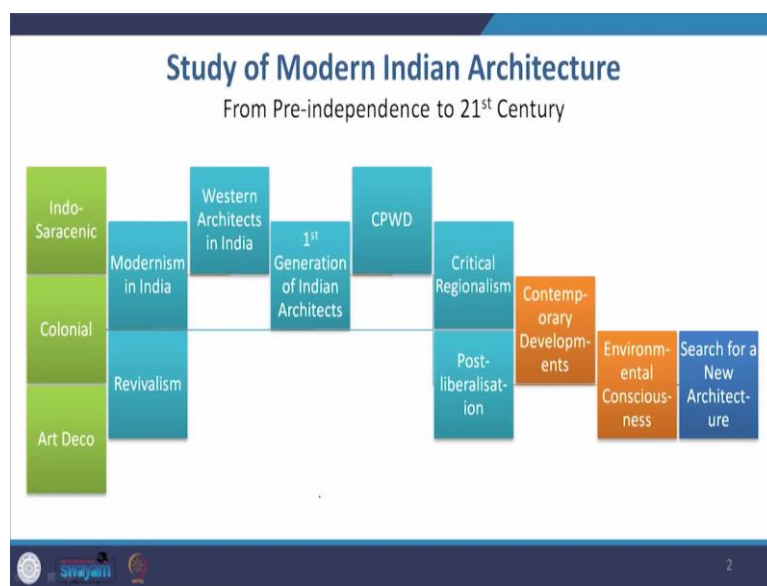


Modern Indian Architecture
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Lecture: 2
Introduction – Part 2

Good afternoon. We will once again continue from where we left off last time, when we began by introducing the study of modern Indian architecture. Today, we look at part 2 of that introduction, where I will give you the outline of the various topics that we will be covering in this semester.

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So, we had ended the last session with this particular slide, which highlights the various parts of what constituted the growth of modern Indian architecture. From pre independence till the current times, we will go back before independence to look at three very important developments, the Indo-Saracenic architecture, the colonial movement and Art Deco. Art Deco, as you know, was an international movement, but it had its ramifications in India also.

Also, the other two, were also linked to western movements. And we will have a look at that. Then, of course, we will focus on the international movement of the 20th century modernism and its impact in India.

And parallel, we will also look at the growth of a nationalist fervor through revivalism. Then we look at or other focus on western architects in their contribution in India. And then we will come to the first generation of Indian architects who came back after studying in the west, we will also look at the contribution of the central public works department in the

growth of a modern Indian architecture. And then we will come to probably one of the most critical segments in modern Indian architecture. In fact, Jon Lang correlates this term with what is modern Indian architecture.

And that is critical regionalism, which can also be called as regional modernism. Along with that, we will look at post liberalization impulses in modern Indian architecture, post the liberalization in the 1990s, then we will look at some contemporary developments. We will look at the environmental consciousness that has seeped into Indian architecture as it has done globally. And we will end by looking at the search for a new architectural identity, which will be in the 21st century. So, let us go back to pre-independence India.

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The first we will be looking at will be Indo-saracenic architecture. Now, Indo-saracenic architecture and colonial architecture will move parallelly with each other. So, they will be moving from one to the other. And we will try to glimpse ; have a glimpse of these two aspects. It was an architectural movement, which was put forward by the British architects in India in the late 19th century. And it is a fusion or amalgamation of traditional Indian architecture and Neo-Gothic or Neo-classical architecture. We will come to that in detail under this series.

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Then we look at the revival of colonial architecture. By revival I mean, the colonial architecture had already been established in India by the coming of the East India Company and the establishment of the British Raj, but then, there is a phase when we see the rise of Indo-saracenic architecture as a parallel to the colonial growth and then we see that there is a general fading out of Indo-saracenic architecture and a revival of colonial architecture, why it happened, what were the developments that have happened as a result of that, we will study that under the revival of colonial architecture.

And we will be particularly looking at the establishment or rather the architecture of New Delhi under Lutyens and Herbert Baker. Which is the fusion between western classical architecture and select traditional Indian elements.

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Art Deco

- Art Deco buildings built in 1930-40s (Claude Batley)
- New phase of architectural style in sub-continent
- Max. no. of Art Deco buildings in **Mumbai after Miami**

The slide features two photographs of Art Deco buildings. The left image shows a tall, slender building with vertical lines and a stepped top. The right image shows a shorter, more rounded building with a prominent circular tower at the top. The slide has a blue header and footer with logos.

