

## Vernacular City around the Ancient Temple complex Ar. Pallavi Patil

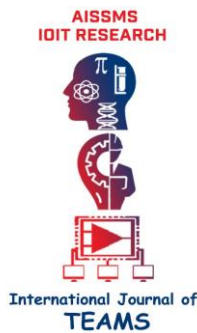
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### Article Information

#### Article history:

Received Jun 10, 2023  
Accepted Dec 10, 2023



### ABSTRACT

What are the reasons for a city to grow? Is it the traditional, history, the natural features, the belief or historic landmarks of the city? These questions are well answered in the below research paper. Sharanbasaveshwar temple is an ancient temple complex in Kalaburagi city. The shrine is dedicated to an eminent Lingayat religious teacher and philosopher, Shree Sharanbasaveshwar, the history of ancient temple complex dates back to 18<sup>th</sup> century showcasing its beautiful architectural features, the ancient temple complex evolved as time passed by. The ancient temple complex is the blend of two different styles of architecture. Was it the Vernacular city that started growing around the ancient temple complex or it was the temple complex which had its base after evolution of vernacular city? The ancient temple complex drives the growing population around it. The settlement reflects the climate responsive architectural design features and also the local architecture features, with well-designed streets and planned residential buildings. This paper aims to bring out the ancient history of the temple, it also shows the deep-rooted religious relationship connected between the ancient temple complex and the vernacular city, also the important aspects on which the settlements started to lay their foundation and what was there any connection between the Ancient temple complex and vernacular city around the Ancient temple complex. The paper also tries to exhibit the changes faced by the ancient city (Present day Kalaburagi city) due to the existence and growth of the vernacular city around the ancient temple complex.

**Keywords:** Vernacular city<sup>1</sup>, Ancient temple complex<sup>2</sup>, Dasoha<sup>3</sup>, Mahadasoha Peethadipati<sup>4</sup>

## 1. INTRODUCTION

India is a country where there are good number of saints, mystics, philosophers and great sages who have born and appeared from time to time in various parts of the country. Their divine life has been a continuous source of inspiration to the human kind of every generation.

In former days Gulbarga was known as Kalaburagi, In Kannada Kalaburagi means a stony land which holds an ancient history which was ruled by The Rashtrakutas in the 6<sup>th</sup> century AD. After Rashtarkutas the city was ruled by Kalahari's till 12<sup>th</sup> century AD. In the same period the Kakatiya Kings of Warangal came into prominence and the present Gulbarga and Raichur districts formed a part of their domain. The Kakatiya power came to an end in 1321 AD and the

entire Deccan including the district of Gulbarga came under the control of Muslim emperors of Delhi.

## 2. HISTORY

### 1.1. EXISTENCE OF ANCIENT TEMPLE

The very name 'Sharan' implies the state of "Realization of God", that is why it is rightly called "Sharan is God, God is Sharan". During the first half of the 18<sup>th</sup> century i.e., in the year 1746 AD in Aralgundagi village near Kalaburagi district of Karnataka state. A glorious and great mystic saint was born, popularly known as Sharanbasava and affectionately called as 'APPA' by the people. The path he treaded was 'Dasoha path' i.e., the path to serve people.

"Fie to the life, which is not able to attain the liberation from the bondage of birth and death". Such

