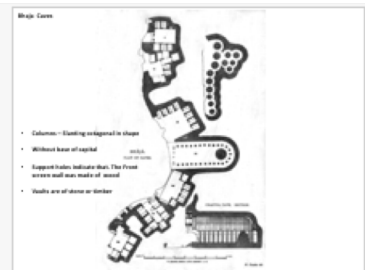


Theory module 03 focuses on ancient architecture in India, mainly focusing on religious traces.

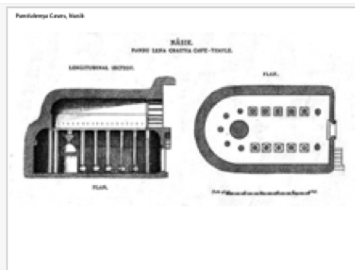
- Buddhist architecture
- Jain architecture
- Hindu religious architecture
- Evolution and typology of temple architecture
- Symbolic attributes
- Cultural connotations



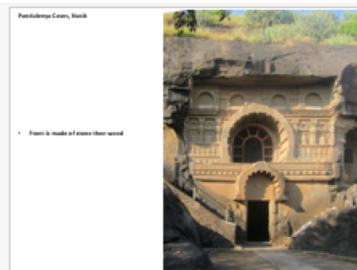
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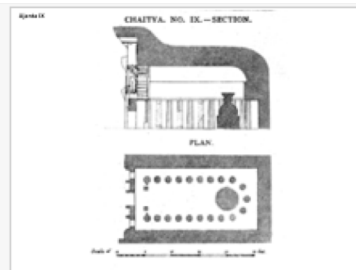
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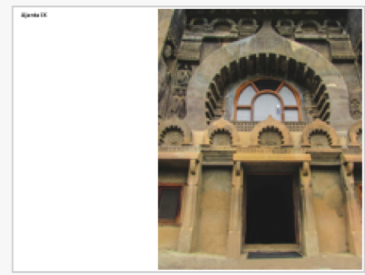
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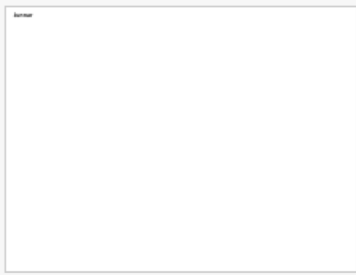
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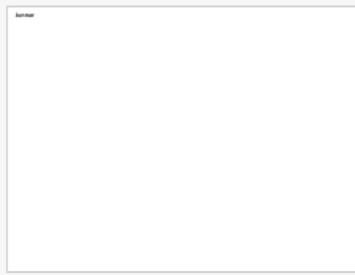
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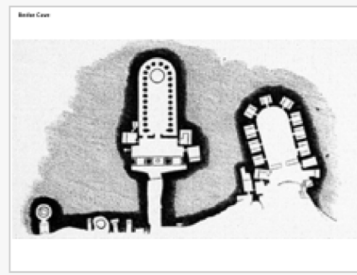
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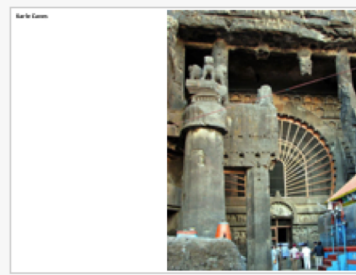
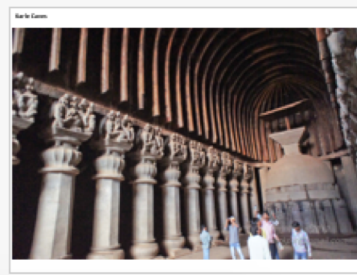
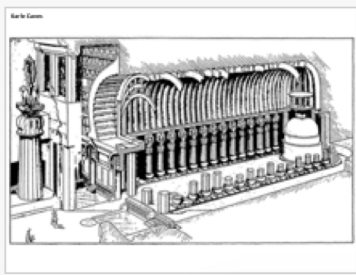
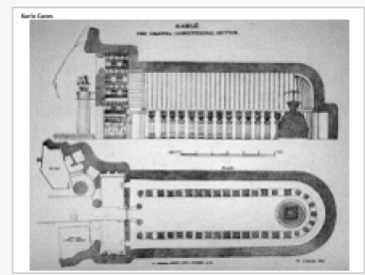
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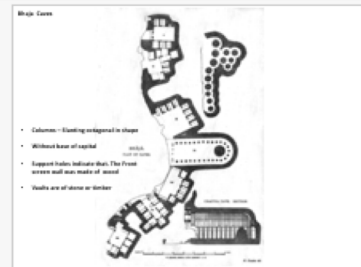
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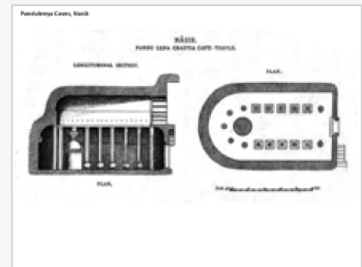




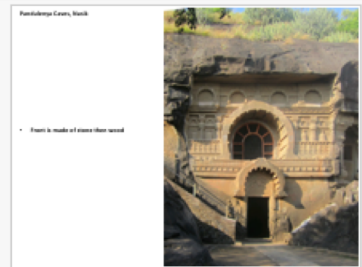
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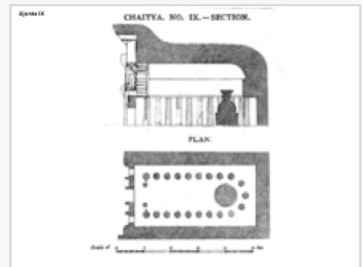
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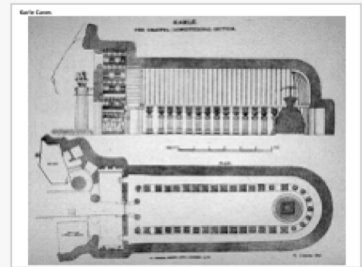
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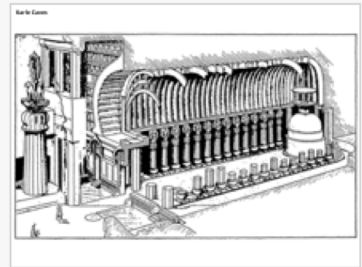
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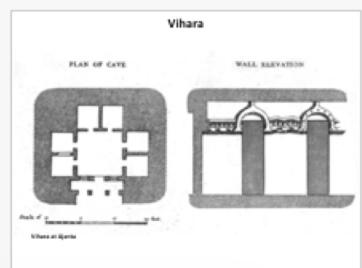
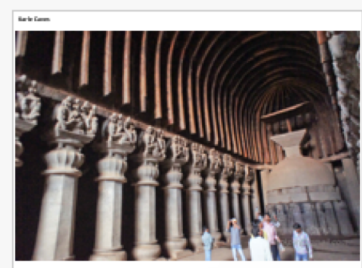
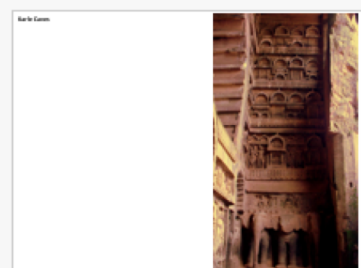
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24



25



### Buddhist Architecture

The term **Buddhist** comes from the Sanskrit word "Buddhi" (to awaken) and means the awakening from darkness of ignorance into light of knowing.

"Buddhi" is a name given to a person who has reached at the level of Nirvana.

Buddhism is a way of salvation which is open to all.