We will also look at Art deco, which was an international movement that began in Europe between the interwar First World War and Second World War years and its buildings also came into India in the 1930s and 1940s. In fact, after Miami, Mumbai has the rank of having the largest number of art deco buildings in the world. This is the new face of architectural style that was in the Indian subcontinent pre independence and then we look at revivalism.

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Revivalism

- Built forms as symbols of national identity
- Revival of traditional Indian architecture

The slide features two photographs of buildings in a revivalist style. The left image shows a building with a large dome and classical architectural elements. The right image shows a building with intricate carvings and a traditional Indian architectural style. The slide has a blue header and footer with logos.

Now revivalism, as we will see grew as a result of the nationalist movement and there was a desire to create built forms which had national identity or rather that were very strongly interwoven with India's traditional architectural identity. Then we will also look at revivalism after independence and that is with the examples of buildings like the Vidhana soudha of

Bangalore. We will then come to Western architects in India post-independence. Architects like Louis Kahn, Maxwell Fry, Charles Eames, Le Corbusier, his cousin Jean Pierre Jeanneret and their contribution to modern Indian architecture.

How they brought in modernism into India, how the development and evolution in Corbusier's own architecture had a direct impact on India and how it was a symbiotic relationship where Corbusier learned from India and India learned from Corbusier and the establishment of one of the greatest modern cities Chandigarh.

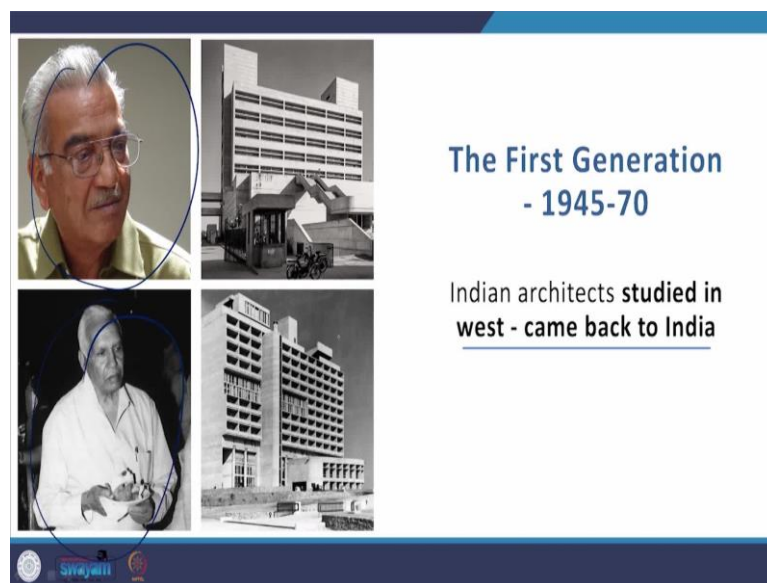
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Along with that, the work of Louis Kahn in for example, the IIM Ahmedabad will also look at. So, modernism in India, visibly Chandigarh and the contribution of a whole team of people like I said, Corbusier, Jean Pierre Jeanneret, Maxwell Fry, Jane drew all these people

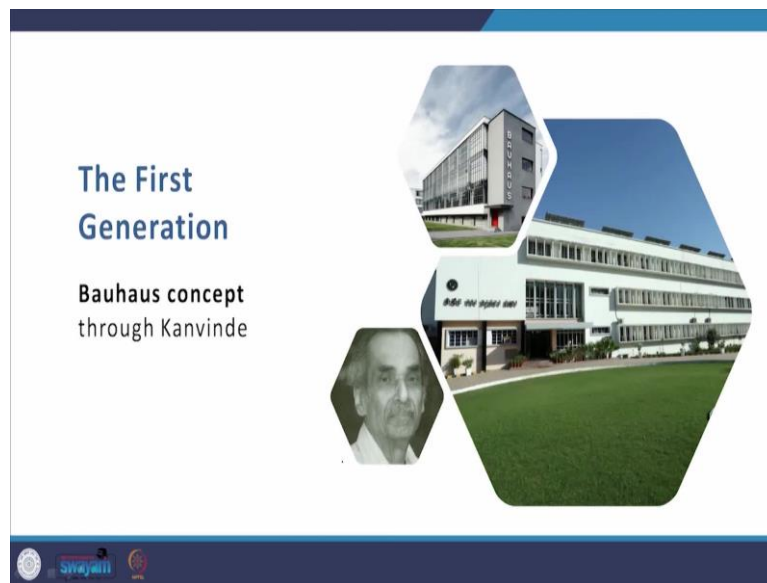
together. And this modernism that was predicated to Indian conditions by the materials and construction technology that was available in India at that time.

