

CONTRIBUTION OF RASHTRAKUTAS DYNASTY IN TODAY'S ARCHITECTURE

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Abstract:

The Rashtrakutas dynasty can be gauged by the works of many Islamic explorers and scholars, notably AlMasudi and IbnKhordadbi (10th century AD), who claimed that the wide array of various rulers of India around the time appealed to the Rashtrakutas as a superior force. And they bowed down to them; such was their impact and impression. Learn the importance, use and architecture of these elements used in the Rashtrakutas dynasty. Learn about the contribution of the Rashtrakutas dynasty to modern architecture. In the end, the Rashtrakuta Dynasty was no more, but its influence was left behind.

KEYWORDS:Heritage, Sculptures, Sculpted pillars, Religious, Paintings.

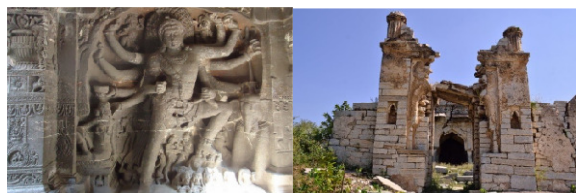
I. INTRODUCTION

Rashtrakutas signifies 'Nation' (Rashtra) and 'Tribal leader' (Kuta) in Sanskrit. This construct demonstrates their ancestry from the time of Mauryan Emperor Ashoka the Great (third century BCE) when they were initially little faction heads in different areas of India. Heritage constructions are unique and inspire the design of new constructions due to their architectural elements. The Rashtrakutas left an indelible mark on the architectural heritage of the Deccan. Rashtrakutas dynasty produced a long line of warriors and able administration. The kingdom was founded by **dantidurga**, who set up his capital at manyakhet (malkhed). The Ellora and elephant cave temples, located in present Maharashtra, are lovely examples of the rashtrakutas' contribution to art and architecture. According to the historical records, Ellora originally was part of 34 Buddhist caves built in rocky areas in the first half of the 6th century,

also occupied by Jains monks with architectural details inspired by pandyan art. The construction of Hindu cave temples only became feasible later. During the Rashtrakuta reign, both Vaishnavism and Shaivism were prominent religions.

Among the temples they built were structural temples, cave temples, and basadis. Aside from being the most powerful empire of the time, it also served as a bridge between north and south India in terms of both economics and culture. North Indian traditions and policies were promoted and expanded throughout south India. The Indian economy, culture, education, and political systems reached new heights in this phase of stability and achievement.

They included the modern state of of the current Indian states of Tamil Nadu, Andhra Pradesh, Telangana, Maharashtra, and Gujarat.



Indra III	914-929	No achievements	-
Amoghavars ha II	929-930 930- 936		
Govinda IV	936-939		
Amoghavars ha III	939-967 967-972		
Krishna III	972-973		
khottiga karka II	973-982		
Indra IV			

II. METHODOLOGY

This research includes the Study about the rashtrakutas history, the timeline about their achievements and works. History of India, world history, times of India is some books about their architecture and achievements. Elements like carved pillars, sculpture, paintings, are also used in modern architecture. Studying about the related research papers and taking the information Based on the understanding, cross referencing and library survey about the contribution of rashtrakutas architecture.

III. TIMELINE

RULERS	TIME PERIOD (735 CE – 982 CE)	ACHIEVEMENTS	ARCHITECTURE
Dantidurga	735- 756	Konkan region , manyakhet	Hinduism
Krishna I	756- 774	Development of kailasa temple	Dravidian style
Govinda II	774-780	Eastern chalukyas	
Dhurvadhav arsha	780-793	Kannauj	
Govinda III	793-814	kanyakumari	
Amoghavars ha	814-878	Workmanship, writings (Sanskrit), culture.	Jainism
Krishna II	878-914	Craftsmanship & fine art	

IV. BACKGROUND

Rashtrakuta rulers Govinda II and Amoghavarsha are considered the greatest. Amoghavarsha dominated for sixty four years however he favored running on faith and literature rather than war. The art, structure, faith, and literature produced all through Rashtrakutas rule make contributions to India's background in a crucial way. There became spiritual concord with inside the Rashtrakutas Empire, in which Hinduism and Jainism flourished. Rashtrakutas rulers followed the Dravidian fashion or pallava style which may be visible with inside the well-known Kailas temple at ellora close to Aurangabad (Maharashtra) and elephant caves. The temple all through Rashtrakutas is carved right into a large block of rock that measures two hundred toes lengthy via way of means of a hundred toes huge and a hundred toes excessive. Altogether, there are 4 parts - the primary shrine, the doorway gateway, the intermediate shrine for Nandi, and a mandapa surrounding it. Probably the maximum sizable a part of the temple is its sculptures, which make it an architectural wonder. There have been scenes from Ramayana carved onto the temple's partitions. Dravidian style is taken into consideration to be the fashion of the temple. Generally, the systems in Rashtrakutas dynasty are storied.