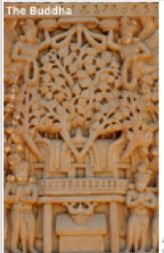
1

**These Values:**

The Buddha	The Enlightened	The Person / Figure
The Dharmas	The Progress of action	The Courageous belief & activity
The Sangha	The Order of monks and nuns	Utters and need

2

### The Buddha



**Siddhartha Gautama**  
born in 563 BC

- met a sick man
- a 99 old man
- a funeral procession
- an ascetic monk

**Four major cities associated to Buddha's life**

<b>Birth</b>	<b>Enlightenment</b>
Lumbini	Gaya
<b>First Sermon</b>	<b>Passing away</b>
Sarnath	Kushinara

All events on Full moon days under the Bodhi tree

3

### Sangha – Order of Monks and nuns


Monastic order governs it's scriptures as without the scriptures the true doctrine will soon be forgotten.

**Sangha – Not allowed to possess of any private property**

Minimum possessions	Clothing
	Mosquito
	A staff
	Water jug
	Ragging bowl

Everything else was communal property

The monks were obliged not only to study, discuss and meditate within the precincts of the monastic order, but also go out begging for their food and for imparting the knowledge of Dharma to the people.



4

### The Dharmas

The basic doctrine taught by the Buddha is known as the **four noble truths** are:  
All living being suffer  
The cause of suffering is desire, passions, greed, craving and attachment.  
Whatever is caused can be removed by removing the cause, therefore, following the right noble path can release one suffering.

**The path consist of:**

- **Right purpose or intention:** Not to indulge in various desires. To work for happiness of others.
- **Right speech:** one must be truthful and always speak in such a way that mutual understanding and friendship are enhanced. Lies, calumny and obscenities may lead to quarrels and even violence and they disrupt social organization and peace.
- **Right action:** which means abstention from theft, adultery, killing etc. and which means activities that are conducive to the welfare of others.
- **Right conduct:** which means that one's way of living must not harm others.
- **Right efforts:** which involves mental disciplines to remove and conquer all and develop good thoughts.
- **Right mind:** which means that one must be clearly aware of the will generated by attachment to worldly pleasure and must take steps to remove them.
- **Right meditation:** This involves mental discipline and concentration.

5

### Evolution of Buddhism in India

- Buddhism originated in a small region of Bihar/India. It started in India around 563 B.C.
- By 7th century B.C. it got spreaded all over south and Asia, central Asia, and west Asia.
- After 9th century Hinduism again became strong and Buddhism started losing prime position.
- During 11th century A.D. Buddhist monasteries were washed out in almost of Indian states.
- By 15th century B.C. Buddhism survived only in Bhutan, Sikkim and Tibet. The remote places of Himalayas.

**The main reasons for weakening of Buddhism are:**

1. Shift of royal patronage from Buddhist to Hindu religion in India.
2. Conflict amongst with the Hindus
3. The monasteries were as the university only for monks but open for all sectors of knowledge.
4. Slow adoption of popular religious forms by Buddhist.
5. Monks attitude which look down upon of the Buddhist monasteries.

**Revival**

- Mahatma Gandhi initiated the revival of Buddhism in India, by reviving the temple in Bodhi Gaya in year 1890.
- During Buddha Jayanti year, Dr. Bhanu Prasad accepted Buddhism with his 85,000 followers in Nagpur.
- Chan Lian established settlement in high Himalayan range and different part of India with support followers in Tibet.

6



7



8



**Built up Stupa**



**Monolithic stone Stupa**

9

### The Stupa

**Concept:**


The word Stupa is derived from Sanskrit word "stupa" which signifies low circular mounds of earth surrounded by ring of big boulders. This was also known as Stupa. A circular mound used to be erected over the relics or ashes of holy patronage.

The practice of erecting stupas over corporeal relics was predominant. Slowly from the simple mound of earth mound got converted in to structure of a great architectural significance and became one of the symbols of Buddhist faith.



10

Earlier, the stupas were built solid. To economize the building material the core was filled with earth and rubble (Fig 12 C). For additional strength, in some cases box like chambers were built (Fig 12 E). In the Stupa in Nagarjun Konda, the structure was built on the pattern of wheel, with 4 hubs, spokes and rim (Fig 12 D). This added the strength to the structure and also symbolize wheel.



This is a hypothetical view of the structure.

In the beginning the stupa took shape of its structure was subjected to disintegration owing to the rigors of the climate. The construction materials wood and mud were not supporting the form of stupa much. So it became necessary to search for good material that supports its form. So apart from mud and brick, stone came in to the construction. Foundation of the stupa was then made of rough stone.

11

Early Buddhist stupas were low mound made up of layers of **gilted mud and wood**. The stupas which were erected during reign of King Ashoka were small brick and plaster structures surrounded by a wooden railing with an open gateway facing the cardinal points. Hence in the case of its construction they resembled a gate with new material.

During Kushana period stupa underwent gradual transformation. The height of the drum and umbrella grew up as compared with the earlier stupas. The drum was converted into a tall cylinder in which sometimes niches were provided to carry the image of Buddha. This transformation of structure served the purpose of Stupa and also served to house the image of Buddha. By that time image worship had been introduced in Buddhism. Thus with the course of time the low hemispherical stupas got converted in to tall and unadorned tower with an enclaved platform, drum and umbrella.




12

### Elements of Stupa

**Railing**

To protect the house and property from wild animals, people started using railing. Railing was used to protect something which is special or of sacred nature.


Later on the original language of the railing which was in wood slowly transformed into stone. From the primitive low railing became symbol of protective and was also used as a decorative element.



caping door known as **ambukala**

three horizontal bars called **ambukala**

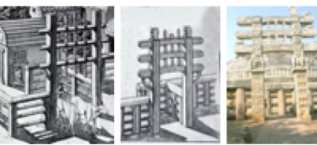
The vertical member was usually supported on a **balabala** which later became the base for vertical post.



13

### The entrance

Entrance occupied a significant position in architecture of the earlier stupa. A special kind of entrance gateway was designed from bamboo in the stupa village.



How two parts were placed and got of bamboo was supported at the top of it. Vertical bamboo joined with horizontal bamboo could slide up and down in height. The same pattern of bamboo gate was made in wood and replaced around the Stupa. Later on the pattern got finally transformed into stone.

14

### The umbrella

In early Buddhist sculpture, the presence of the Buddha was defined with an umbrella above him. After construction of Stupa, the umbrella was offered by the king to be placed on the relics of the Buddha. Thus the royal umbrella first became associated with the Stupa. By erecting umbrella on Stupa, it was proved that the Stupa was under protection of the state. Afterward, the stupas were constructed in brick and the umbrella was replaced by wooden or stone model of the same.

By the Chinese traveler's description it is known that the stupas were enclosed with Metal umbrellas which disappeared with the course of time. The only existing example of wooden umbrella is in Bihar in Stupa village.

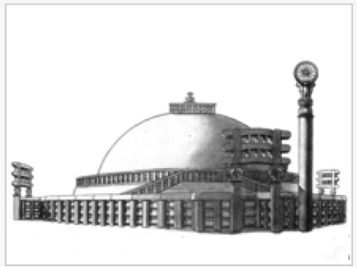
During Kushana period the Stupa along with the umbrella underwent major transformation. The height of the umbrella got increased and subsequently became the dominant part in form of the Stupa. Examples of umbrella as a Stupa are very rare in India. They are found mostly in Burma.