liberation can be attained through the Bhakti-Dasoha or self-less service. Leading the life of a Dasohi, Sharanbasaveshwar started travelling from one place to another to serve people and one day Sharanbasaveshwar was passing through Aurad and stayed for some time at Aurad, and started providing his selfless service to the people of Aurad, in the house of Dandaraya, who was a devout man. Aadi Doddappa Appa of Kalaburagi came to know about the greatness of Sharanbasaveshwar. Needless to say, he was also a great Dasohi. Aadi Doddappa Appa went to Aurad, and prostrated with deep veneration and said 'Maharaj, I request you to kindly come to my house.' To this Maharaja readily agreed. He was so much impressed with Aadi Doddappa Appa and Neelama's devotion, and self-less service they were providing to common people, that he decided to stay permanently at Doddappa Appa's house (at present this holy residence is called as 'Mahamane'. Aadi Doddappa Appa was the very epitome of Dasoha-devotion. By the virtue of such dedicated persons Dasoha tradition acquired vital importance and spread in the whole of Karnataka state. Sharanbasaveshwar once took the test of Aadi Doddappa Appa and his wife Neelamma by offering their only son to the childless couple who came to Sharanbasaveshwar. Doddappa Appa and Neelamma did not utter a word. Sharanbasaveshwar was very much pleased by Doddappa Appa and Neelamma and blessed that spiritual culture will be inherited to all the members of his progeny. He also promised them that he would be born again in their heritage as their son. The glory and greatness of Mahadasoha life led by this devout couple three century ago, has been transformed into 'Mahadasoha Peeth'. Doddappa was an ordinary Tradesman and he owned a few acres of agricultural land. He was the most generous man. As a result of his self-less dedication to the God - man Sharanbasaveshwar. Mahadasoha Peeth came to be established. Sharanbasaveshwar Maharaj's health started deteriorating day by day and he succumbed to death in the year 1822 due to Asthma and attained Lingaikya (Mahanirvan).

## 1.2. RISE OF VERNACULAR ANCIENT CITY AROUND THE TEMPLE

In the most of our historical data there were no cities, rather there were the written history of the settlements, group of people or a community. Ongoing researches, city-to-city interaction, and changing relation between cities and their hinterlands reveal us the history of the existence of any particular area, due to which we now know much more about the founding and functions of ancient vernacular cities, their diverse trade networks, their heterogenous plans and layouts, and their various lifespans and trajectories.

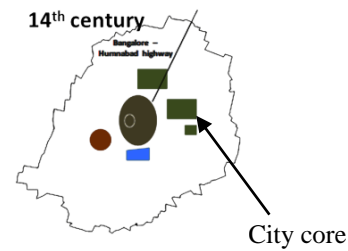


Fig.1

The city Gulbarga subsequently and significantly enlarged in 1347 CE (13<sup>th</sup> century) by Al-Ud-Din Hasan Bahmani of the Bahmani dynasty. In the year 1367 Jama Masjid was built within the Bahmani fort as shown in fig.1 (Gulbarga map). During the year 1527 an eminent agriculturalist 'Pandurang Rao Deshmukh' from Pandaraga (today's Pandharpur) living in the core of the Gulbarga city holding a hefty amount of land (formerly known as Brahmpur area around the Ancient temple complex i.e., Sharanbasaveshwar Temple). The agricultural lands were slowly then converted into residential land as people started migrating from one place to another in the search of work and shelter and the settlement had slowly started to grow in that particular area. It is one of the ancient residential area and also a vernacular area, where one can experience many Vernacular techniques or Climate responsive design with respect to residential buildings. The fig.2 shows the two important study areas of the research paper i.e., The ancient vernacular city (Brahmpur) and Ancient temple complex (Sharanbasaveshwar temple).



Fig.2

1. Vernacular city - Early settlement
2. Ancient temple complex-Sharanbasaveshwar temple

## 3. MAHADASOHA PEETHADIPATI'S

After the Lingaikya of the great saint i.e., the first Peethadipati, "Mahadasohi Sharanabasaveshwar" the Peethas continued,

2. Poojya Sri Adi Doddappa Appa (1822-1848)
3. Poojya Sri Marula Sharanabassappa (1848 -1871)
4. Poojya Sri Basavanappa (1871-1878)
5. Poojya Sri Lingbasappa (1878-1897)
6. Poojya Sri Sharnbasappa Appa (1897-1903)
7. Poojya Sri Doddappa Appa (1903-1983)
8. Poojya Sri Dr. Sharnbaswappa Appa and Matoshri Poojya Dakshayani S. Appa
9. Poojya Chi. Doddappa Appa

#### 4. LAYING FOUNDATION OF MAHA-SAMADHI

After the great saint, i.e., the first Peethadipati “Mahadasohi Sharanabasaveshwar” attained Lingaikya, the Maha-samadhi of Sharanabasaveshwar was built by the second Mahadasoha Peethadipati “Poojya Sri Adi Doddappa Appa” in the year 1822. The idol of Mahadasohi Sharanabasaveshwar and his Guru Marulasidda was placed on the Maha-samadhi (fig.3) i.e., the idol and Maha-Samadhi are placed in the garbhagriha of Sharanabasaveshwar temple.



