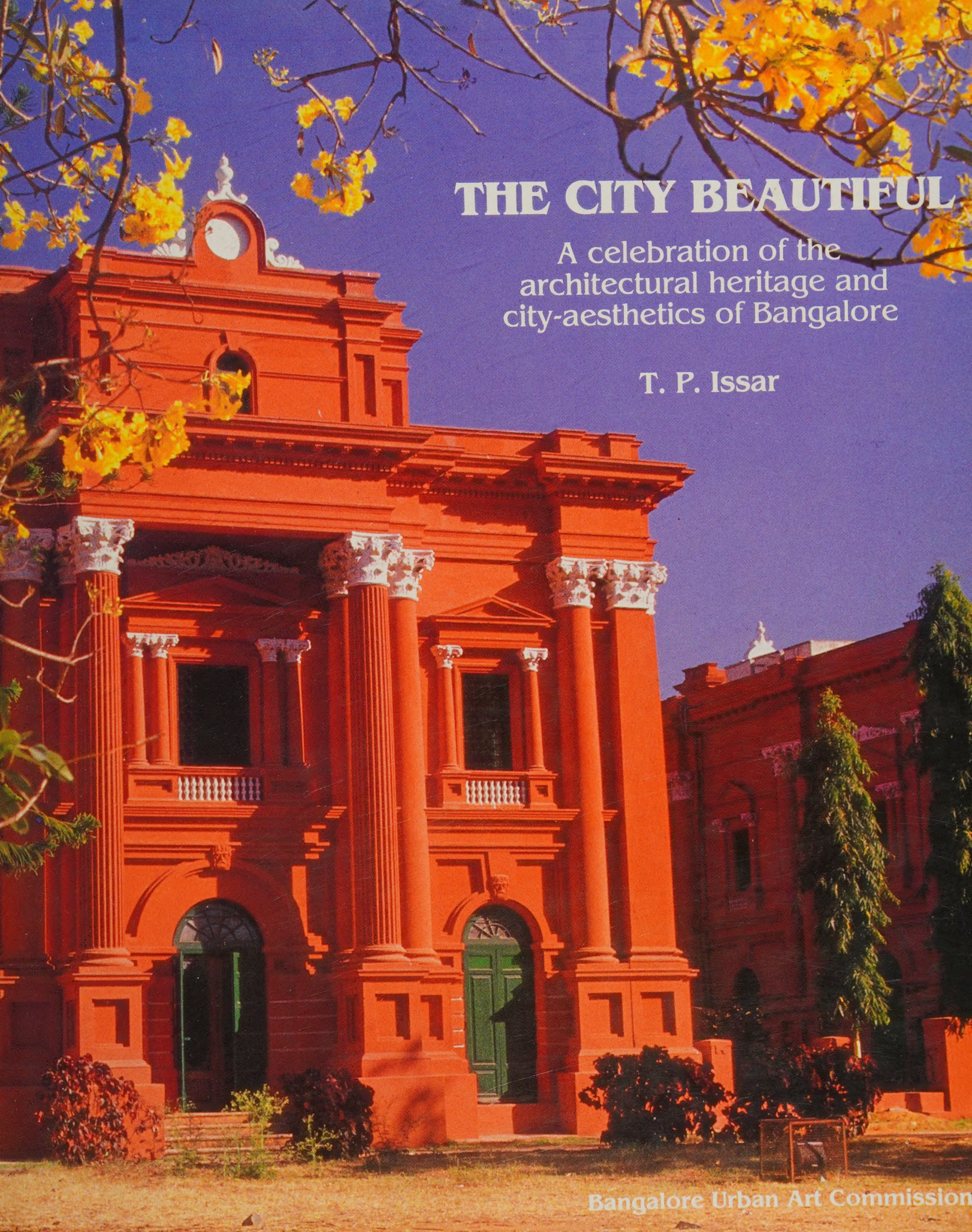


THE CITY BEAUTIFUL

A celebration of the architectural heritage and city-aesthetics of Bangalore

T. P. Issar

Bangalore Urban Art Commission

T. P. Issar, an officer of the Indian Administrative Service for over 30 years, has chaired the Bangalore Urban Art Commission since its inception in 1976. Amidst his various bureaucratic preoccupations—he is currently Additional Chief Secretary to Government of Karnataka—he has always found the time to indulge his hobbies of writing, listening to music, painting, photography and golfing at week-ends. Having turned out, some time back, a well regarded but business-like tome on public sector enterprises, he admits to a much greater sense of enjoyment and achievement while doing this book on Bangalore—a city he loves intensely. The nostalgia, joy and wonder which he has packed into these pages, obviously come from his heart.

Married to Vijay Lakshmi, T. P. Issar has two daughters, Gaitri and Kamini. He has made Bangalore his home.





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Publication of this volume was made possible by the advance support received from many institutions and individuals. Special mention must, however, be made of I.T.C. Limited, particularly Mr. J. N. Sapru, its Chairman, and his enthusiastic involvement with the project.

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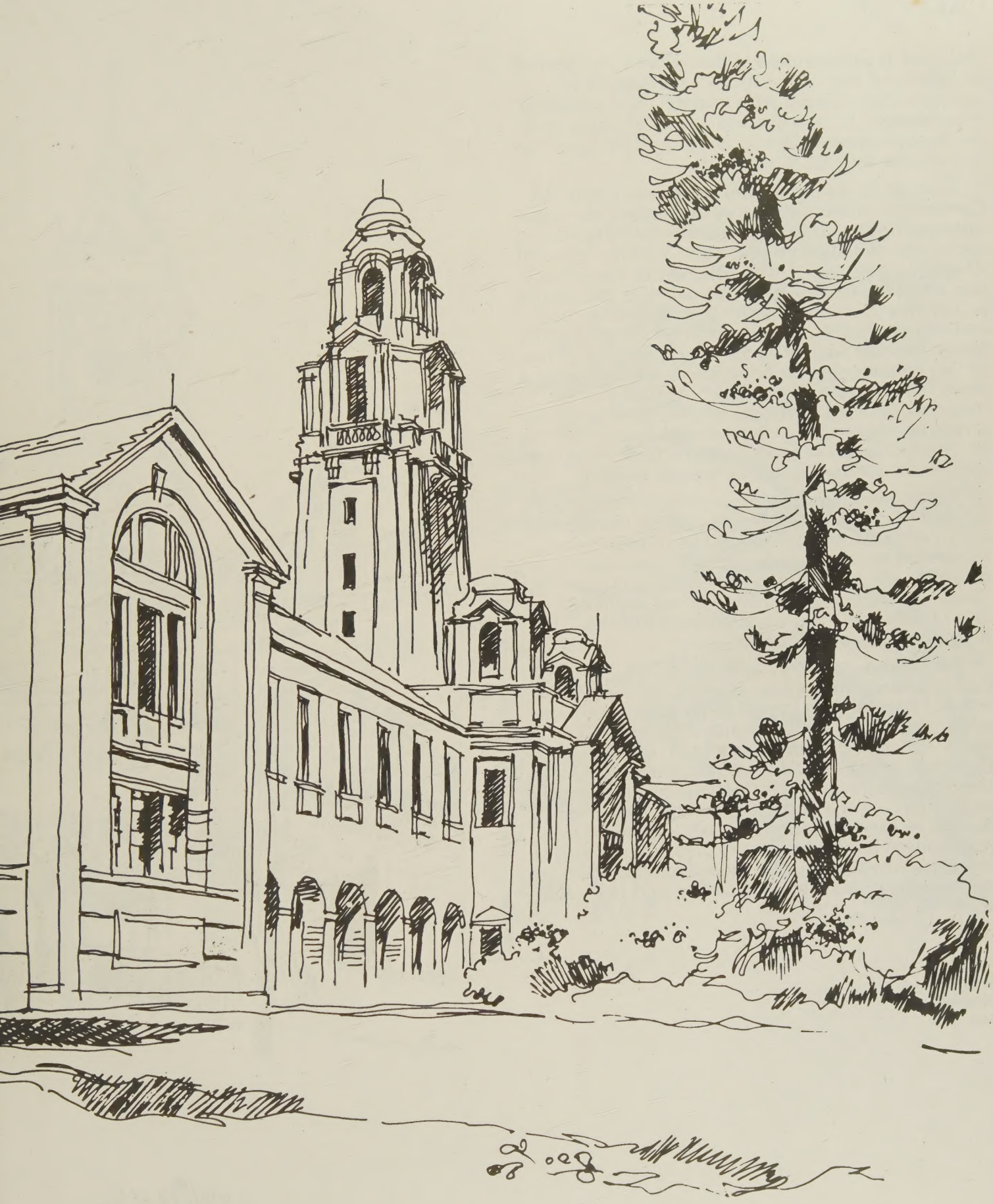
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Line sketches:
Kamalesh

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PREFACE

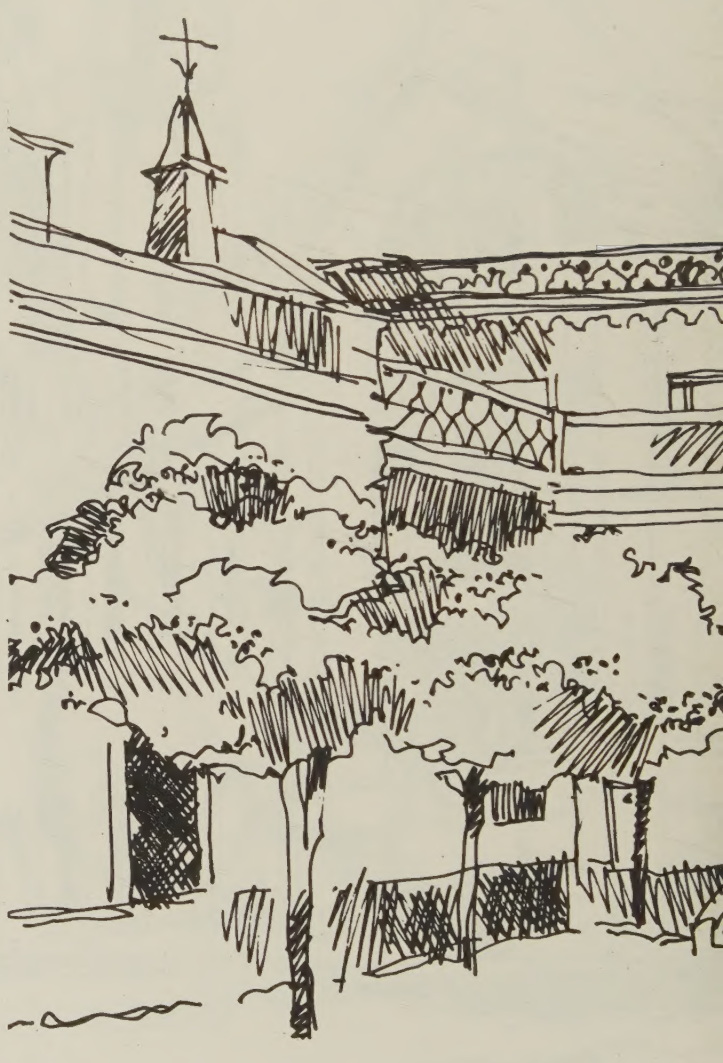
This book is a celebration of Bangalore's very special architectural and city-aesthetics heritage. It is understandably tinged with nostalgia and pervaded, in a measure, by sadness and a kind of panic over the disappearance, already, of some of the buildings and unique settings it speaks of.

Even at its inception, the Bangalore Urban Art Commission wanted to survey and record the many distinguished buildings and quaintly charming abodes and niches of Bangalore which give the City Beautiful its unique personality. The first part of the project was a systematic survey of these. It was thus that a survey was sponsored by the Commission in 1983 and entrusted to Mr. K. N. Iengar, then member of the Indian Heritage Society (Bangalore Chapter). A section of this volume—we do hope it will not end up as a mere "coffee-table adornment"—is based on the material compiled in that survey. The effort will have served its purpose if it helps in creating public feeling for this heritage and leads to a practical policy and systematic action towards its conservation.

Thanks for helping in the production of this book are due not only to Mr. Iengar and his team-mates but to all those individuals and institutions who responded to my requests for supplementary material, which has added considerable interest and "body" to the compiled material and facilitated my task of producing this book on behalf of the Bangalore Urban Art Commission.

I must also record my special thanks to Mr. M. A. Partha Sarathy, Member-Secretary of the Commission, whom I have always turned to for suggestions and advice, and been amply rewarded each time, and to Mr. T. R. Satish Chandran, former Chief Secretary to Government of Karnataka, who has always supported the aims and efforts of this Commission in conserving and enhancing the aesthetics and agreeableness of Bangalore City. I doubt if this volume would have materialised but for his readily giving me sabbatical leave from my bureaucratic preoccupations to attend exclusively to this highly rewarding and enjoyable work.

T. P. Issar
Bangalore
June, 1988



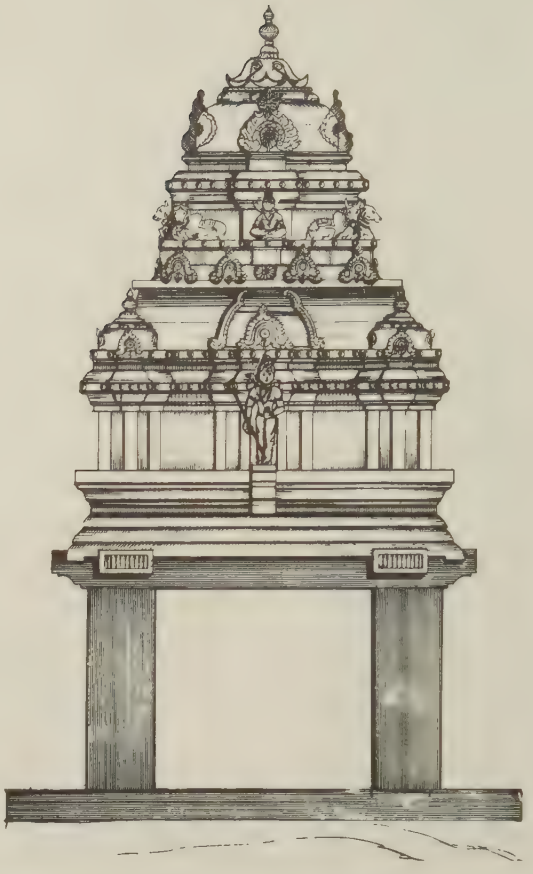


FOREWORD

When Kempe Gowda built the four towers to mark the "eventual" boundaries of Bangalore more than four centuries ago, he could hardly have visualised the shape which the City has taken during the last 150 years since the setting up of the British Commission in 1831. In fact, the metamorphosis of a city of mud-fort and a few markets and military establishments and hamlets ('petas') into a British Cantonment—a mixture of army barracks, marching roads, parade grounds and the attendant conveniences and "a bit of England in an alien land"—had already begun in 1809 when the English shifted their troops from Srirangapatna to Halsoor (Ulsoor), attracted alike by Bangalore's climate and setting and its strategic location in the political struggles of those days. The climate of the region—the high-ground nippiness of its air and the sheer beauty of the landscape of the plateau country—never failed to fascinate the foreigners ("the most beautiful habitation that nature has to offer to mankind upon earth"*; "chill weather, dammit! And that, too, in Southern India!")**

The City then comprised a residential locality in the north and a fort to the south, both surrounded by a deep ditch with almost impenetrable thick-bush necessitating a series of gates which permitted access to it. A biggish market, corresponding to the present-day Avenue Road, stretched from the north gate to the fort (now the City Market). To the east, the City stretched up to Halsoor Gate (J.C. Road area) and towards the west it spread up to what is now Cottonpet.

