

AN ARCHITECTURAL REPORT

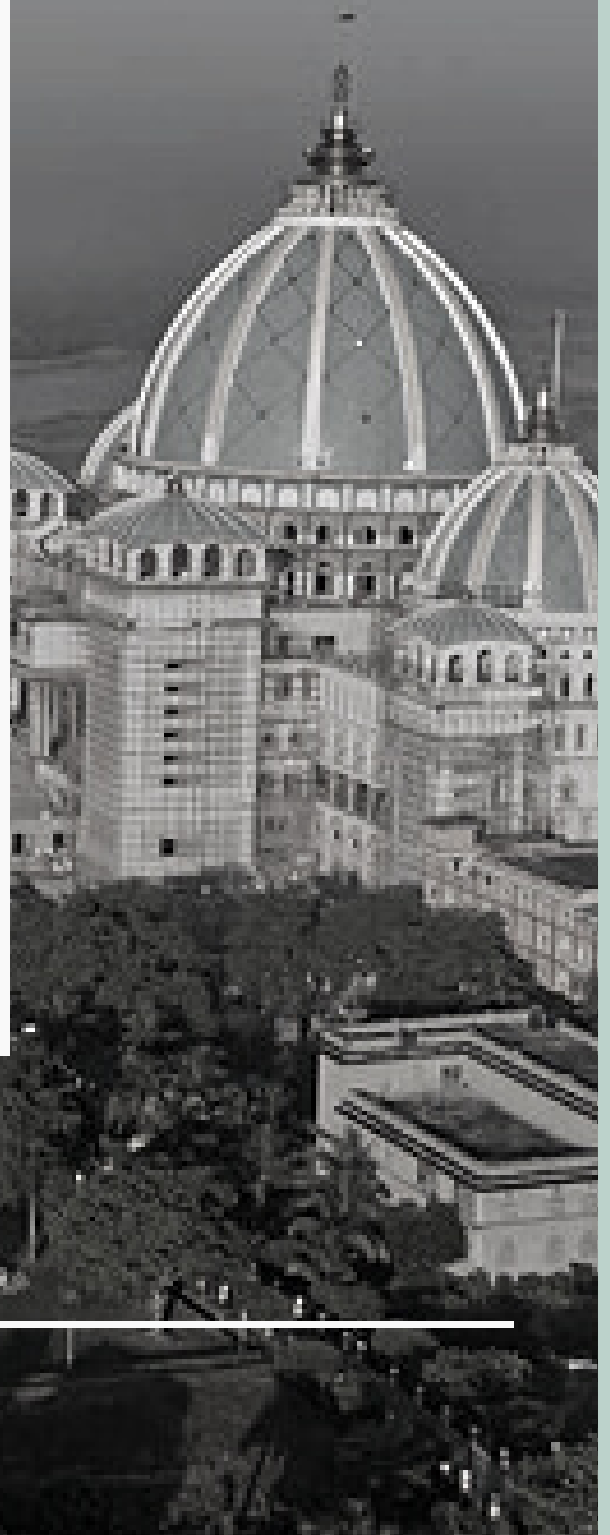
LANGUAGE AT THE DHAM

PREPARED BY


TOVP ARCHITECTURE DEPARTMENT

Pune

APRIL 2021



FROM THE HEAD ARCHITECT'S DESK



“DESIGN IS IN EVERYTHING WE MAKE, BUT IT’S ALSO BETWEEN THOSE THINGS. IT’S A MIX OF CRAFT, SCIENCE, STORYTELLING, AND PHILOSOPHY.”

Unity in diversity is the key binding factor of the International Society for Krishna Consciousness.

The key design guidelines are given by our very own Founder Acharya, AC Bhaktivedanta Swami Srila Prabhupada and captured in the book, ‘Prabhupada on Mayapur.’

He envisioned this temple to attract the world population, with its massive scale, its bold form and language, lending itself to every sadhaka from different parts of the world - uniting together at the Lotus feet of Sri Sri Radha Madhava. Being the World Headquarters, it is designed as an Architectural Synopsis of International syntax and grammar, with its philosophy rooted in the Vedic perspective.

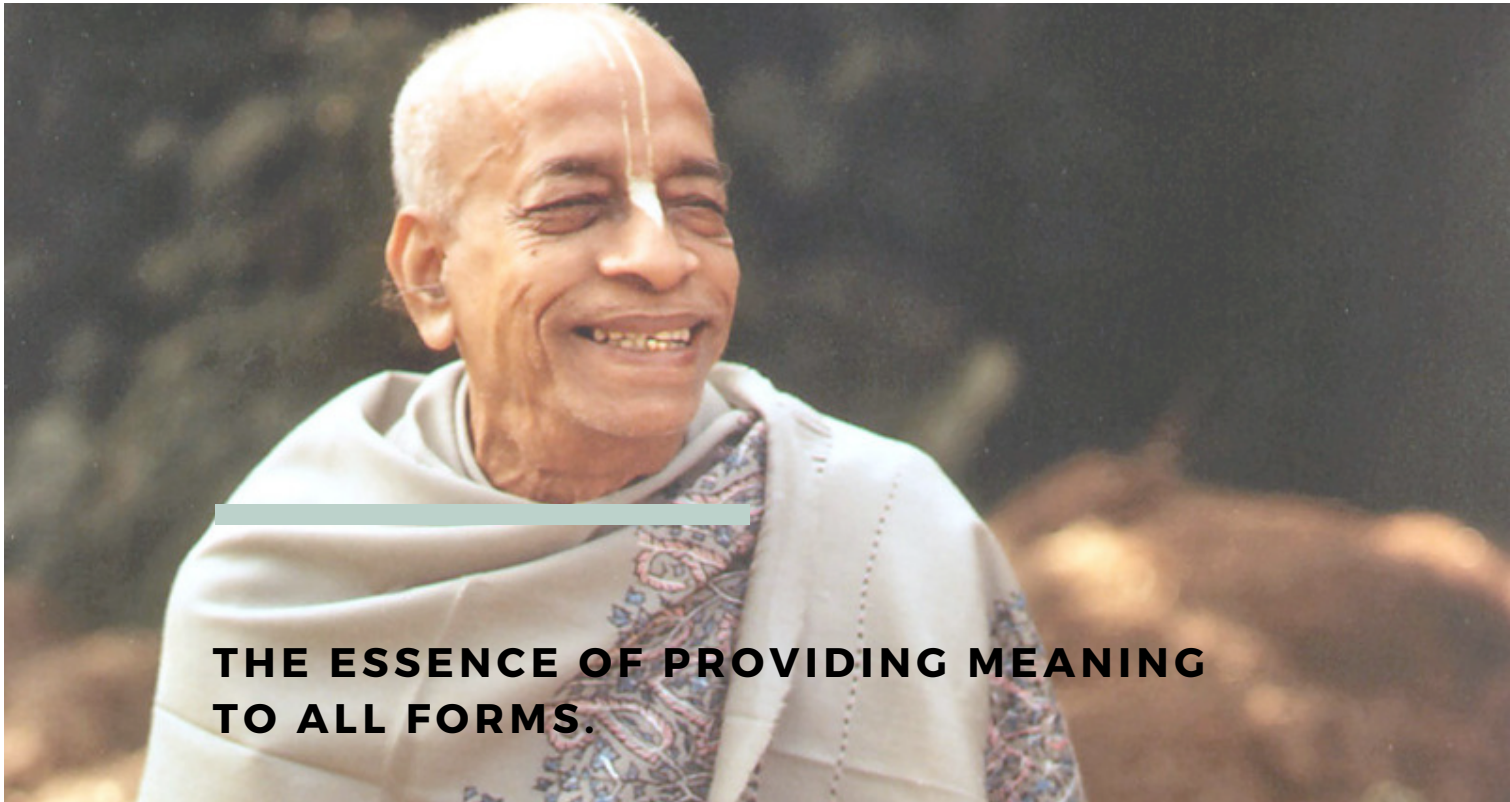
In this report, you will see the ensemble of this magnificent building being studied through its individual morphological units in context to its origin and inspiration.