Fig.3



Fig.4

Later on, the third Peethadipati i.e., Poojya Sri Marula Sharanabassappa constructed the Garbhagriha around the Maha-Samadhi. Present day Garbhagriha as shown in fig.4.

When Poojya Sri Doddappa Appa, became Peethadipati, i.e., the 7<sup>th</sup> Mahadasoha Peethadipati they constructed Gopura and placed the Kalasha in the Ancient temple complex (Present day-Sharanabasaveshwar temple) during the Indian Independence i.e., in the year 1948, as shown in the fig.5.



Fig.5



Fig.6

The further construction was carried out by the 8<sup>th</sup> Peethadipati Poojya Sri Dr. Sharnbaswappa Appa, where the Mandapa and the Pradakshina path were constructed, as shown in fig.6.

Later on, the Kalasha was plated by Gold (fig.7) and the Mandapa was beautifully decorated with colourful Mirror work as shown in fig.8.



Fig.7



Fig.8

#### 5. STUDY AREA

The study area depicts/shows about the area of study in which we are going to see different areas within the Ancient Temple complex and Ancient Vernacular city, as shown in fig.9. the temple complex has four main gates.



Fig.9

1. The main temple i.e., Sharanabasaveshwar temple
2. Western main gate
3. Eastern gate
4. Southern gate -1
5. Southern gate -2
6. Mahamane (The main residence of the Peethadipati's)
7. Vernacular city (Brahmpur area) around the ancient temple complex (Sharanabasaveshwar temple)
8. Northern Gate

##### 1.1. ANCIENT VERNACULAR CITY AROUND THE TEMPLE (BRAHMPUR AREA)

Kalaburagi city falls under Hot and dry climatic region, the region experiences very high temperature in summer season and minimum rainfall in Rainy season. It becomes very necessary to design the area as well the residences with proper climate responsive design aspects to provide thermal comfort for the people residing in the region. The Ancient vernacular city i.e., Brahmpur was well planned, with narrow streets shown in fig.9, to provide parallel shading on the buildings built on the either side of the street as well as the street receives shade at peak time.



Fig.9

The high, thick stone walls were constructed with the locally available material i.e., Basalt stone, and plastered with the locally available Lime, which kept the building residents (cool) a very comfort zone by not allowing harsh sun radiations to pass through the building in day-time. The window sizes were kept

small so that the minimum amount of sun radiations that pass into the building must be less as shown in fig.10. the windows were provided with proper shading element i.e., Chajja made out of traditionally decorated iron as shown in fig.10.



Fig.10



Fig.11

As the walls were thick and the harsh radiations passing the building was slow, the building occupants felt cool in day but in evening they experienced humid condition within the building, hence there were open places provided in the area. A high sitting pedestal with a planted tree which provides shade and also cool breeze for the people as shown in fig.11.

