

*Styles &  
Traditions:  
Knowledge from  
past, design for  
tomorrow*



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## INTRODUCTION

### AIMS/ OBJECTIVES/ QUESTIONIERS

For my MA project, I want to explore and enhance more about vernacular architecture in Tamil Nadu. What does my MA project include?

To create architectural elements in interior design (Tamil Nadu architecture & temple architecture)

I want to design interiors which are inspired from architecture and temple architecture from Tamil Nadu and to use them in interiors.

I am very much interested in temple architecture, from Tamil Nadu and use them to create new designs and forms.

Why to create temple architecture in interiors?’

To design the new is to craft the form to interpret the same in new and innovative ways. It will develop our vision of modern sensibility.

Eco friendly and sustainability are the new trends to create relevant forms in design.

I want to create in with respect towards old architecture and very much interested to create local history and culture in the art form of architecture to create courtyard interiors, colors, forms and incorporate the motifs in modern style. To increase the traditional values and cultural values through my design.

I have many questions which can be answered through my MA project Some of them are:

What are the important issues which can be reflected through architecture (Tamil Nadu)? How can architectural elements used in interiors? How can it effect the design and how it reflects in a contemporary way?

My role as a designer is to increase the aesthetic value by adding different attractions which should be pleased by the users. The design should captivate their eyes and their minds.

Design should improve their lives and lifestyle in each and every aspect. In order to understand the design concept we have to concentrate on the cultural aspect of the user lives if it is residential or else we have analyze the cultures of the space and the usage if it is retail space. These factors are important to design as the space will be more personal to the users and they will connect emotionally. This is to show the user how you analyzed and utilized to create and tailored the given space.

To design a space, we have to plan what to create and how it will be useful for the users. Then we have to create a vision of the given requirements and its functions with desired aesthetics and atmosphere.



## AIMS/ OBJECTIVES/ QUESTIONIERS

**“Hinduism is not a sole religion; it is the collection of costumes of various religions which are native and predominant in India, does not believe in any one philosophic concept or any single God, thus may be broadly described as a way of life.”**

The country's property bloom, besides being hungry for sand, iron, cement, and water, is quickly obliterating any variations that existed in traditional design to address the region's climate, environment, and culture. I got inspiration from traditional concepts, crafts as well as local material and interpret the same in new and innovative ways to create India's modernism. Concerns of buildings should be driven by the need (social, economic, cultural, environmental, and local) rather than only an image. Designing to suit the local socio environmental. Contexts embrace the use of reusable and renewable materials, and harness to the traditional building.

I always feel that there will a conversation between the pillars which gives them the strength of the design and its magnificence that shatters the audience. Shrines, gopuras, pillars, gateways are the most common elements of temple architecture. The design reflects its rich diversity of climate and its craftsmanship.

1. Understand the basic concept of Hinduism and its relevance on the design and construction of Hindu temple architecture.
2. Presenting a study of the concept of a Hindu temple, its evolution, development of its architectural styles. Along with the materials of construction with the focus on Dravidian or the 'south Indian style'.
3. Identify and synthesize the geometry and structural systems of Hindu temple architecture with examples. Dravidian or the 'south Indian style' Hindu temples.
4. Studying the material characteristic, construction techniques and process involved in the construction of a Hindu temple.
5. Designing the details of the architectural elements by exploration of temple architecture.
6. Learning old craft techniques to design them in interiors

A study of the plan of the Hindu temple and various other elements of the temple along with the form and sizes in which they evolved over centuries of temple development form the basis for understanding the structural basis for adopting certain traditional construction techniques for the construction of these temples.



## KEY RESEARCH

### HINDU TEMPLE

.Temple is also known as Mandir or Mandira in Hindi&Sanskrit respectively. Hindu temple is isolated or a part of structural complex.

.The characteristics always reflect the local styles of material and skills of architecture. 600-800AD was the time when the temple style and forms were created and established.

. The garbhagriha which resembles cell or shrine which can be approached through porch or mandapa.

.Shikhara which is usually a pyramidal tower (or) vertically placed dome like structure was placed on the top of garbhagriha.

.The whole temple building was generally placed and raised on a huge plinth .It was surrounded by small shrines and then by enclosed walls , towers and gateways .The design details and the planning of the temple and it's forms will describe the characteristics of the Hindu architecture. According to its monumental history, it gives us the formal classification.

.The temple architecture differs from place to place and time to time in India where as the basic principles and elements are similar. Generally form and scale will be varied. Examples can be Gateways, shikharas etc.

.It was later half of the 7th century that the Hindu temple structures of India began to acquire a definite form (Fletcher, 1972).

.We can compare temple elements which were similar to the Gothic church and their terminologies. Such as nave, aisle, channel, etc., where as the Hindu temple elements in Sanskrit are as follows.

. The sanctuary which can be known as vimana has two parts. The upper one is known as "Shikhara" and lower one which is inside is known as "Garbhagriha"(inner chamber).

fig.1 Temple of stewps, Nandyala, Andhra Pradesh by architects Sameep Padora & Associates

fig.2 Detail from Madhura Meenakshi temple, Madhurai, Tamil Nadu



ELEMENTS

1.GARBHAGRIHA- It is the inner chamber (or) the cellar which can be depicted as ‘Womb chamber’ . It acts as the nuclear of the temple where the idol of the God (or) deity is placed. The plan of the Garbhagriha is generally square in structure and is entered through east side of the door way. In some of the temples only priests are allowed inside the chamber as they do rituals and worship.

2. SHIKHARA- Shikhara is in the shape of tower (or) spire .It performs the highest peak (or) mythologically called as ‘meru’ and also pyramid in structure. The detail of the shikhara varies from place to place.

3. PRADAKSHINA PATH or WAY- It defines the passage way for walking around (circumambulate). It is the closed corridor in which the way is set up around the garbhagriha. The worshippers walk around the garbhagriha through the corridor in the clockwise direction as to show the respect towards the God (or) Goddess.

5.ANTARALA-It is the next and the intermediate chamber to the mandapa and acts as the pillared hall of the whole temple.

4.MANDAPA-In front of the garbhagriha a pillared hall was present which is called as mandapa which is meant for the gathering of the devotees. It is the place where worshippers pray, sit, meditate etc., they also watch the god from mandapa where priests do rituals. Natamandira is also the other word used for mandapa as dancers used to perform traditional dance for the sake of god in olden days. In some temples mandapa was detached from the sanctuary.

6. ARTHAMANTAPA- It is front patio (or) the main entrance which leads to the mandapa of the temple.

7.GOPURAM- The ornamented monumental tower is installed at the entrance of the temple compound which is generally found in south Indian temple architecture.

8.PITHA- The platform of the temple is known as pitha.

9.TORANA- The classic gateway which was mostly found in north Indian temples is known as torana.

10. AMALAKA- It is disc type flute which is placed at the pinnacle of the shikhara. The material used for making Amalaka was stone.

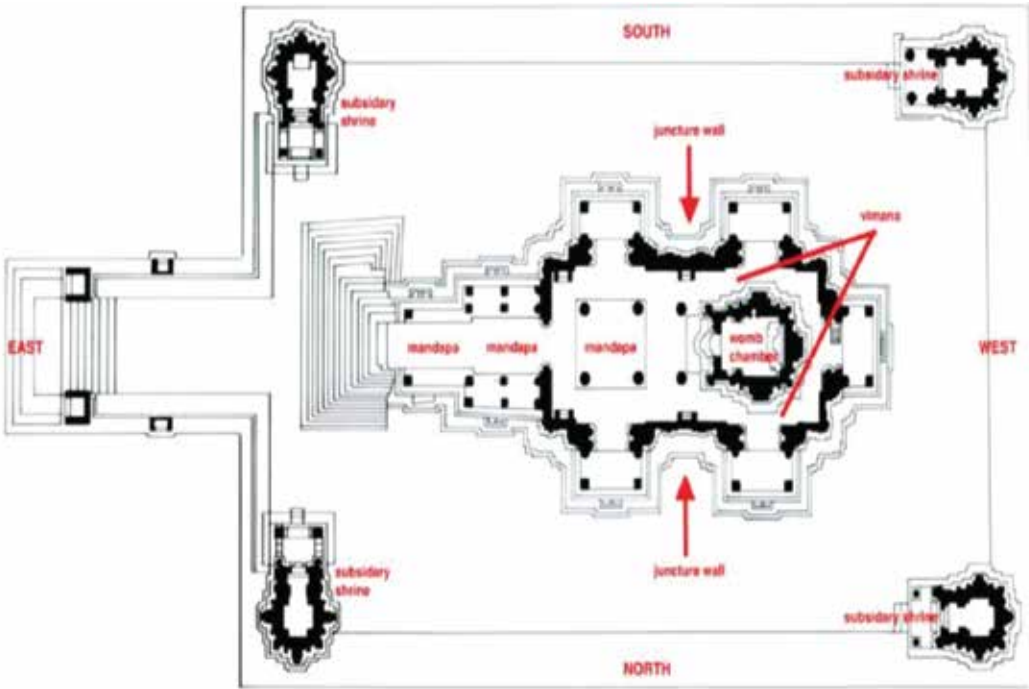


fig.3 basic plan of the Hindu temple architecture

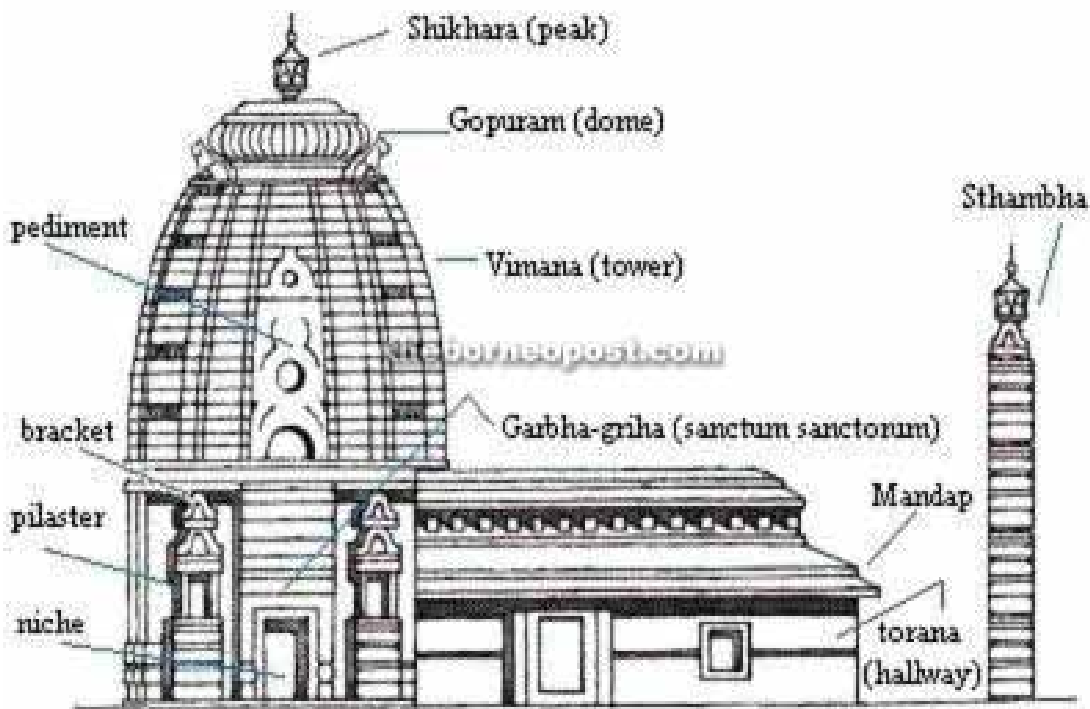


fig.4 Hindu temple and its elements explained



## EVOLUTION OF TEMPLES

In India the original architectural styles of Hindu temples are been growing since the historical time. The southern peninsula and plains in northern part of India is due to the characteristics of environment such as geographical, climatic, grammatical differences between them. According to Indian geography, the temples are mainly classified in to 3 types

1. NAGARA (or) northern style.
2. DRAVIDIAN (or) southern style
3. VESARA (or) hybrid style

Some of the distinct styles of temples is found in KERALA, Bengal and also in Himalayan Valleys. Major features of Nagara and Dravidastyle are their structural appearances. In the Nagara style the tower looks like the beehive which is known as shikhara. In Nagara style of temples, gateways are simple and plain. Generally, plans are square shaped but in some cases wall will get broken which causes the temple plan as circular. Mountain resemblance will be created with amazing miniature shikhara tower. In Dravidian styles of architecture, general features are Gopurams and vimana. As it was said earlier, vimana is a tall Pyramid structure which consists of smaller stories inside the structure. The peak point of vimana is called Shikhara. The base of the temple is square shaped. There will be a prakara which is the complex of the temple. It contains main shrine and the smaller shrines which are confined by the outer wall. Gopurams are the spectacular gateways which are elaborated by the outer wall. The main shrine will dominate the whole temple structure as it is tall and overcome the main shrine (or) Shikara.



NAGARA STYLE



DRAVIDA STYLE



VESARA STYLE

fig.5 Different styles of temples



fig.6 nagara style of temple, North India



fig.7 dravida style of temple, South India



## GOPURA CREATIONS

**PROJECTION:** Projection which is also known as extension of the embedded structural form which represents in the same sense of aspect (or) direction which includes forward ways, sideways (or) diagonal ways.

**.STAGGERING:** Staggering which is formed by multiple projections which will be created by more number of offsets or serrational steps. The bulgeness of the steps (or) surface projections.

**. SPLITLING:** If a design element is characterized to be split in the middle of the element, the two parts of the element should be lifted to the side, where we can see the space between them expand on the 2 sides. Alternative form which is revealed among the pair which is split will come into the view and will be merged from the void.

**. BURSTING(from boundaries):** We can feel and sense the expansion and development of a cherished form will be all the ability if projection will take the lead by a penetration of the surrounded by the enclosure.

**. MULTIPLICATIVE PROGRESSION:** The adaption from one unit to multiple units can be expressed by developing multiple patterns. A single design element starts to create a new sequence of element starts to form a new sequence of elements in rows also increases.

**. EXPANDING REPETITION:** These design details will be increasing in a rhythmic sense as all the elements are similar but gradually more and more.

**. PICTORIAL REPRESENTATION:** These kind of elements convey us the moment and extends in a pictorial representation in direct way.

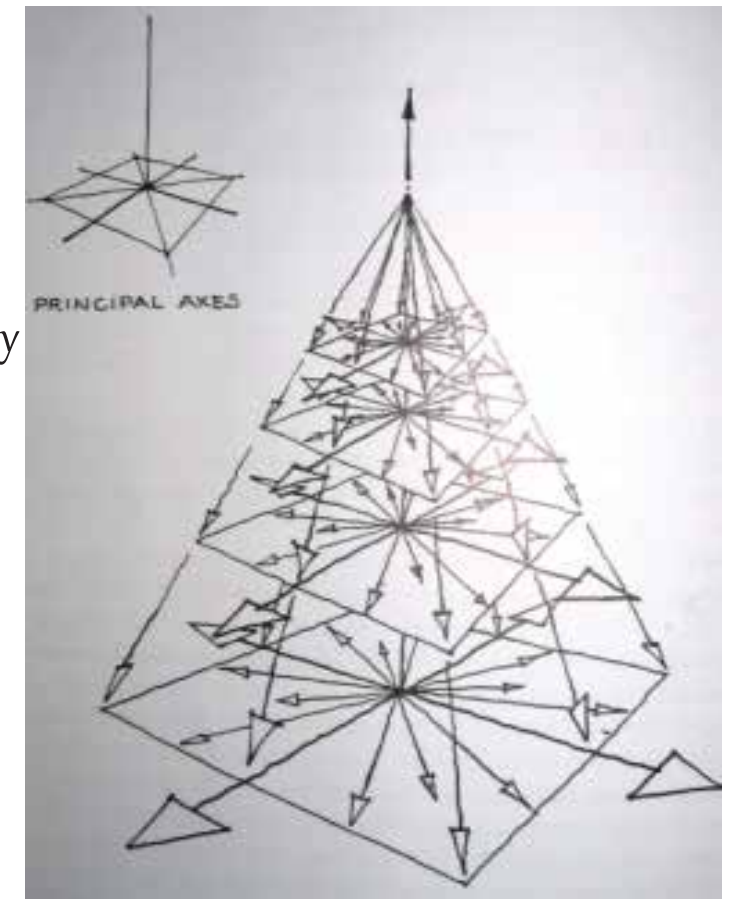


fig.8 The main axes and Movement of a temple

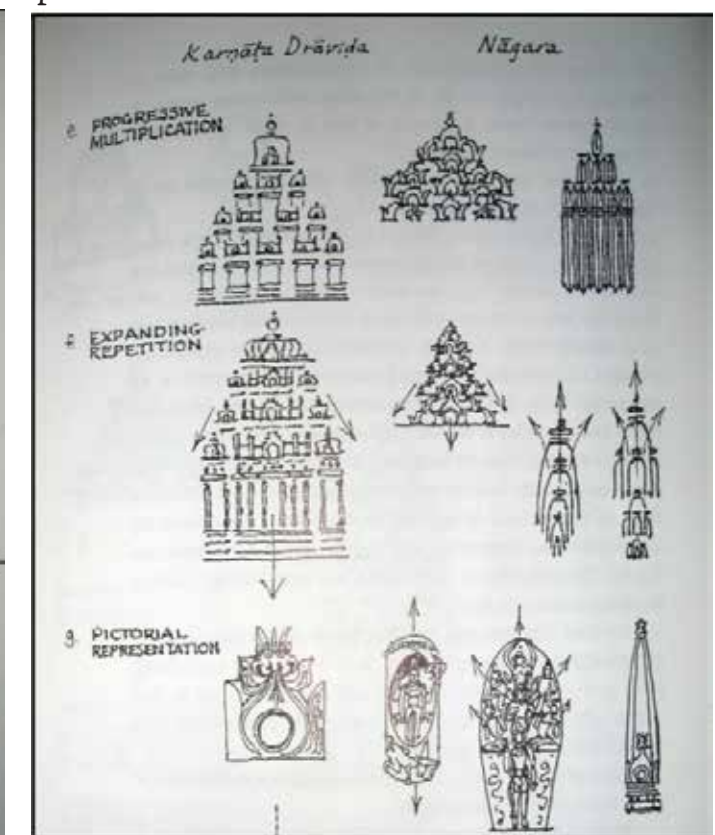
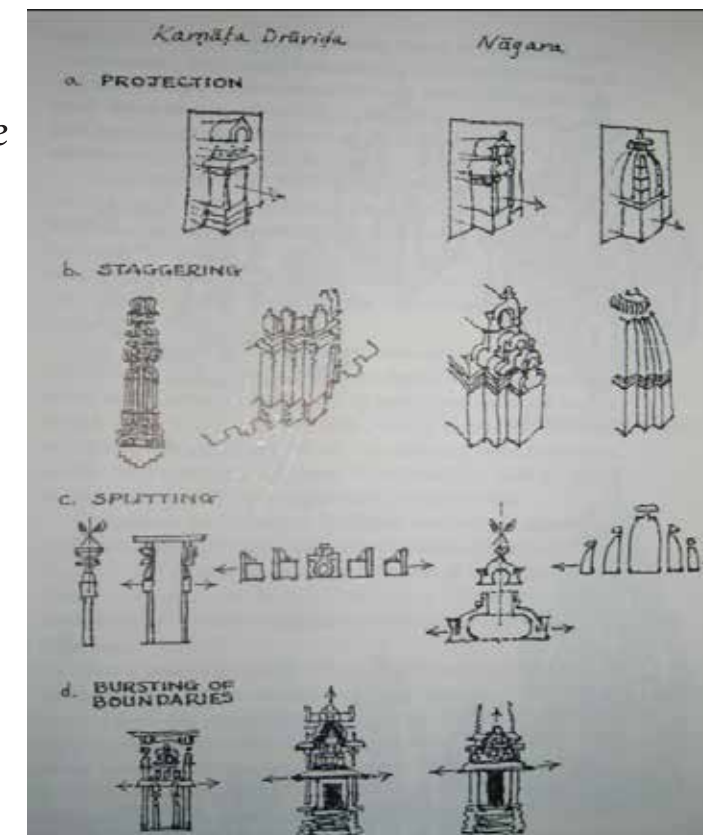


fig.9-10 Some of the architectural means of portraying movement



## THE STRUCTURAL COMPONENTS

Generally in south Indian temple architecture the garbhagriha (sanctum) will be on the socle which is called as adisthana which have the series of carved moldings which is totally different from north Indian temple architecture. (In north Indian temple architecture temples does not have any plinth or pitha. The temple has the sanctum walls which are raised on the socle. The walls are then divided and split into many sets of pilasters on the sanctum walls it is raised into the pyramidal structure which consists of stepping stones. These stones are enclosed by the parapet. Above the stepping stone, the parapet was supported by shikara which looks like cupola.

