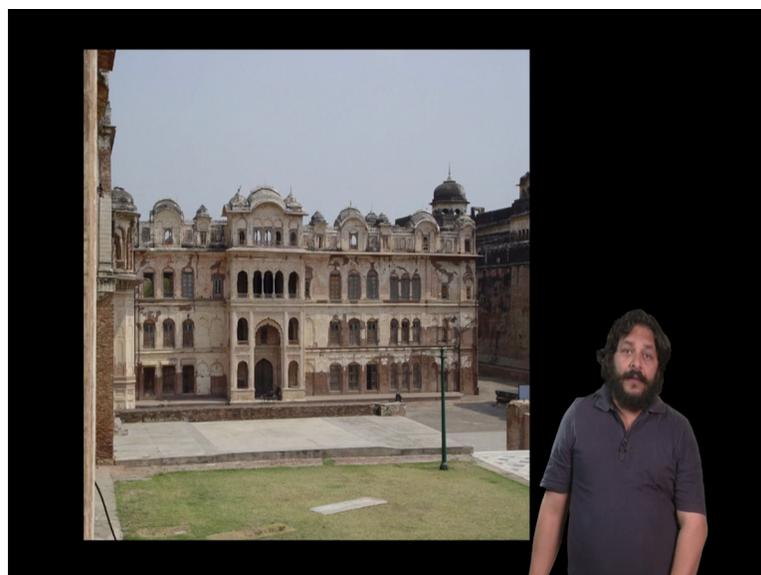
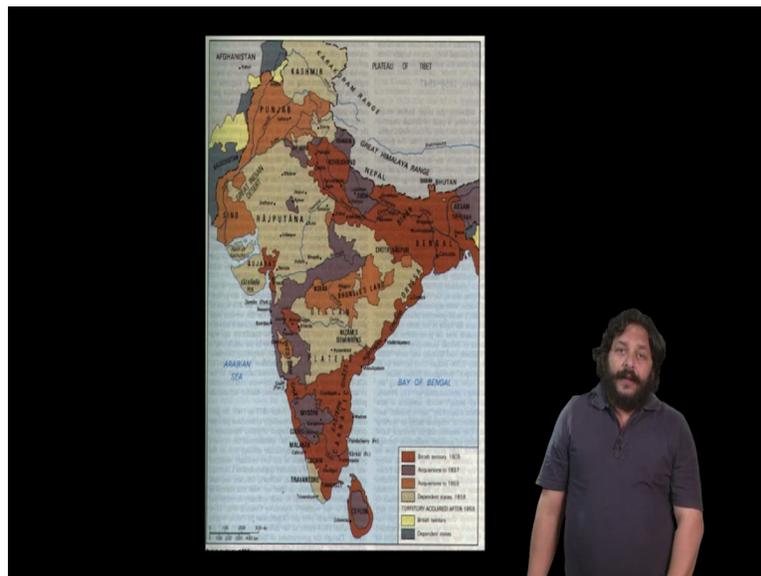


Introduction to History of Architecture in India
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Week – 04 Review

Today we will review what we have seen in this past week that is to say the architecture of the post Mughal period all the way till 1947 when India became a republic.

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In the 18th century as the Mughal Empire disintegrated various states came up, a number of days would survive into the 19th century as the princely states of India, a status accorded to them by the treaty of subsidiary alliance with the British, in all this states which were later to become princely states you had palaces which were built in the 18th century and added to in the 19th, all these palaces with their roots in the 18th century were emulating Mughal models of what palace architecture should look like.

This is the palace at Patiala which we saw which has elements from Mughal buildings such as the Bangla roof and the Chattris but composed in ways that are slightly different.

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Parts of this palace which were built in the 19th century also show European influences such as bay windows or semi circular arches but what binds palaces and residential buildings all across India is the use of courtyards and like European buildings which were enclosed against a hostile climate Indian buildings like buildings around the Mediterranean relied on courtyards to bring in light and air. The kind of ventilation that courtyards allowed also ensured a certain kind of privacy and intimacy in a lot of domestic spaces.