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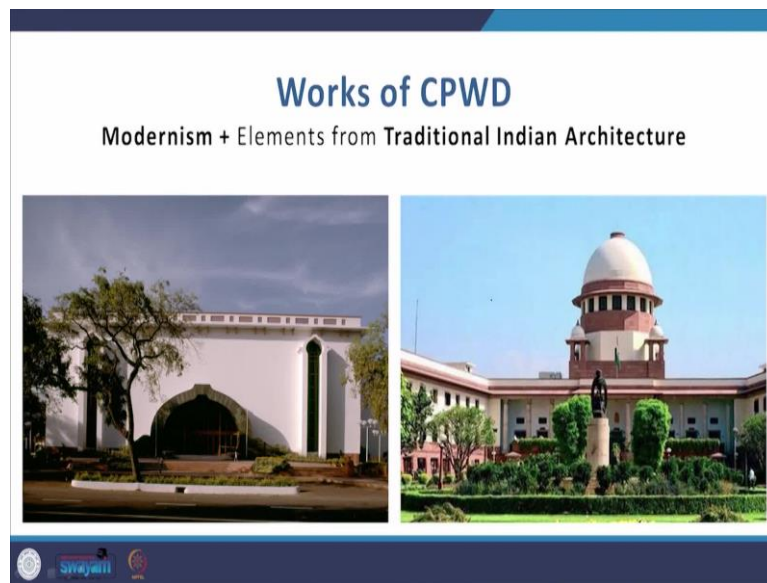
We will then move on to the first generation of Indian architects that is modern Indian architecture, vis-a-vis this first generation, which was from 1945 to 1970. These Indian architects had studied in the west and then come back to India with those ideas and concepts of modern architecture, they had learnt from there. For example, we look at Architects like Ram Sharma, I am sorry Forgive me Hasmukh Patel and Shivnath Prasad with works like the Akbar hotel and their contribution to modern Indian architecture.

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We Will then look at for example, the coming in of the Bauhaus concept in India with the works of A. P. Kanvinde. So, this first generation would include the works in Delhi by Habib Rahman or like the Gandhi Smarak Sanghralay, the first major product of Charles Correa in India or the Institute of Indology by B. V. Doshi, which was a direct interpretation or rather coming together in his work of both Corbusier and to a certain extent of Louis Kahn.

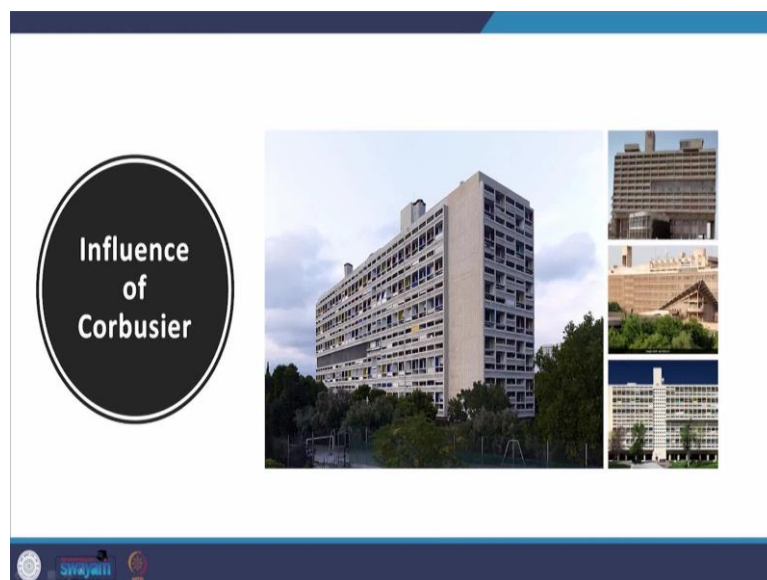
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We Will also look at the contribution of CPWD, where we will look at how they merge together modernism with elements of traditional Indian architecture, we will draw a parallel between this and how Lutyens merged neoclassical architecture with elements of traditional Indian architecture, we will again we will also go back further when we will compare this Indo-saracenic architecture, which was not just coming together of two different styles of architecture. Indo-saracenic was a fusion like it was two different entities using together to make a completely new entity. Whereas how was it different from the colonial architecture of Lutyens.