. In general, the base of the temple structure consists of carved molding in series. These carved moldings are in bands which are placed horizontally equivalent to the masonry courses which holds the walls and gives support to the structure. These kinds of carved moldings are existed met only as the borders or modulations for the support of other elements but also the architrave, cornice and even to the frieze in a pediment classically rather than to the moldings inside these. (HARDY 2007)

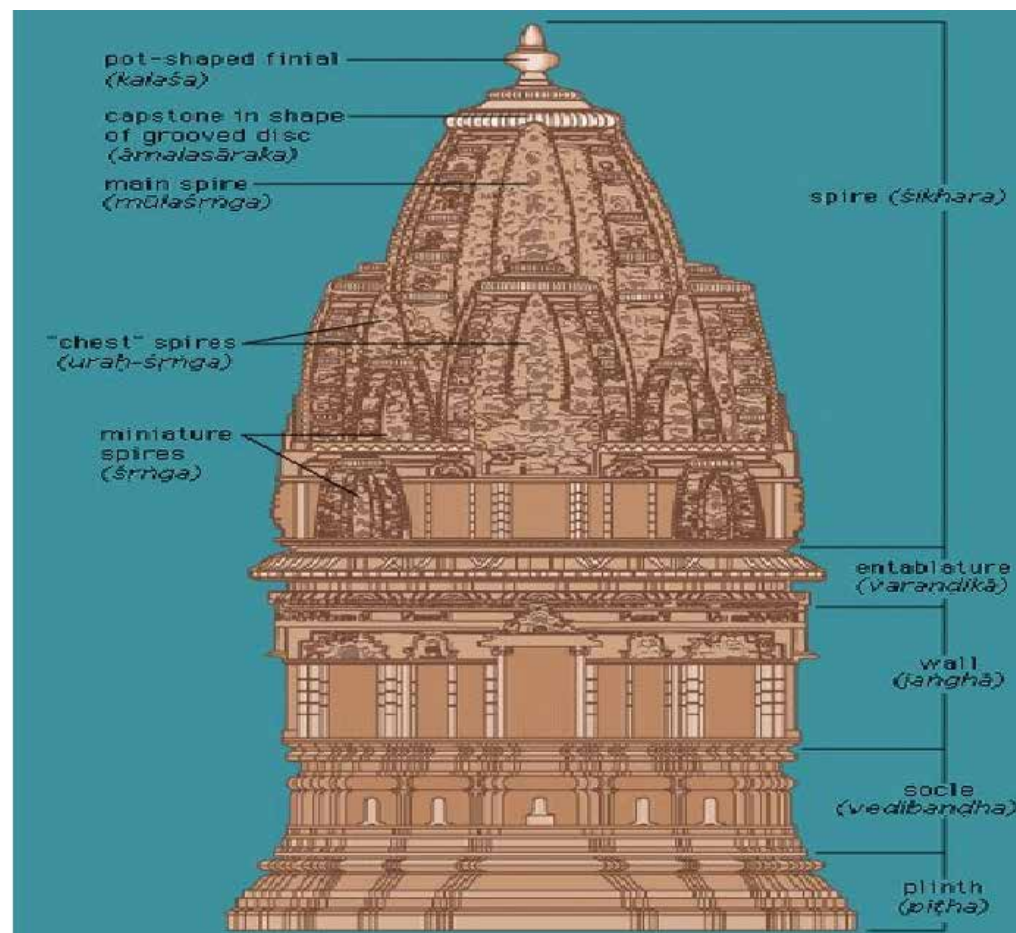


fig.11 The sanctum showing the different elements of the south Indian temple

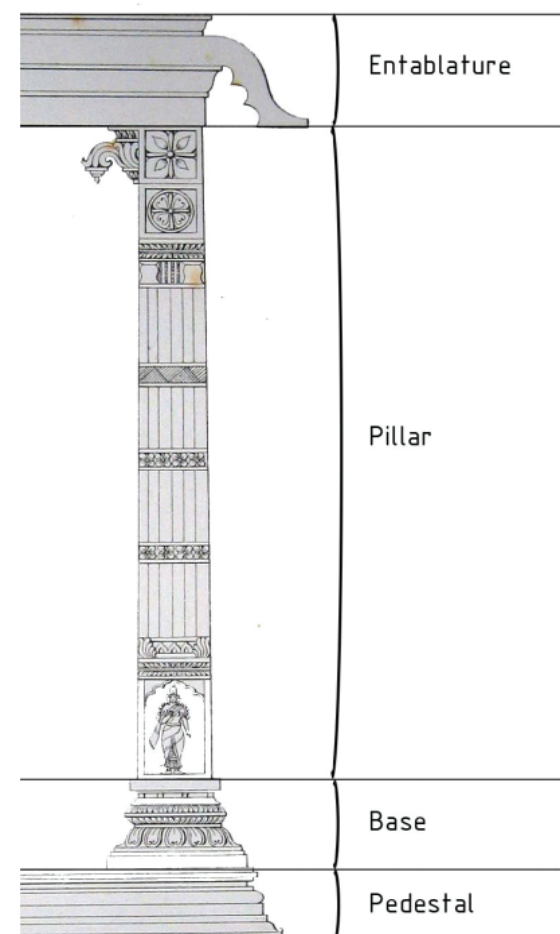


fig.12 Sthamba and its elements

### 1. STAMBA (PILLAR)

In the history of Indian architecture, there are 7 kinds of pillars (or) sthambas, which are attached to the base or to the floors of the building.

2. ATHISTHANA (BASE): In the theory of mayamatam it was described as the rest of the building. It was said that the pillar has the major and constructive character as it should support and with stand the enforcement in the building.

3. PRASTHARA (ENTABULATE): The last series of the temple architectural order is called prasthara. It acts as the element between roof of the temple and the pillar.

4. PEDASTAL (UPAPITHA): In the word upapitha, upa is known as under and Pitha is known as seat (Bench). It acts as the pavement for the whole order as well as the temple structure. This structure frequently working together with the athisthara. It is generally placed (or) constructed under the base of the order. In general, it also acts as the platform and seats for thrones and statues.

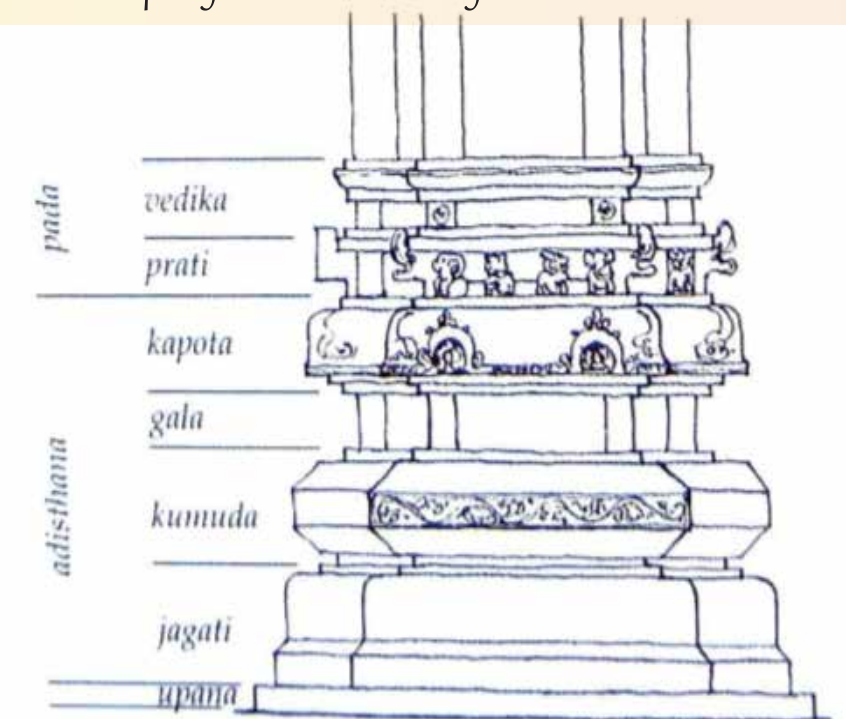
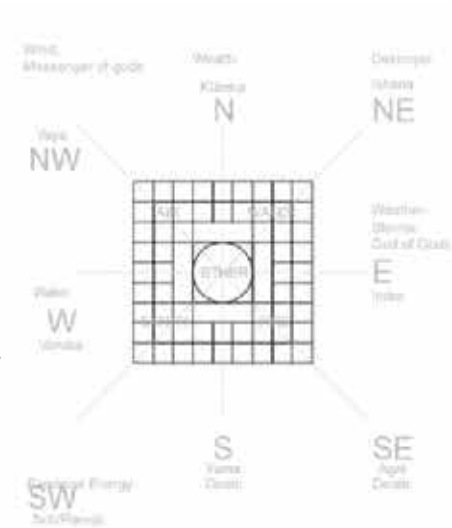


fig.13 The base with mouldings in the south Indian temple

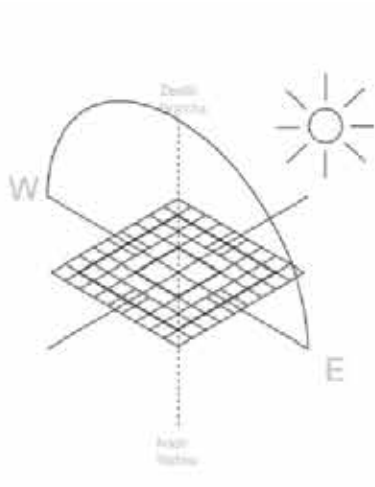


TEMPLE RITUAL CONSTRUCTION

The major parts of the temple architecture and its components are an outcome of the temple construction procedure according to the rituals which generally starts with the cosmic form and secondly ends with temple form in an enclosed profane.



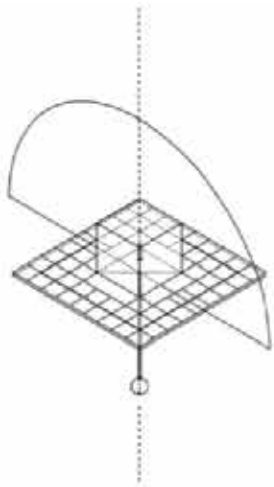
Vastu Mandala



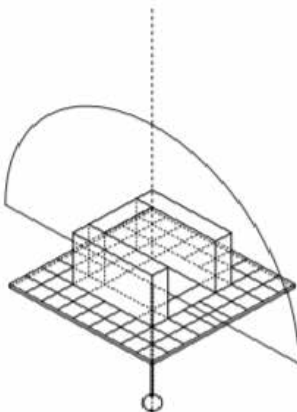
3 Dimensional Building Diagram



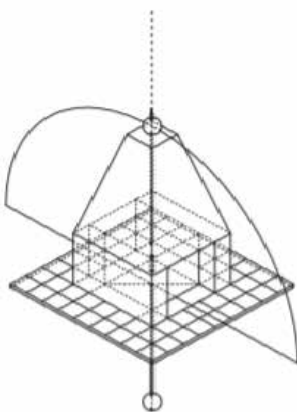
Site Ritual/ Axis Establishment



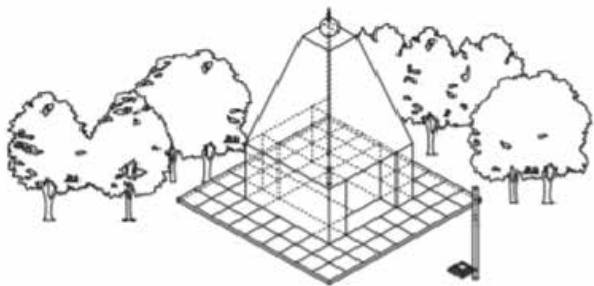
Garbha Grha (Womb House) Sanctum



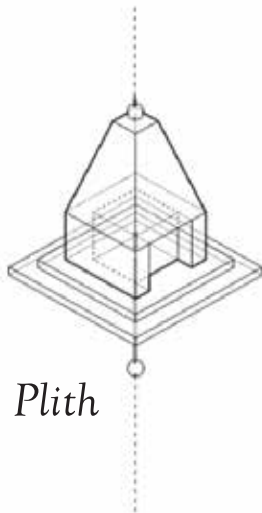
3 Walls and a Roof Installed



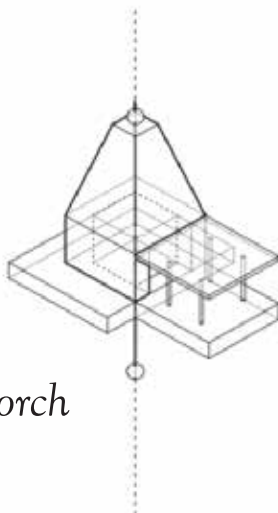
Vimana (Conduit to Ether) Roof Structure



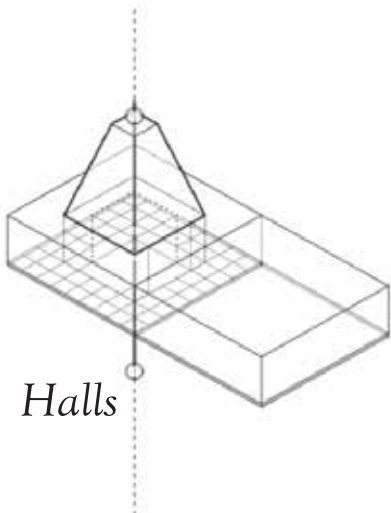
Sculptures & nature



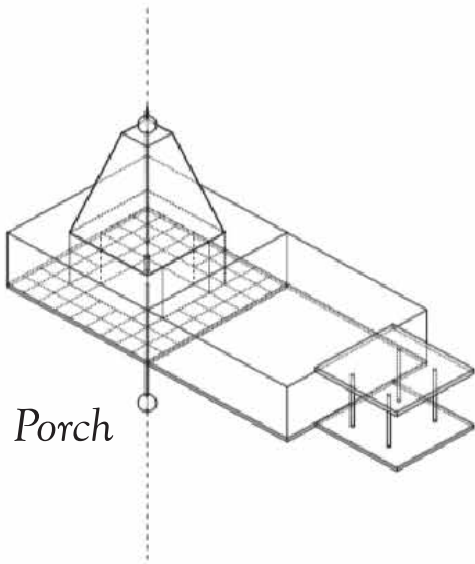
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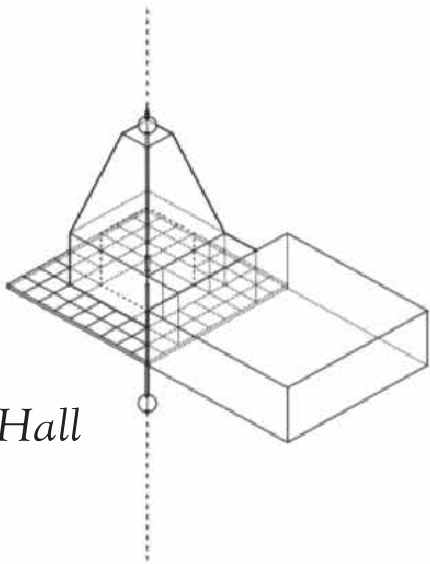
Porch



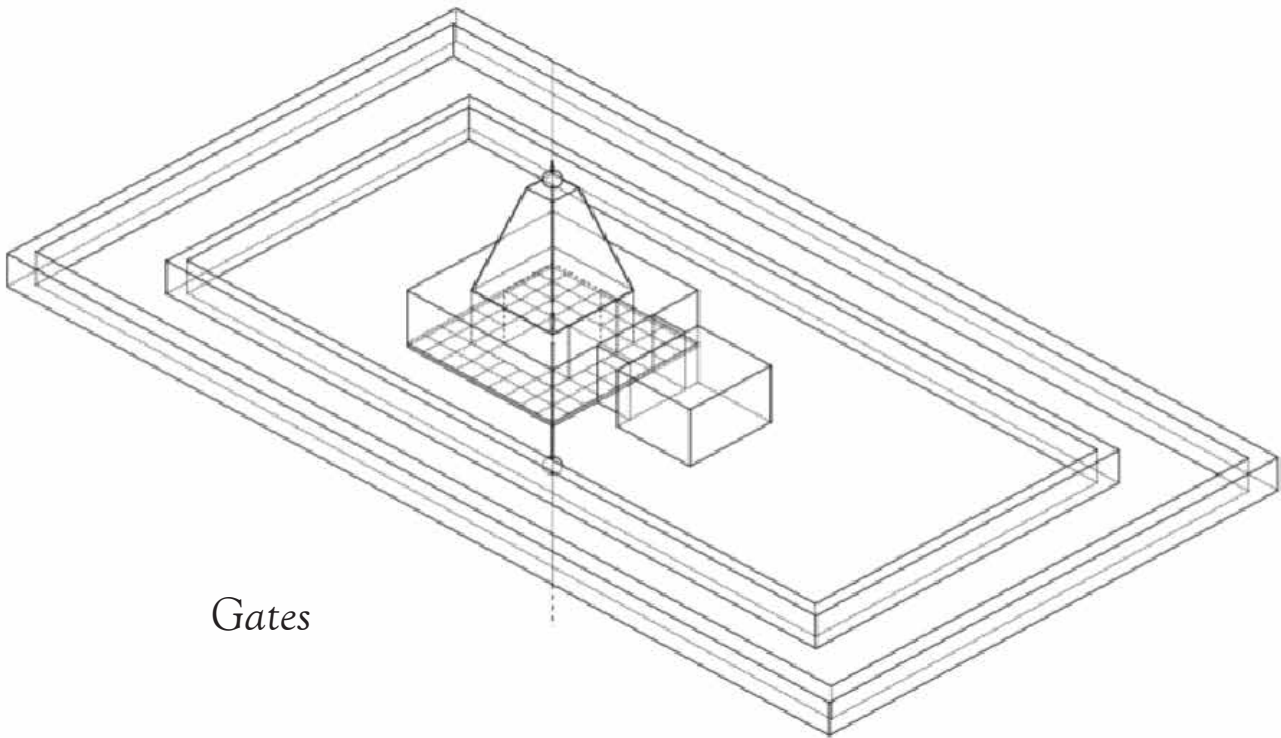
Halls



Hall + Porch



Corridor + Hall



Gates



## HISTORY

In the history of Vedic puranas, India and their perceptions of the historic time depends on the infinite cycles and represents 4 periods which were also known as Yugas.

