

CHAPTER - VII

Chapter Seven

CONCLUSION

Indian Architecture is unique in its position. Neither it has borrowed from some foreign land nor the concepts adopted from another culture. It has evolved through the matured stages of thoughts in its metamorphological sequence. Every architecture has its cultural identities and vernacular ideas, but the main stress here in explaining and comparing is that how the aesthetics developed with the thought of religion in ancient and medieval India.

Pre historic cultures, such as Mohenjodara and Harrapa cultures show no special aesthetic thought behind their architecture. And main point to note here is that, no stresses of religious buildings found in the excavations in early 20th century. As a conclusion, it is clear that these cultures were in developing stage of the physical religious thought. Next to this was the vedic period and brahmanical period. Though it had developed in the concept, customs and rituals of the religion, hardly developed in the concept of permanent religious buildings.

The real era of religious architecture begins with the rise of Buddhism and Jainism. The ritual less philosophies of these religions, give stress upon find oneself pouring deep in to one's

being, by means of continuous Tapasharya. The concept of pouring inside one's being, gave rise to the concept of 'Rock cut architecture.' To find the mental peace, this art of rock cutting reflects the exact philosophical thought of physical sacrifice and self torchering. In rock cut architecture, there was a prime problem of fresh air and ventilation. After years of experience and study, the prime causes of decline of these religions and renaissance of Hinduism are confirmed by several scholars. Out of these, one prominent reason was there is no provision of daily soft rituals in them. Buddha and Mahavira stated the oral philosophies, but not the physical ways to achieve the goals. In another words, it was a type of inhellation but not the provision of exhellation. Thus, the unventilated path of this philosophies led to the sub cults as Mahayanas, Hinyanas and Digambars and Shwetambars.

With the developments in the Buddhism and Jainism, the concept of building Chaitya, Vihara, Stupa developed. All these buildings are nothing but the monesteries or the praying places. The shapes and sizes evolved from the basic geometry and arithmetic scales of ancient sanskrit rigvedic cultures. The materials primarily used to build these structures were of local available material. Simplicity has achieved and the purpose is solved. Extra decoration for aesthetics with the use of attracting materials and some kind of cladings or exterior applications were practiced commonly.

With the use of local black or white stone as a prime building material, the highest Bovis power has achieved, as it is necessary psychological supporting factor for the religious achievements as stated in previous chapter. In Stupas and Chaityas, circular forms for planning and elevational purposes were used in common. Circular base in plan is a revolutionary concept, which is not found in the conemporary foreign civilizations. The philosophical meaning of the circle means infinity. It is the most unstable, full with energy grids and the most dynamic basic form of geometry. The use of circular base in Buddhist and Jain religious architecture indicates the Dhyana and Moksha concepts of their philosophies. The use of circular forms, as a basic shape or may be modified, in Muslim architecture of medival period signifies exactly opposite philosophy of physical satisfaction and bodily enjoyments. But in muslim architecture circular shape in plan of building or its sub organs is hardly found.

Every architecture is having its 'Pic-era' or we may say the 'Crowning stage' of its apeal, applications, methodologies and philosophy. Buddhist architecture saw its crowning experience in the reign of Ashoka the Great who basically was a Hindu but later on became the follower of The Buddha.

With the renaissance of Hinduism, the building techniques and aesthetical science developed with several new concepts. The basic geometry for religious architecture changed. Spherism replaced by cubism and use of triangle for elevation feature became common. Instead of spherical dome as top roof, multifold roofing system developed in buddhist architecture. Triangular shikharas for temples became the prime feature of Hindu architecture. The building materials did not change but they were used to be in building construction practice of later Buddhist and Jain period. Use of local stone as prime construction material with enormous carvings thereon practiced commonly. The art of carving the stone or the building segments was practised so regular, that the finishing and supremacy achieved by the hindu craftsmen, was a very strange wonder to the foreign invaders. From Kashmir to Kanyakumari there are several faces of Hindu architecture of the past. Different cultures forming the Indian face, had their own styles and definations of aesthetic dealing. But the basic parts forming the religious building were the same with little modifications. Gopuram, Pabhaga, Jhanga, Pradakshina Path are the important basic parts of the ideal Dravidian Hindu temple of south India. Religious building activity seemed to be concentrated in and around southern part of India, rather than north India. The real aesthetic work is attributed by the southern temples. The aesthetic practiced by the hindus in religious buildings was more of a holy nature and radiating religious

and holy energy grids as has been mentioned in the previous chapter.

The temple building activity still continued before and in medieval period (from 6th century to 12th century AD) but the aesthetic practiced was moreover as usual as in the past. From 8th century AD onwards till 12th century AD, Afghans invaded and looted Indians badly, and destroyed the temples as much as they can. But neither they re-erected them as mosque or tombs nor they rebuild it as secular buildings. After 12th century AD, Afghan kingdom established in India throughly and then the architectural activity in medieval period started. At the starting, Afghan rulers were least aware of the aesthetics of the buildings, 80% of the religious buildings they erected were basically the Hindu Temples. The Afghan rulers used to keep the foundations of hindu temples and sometimes the other structural parts above the ground floor as they were, and used to convert only the 'Shikhara' part or the crowning part into the traditional mosque features as the 'tombs' or 'The domes' (or Ghumbaj) 40% of the muslim architecture show detailing of hindu craftsmanship such as the shapes of archies, the pillars, their moulding designs and capitals etc. The monuments constructed from 12th century AD to mid of 15th century AD were more influenced by the building technique of later ancient hindu temples. All they were constructed in local stones as white sand stone, black

stone or red sand stone etc. But, the structure constructed in later Mughul Period, were technically more progressive and fine than the previous creations.

The crowning and delightful aesthetic activity in every organ and branch of art was at its peak in the reign of Akbar and Shahajahan. Numerous alternatives of proportions and rhythms had been tried with symmetry most of the time. They didn't try the a-symmetric building designs with other aesthetic treatment, because lack of the super modern technology.

These structures reflect exact muslim philosophy and try of excellent physical living with use of extraordinary glazing materials such as marbles and massive hugeness with creations of heavy spaces inside the buildings.

Buddhist and Hindu tends towards the physical sacrificial ways to achieve the unending happiness forever. But muslims practically don't believe in re-birth and the cycles of the births and deaths. So they make emphasis on the supreme joyfulness of the particular human being for its particular life. Muslim philosophy indirectly tend the follower towards materialistic and physical happiness of the life. Result of which, the monuments of history tells us the vocabulary and materialistic richness of its own kind.

Ancient hindu temples and Buddhist Viharas, Stupas, Chaityas can not stand for comparison with medieval islamic architecture in the fields of proportions, sizes, materials finishes and technologies. Because ancient Indian architectural buildings are worth small compared to the islamic buildings, but the detailing, microscopic carvings and inscriptions on the parts of the Histeriograph of world architecture are the supreme forever.

We never find circular or cubical shapes and forms used for the hindu temples, but it is the special features of muslim architecture. Ancient religious buildings tell us the cubism, while the medieval religious buildings, may be islamic or may be Rajasthani, tell us the birth story of spherism.

All together at the end, it is necessary to understand that the 'Bovis' power extracted by the muslim architectural forms and building materials is the least compared with the hindu temple of ancient times.