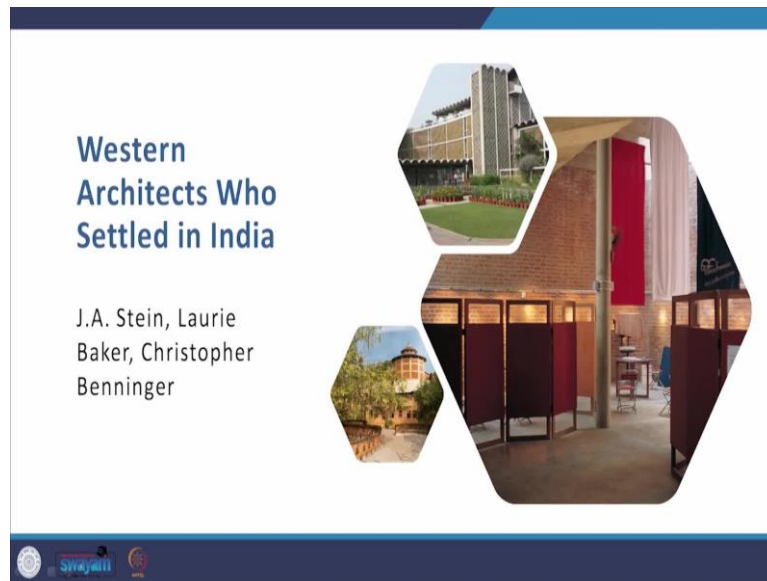
How is it different from the architecture practiced by CPWD? We will have a glimpse of that, then we will also have a brief picture of CPWD contribution to housing in India, particularly after the partition.

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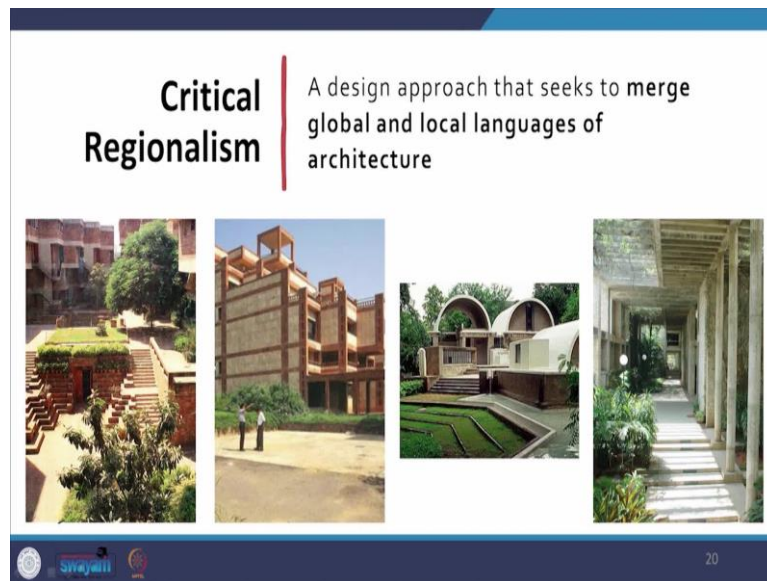
We will again look at other examples, where we will see examples of modernism with elements of traditional Indian architecture beyond what the CPWD had done, we will also go back and look at the impact of Corbusier in the works of Shivnath Prasad and Ram Sharma and JK Chaudhry and how the models that he had created became models for or archetypes for Indian architecture.

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Then we will look at Western architects who settled down in India, prominent architect Joseph Allen Stein, Christopher Benninger and Laurie Baker.