15

**16**

As per Buddhist belief, the square inside the circle represents an earth that is bound by universe. Dome of the stupa is the symbol of latest creation power. The dome was intended as an architectural replica of the infinite dome of heaven. It also depicts the path of the sun in sky. The three bars in wall are symbolic of three jewels of Buddhism: the Buddha, the Sangha, and the Dharma.



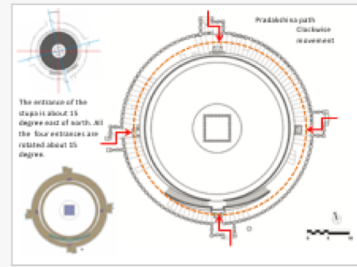
**18**

Steps 1st of Sanchi original brick mound

**19**

Steps 1st of Sanchi original brick mound

Size - 16.4 x 16.4 (approx) 14.5 x 14.5 height

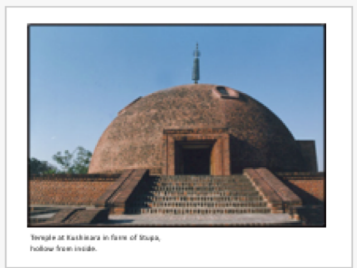


**21**

**Articulation :**

All four gateways are articulated with carving as it which includes Buddhist symbols, Jain symbols, events related with the Buddha's life. Three horizontal bars of the railing separate three portions of the sun in the sky, sunrise, sunset, and zenith.

Stambhas are carved on the torans



**23**

**The Vihara**

**Concept:**

The concept of vihara was to provide a shelter to the Buddhist monks during the three months of monsoon.

**Location:**

The selection of the site for viharas was dependent upon the place that was neither too far from the village (or town) nor too wet,

- which was suitable for long term and dry,
- accessible to people,
- not crowded during day,
- having fresh source of water,
- secluded from people,
- fitting for ventilation.

In the beginning stupas had no connection with monasteries but by the 2nd century B.C. monastic quarters were established both near to stupas or chaitya were built near to the monastic quarter and slowly they became major Buddhist pilgrimage sites in India.

**24**

**Types of viharas**

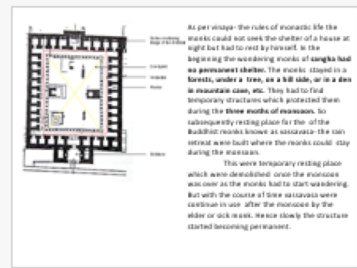
**Arava :**

Arava was in a rural setting in the forest, near a stream where the monks were required to stay by themselves. Monks used to dispose it at the end of the monsoon.

**Asrama:**

Arava was in a village setting. On the place which was donated to saugha by a patron, here the monks stayed with the help of the patron.

The early vihara retreats were wooden or thatched bamboo huts which were same as the village houses. With the stone masonry in construction and materials the retreat changed from bamboo and wood to brick and stone. Later with added an external covered drainage system was provided to take care of water.



**26**

**Monastery 51 at Sanchi**

As per vihara the rules of monastic life the monks should not seek the shelter of a house at night but had to rest by forest.

In the beginning the wandering monks of sangha had no permanent shelter. The monks stayed in a forest, under a tree, on a hill side, or in a den in mountain caves, etc.

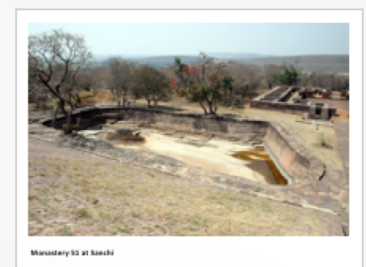
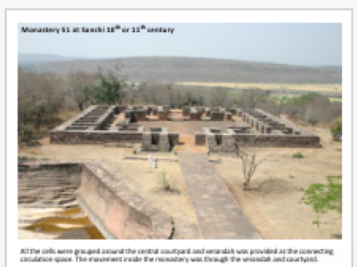
They had to find temporary structures which protected them during the three months of monsoon.

To subsequently resting place for the of the Buddhist monks known as viharas. The cells were built where the monks could stay during the monsoon.

This were temporary resting place which were demolished once the monsoon was over as the monks had to start wandering. But with the course of time viharas were continue in use after the monsoon by the older or sick monks. Hence slowly the structure started becoming permanent.

Diagram showing courtyard and arrangement of the cell

Size - 28.00 x 22 mts





With the need of more formalized and ordered place the form of complex which arose was known as **stupa**.

The space for teaching, discussions and meditations, space for accommodation for the monks and corridors for during ceremonies and collective ritual were well organized in it. Miscellaneous structure were added to it later by time, according to the needs.



31



Monastery in India, [sketches] later became a large center of Buddhist studies. Organization of walls around the stupa.

Nalanda in India

32

**The Chaitya Grika**

**Concept** Chaitya meant a sacred object for worship.

Earlier the people conducted their ritual in the open under a sacred tree as in sacred caves. A shelter was needed to protect them. The chaitya grika enclosed the stupa and provided space for ritual.




33


The classification of the chaitya grikas can be as below

- Apical
- Circular
- Quadrilateral

The common found plan for chaitya grika was apical which followed the shape of stupa and ritual of circumambulatory path.



34



A general shape of stupa and the ritual of circumambulatory usually suggested a building with pillared position for congregation and worship, having a Chaitya at one end.

The chaitya grika was conceptual following spatial elements:

- Monolithic stupa as chaitya
- A large hall with a spatial end on one side.
- Cladding with pillars on other side.
- Row of pillar defining circumambulatory path and nave.
- Sometimes very small verandah was added at the entrance.
- A plain pitched roof.


The row of pillar defined circumambulatory path. A chaitya hall built on the platform either apical or oblong was a single hall with side opposite the entrance is circumambulatory. In some cases it places towards the nave end. With the introduction of Buddha image in the ritual, the form of chaitya grika changed. The spatial end got converted into the square.

35



Visual reconstruction of temple at Sanchi.

36



**Archival**

The circular wall around the worship object was called with the **prabhavali**. A horizontal window provided for daylight was known as chaitya window. Symbolical roof of Buddha type.

37

Temple 18 - 276 - 250 BC



**Main axis**

The main axis is defined by the location of entrance and the chaitya. The temple is symmetrical in the axis. Plan of the temple 18 is very similar to the west coast chaitya grika.

**Masses**

Two different massing are highlighted in the temple.

1. Towards the stupa.
2. Around the stupa.

The main focus of the temple is the stupa placed at the central end of the temple. In front of the entrance. The foundation path, prepared by row of columns and at the central end up to 17' wide wall.



38

**The Temple**


**Concept**

With introduction of Mahayana sect in 1st century A.D. Buddha's image was introduced. Hence the temple became necessary to protect the image.

In India very few temple structure have been able to survive in India. In most of the cases the ruins are up to some height above the pillars. Some of these examples are the temple 17 in Sanchi and temple in Bodhi-giya.



39




Temple 17, Sanchi.

This temple is regarded as the basic form of all the temples with chakras. It was built during Gupta period.

The temple consist of square Garbhagriha, without any opening except the doorway with ghar. On the east side is a porch supported on four columns. The main features of the temple in Gupta period were:

- 1) The shape of pillar and capital
- 2) The treatment of inner columns
- 3) The system of continuous architrave as string course around the temple
- 4) The design of east wall



40



Monastery with Temple

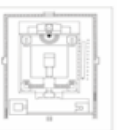
Temple in monastery 45, Sanchi.

Another only surviving example of two staired temple as its part of monastery in Sanchi.

The temple situated in monastery 45 in Sanchi assumed to belong to 325th century A.D. The temple is of north Indian style with chakras. It was covered by veranda and balustrade. There is a well defined processional path on three sides of the sanctum and antechamber. The motifs found in the structure are Balustrade.