**VARSHA SHARMA
VILASINI DD**

**M. ARCH,
THE UNIVERSITY OF ARIZONA, USA**

TOVP'S VISION AND PURPOSE



Srila Prabhupada had personally instructed H.G. Ambarisa Prabhu (Alfred Ford) to build this temple decades ago. Holding this instruction in his heart for so many years, he formed a team and the design of the temple began to take shape. Bhavananda Prabhu was very closely associated with Srila Prabhupada often received instructions about the vision of this temple, and was requested to be part of one of the founder members along with Sadbhuja Prabhu.



AMBARISA DAS



BHAVANANDA DAS

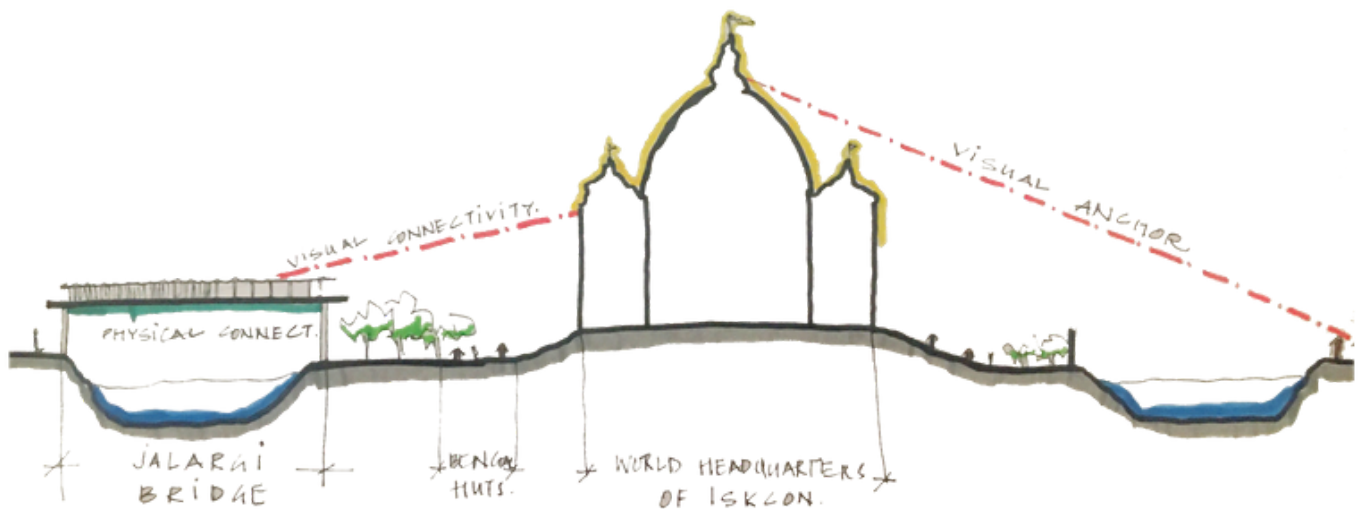


SADBHUJA DAS

VISUAL CONNECTION



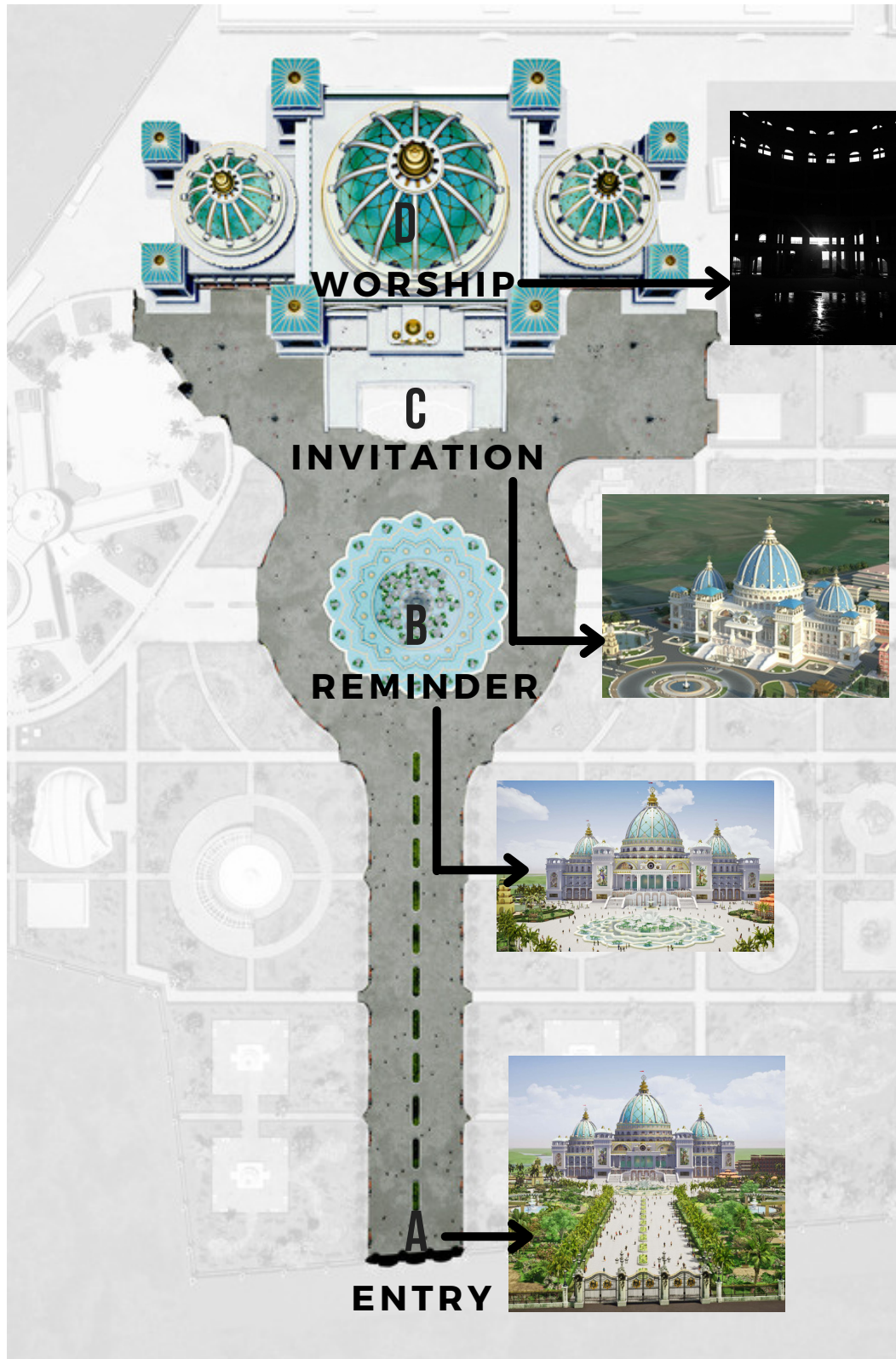
PANAROMIC VIEW OF MAYAPUR



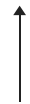