Soon the usual manifestations of organised city-life took shape and these were systematically moulded by the British to their own tastes and requirements—private dwellings on the periphery of military establishments, "native" settlements and bazars, churches and clubs.§ The population increased rapidly and, in course of time, there was a full-fledged 'Lashkar' town—or Cantonment, as these establishments came to be known.





Kempe Gowda I (son of Kempanacharya Gowda of Bengaluru) the visionary-chieftain. This volume incidentally celebrates the 450th anniversary of the founding of the City in a setting which must have then looked like a series of picturesque hill-slopes with thick bush in the valleys

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* Almost Persian hyperbole by Joseph Michaud—'History of Mysore under Hyder Ali and Tipu Sultan'.

** Speaking of the climate and setting of Bangalore, Winston Churchill (My Early Life) says: "The climate of Bangalore, at more than 3,000 feet sea level, is excellent. Although the sun strikes with torrid power, the nights except in the hottest months are cool and fresh. The roses of Europe in innumerable large pots attain the highest perfection of fragrance and colour. Flowers, flowering shrubs and creepers blossom in glorious profusion. Snipe (and snakes) abound in the marshes; brilliant butterflies dance in the sunshine".

§ Here is a graphic description of the early-Cantonment atmosphere and setting: a Captain Atkinson writing "back home" in an affectedly mocking and facetious style:— "Let us stray through the sandy meadows and grass grown streets, fair station, and tell of all thy architectural splendours—thy mud-built enclosure



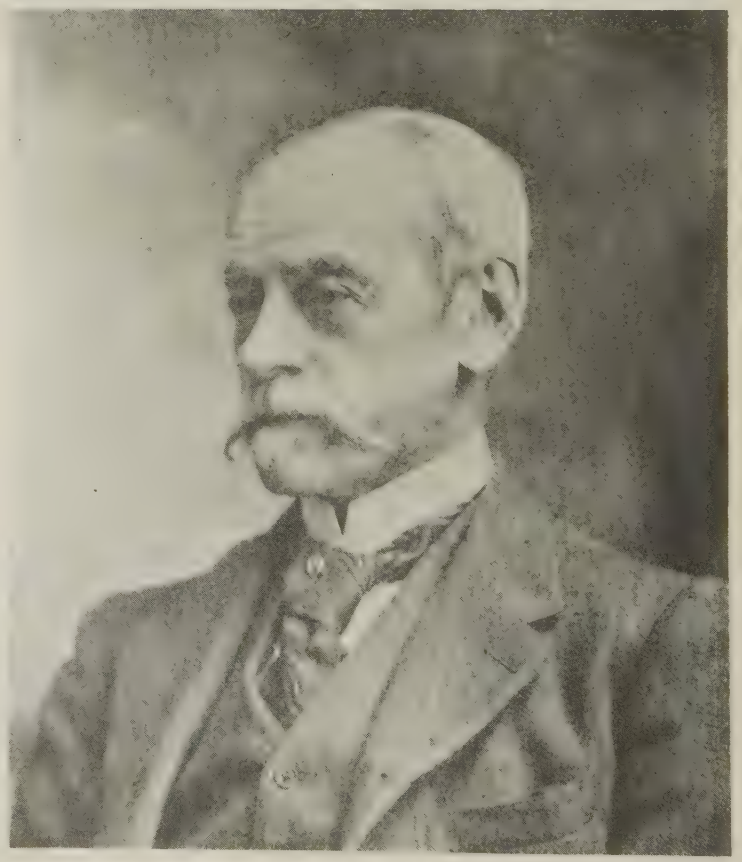
Plain of Bangalore, c' 1895 (Pharaoh's Atlas of Southern India). Note the low-density areas around M. G. Road and Brigade Road, and the many lakes and water-sheets which then dotted the locality.

The present-day Bangalore and much of its extant architectural tradition have their origin in the Cantonment seeding of the City and the introduction of the Bungalow style of architecture for private buildings, and the European-Classical or Graeco-Roman style for public buildings, with variegated admixtures of Indo-Saracenic and Dravidian elements here and there. Even as regards the basic planning of the City, characterised by spaciousness even in the present day, the seeds were sown only after 1809, though many of the City's attractive new layouts, gardens and public buildings came in the wake of the Silver Jubilee celebrations in the late twenties of this century to commemorate 25 years of rule of Krishnaraja Wodeyar, the "Saint King". Many of the City's "very-British" street-names—like Wood Street, Hayes Road, Cockburn Road, Richmond Road and Sankey Road—among numerous other tell-tale relics, can be traced to this early phase of its development as a Cantonment. The South Parade, the Brigade Road and the Cavalry Road were once the marching routes of troops.* The earliest villages to spring up were Domlur, Ulsoor and Shoolay. Soon after came the shopping promenades along the South Parade (now Mahatma Gandhi Road) and Brigade Road, besides other bazars and markets, offering the whole gamut of services and goods—for the soldier, the civilian, the house-wife and the lady of fashion.

Around the second half of the 19th century, the city grew rapidly in population and area, and developed from an essentially cantonment city into a centre of integrated civil and military administration. Its population had grown to about 1 lakh around 1880 (it had trebled by 1935; was 16 lakhs in 1971 and is at least 36 lakhs at present).



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walls in all their mud-begotten majesty! Protesting against everything architectural, aesthetic, ornamental or useful; designed and built according to a Government prescription. Next to it is our assembly-room and theatre; just beyond you see the hospitals; then comes the racket court, and to the left is our well-stocked burial ground. There is the bandstand and this is the station bath. To the left and verging from the confines of the military cantonment we plunge into the territory under civil sway. These are the Civil lines; those flat-roofed edifices in the Brummagem Tuscan order, all pillars, plaster and peagreen paint, are the courts of law; this shed is the treasury and those men guarding it are our Magistrate's own peculiars. This piece of ground, with its five cabbages, three peach-trees, and patch of onion, is the Government Botanical Garden; and on your left, those wide verandahed habitations are the dwelling places of the civilians".

* Referring to the tranquil setting of the cantonment at Bangalore, Churchill (My Early Life) has this to say: "The British troops are housed in large, cool, colonnaded barracks. Here forethought and order have been denied neither time nor space in the laying out of their plans. Splendid roads, endless double avenues of shady trees, abundant supplies of pure water; imposing offices, hospitals and institutions; ample parade-grounds and riding-schools—characterise these centres of the collective life of considerable white communities". (Note the sharply contrasting description by the afore-mentioned Captain Atkinson).



3

1 The equestrian statue of Sir Mark Cubbon, the 'Sole Commissioner' for administration of Mysore territories of the British from 1834 to 1861. Much of Bangalore's burgeoning as a cantonment city can be traced to his work and administration. It was during his time that the telegraph and the railway line came to Bangalore.

2 Lewin Bentham Bowring, another name which rings many a bell, succeeded Sir Mark Cubbon. The Attara Kacheri was only one among his many contributions to the building of Bangalore. His name is deservedly commemorated in many institutions and landmarks of the City.

3 Sir Mirza Ismail, Dewan of Mysore from 1926 to 1941, seen in a get-together at Bangalore (photo c'1934). Sir Mirza was the moving spirit behind much of the face lifting of the City, its many promenades, boulevards and new parks and a number of important public buildings which appeared on the Bangalore scene in the "Silver Jubilee Spirit" between 1927 to 1935.

Considerable building activity took place in the City during Bowring's time between 1862 to 1870. It was during this time that Bangalore became a railway destination, with the extension of the railway line from Jolarpet to Bangalore Cantonment and that gave a further fillip to the City's activities as a burgeoning centre of trade, especially in imported goods. There was a sizable addition in the number of civilian officers operating from and residing at Bangalore and many of these officers built, or influenced the building of, some of the typical bungalows in the City. It was during this time, again, that the Public Offices (Attara Kacheri) made their imposing appearance on the City's skyline, symbolising the new phase of the City's development as the headquarters of the State's integrated and multi-faceted civil administration.

It was only natural that the City's planning against the above background should have begun on spacious lines. Land was aplenty and the original lots were sold in acres rather than in square yards or feet. Many houses were built with the intention of renting out to the army—individual officers and their families or groups of two or three bachelor officers ("chummeries", of the kind Winston Churchill* lived in as a young army officer). A new class of prosperous landlords and businessmen rose among the locals—the "wogs" whose notion of the ultimate in worldly success was to be made a Justice of the Peace or to be able to entertain the Burra Sahibs and their "Ladies" in their houses. There was much social mixing between the native businessmen and contractors who "had arrived" and become "sufficiently westernised", and the British citizenry comprising both army and civilian officers. There were "drink parties" and dinners, "garden parties", and "tennis-anyone?" parties.

These social mores, indulgences and aspirations, were bound to influence architectural styles. Tall, impressive gates and a longish drive to the porch, leading to a commodious verandah equipped with easy chairs and "coffee tables", leading therefrom to a central hall serving as the "drawing room"—these became the ideals of a residential building, which even the humbler builder kept in his mind (so what if the drive-way and the porch were somewhat small and the verandah rather narrow?). The geometrically-aligned, gravelled drive-way in the compound—passing through the porch or curving just short of it—was as much a spatial symbol as the pillared gateway was the territorial symbol characterising the bungalow and proclaiming the status of the occupant and his insularity from the native.

It was these bungalows—rapidly filling up the City's large, vacant spaces, together with the newly laid-out parks, big and small, besides the numerous tanks and water-sheets which then dotted the scene—that gave Bangalore its lasting reputation as the 'Garden City' or 'the City Beautiful'.



1 Seeding of a typical cantonment—the first bungalows, the walking "mall", the church, the cemetery, the offices, the parade-ground.

2 Getting ready to leave "the bungalow at Bangalore" (from Winston S Churchill by Randolf S Churchill). Young Churchill is at extreme-left in the victoria. The bungalow was probably the one in the photograph (bottom next page), on Mahatma Gandhi Road—erstwhile South Parade.

3 Churchill with his regimental polo teammates (1898-99). The young subaltern practically lived for polo during his 2-year stay at Bangalore.

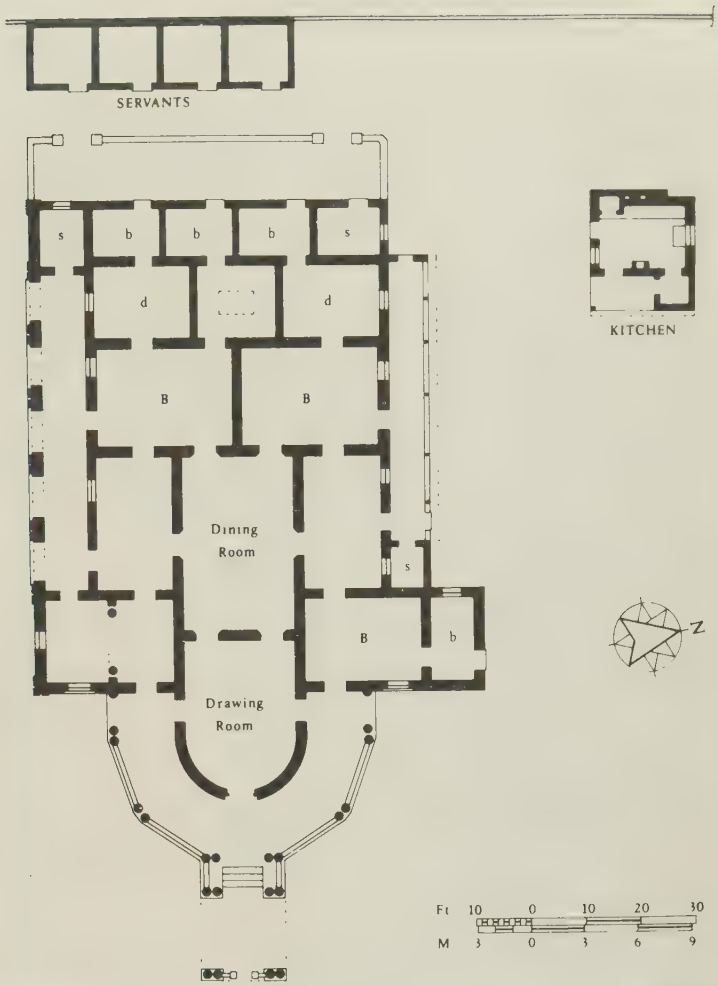
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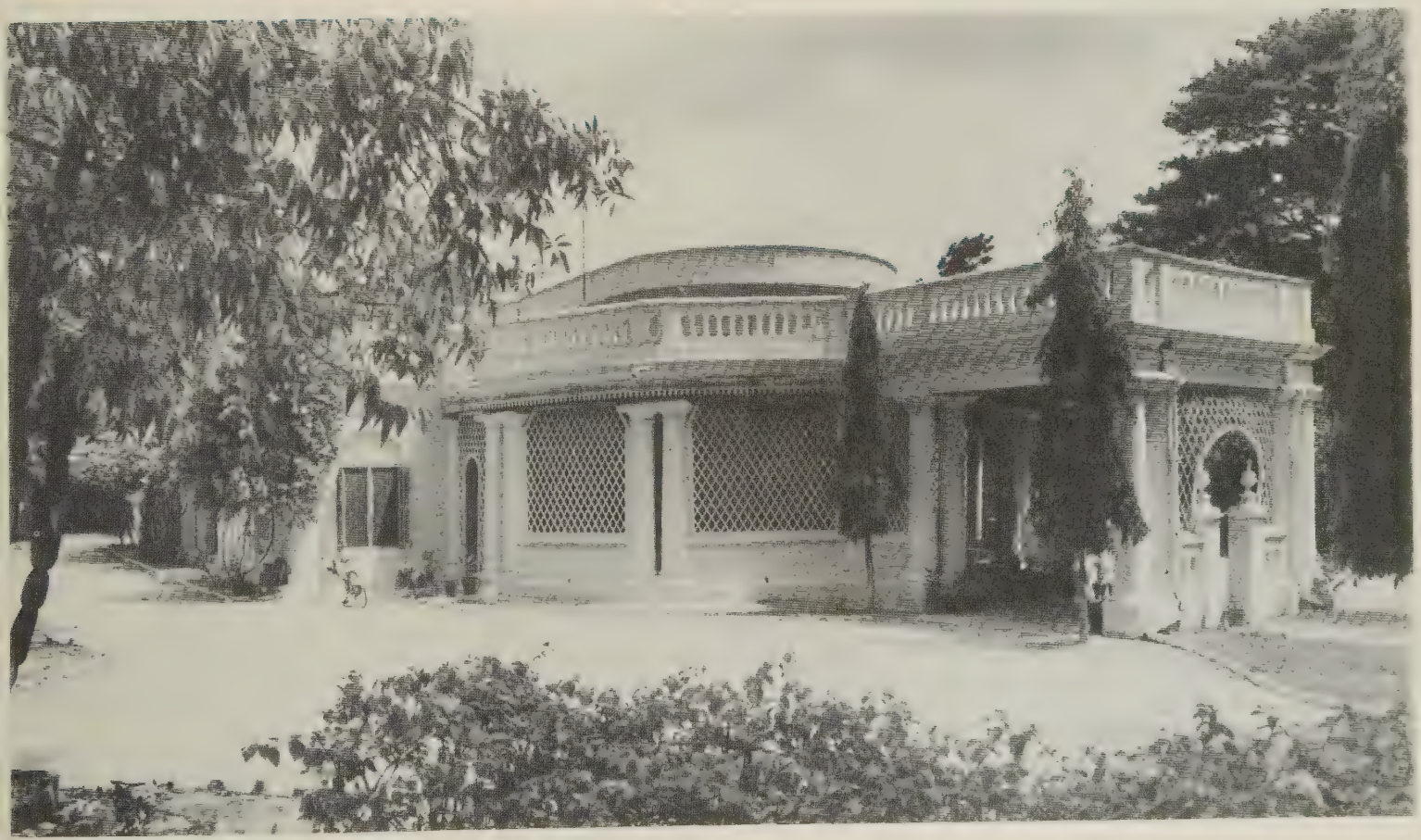
* About a young British Officer's life in Bangalore, in the late nineties, Churchill says: "No quarters are provided for the officers. They draw instead a lodging allowance which together with their pay and other incidentals fills each month with silver rupees a string net bag as big as a prize turnip. All around the cavalry Mess lies a suburb of roomy one-storeyed bungalows standing in their own walled grounds and gardens. The subaltern receives his bag of silver at the end of each month of duty, canters home with it to his bungalow, throws it to his beaming butler, and in theory has no further material cares. It was, however, better in a Cavalry regiment in those days to supplement the generous rewards of the Queen-Empress by an allowance from home three or four times as great. Although we received for our services about fourteen shillings a day, with about £3 a month on which to keep two horses. This, together with £500 a year paid quarterly, was my sole means of support; all the rest had to be borrowed at usurious rates of interest from the all-too-accommodating native bankers. Every officer was warned against these gentlemen. I always found them most agreeable; very fat, very urbane, quite honest and mercilessly rapacious. All you had to do was to sign little bits of paper, and produce a polo pony as if by magic. The smiling financier rose to his feet, trotted off contentedly till that day three months. They only charged two per cent a month and made quite a good living out of it, considering they hardly ever had a bad debt".