31




The temple in hilltop

The temple was built during the late Gupta or early medieval period. The temple was made of brick and covered with lime.

The height of the temple is 110 ft from the ground. It had two of niches with good images. The intricate motifs of the main space are on all the four corners of the temple.

The temple is an isolated with pointed column, gable, pilaster and chakra arches.



32


**Sanchi.**

Sanchi is situated far from the holy land of Buddhism in Eastern India where the stupa were followed by the followers of the Buddha.

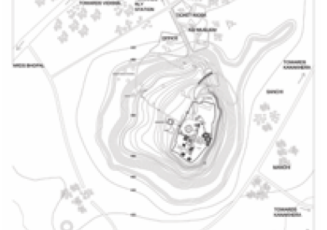
Sanchi had an association with the Buddha as an image never existed in the Buddha's life.

It was never visited by the Buddha.

Its construction dates back to the time of Mauryan Emperor Ashoka in the 3rd century B.C. while subsequent additions to the stupa establishment continued up to 125th century A.D. (1) The decline of Buddhism in India.



33



34



The hill of Sanchi was selected for the complex for the following reasons:

- Vidisha was strategically situated along the major trade route linking Eastern Pataliputra to Prabhavali to the West coast parts and it was also joined by the route from Northern Sanchi.
- The Sanchi hill was located at an important crossing of road and river routes. It was easy to access for its many monks and traders who regularly crossed the country as they could make a convenient halt at the site.
- A secondary reason for Sanchi's choice of the hill may lie in the legend that town of Vidisha was home of his chief queen, Devi. Who was Buddhist.

35

## Indian Temple Architecture

1

**Buddhist rock cut architecture**

Started - 3<sup>rd</sup> century BCE  
 Ended - 1<sup>st</sup> Century CE

Buddhist rock cut architecture

2

**Mौर्य empire (321 BCE - 185 BCE)**

Maurya empire

3

**Post mauryan empire (200 BCE - 300 CE)**

- Shunga - 185 BCE - 75 BCE (East)
- Indo-Greek - 180 BCE - 100 CE (North-west)
- Satav - 200 BCE - 100 CE (West)

Satav

4

**Peak of Gupta Empire**

5

## Temples During Gupta Period

6

**Temple 17 at Sanchi (400 CE)**

- Flat roof
- Square in shape
- Low flat-tiled roof, Ambalath
- Low platform
- Minimal decoration

7

**Kankali Devi Temple, Tigra, MP (400-500 CE)**

8

**Parvati Temple, Nachar-Kuthar, MP (500 CE)**

- Increase in plinth height
- Presence of pradakshinapath
- Flat roof as found in Sanchi temple 17, Kank and Tigra.
- Two-storied structure

9

**Dadhivara Temple, Durg, UP (500 CE)**

- A broad platform
- High plinth
- Shikara / Tower
- Possible pradakshinapath
- The Entrance is one of the masterpieces of Gupta period

Five Ikona - Prabhavaliya

10

**Maujiar Math Rajgir (500-600 CE)**

- "Maujiar Math" is name given to a small shrine built on the top of an artificial mound in Rajgir.

**Maujiar Math, Rajgir, Bihar (500-600 CE)**

**Satvahana Empire (300 BCE - 300 CE)**

Satvahana Empire 300 AD

**Var Temple, Sir, Maharashtra (Vishnava Temple)**

- Free standing apsidal structure - similar to Chuliyapa
- Built in brick masonry
- A thick layer of plaster inside and outside was used to create concave vault profile
- Possibly converted from Buddhist to Hindu.

**Chuliyapa Temple (3<sup>rd</sup> century - 1<sup>st</sup> century)**

**Chalukya dynasty (9<sup>th</sup> century - 12<sup>th</sup> century)**

- Lad Khan temple- Shiva temple, Aihole, Karnataka
- Adoption of timber structure into the permanency of stone masonry
- Place for village council reimagined as a place for worship
- Square hut with sloping roofing stones

16

**Lad Khan temple- Shiva temple, Aihole**

17

**Lad Khan temple- Shiva temple, Aihole**

Here inspired by thatch and bamboo village come vally huts - "Ladkhagra"

18

**The Durga Temple, Aihole**

19

**The Durga Temple, Aihole**

- Adoption of Buddhist chaitya hall to Hindu worship
- Little advanced sloping stone construction techniques
- "Missing architectonics form"

20

**The brick temple of Bhargosa, Raipur**  
8th period - 9<sup>th</sup> Century CE

Built upon plinth, height up to 55 mts  
Constructed brick domes and shafts for rain off and ventilation.  
Expenses the idea of insurmountability with its stone built and long of

21

**The brick temple of Bhargosa, Raipur**  
8th period - 9<sup>th</sup> Century CE

Richly moulded surface, gradually ascending to lower vaulted top.

22

**The brick temple of Bhargosa, Raipur**  
8th period - 9<sup>th</sup> Century CE

23

**Classification of Indian temple style**

- Nagara → ?
- Chola architecture
- Dravida → RATTI ARCHITECTURE
- Structural temples (known as Dravidian style)
- Viçaya → ?

24

**Pallava Dynasty**  
Capital - Kanchipuram  
Pallava Dynasty  
Begin - 6<sup>th</sup> Century CE

Mahabalipuram (c. 600-650 CE)

Unkilled rock cut architecture

- Lalitha Gopura (Chidambaram) cave temple at Mandappam

25

**Lalitha Gopura (Chidambaram) cave temple at Mandappam**  
(Madurai, Madurai, Madurai)

Architectural  
Mandapa - 2nd mandapa - Garbhagriha  
Mandapa - 1st mandapa - 2nd mandapa - Garbhagriha  
Equal diameter - 6.6 m x 6.6 m

**Lalitha Gopura (Chidambaram) cave temple at Mandappam**  
(Madurai, Madurai, Madurai)

Architectural  
Mandapa - Garbhagriha  
Equal diameter - 6.6 m x 6.6 m  
Equal Pillar entablature

