

RECONSTRUCTION OF INDIAN TEMPLES

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Abstract

India is country where religion plays an important role in individuals life and religious place such as temple is the nerve centre of society and identity. It is the first choice for the majority of common people even today with respect to spiritual matters even today, that's why temples are constructed. Every style of building construction reflects a clearly distinctive basic principle that represents a particular culture and era. In this context the Indian Hindu temple architecture are not only the abode of God and place of worship, but they are also the cradle of knowledge, art, architecture and culture. The temple creates a link between man and god it plays an important role in individuals life also act as major social interactive place. The practices and traditions of temples exist not only in history but also in present time which greatly influence the socio-cultural life of its people and gives continuity to traditional Indian values. The Hindu religion and its philosophy greatly influenced Hindu temple architecture in its evolutionary process which continues till this date. There is a need to reconstruct some temples to make it more beautiful and functional. Temple architecture also gives the foundation to modernism. Therefore this research through archival research and other documentary, literary works and theoretical investigation on reconstruction of temples and temple architecture as a foundation of modern society and reconstruction and need of reconstructing temple brings out the concepts that have been adopted to make modern India. Together these aspects bring out the art, science and philosophy behind the construction of the Hindu temple which is as relevant today as it used to be in the ancient times. A continuity of tradition and a science which has its root in the dawn of human consciousness. The case study on Annapurna temple Indore shows the importance of reconstruction of some necessary buildings and also shows how modern India can be constructed with the help of old temple architecture and also focuses on hybrid style of temple architecture.

KEY WORDS : TEMPLE ARCHITECTURE , MODERNISM , HYBRID STYLE , RECONSTRUCTION, EMBELLISHMENT, ICONOGRAPHY.

I.INTRODUCTION

India is one of the most religiously and ethnically diverse nations in the world, with some of the most deeply religious societies and cultures. Religion plays a central and definitive role in the life of many of its people.. A Hindu Temple is the nerve centre of Hindu society and identity. It is the first place of choice for the majority of common Hindus with respect to spiritual and religious matters even today. It is not only the residing place of the Deity within but has a much greater significance in the lives of Hindus seeking spiritual solace and divine grace. A Temple is a living institution which ensures the survival of the traditions, customs and communities associated with it.

II. METHODOLOGY

The intention of this research paper is to examine the architectural praxis of temples for the cultural continuity in terms of space syntax even if it does not follow the textural order. The validity would be incomplete if the cases under consideration analysed through their vocabulary alone; they may prove their intent by the drawing analysis of their respective design paradigm. It includes the strategies which are reinforced by applying specific analysing tools and applying suitable

metaphors. Each language is discoursed and analysed through illustrative case studies by visual inspection using regulating lines. The characteristics of cultural identity through design paradigms is tabulated as comparative matrix reflecting the salient architectural grammar to put forth the intent of esoteric architectural patterns.

III.TEMPLES AS FOUNDATION FOR MODERNISM

The Architecture holds the indigenous cultural traditions and social requirements, economic prosperity, the religious practice of different eras. Thus, the study of architecture discloses the cultural diversities of India. Most of Indian art is encouraged by religion. Hindu temple architecture because the foremost quite Hindu architecture has many kinds of favor, though the essential nature of the Hindu temple remains the same, with the essential feature an inner sanctum, the garbhagriha, or womb-chamber, where the first Murti or the image of a deity is housed during a simple bare cell. Around this chamber, there are often other structures and buildings, within the most important cases covering several acres. On the surface, the garbhagriha is crowned by a tower-like shikhara, also called the vimana within the south. The shrine building often includes a

circumambulatory passage for parikrama, a mandapa congregation hall, and sometimes an antarala antechamber and porch between garbhagriha and mandapa. There may be further mandapas or other buildings, connected or detached, in large temples, in conjunction with other small temples within the compound.