DELIBERATED PROPORTIONAL PROMINENCE

It stands high on the holy land of Mayapur in West Bengal, the sacred birthplace of the Golden Avatar, Sri Caitanya Mahaprabhu, the original founder of the Hare Krishna Movement 500 years ago. This temple with its incredible height of 350 Feet is seen from every corner of Mayapur and stands as a landmark with its grandeur and architectural style.

SPACE-PROCESS RELATIONSHIP



A small doorway bursting open into a huge domed space creating a feeling of awe and allegiance.



Being invited through a grand staircase leading to an indirect doorway entry to the main wing.



Awareness, as one almost reaches the building and finds oneself closer to the Supreme Power.

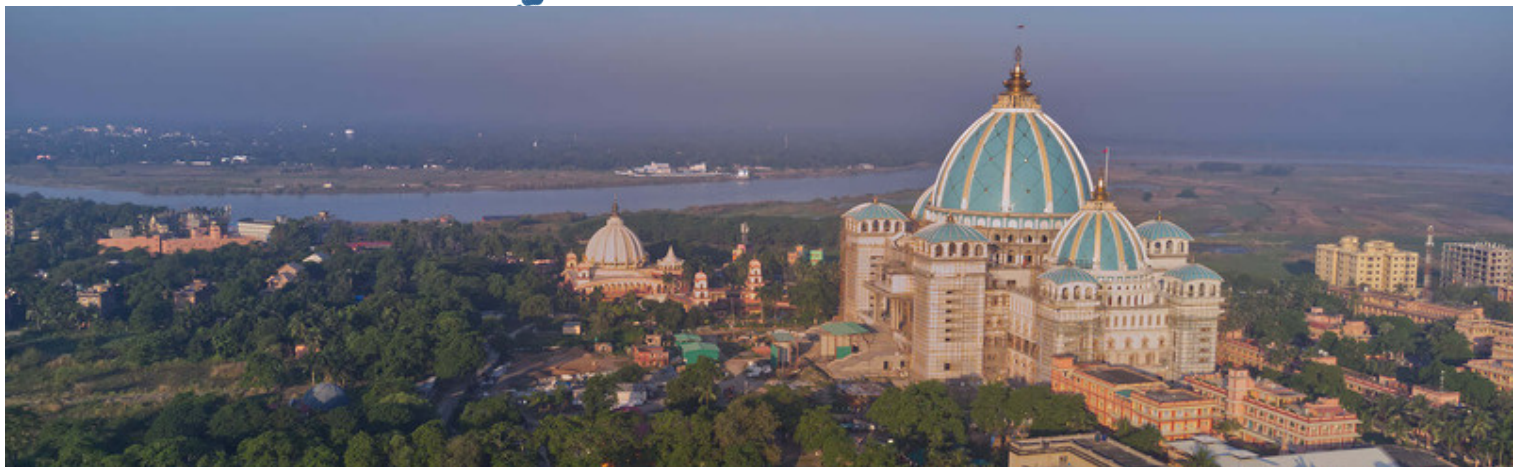
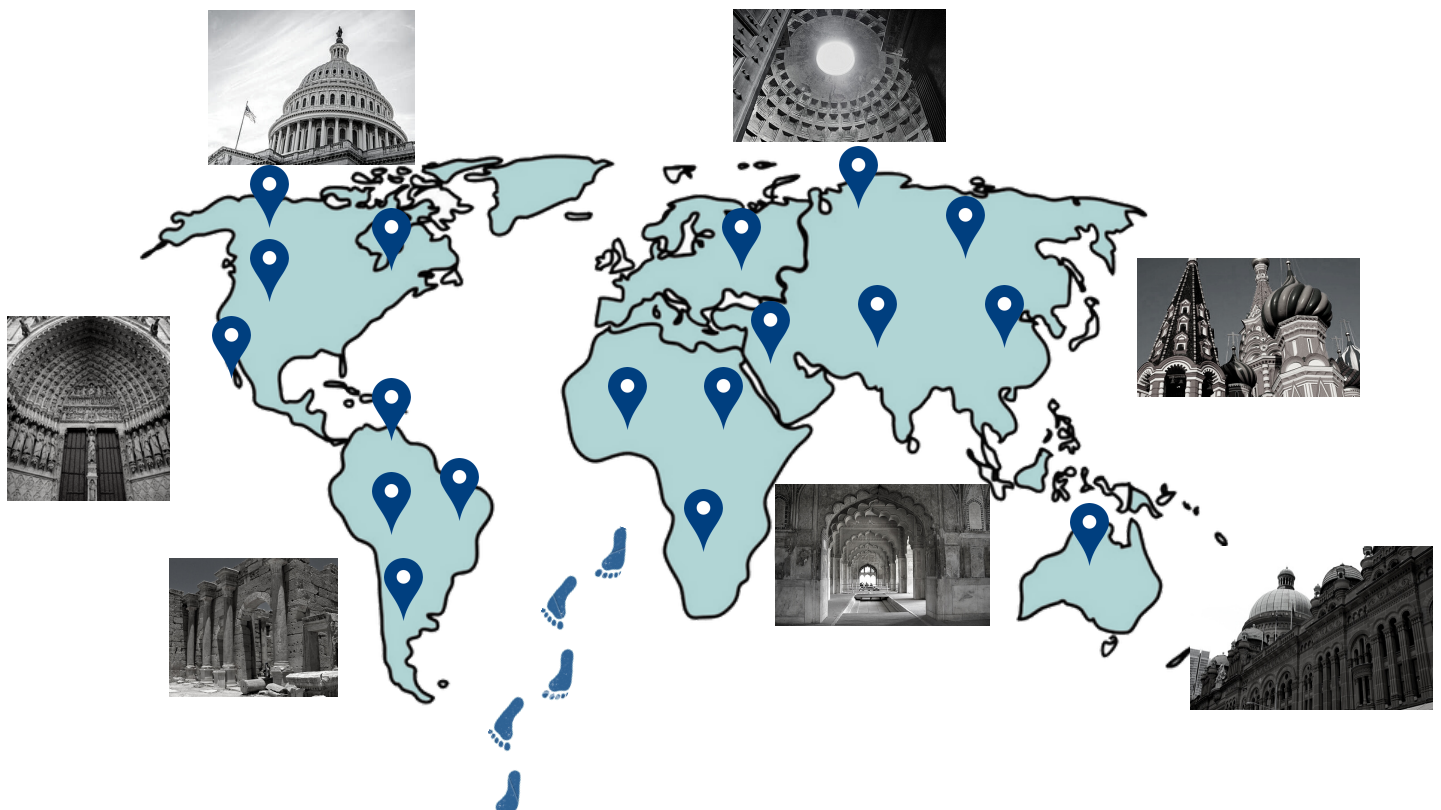