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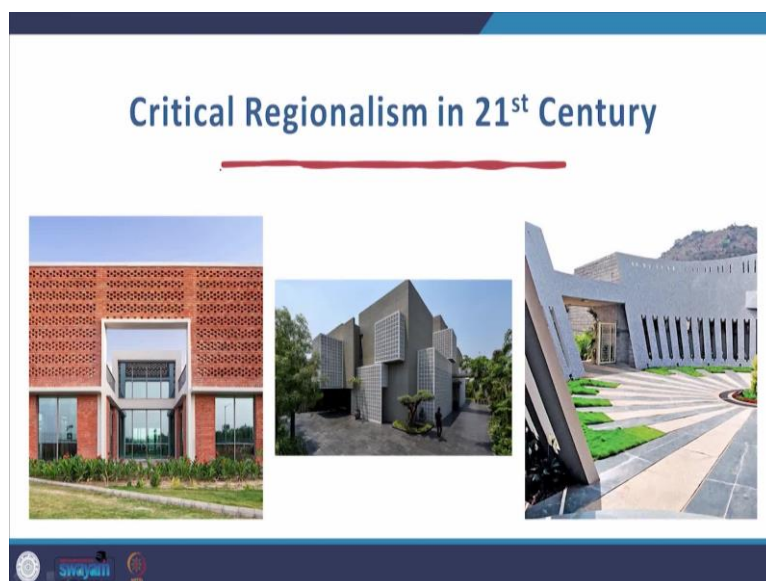




Then we will come to probably the most important segment of our study of modern Indian architecture, critical regionalism or regional modernism which is a design approach that seeks to merge global and local language of architecture.

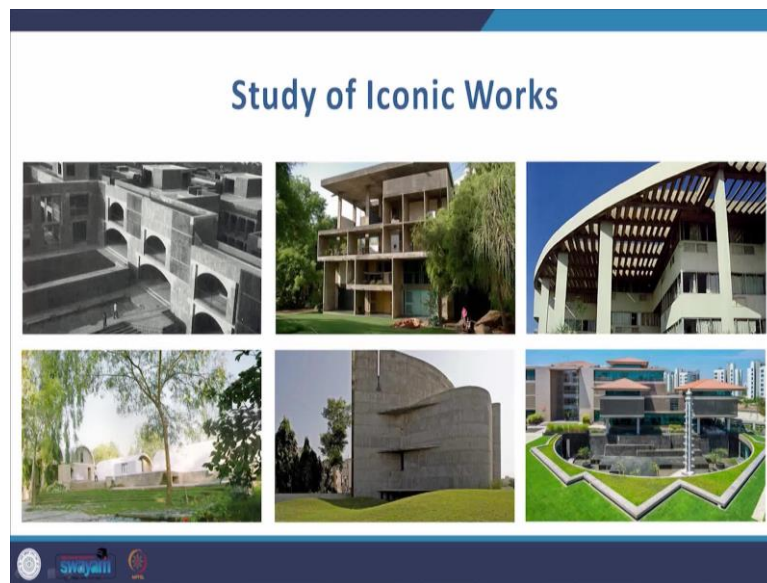
We will look at the reasons why it happened. It is an architecture that is rooted in modernism, but it is tied also to the geographical and cultural context of us of a place we will look at the fact that it not only grew in India, it was a it was a global movement, which is the term critical regionalism was coined by Kenneth Frampton and it also felt its impact under the in the works of Alvar Aalto in Finland. We have also feel its impact in Japan.

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We will continue to study critical regionalism through iconic works all the way into the 21st century with works of Rahul Mehrotra, Sanjay Puri, Shirish Beri, Sanjay Bhai et cetera.

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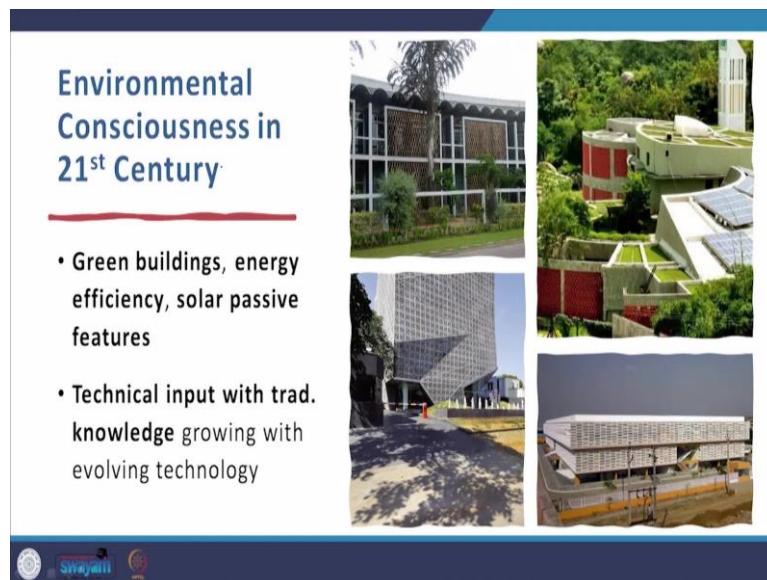
And we will study these iconic works all the way from the 1970s till the 21st century works of an Anant Raje and Charles Correa, Christopher Benninger, Matharoo associates, all these people we will be looking at in totality.