The buildings were provided with small balconies to counter act the harsh sun radiations by letting the cool air into the room, supported by intermediate stone or wooden brackets as shown in fig.12



Fig.12

## 1.2. CASE STUDY ON A VERNACULAR HOUSE AT BRAHMPUR

The ancient vernacular houses are like those old trees which not only have deep roots but also give shade and shadow as time passes, along with that they bear fruits and provide shelter for many creatures with many traditional stories attached to them. A research has been carried out at one of the Ancient vernacular residence in the Brahmpur area. Residence of Sri. Basvannaya Shivanna Puranik. The residence dates back to 300years (18<sup>th</sup> century) of history (around the same time as the construction of Sharanbasaveshwar temple was carried out) were, four generations have lived under this roof. The complete house was built out of Basalt stone (black stone) which is the local available material of Kalaburagi, and was plastered with Lime (locally known as “Chunna”) which is a cooling agent as shown in fig.13



Fig.13



Fig.14

The main door of the residence is known as “Tala – bakilu” which consists of the carved wooden horse which was fixed on the either side of the door and the seatings were provided outside and inside the residence (Padsalgi), as shown in the fig.14

The residence has a courtyard after the main door, the courtyard is of octagonal shape on the top as shown in fig.15 and the courtyard is supported by wooden columns and wooden frame below it as shown in fig.16



Fig.15



Fig.16

The residence is of two floors. The ground floor consists of two rooms (Kitchen and Bedroom) and an open hall on a raised platform from accessed through stairs from courtyard as shown in fig.17



Fig.17

The columns were carved with hand and is carved out of teak wood, the columns and arches are still intact and are in very good condition as shown in fig.18. The roof is supported by intermediate wooden beams, which provide support to slab (Shahabad stone). The arches are supported by placing them on the wooden columns and further the cantilevered slab is supported by wooden brackets connected to the wooden columns.



Fig.18

There are traditional niches provided made out of stone for the purpose, to store something or to keep idol as shown in fig.19.



Fig.19

The material used for the flooring was Shahabad stone which is also locally available material in Kalaburagi as shown in fig.20

The access to the next floor was given through a narrow staircase made out of Basalt stone and topped with Shahabad stone with a very high riser height and the stairs were very compact and narrow which can be accessed by only one person at a time as shown in fig.20.



Fig.20

The windows were very small with thick stone walls to reduce the time-lag of the sun rays passing within the residence as shown in fig.21.

The rooms were provided with sunroofs within the slab known as “Belakina Kindi” for the purpose of roof ventilation as shown in fig.22.



Fig.22



Fig.20



Fig.21

The height of the parapet wall was too short. As the room gets heated in the night time due to the concept that sun radiation pass through the thick wall (as the walls were thick the time lag taken by sun radiations to travel through the building was too slow), people used to sleep on Terrace in summer season, hence for this reason that there must be easy flow of the air, the parapet wall height was shortened as shown in fig.23.

The drains were provided to drain out the Rain water out of the terrace and the drains were made out of Basalt stone as shown in fig.24



Fig.24

Amidst harsh sun radiation, rain and many other natural climatic conditions, the residence stood strong and did no harm any of the building residents, instead the residence was way too sustainable as it was completely vernacular (constructed from locally available materials, keeping in mind the local climatic factors) and well planned according to the need of the people living in the residence.

### 1.3. CASE STUDY ON THE ANCIENT TEMPLE COMPLEX

India is the land of culture, religions, culture, traditions, ancient history and many linguistic backgrounds, that are celebrated by incorporation of local vernacular designs in the overall aesthetic, planning and designing of the Ancient temple complex. The Temple complex is the place where a connection is created human and God. Temple are not just a place of worship, rather they are space for people to gather and celebrate festivals and to celebrate traditional and cultural activities together. The temples are just not filled with peace, prayers, devotion but also filled with art, architecture, manuscripts, materiality, technical detailing, knowledge and philosophy. The design of Ancient temple complexes has showcased important scientific aspects like local climate, proper use of local materials arranging and placing blocks for the need of proper light, play of shade and shadow, proper ventilation, science, physics and material knowledge.

The Sharanabasaveshwar temple built by the by the second Mahadasohi Peethadipati Poojya Sri Adi Doddappa Appa in the 18<sup>th</sup> century the ancient temple complex is dedicated to eminent Saint Sharanabasaveshwar.

The temples Garbhagriha has the Samadhi of lord Sharanabasaveshwar, topped with the idol of lord Sharanabasaveshwar and his Guru (Teacher) Marulasidda as shown in fig.4.