"We three, Reginald Barnes, Hugo Baring and I, pooling all our resources, took a palatial bungalow, all pink and white, with heavy tiled roof and deep verandahs sustained by white plaster columns, wreathed in purple bougainvillaea.It stood in a compound or grounds of perhaps two acres. We took over from the late occupant about a hundred and fifty splendid standard roses: Marechal Niel, La France, Gloire de Digon, etc. We built a large tiled barn with mud walls, containing stabling for thirty horses and ponies. Our three butlers formed a triumvirate in which no internal dissensions ever appeared. We paid an equal contribution into the pot; and thus freed from mundane cares, devoted ourselves to the serious purpose of life—polo". (My Early Life)






SERVANTS
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According to Janet Pott (Old Bungalows in Bangalore) the "classical" bungalow evolved from the Bengali (hence the derived name of Bungalow from Bangla) thatched hut with its verandah, which impressed the European as a highly suitable dwelling scheme for the climatic conditions of Bengal and Madras.* From the basic form of the main central room (the curvilinear thatching of the roof over it got upgraded to the sloping tiled roof), the side sections and the verandah, evolved the bungalow which invested so many cities of the 'Raj' era with a quaint character and which constitutes a really precious part of the architectural heritage of Bangalore.



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* However, other students of Cantonment architecture take a different view. According to them, the evolution of the bungalow need not be traced to the Bengali hut—even if the name is derived from Bengali. It just evolved as a suitable prototype of colonial house, a suburban villa built outside the walls of the then fortified settlements, adapting the European-Classical—or Palladian—requirement of taste and style to the Indian eco-system which necessitated high ceilings, ventilators and large and deep stretches of verandahs—at least in front if not on all sides. The bungalow architect "sought to achieve as much palladianism as could be achieved in wood and plaster, which for long were the only material that could be procured. It was a European type of architecture, functionally modified to suit the Indian type. The result was a building-type peculiar to India and yet as different from indigenous building traditions as it was from the metropolitan—or "back-home"—architecture.



2

1 Major-General David Baird. (Chalk drawing by Thomas Hickey, c' 1799).

2 The evolving bungalow types. With all the later-day elaborations and sophistications, the bungalow-design was essentially an adaptation to the Indian eco-system.

3 Avenue Road, c' 1860—when it was indeed a quiet avenue, rather than the busy bazar that it is today, as seen in the picture alongside.

4 Sola-hatted British soldiers jauntily posing in front of the Baird Barracks on Cubbon Road—among the earliest cantonment structures. (Reproduction of photograph taken in 1915). David Baird led the 1799 British assault on Seringapatam.







These horizontal-lined bungalows generally § followed the same basic plan—the porch, the verandah, the drawing-and-dining hall (or a separate dining room behind the central hall) with bedrooms on the wings and service annexes in the rear yard.

As regards the public buildings, their evolving and changing styles in the City can be studied, as an example, in the group of buildings comprising St. Martha's Hospital (the institution recently celebrated its centenary). The original structures housing the outpatient department, opened in 1886, are a quaint variant of the early romantic-gothicised style, whose vogue lasted many decades and whose notable examples are the City Market, the Central College, the Victoria Hospital and the West End Hotel—with their steeply-pitched roofs of Mangalore tiles, topped with a row of decorative ridge-tiles, iron-crested towers, turreted parapets and gables, intricately-done plaster motifs conspicuous in the elevation in a contrasting colour, cast-iron railings and pilasters, and pavilions rising from the wings.

This phase of self-consciously decorative architecture characterised both public and private buildings. The later additions in the St. Martha's complex are, however, come-backs of the European-Classical style which characterise the generality of the brick-and-mud, white-or parrot-green or cream-washed public and private buildings which came up in the City well into the forties of the present century—drive-way leading to the porch with its elaborate trellis-work and Tuscan pillars; arched, monkey-topped or pedimented windows; balustraded railings or pierced parapets, occasional use of the locally available granite—entirely or for decorative stone-work at the wall-corners—with embellishments here and there, like vases in the elevation, and intricate floral or symbolic design in the pedimented front-top.

The buildings described above bespeak the special effort and attention which went into them to make them a feast for the eyes.



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Each of them had a garden setting—which contributed in no small measure to the 'garden-city' character of Bangalore. A happy mix of the Bungalow-style public and private buildings, interspersed with water-sheets and served by broad roads, helped the development of new extensions of the City on the 'garden-city' lines.

§ As noted later, the horizontal line yielded vogue, some decades later, to the 'ground-and-upper', "Gothic" bungalows of multi-planed gabled roofs and 'monkey-tops', with profusion of facia-ornamentation and trellis-work.

Though the 'monkey-top' was often added as a touch to many later essays in the strictly classical bungalow style, it more often characterises the 'romantic gothicised' style described above.

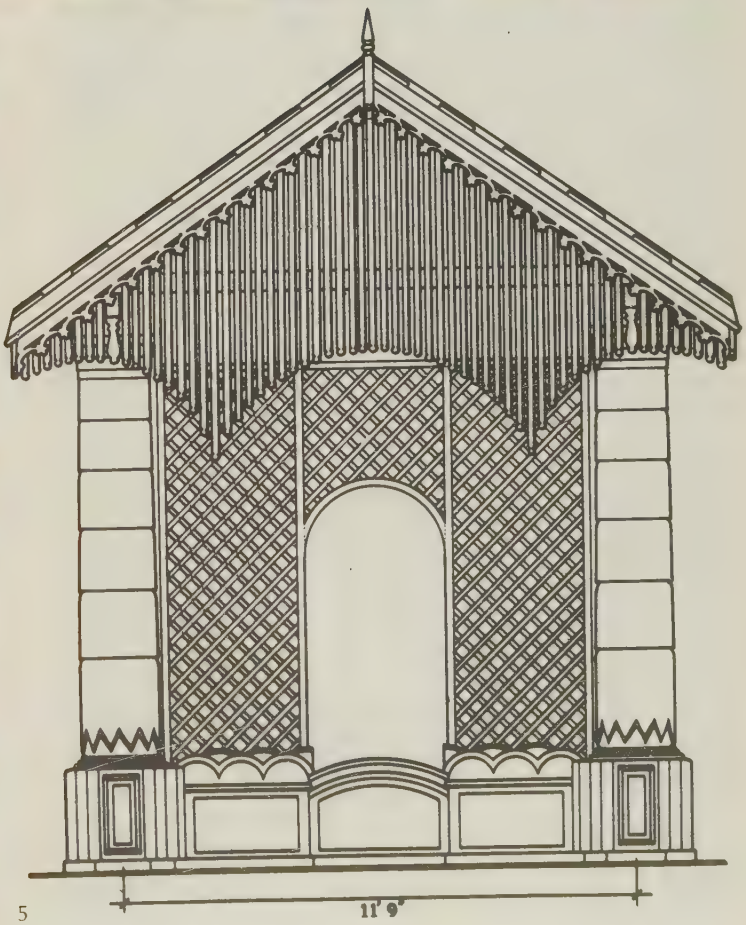
The 'monkey-top', of which there is much to read and see in the following pages, is the name given to the pointed hood or canopy over a window, composed of trellis-work of vertical wooden slats and topped off with a crest. The irrepressible romanticist in the builder or the craftsman of the times thus added a tassle-like adornment to the plain sun-shade, which became a favourite perch for the frolicking monkey.

1,2 St. Martha's Hospital: the original block in the romantic-gothicised style (top) and the later addition of the European-Classical "come-back".

3,4,5 The 'monkey-top': tassle-like embellishment of the plain sun-shade. Many variations of facia-ornamentation and trellis-work can be seen in the bungalows of Bangalore.







5

Perhaps it was natural that with the advances in technology and with the changing times—with the new pressures of the rapidly rising property value, and land becoming more and more scarce—the architectural style of both public and private buildings should undergo a change. Public accountability and time-bound targets for completion of public works—with the allocation and expenditure of funds going more in accordance with the financial year than with the project-concept—were, again, bound to affect the State's approach to the construction of buildings. Thus, Vidhana Soudha was probably the last public building to be built as such buildings were built in the past—the potentate-builder (a fortunate combination for the creation of great architecture, especially if he was endowed with an eye for beauty and a sense of the timelessness of great architecture) over-seeing and orchestrating the emergence of a great monument till the finial became a fitting finale. There is no doubt that there would not have been a Vidhana Soudha but for Mr. K. Hanumanthaiah, just as there would not have been an Attara Kacheri but for Bowring*.



1



2

* A recent example, rather rare, is the magnificent Welcomgroup Windsor Manor, with the I-always-belonged-here look, which owes itself in no small measure to the personality of Mr. A. N. Haksar, former corporate chief of the ITC Limited, who not only took care of the funding required for the project but also largely moulded the stylistic concept of this new landmark on the Bangalore scene.

1,2 Facade of the Higginbotham building on Mahatma Gandhi Road typifies the European-Classical—alternatively referred to as Graeco-Roman or Palladian—tradition of painstaking decoration which even humble households followed as an essential part of architecture.

3,4,5 Photograph (c' 1921) of the original block of Bowring and Lady Curzon Hospital along with present-day views of recognisable sections of the same block.





4



5

Although some of the more recent public and corporate buildings in Bangalore are stylistically pleasing, the general drabness, bordering at times on ugliness, of the modern-day essays in "public" architecture, is typified by the manner in which the Vidhana Soudha has been complemented, just across the road, with a multi-storeyed structure which strikes one as a monument of utter conceptual banality, with its wasted spaces, Kafkaesque interiors—corridors looking like hospital wards— and an elevation which seems to have been painstakingly made to look undistinguished.

The Telecom Building, situated next to a very competently and handsomely-styled Accountant General's Office building, is another structure which—with its square-cube elevation and triangular windows—jars on the scene so close to the Vidhana Soudha. Then there is the original-sinning 'Utility Building'—an abrupt, heavenward apparition on the once-controlled building-line of a gracefully dipping and rising Mahatma Gandhi Road. And about the three-in-one cinema beehives of Kempe Gowda Road, all one can say is that these are among the unfortunate modern-day examples of public and commercial architecture which shriekingly proclaim our builders'—and often city planners'—unconcern about the City's aesthetics, its deservedly-lauded spaciousness and the uniqueness of its architectural heritage.



1



2

1 Another section (above) of the original block of Bowring and Lady Curzon Hospital. Public buildings in the European-Classical or "English-Renaissance" style provided an agreeable contrast with others which were built in a romanticised Gothic variant.

2 Graeco-Roman lines of the office of the Commissioner of Police on Infantry Road (right). It was the leading hotel in Bangalore some 100 years ago and housed the British Resident for some time.

3 Ulsoor Gate, c' 1810. Reproduction from a contemporary etching.

4 The death of Colonel Moorhouse "at the storming of the pettah Gate of Bangalore", by Robert Home, c' 1794. The painter has followed the style of West's famous painting of General Wolfe falling at Quebec.



4



3

Talking of missed opportunities for enhancing, rather than detracting from, the City's architectural aesthetics, it is difficult not to take note of the controversial Visveswaraya Centre. It is perhaps a remarkable building, not just for its size but also for the modern architectural skills which have undoubtedly gone into it. The pity of it, however, is that no heed was given to the many alarmed representations which were voiced at the project stage of this massive and tall structure of ultra-modern and futuristic design, protesting against the chosen location for it in the vicinity of the Vidhana Soudha and Attara Kacheri. Evidently, scant regard was shown in this case to an important consideration while planning a major public building. In sharp contrast is the extreme care and deliberation which went into architectural aesthetics as also the selection of a proper location and setting, from among many alternatives, for buildings like the Vidhana Soudha, the Attara Kacheri, the Corporation Offices, the Sir Puttanna Chetty Town Hall, the City Market and the Victoria Hospital, as evidenced by the extant records which throw interesting light on the deliberations of their planning.

In fact, it is quite clear that the group of public buildings comprising the Corporation Offices, the Town Hall, the Victoria Hospital, the City Market—even the Vani Vilas Hospital and the Minto Hospital—were built with an eye to an over-all setting in which they bore a relation to each other*.

When a public building is planned it is obvious that in the present day—whether it is a government or a "corporate" building—the bulk of the builder's and architect's attention is claimed by "space-mileage in terms of cost per square-foot", and the least important consideration is the elevation and the aesthetic impact of the building on the locality and the skyline. There are, of course, highly agreeable exceptions, and one hopes that one day they will become the rule. In the renewal which every great city is bound to go through, and which must happen to Bangalore, one hopes for a revival of the cult of beauty and good manners in architecture.



1 The present-day shopping "Mall" of Mahatma Gandhi Road.

2 South Parade promenade as it was some six decades ago.

3 The Empire Theatre—a last-legs building on Mahatma Gandhi Road. Note the profusion of decorative mouldings and motifs.

* The following extracts from the notes recorded by Sir Puttanna Chetty, which embody deliberations on the question of a proper location for the combined Town Hall and Municipal Offices project, as conceived in 1918, speak for themselves:

". . . . The original idea of the City Improvement Committee to locate the building in the Fort in the maidan adjoining the Reserve Police lines and practically standing by itself, was capable of a modest treatment . . . ."

". . . But the subsequent change of site to near the old Bamboo Bazaar area, so that the Town Hall and the Municipal Office may form one of a group of buildings to adorn a civic centre like the market square, naturally suggested the conception of a design that was likely to prove satisfactory from the aesthetic point of view . . . The present site, viz., the maidan opposite the market, has been selected as an improvement on the site of the Bamboo Bazaar at the suggestion of Mr. Fritchley, the architect . . . The difference between the original estimate and the present one is purely incidental to the gradual definition of ideas instead of a hazy impression as to where to locate the building and what it should be like . . . . " (Sir Puttanna Chetty, Honorary President of the City Municipal Office, Bangalore, in his letter dated 8.2.1918 to the Secretary to the Government of Maharaja of Mysore, Revenue Department, Bangalore).