A sense of grandness, with expansive landscapes and long access to the main building

INTERNATIONAL ARCHITECTURAL VOCABULARY

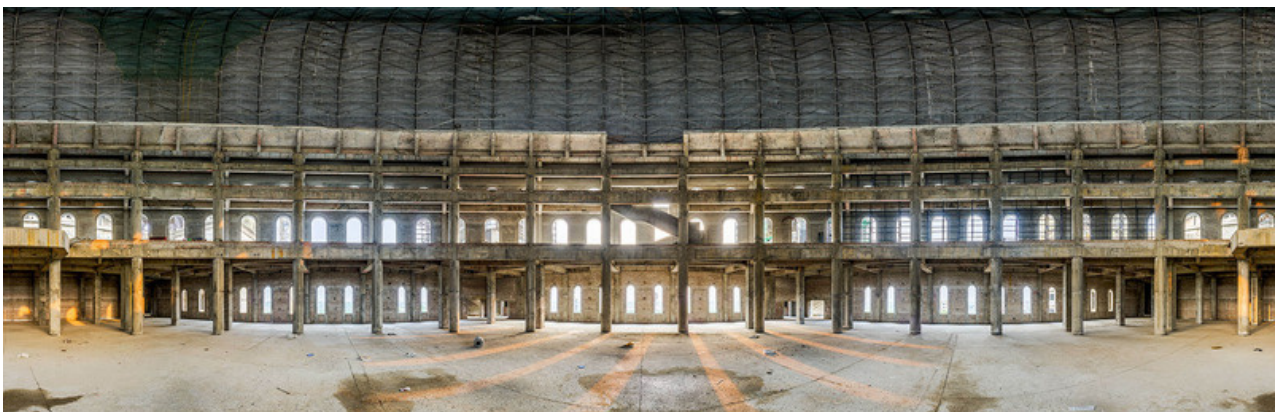
Every person visiting the temple has a sense of connection, linking their global identity towards the ultimate goal of life. Each architectural symbol, element, and style has been designed keeping in mind an international flavour. The design process has been carefully thought out to facilitate the pilgrim pursuit of his/her path to Sanatan Dharma.

Hence the architecture has details borrowed from the global culture as well.

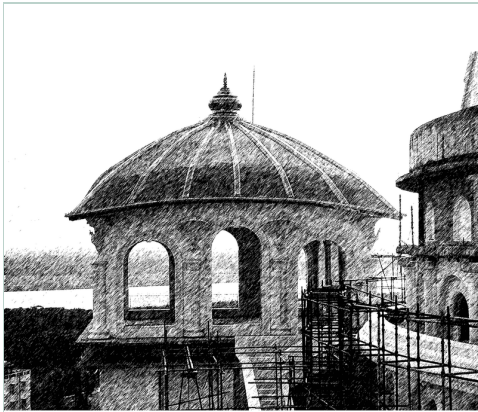


NATIONAL ARCHITECTURAL VOCABULARY

The design draws its inspiration from all parts of the world. It is intended to be bold, exuberant and stand high as it breaks all conventional forms of design, thus bringing out its uniqueness. The following are a few design elements that show the co-relation of individual identities from different places.