### 1. KRITA YUGA

In the first Yuga i.e., Krita Yuga it was said that the god have roamed along with the human.

### 2. TRATA YUGA

In the 2nd one, treta Yuga the existence of god among the human became scarce and appeared on the earth only when call upon by sacrifices and powerful rituals.

### 3. DVAPARA YUGA

In the 3rd one, Dvapara yuga humans used to have only portraits and statues of gods to do their worship and gods would appear in disguised (unrecognizable) forms.

### 4. KALI YUGA

In the last era, in which we are living in is considered as the darkest of all the eras as the god has been de voided. All the public temples are having god idols but only the god was present where the temple is constructed correctly in all the aspects and with proper installed of idols whole heartedly.

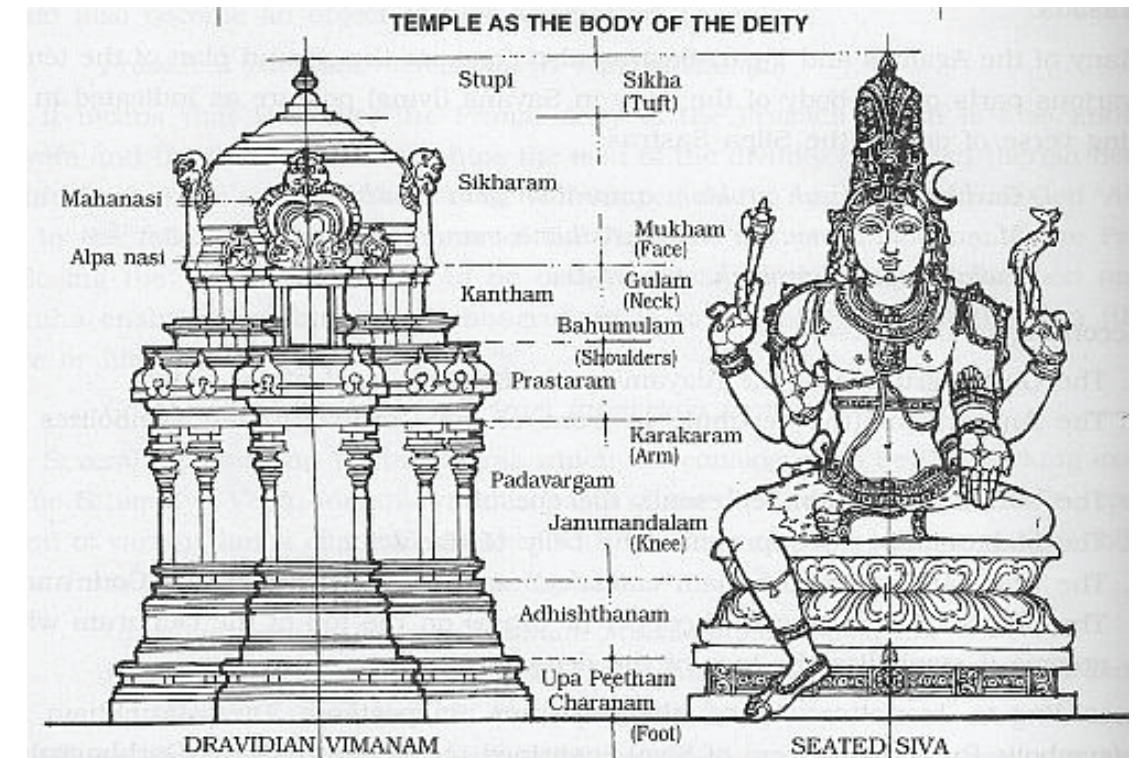


fig. 14 Vimana compared to Lord shiva

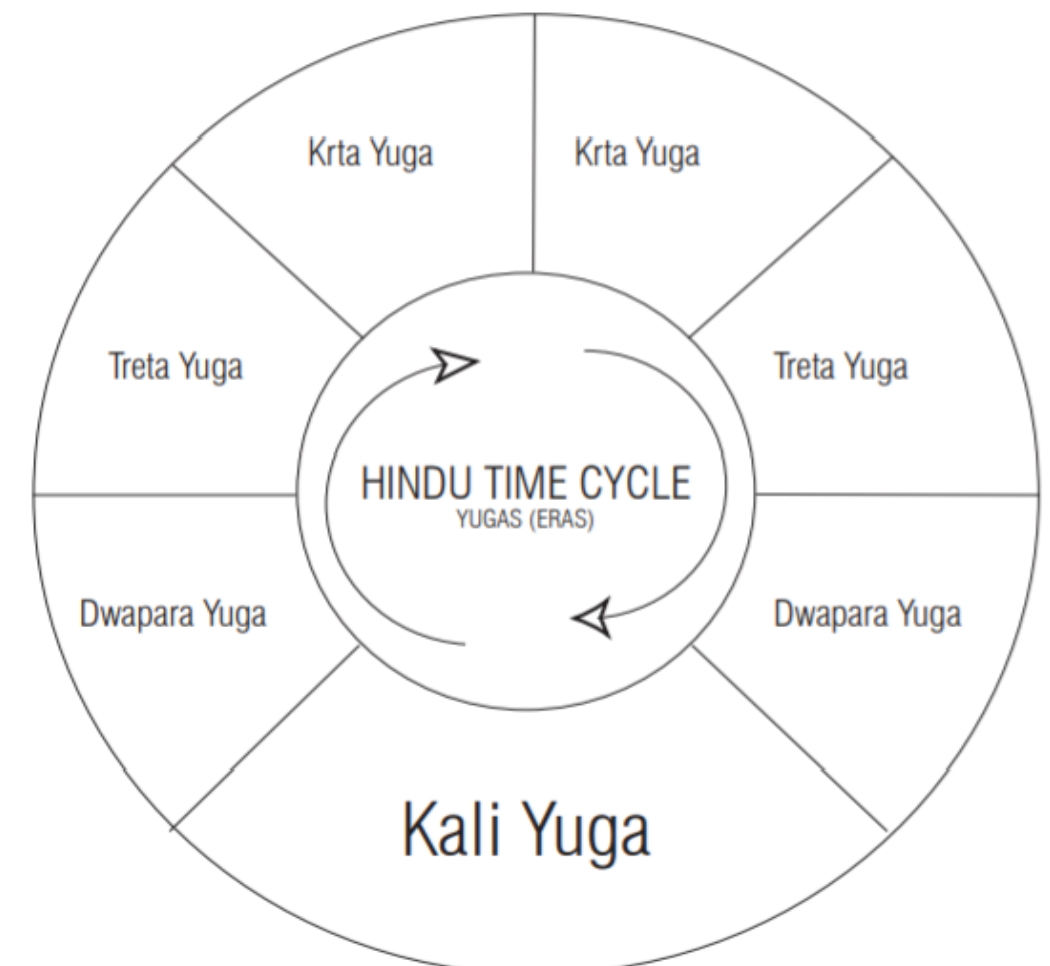


fig.15 cycle of different yugas from hinduism



## MA PROJECT

### COSMOLOGY AND HINDU TEMPLE

.The symbolism of *vasthupurushamandala* (cosmic diagram) and the icons are the most important in all the aspects as an outcome of the icons which are then fused in to the elements of architecture and also in sculptures.

. In *Vimanasastra* *vimana* as an ancient art crafts have been documented and the details were described in *Rigveda*.

.They have existed in the *Kaliyuga*. (i.e. during *Ramayana* and also before the *Ramayana*)

. In temples *Vimana* as the roofed structure was remodeled inspired from these kinds of ancient artifacts.

. According to the earliest scriptures of Hinduism, the temple will become the whole world (or) terminally called as microcosm of the cosmic order and the cosmos were anticipated as the integral(or) essential part of the human body and its nature such as spirit and its mind within the human being becoming a microcosm(Hardy 2007).

. The Hindu temple and its architecture provide us the consequences and the significance of the temple science and its cosmology of the particular period in which the temple is according to their materials and technical details. It symbolizes the cosmos (inner & outer) and their expression.

. In outer cosmos, it was referred as the connections between the structural elements and the movements of the sun, the moon, and the planets. Whereas inner cosmos represents the different levels of the structural components and the corresponds to its levels of the enlightenment and consciousness (KAK, 2002). The creation of link by the temple between the human and god physically and mentally was connected by the planning of cosmos which were copied graphically in the foundation of the temple structure which is called as *vasthupurushamandala*. The geometry of the *vasthupurushamandala* was the reason behind the building and architecture of ancient vernacular or religious structure.



fig.16 Cosmology from Meenakshi temple through dhvajasthamba



# VAASTUPURUSHAMANDALA

In the terminology vaasthupurushamandala, there are 3 words vaasthu, purusha & mandala. Vasthu refers to the tangible and physical environment, where as purusha was known for the power and intensity of the cosmic life and finally manadala was known as diagram or a chart. In Hinduism and Hindu philosophy, square is the most important and basic geometric form as it is derived from earth and it represents the earth. All the other forms are extracted from the square such as triangle, hexagon, pentagon and octagon. The 4 cardinal directions also represent the sides in a square. Square also represents the complete life cycle of the endless and perfect life and death (Michell, 1988).

Human beings phase of their lives was directed by 4 varnas, 4 eras, 4 vedas and many more. (exoticindiadiart, 2003). Likewise, the circle which refers as the perfect shape of geometry also extracted from the universe as it doesn't have any start or the end. As discussed earlier mandala is square shaped box divided into many number of square in the form of a grid. The outer side of all squares is again divided into 32 more squares which are smaller. It was also known as "Nakshatra", according to the calculation of astrology. Nakshatra performs the constellations which are also referred as the arrangement of all the planets. Moon generally passes through this position of planets in its monthly path. The moments and the position of the moon have been calculated by the 32 squares of the outer square. These can be represented to the present cycles of the time (Gosai 2002\_2008). As discussed earlier the four directions represent many things. One of them was the Nakshatra performs the constellations which is also referred as the arrangement of all the planets. Moon generally passes through this position of planets in its monthly path. The moments and the position of the moon has been calculated by the 32 squares of the outer square. These can be represented to the present cycles of the time (Gosai 2002\_2008). As discussed earlier the four directions represent many things. One of them was the one of them can be described as the connection between earth & the universe. The second one represents the moment and rotation of the sun from northern hemisphere and southern hemisphere respectively. In the given mandala the centre of the mandala represents lord brahma and the other boxes represent other boxes.

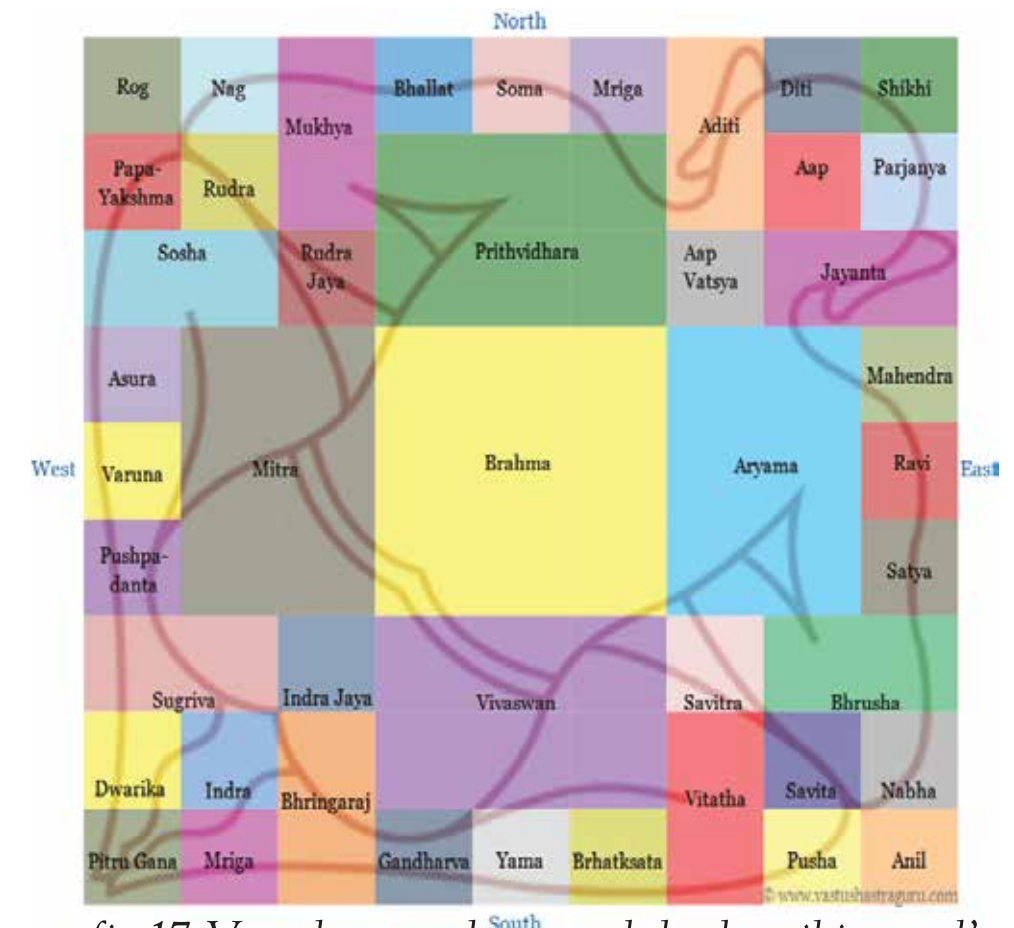


fig.17 Vaasthupurusha mandala describing god's positions

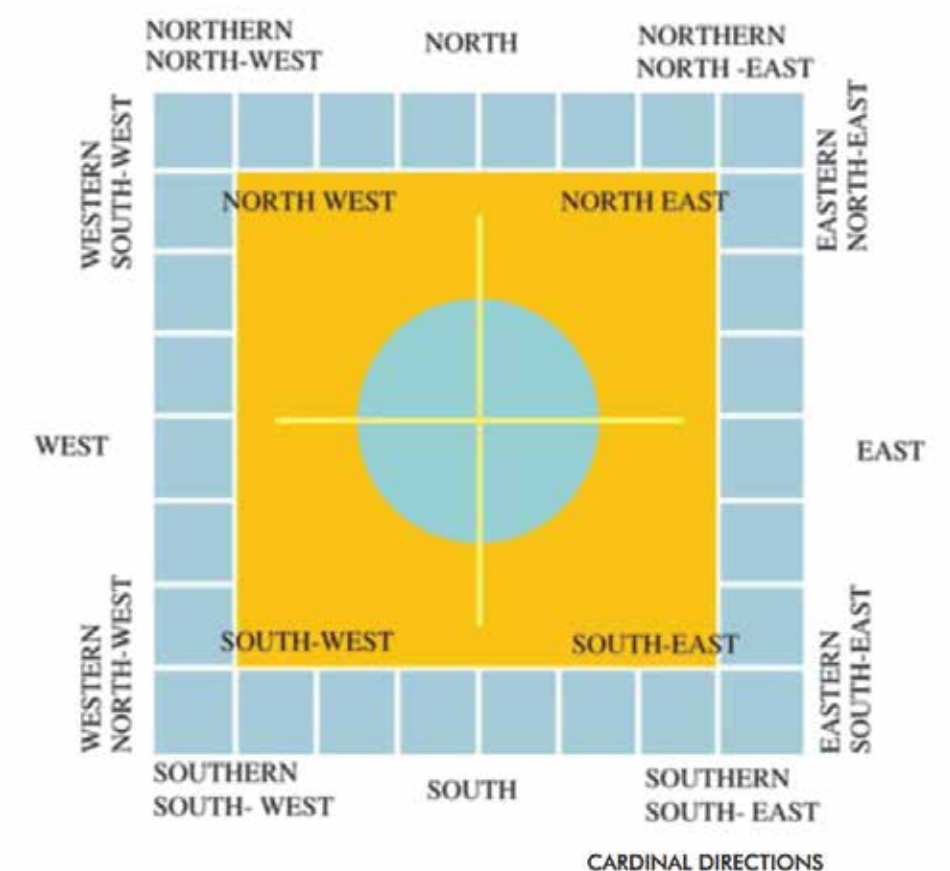


fig.18 Vaasthupurusha mandala through cardinal directions





fig.19 Polishing of the stone/Stacking of the final carved pieces

fig. 20 The present day quarry site and the process of quarry of stone/  
Historical Transportation of the materials by the elephants and on the wooden rollers.





fig.21 The process of making of equipments and the different tools used in carving of stone

fig.22 The process of making of equipments and the different tools used in carving of stone



## MA PROJECT

### PROCESS AND TOOLS FOR CONSTRUCTION

.The temple construction and its structures is an art and also a complicated study yet creative which includes mathematics, geology, cosmology, logics, science, sculpting, music, lighting, astrology, social sciences ,religion and more.

. In history, temple construction is often inscribed on stones, metals leaves and manuscripts. The basic knowledge of the construction process and their techniques were written verbally from one generation to other generation through the temple architects.

. According to the Hindu temple records and by many surveys, constructions techniques were inscribed on the palm leaves as the manuscript which explains the technical details of the surya temple building regarding its operation from 13Th century. This record also includes some other details such as the labor salaries, list of workmen, rules, and regulations of conduct accounts many more (Michell 1988).