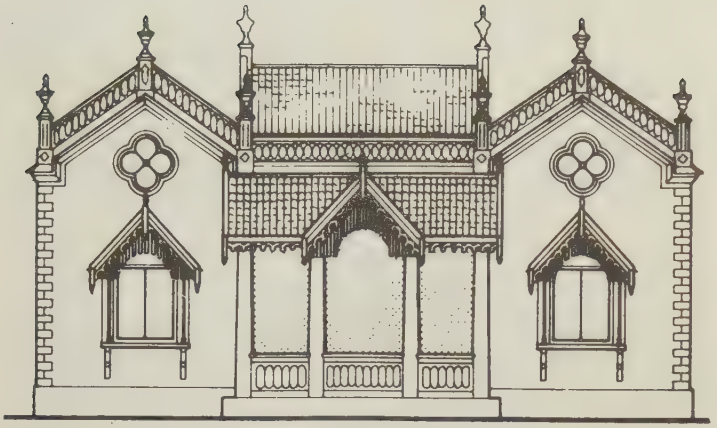


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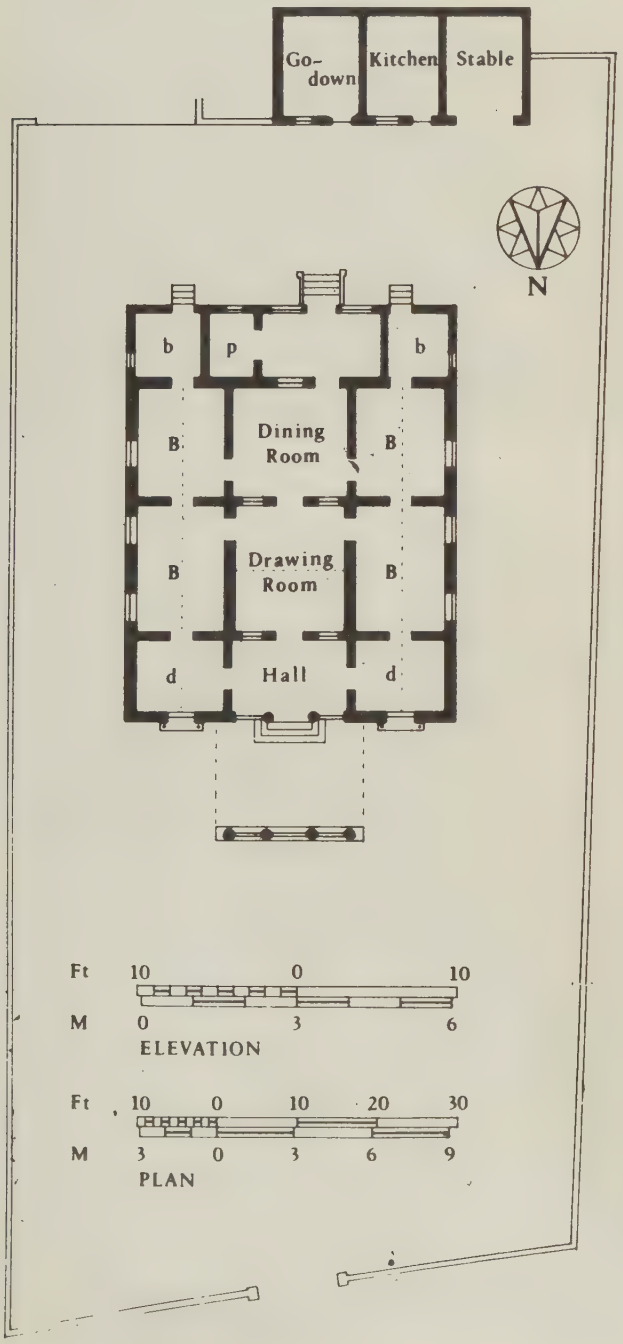


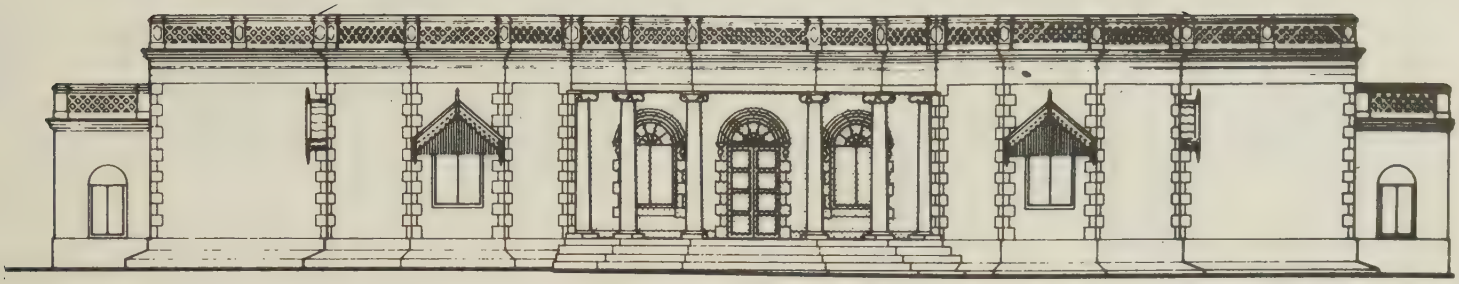
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Elevation and ground-plans of some 'period' bungalows (courtesy: Romola Chatterjee and Janet Pott).