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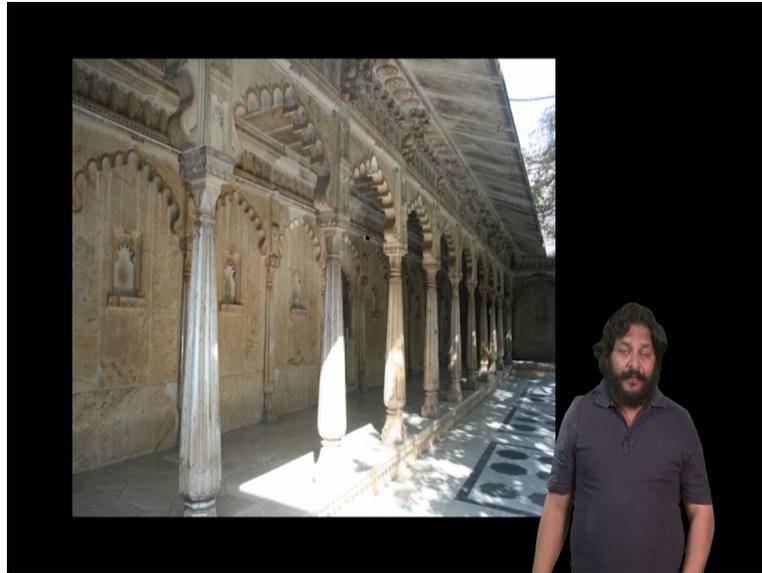




The palace at Chandvad built by the Holkars that we saw is another example of courtyard architecture again while we could not explore every palace architecture from every princely state, we do have here a representation of 3 or 4 different palaces but notice that the courtyard remains central to all of them. Just like various princely states are borrowing architectural elements from Europe with which they have a greater contact even within India a number of princely states are borrowing from other regions from the country.

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For example, this palace at Chandvad has paintings done by painters from Rajasthan, if one looks at the palace at Udaipur while the elements are Mughal or Mughal Rajput inside you see the same courtyard being built with different materials with arcades all around and lastly through the 19th and early 20th century you have princely states that give up on burrowing purely Mughal architectural elements but also start incorporating European planning and European details.

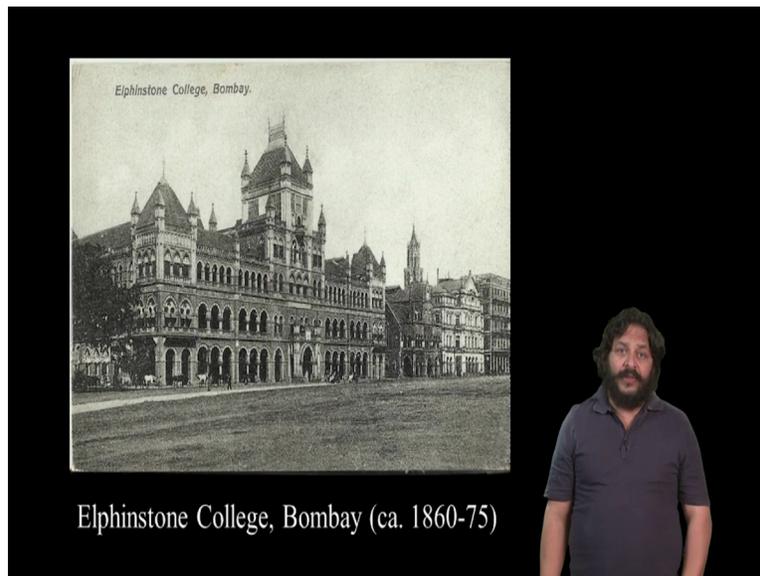
This is the Chowmahalla Palace in Hyderabad where you have a very conscious mixture at using both languages of architecture and indigenous one developed under the Mughals and the European one which is seen from the (04:02)

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The British when they first come to India have patronized for themselves a purely neo classical language of architecture and that is because neo classism was the rage in 18th century England, the buildings that they build in Calcutta or in other places like Bombay and Hyderabad confirm to this neo classism. In fact, in some parts of India as late as the early 20th century you see neo classical architectural vocabulary being deployed.