Hindu temple architecture reflects a synthesis of arts, the ideals of dharma, beliefs, values, and thus the way of life cherished under Hinduism. A temple could also be an area for Tirtha—pilgrimage. “All the cosmic elements that make and celebrate life within the Hindu pantheon, are present during a Hindu temple—from fire to water, from images of nature to deities, from the feminine to the masculine, from kama to artha, from the fleeting sounds and incense smells to Purusha—the eternal nothingness yet universality—is a neighborhood of Hindu temple architecture. The form and meanings of architectural elements during a Hindu temple are designed to function because the place where it’s the link between man and thus the divine, to help his reach spiritual knowledge and truth, his liberation it calls moksha.” The architectural principles of Hindu temples in India are described in Shilpa Shastras and Vastu Shastra.” The Hindu culture has encouraged aesthetic independence to

its temple builders, and its architects have sometimes exercised considerable flexibility in

creative expression by adopting other perfect geometries and mathematical principles in Mandir construction to precise the Hindu way of life. There is a huge uncharted region of twentieth-century architectural history which will within the future at some point have to be written: it concerns the dissemination of recent forms in the countries of the so-called developing world. It’s a process that contains many various episodes from the impact of the debased international style to the enriching effects of Poetic Modernism. within the caricature version, Western rationality and myths of ‘progress’ confront and oppose: the authentic and therefore the indigenous, but it’s rarely that straightforward. Sometimes the fashionable may be a liberator which even allows a replacement thanks to re-examining basic values in tradition after a period of decadence, or fragmentation, or foreign occupation. Much depends upon the strength and relevance of the import, and upon the resilience and cultural depth of the recipient; attitudes towards modernization also will combat many various ideological shades. Recent architecture in India is especially interesting because it suggests that when the initial

modern forms are of top quality, they'll provide a filter through which both

contemporary reality and therefore the past is often shifted. The simplest recent work manages to crossbreed certain lasting lessons from Le Corbusier and Kahn with traditional principles for handling climate, space, urbanism, and habitation. It is a synthesis that has got to do with a post-colonial reexamination of roots, but which also involves the reconciliation of both modern technology and indigenous methods. The hope is to mix valid propositions from the sphere of international knowledge with ones that are still relevant in local traditions. At its best, this architecture seems to touch certain substructures of Indian culture. Modern architecture was adopted during the Nehru period as an appropriate vehicle for the technological and social programs of rapid modernization. After Independence, it had been necessary to form a clean separate the cultural sorts of the Raj: Modernism had a number of the proper associations with 'progress' and 'liberalism'. But Gandhian admiration for the supposed moral integrity of the village was never totally displaced by this progressive ethos. Even today, craft and industry have a special alliance in India and this enables the utilization of computer and intensive manual labor within the same

project. Many different societies and stages of development coexist, and therefore the tension between country and city is continual. Some artists attempt to bridge the gap, combining modernity with the teachings of the agricultural vernacular. The fashionable Movement's dream of harmony with nature is reinvigorated by an older philosophical framework placing man and community during a natural and spiritual order. The best recent architecture in India may contain relevant hints for developing countries. It's becoming increasingly obvious that the uncritical adaptation of Western models is not any real solution, as these are often inadequate to climate and culture: the results tend to be alien and alienating. But the solution doesn't dwell on the superficial imitation of local traditions either, as this fails to update what's substantial about the past, and doesn't address what's pressing within the present. The hope is to form a relevant synthesis of old and new, regional, and universal. The simplest recent Indian work is so challenging because it's hospitable the tests of the longer term also because of the grandeur of the past.

The basic form of the Hindu temple comprises the following:

sanctum (garbhagriha literally 'womb-house'), which was a small cubicle with a single entrance and grew into a larger chamber in time. The

garbhagriha is made to house the main icon which is itself the focus of much ritual attention; the entrance to the temple which may be a portico or colonnaded hall that incorporates space for a large number of worshippers and is known as a mandapa; freestanding temples tend to have a mountain-like spire, which can take the shape of a curving shikhara in North India and a pyramidal tower, called a vimana, in South India; the vahan, i.e., the mount or vehicle of the temple's main deity along with a standard pillar or dhvaj is placed axially before the sanctum.

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architecture. There are mainly three major styles of temple architecture.

1. nagara style

2. dravidian style

3. vesara style

Nagara style of temple architecture emerged in North India and Dravidian style of architecture evolved in South India. Both Nagara and Dravidian styles of architecture emerged from the earlier style known as the Panchayatana style of architecture. Basically, their development can be divided into three stages. Vesara is a hybrid form of Indian temple architecture, with South Indian plan and a shape that features North Indian details. This fusion style likely originated in the historic architecture schools of the Dharwad region.