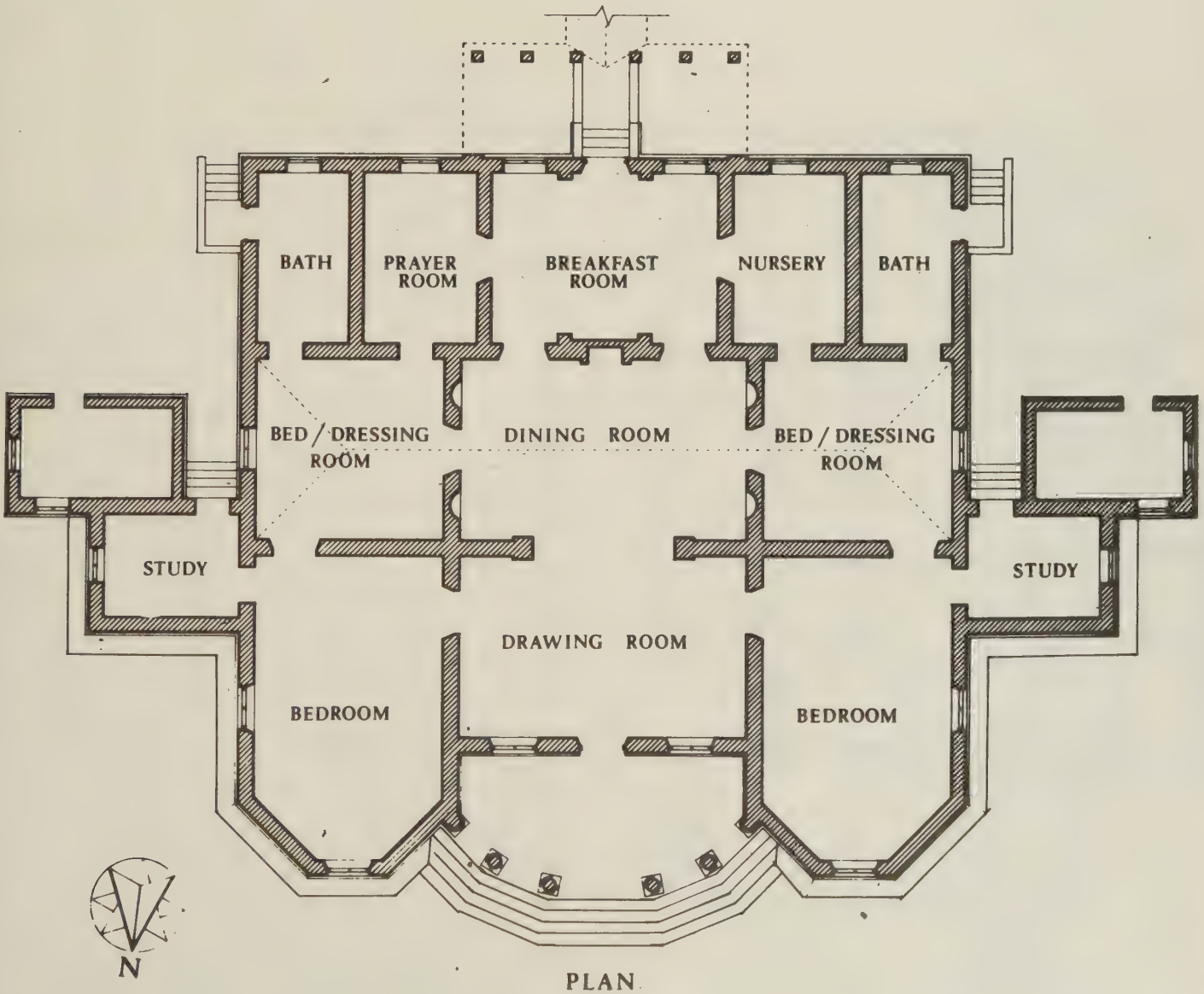


NORTH ELEVATION

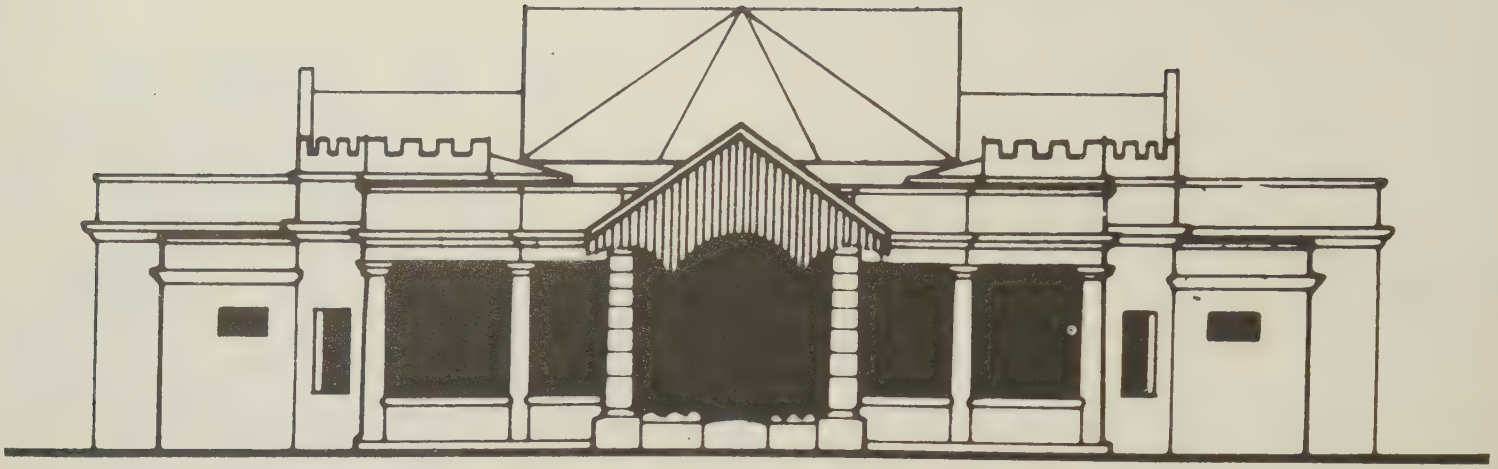




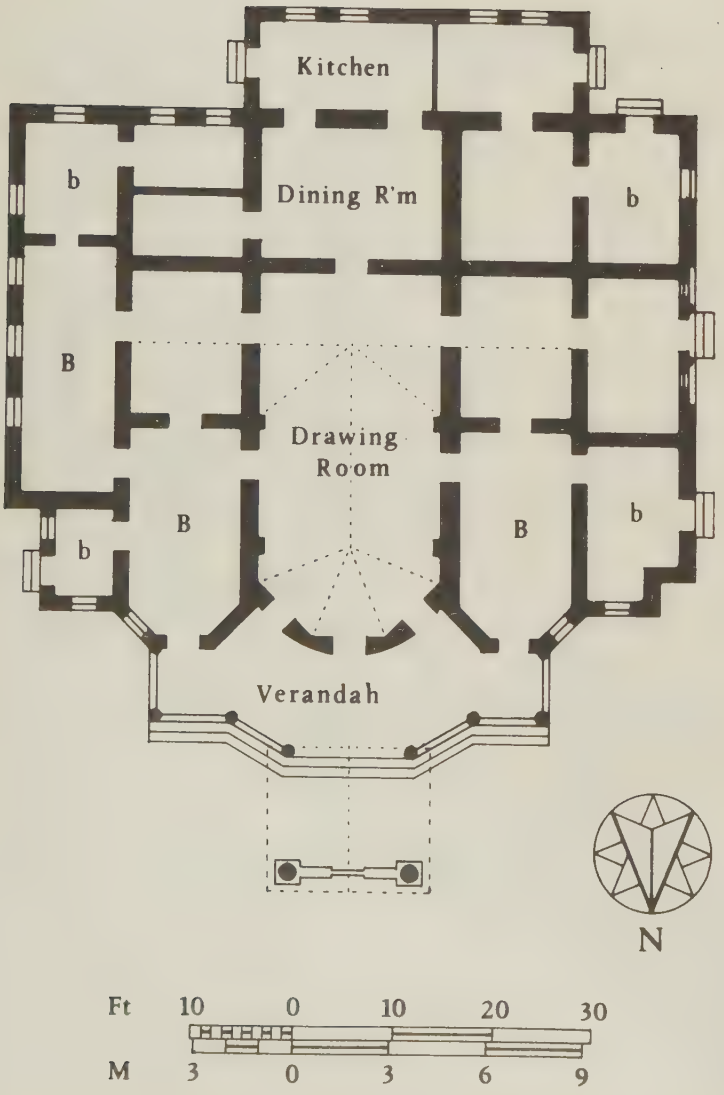
NORTH ELEVATION



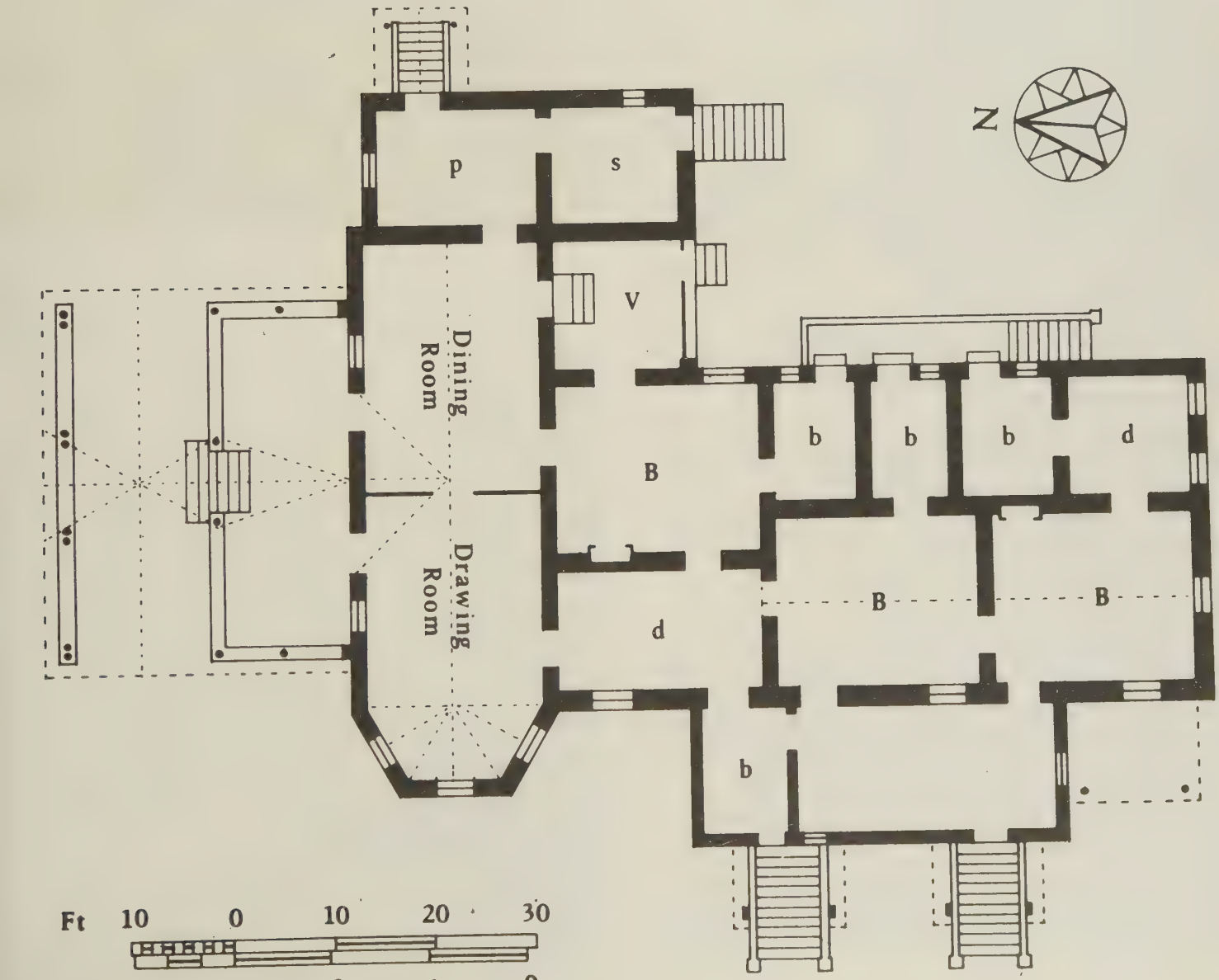
PLAN



Elevation and ground-plans of some more 'period' bungalows






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Drawing Room
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In the evolution of architectural styles during the last five decades, it is a rather sad thought that with the exception of Vidhana Soudha and some very recent buildings like the Windsor Manor, the Taj Residency and the new General Post Office, besides some admittedly beautiful corporate buildings like the new State Bank of Mysore building, the new United Breweries building, the Brooke Bond building at Whitefield, the Sheriff Centre on St. Mark's Road, Parc de Richmonde on Richmond Road—to name a few randomly picked examples—and even some high-rise apartment blocks—like Sampurna on Palace Cross Road—the new buildings scene is generally devoid of beauty—almost as if modern architecture allows for beauty, if at all, only thus far and no further: which is certainly not true. All that is required is a revival of the builder's—and the architect's—habit of indulging in aesthetics even while planning a utilitarian use of space and funds. Aesthetics are certainly not a necessary sacrifice in modern construction: there are many happy examples to prove that. We hope that some day these examples, worthy of the City's great architectural heritage, will preponderate in Bangalore's architectural scene.

Given below are extracts from a letter dated 1.3.1912 addressed by Henry Schaetti, architect of the Y.M.C.A. Building (on what was then called 'Maternity Road') to the Dewan of Mysore. The architect was reacting to some suggestions of the Public Works Secretary for improvement in the plan:

". . . . These changes include dormer windows instead of ventilating tiles, recessing of piers carrying the arches and two additional windows with two ventilators, besides raising of main and verandah walls on the first floor so as to give a lofty appearance to the upper storey".

". . . . If we follow the lines naturally given to us by the purpose for which the building is being erected and use the best material that is available, we feel that we will be doing the best service to the community through this form of our building".

". . . . These are elements in the plan of our building which we believe to be vital and essential alike for its utility and comfort, and as securing at once *truth of character* and beauty of form . . . ."

Reacting to the above, the Secretary, Public Works Secretariat had the following to say in his note to the Dewan of Mysore:

". . . . Mr. Schaetti states that the present design combines the aspect of a club or Association on the ground floor and of comfortable residential quarters on the first floor. The form of the building and the materials proposed for its construction are stated to convey at once an impression of (1) utility (2) comfort (3) truth of character and (4) beauty of form. No doubt the dimensions and disposition of halls, rooms, etc., may tend to secure utility and comfort. As for truth of character, there are no absolute criteria for expression suited for each class of building. This is purely a matter of sentiment and association. While in cold countries, a steep and long slope of slated or thatched roof with ceiling, & c., may be thought to indicate domesticity, in temperate and hot countries, central rooms with high roof and clerestory windows, open area or *verandah* with lower roofs to admit of clerestory windows and to secure the desired beauty of appearance, are generally recommended and adopted".



". . . . That the elevation recommended has been adopted in some of the finest palaces in Italy and elsewhere, as can be seen from the accompanying architectural plate, will show that no such violation of the principles of true art need be apprehended in the matter."

". . . . Under these circumstances, I do not see why Mr Schaetti should fight shy of the terraced verandah on which, if adopted, we could easily run up a few pediments or scrolls and relieve the monotonous length of facade especially as this building will adjoin the proposed Law Courts and Professor's Quarters."

". . . . As my concern was only with regard to the design of the roof, I refrained from making any remarks as regards the design. I beg I may be pardoned if I say that the same affords one more striking illustration of the result of an architect being cribbed and confined to suit his design to a pre-conceived and fixed plan without having the latitude and freedom to suit the plan to his conceptions of beauty of form and principles of true art. In confirmation of this statement, I have only to point to the door, window and ventilator openings sticking out most irregularly with reference to the archways in the ground floor and the openings of the verandah in the first floor. This defect is irremediable unless the building is designed anew."





Parc de Richmonde on Richmond Road (previous page) and the corporate office of the United Breweries (left and above). Aesthetics are certainly not a necessary sacrifice in modern construction: there are many examples to prove that.

In the following chapter, some three-score buildings, both public and private, have been picked out by the author for a more elaborate review of their history and architecture. These are among the important and representative buildings which epitomise and enunciate distinct architectural concepts and styles, each with their appropriate setting.



VIDHANA SOUDHA

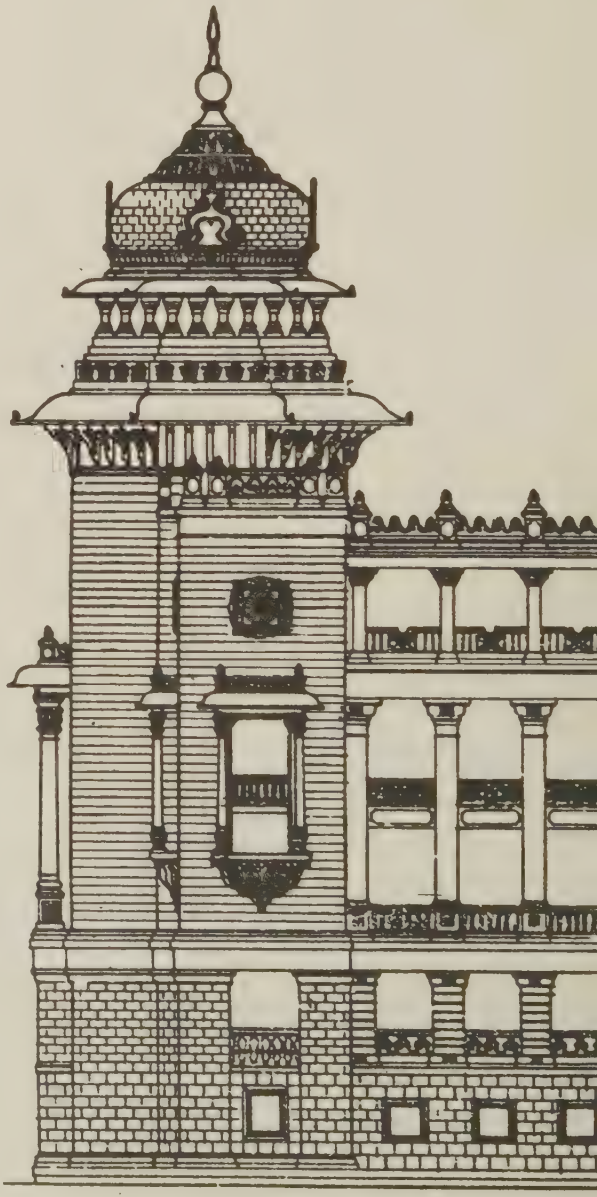
The main State Secretariat building, situated in the heart of the City, Vidhana Soudha is the largest legislature-cum-office building in the country. No other State capital in the country boasts of a comparable structure, alike in its imposingness on the skyline and the intricate ornamentation, stone-craftsmanship and styling which have gone into it. Essentially Indian in style,* the Vidhana Soudha is a carefully-conceived blend of the Dravidian and other styles of architecture evolved in the country (the 'jharokas' or audience-balconies are strikingly Rajasthani), in which a building of great volume and expanse has been laid out around two internal quadrangles, with a well-planned garden layout fronting each flank (the one on the Government Press side to the south has yet to be given shape).



Most architectural features of the edifice—the square and polygonal pillars with richly carved base and capital, deep friezes, curved cornices, 'Chaitya' arches, domical finials, pillared halls, the dome rising in the centre in many concentric circles and octagons supported on dwarf pillars, niches for displaying sculptures (not yet put to the intended use) architraves of carved wood or stone decorating important doors, besides many other embellishments and details—are distinctly Dravidian in concept and character. The floral motifs of the stone-carvings, painstakingly and extensively executed, are again, drawn entirely from the celebrated tradition of temple-craft of Southern India, especially of Karnataka and Tamil Nadu. The Vidhana Soudha has proved that our building art is a living tradition, ever waiting to be tested and patronised.

A stone-structure, built almost entirely with the 'Bangalore granite' excavated from the environs of Mallasandra and Hessaraghatta, selectively mixed with Magadi Porphyry (popularly known as 'Magadi Pink') and 'Turuvekere Black' for enhancing the visual effect, Vidhana Soudha's ceremonial front-entrance faces the Attara Kacheri, another imposing structure which offers very impressive counter-poise to its size, style and sweep.

A broad and high flight of "grand-entrance steps" leads to the porch and on to the first floor entrance of the Legislature Assembly.



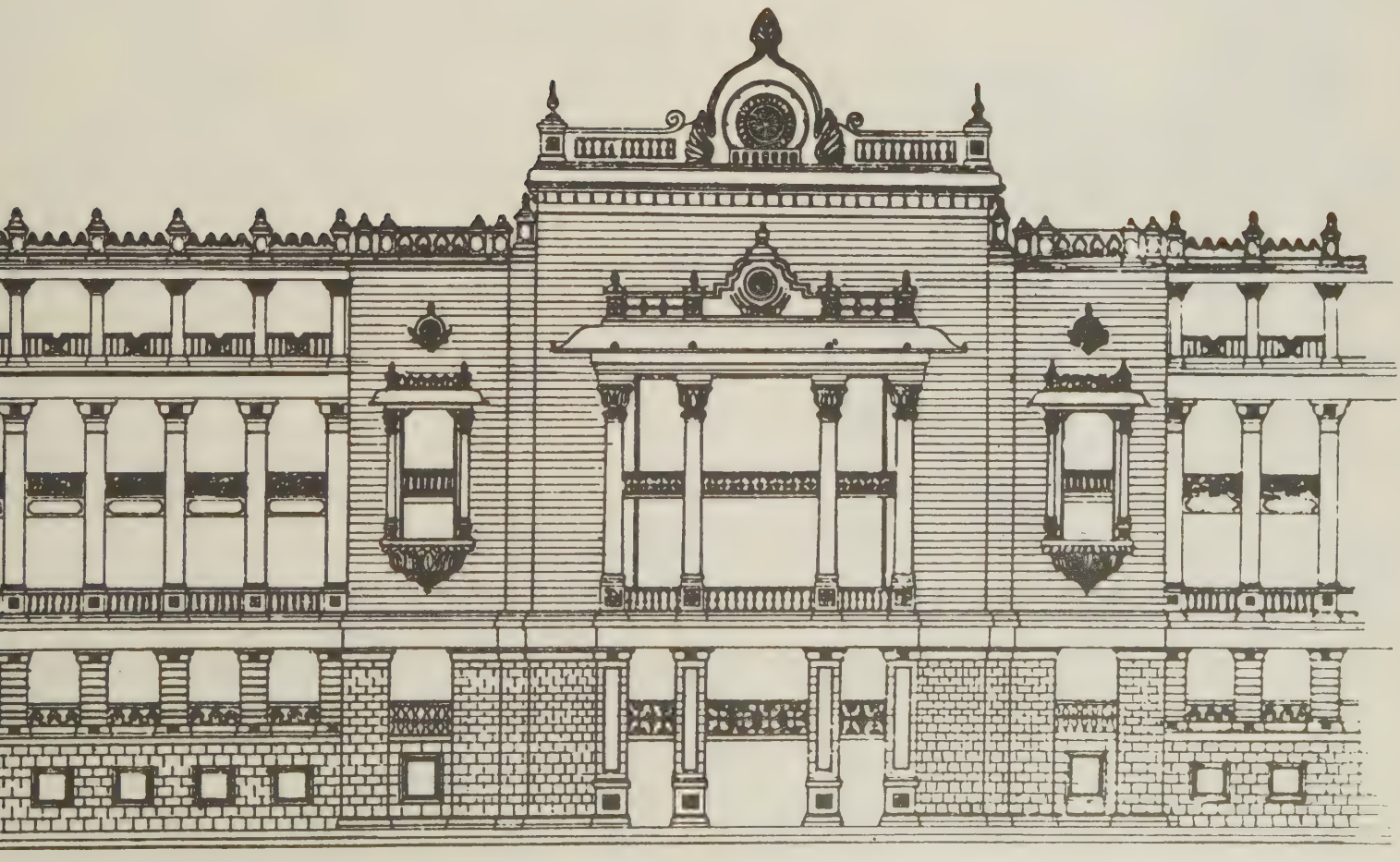
* Among all the public buildings which came up in the City during the last five decades, Vidhana Soudha is the only one which was conceived and executed as an intended Indian composition. In an interview cited recently in a Bangalore daily, captioned: 'Vidhana Soudha, proud child of a piqued national pride',
Mr. Hanumanthaiah explained why he moulded the architecture of Vidhana Soudha on those lines: "Do you know how I conceived the idea of this building? A Russian cultural delegation was visiting Bangalore and I took them round to show the City. Every now and then they queried, "Have you no architecture of your own? They are all European buildings".



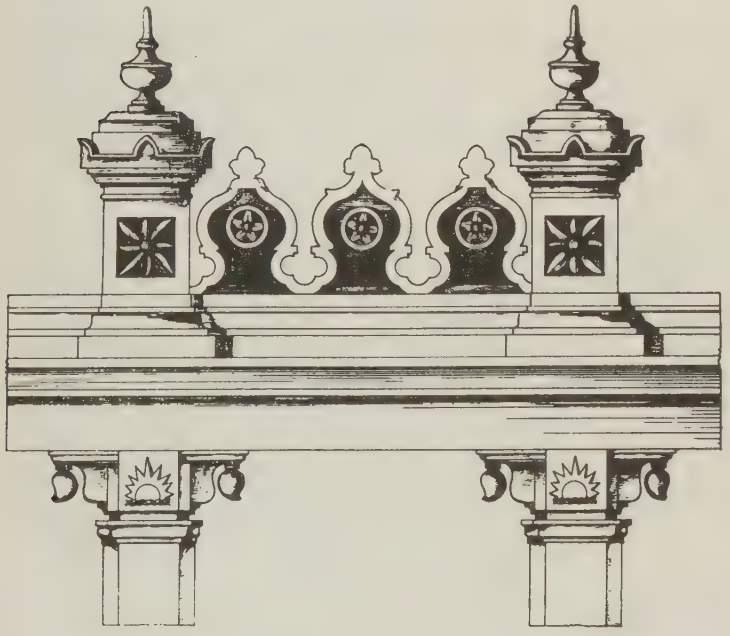


Vidhana Soudha under construction, as seen by artist A. P. Rao in paintings commissioned by the State Government. (1956).

