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VESARA STYLE OF ARCHITECTURE: A STUDY

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Abstracts

Vesara style of architecture flourished in the Deccan part of India. Also called the Hybridised style, it combines features of Nagara and Dravida styles. Chalukya's rulers and Hoysala rulers promoted this style. The topographical location of Karnataka, the widespread actions of the significant royal rules and a boldness that is not unduly determined might have encouraged this merger of Dravida and Nagara styles.

Objectives

1. To know about unic style of architecture which developed in Karnataka.
2. To understand the significance of mixture of two types of architectures.
3. To know the importance of unic constructions of Badami, Aihole, Pattadakalband many other.
4. To know the later Development of Vesara style of architecture.

Key Words: Vesara, Chalukyas, Sand stone, Architecture, Temple

Introduction

The vesara style developed between the Krishna and Tungabhadra rivers in modern-day north Karnataka. In India's Deccan area, the Vesara architectural style flourished. It is also known as the Hybridised style because it combines elements of the Nagara and Dravida styles. Chalukya and Hoysala rulers encouraged this style. The geographical location of Karnataka, the broad operations of the major royal regulations, and a not excessively determined boldness may have facilitated this blending of styles.

Badami's Chalukya monarchs (500-753 AD) began constructing temples in a style that was essentially a hybrid of the Nagara and Dravida styles. The Chalukyan builders altered the Dravida towers by lowering the height of each level and arranging them in descending order of height from base to top, with elaborate embellishment on each floor.

The Nagara shape and Dravidian characteristics combine to produce the Vesara superstructure. It has an Amalaka on top, like the Nagara superstructure, but the rest of the elements utilised to construct the superstructure are Dravida.

The patronage of later Chalukyas rulers developed this hybridised style of temple architecture in the mid-7th century A.D. These rulers' emphasis was on Vimana and Mandapa. First, they used a stellate plan or star shape as a ground plan. Then they started decorating walls, pillars and doorways. At this time, they built the Dodda Basappa temple and the Ladkhan temple in Karnataka.

Chalukya architecture

The architecture of the Chalukya Dynasty was extravagant; it was huge and decorative, something you couldn't help but notice. They amalgamated two architectural styles known as Dravida and Nagara, which resulted in the Vesara style. The highest architectural feature in the construction is the vimana, which sits above the inner sanctuary, the holiest section of the temple. It guards the inner sanctuary and is frequently referred to as a higher temple over a lower, flat-roofed temple. It signifies the god's domain.



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Dravidian designs inspired the Chalukyas vimanas. This category includes features such as small towers and pilaster projections. The temple surfaces have a particular architectural pattern with projections and recesses. The walls have numerous projections and recesses that reflect a truly mystical beauty in the eyes of the visitors. The articulation of pillars and mantapas is beyond description. The embellishment of Chalukya temples has parts of Nagara and Dravidian heritage, but they have mixed the components in such a judicious way that they have become unique and distinctive features of their own.

Chalukya temple pillars are monolithic shafts whose height controls the height of mantapa and temples. Chalukya architects avoided using mortar. It permits light to enter the interior section of the temples. The vestibules were decorated with artificial lights, which reduced obscurity while also evoking magical sensations. The entryway panels of Chalukya temples are ornamented with pilasters, moulded lintels, and cornice tops.

Arabesque is a muslim art design with a linear artistic ornamentation of flowers, leaves, branches, or twisted branches. This motif may be seen in the triangular gaps of residence ceilings. Chhajja is a double curving projective eave that is commonly found in Chalukyan temples. Muktesvara temple is one example. Cornice is utilised in Chalukya temples to direct rainfall or to protect from burning heat.

Soapstone projections in wall sculptures are a frequent characteristic of Chalukya temples. The Chalukya temples are mostly dedicated to Hindu deities such as Durga, Shiva, and Vishnu. Chalukya architecture includes both cave temples and constructed temples. For architectural design, Chalukya architects employed the stellate plan or the northern stepped diamond layout.

The ornamental pillars of western Chalukya architecture are also known as gadag style of architecture. The Karnata Dravida architectural tradition, begun by the Chalukya of Badami, evolved under the direction of Hoysala. Hoysala artists followed the fragmented decorating of walls with projection and recesses. Chalukya architecture is also known as the forerunner of Hoysala art.

Rashtrakuta Architecture

The Rashtrakutas, subordinate to the Chalukyas, developed their architecture during the mid-8th century in Karnataka. These rulers built their temples, mostly copying the Chalukyan structure. During the time of Krishna II, Kasail temple was built at Ellora. In their era, they constructed the Navalinga temples in Dravidian style architecture in Kukkanur.

Hoysala Art

The Hoysala rulers developed the Vesara style of architecture in 1050-1300 A.D. They built their famous art seat in Belur, Halebid, and Sringeri, among other places in Karnataka. The main feature of their art was multiple shrines around a central pillared hall.

They also used a stellate plan as a ground plan. The main building material of this art was soft soapstone, which is also known as Chlorite Schist. They basically followed the zigzag pattern to make walls and stairs of the temples. In their time, they built Hoysaleswara temple at Halebid, Chennakesava temple at Belur etc.

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Vijayanagara Architecture

Vijayanagara architecture is a pure mixture of their past rulers like Chalukyas, Hoysala, Pandya's styles. They used local hard granite as a building material. Ornate pillared halls and Rayagopurams, or monumental towers decorated with a full-sized figure of goddesses and gods, stand in front of the temple, which are the main features of their architecture.



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Additionally, the chief characteristic feature of this architecture is the construction of Tall Raya Gopurams (gateways) and Kalyan mandapas (open pavilion). This architecture style is also famous for its carved pillars, which portray figures from Hindu mythology and hippogriffs (yali). Vithalswamy and Hazara Rama temples have wall inscriptions containing Ramayana and Mahabharata stories. The Varadharaja and Ekambaranathar temples at Kanchipuram are also examples of the Vijayanagara style of architecture.

The Nagara-type and Dravidian Vimana decorated walls are the main features of Vesara style of architecture. This is why the Vesara temple style is often found as a different style, created from a particular combination of the Nagara and Dravida style architecture.

The most exploratory hybrid kinds of Vesara style architecture are found in the southern part of Deccan, specifically in the Karnataka zone. According to South Indian construction transcripts, the term shikhara is kept for the dome-shaped crowning cap. However, art historiographers have normally used this term to elect all temple spires in the north and south.

The South Indian spire, known as Kutina type, is pretty different in a figure from the North Indian shikhara, having a pyramidal storied planning, with each level (Bhumi) stepped and comparatively believably delineated.

Conclusion

The Chalukyas had a strong appreciation for architecture. While building the temples, they created the Vesara style. Nagara and Dravida styles are combined in Chalukyan architecture. They combined the Dravida and Nagara architectural styles to create the Vesara style. The vimana, which is located above the inner sanctuary, the most sacred part of the temple, is its tallest architectural component.

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