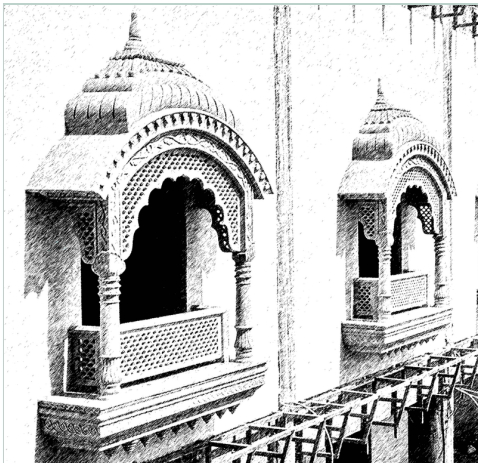


INSPIRATION BEHIND THE LOCAL VOCABULARY



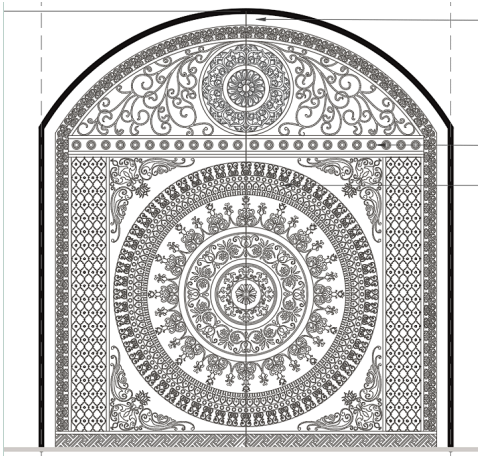
BENGALI CHATRIS- A CLIMATIC RESPONSE

Mayapur faces heavy monsoons and these curved roofs are made to adapt to these climatic conditions. The curved roofs help in draining the rainwater down without accumulating on it.



JAIPURI WINDOWS-AN EMOTIONAL RESPONSE

The Jaipuri Windows are inspired by the Palaces that have these fenestrations in Rajasthan. These represent grandeur and opulence. It evokes a sense of power and manifests the fact that God is ultimately powerful.

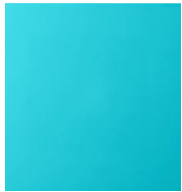


ENTRANCE DOORS- A SPIRITUAL RESPONSE

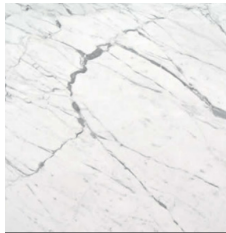
The doors have been inspired by the Temple Architecture of India the Shanka Chakra and all other elements.

ARCHITECTURAL LANGUAGE- EXTERIORS

FORM , SPACE AND COLOUR



30%



40%



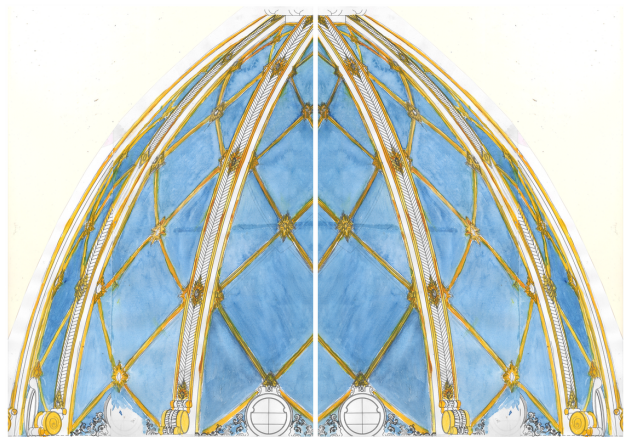
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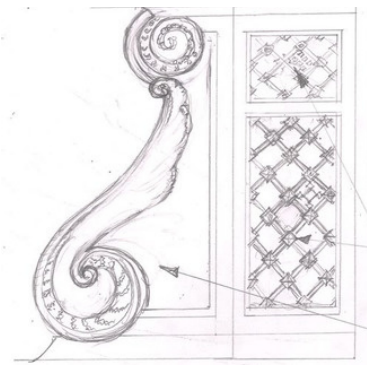
BLUE

The use of blue is prominently seen in the domes made using **blue tiles**. This is a representation of the hues of the **ethereal sky**.



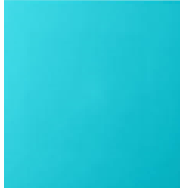
WHITE

White is used in most of the decorative motifs, brackets and cornices. These are made using **Glass Reinforced Concrete (GRC)**. This is to represent the purity, force and integrity of the building.

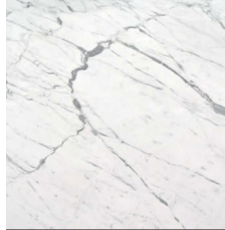


ARCHITECTURAL LANGUAGE- EXTERIORS

FORM , SPACE AND COLOUR



30%



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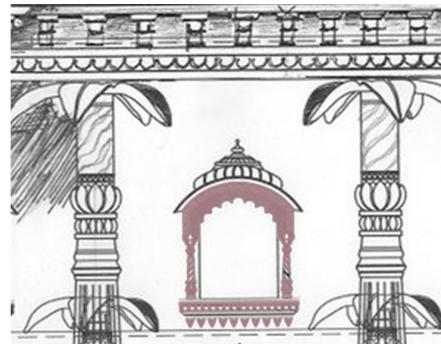
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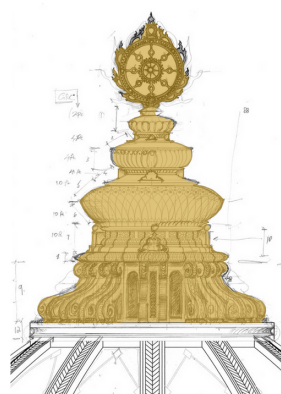
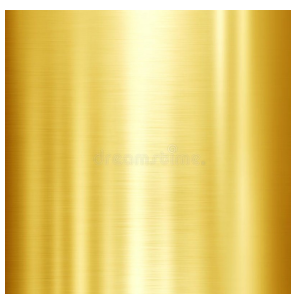
PINK

A subtle use of pastel pink is seen in the form of **sandstone elements**. Jalis, Jaipuri Windows, Arches, Shrines are all made in sandstone and represent the **Vedic and Indian influence** that the Temple's architecture has to offer.