. In this report, we can understand the process and the details involved through the construction process and about the skilled labors through images. The methodologies which were designed by the survivor architect and their team members. We can see the details through step by step the site selection examination of the site which determines the temple orientation, measurements layouts material selection tools carving details and final temple assembly.



fig.23 The process of construction of sikhara

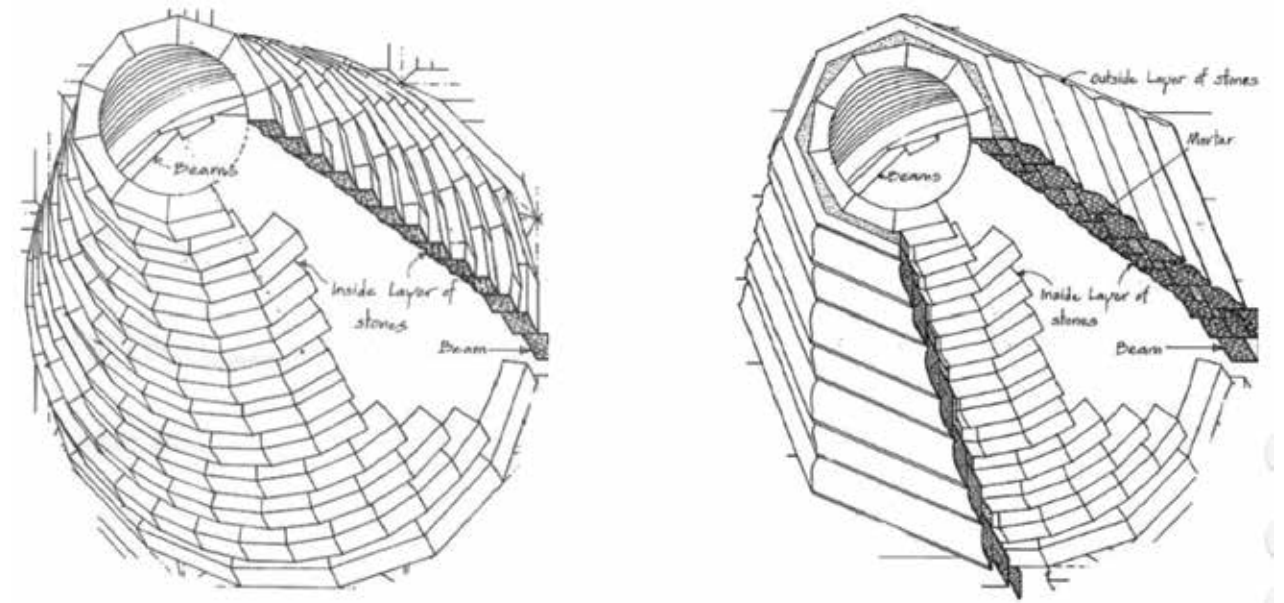


fig.24 The inner layer of masonry of the sikhara



fig.25 The process of placing the cap stone or sikhara



## MATERIALS FOR CONSTRUCTION

. In Indian temples, materials for construction depends on the locality and the availability. Material of construction might change from region to region. In the temple construction materials plays the key role not only by appearance but also the by character of the monument and its techniques. General available materials are mud, plaster, brick, stone etc., and are available in all the periods. In the earlier days of construction, they are shaped and formed from less durability of materials. E.g., Timber, Plaster, brackets. We all know that the earlier materials used by our ancestors for construction of temples were not much updated and not fashionable as now from durability of materials such as plaster, timber, and bricks, etc., Most of the art and architecture works of carvings and paintings were disappeared but some of the fragmented pieces are left for us to learn about the duty of Hindu architecture. Earlier Hindu temples were constructed with timber and bamboo as we can learn from history of paintings and carvings. Many years later they used to carve and construct on bamboo & wood. They are constructed as window forms and roof structures. These kinds of structures are mostly found in Himalayas, Kerala and in Bengal. According to the availability of the bricks and stones in some regions the temples were constructed using these materials. Stone was the most distinctive material used for construction of Hindu temple and its architecture. After years techniques have been evolved by cutting stone blocks and excavating was one of the major achievements in the field of construction connected to the history of Hindu architecture (Michell, 1988) In 2nd and 3rd centuries they used to cut rock sanctuaries and then developed with available stone they constructed temples. Some of the stone materials include granite soapstone, sandstone, marble etc., The stone carvings are the major creative and intricate carvings from the early sculpture.



fig.26 Temple with lime stone in Andhra Pradesh

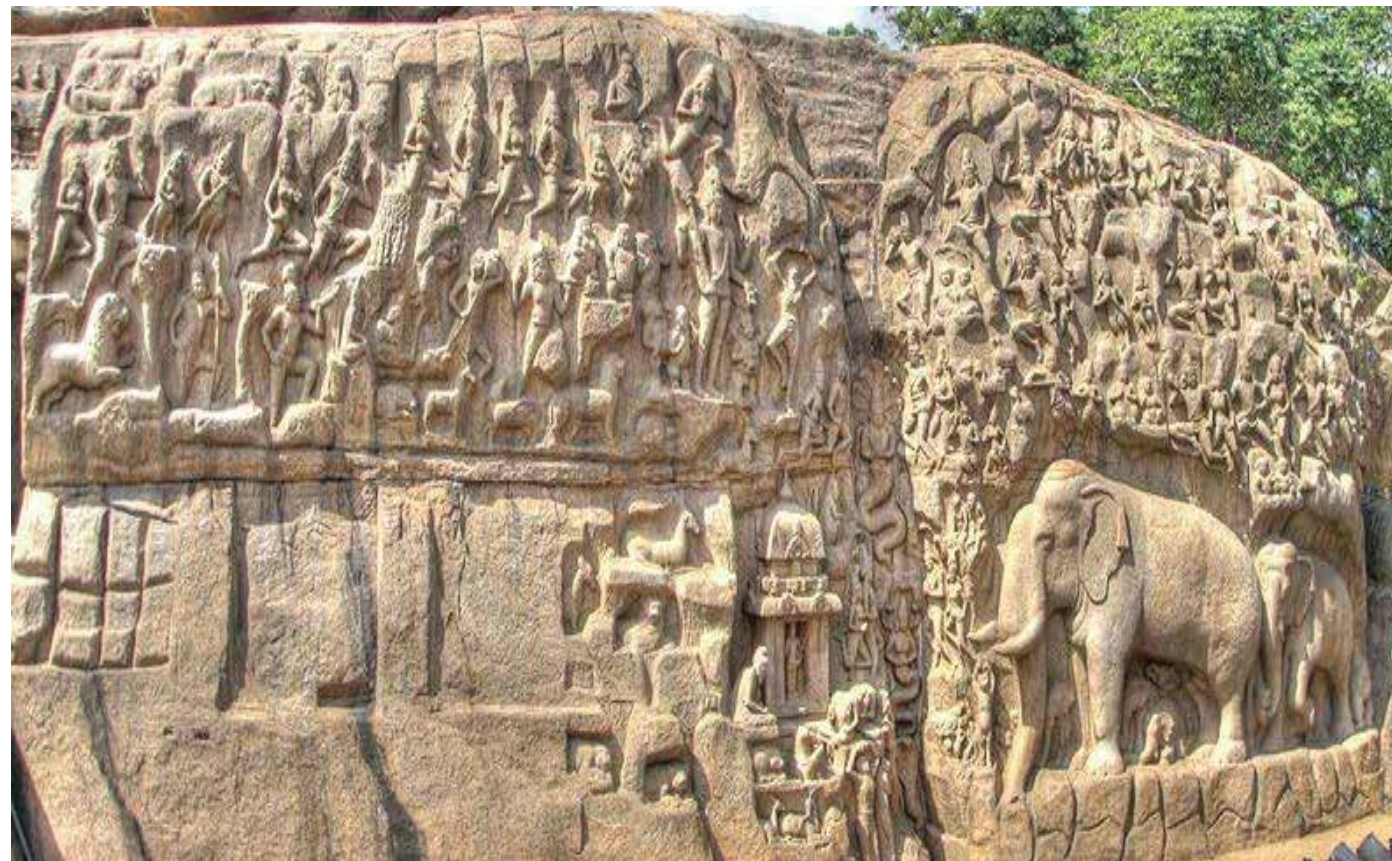


fig.27 Mahabalipuram stone carvings, Tamil Nadu

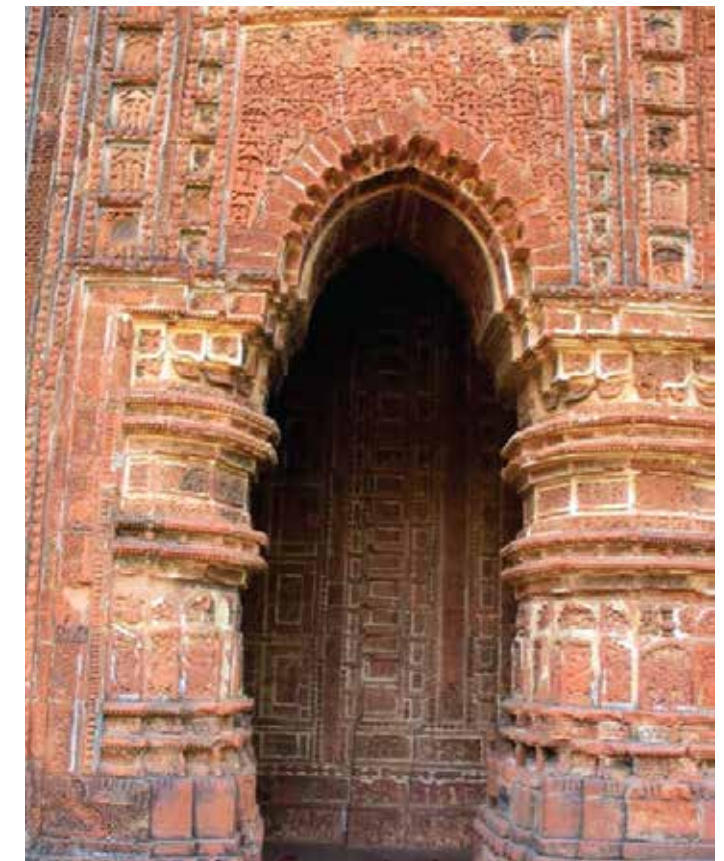


fig.28 Shyamaraya Mandir with Terracotta Murals on Walls, Bishnupur West Bengal



## VIMANA

. The temple was built with the simple concept of basic and preferred framework. It was constructed with major parts of the temple such as sanctum, roof, plinth etc.,. Earth's orientation is also considered to build a temple. Vimana also acts as the monumental piece (or) roof for the stones of compressive structure which is generally placed on the top of sanctum. It is made up of series (or) layers of stones. These monumental roofs are being developed and reconstructed throughout the history of Indian architecture in various styles. Some of them are Dravida, Nagara and Vesara as it was discussed in elements. Vimana (or) the monumental roof are different from each other physically and also metamorphically depicts the cultural characters of nature gods such as fire (yagna). It also acts as the tree (divine) which can be growing in to the whole sky which is similar to the cosmic pillar as acts as the passage to moksha. The metamorphical function of vimana was to take people from Earth to sky. It gives us (our soul), the ability to go to the moksha (Heaven) permanently. According to mythology, vimana means ancient aircraft or an ancient chariot.

. The complications of the vimana can be found in its unique nature though manifestation in a wide range of styles of the Indian temples. Vimana acts as the basic block structure for the full scale plan in the southern part of Asian countries. Smaller versions of vimana can be found in entablatures, superstructured buildings, basements and many sculptures on various surfaces of the temple buildings. This can be the unit of design form which represents itself in various forms and structures.



fig.29 Small, Vimana

A small sculptural vimana above a smaller shrine attached to the temple.



fig.30 Medium, Vimana

The miniature shrine outside the temple.



fig.31 Large, Vimana

The dispensing seat which physically looks like a smaller version of the roof vimana itself.



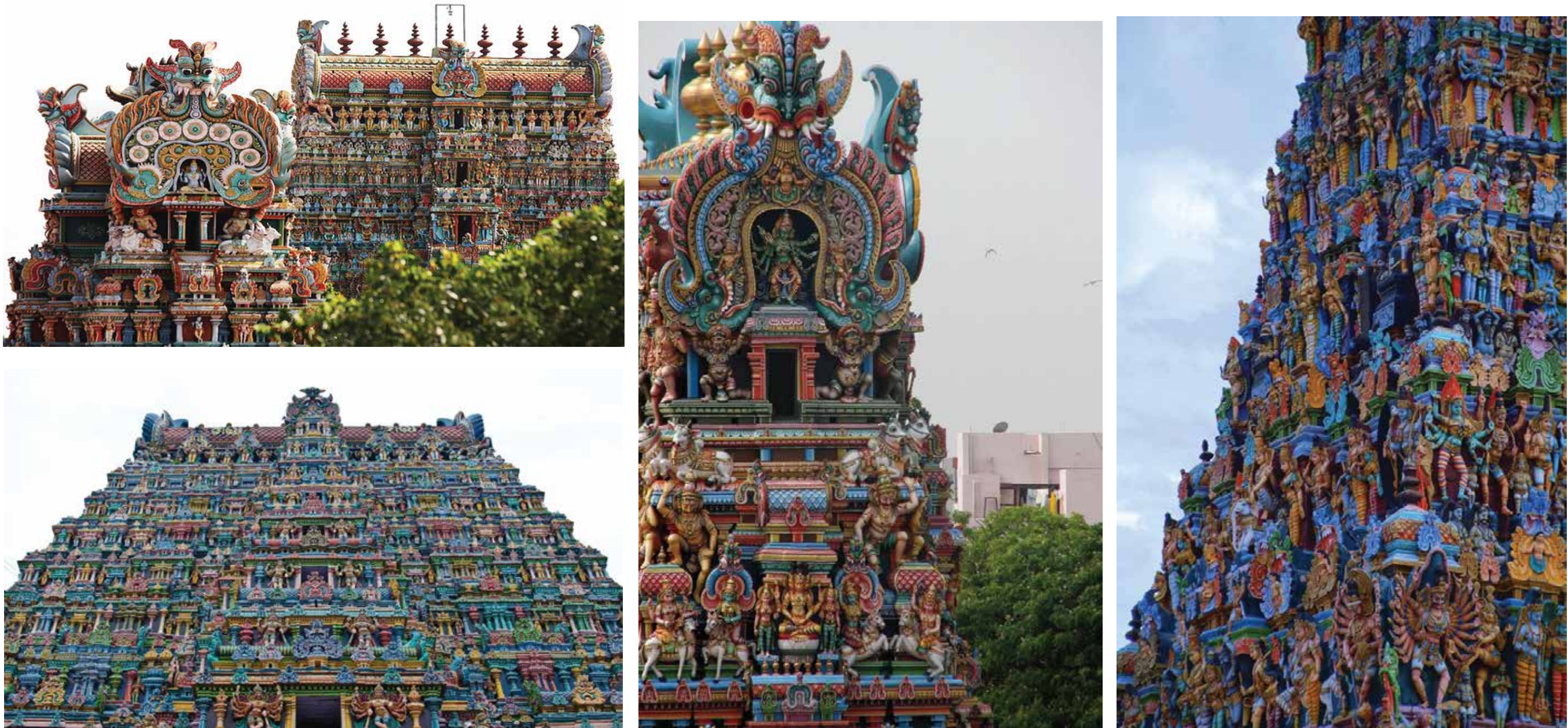
fig.32 Xtra Large, Vimana

Brihadeeshwara temple has one of the largest vimanas in India.



## PRIMARY RESEARCH

## MADHURA MEENAKSHI TEMPLE



*fig-33 different images of mennaksi temple vimana in sculptures with vibrant colours*

Meenakshi temple was constructed on the 45 acre complex which has the pyramid shaped vimanas found inside the temple. the temple was magnificiently rare and unique as it has thousands of sculptures, stone carvings in the form of gods, demi gods, devathas etc,. these are carved and painted vibrantly. Temple charecteristics includes porches on the structures, tall gates and towers with one to two sides, pillared halls, water tank and many more.





fig.34 Vishnu presiding over the marriage of Shiva and Meenakshi, Meenakshi Temple, Madurai  
(photo: Richard Mortel, CC BY 2.0)



fig.35 Ceiling from one of the hall, Meenakshi temple

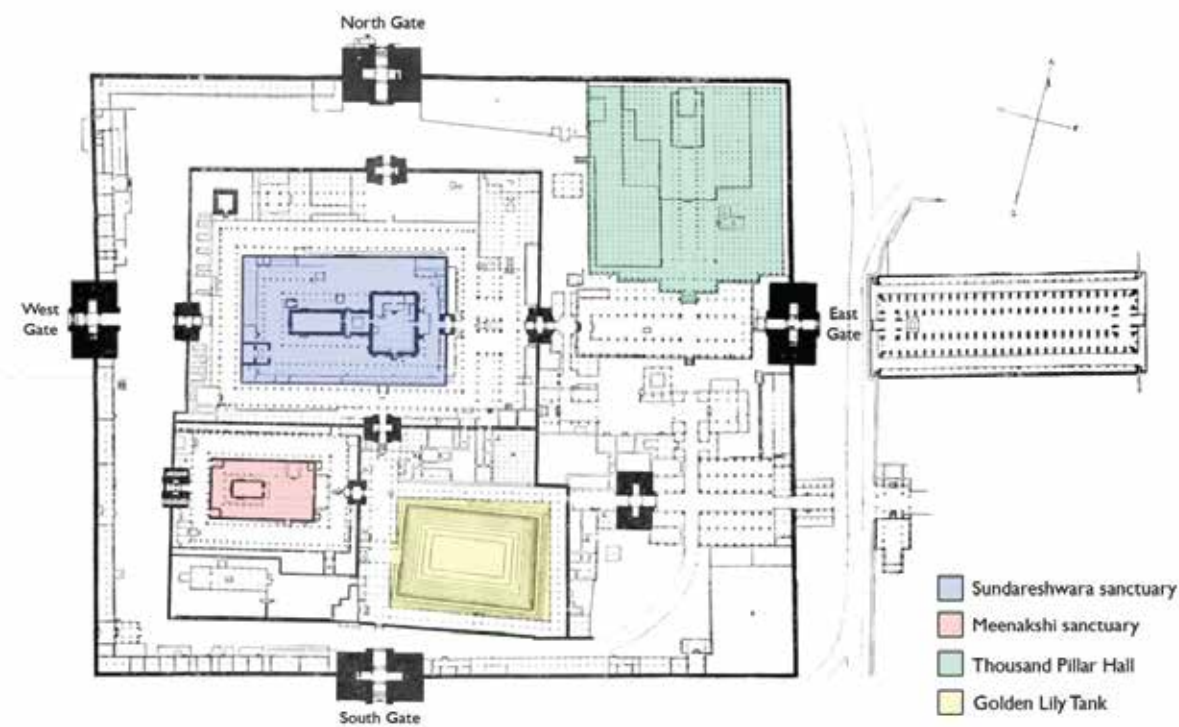
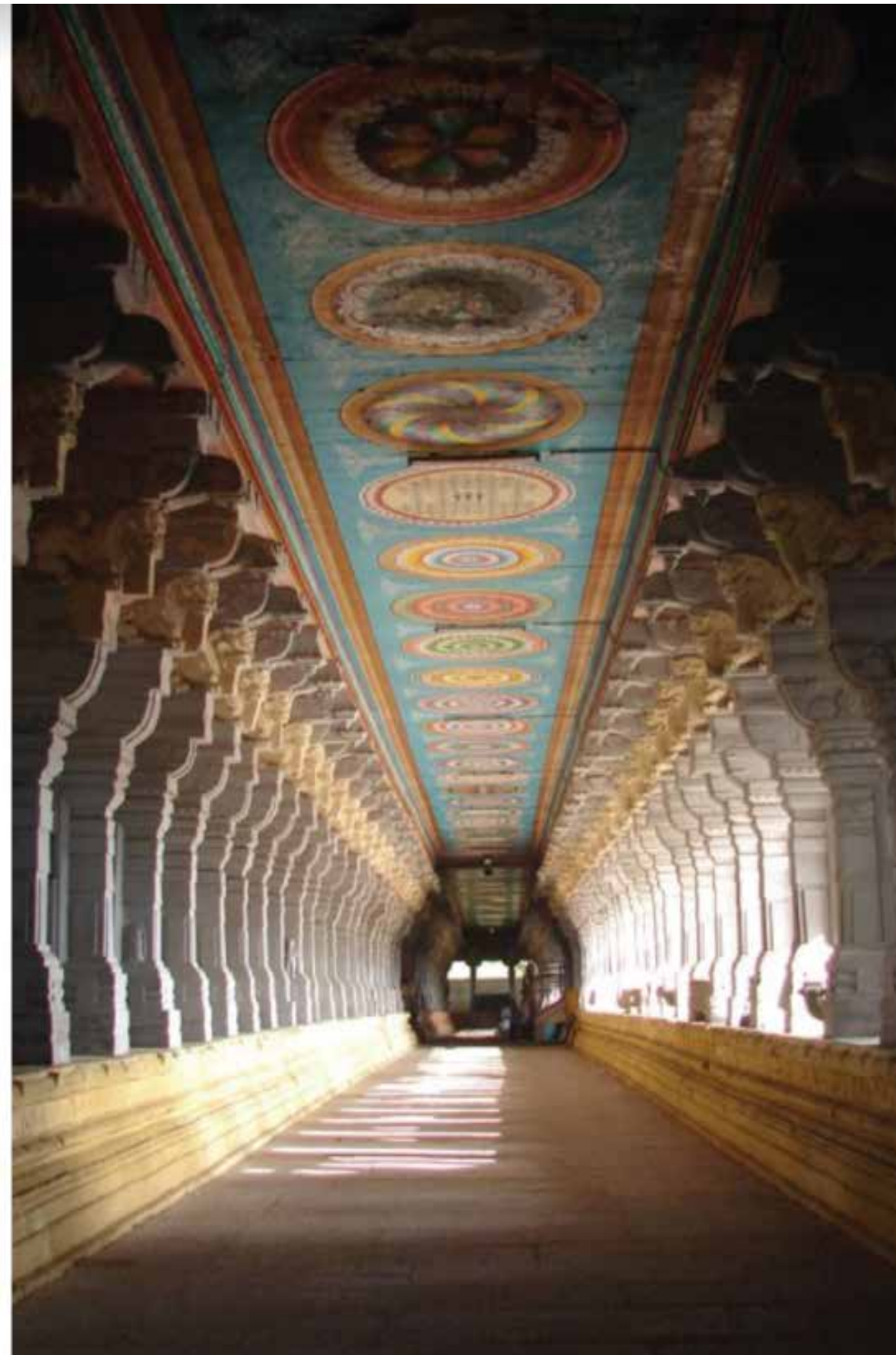


fig.36 Plan of Meenakshi Temple, from John Murray, A Handbook for Travellers in India, Burma, and Ceylon (London: J. Murray, 1911)