Reproduction of original elevation drawing of the South wing of the Vidhana Soudha. Curiously enough, none of the original architectural drawings of this unique structure are available—not even in the State Archives. This and the other drawings reproduced here, have been taken from reproductions contained in a contemporary report commissioned by the State Government on the project.

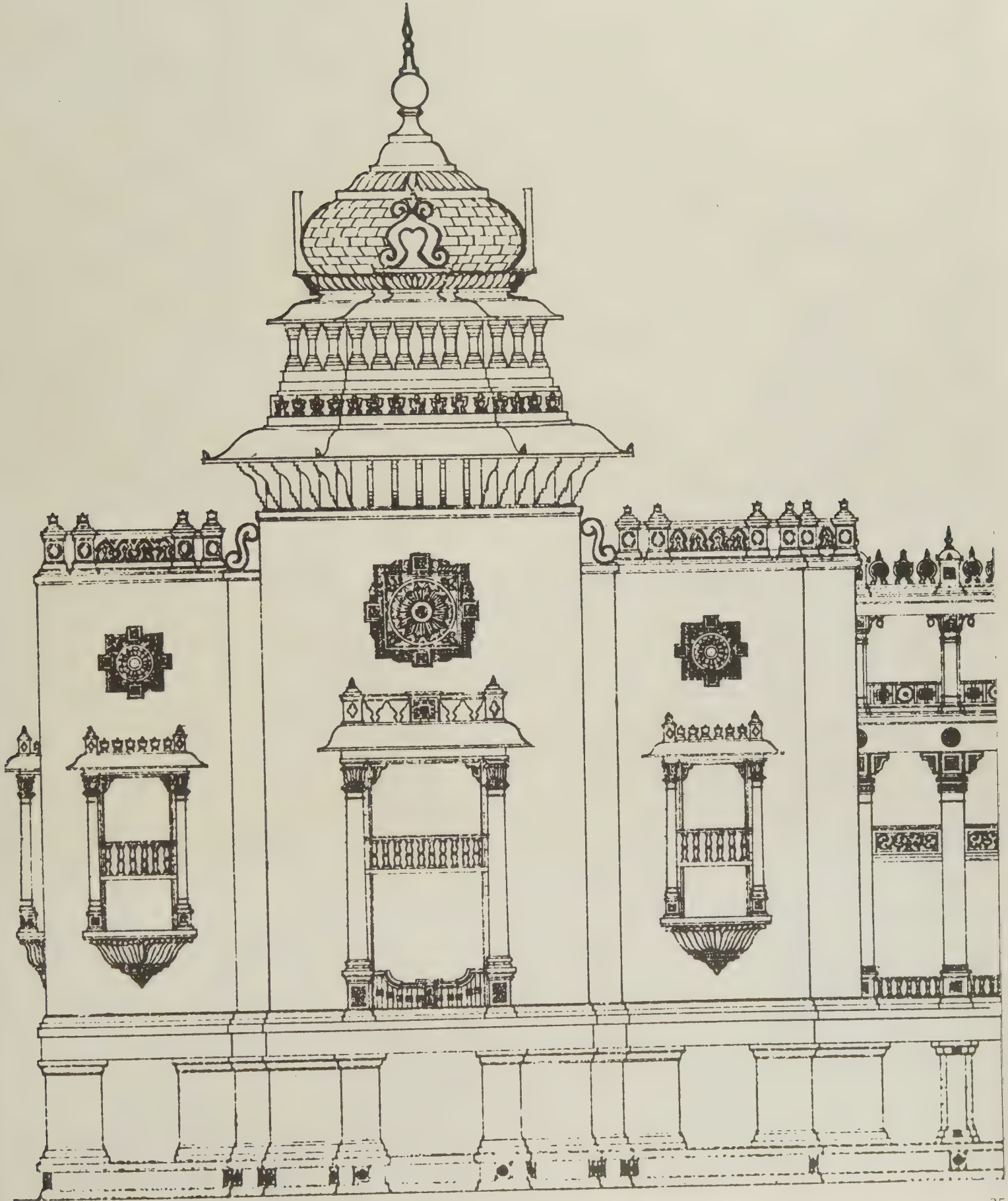






Elaborate elevation-drawing (1955) of the Vidhana Soudha project in the then-conceived setting, showing the central dome some twenty feet higher than it is. (courtesy: Chief Architect, Government of Karnataka).

Details of domicile design with 'gavakshas' carved pillar, elaborately crafted parapet-piers, merlons and purely decorative audience-balconies and bay-windows.





1



2



3

1 Legislative Assembly Chamber—venue of the 1986 SAARC Summit.

2 Cabinet Hall on the 3rd Floor.

3 Elaborately-carved wooden architrave and all-sandalwood shutters of the Cabinet Hall entrance.

4 Close-up of pillars of inner porch fronting Legislature entrance.

5 "Government work is God's work". A view of the grand-steps leading to the ceremonial entrance hall. Vidhana Soudha was meant as a two-in-one building: the legislature and the seat of government.







1



2





1 Another view of inner pillars of the main porch flanking entrance to the Legislature Chamber.

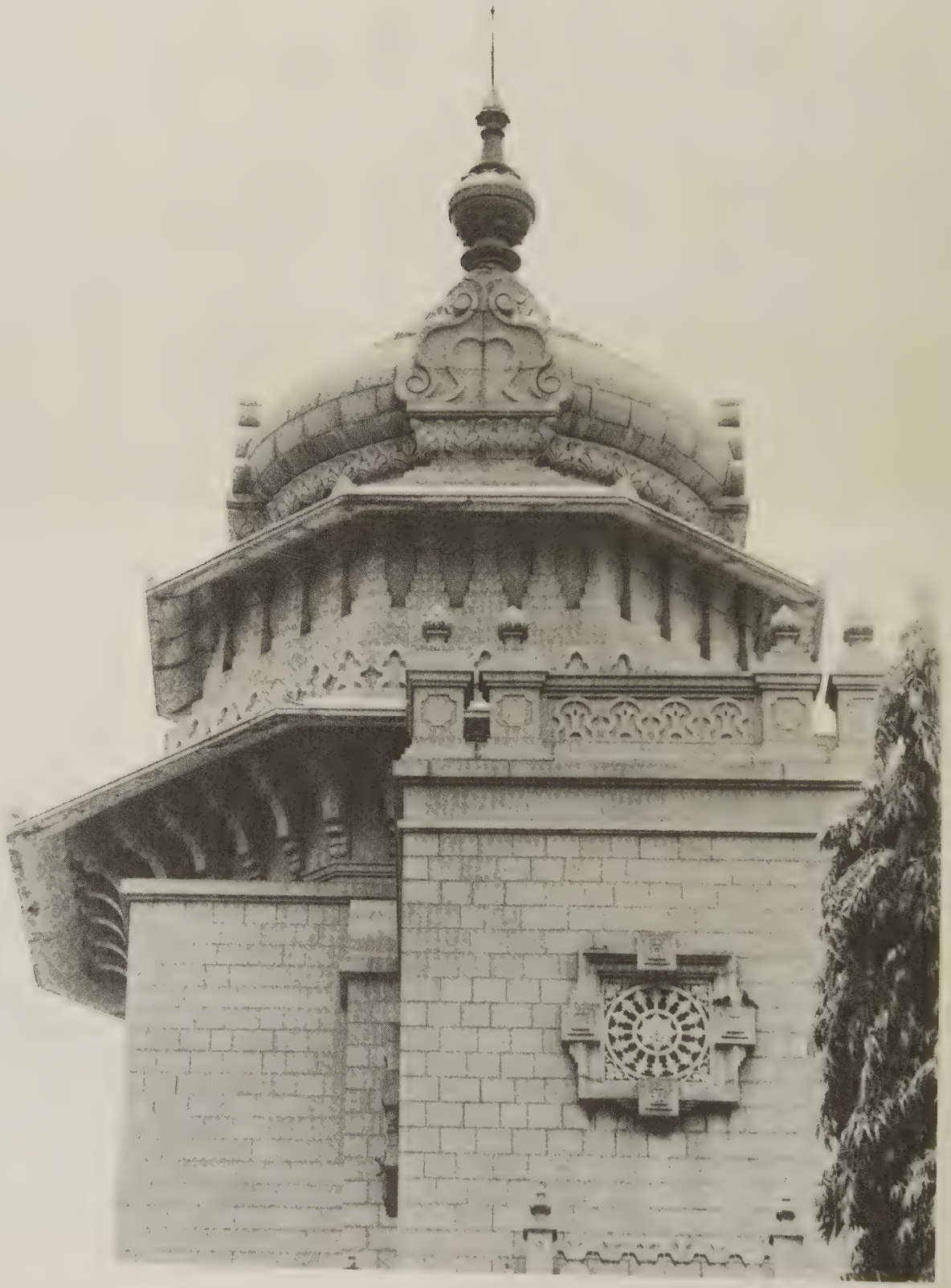
2,3 Details of parapets, accentuated with 'gavakshas'.

4 Frieze-panels, obviously inspired by Halebid and Belur, flanking the grand-entrance steps. The building was meant to reflect the "power and dignity of the people"—the new vestees of sovereignty.

1 Detail of one of the side-domes, with wing-section of the elevation.

2 Entrance-porch of the north wing. Note the curved canopy and the 'gavaksha' motif on the top parapet.

3 The aureole-like decoration on the parapet is an adaptation of the familiar 'gavaksha' motif of Dravidian architecture.



1



2



3

Commenting on the above, an "inquiry" report on the project said: "Though Shri Hanumanthaiah hesitated to own it, his idea manifestly was that (just as) the power and dignity of the Mysore State which before accession to the Indian Union was typified in the Palace at Mysore, the abode of the Legislature of the State, through which the legislative will of the people of Mysore is expressed, should depict the superiority of the Legislature over the Secretariat housed in the Old Public Offices (Attara Kacheri) opposite. The length of Vidhana Soudha was not to be less than that of the Old Public Offices. In his view, nothing was too costly, no scale was too great, in the construction of Vidhana Soudha, intended to be the biggest and most beautiful and stately structure in the Mysore State with a view to impress upon the world . . . this reflection of power and dignity of the people . . . "

There was much debate on the question of going in for a separate building for the legislature (". . . a simple building for the Secretariat offices and a building with ornamentation and embellishments for the House of Legislature"). Mr. Hanumanthaiah held the view that it was better to have a two-in-one building, as that would avoid "double space and expenditure for the offices of ministers and their secretaries—one in the House of the Legislature and another in the Secretariat—and would also avoid delays that are likely to be caused in going from one building to the other".

Ironically enough, that is exactly what is now happening, three decades later, with most of the Secretariat departments having already shifted to the recently constructed 'Sachivalaya II'. The school of thought which wanted a separate "practical and utilitarian" building for the Secretariat seems to have had its way after all. But in avoiding "extravagant architecture and unnecessary embellishments" for the Secretariat building, we could as well have created a structure of dignified simplicity, with interiors less wasteful of space, more cheerful and conducive to purposeful, hard work—which is the State's ideal.

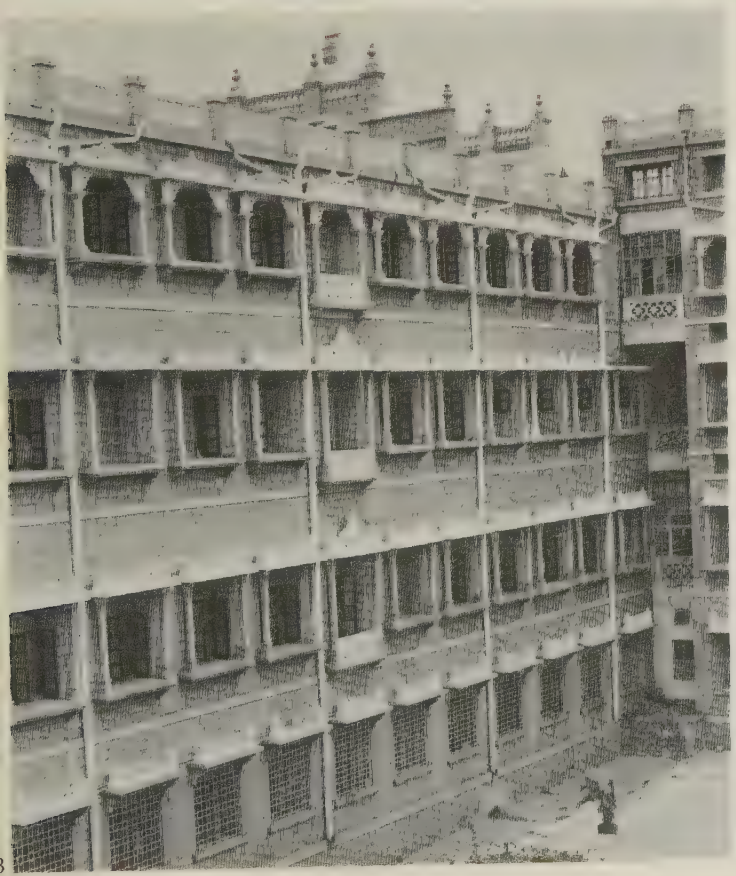


1



2





1 View of one of the "miles of" verandahs, each with a distinct floral motif cresting the pillars.

2 Another ensemble of floral ledges and canopies around one of the quadrangles.

3,4 Decorative details seen from one of the quadrangles. Floral-reliefs, pierced parapet-designs and carved window-crests are distinct at each level. The flowervase and festoon motifs have been mixed with largely Dravidian-style embellishments. Some 5000 labourers and 1500 chisellers, masons and wood-carvers were employed in the building of Vidhana Soudha.

The building has three main floors, each of over 1,32,400 sq. ft., a top floor of 1,01,165 sq. ft. and several spacious storage rooms in the cellar, in addition to utility and service areas. The total floor area is 5,50,505 sq. ft., the overall length is 700 feet, the width is 350 feet and the height of the building, from the floor level to the top of the central dome, is 150 feet. The twelve forty-foot columns looming above the "grand-entrance" steps* accentuate the visual impact of the central dome with its six smaller satellite-domes—four in front and two at the rear. The central dome, supported by eight pillars, is sixty feet in diameter and rests on a broad octagonal drum, with the national emblem forming the finial.

The Vidhana Soudha project, begun in 1952, was completed in 1956. The work was executed by a team of engineers and architects led by the late Mr. B. R. Manickam,$ Chief Engineer of the State Public Works Department. Some 5000 labourers, besides about 1500 chisellers, masons and wood-carvers, were employed in the project.

The concept, both of the structure and the setting, of the Vidhana Soudha, and the execution of the project, owe themselves entirely to the late K. Hanumanthaiah, Chief Minister of the then Mysore State from 1951 to 1956. He wanted a building which would not only be functional as a secretariat and a model of spaciousness, but which should become the prime edifice of the City—a "peoples' palace", symbolising in its very appearance the seat of government.

The detailed instructions of Mr. Hanumanthaiah, issued to the architects from time to time, which embody his architectural concept of a building which was to house both the legislature and the secretariat, included the following: The window lintels adopted for 'Kumara Krupa' may be adopted for the south quadrangle on the ground floor, and the window-balcony treatment at 'Kumara Krupa' may be adopted for the south quadrangle on the ground floor, while the same balcony-treatment with side pillars may be adopted for the second and third floors with modifications. The circular pillars at the entrance of the Dining Hall (Banquet Hall) which are slender, may be finished with step-design as has been done at the Mysore Palace. The pillars in the west facade may be finished with designs of pillars as at Basavanadishwara temple at Nandi.