**Mamandur cave temple, Thiruvannamalai**

Architectural  
Mandapa - Garbhagriha  
Equal diameter - 6.6 m x 6.6 m

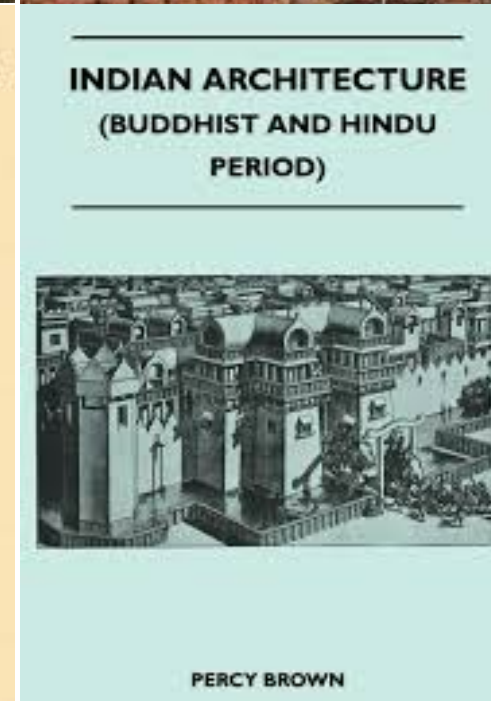
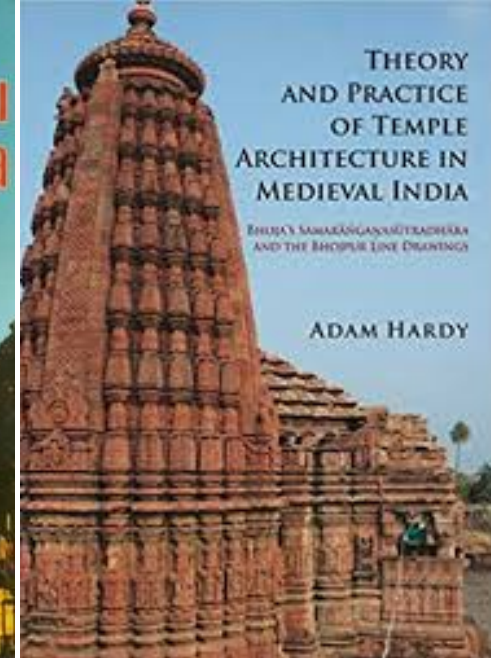
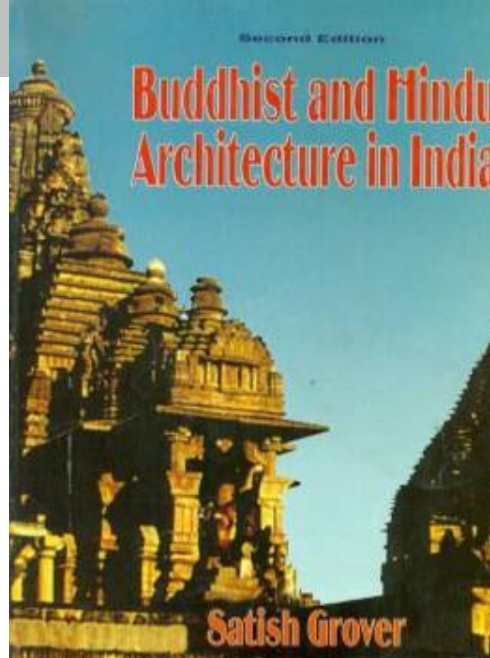
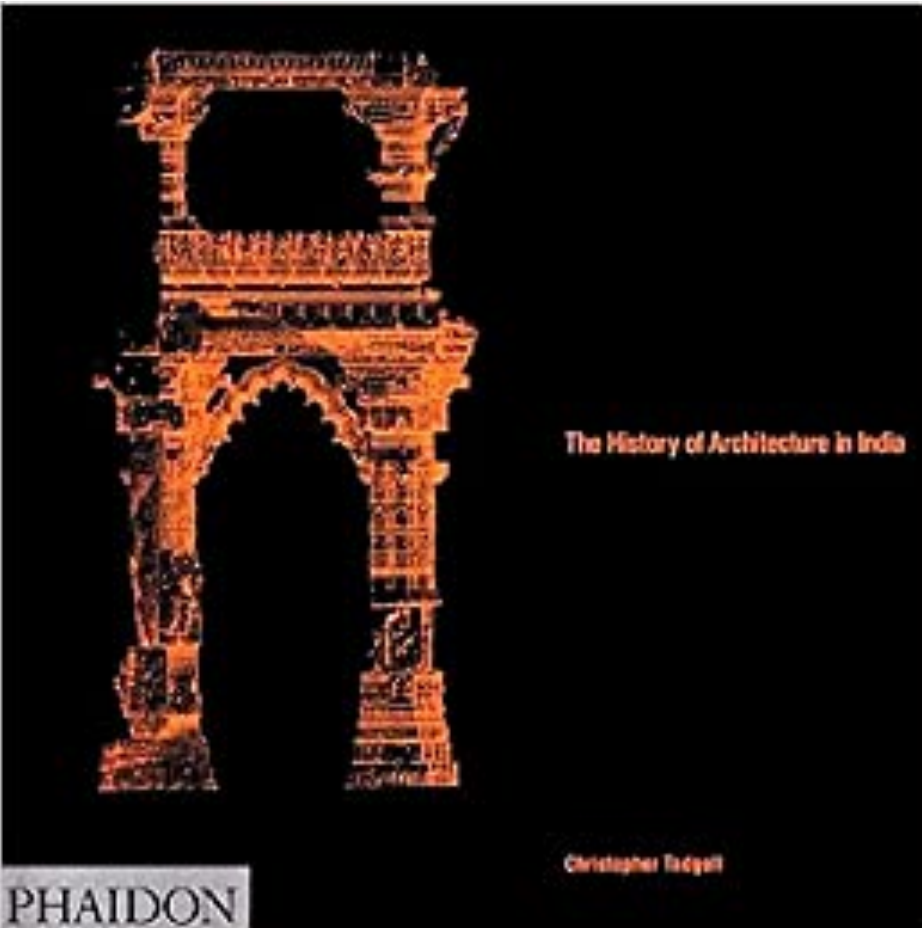
**MAMANDUR CAVE TEMPLE**

Architectural  
Mandapa - Garbhagriha  
Equal diameter - 6.6 m x 6.6 m

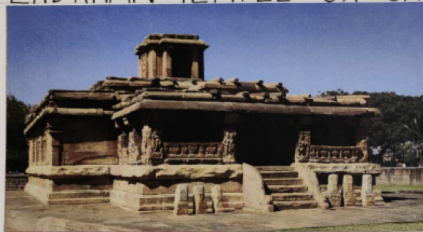

**MAMANDUR CAVE TEMPLE**

Architectural  
Mandapa - Garbhagriha  
Equal diameter - 6.6 m x 6.6 m


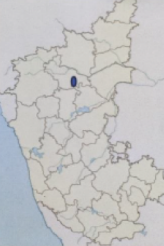




## LADKHAN TEMPLE OR CHALUKYA SHIVA TEMPLE

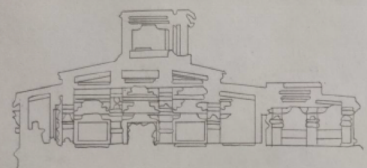
DISTRICT - BAGALKOT  
LOCATION - AHOLE, KARNATAKA INDIA  
GEOGRAPHIC COORDINATES - 16°11.68'N, 75°52'52.46"E

**ARCHITECTURE - CHALUKYAN STYLE**

- TEMPLE BUILT BY THE KINGS OF THE BADAMI CHALUKYA DYNASTY
- DEDICATED TO SHIVA, NOW THE MAIN SHRINE HOUSES A SHIVA LINGA WITH A NANDI, WAS ORIGINALLY DEDICATED TO VISHNU
- LADKHAN TEMPLE IS SO NAMED BECAUSE A FEUDAL MUSLIM CHIEFTAIN ONE STAYED THERE
- SPECIAL FEATURE OF THIS TEMPLE IS THAT IT STARTS WITH A RECTANGULAR STRUCTURE AND ENDS WITH A SQUARE STRUCTURE
- IT DOES NOT HAVE A SHIKARA (GOPURA) THIS INDICATES THAT IT FOLLOWS A CAVE-TEMPLE STYLE ARCHITECTURE
- ADOPTION OF TIMBER STRUCTURE INTO THE PERMANENCY OF STONE MASONARY

TEMPLE COMPLEX	HISTORY MODULE 03 TAHA VALIULLA IU194300028	SCALE - 1:100 A3	01
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A - NANDI  
B - SHRINE (GARBA GRIHA)  
C - MUKHAMANDAPA  
D - SABHA MANDAPA

