which symbolize power, courage, pride and confidence. The sculpture surface was polished and the drum was there on the bell base, i.e. Abacus has the depiction of chakra or wheel on all four directions and a bull, horse, an elephant and a lion between every chakra. It has 24 spokes and these 24 spoke chakra is adopted to the National Flag of India.
- 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 the 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.



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

3. Post Mauryan Architecture

- With the decline of the Mauryan Empire several small dynasties rose to power. Among them, Shungas, Kanvas, Kushanas and Shakas in the north and Satvahanas, Ikshavakus, Abhiras, and Vakatakas in Southern and Western India gained prominence.
- 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 as in 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 the purpose of prayer and 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 the sculpture came into prominence in three different regions of India namely Gandhara, Mathura, and Amravati schools.

Gandhara	Mathura	Amravati
1. High influence of helenistic and greek art features.	1. Indegenous in nature	1. Indegenous in nature
2. Grey-sandstone is used. (we also find images made of stucco with lime plaster)	2. Spotted red sandstone	2. White marble
3. Mainly Buddhist images are found	3. Buddhism, Jainism and hindu images are found.	3. Mainly Buddhism
4. Patron- kushana	4. Kushana	4. Shatavahanas
5. Found in north-west india	5. North india. Mainly region of Mathura	5. Deccan region near Krishna-godavari delta.
6. Spiritual Buddha images. Very stylish with wavy hair,	6. Delighted Buddha and not spiritual look	6. Mainly depicts stories of jatakas.
7. Has beard and moustache.	7. No beard and moustache	
8. Lean body.	8. Strong muscular feature	
9. Both seated and standing images are found.	9. Most of them are seated.	
10. Eyes are half closed and ears are large	10. Eyes are open with small Ears.	

4. Gupta Architecture

- Most prominent architectural marvels of Gupta period are temples. Most of the temples built in the Gupta era were carved with representation of Gods (mainly avatara of Vishnu and Lingams) and Goddesses. The Shikhara was not much prominent in the early Gupta temples but was prominent in later Gupta era. There was a single entrance or mandapa or Porch.

- 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 Gupta Era. Main style of temple architecture in Gupta period is 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 in fact 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.
- The Ajanta Caves constitute ancient monasteries and worship-halls of different Buddhist traditions carved into a 75-metre (246 ft) wall of rock. The caves also present paintings depicting the past lives and rebirths of the Buddha, pictorial tales from Aryasura's Jatakamala, and rock-cut sculptures of Buddhist deities.
- Ellora is a UNESCO World Heritage Site located in the Aurangabad district of Maharashtra. It is one of the largest rock-cut monastery-temple cave complexes in the world, featuring Hindu, Buddhist and Jain monuments, and artwork, dating from the 600–1000 CE period. Cave 16, in particular, features the largest single monolithic rock excavation in the world, the Kailasha temple, a chariot shaped monument dedicated to Lord Shiva.
- The Hindu Udayagiri Caves actually record connections with the dynasty and its ministers, and the Dashavatara Temple at Deogarh is a major temple, one of the earliest to survive, with important sculpture.