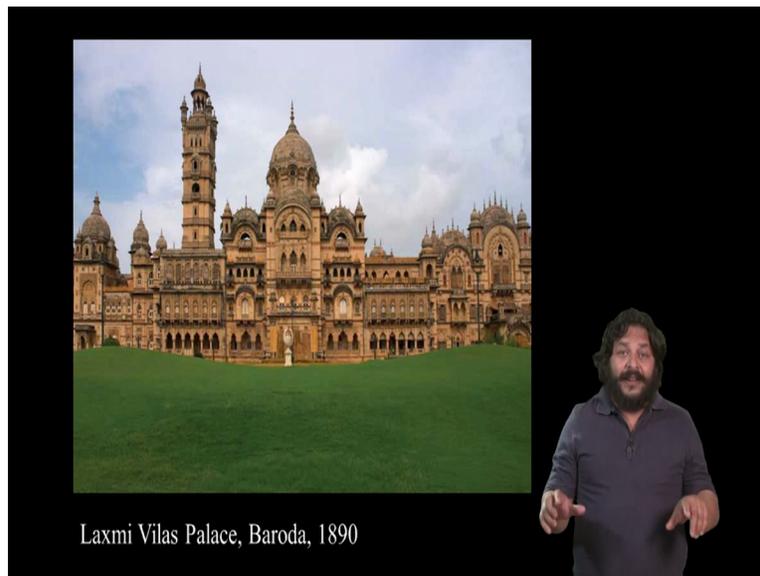
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But as fashions change in England and England builds itself houses of Parliament in the mid-19th century in a style that is supposed to exemplify a certain kind of English Muscularity the style of Victorian gothic becomes popular in India as well particularly for building public institutions that are going to announce to the Indian population that the British have arrived as strong rulers, this is the language of architecture that shows the Indian public what Englishness is.

The biggest champion of this school of architecture the Victorian neo gothic was Sir Bartle Frere, the governor of Bombay, as a result while Calcutta and Madras, the two presidencies apart from Bombay kept up with a certain kind of neoclassicism, Bombay in the mid-19th century completely moves to an architectural idiom that is neo gothic. You see it all around south Bombay where Bartle Frere built new kinds of institutions that had never been seen before markets, museums and railway stations.

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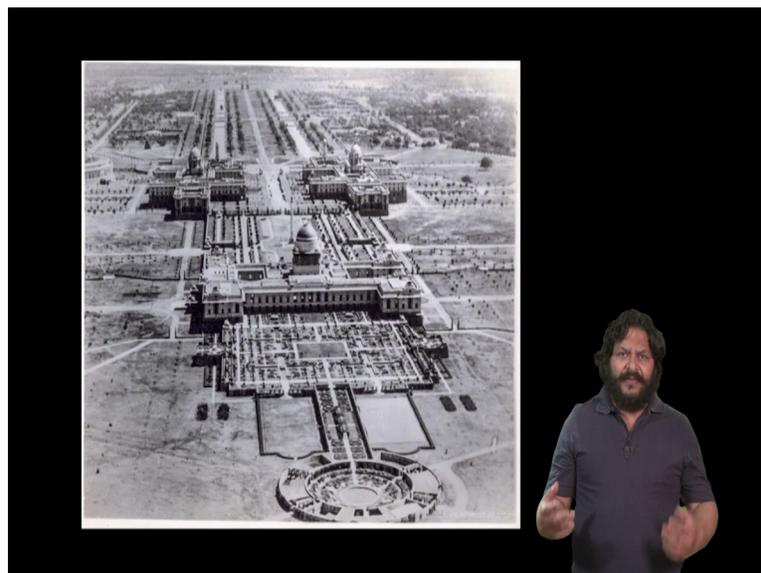
The British also had amongst them a school of architects who thought that Indian architectural designs were better suited for the people and these British architects were steeped in the details of Indian architecture, they were greatly enabled by the publication of a multi volume work called the Jaipur portfolio in which architectural details from across India irrespective of historic period were produced.