GOLD

Ribs, volutes, Kalash and Chakras all have been finished with a glorious gold colour made of **Titanium Nitride**. Gold shows the **opulence and abundance** that this temple is.



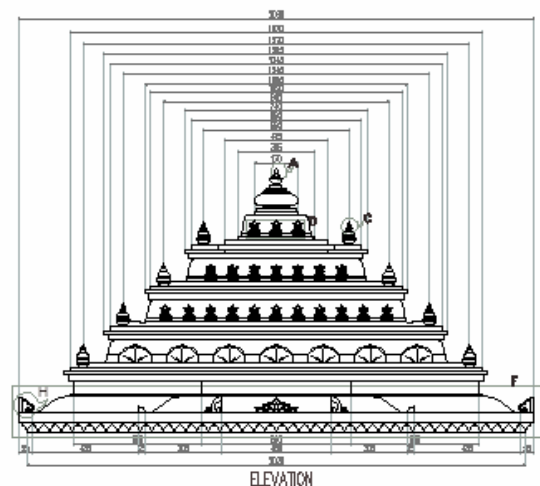
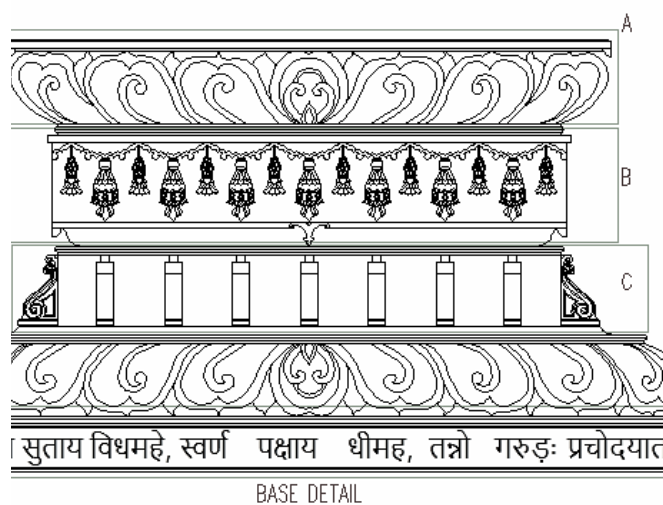
DESIGN INTEGRITY-EXTERIORS

INSPIRATION BEHIND THE ELEMENTS

The exteriors of the temple are designed keeping in mind the amalgamation of architectural elements from various parts of the world. It portrays a fine balance of international and Indian architecture in its elevational elements.



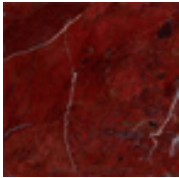
DESIGN REFERENCES FROM VEDIC ARCHITECTURE



TEMPLE DESIGN

PATTERN LANGUAGE-INTERIORS

FORM , SPACE AND COLOUR



40%



40%



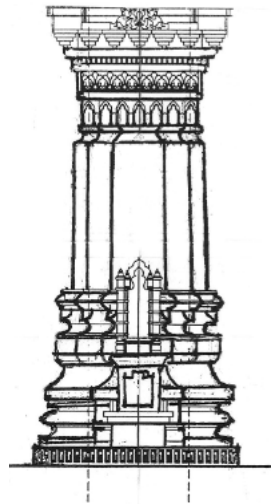
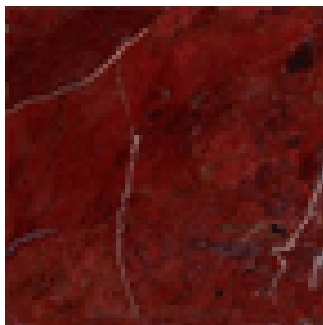
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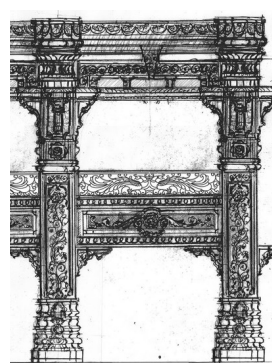
RED

The **columns and arches** are clad with multiple red elements on them. This marble has been brought to Mayapur from Bolivia and represents **vibrancy and grandness**



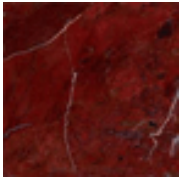
WHITE

White marble, imported from Vietnam has been equally spread out around **cornices, flooring, columns and facades**. White is a representation of the **force and integrity** of the building.



PATTERN LANGUAGE-INTERIORS

FORM , SPACE AND COLOUR



40%



40%



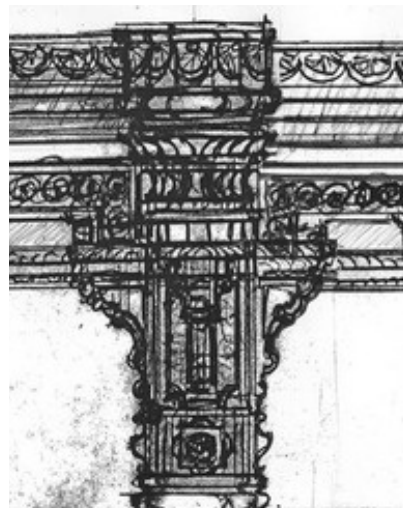
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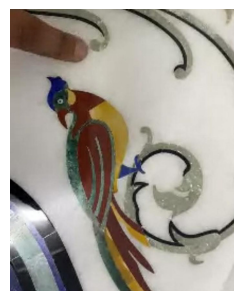
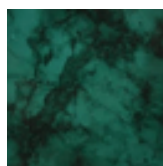
GOLD

All the **embellishment works** in the interior elements has been made in gold. After thorough research on this through various case studies and visits by the construction team, we have established an in house set up for these works.