5. 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

■ Nagara Style

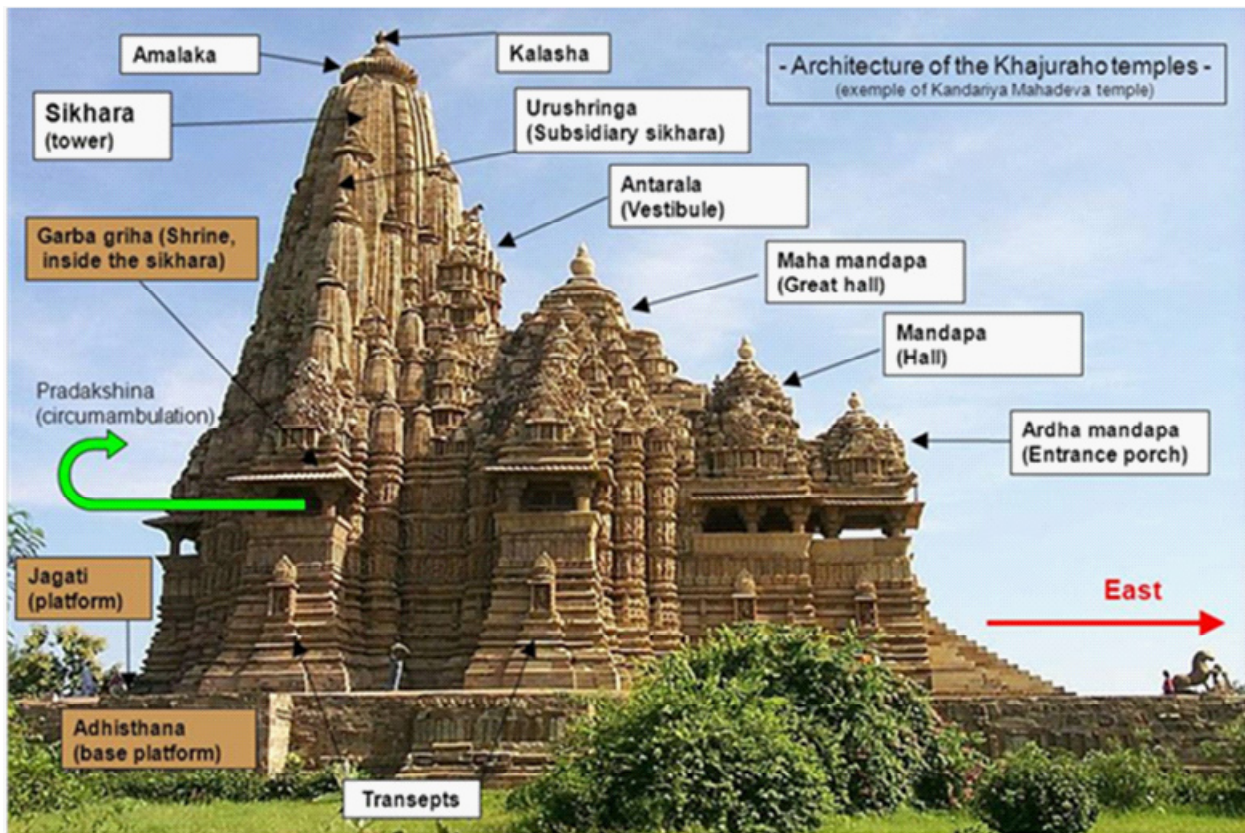
From fifth century AD onwards, a distinct style of temple architecture developed in the northern part of India, known as Nagara style of architecture. Within nagara style different sub-schools emerged in western, central and eastern parts of the country.

▶ Garbhagriha

- 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



- May be a portico or colonnaded (series of columns placed at regular intervals) hall that incorporate space for a large number of worshippers
- Some temples have multiple mandapas in different sizes named as Ardhmandapa, Mandapa and Mahamandapa

► **Shikhara or Vimana**

- They are mountain like 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 shikara

► **Kalasha**

- 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 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 are lavishly carved, their interiors generally quite bare.
- ▶ Odisha temples usually have boundary walls.
- ▶ Example: Konark Temple, Jagannath temple, Lingaraj temple.

◉ Khajuraho/Chandel school

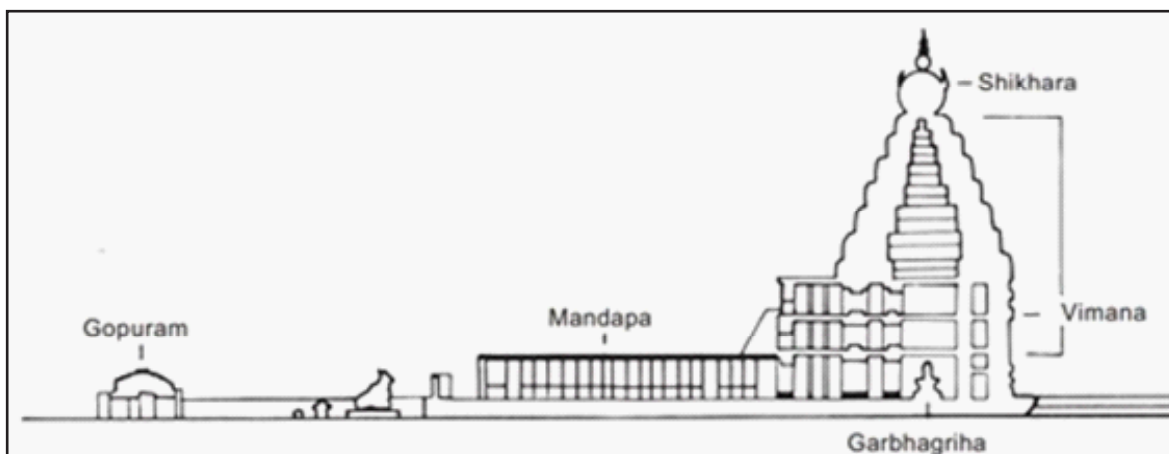
- ▶ Khajuraho's temples are known for their extensive erotic sculptures
- ▶ Patronized by Chandela kings of Bundelkhand (10th and 11th century).
- ▶ These 22 temples (out of the original 85) are regarded as one of world's greatest artistic wonders.
- ▶ The finest among them is Shaivite temple known as Kandariya Mahadev, built around 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 shikhara is curved for its whole length, and miniature shikharas emerge from the central tower.
- ▶ The halls and porticos of the temple are also crowned with smaller towers which rise progressively upto 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

■ 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 rise 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).