There are 5 feasible sizes for 2 storied temples there width is from 5 or 6 cubits to 13 or 14 via way of means of successive increments of cubits. The width of floor ground became divided into six or seven identical parts. There is one for the width of nook aedicule, or 3 for the duration aedicule and relaxation is of the dwarf galleries

(which are part of them) and whereinnakedincorporate the intermediate aedicule.

The top of the temple is split into 28 parts, 3 for the base, six for the floorground, 3 for its intablature, 5 for the tale and for its intablature, one for the sterobyte and the attice, 4 and 1/2 of for the roof and one and 1/2 of for the finial, such need to be the disposition from the lowest upwards.

V. FEATURES:

- a) Monolithic superstructure: it's far carved out of a monolithic hill from pinnacle to down patiently.
- b) Dravidianstyle-the overalltraits of the temples are extra Dravidian. itincludes4 parts- principal shrine, the doorway gateway, an intermediate shrine and mandala surrounding the courtyard. It has 3- tiered shikhara resembles the shikhara of the mamallapuramrathas. With inside theindoors of the temple there's pillared corridor which has rectangular pillars.
- c) Base: the temple stands at theexcessive lofty base which has enforcing figures of elephants and lions or sculptures of Ramayana and Mahabharata giving the impact that the wholesystems rests on their back.
- d) Sculptures: the partitions of the temples are decoratedvia way of means ofwonderful sculptures. the well-known sculpture of Rashtrakutas are Shiva , the ascetic, Shiva , the dancer ,Shiva being warned via way of means ofparvatiapproximately the demon, ravana , River goddess, Ravana trying toelevate mount kailasa.

e) Paintings: - They used art work on ceilings and partitions.

- 1) Ardhanaisvara
- 2) Kalyana-sundara Shiva

- 3) Ravana lifting mount Kailas
- 4) Andhakarimurti
- 5) Natraja Shiva
- 6) Gigantic figures of dwarapalas

The temples are decorated with Indian stone carvings. Despite the modest lighting in caves, the art displayed there is impressive and catches the attention of tourists.

VI. OWN FINDINGS: Researchers say hemp helped the caves and maximum of the art workon thesixth century Unescothe heritage site remains intact, according to an check performed by Rajdeo Singh.The examine determined that excavation and redecorating occurred simultaneously.

Rashtrakutas structure contributes more in temple structure. The detail of Rashtrakutas dynasty will increase the aesthetical appearance of the shape. itfacilitateswith inside themanufacturing of layout better. The sculpture depicts Ramayana and Mahabharata may beutilized in today's structure to preservethe relationship of peoples to the history. The art workmay beutilized in temple which depicts the narrative tale. The carved pillar on outer edge makes the shape beautiful. The portrayat thepartitions and ceilings makes the shapeextra interesting.

Temple ratios of Rashtrakutas dynasty may beutilized in today's planning. Studies of the temples have discovered that a fewincorporate the stellar (multigonal) plan that the Hoysalas used extensively.

	NAME	W:H
1.	Shantika	7:10
2.	Paushtika	6:9
3.	Jayada	5:8
4.	Adbhuta	4:7
5.	Sarvakarmika	3:6






Names of height towidth proportion for temple.

S.NO	NAME	W:H
1.	Shantika	7:10
2.	Paushtika	1:1.5
3.	Jayada	1.1 3/4
4.	Adhbhuta	1:2

Names of height to width

proportion for single storeyed

VII. PLANS :

				
No porch (Jatika) mode	One porch (Nanda) mode	Two porches (Bhadraushika) mode	Three porches (Jayaksha) mode	Four porches (Purnaksha) mode

- **ELEMENTS:** Column, beam, types of openings, types of windows, minarets, buttress, arches, prakarma, vimana, mandapa, womb chamber
- **MATERIALS:** Stone, granite, etc. those are a few factors having contribution in present day structure.
- **LIMITATIONS:** The monolithic structures carved out of the rock, which is not possible in modern architecture. No engineering mistakes can be made using such a technique, as no repair work is possible.

VIII. CONCLUSION

There is still an influence of the temple of the Rashtrakutas in today's architecture. The temples are similar in their structure: a terrace, column hall, and sanctuary. The height and the depth of the excavated parts are different, but main halls are usually spacious, with the length of the wall being about 20 meters. An elaborate temple surrounded by numerous shrines layout according to the square principle, a space for circumambulation integrated into the main temple. The interior of the temple has a pillared hall with square pillars. Ramayana scenes were also depicted on the walls. Sculptures are the most important part in Rashtrakutas architecture that can be used in modern temple architecture.

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