The story of meenakshi temple awas described as the god vishnu, brother of meenakshi devi, supervised the wedding of lord shiva and meenakshi devi. They both ruled the madhurai as king and queen





*fig.37 hall of thousand pillars*



*fig.38 golden lotus from water tank, meenakshi temple*



*fig.39 Lotus water pond photo: Jaume-Martí*



## MY INSPIRATION

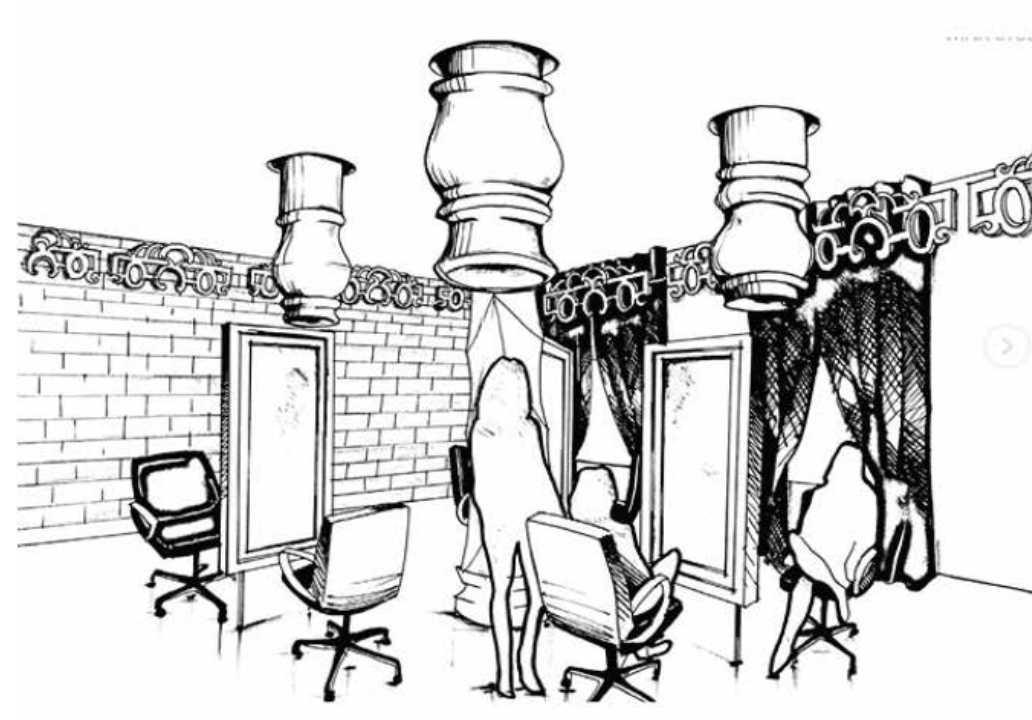


fig.40 From interiors to create clay mouldings which will create details in a perfect way

fig.41 From wall arts on canvas

fig.42 To paint door which creates vibrant look

fig.43 Some typical illustrations with warm tones on upholstery or fabrics



## INITIAL THOUGHTS

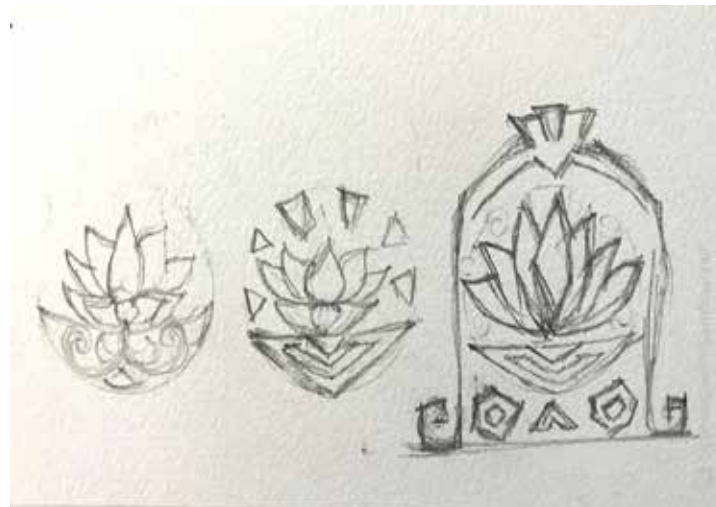


fig.44 Lotus &amp; wings inspired

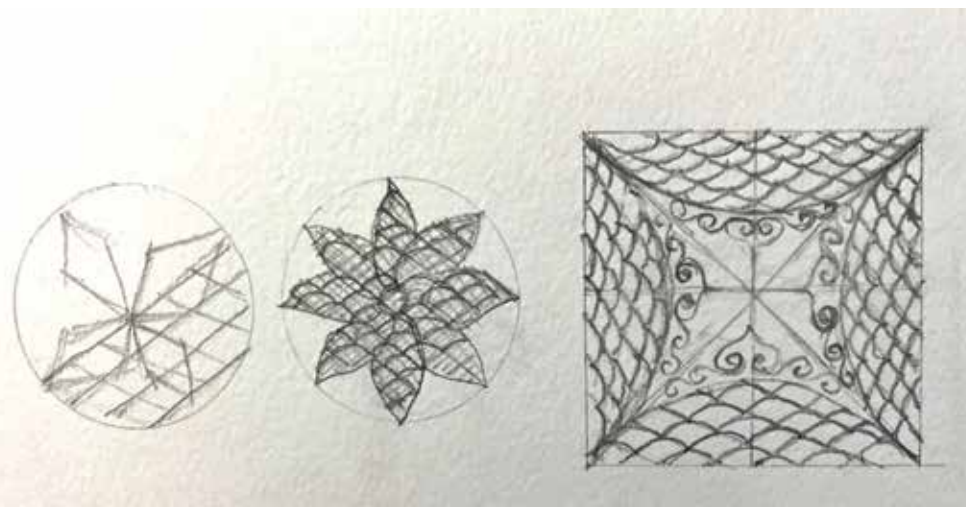


fig.45 Fish scales and jasmine flowers inspired

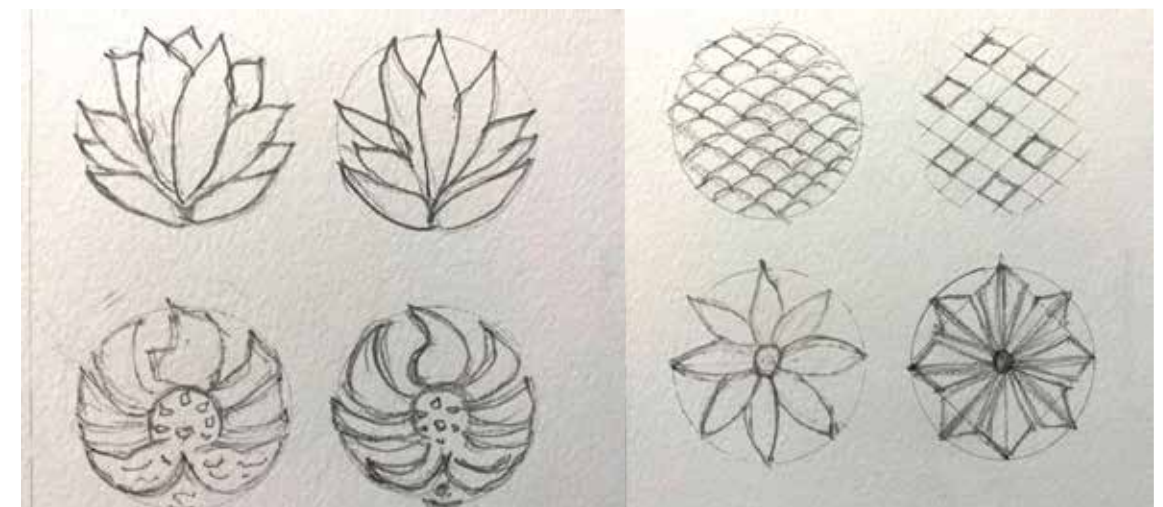


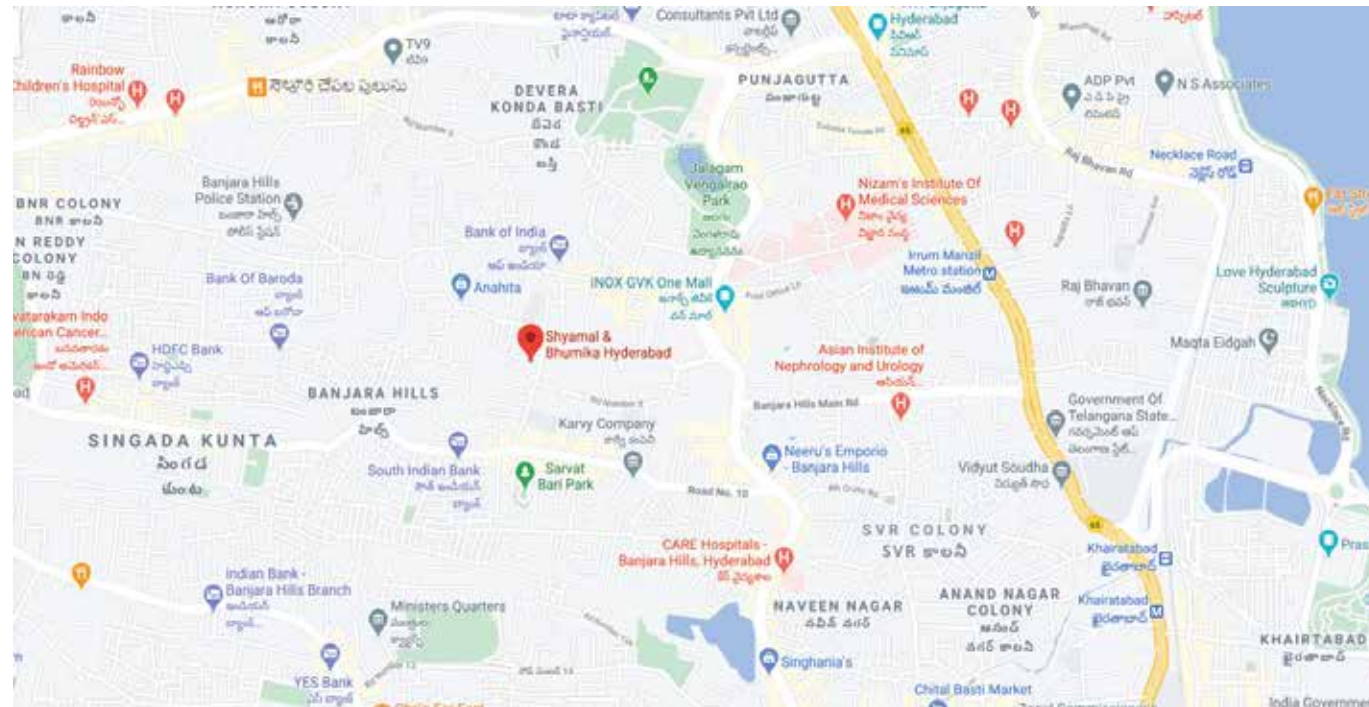
fig.46 Lotus, jasmine &amp; fish scales inspired

My journey through TRADITIONAL ARCHITECTURE brought many things into my mind. The vernacular from my own country can be categorized through geographical location. I want to design according to south Indian cultures and values as I'm born and brought up in that region and I went to many places in south rather than north India. I have visited Tamil Nadu many times. I belonged to typical Tamil Brahmin family and I have learnt many things from my childhood regarding culture and traditions through my grandparents. I am very much close to my grandmother and she used to tell many stories from Tamil Nadu about their childhood and TEMPLES. I have learned many things and even I have the idols from those temples. I used to live in Andhra Pradesh(now Telangana), but my grandparents belonged to Tamil Nadu.

Our culture events and the traditions our family are following now belonged to Tamil culture. I want to design things which can be featured in any of the spaces which reflects the style of Dravidian architecture.

“You can’t do everything well. Pick the things that matter most and concentrate on getting better, little by little, at those things.” – Reuben Mark





- . Urban commercial centre
- . Expensive zip code
- . Famous for restaurants, hotels & malls
- . Many retail spaces

Star Hotels - Taj Krishna, Taj Deccan, Taj Banjara, Park Hyatt

Upscale Restaurants - Khan Saab, Barbeque Nation, Ohri's, Chinese Pavilion

Shopping Malls - GVK One, City Centre, Lumbini Jewel, MPM Timesquare

Multiplexes - Inox, Cinemax, PVR

Hospitals - Basavatarakam Indo American Cancer Hospital, Care Hospitals, Omega Hospitals, Star Hospitals, Virinchi Hospital, Rainbow Hospitals

Pubs and Bars - Touch, Blue Fox, Awana, Koyla, Liquids Again, Lounge Bar, Ahalla, Firangi Pani

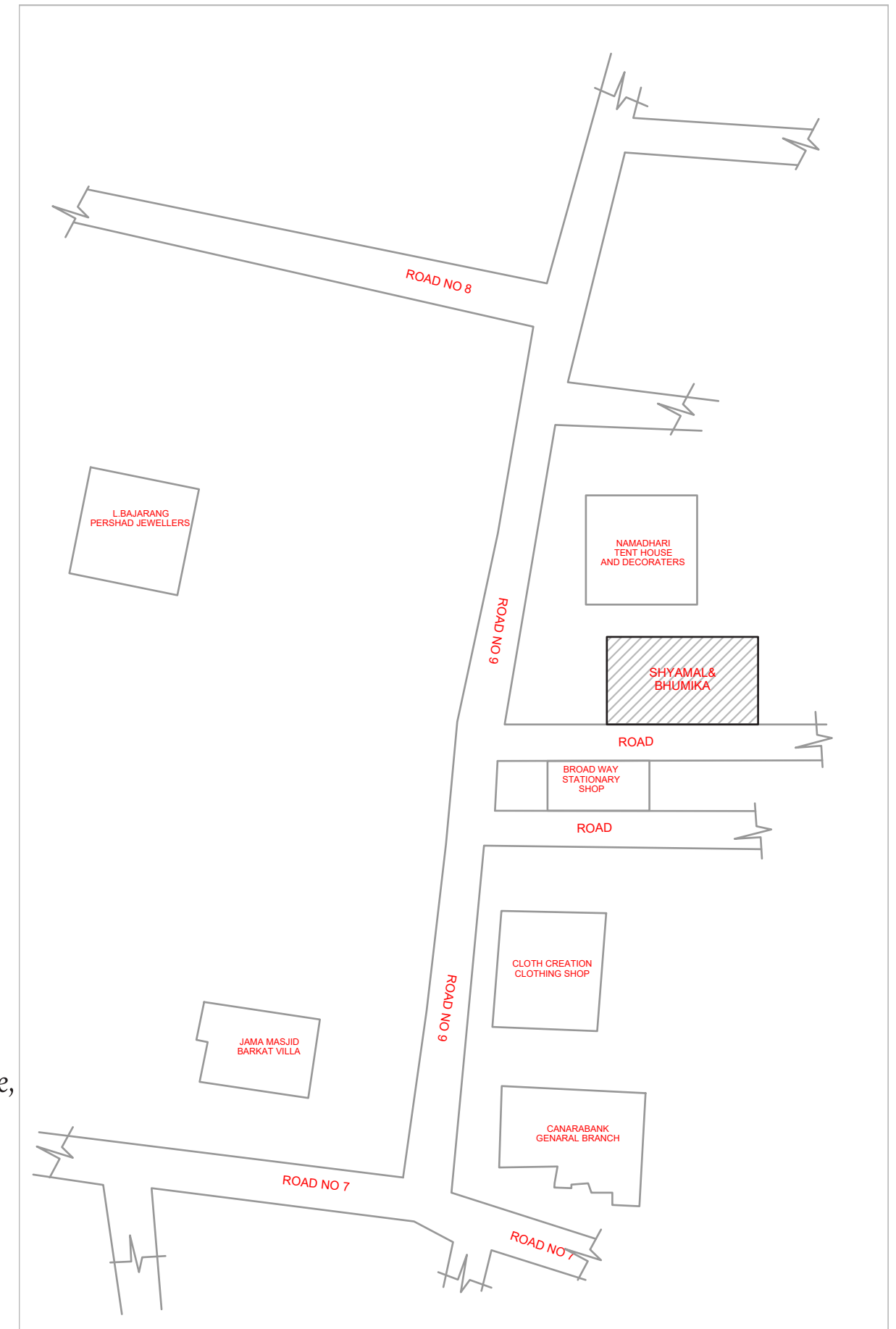
Coffee Shops - Mocha, La Cafe, Cafe Cubona, Cafe Coffee Day, Minerva Coffee Shop, Houz - Coffee, Barista, Cascade

Parks - Kasu Brahmananda Reddy (KBR) National Park, Jalagan Vengala Rao Park, Lotus Pond

Temples - Puri Jagannadh Temple, Sri Lakshmi Venkateshwara Swamy Devasthanam

Educational Institutions - Nizams Institute of Medical Sciences (NIMS), Sultan Ul Uloom

Educational Society





## MA PROJECT

### SHYAMAL & BHUMIKA LABEL

This store was luxuriously built in 5,000 square feet in Banjara hills, Hyderabad. It also have branches in various cities of India but hyderabad was the birth place for this label.

I chose Wedding boutique to design as wedding in India are very close to the temples. From the history, In South India most of the weddings are done in the temples with the blessings from God.

Wedding boutique contains designs of sarees and lehengas which are worn on their weddings. Even some of the saree and wedding lehengas are inspired from architecture and design.

For the Wedding collection, Hyderabad was always the first & finest choice to shop as it is moulded with all the cultural styles of mughal, North Indian & South Indian. Hyderabad was rich in culture & heritage. banjara hills was a place where it was leading and have luxury lifestyle in the city. Hyderabad was also the centre for all the locations in south India.



fig.47 Shyamal & Bhumika store, Banjara Hills, Hyderabad

To increase the the walk ins in the retail store wall partitions can be created with the temple design. Customers will be sataisfied as they are following and showing their culture through interiors. It will increase the value of the store.

In the plan of the boutique store i have developed temporery columns to create partition walls which i have got inspired from temple architecture. these kind of partition have the temporary columns which are plain yet have the simple details. these columns will have similarities from tail nadu vernacular architecture.

This design increases the attraction to the boutique and creates a path to go around the store. This is inspired from the temple's pradakshana sthala where worshipers walks around the temple.