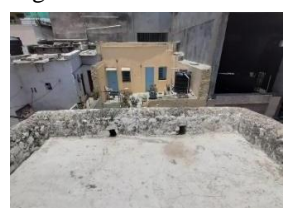


Fig.23

The Architecture of the Sharanabasaveshwar temple consists of single and couple columns (i.e. known as Jodi Kamba) as shown in fig.25, and the arches which is the fusion of Hindu and Islamic Architecture, (the art and architecture of the Ancient temple is the fusion of Hindu and Islamic architecture as the Muslim dynasty i.e., the Bahmani were ruling Kalaburagi) delicately designed and carved out of Basalt stone in the interiors and exteriors.



Fig.25



Fig.26

The temple is built on the raised platform (i.e., high plinth with the base or flooring made of dressed white marble). The temple consists of a Mandapa and then moving forward towards the sacred place i.e., Garbhagriha which is topped by the beautifully carved Gopura crowned with a holy Gold Kalasha as shown in fig.7. The Garbhagriha and the Mandapa are connected through a space known as Antarala.

The temple complex also has the Samadhi's (Grave) of the Mahadasoha Peethadipati's as shown in fig.27.



Fig.27

The temple complex has two giant Nandi. Nandi - which symbolizes eternal waiting, in Indian culture. The Nandi's of the Ancient temple complex are as shown as in fig.28



Fig.28

The great "Mahamane" as shown in fig.29 is the residing place of Mahadasoha Peethadipati's and is situated in the rear side (i.e., the west side) of the temple complex)



Fig.29

In a typical Hindu temple in India, the plan of Garbhagriha is usually square, preceded by one or more adjoining pillared mandapas (Open or closed Mandapa) which are connected to the sanctum by open or closed vestibule (Antarala).

The entrance doorway to the Sharanabasaveshwar temple is through the Mandapa which is outlined by the single and the couple column (Jodi Kamba) as shown in fig.25 and fig.26 and the inner roof of the Mandapa is completely decorated by decorating it with the shining glass pieces, stained glass and reflective mirror as shown in fig.30.



Fig.30

The Mandapa is decorated with the sculptures of the Leela's (Miraculous sports or the Miracles made by of lord Sharanabasaveshwar) of lord Sharanabasaveshwar and also the idol of 7<sup>th</sup> Mahadasoha Peethadipati Poojya Sri Doddappa Appa is placed in the Mandapa as shown in fig.30. The main function of the mandapa in the temple is – all the cultural and traditional activities like (Marriage, Mundan, Cradle ceremony, etc) are held in this very sacred Mandapa as shown in fig.30.

The word Garbhagriha is a Sanskrit term, were in "Garbha" means womb and "Griha" means house. The Garbhagriha is the location of the sacred Murti (idol) of the temple's primary deity. Where the main idol or Deity is placed. The Garbhagriha of Sharanabasaveshwar temple is square in plan, sits on the high raised plinth (The complete plinth of the temple) which is a cube. The Garbhagriha is usually a dark room i.e., it is windowless which consist of two doors and small niches in walls, the niches as shown in fig.31.



Fig.31

One entrance door (i.e., the door to Garbhagriha) faces the eastern direction of the rising sun. The Garbhagriha always draws the focus of the devotees as its low-lit area. The Garbhagriha is lit by Deepa only, no any artificial lighting is used.

The deity's idol – in which the right side of the idol is the Sharanabasaveshwar's Guru's idol Marulasidda and the left side idol is the lord Sharanabasaveshwar as shown in fig.4.

The Garbhagriha is capped by a great tower, the superstructure is known as Gopura.

The Gopura is intricately, delicately and beautifully carved by small Kalasha's with the small Arches in it, consisting of idols of Saint Sharanabasaveshwar which shows the Leela's (the miracles by lord Sharanabasaveshwar) as shown in fig.32. Surrounded by four elephants on the four side of Gopura. The boundary of the Gopura is fenced by low heighted parapet as (which is similar to Fortress parapet wall as the Architecture is fusion of Hindu and Islamic Architecture) which is shown in fig.33.