Roof panel treatment, beam treatment, cornice and other designs in the Somanathpur temple may be adopted where they fit in; and the sikaras by the side of the main gopuram may be adopted for small domes.**

Harold Maclean Lewis in his book 'Planning the Modern City' has the following to say: "In ancient cities, individual dwellings were modest and unpretentious, while public buildings were dignified and beautiful. Palaces and castles, the abodes of reigning princes or their representatives, typified the power and dignity of the State, and nothing was too costly, no scale was too great to impress the people with their power and grandeur. The cities were rich and powerful, and their buildings were planned and adorned for the purpose of impressing their citizens and those of other cities with their power and dignity". Obviously impressed by the architectural philosophy of our forebears, Mr. Hanumanthaiah reminded the Building Committee of the project thus:

"Sovereignty had been shifted from the Palace to the Legislature and it is therefore imperative that the building should depict this transfer of power and reflect the power and dignity of the people and that should be the main characteristic of the Building."

Elaborating the above, Mr. Hanumanthaiah had the following to say:—

"Buildings have their own characteristics and convey ideas to the onlooker. Buildings have their individuality. I remember the debates that used to take place in the old Central Legislative Assembly at Delhi. Leaders like Motilal Nehru, Malaviya and others used to complain that the Delhi Secretariat Building was more prominently situated and constructed than the Parliament Building at Delhi.

They used to say that the Parliament Building must be more prominent than the Secretariat Building. These ideas were in my mind . . . . ."

**Gleanings from P.P. Deo Committee Report, 1956.

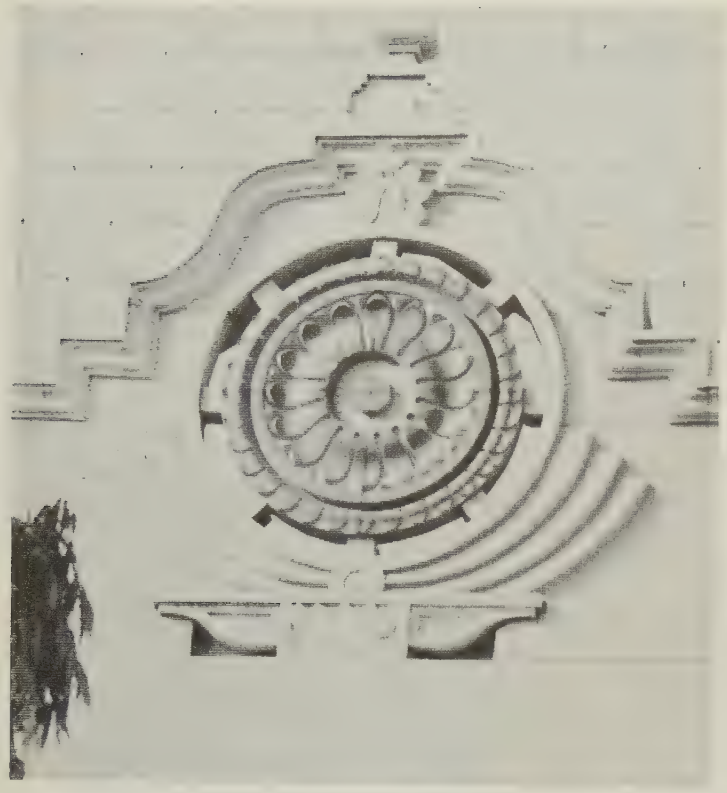
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* Referring to the grand-entrance steps of the ceremonial frontage of the Soudha, Mr. Hanumanthaiah, is reported to have said: "I must tell you how I was provoked to think of this flight of steps". He recalled Churchill's sneering reference to Gandhiji as "that half-naked fakir striding the viceregal steps" and said: "Can any steps be too regal for one who is in the great line of our sages and saints, to sit at whose feet kings and emperors vied with each other? Right, I said, I shall produce a more impressive flight of steps".

$ The author remembers asking the late Mr. Manickam how he enjoyed his involvement with the project. "Well, I don't know about that", he said. "I only know that it cost me at least five years of my life".

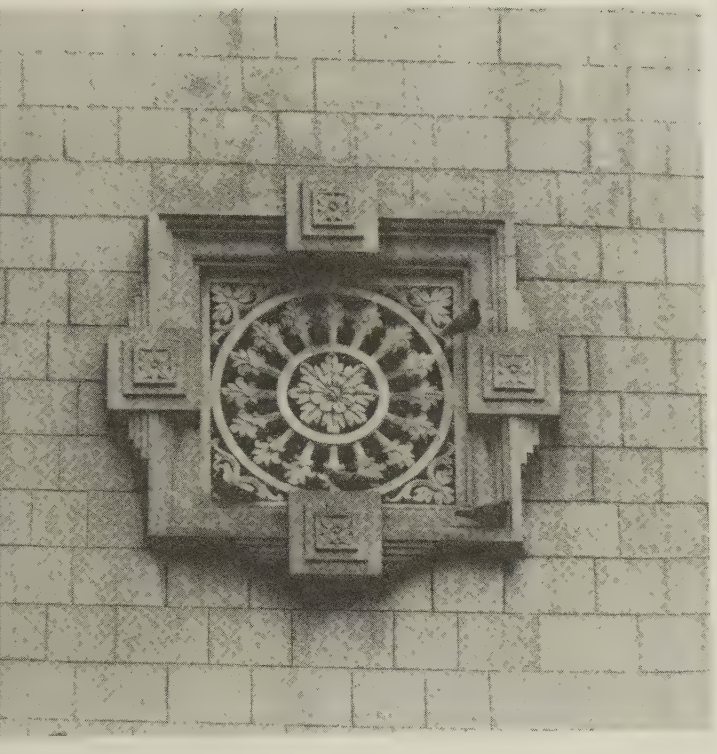
The concept, style and the minutest details of this unique building of post-Independence India carry the impress of the late Mr. K. Hanumanthaiah. He was perhaps the only "potentate-builder" in modern India—the kind who built great edifices in the golden ages of Indian architecture.

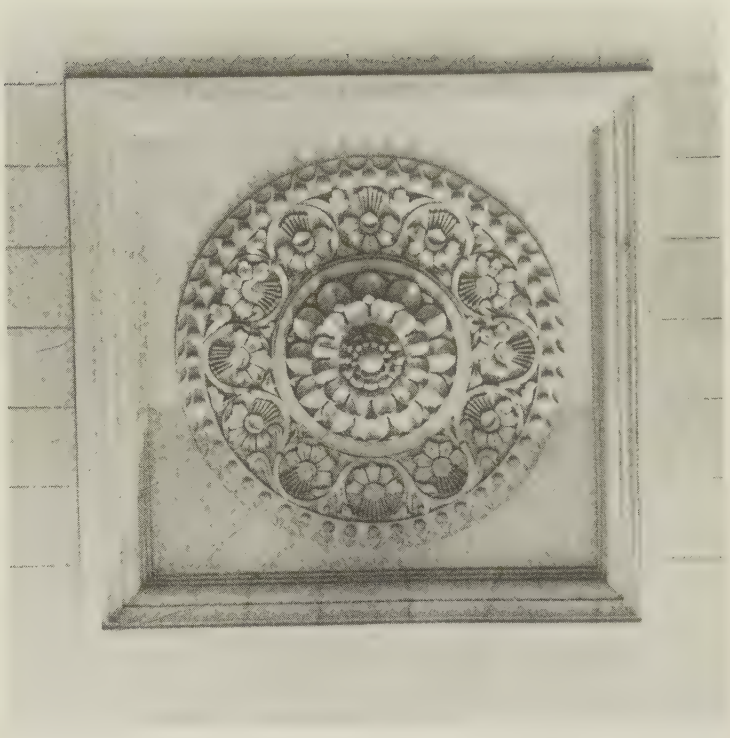














Close-ups of panels on the facade—details one would miss in a sweeping glance. Each ensemble of arabesques, geometrical and floral patterns, was as per a prescribed "menu", elaborately conceived and meticulously ordered by the builder.

THE ATTARA KACHERI-MUSEUM

Group of Civic Monuments

Literally, "the eighteen offices, or departments", which originally comprised the general and revenue secretariat of the State Government, the Attara Kacheri was also known in the earlier days as Bowring's Attara Kacheri or Old Public Offices.

The public offices of the former Mysore State administration were first set up in 1831 when Lord William Bentinck took over the administration of the princely State from Krishnarajendra Wodeyar III and vested it in a British Commission. C.M. Lushington, the junior commissioner, effected the shift of the offices from Mysore to Bangalore, where they were first located in Tippu's Palace in the Fort area. In the nature of things, the Palace was only a temporary house for the offices. When Bowring took over as Commissioner after Cubbon, he found the building unsuitable, both because of its state of maintenance as well as its limited accommodation which no longer sufficed for the much increased work of administering the State. It was he who conceived and prepared the plans for a full-fledged secretariat building in the City area. The construction was taken up in 1864 and completed at a cost of Rs. 4½ lakhs in 1868. The work was executed by Rao Bahadur Arcot Narayanaswamy Mudaliar. The administrative offices of the State continued to be located in the Attara Kacheri till 1956, when they were shifted to the Vidhana Soudha.

The Cubbon Park was laid out later behind the edifice to provide a suitable setting to it. The equestrian statue of Sir Mark Cubbon, unveiled in 1868*, was set at a carefully selected focal point against the main tower, adding a touch of grandeur and giving impressive scale to the building. The building at present houses the High Court of Karnataka.

The Attara Kacheri is a two-storied building of stone and brick, painted red, in the Graeco-Roman style of architecture—a structure of vast expanse with Ionic porticos at the centre and at the two ends of the elevation. It covers an area of 1.95 lakh square feet. Its situation is axially in line with the Vidhana Soudha and the State Archaeological Museum in the Park.

The Museum as also the Central Library, situated close to the Attara Kacheri, echo the same "Pompeian-red" colour and architectural style of stone and fluted pillars, with walls finished in lime plaster.

* The following account of the unveiling ceremony in the 'Bangalore Herald' of 21st March 1868, would be of interest:

"As our worthy friend the oldest inhabitant says, there is no doubt whatever that the ceremonial of last Friday afternoon is a thing to be remembered in the annals of Bangalore, and we, therefore, feel bound for the benefit of coming generations of Mysoreans to chronicle the doings of that memorable day. For days and weeks previous to the event it was the great theme of discussion. It was not, however, until the inauguration day itself arrived that any idea could be formed from the thousands who assembled on the ground, of the general interest felt in the approaching ceremony. Of course, all the beauty and fashion of Bangalore were present but even massing the whole Christian community in one, they were but a drop in the bucket compared to the natives.

Precisely at the appointed time—half past five—Mr. Bowring, General Hains and Mr. Saunders, with their respective suits stepped on the dais fronting the statue and the latter gentleman addressed Mr. Bowring in the following words: 'Sir, as President of the Cubbon Memorial Fund, it is my duty on behalf of His Highness the Maharaja of Mysore and of the other subscribers, European and native, to the fund, to request that you will gratify us on the present occasion by performing the ceremony of inaugurating the statue of your distinguished predecessor in office, the late Lieutenant General Sir Mark Cubbon, K.C.B., who for more than twenty years administered with marked ability and success the affairs of this important flowering province, which owes so much to his fostering care and to the beneficence and strict uprightness of his rule . . .

The statue was then uncovered, and a salute fired . . .

This concluded, the troops in Garrison, with a band playing, marched past the dais, the artillery taking the lead, followed by H.M.S. 10th Regiment, the 16th Lancers, the Silledar Horse and the 22nd and 23rd Regiments of Native Infantry. Then, of course, came the crush and such a crush as Bangalore will not again see for many a long day. Thanks, however, to the European constables on the spot, order was evoked out of confusion, and within an hour the vast throng of spectators had returned quietly home.

So much for the affair. We must not, however, omit to notice that our local photographers, amateur and professional, mustered on the ground and photographed the scene. Owing, however, to the fading light and other difficulties, only two, Major Dixon and Mr. Barton, succeeded. Opinion will of course be divided as to the merits of their separate performances and it would, therefore, be invidious on our part to decide. The statue is of bronze, by Baron Marochette, and as a work of art is perhaps unrivalled. The likeness of Sir Mark Cubbon is considered by all who are competent to judge as very good"

1 Attara Kacheri—a 1908 photograph (Cyclopedia of India)

2 The main entrance, with Cubbon's equestrian statue in front giving it impressive scale, is now relegated to the rear with the laying out of the Vidhana Veedhi central-vista.





The arches are outlined with neatly finished multiple-mouldings, each crowned with a key-stone which, in the case of the Museum, appears to be the head of a Greek god.

The Museum building also has the distinguishing feature of giant Corinthian columns, with capitals painted in contrasting white, resting on high pedestals, as also pedimented windows on the first-floor, with floral motifs above the pilasters and the sills resting on balusters. There are the usual classical dentils running along the cornice.

The original block of the Museum—it was added to from time to time—was built and designed by Col. Sankey. Work on it began in 1876, eight years after the Attara Kacheri. The original museum, based on a collection for which the credit must go to Mr. B. L. Rice (of the Mysore Gazetteer fame), the then Director of Public Instruction, was located on what is still called the Museum Road. It was presumably shifted to the new building around 1877. (The memorial urn-pedestal in front of the building records that it—presumably the pedestal—"was presented by Col. R. S. Sankey, B.E., Chief Engineer, Government of Mysore, in 1876."

Another building of comparable size and expanse, close by, is the Karnataka Government Insurance Department building, in line with the Attara Kacheri to the north. Though less distinguished than the Attara Kacheri in stylistic finish, maintenance and the general aspect, this building can also be said to belong to the Attara Kacheri-Museum group. The ground floor has arches with pavilions pedimented on the second-floor, while the first-floor has twin Corinthian columns at the end-bays. The second-floor has Tuscan columns with three bays in the pavilions. The top parapet is balustraded. There is a spacious garden in front with some very fine trees.



1



2



1 Memorial-urn behind the Museum—fronting the original main-entrance—"presented (in 1876) by Col. R. S. Sankey, B.E., Chief Engineer, Government of Mysore" who executed the work.

2 Detail of key-stone with face of a Greek god.

3 Entrance-wing of the new block framed by groups of fluted columns with Corinthian capitals and elaborately moulded entablatures. Top parapet carries a round plaque recording date of the extended block (1962).

It is interesting to note that the Attara Kacheri was considerably added to in the twenties and again in the forties of the present century—more than half a century after the original structure was built. The Museum was extended to double its original volume in 1961. Like the Residency (Raj Bhavan), these two buildings appear to the most discerning beholder as perfect compositions. In fact, the later extensions to these buildings in identical style considerably enhanced their over-all visual impact. These examples can be relevantly cited to settle the recent controversy over the decision to extend the Attara Kacheri in a mirror-image to meet the much-increased office-space requirements of the High Court. One wishes that the said extension was avoidable, particularly as it would use up precious space in the Cubbon Park (necessitating an amendment of the Park Areas Act). But there need be no fears that the completed building will in any way have less visual appeal than the existing structure. It will in any case look better than a "modern-looking" appendage would—even if visually separated by a series of "slender" corridors.



1 Group of round and square pilasters. Highly ornate Corinthian capitals are in contrasting white.

2 Park-side view of the original block of the Museum framed by Tabebuia blossom. Plaque on top records the date of the building (1876).