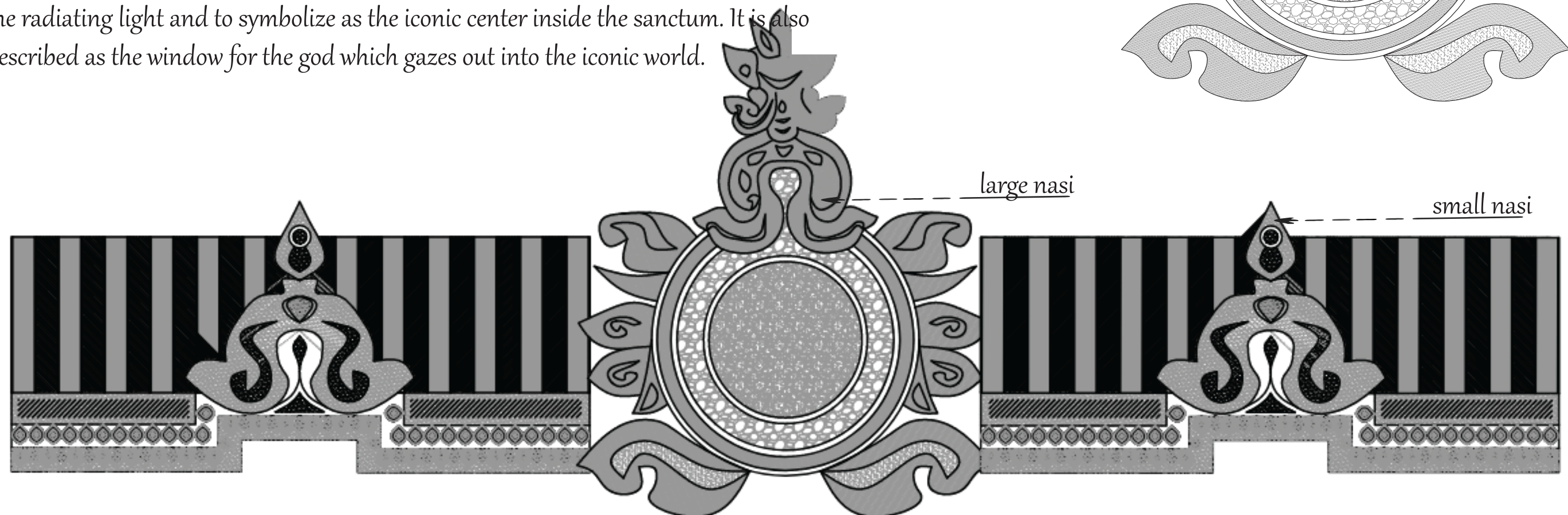
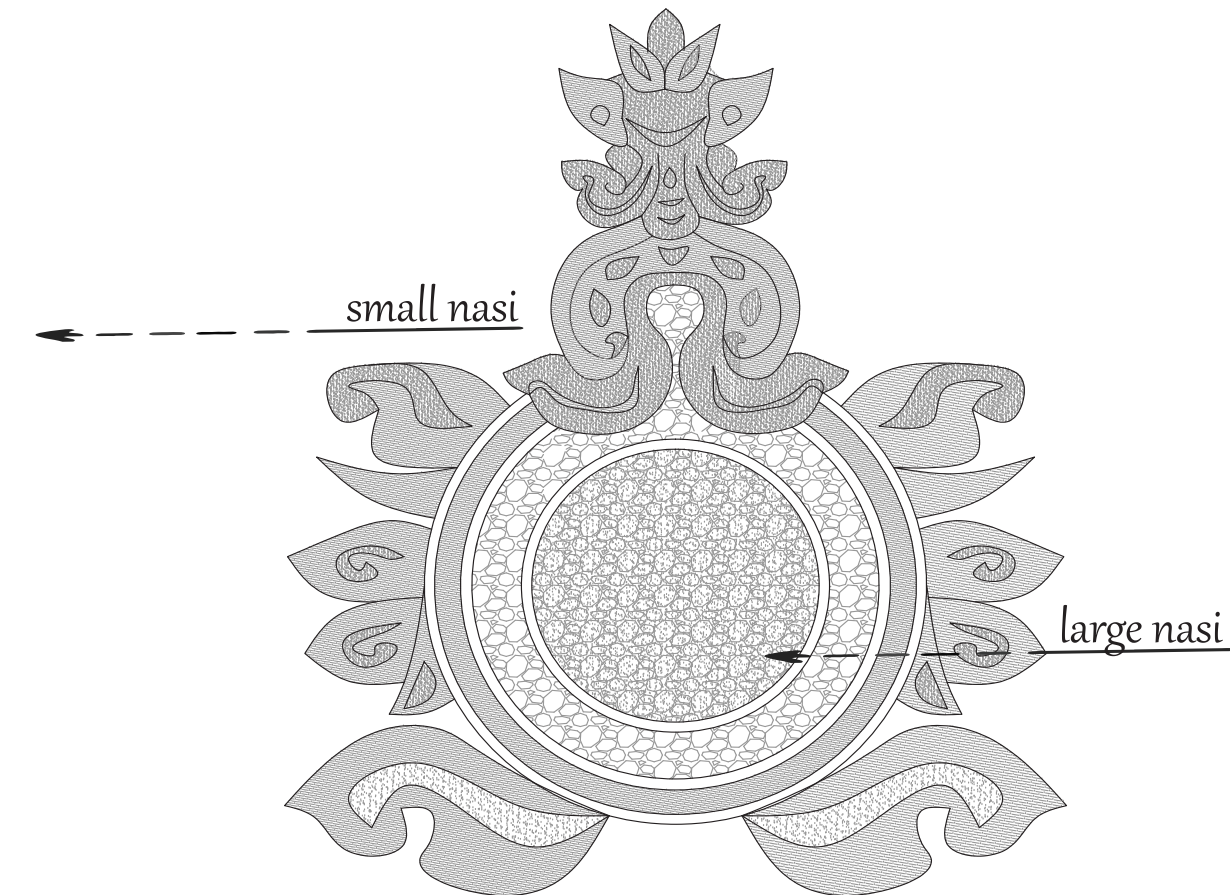


### THE FACE OF GLORY:

There will be always monster like head formations in front of the doorways with framed structures. They are very common in the temples of southern part of India. Even they were being used by doorways for houses in older times. The face of glory is also known as 'KRITHI MUKHA'. It symbolizes the standards of all time which is consumed.

In the whole world time will be one of greatest and tremendous destroyer as it was easily taken from us all the precious things and disconnects us from the loved ones. It performs to awaken the contemplator in which each and everything is habituated by space and time in this universe even the deity should be characterized to appear and disappear.

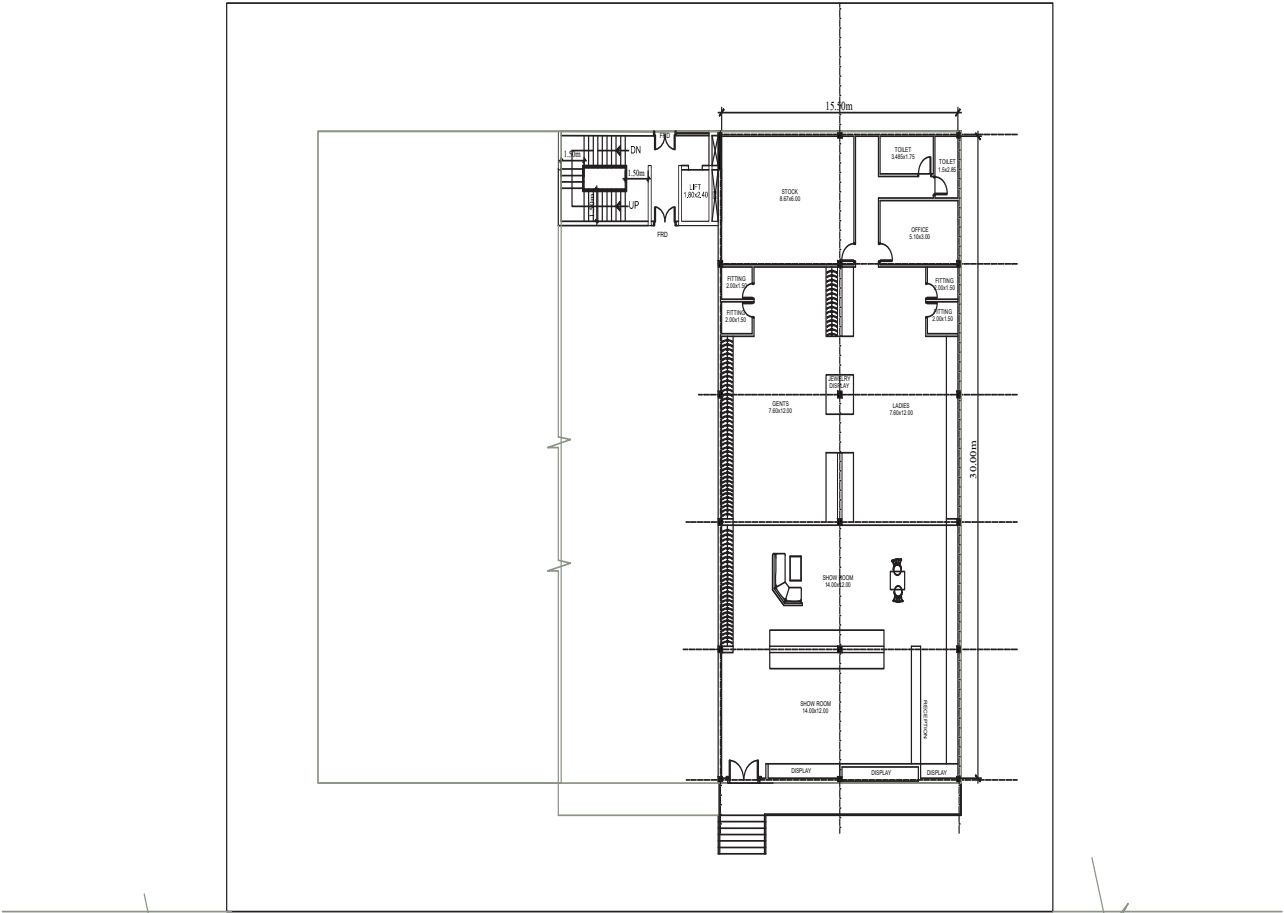
In later times it was developed to the new type which is flexible the most familiar motif in the history of temple architecture. In Sanskrit it was called as 'Gavaskha' (or) "Nasi" (or) 'Kadu' which means cow's eye (or) bull's eye. The role of Nasi is to envision the radiating light and to symbolize as the iconic center inside the sanctum. It is also described as the window for the god which gazes out into the iconic world.



The above image refers to one of the gopuram details which shows the two types of nasis's.(AUTO CAD drawings)



MA PROJECT  
CONCEPTS AND PLANS



Plan showing Bhupika & Shyamal label, Banjara hills

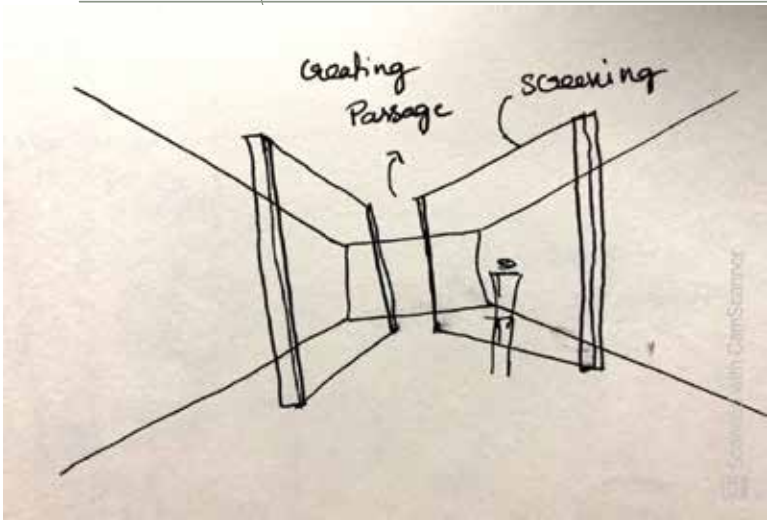


fig.48 Concept showing the screening/ partition in a view

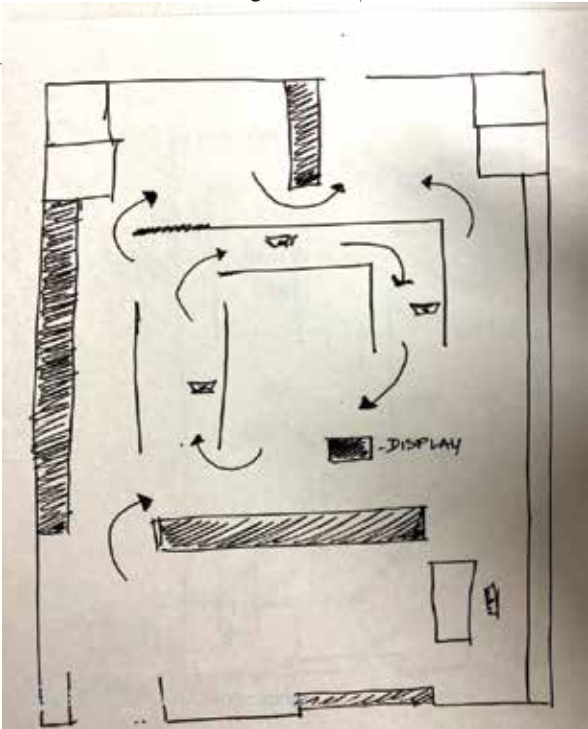
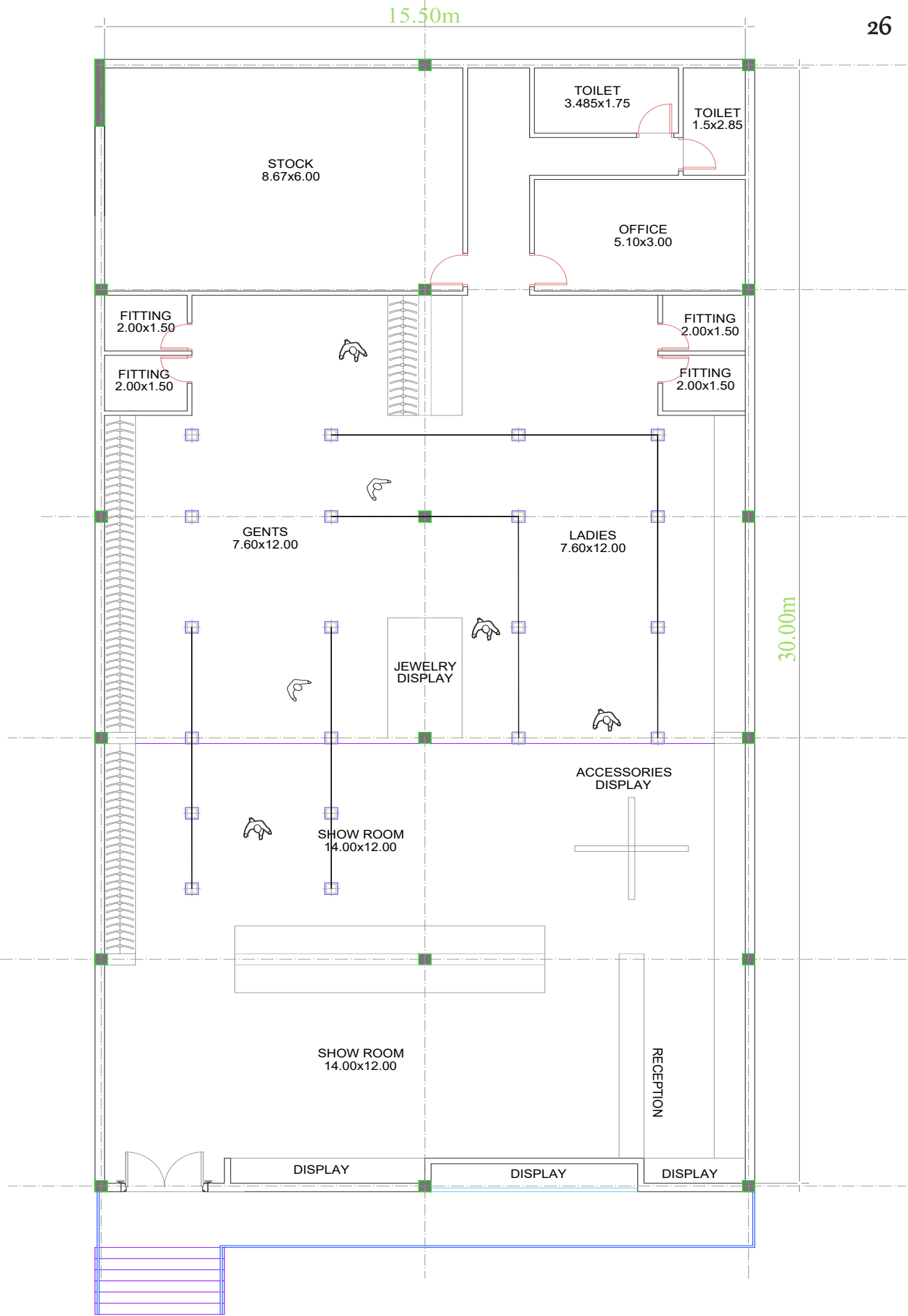


fig.49 Concept plan showing the screening/ partition in a view



Dark line indicates the saree thickness around the columns

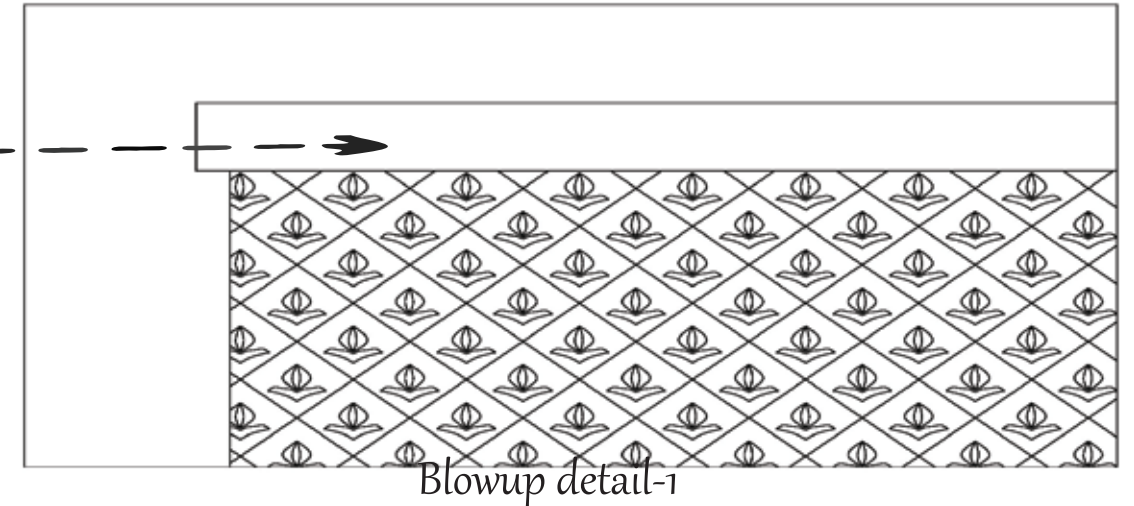


### GEOMETRY SHAPES:

Geometry shapes plays the vital role in the Hindu temple architecture.