■ Vesara Temple Style

- ▶ The Vesara is one of a number of 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 Vindhya and the river Krishna. According to some, the style was started by the Chalukyas of Badami (500-753AD).
- ▶ Vesara style contains elements of both 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 decoration and motifs to either.
- ▶ One common motif is in fact miniature shikharas, often of the bhumija 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.



■ 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.



■ Vijayanagar Temple Style

- ▶ The Vijayanagar Empire ruled in 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.

■ Vayaka 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.
- ▶ Nayak architectural style was characterized by elaborate hundred- and thousand-pillared mandapas (outdoor temple halls), the 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.



■ Pala Style

- ▶ The temples are known to express the local vanga style developed in the period between 8th and 12th century AD under patronage of 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 the South Indian architecture.

■ Jain Architecture

- ▶ 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 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.

6. Indo-Islamic Architecture

■ During Sulatanate Period



- ▶ The architecture of the period of the Sultanate can be divided into three categories. First is the Delhi or the Imperial style of architecture which grew under the patronage of Sultans of Delhi. It includes all those buildings which were constructed by different Sultans. The other is provincial style of architecture which 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.
- ▶ The third- Hindu architecture which mostly developed under 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 in India. Therefore, features of their past style continued to be the governing factors of their style of architecture.
- ▶ The Turks were influenced by that 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 at Delhi and another mosque at Ajmer called the Dhair 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.

■ 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 sixteenth to 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 inside 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 in 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 the Rajput planning and construction. Buland Darwaza is the highest gateway in the world and is an example of Mughal architecture. It displays 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 who 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 the memory of his first and chief wife Dilras Banu Begum and is considered to be a symbol of Aurangzeb's 'conjugal fidelity'

7. European Architecture

The European architecture can be divided into following types:

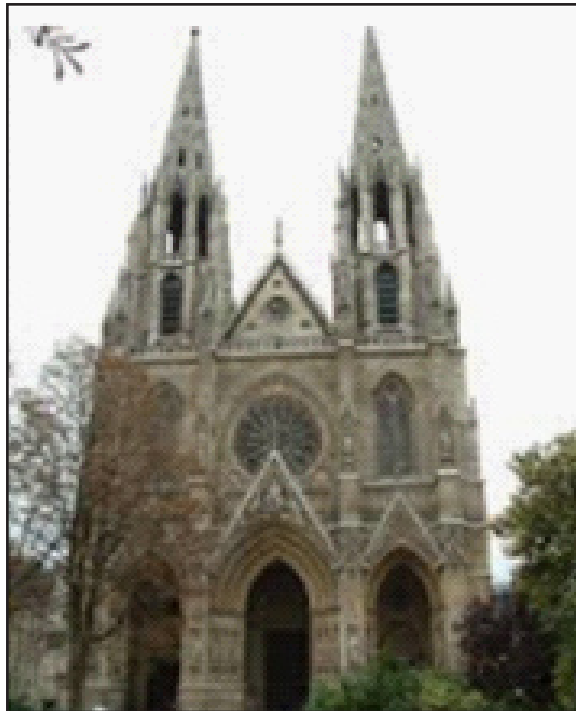
■ Neo-classical Style

- ▶ 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, re-adaptation of building architecture in ancient Greece and Rome.
- ▶ The Mediterranean origins of this architecture were thought to be suitable for Indian tropical climate.
- ▶ It was characterised by the construction of geometrical structures fronted with lofty pillars.
- ▶ An early example of this style is Town Hall in Bombay.

■ 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 characterised 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 were all built in this style.

- ▶ Many Indians 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 Chhatrapati Shivaji Terminus in Mumbai.



■ Indo-Saracenic Style

- ▶ It was a hybrid of Indian and European style which developed in an 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, and arches etc.
- ▶ Chempak 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 the similar style.

■ 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 the 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 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 Central Secretariat building, Parliament House, Bungalows of MPs etc.

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