As a result, the Vesara architectural style is a singular example that has been incorporated into the mainstream architecture and is peculiar to the Deccan in general and Karnataka in particular. Researchers have focused their decades on the Vesara style of Indian temple building, despite their best efforts to incorporate it within the Nagara or Dravida traditions. Vesara style since it is a wonderful achievement in the fields of art, architecture, mathematics, religion,

philosophy, and engineering. It is a jewel in the field of Indian temple-style architecture.

IV. RECONSTRUCTION OF INDIAN TEMPLE

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. temples act as major social interactive space and also act as nerve centre of Hindu society and identity .

There is a need to reconstruction and renovation and restoration of Indian temples because there is a need to make modern india. **reconstruction** in architectural conservation is the returning of a place to a known earlier state by the introduction of new materials.

The reconstruction of temple aims for the beautification, cleanliness, and expansion of the



religious site.

V.CASE STUDY : ANNPURNA TEMPLE INDORE

Shree annpurna temple is located at indore Madhya Pradesh . this temple is dedicated to goddess annpurna devi the deity of food . In this temple we can see the idol of Maa Annapurna glowing with Maa Kali and Maa Saraswati. Temple also houses the shrines of lord shiva , lord hunman and kalbhairav . This temple is situated in the main city of temple at 5 km away from Indore Railway station.



Annpurna temple before reconstruction

This temple was built in 1959 by Mahamandaleshwar Swamy Prabanada Girimaraj. Maa Annapurna was established on 21 February 1959 in this temple. This is the oldest temple in indore which was built in 9th century . The main

entrance of the temple is constructed in the year 1975 in accordance to southern Indian Architecture, will give special attractions to this temple. the entrance of the temple looks similar to meenakshi temple of madhurai. If you see it for first time its entrance look similar to the style of south Indian temples. the temple is constructed in northern style of temple architecture. The temple is reconstructed in 2022-2023. The new temple is



a beautiful example of mixture of northern and Dravidian style of temple architecture .Annpurna temple is reconstructed at the cost of Rs 20 crore and spread over 2 acres. the new temple is much bigger and larger than old temple and Interestingly, no iron has been used in its construction. This temple is constructed in hybrid style of nagra and Dravidian temple architecture and material used in this temple is

marble which is main feature of jain architecture. The temple is being constructed in an area of 6,600 square feet and over 40,000 cubic feet of white marble procured from Makrana, Rajasthan is being used. The main entrance of the temple is constructed according to the South Indian architecture on the backs of four life size statues of elephants.

The temple is 108 feet long, 54 feet wide with 51 pillars and the shikhara will be 81 feet high. The idols of Navadurga, 10 Mahavidyas and 64 Yoginis are being carved in the Sabha Mandap. Along with this, idols of other deities are also



MEENAKSHI TEMPLE MADHURAI



STATUES ELEPHANTS ON ENTRANCE

being carved in Nagara style. There will be a garden, fountain and parking facility at the temple. The height of Annapurna Temple is more than 100 feet. Entire temple is planned with Marbles and will be constructed by the famous Makrana Marble Craftsmen of Rajasthan who built the Annapurna temple at Trimbakeshwar Nashik of Maharashtra. Both Indore and Trimbakeshwar temples are maintained by same trust. This temple is also known for:

1. Most remarkable belief about this temple is that people who do worship here never remain hungry.
2. Pravachan hall which is located back side of the main temple is a huge building which can



GOPURAM OF ANNPURNA TEMPLE INDORE.