These served as pattern books for ornamentation so as the Indian princely states started building for themselves new palaces at the end of the 19th century they turned to these British architects to provide them designs. Many of these palaces were thus built in this style that British architects felt were characteristic of India, the irony is that this new architecture curiously labeled Indo-Saracenic or in simple words Indo Islamic was championed by British Architects for their Indian patrons.

A number of palaces from the late 19th into the early 20th century are built in this style, between the neo classical of the early British period the Victorian gothic of the middle colonial period and the Indo Saracenic of the late colonial period there were several tensions but it is not always that clear who the patron was and who the architect was, you had Indian patrons that used British architects, you had British patrons who use British architects and there was no predictability as to who would design and what style.

It really reflected the debates in Europe at this time where books like *What Style Shall We Build* were written, Europe had become what is called a *mashrafi* of styles because now that published details of any style of architecture was available, you could choose to design buildings in absolutely any style that you wished, you could have a plan that was English but details that were Mughal which is what you see in a number of these palaces.

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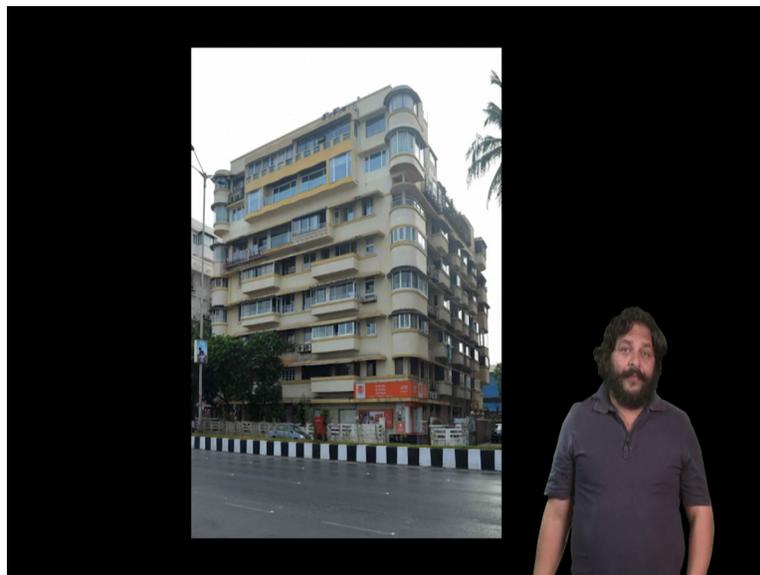


The high courts in Hyderabad are another example of an institution that is British, a plan that is British but details that reflect a native vocabulary of architecture, but when it came time to design a completely new capital for imperial India the site chosen was New Delhi, the capital of India moved from Calcutta to Delhi in 1911 and the new site that was chosen took a couple of decades to built fully.

The designer Edwin Lutyens was asked to design the buildings and the layout along with Herbert Baker and what you see here is what used to be called the Viceroy Hill Mansion now known as the Rashtrapati Bhavan beyond which are the two blocks called the North Block and the South Block that currently house various ministries and the avenue that runs in the middle is the avenue Rajpath then known as King's Way.

Lutyens design for India, a capital that in its planning was completely European but in terms of the architectural details was a curious mixture of European planning but Indian designs, however here the Indianess of the architectural vocabulary of the architectural elements was subtle. So while at the Rashtrapati Bhavan you have a dome that is suppose to remind one of the dome of Sanchi, the wait it is supported in (10:33) actually is European similarly on the roof line you see small Chatris, very reminiscent of a Mughal way in which a Chatri is punctuate the roof line but more profusely. Here the treatment given is quite (10:53).

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Eventually in the 1920-30s India starts embracing an international language of architecture the vocabulary is neither derived from Indian history nor European history there is no more neo classism, no more neo graphic and no more Indo Saracenic, what you have are architects like Claude Batley coming in with a new language of invented ornament called art deco in which the entire building is treated as one sculptural object, not to be treated as assembly of parts but as a building that expresses itself.

An architect called GB Mhatre who had worked with Claude Batley built on Marine Drive a whole slu of buildings in this style of the new emerging art deco.