- THE LADKHAN TEMPLE HAS A SYMMETRIC DIVISION OF PLAN INTO 4 BAYS, HAVING A SIXTEEN SQUARE PLAN
- THE TEMPLE CONSISTS OF A SHRINE (GARBA GRIHA) WITH 2 MANDAPAS IN FRONT OF IT AND A COVERED PATH FOR CIRCUMAMBULATING THE SANCTUARY
- MUKHAMANDAPA IS RECTANGULAR AND IS SITUATED IN FRONT OF THE SANCTUM IS SMALLER IN SIZE AND HAS 12 CARVED PILLARS, SET IN THREE ROWS
- THE SABHA MANDAPA LEADS TO THE MAHA MANDAPA AND THERE ARE 16 PILLARS ARRANGED TO FORM TWO CONCENTRIC SQUARES
- A BIG STONE NANDI IS PLACED IN THE GROOVE BETWEEN THE 4 CENTRAL PILLARS FACING THE SHRINE WITH THE BACK OF THE NANDI TOWARDS THE ENTRANCE

THE TEMPLE IS DIVIDED INTO 2 GRIDS


1. SABHA MANDAPA - COLUMN TO COLUMN DISTANCE - 3200MM	2. MUKHAMANDAPA - COLUMN TO COLUMN DISTANCE - 2200MM
→ WALL THICKNESS - 600MM	→ HEIGHT OF NANDI - 1550MM
→ COLUMN THICKNESS - 600MM	→ HEIGHT OF SHRINE - 1500MM
→ COLUMN HEIGHT - 3050MM	→ GARBA GRIHA - 2250 X 3000MM
→ SHRINE (DEITY) - 1100 X 1000	→ NANDI - 2200 X 2200MM

TEMPLE COMPLEX	HISTORY MODULE 03 TAHA VALIULLA IU194300028	SCALE 1:100 A2 SIZE	02
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BCE    00    CE    5<sup>th</sup> CENTURY    2020




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LADKHAN TEMPLE



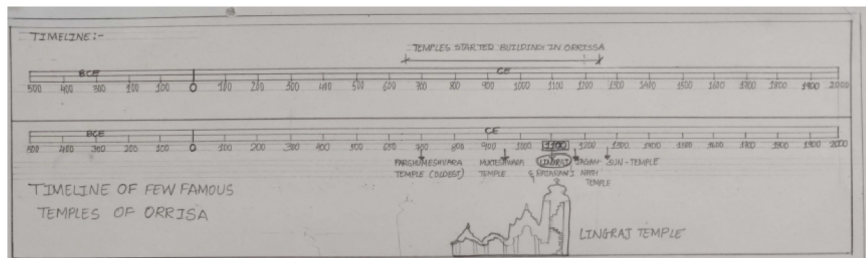
**TEMPLE STRUCTURE**

- THE TEMPLE CONSISTS OF GARBAGRIHA WITH 2 MANDAPAS IN FRONT OF IT
- THE MUKHAMANDAPA IS 18'7 1/2" IN LENGTH AND 33'5" IN BREADTH AND IS SUPPORTED BY 12 PILLARS
- THE SIDE PILLARS ARE JOINED BY A LOW PARAPET WALL THE PILLARS OF THE TEMPLES ARE HEAVY AND MASSIVE IN PROPORTION TO SUPPORT THE HEAVY STONE ROOF PILLARS HAVE BEAUTIFUL IMAGES OF GODDESSES CARVED ON THEM
- ABOVE ITS ROOF A SMALL SUPPLEMENTARY STOREY PROBABLY ADDED AT A LATER DATE WHICH APPEARS AN INDEPENDENT SHRINE OF SUN GOD
- THE SABHA MANDAPA LEADS TO MAHAMANDAPA WHERE 16 PILLARS ARE ARRANGED TO FORM 2 CONCENTRIC SQUARES LIGHT IS ADMITTED THROUGH STONE GRILLS FIXED ON EITHER SIDE WALLS THERE ARE 3 GRILLS IN EACH WALL OF WHICH CENTRAL BROWS THICK STONE BARS CUTTING ONE ANOTHER AT RIGHT ANGLES
- THE WALLS HAVE FLORAL PATTERN ON THEM AND THE WINDOWS HAVE LATTICE WORK DONE
- **ROOF:** THE CONSTRUCTION OF THE ROOF CONSISTS OF LARGE STONE SLABS GROOVED AT THE JOINTS AND HELD TOGETHER BY LONG NARROW STONES COVERING THE ENTIRE LENGTH OF THE JOINTS AND FITTING INTO GROOVES CUT IN THE SLABS WHICH MAKE IT WATER TIGHT
- INSTEAD OF TIMBER POST TO HOLD UP THE ROOF THERE IS AN INNER DOUBLE LAYER OF MASSIVE STONE COLUMN
- THE GARBAGRIHA HAS A SHIVALINGA AND THEREFORE IT MIGHT HAVE BEEN A SHIVA TEMPLE
- THE OUTER WALLS AND INTERIOR WALLS OF THE TEMPLE HAVE CARVINGS DEPICTING THE HINDU MYTHOLOGIES

TEMPLE COMPLEX	HISTORY MODULE - 03 TAHA VALIULLA IU194300028	SCALE 1:100 A3 SIZE	03
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**HISTORY :-**

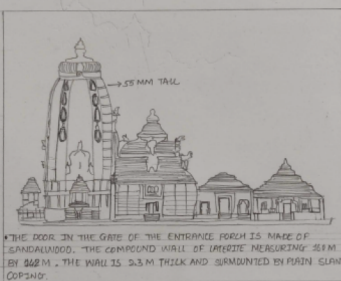
LINGARAJ LITERALLY MEANS THE KING OF LINGARAJ. SHIVA WAS DISTINCTLY WORSHIPPED AS KERTISANA AND LATER AS HARJHARA AND IS COMMONLY REFERRED TO AS TRIBHUVANESHWAR.

THERE IS EVIDENCE THAT PART OF THE TEMPLE WAS BUILT DURING SIXTH CENTURY CE AS MENTIONED IN SOME OF EARLIEST TEXTS.

THE ASSEMBLY HALL (SANGHARAJA), SACRIFICE AND TEMPLE TOWER WERE BUILT DURING ELEVENTH CE, WHILE HALL OF OFFERING WAS BUILT DURING TWELFTH CENTURY.

THE NINTA MANDIRA WERE BUILT BY THE WIFE BETWEEN 1091 AND 1100 CE.

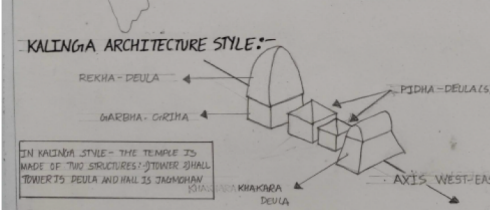
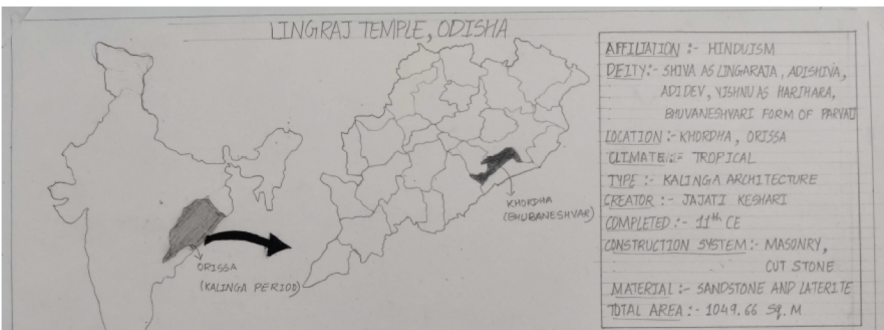
THE TEMPLE IS TRADITIONALLY BELIEVED TO BE BUILT BY JATATI KESHARI, SON OF KING JATATI KESHARI AND SISTER OF KING RAJENDRA CHOLA TO BRUHANESHWAR WHICH WAS REFERRED TO AS KARNATA KARNATA IN THE PURANAS PURANA, AN ANCIENT SCRIPTURE.