Fig.32



Fig.33

Pradakshina, the rite of circumambulation in a clockwise direction of idol or shrine. The belief of Hindus is that God is at the centre of our existence. So, when we do Pradakshina or Circumambulation, we accept that our actions and thoughts are always cantered and focused on God. In Sharanabasaveshwar temple the Pradakshina path is around the Garbhagriha and Mandapa. The path is aligned with carved columns and arches as shown in fig.34. The access to the Garbhagriha is through two doors, the access to both the doors is given through the Pradakshina path.



Fig.34

The ancient temple complex consists of traditional Deepa stambha were the complete structure is lit by Deepa's. the Deepa stambha is placed on the eastern side of the temple as shown in fig.35.



Fig.35

The ancient temple complex also consists of the Goshala (The sacred place were the holy cows donated by devotees to the Sharanabasaveshwar temple stays) and "Anna Dasoha" (Dasoha is the holy place were devotees are provided with food i.e., Prasadam) as shown in fig.36 the flame of the fireplace were the food is cooked, its fire is still burning since 18<sup>th</sup> century (i.e., till now the purpose of providing Prasadam is continued by the Temple) The sole idea of Dasoha was to provide food for every person who comes to the doorsteps of Mahamane and the Sharanabasaveshwar temple.



Fig.36

Every year a famous event i.e., The car festival (Rathotsava) and Jatra (Fair) that takes place in the Ancient temple complex as shown in fig.37, i.e., Sharanabasaveshwar temple. The purpose of this car festival is that the God Sharanabasaveshwar comes out of Garbhagriha and see his devotees and their problems. At the time of Jatra, large number of people come from various villages, cities and state and gather here to watch and celebrate the Jatra and also to seek the blessings of lord Sharanabasaveshwar. The Jatra runs for 15days during Holi festival every year.



Fig.37

The present Sharanabasaveshwar temple complex consists of the Sharanabasaveshwar temple, Mahamane (the residence where the present Mahadasoha Peethadipati reside), commercial

shops, SB comp PU college, Muktabika college of BCA and BBM for woman, SB high school, Muktabika residential PU College of science, Mahadevi girls' high school, SB Residential primary school, Godutai Doddappa Appa women's Arts, commerce degree college. Poojya Sri Dr. Sharnbaswappa Appa the 8<sup>th</sup> Peethadipati was an Educationalist who has established an empire of educational institutions in Gulbarga and its surrounding areas, and is one of the most 'well-respected' persons in the Hyderabad-Karnataka region. He has even built a dedicated college for girls who want to study engineering.

## 6. CONCLUSION

In the ancient times, the people did not focus on the pleasures like money, fame and name, rather gave importance to Humanity, devotion, faith and miracles of nature. For today's generation the history of these ancient temples holding a rich history is lost and most of the history is not been recorded. But the reason behind understanding history behind these mesmerizing stone walls of Ancient temples, we will come across many hidden truths, knowledge, science, philosophy and the purpose behind constructing them. Most of the Ancient temples were built with a particular reason or to pay the respect for a graceful soul. The temples were designed to be the energy capsule where an individual can enrich his or her soul with peace, positivity and purity. The Ancient temple complex i.e., Sharanabasaveshwar temple was built after the eminent saint "Mahadasohi Sharanabasaveshwar" attained Lingaika. The Garbhagriha holds the Maha-Samadhi of lord "Mahadasohi Sharanabasaveshwar". The complete research paper and analysis was based on the Ancient temple complex and its surrounding, Ancient vernacular city, its streets, the vernacular buildings, and the people residing there. The vernacular city was the one to come in existence first and then later on the Ancient temple complex was built. The temple's Dasoha served many people by providing Prasadam (food) since 18<sup>th</sup> century. The temple is looked after the Mahadasoha Peethadipatis.

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