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Around the same time there was an international movement started at the Bau House in Germany which would translate into complete new forms of design, simple elegant lines, no baggage of history and clean functionality, the dictum that form follows function were all the hallmarks of this architecture.

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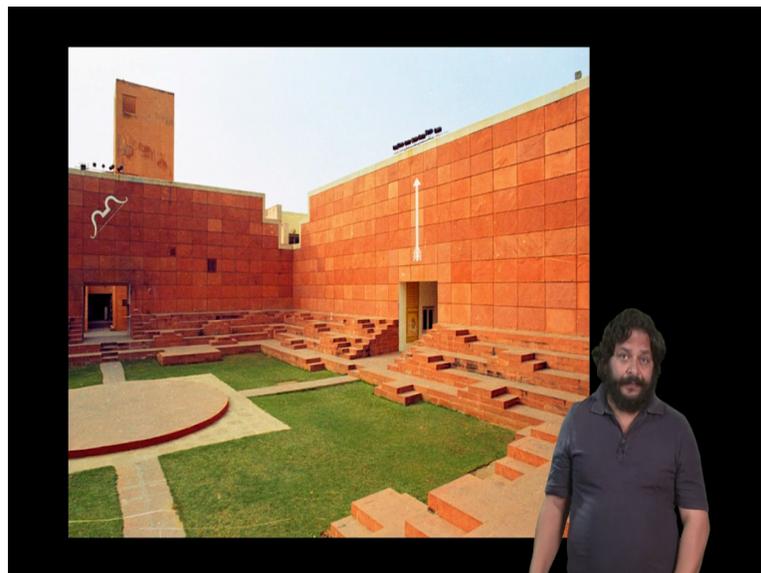


And with independence to be part of this new modernist movement Jawaharlal Nehru, the first prime minister invited one of the biggest exponents of modern architecture Le Corbusier from Switzerland to come and design the city of Chandigarh, Chandigarh was laid out along a grid

plan, some of the buildings, Chandigarh was laid out around a grid plan and a number of important buildings were designed by Corbusier himself.

Again all the forms in this building are either functional and if they are ornamental it is an ornament that does not necessarily reference anything from an architectural history of the past.

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But it is in modern India that we start having architects who have studied abroad and come back brought to them modernism that is truly Indian, modernism that makes sense in this context in

which it is, not rejecting entirely all historical detail but being clued in to the history of the region in which buildings are being designed and built.

One of this great architects is Charles Correa whose Bharat Kala Bhavan in Jaipur is reminiscent of the way in which the city of Jaipur itself is laid out in nine small squares, one of the square being slightly displaced. Inside the symbolism and the imagery is reminiscent of architecture of the past in India.

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The inter university centre for astronomy and astrophysics located in Poona is also designed by Le Corbusier where he uses all the traditional elements of Indian architecture such as courtyards and step wells and domed spaces but they are all used in a way that is completely novel and modern.

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Correa also experiments with forms that are completely new but yet the concept behind them is rooted in a certain kind of traditional architecture. In Delhi in the 1970s and 80s you have a number of enterprising architects like Raj Reval who builds the hall of nations at Pragati Maidan, this building which is the only building contemporary architecture or modern architecture to be celebrated on a posted stamp was demolished unfortunately last year.

But what develops in Delhi is a style of architecture that employs large exposed concrete, what emerges in Delhi is a style of architecture that uses large surfaces of exposed concrete, a style

known as brutalism, not because it is brutal in any way but because exposed concrete has uses the word in French brute.