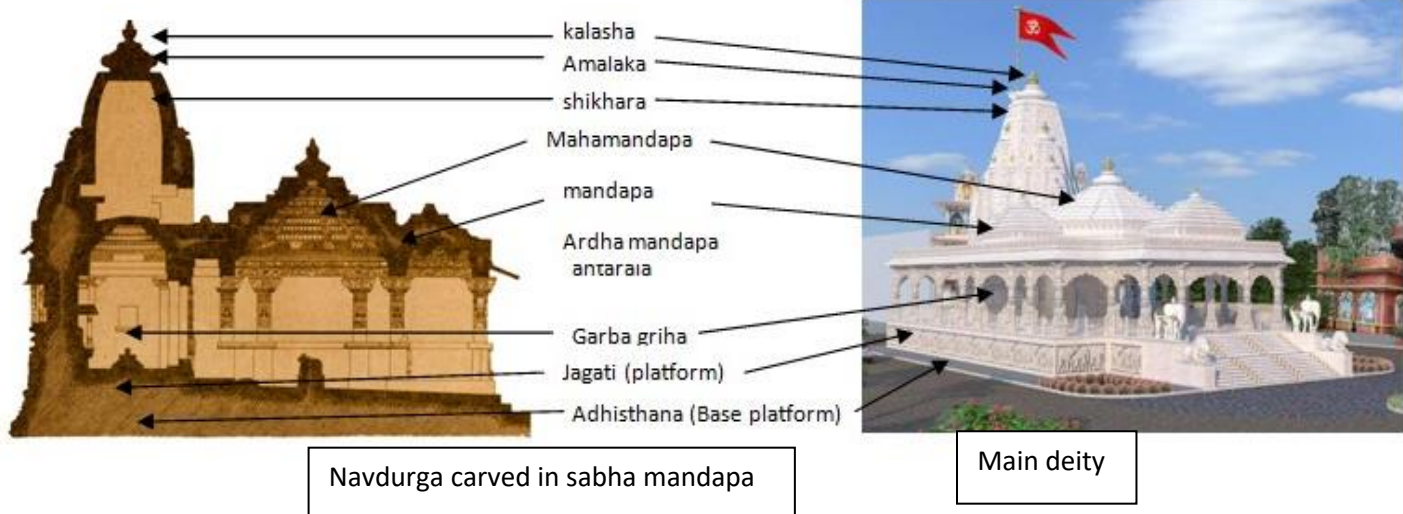
EMBELLISHMENT ON GOPURAM OF TEMPLE

accommodate 1000+ people to sit inside. In this hall Pravachan's are given frequently on morality and religious life by various thinkers and Spiritual Guru's.

3. Popular attraction of this temple is about 15 feet idol of lord Kashi Vishwanath sits in the lotus flower.
4. Goshala is also maintained by this temple
5. There are free education schools and Veda Patashala's (Veda Schools) are maintained by this temple trust.

The architectural splendor makes it must visit for all tourists.





As we know that the temple is reconstructed in nagra style of temple architecture so the temple have features of nagra style like kalasha -a pot-shaped formation above the Amalaka which forms the apex of a temple. Amalaka -a segmented or notched stone disk, usually with ridges on the rim, that sits on the top of a Hindu temple's shikhara or main tower. According to one interpretation, the amalaka represents a lotus, and thus the symbolic seat for the deity below.

Shikhara - the superstructure, tower, or spire above the sanctuary

Maha Mandapam – (Maha=big) when there are several mandapa in the temple, it is the biggest and the tallest. It is used for conducting religious discourses.



Mandapam - a porch-like structure, It is used for religious dancing and music and is part of the basic temple compound. The prayer hall was generally built in front of the temple's sanctum sanctorum(garba griha)Antrala-A small antechamber connecting the garbhagriha (inner sanctum) of the temple to its mandapa (pillared hall). Garbhagriha- place where the main idol of the deity is housedJagati -a raised platform for sitting and prayingAdhisthana - the base of the structure on which the superstructure of the temple stands.

The style of entry gate (gopuram) and compound wall is in dravidian style of temple architecture. their embellishment and iconography on gopuram of temple .



Sculptures carved on pillars



DWARPAL ON ENTRANCE



64 yoginias and detailing on ceiling of mandapa

Reconstruction of annpurna temple aims for the beautification, cleanliness, and expansion of the religious site and the city of Indore.



DETAILING

VI .CONCLUSION

The temples in India are found everywhere varying from small villages to the metropolitan cities. The Indian Temples are not only the abode of God forming the link between God and man and a place of worship, but they are also the cradle of knowledge, art, architecture and culture.reconstruction of temple can make temples more beautiful,modern and aesthetic in their own way. reconstruction of some temples is necessary to makesome temples more popular Reconstruction project of annpurna temple will help boost tourism, and also increases the reputation of smart city indore. Indirectly the reconstruction project also affect the economy of city. After reconstruction it can also became a heriage site.