**TEMPLE COMPLEX :-**

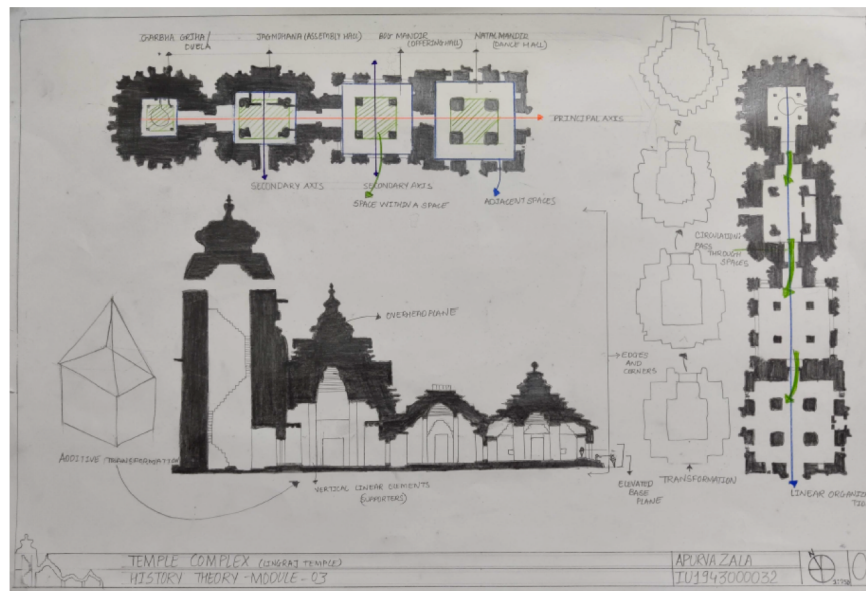
- THE LINGARAJ TEMPLE STUNNES IMAGINATIVELY AS THE LARGEST TEMPLE IN BRUHANESHWAR. AT 50 METERS HIGH, IT DOMINATES THE LANDSCAPE WITH 250 SMALLER SHRINES IN THE SPACIOUS COURTYARD AND IS SURROUNDED BY MASSIVE WALLS UNUSUALLY DECORATED WITH BEAUTIFUL SCULPTURES.
- THE TEMPLE COMPLEX HAS THREE COMPARTMENTS AND EACH ONE DEDICATED TO A DEITY OF THE HINDU RELIGION. TOWARDS SOUTH OF THE ENTRANCE FACINGS THE MAIN TEMPLE IS THE TEMPLE OF LORD SHIVA. AT THE BACK IS THE TEMPLE OF LORDS PARVATI AND TO THE NORTH IS KARTIKEYA.
- THE TEMPLE CONSISTS OF THE "DEULA" AND THE "SANGHARAJA" (THE NINTA MANDIRA CORNER HALL) AND THE "BIR MANDIRA" (OFFERING HALL). ON THE TOP IT HAS "TRISHULA" OF LORD SHIVA AND "CHAKRA" OF LORD VISHNU AND LORD KARNATA'S ARROW.
- THE TEMPLES MAIN GATES HAVE LORD SHIVA, TRISHULA ON ONE SIDE AND LORD VISHNU CHAKRA ON OTHER SIDE.

TEMPLE COMPLEX (LINGARAJ TEMPLE) HISTORY - TECHNICAL MODULE APURVA ZALA TU1943000032 02



- THE ANCIENT KALINGA PREVIOUSLY KNOWN AS UTKAL AND PART OF MAGADHA AND IN PRESENT EASTERN STATE OF ODISHA.
- THE STYLE CONSISTS OF THREE DISTINCT TYPES OF TEMPLES :- REKHA DEULA, PIDHA DEULA, KHAKHARA DEULA.
- THE FORMER TWO ARE ASSOCIATED WITH VISHNU, SHIVA AND SHIVA TEMPLES. WHILE THE THIRD IS MAINLY WITH GANESHA AND DARGA TEMPLES.
- REKHA DEULA :- IT IS A TALL BUILDING WITH A SHIKHARA, THE MOST DISTINGUISHING EXAMPLE IS LINGARAJ TEMPLE. REKHA DEULA MEANS A SHIKHARA WITH DIFFERENT PARTS IN LINE.
- PIDHA DEULA :- PIDHA DEULA REFERS TO SQUARE BUILDING WITH A LEVYRAMP - SHAPED ROOF LIKE THE CHANDRAS. THE ASSEMBLY HALL OF THE KOLAKAR SUN TEMPLE IS AN EXAMPLE.
- KHAKHARA DEULA :- IT IS TOGETHER A DIFFERENT STYLE OF ARCHITECTURE CLOSELY REMINDING SIMILAR TO THE BRUHANESHWAR OF PURANAM STYLE. THE WORD IS DERIVED FROM KHAKHARA (PUNCTURE SQUARE). BRAHMI TEMPLE OF CHANDRAS IN PURI AND CHAKRI TEMPLE OF BRUHANESHWAR ARE GOOD EXAMPLES.

TEMPLE COMPLEX (LINGARAJ TEMPLE) HISTORY - THEORY MODULE - 03 APURVA ZALA TU1943000032 01



TEMPLE COMPLEX (LINGARAJ TEMPLE) HISTORY - THEORY - MODULE - 03 APURVA ZALA TU1943000032 03

# Vaddakkunnathan Temple



**Vaddakkunnathan Temple entrance**  
Vaddakkunnathan Temple is an ancient Hindu temple dedicated to Shiva at city of Thrissur, of Kerala state in India. This temple is a classical example of the architectural style of Kerala. Mural paintings depicting various scenes from the Mahabharata can be seen inside the temple.

The temple, along with the mural paintings, has been declared as a National Monument by India under the AMASR Act [4]. According to popular local lore, this is the first temple built by Parasurama, the sixth avatar of Vishnu.

The temple consist several shrines and a hall with steps for sermons.

Temple is said to be inspired by Buddhist and Jain temples



## TEMPLE COMPLEX

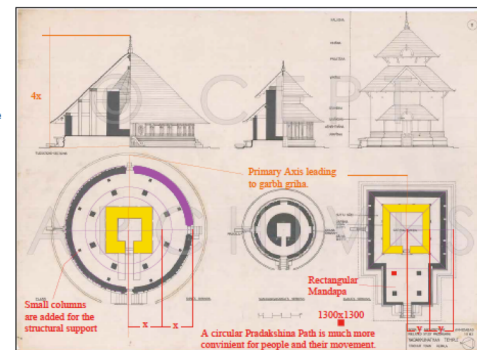
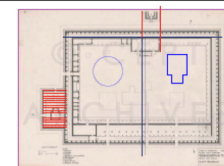
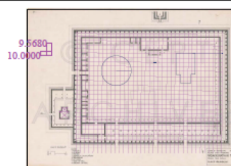
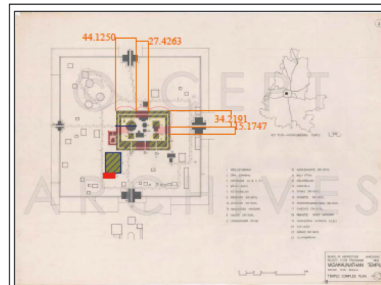
HISTORY, THEORY MODULE\_03

SAKINA KAKKAI

IU194300009

LOCATION : THRISUR, KERELA

01



Both the shrine have no opening at all. The primary axis leads to the garbh griha, only the circular shrine of Shiva has a secondary axis just as entrance. The square shrine of Rama has a rectangular mandapa after the entrance with four square columns.