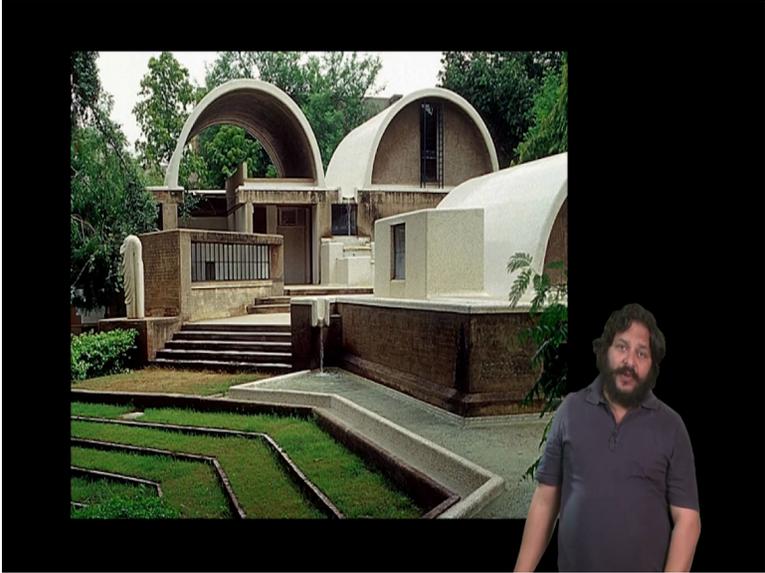
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We also had in the 60s and 70s apart from Le Corbusier a number of foreign architects who came and built buildings in India, Joseph Stein being one of them of whom we do not have examples here but Louis Kahn who built the Indian Institute of Management in Ahmedabad, a delightful play of light, space, shadows, air and volumes.

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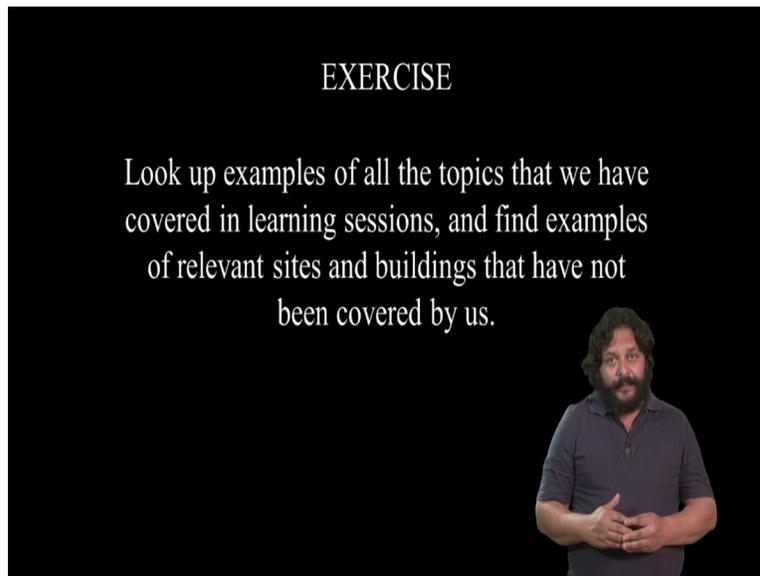


The IIM uses traditional technologies of brick along with the modern plastic technology of reinforced concrete. Another important architect that we cannot miss at all is Balkrishna V Doshi who last year won the Pritzker Prize, the highest price awarded in architecture, this is his office in Ahmedabad, he is best known for a number of buildings such as the Aranya Housing in Indore and for setting up and designing in some part the school of environment and planning in Ahmedabad, SEPT.

A traditional modernist, his buildings have also evolved over the years such as the celebrated Husain-Doshi Gufa of which we do not have a picture here. From this glorious period of high modernism, we have now moved on particularly past 90s to a period in which what is known as commercial architect is increasingly built, driven by developers and builders this architecture seeks to extract every amount of sellable space they can.

Buildings are thought as not as machines for living but machines for making money, there is a capitalist attitude towards architecture, architectural detail which was once meticulously thought of and crafted is now replaced by industry catalogues, designs are made based on what kind of ready-mades you can buy to build in a building. Project managers in many ways has replaced designers.

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EXERCISE

Look up examples of all the topics that we have covered in learning sessions, and find examples of relevant sites and buildings that have not been covered by us.

So to summarize this week please do look up examples of everything that we have seen but examples that we have not covered in learning sessions. Look up new architects that we have not mentioned but who practice in the same modes and idioms that we have looked at, I hope you have enjoyed this course, we will try and make a more comprehensive course of a slightly longer duration at some point in the new future, this was just a brief introduction and I hope you have enjoyed it. If there is any feedback please do let us know, thank you.