GREEN

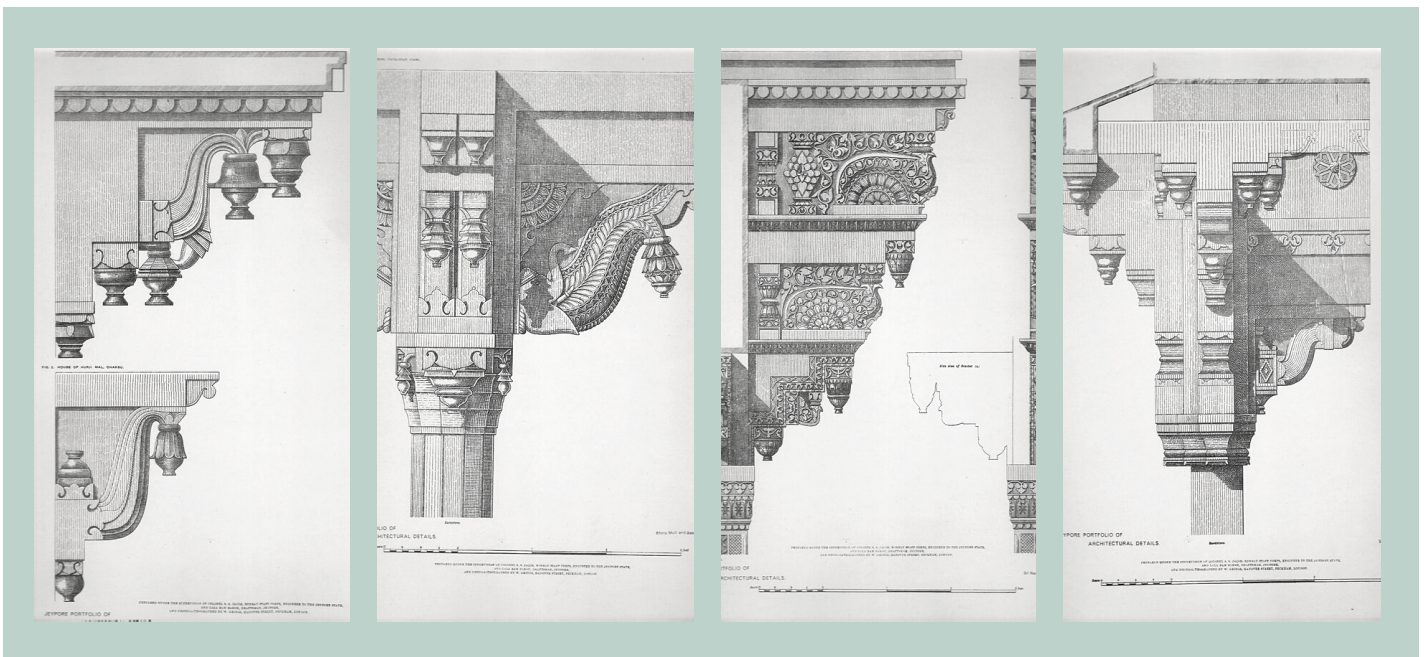
Green Marble, brought in from various quarries and vendors across the globe has been used to highlight and enhance the subtle **flooring design concepts**. This material and colour represent tranquillity, **prosperity and goodness**.

*In Process*

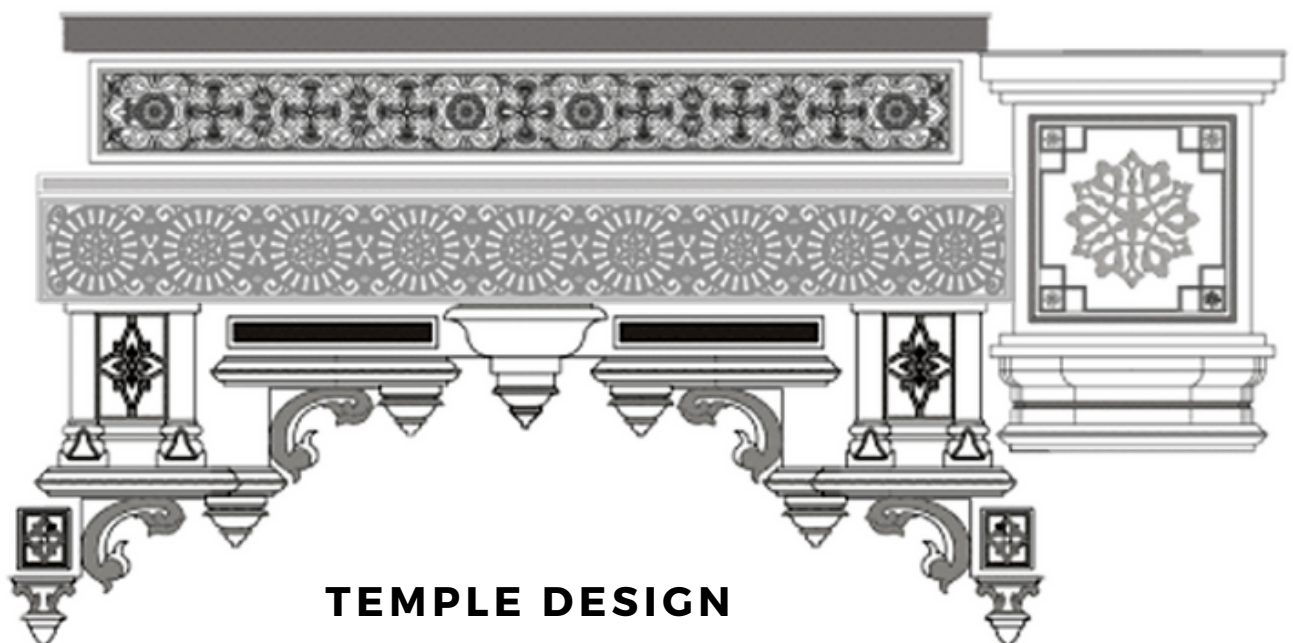
DESIGN INTEGRITY-INTERIORS

INSPIRATION BEHIND THE ELEMENTS

The interior of the Main Wing gets a lot of its inspiration from North Indian Temple Architecture. Cornices, brackets, railings, embellishments- all show Indian and Vedic Characteristics. The use of the selected colours, red especially adds to the force and the integrity of the design.



DESIGN REFERENCES FROM VEDIC ARCHITECTURE

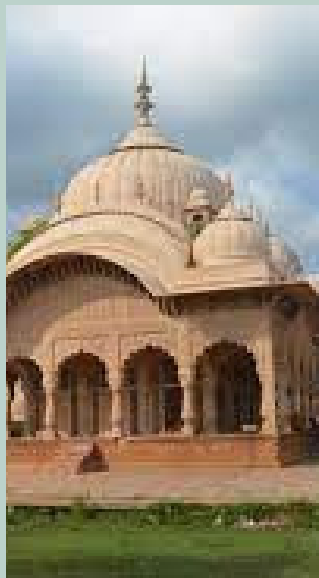


TEMPLE DESIGN

DESIGN INTEGRITY-ALTAR

INSPIRATION BEHIND THE ELEMENTS

The Main Altar derives its inspiration from Kusum Sarovar, the masterpiece from Gowardhan hill, crafted in Sandstone. The form and proportions are derived keeping in mind the scale of the altar as opposed to the volume of the wing.