The ratio of different dimensions are seen all over the temple complex as well a grid is formed.



## TEMPLE COMPLEX

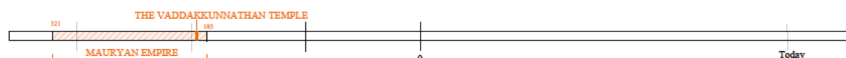
HISTORY, THEORY MODULE\_03

SAKINA KAKKAI

IU194300009

1:100 @ A3

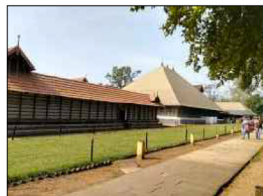
03



The temple was built at the time of Perumthachan from Parayi petta panthirikulam. It is said that Perumthachan lived during the second century, so the Koothambalam may be more than 1,600 years old.

The significant materials used for the temple construction were timber, lime, stone and copper. Sandstone is the stone used for the temple walls.

The roofs are steep and pointed, and covered with copper sheets. The shape of the roof is in circular plan, one sees a conical roof, while with a square plan the roof is pyramidal.



These structures have large roofs, for the prevention of the wildy angled rain to fall on the wall. The structure of the shrines is made of wooden members.

The temple and it's shrines stand out to be different from the usual Hindu Temples, having a hut like cover over it for the protection from the nature.

### CONSERVATION OF THE TEMPLE



The restoration of the whole temple took around fifteen years with around five hundred craftsmen involved over time. Such huge restoration not only involves the aspect of material and structural but also the ritual significance of the monument.

## TEMPLE COMPLEX

HISTORY, THEORY MODULE\_03

SAKINA KAKKAI

IU194300009

Timeline, Material and Conservation

02



• IF WE SEE IN THE SECTION THE SHIVLING IS NOT IN THE CENTER BUT IT'S BIT OFFCENT IF WE PROJECT THE LINES FROM OUTER RECTANGLE AND INNER RECTANGLE WE CAN SEE THE LINES FROM ALL THE CORNER INTERSECT AT TWO DIFFERENT POINTS AND THE POSITION OF THE SHIVLING IS BASED ON THE OUTER RECTANGLE .

• MOTIFS OF SHIKHARA ARE THE LOTUS PETALS. SHIKHARA IS ALSO THE IMAGE OF LOTUS BLOSSOM WHICH SYMBOLIZES THE CREATION AS IT SPROUTS FROM VISHNU'S IT IS THE SYMBOL OF PURITY.

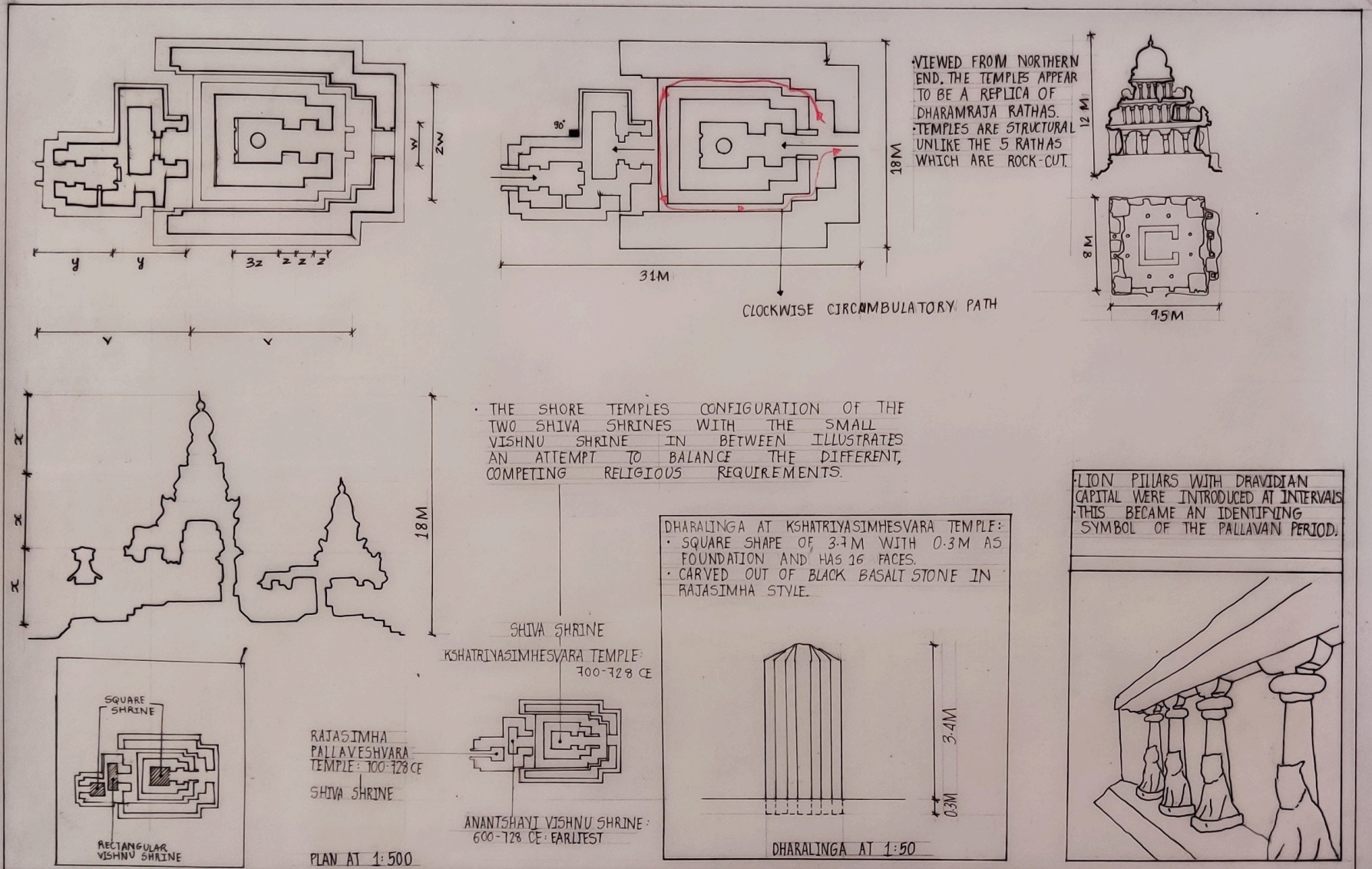
• THE BUDDING OF MULTIPRATITI SHIKHARA AS THE ITERATION FOLLOWS THE PROCESS OF GERMINATION OF LOTUS FLOWER FROM ITS BUD.

KANDARIYA MAHADEO TEMPLE

SIDDHARTH 101943000010 SCAL  
HISTORY, THEORY MODULE -03

03





# SHORE TEMPLE ANALYSIS

SHORE TEMPLE KAINAZ DARUWALLA  
 THEORY MODULE 03 IU1943000002

SCALE 1:200  
 0 5 10

03



APPRECIABLE TO INDIANS

HEMISPHERE

CROWN OF STUPA

STONE ENVELOPE & BRICK PLASTER STUPA-I AT BANCHI

EARLIER 6<sup>th</sup> CENTURY BC.

STONE MASONRY | STONE WORK IN STUPA II AT BANCHI AND MAHASTUPA AT BHARHUT

HISTORY

HISTORY\_03

THEORY MODULE\_03  
DATE - SEPTEMBER 17, 2020

RASHI KHODE  
101943000617

01