In general, the beginning of the planning geometry start with a line. Then forms the angle, triangle, square and finally circle. Which forms the complex geometric structures. The result of the complexity in to the self simple and similar forms and further in fractal and mathematical geometry.

kalasa design

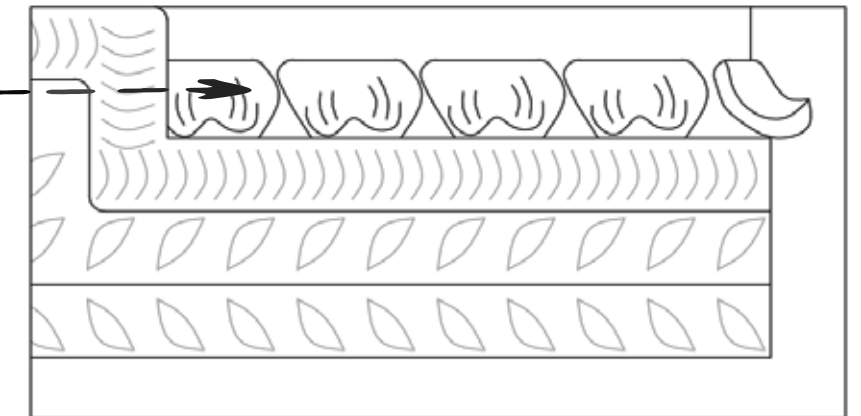


Blowup detail-1

### TORTOISE AVATAR:

Tortoise avatar is also known as Kurma avatar in dasavatara (in carnations) of God Vishnu. In this avatar god is in the form of tortoise to churn the milk in the ocean.

lotus entabulate

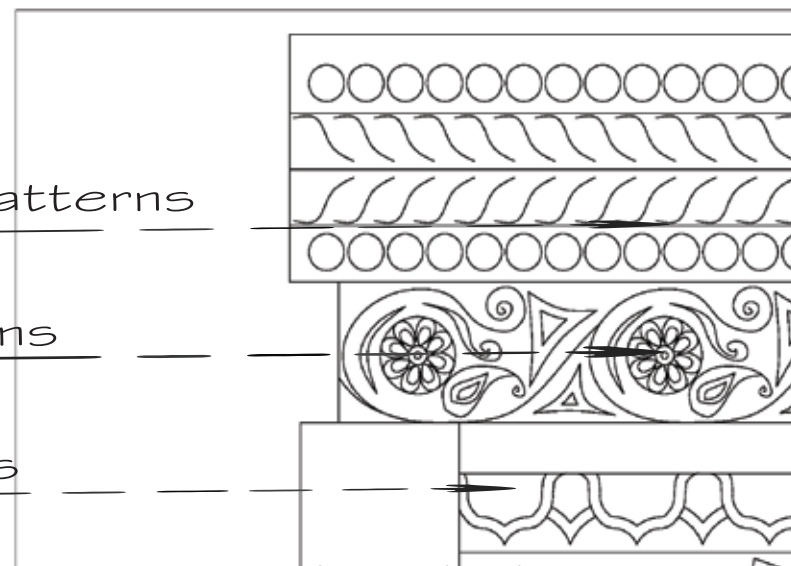


Blowup detail-2

geometric patterns

floral patterns

lotus details



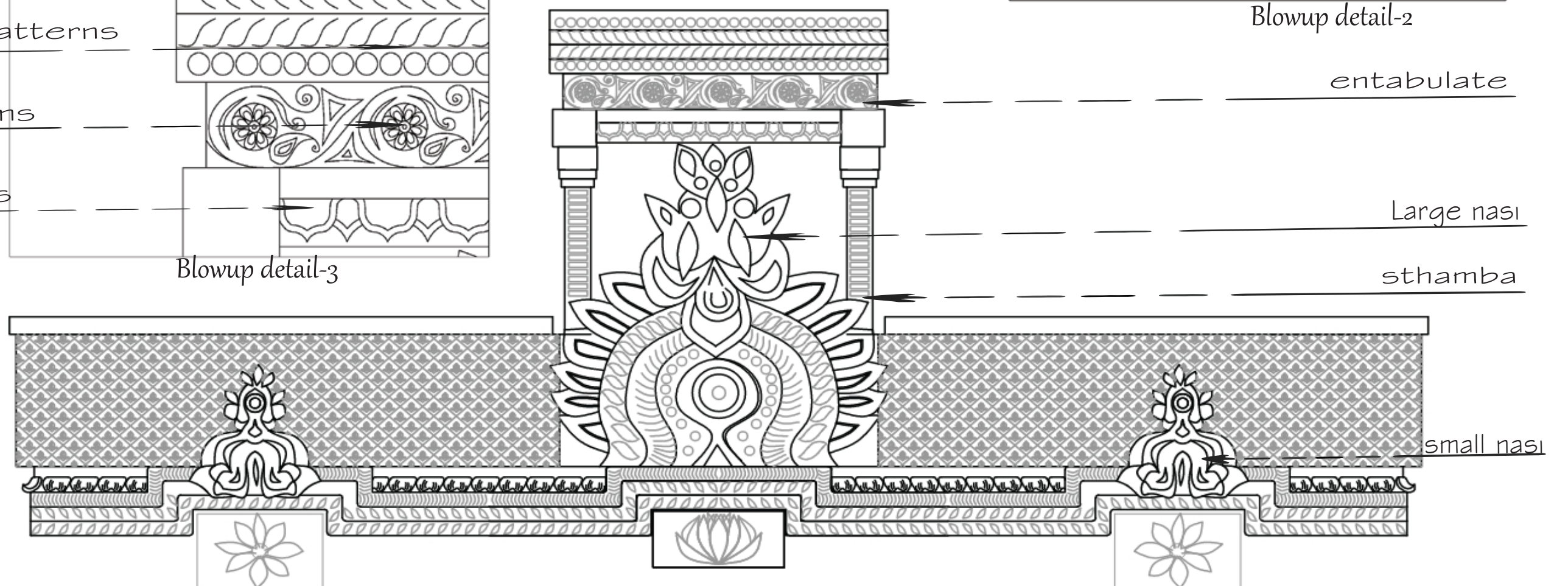
Blowup detail-3

entabulate

Large nasi

sthamba

small nasi



The above image refers to one of the gopuram details which shows different design elements.(AUTO CAD drawings)



## MA PROJECT

### KALASA:

Kalasa which is made from copper and in pet like structure contains precious Earth metals. Two types of kalasa are placed one before the construction below the earth and another one which is placed on the vimana, after the construction process. This process completes the Z-axis vertically and makes it the cosmic pillar.

### JASMINE:

In India most of the gods wear garlands of jasmine flowers which are generally used to honor them. The white color is the symbol of purity for the god and symbolize mercy for worshipper. Jasmine always plays the most prominent role in the temples as it symbolizes love and purity between god and worshipper.

### PAISLY:

Paisley is the design which came from mango. In Hinduism, this design was generally associated with lord Ganesh who holds the fruit as the portray. Mangoes are fully ripe and it attains state of perfect sweet fruit. These symbolizes the auspicious and happy in world of desires. In India mangoes are known as king of fruits and plays a prominent role in culture and rituals.

### LOTUS BASE:

Generally, gods and goddesses of Hindus are placed and portrayed on lotus base. (standing or seating)

This also comes under the design elements in temple architecture as in some of the temples the gopuram base is placed on the lotus base. It symbolizes the purity as it arises from the deep waters and from the banks of lakes which is formed from the law of dharma and wisdom.



fig.50 Sketch inspired from design details-1



fig.51 Sketch inspired from design details-1

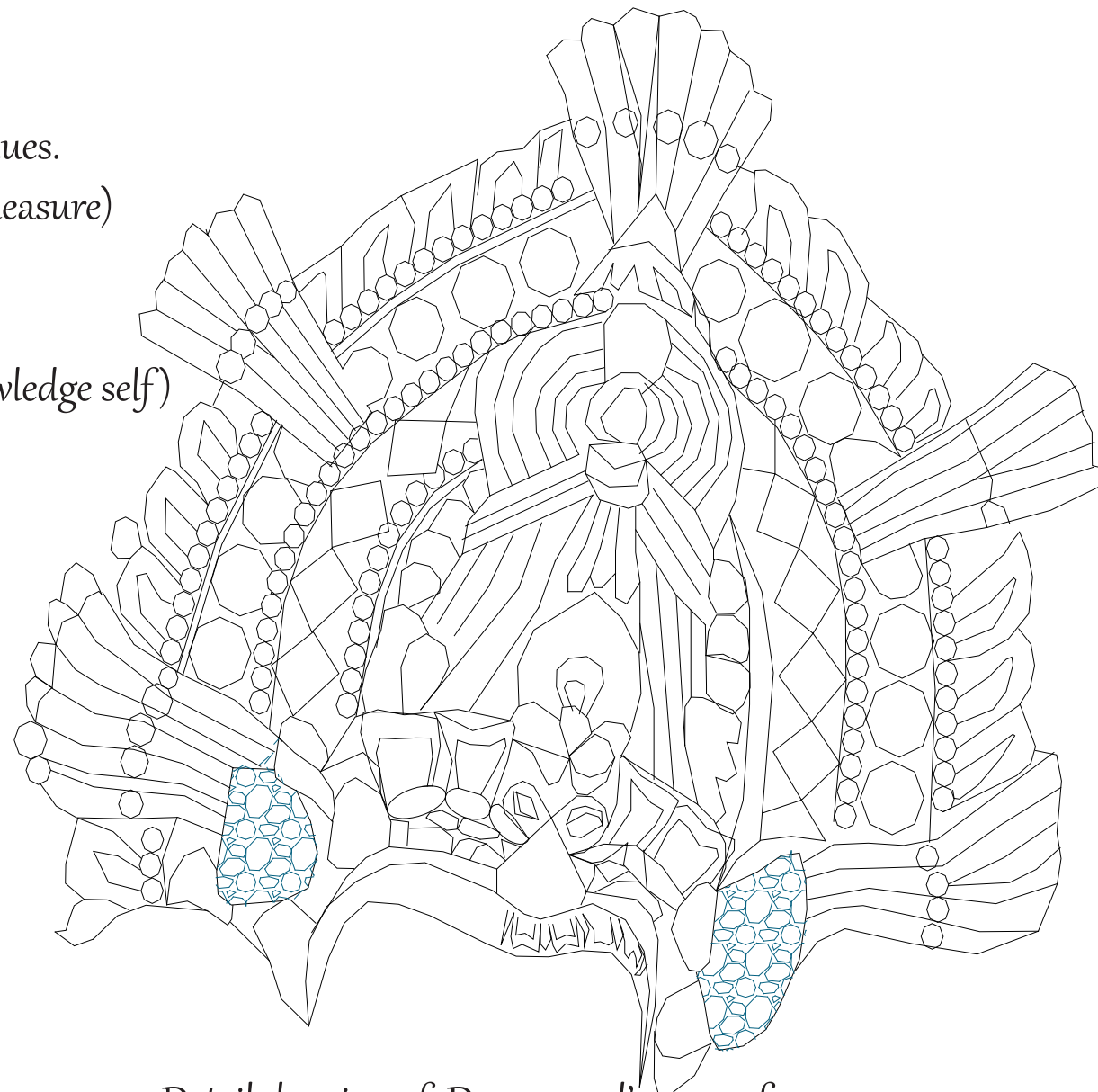


. In general, it symbolizes the supremacy of the god and indicates the unknown reality which can be represented through god.

. Sculpture is always linked with architecture in Indian temples which is generally loyal with different gods. The style of Hindu temple architecture reflects the synthesis of culture, arts and it forms under dharma, values, ethics, and beliefs. These all characters are cherished under the religion thoroughly. Ornamented art with sculptures is always the network for different art forms. Pillars and gopurams with different carvings are displayed to celebrate the principle of our life in Hindu culture.

They are the pursuit of four values.

1. ARTHA (wealth prosperity pleasure)
2. KAMA (Sex and Ethics)
3. DHARMA (Values)
4. MOKSHA (Release and knowledge self)



Detail drawing of Demon god's crown from gopuram  
(AUTOCAD drawing)



fig.52 Demon god from gopuram

“Dharme Cha Arthe Cha  
Kaame Cha Mokshe Cha  
Bharatarshabha  
Yadhihasti Tadanyatra  
Yannehasti Na Tadkvachit” – Mahabharat sloka



MA PROJECT

## SECONDARY RESEARCH

### SHADOWS/WALL PARTITIONS

Shadows are created, where the light will not reach those points which helps to visualize the definite forms. Light will acts as the agent which creates stimuli through our sight. Light will acts as the source through which shadows can be seen.

Lights will be existed without shadows, but shadows will not be formed without the light. With shadows light will be brighter.

Lights and shadows create dynamic effect and play the most important in designing the space. Lights and shadows depend on the function and theme of the design. It should also create aesthetic impact along with the function.

These kind of partitions are created to form shadows which reflects and falls on the floor. It will be more attracted and I have researched through lots of materials. Jali designs, wooden carvings, glass paintings, fabric partions are some of the examples for creating shadows.

In India people mostly uses fabric patitions or wooden separaters to divide a room for another from past times.



fig.53 Shadows created by jali work

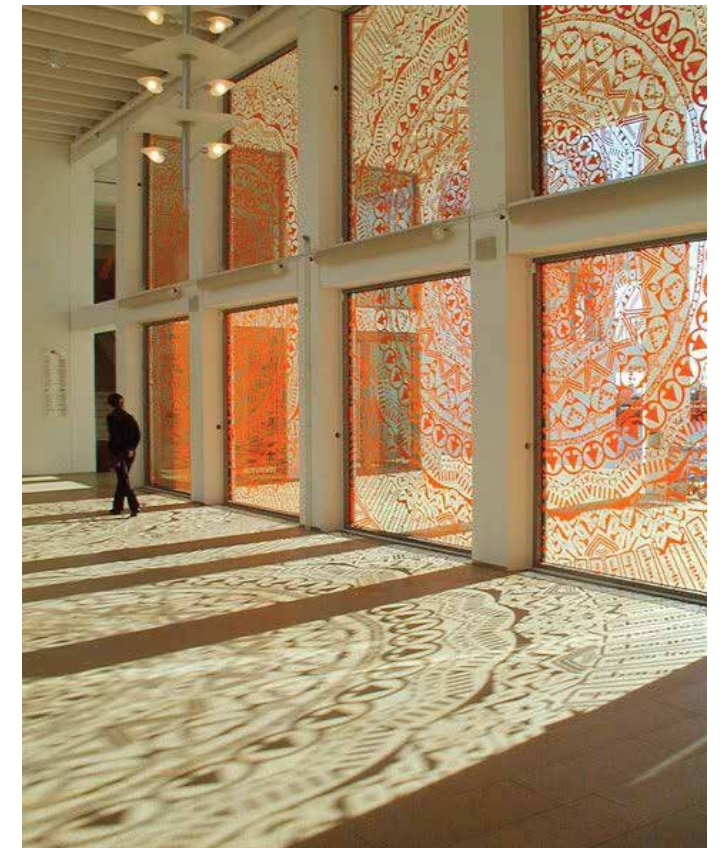


fig.54 Shadows created by glass painting



fig.55 Shadows created by wood carving



fig.56 wooden partitions for room divisions



## MA PROJECT EXPERIMENT WITH MATERIALS

31



In the 1st image i have shown the framing around the detail. I have created shadow with one of the small details which explains the visible nature of the embroidery in 2nd and 3rd images. Cotton fabric has been to this design which reflects the shadow. For my designs I have done experiments on silk, kalamkari cotton & organza. Even though cotton & silk creates shadows organza will be perfect as it is strong and sheer. It also gives the rich look to the surroundings.



## MA PROJECT ORGANZA

I want to use organza fabric to create partition as it is transparent and strong. It will create shadows if embroidery is done on the fabric.

It's a type of fabric which is light and plain in texture. Draping of organza is very neat. It seems to be sheer and transparent but it was the strongest and tough fabric. According to the history of fabrics the fabric was made from silk. Organza which was made from cotton is known as organdy. We can say hand embroidery as one of the many wonders which can be applied practically on any kind of fabric even on other several objects. According to the research there was a rage in the hand made things to embroidery on transparent fabric with a design to look more beautiful. It is not a new style of making embroidery on silk material of organza. Long time ago it is used in couture homes & clothing industry. It's very trendy and fashionable to have embroidery on organza in today's fashion world.

Organza for interiors:

Organza was generally made from silk which can be used for home decor or interior design. Sometimes organza was even made from synthetic fibers such as nylon, polyester, rayon etc. Although organza was sheer and transparent, fine and lightweight but it was tough enough and long lasting. As the threads are tight and the material is stiff with twisted fibers. Organza comes in different tones and shades. In interiors it is used to design valences, drapes tie backs, lampshades etc. In interiors organza was mostly used to create curtains as it was appreciated for its opaque nature. The fabric was mostly versatile and flexible to customize in various ways.