DESIGN REFERENCES FROM VEDIC ARCHITECTURE



ALTAR DESIGN

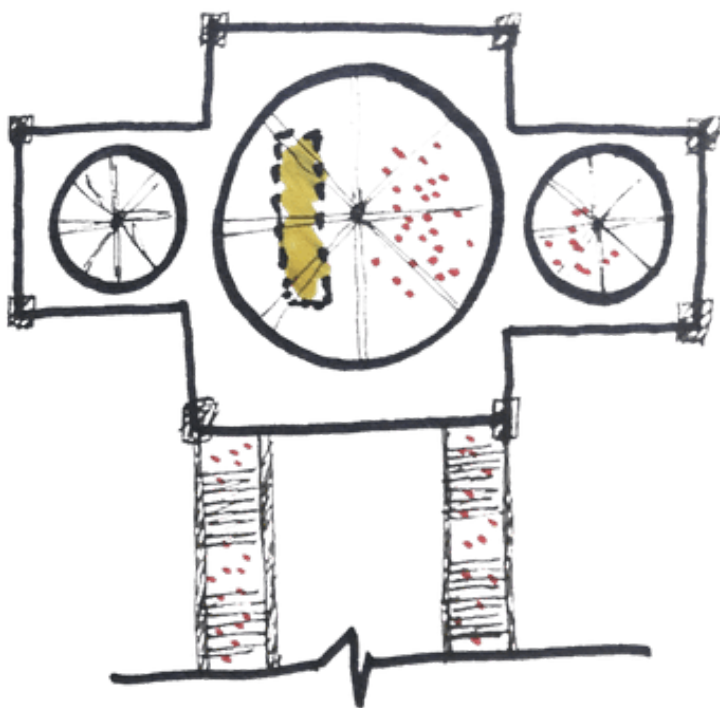
A SPIRITUAL PROCESS DICTATING THE ARCHITECTURE

The purpose of the temple and its large space is 'Congregational Devotion,' the Sankirtan Movement which Lord Chaitanya brought into the world in the age of Kalyuga. The design is thus in context to the time, place and circumstance.

Congregational chanting is another principle of the ToVP; the spaces are designed to accommodate large masses of people to worship and celebrate. This is, in contrast to traditional worship, where one enters an isle and goes straight towards the Garbaghriha for worship.

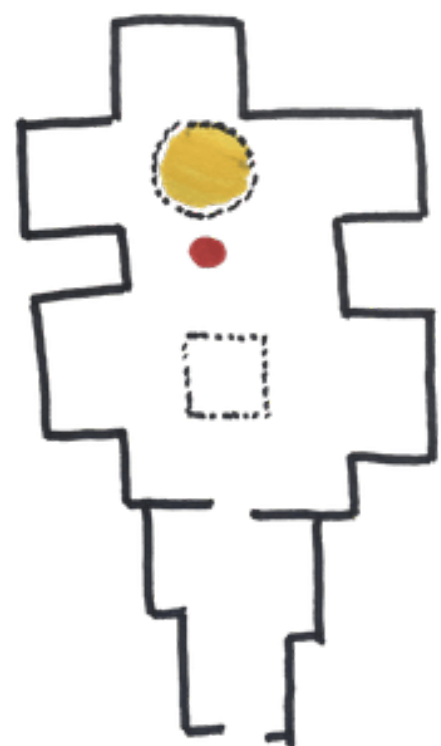
TOVP

Congregational Devotion



REGULAR TEMPLE

Individual Devotion



 ALTAR

 DEVOTEE/S

MEET THE DESIGN AND CONSTRUCTION TEAM

PEOPLE BEHIND THE BRAND

Behind every great product is a great team. Behind the philosophy and design of the TOVP is the years and dedication of every team member mentioned further, who have worked to their full potential and with utmost dedication.



SADBHUJA DAS



BHAVANANDA DAS



VILASINI DD



SWAHA DD

MEET THE DESIGN TEAM

PEOPLE BEHIND THE BRAND



ANUPAMA SHETH



SRISHA DAS



RANGAVATI



HRISHIKESH VAZE



VRUSHALI DHERE



DEVENDRA DHERE



SANDARBH RAJPUT



ANUJA SAWARKAR



DIPTI BHALERAO



AISHWARYA JADHAV

MEET THE CONSTRUCTION TEAM

PEOPLE BEHIND THE BRAND



PREMAVATAR GAURANGA DAS



SHIRISH LAD



SRI RADHAVALLABHA DAS



AJITA CAITANYA DAS

MEET THE CONSTRUCTION TEAM

PEOPLE BEHIND THE BRAND



ANANT PADMANABHA DAS



**BHAVANANDA
CHAITANYA DAS**



BISWAJIT DAS



GAURANGA DAS



GAYA DAS



GOPAKUMAR DAS



**NAGAPAVANA KRISHNA
DAS**



PREMANANDA DAS



RASAMAYI NITAI DAS



RASANANDA GOVINDA DAS



RUPAN DAS



SUDHAKAR DAS

HUGE STEP FORWARD



The design team developed the idea by going back to Srila Prabhupada's original instructions on how the temple should be built and what type of architecture should be modelled. He was keen on a combination of East meets West.

Most of what Srila Prabhupada wanted was told to Bhavananda Prabhu, and he understood the details to the T. Hence, Ambarisia Prabhu asked Bhavananda Prabhu to be a design team member. The idea is thus passed through the mediation of all these souls and stands where it is now.

It portrays all of the instructions in multiple ways, right from the most prominent element: the blue and gold dome to the smallest detail like the juxtaposition between the grand staircase and the threshold to the Main Wing. Every feature is deliberated upon for years by the designers and intends to set a landmark in Architecture for India and the entire world.

**REPORT DESIGNED AND COMPOSED BY
-AISHWARYA JADHAV**