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We will then focus on the building that is the personification of 20th century architecture, the tall building in RCC, glass and steel. In India in RCC and glass initially and now moving on to RCC steel and glass. So, point blocks and high rises how modernist architecture gave this to India, these simple designs point skyscrapers and slab blocks. And of course with the, we will start this with the Mumbai which is the beginning of the skyscraper or the tall building in India.

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Then we will also go on to the high rise apartments or the tower blocks, post liberalization 21st century and we will come to environmental consciousness in 21st century Indian architecture, we will have to go back to climate responsiveness in Indian architecture, way back in the 1970s in the works of Stein and B.V. Doshi et cetera and move on to the younger newer architects like Sanjay Puri and morphogenesis firms like morphogenesis, green buildings like the IGBC by Karan Grover and how green buildings energy efficiency, solar passive architecture play a very important role in Indian architecture today.

Also, we will look at how technical inputs along with traditional architectural knowledge is growing with evolving technology that is to say that, with the current technology we have, we are able to take traditional knowledge systems or traditional elements like Jollies for example

and give them a modern interpretation and how that is helping us to make solar passive or climatically responsive buildings which are also thermally, comfortable, energy efficient et cetera.

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Search for a New Architecture.

Difficult to describe contemporary trends in Indian (or World) architecture

Search for an appropriate Indian architecture, but no single architectural paradigm (archetype)

The slide features a central graphic of a stylized 'A' shape composed of several architectural images: a modern yellow and white building, a tall glass skyscraper, a traditional Indian building, and a green building. The background is a light blue gradient.

We will also look at a search for a new architecture. Because like I mentioned last time, it is difficult to describe the contemporary trends in Indian architecture with great clarity, as also is true for World architecture. We will try to find out if there is an appropriate Indian architecture or is it that there is no single architectural paradigm that exists today? What is the picture in front of us we will have a look at that.

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So, if to give you an overview of how things are moving, this is just one picture of that it is not the total picture, we had an earlier focus in the 1960s or the 70s on low cost housing. Today the focus is more on smart cities on low cost sustainable housing which is a subset of smart cities. We are focusing more on sustainability, green buildings, energy and resource efficiency, seismic safety, particularly post-earthquakes like Latur and Bhuj and inclusive built environments.

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We will also have a glimpse of the impact of digital technology, which has brought in major changes in the way buildings are designed and executed today. And in continuation, there are a number of Co-existing strands which buildings in modern Indian architecture exhibit. There are modernist principles. There are minor examples of deconstructivism. There is of course

critical regionalism, there are post-modernist tendencies in Indian architecture and there is community involvement.

So, this in a nutshell is the picture that is in front of us that we will be looking at visible modern Indian architecture in this semester. Please do remember and keep it in mind that there will be a lot of to and fro or back and forth going on in my lectures, because I am trying to convey to you rather make in front of you a complete jigsaw puzzle of many different forces that impacted Indian architecture.

For example, if just to add on to that, what was the contribution structurally of for example, a firm like Mahendra Raj, how did they play such a vital role in some of the iconic buildings in India, how we could build the Hall of nations with the tetrahedral forms, not in steel as was being done in the west, but in RCC. That was an amazing building by Raj Rewal and the designer of the Structural Consultant was Mahendra Raj. So, that is another offshoot of the different things we will be looking at in this semester.

So, in this back and forth, I try as much as possible to paint this entire picture in front of you and connect the doubts for you. I know that you are already aware of some of the things through the things that you have studied in your classes or the things that you read or the things or the buildings that you see roundabout you. My job is essentially to connect the doubts for you, I am not here to pass a kind of personal opinion of whether something is right or wrong. My job as so to speak, architectural historian is to present the facts in front of you, maybe to give some kind of clues of an opinion here and there.

And then leave it to your good judgement to form your opinions around it. My most important point in this entire series has always been as I teach my own students is not just the study of history, but what it leads to.

The leading of rather, the reason for this study is how you can apply it in your own design studio in your own design problems, what you can gain from it with regard to elements, with regard to overall concepts, with regard to the technologies that are available to us and then you can incorporate them in your design so that you can become better designers. So, I will stop here and I will start in the next session with pre independence development in modern Indian architecture. Thank you.