fig.57 single fabric partition with embroidery



fig.58 three layer fabric partition with fabric paint

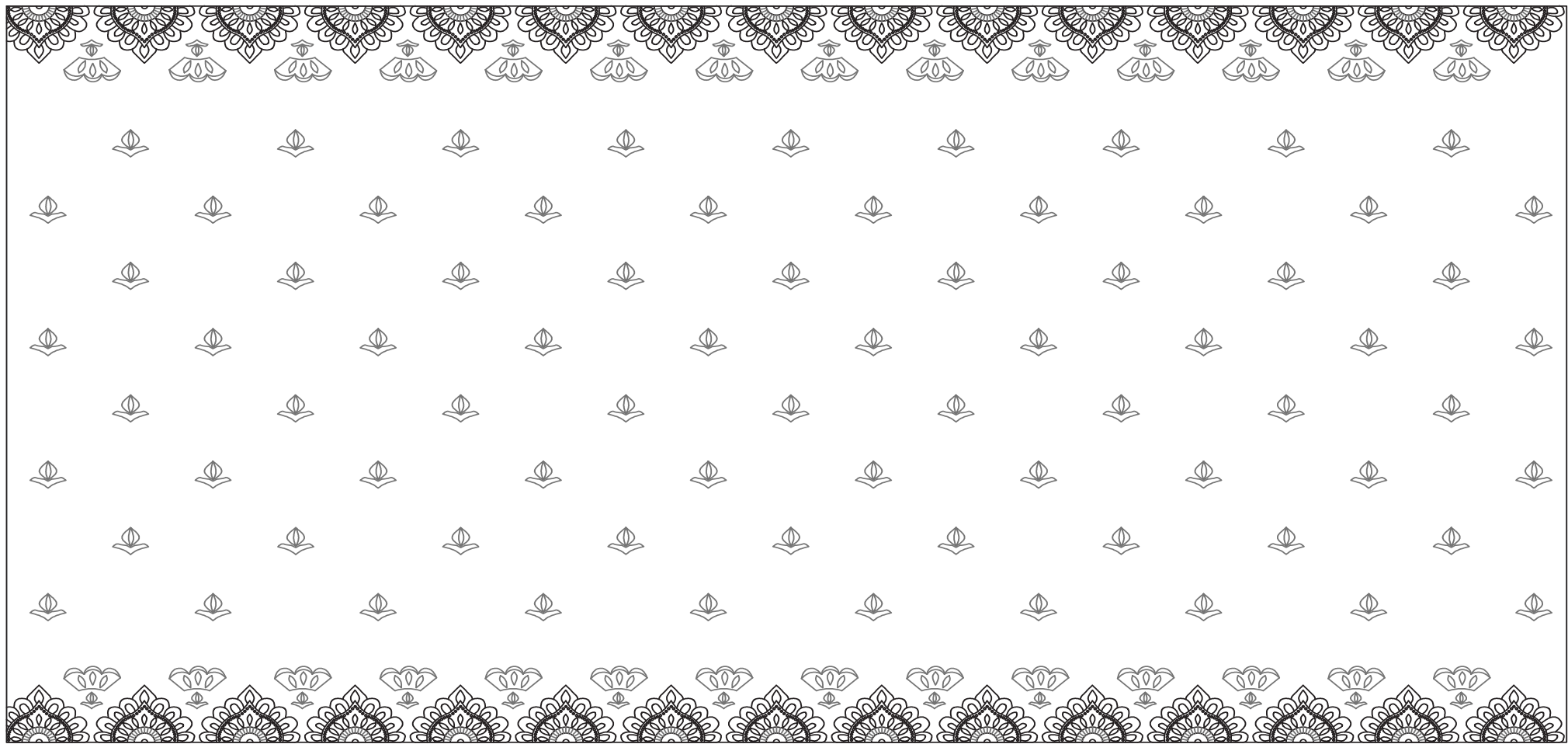


fig.59 Organza saree embroidery

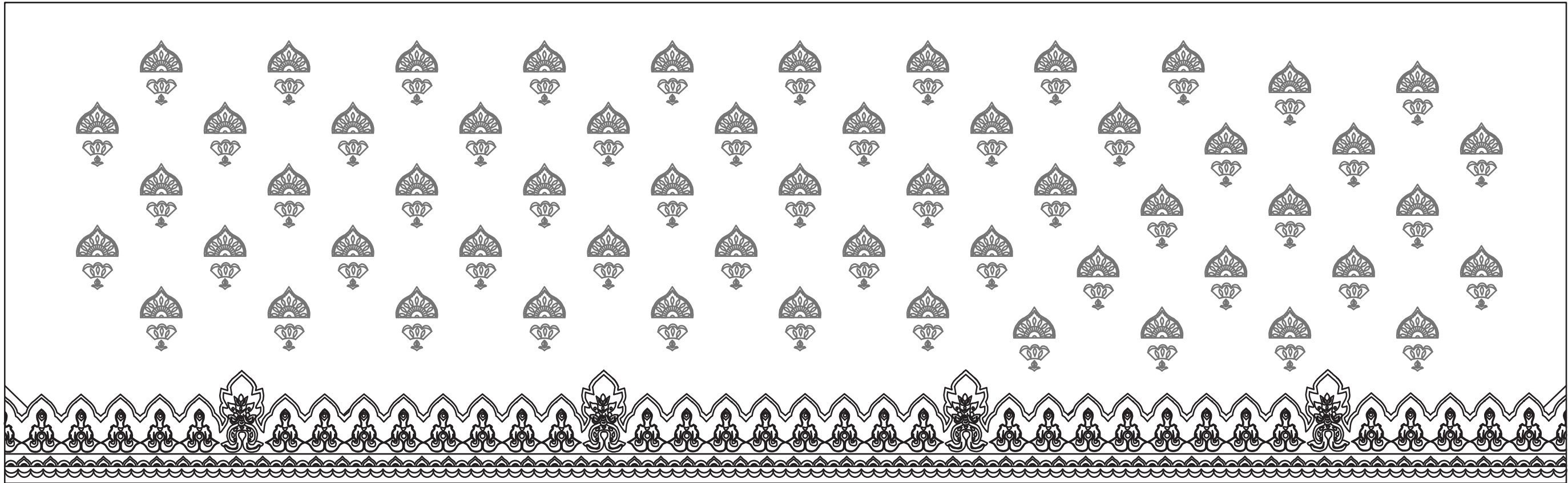


fig.60 Embroidery on blouse and lehenga





Option-1 These designs are created from the temple architecture design elements which have various meanings. All are explained in the design details



Option-2 These designs are created from the temple architecture design elements which have various meanings. All are explained in the design details





In the final design detail drawing, I have created according to the design details in the earlier pages. In the top layer of the design I have used alternate motifs of face of glory inspired and face of glory drp with lotus details respectively. In the next layers i have used kalasa inspired small motifs as the midium background. In the bottom layer i have included face of glory inspired motifs with kalasa motifs in the bottom line along with 3 lines respectively. I have used warm tones of pink, yellow and browns to design this fabric.



# MA PROJECT

## SELECTION OF COLOURS AND EMBROIDERY



Threads which i have used for designing embroidery are from the brand “Anchor”.  
In the images of shade card from anchor we can select which ever colour we want to use. These brand is very much famous world wide which are established in the year 1866.

Evocative of natural elements which include sky and sun which we feel with all our senses. They have many colors which represent of many functions and attribute the flavor in which the elements obtain from environment.

I have used mostly warm colours on white colour which can look brighter than the background. Warm colours which also represents sun. In hinduism we are pray for sun god and he's one of the most prominent of all the gods. The shades which comes from sun are saffron, yellow, red and pink shades. These colours look beautiful while sunrise and sunset.



## MA PROJECT COLOURS

### RED:

In Hindu culture Red influence positive energy. For weddings brides mostly wear red. Red bindi was kept in hair and on forehead as it symbolize purity. It also represents fertility as the clay of earth is red in color. It is also called as the bold color as it carries bold emotions and characteristics which include passion, strength and power.

### SAFFRON:

The evocative of the color of fire is saffron; it contains shades of yellow, orange and golden yellow. It also symbolizes the purity and cleanliness which comes from fire objects. The monks from Hindu culture wear saffron as it represents cleanliness which eliminates impurities and also removes sin from world.

### YELLOW:

It symbolizes the ability and leaning of something new as the color of yellow clothes worn by wise deities of Hindu gods Vishnu, Ganesh and Krishna. It is also the color of sun along with red and saffron. The characteristics from sun includes light, warmth and includes happiness.

### PINK:

In general, pink represents feminine, but pink colour can be worn by boys in India. In Indian weddings male people from both bride and bridegroom wear pink turbans or caps. Even brides can wear pink outfits for their weddings. Pink colour also refers to the rose and lotus flowers which we offer them to the god for prayers.



fig.61 Meenakshi temple gopuram which shows all the colours which are prominent in hindu culture





*tracing design on the material*



*testing how embroidery works on  
organza with different kinds of stitches*



*types of embroidery stitching*  
1) shadow stitch  
2) running stitch



*i myself have done this embroidery using  
shadow stitch and running stitch in some  
spaces such as outline and lines.  
i have attached another cloth to get the  
while fixing the loop.*

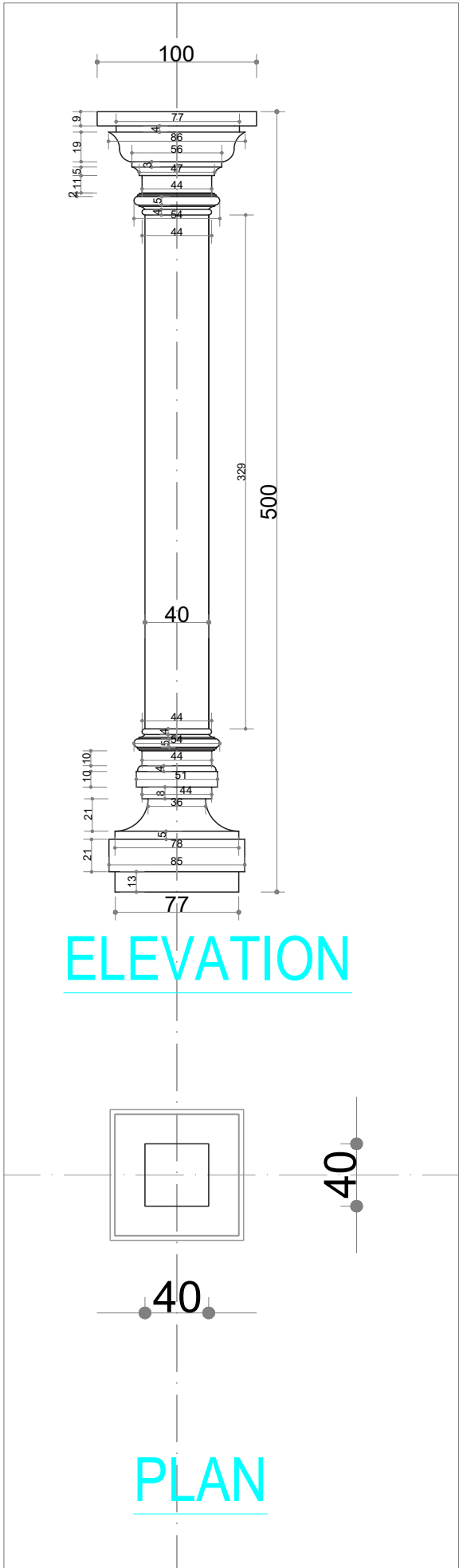


COLUMN DETAILS

To support the fabric framing should be attached to it. I thought of taking some temporary columns with the desired features which can match the fabric can make justice to the design.

To make these columns i have used teak wood which will be the vernacular material and also used from the past times. These columns are machine carved.

The details of the column are shown in 2-D with plan and elevation, measurements in millimeters etc., in a scale size of







I have done the scale model for the whole fabric in 1:25 scale. this gives us the whole model and how it can look from the view. The images show us the shadows in different directions. First 3 colour images represent the shadows through the possible angles. We can see shadows clearly which create beauty to the design.

For this model I have designed a column inspired from traditional architecture of south India. Those columns are created in a square as it represents 4 cardinal directions and vaasthupushpamandala. Technically, the fabric doesn't slip from the column as it is square in shape.

The 4th & 5th black & white images show us the design without the shadow and with the shadow respectively.





## DESIGN &amp; SHADOW DETAILS



Design motifs of kalasa in the first image, face of glory in the second image & drop which is inspired from the face of glory where lotus which symbolize was embraced inside the motif are shown the third image. 4th & 5th images shows the embroidery shadow on the floor can be seen.







In the final outcome of the imgaes we can observe the whole fabric in one frame of 3 meters on which embroidery was done.

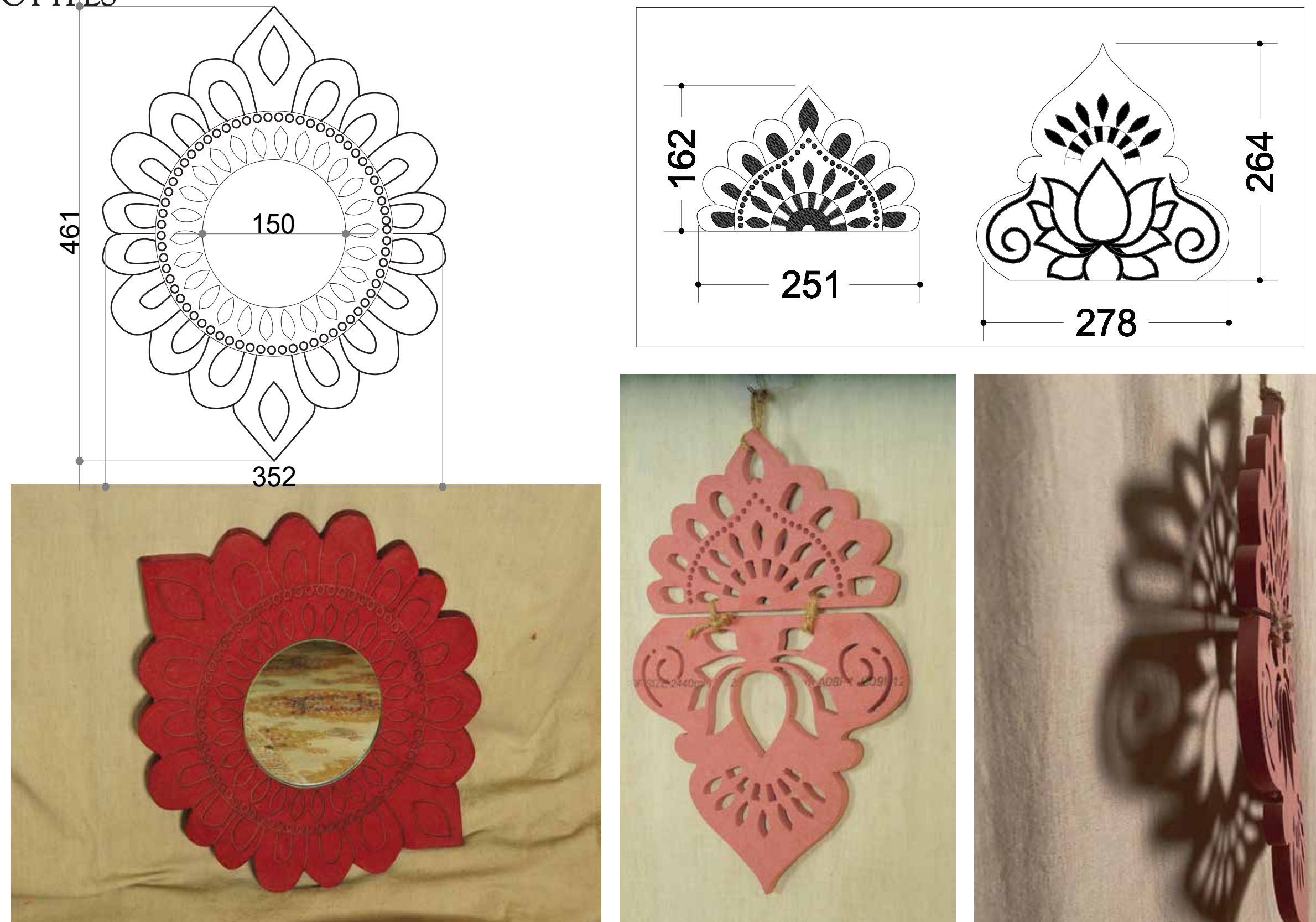






Different kinds of shadows with different light directions are formed due to the effect of embroidery which is thick and the material which was used was organza





For my prototypes I have created mirror and wall hanging with same design patterns as the saree. Mirror of this prototype is carved on MDF and was finished by the terracotta matt look. Wall hangings are done by the same process i.e., carved on the MDF. As the design in the wall hanging has the attached design motifs of the saree. Above are the 2-D drawings with measurements in milli metres.





In the leftside of the two images we can see see the images of how it was placed in the boutique where is in the right side of the images we can see the shadow effect of how it effects the floor and the person.



## REFLECTION

The aim of this project is to create interior design elements through south indian temple architecture. The goal was to create and explore more about the installation of a wall partition in a wedding boutique. It communicates us with many detailed elements of temple architecture. Details which are created through embroidery was beautiful handwork which creates wonders on any kind of fabric which gives shadows.

In the first stage, I want to explore more about the details and the history of temple architecture in south India where we can find many details through the report. Initially I have researched through many websites regarding temple architecture and made some initial sketches. I thought of doing in a simple way but to create more impact for the users. It should create attraction, emotion, and should be useful for the users and to get attached with the design. After the research stage I have decided to design in some wedding boutique which will get attracted for the customers. To create fabric partition on sheer material like organza or curtains. To create partition using saree material will be new in design and will be interesting. In my childhood used to do embroidery works as a hobby which I have learnt them from my mother. Because of that practice, it was easy for making a 3 meter fabric embroidery in 10 days. I am good at making designs in a detailed way to create more opportunities to become a good designer. This project helped me to design a whole partition by myself and I have learnt patience while creating it. By creating this partition it will give customers a satisfaction of seeing every space and different designs of boutique Saris as it creates a way to walk through out the store. The phases of this project includes many things such as research, creating concepts, creating spaces, design development etc. By temple architecture, culture will be important in creating new kinds of designs from old arts and crafts which should carry ethics and values and should be shared to our future generations. I got inspired from vernacular architecture which I have designed in the last semester. That project influenced me to the temple architecture and its beautiful designs. The design elements which I have used in creating embroidery can also be used in any kind of artifacts, accessories, furniture and many more. For my prototypes I have used these designs in creating wood carvings for making mirror and wall hanging. These designs give us the temple details and their meanings for using flowers, different kinds of carvings and their uses. I thought they are using those designs because they are beautiful. But there were more deeper meanings for every detail which I have learnt through this project. I have experimented with many types of stitches I have known. I have also learned new stitches from internet and from my mom. It was very much fun in creating those designs on fabrics which create shadows. It will be easy as it has more colours which make it attractive.



## CONCLUSION

As a designer, I believe good design should be simple, usable and accessible. As we know the formula “Less is more” was the basic rule for the designers. Although traditional architecture in India has vibrant colours with more design elements, we have to make designs simple in the present contemporary world. We will reach our goal only when our work is understood by the user. We know that each and every person will think differently in different situations. Keeping this in our minds we have to move forward in creating more designs.

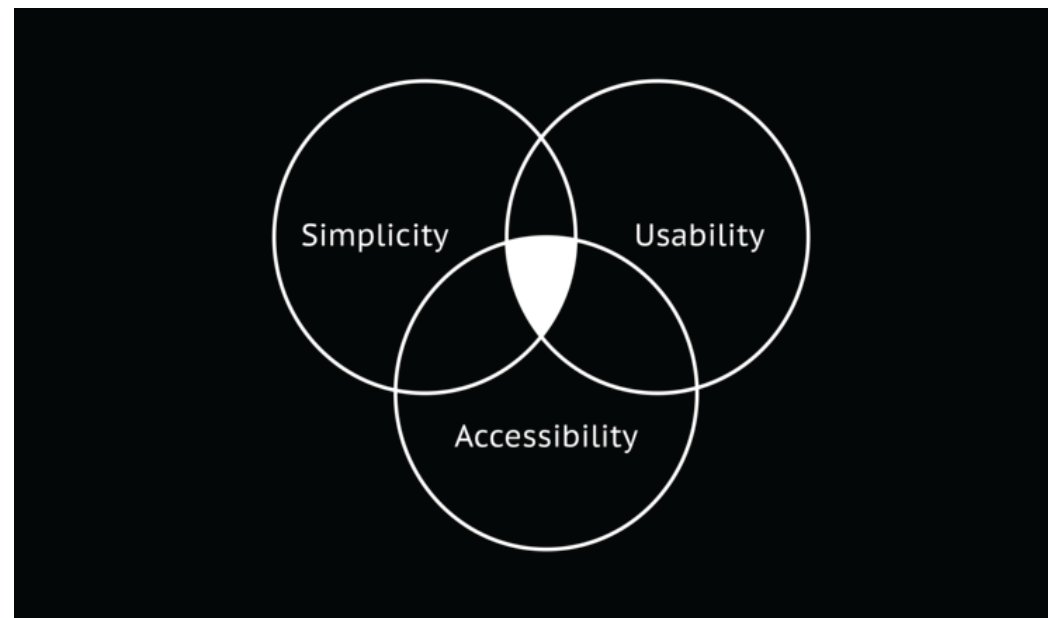


fig.62 simplicity, usability, accessibility

My journey through this project was very much exciting as it inspired me in many ways. As a designer I feel proud of taking such risks in this stage to create new things. I got more understanding of the temple architecture and its details through out the project. The main solution for this report gives me the clarification of using designed fabrics to use differently in interiors through sensorial and technical aspects through perspective knowledge. Every one is different in creating different designs and their ways of selection. With few limitations I have experimented everything which leads me to the correct way of learning new elements and experimenting materials for a perfect design. Every designer should rethink to characterise the material in traditional techniques and experiments. The knowledge I got from the project with different things and the information will impact on my future projects. In my future projects I want to explore more and will experiment through risk management and the process with more technical details. I will develop my capabilities in various ways and improve my knowledge in creating new designs through complete my future projects.



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