3 A 1916 view of the Museum. There is a bridge over the pond now, linking the Museum with Venkatappa Art Gallery. The setting has undoubtedly been enhanced.





BANGALORE PALACE

It is interesting to note that while important metropolitan centres like Madras and Hyderabad went on a sustained Indo-Saracenic "trip" under the influence of some leading British architects towards the closing years of the last century ("paying tribute to the genius of the past", "revival in native art", encouraging "the art language of the native craftsmen", adopting "the Mussalman"—or, more accurately, the predominantly Rajasthani style of Fatehpur Sikri—to "contemporaneous use"), Bangalore (much as Calcutta did) continued to scrupulously adhere to the European-Classical style of architecture for public buildings introduced by the British.

While there were indulgences, here and there, in Gothic exuberance—iron-crested towers, turrets on the wings, steep gables and monkey-tops—the ideal of "monumental civic classicism" remained. One cannot name even one important building in Bangalore, constructed during this era, which could be said to bear the heavy Indo-Saracenic style of the Amba Vilas Palace of Mysore, or the numerous buildings in that style which dominate the Marina setting of Madras. (There were, however, quite a few private buildings, like Patan Vilas—reviewed in this chapter—built by individuals who had to have their houses speak of their wealth and who had no hesitation in copying such creations in Madras, Hyderabad and Baroda. Occasional public buildings in a distinctly Indian style, like Kumara Krupa, the New Public Offices and the Gosha Hospital, came up well after the turn of the century).

Seen against the above background, the Bangalore Palace is a truly unique building. The princely fancy which led to the creation of this museum-piece edifice on Bangalore's sky-line is essentially the same which explains French chateaus in Kapurthala—monuments to the Kapurthala Maharaja's francophilia. Apparently, these were times when the wealthier Indian princes were out-doing each other in extravagance and ostentation: one expression of which was a kind of architectural dottiness. The Maharaja wanted a Tudor castle in Bangalore and who was there to stop him? The Palace is modelled on Windsor Castle, with its battlemented parapets and fortified towers—a bizarre vision of a past era of England transported thousands of miles away to the city of four towers. A British historian of Anglo-Indian architecture would disown this building with understandable relief and readiness. "One of you did it, not we", he would remind you.



The Bangalore Palace—a bizarre vision of a past era of England transported thousands of miles away to the city of four towers. With all its shrieking incongruity, the Palace is a meticulously executed structure in authentic style: a poem of trifoliated and round arches, battlements and crown-pinnacles, turrets and graceful bay-windows.

Modelled on Windsor Castle, this museum piece edifice is as sumptuous in its elevation as in its interior settings. A building of breathtaking presence.









The exquisitely-crafted door panel of the office block is a fitting prelude to the feast for the eyes which awaits the visitor within the main building.



The cost of constructing the Palace (1880) came to Rs. 10 lakhs. The built area covers 45 thousand square feet. Incidentally, the land covered by the Palace was originally owned by one Rev. Garret, an eminent educationist of the times who set up the first printing press in the City. The property was later extended by Mr. Cameron, the Superintendent of the Horticulture Department, for laying out the garden, with an attached polo-ground (the last palace gate on the Bellary Road was the entrance to the polo-ground).

For all its oddity, the Palace is a building of great presence. Old photographs show it against a breath-takingly beautiful setting, a vast, carefully-manicured garden which invested it with a fairy-land appearance.



1



2

1 A view of the excellently laid out and well-manicured gardens fronting the Palace, as seen in a 1937 photograph.

2 Glass-encased life-size figure of N. Venkataswamiraju, "Daroga, Palace Gardens from 1887 to 1927. Served in Afghan War with Lord Roberts". The niche is a touching expression of royal gratitude and affection for an older retainer.

3 Meticulously executed floral motifs, mouldings, cornices, capitals, wooden carvings and painted relief-patterns on the ceilings, have invested the interiors with a remarkably well-integrated grace and ambience.



GLASS HOUSE, LAL BAGH AND OTHER PARKS

This famous garden, one of the prides and saviours of a city which is fast losing much of its ozone-layer, was laid out in 1760 by Hyder Ali, who, in spite of his lack of formal education, possessed some remarkable attributes of a leader and a human being. He had apparently been impressed by Mughal gardens, including the one which then existed at Sira and was known as 'Khan Bagh', besides the French horticultural creations at Pondicherry. The initially-planned walks and groves were considerably added to by Tippu Sultan who made it known that exotic floral species brought from foreign climes by his returning ambassadors was one gift which would not fail to please him. Many species from Turkey, Afghanistan, Persia and Mauritius were added to the garden during Tippu's time. At least three mango trees, thriving in the garden to this day, are said to have been planted by Tippu. Thus was founded a collection which, in course of time, grew into a remarkable museum of botanical species. Much of the earlier systematisation of the setting and management of variegated botanical species was done by Tigalas, hereditary gardeners from Madras, who were invited to work here.

A number of private nurseries came up around Lal Bagh during 1850-60 in the British era of Bangalore. They did brisk business supplying plants to the fast-growing military establishment with its new avenues, vast compounds of public buildings and the private bungalow-gardens which were rapidly filling the landscape. The wild blooming-dale of yesteryear was getting manicured and dressed up. The Garden City was taking shape. Soon it was Madras and Pondicherry which sought Bangalore's fruits and flowers.

The British took a keen interest in Lal Bagh. Supervisors from Kew Gardens in London were brought in to further improve the planning and planting of the gardens—predecessors of the great Krumbiegel, a German landscape-designer and horticulturist, who was in the employ of the Maharaja from 1908 to 1932 (he stayed on as a consulting architect and advisor in horticulture and town planning till his death in 1956), and did much work of lasting value not only in developing Lal Bagh but many other gardens of the City. Many avenues which continue to blossom in imaginatively-conceived alternation and sequence throughout the year, were planned and planted by Krumbiegel. Many of the lines and clusters of cassias, gulmohurs, tabebuias and bougainvillaeas which we see today—the tradition has, happily, been enriched and continued by dedicated horticulturists like Dr. Mari Gowda—are enduring manifestations of Krumbiegel's dreams of a blossoming Bangalore.



1 Equestrian statue of Chamaraja Wodeyar in the Statue Corner of Lal Bagh. The statue originally stood at the Curzon Park, Mysore, and was moved to the present site in 1908.

2, 3 Statue of Queen Victoria. "unveiled by His Royal Highness George Frederic Albert, Prince of Wales and Duke of Cornwall on 5-2-1906". This and the statue of King Edward VII (right) against the breathtaking backdrop of acacia in bloom—testify to the traditional tolerance of the citizens of Bangalore and their sense of history.

4 The Glass House, reflected in the fountain-pond in the foreground.



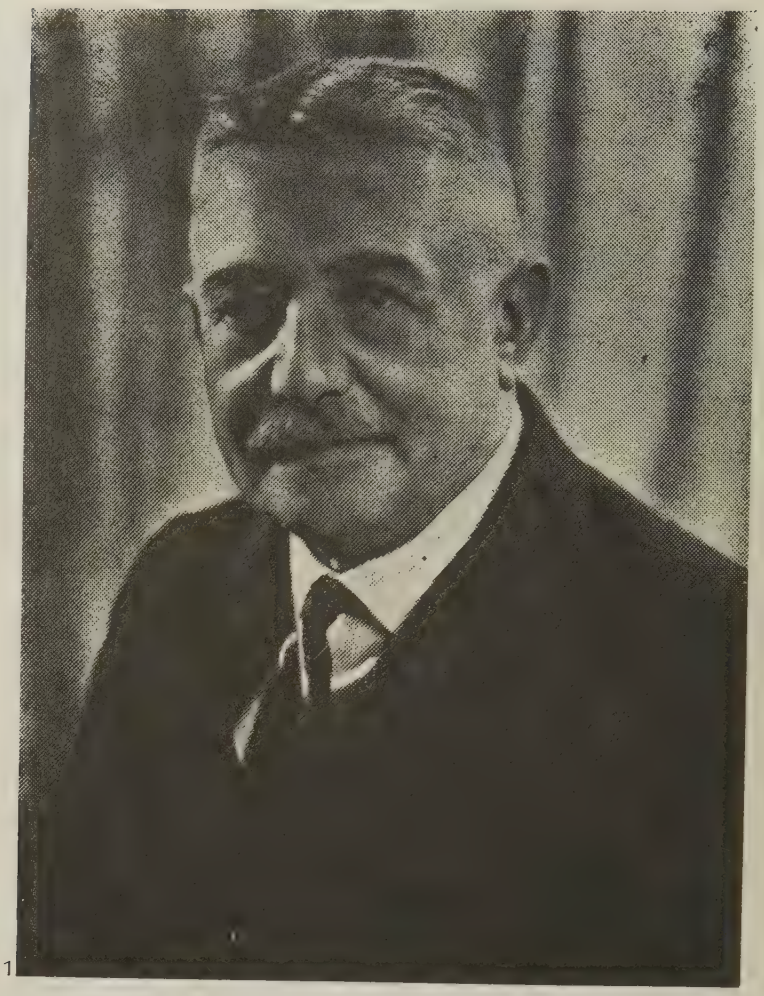


2



3

It was Prince Albert Victor of Wales who laid the foundation-stone of what is now known as the Glass House (originally called Horticulture Exhibition Hall and meant for such exhibitions) in 1889. Its design was obviously inspired by the Crystal Palace, London—the wrought-iron pillars of intricate design, springing into arches and beams, the translucent roof-tiles letting in the light. Besides doing its assigned duty as a hot-house and venue for flower-shows, its beautiful well-lit setting has often lent itself for "congratulatory addresses, farewell parties, moonlight concerts, fancy bazars. . ." (Mysore Gazetteer, 1928) besides many other varieties of functions, occasions and get-togethers.



1 G. H. Krumbeigel, Director of Horticulture 1908-32. Near-Poetic vision of gardens and blossoms.

2 Fairway of the High Grounds golf course.

3 A 1935 photograph of the meticulously-manicured garden fronting the Bangalore Palace.

4 A recently created avenue of Tabebuias, the familiar yellow-blossom of February-March, is in the great tradition set by Krumbiegel, the horticulturist *par excellence* who received great encouragement in his work from the Maharaja and the likes of Sir M. Viswesvaraya and Sir Mirza Ismail.







3

THE RESIDENCY (RAJ BHAVAN)

The Residency—now Raj Bhavan—was among the first important public buildings to be built in Bangalore after the setting up of the British Commission in 1831*. This was the time when the layout of the cantonment was planned—the Parade Ground, two miles from east to west and surrounded by a ride, or Mall, (the South Parade is now called Mahatma Gandhi Road), sepoy's houses and the Infantry Road to the north, artillery and cavalry barracks close to the Trinity Church on the Ulsoor side and Commissioner's bungalow to the west. It is this bungalow which later became the Residency.

The original structure of the Residency was a one-level, horizontal complex, built in what came to be known as the Residency style of architecture. Bangalore Club is another notable example of this style—the stately porch, high-ceilinged, spacious halls, Tuscan pillars, pedimented and pilastered bay-windows, deep mouldings and cornices, lime-and-mortar finish in cream-and-white; and a stately garden providing an appropriate setting.

A first-floor was added in 1967 in remarkably-executed architectural integration—so much so that everyone now assumes that it was always there.





A 'British-Colonial' building, the Residency—now Raj Bhavan— is a perfectly-composed building of stately pillars, Ionic pilasters and symmetrically-set pedimented windows. Its spacious setting lends it "tailor-made" scale.

The group of arched hoods over the first-floor windows is perhaps the only modern element in the remarkably well-integrated first-floor which was added to this building some twenty years ago—a good 150 years after the original building was built. No one can believe that the first-floor was an after-thought!

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* According to one account, the building was bought by Sir Mark Cubbon from a private European. Cubbon lived in it as Commissioner for Mysore Affairs while the Resident continued to occupy the building on the Madras Bank Road. Both the offices continued simultaneously for some years after 1931 till the office of the Resident was abolished, leaving only the office of the Commissioner. With the Rendition in 1881, the office of the Commissioner was abolished and the office of the Resident was revived. The said office continued till 1947.





THE MAYO HALL

A remarkable brick-and-mortar structure built as a memorial to Lord Mayo from a fund instituted in 1874. Lord Mayo's assassination, as noted by a contemporary gazetteer, "produced a profound impression all over the country" and led to a number of memorial institutions—like the Mayo Hospital and the Mayo School of Arts at Lahore. Started some time in 1875, the memorial hall portion of the building could be completed only around 1883, because of the pre-occupation of the authorities with a famine which had struck the State and other parts of the country during that time, with the attendant constraints of funds. The building cost Rs. 45,000/-, including public subscription of Rs. 25,000/-. It was handed over to the Municipal Commission in June, 1883, on condition that the upper storey of the hall "should at all proper and reasonable times be available to the public for all meetings of a public nature, free of any charge". The ground floor housed the municipal offices.

The adjoining block which now houses a variety of public offices and courts—previously referred to as "station public offices"—was built in 1904 and inaugurated by Sir James Bourdillion, the then British Resident in Mysore. The structure is broadly in stylistic consonance with the Mayo Hall building.

The third block of stone, facing the Residency Road, is now occupied by Canara Bank. It is a handsome two-storied building almost exactly like the primary school annexe of the Kamalabai Girls School on Connaught Road (also reviewed in this chapter).



1 Gold-painted Corinthian columns in the council-chamber, support highly elaborate and ornate entablature.

2 A 1908 view of Mayo Hall (Cyclopedia of India).

3 Among the important public buildings built in Bangalore during the closing years of the last century, the elevation of Mayo Hall is remarkable for its composition of architraved and pedimented windows, varied with key-stoned arches, beautifully executed consoles, balustraded ledges and typically Greek cornices.





WEST END HOTEL

Among the more prestigious hotels of the City, especially reputed for its garden setting, the West End Hotel has always been an important landmark of the Civil Station area. Its older blocks are among the best examples of the 'Bangalore-Gothic' style of architecture—with their multi-planed tiled-roofs, gables, dormers, monkey-tops, trellis-work and intricately-carved facia. The cast-iron 'period' railings are among the finest.

Set amidst 20 acres of land, the original block of the hotel dates back to 1887, when a small bungalow of 8 rooms was set up by one Mrs. Bronson as a lodging house. It was then known as Bronson's West End.* Mr. Bronson soon joined his wife in running the enterprise; and in course of time they added other bungalows and buildings to the property. In 1905, the first wing of the main block was commissioned and the whole set-up, including the garden, was given a facelift.

Bronson's West End was a world of its own, with its livery stables, carriages and horses, a dairy and a bakery and—in time—the early, chugging automobiles. One can imagine victorias and landaus bustling about the place, with wasp-waisted, elaborately-hatted Victorian ladies lounging in the garden on comfortable cane-chairs, with "native" waiters asking their preference for "chhota hazri". The hotel was bought over by Spencers in 1912 and is currently being run by the Taj Group. Its recent additions are a model of architectural integration, displaying a studied regard for the value of the setting.

The vast, well-tended and lush gardens of the hotel contain some glorious old trees—Gul Mohur, Jackaranda, Cassia, 'Tree Jasmin', Plumaria, Temple Tree, Java Fig, Acacia and Tabebuia argentia, besides the Peepul, Neem, Silver Oak and Rain Tree.







The older blocks of the Hotel are specially valued by its faithful clients, alike for their old-world charm, their studiously-preserved decor and their garden-setting. The original block of the Hotel is a 100-years-old bungalow in the 'Bangalore-Gothic' style, distinguished by multi-planed tiled-roofs and intricately-carved wooden facia. The recent additions are a remarkable example of architectural integration.

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* Here is an excerpt from the Cyclopedia of India (1909) about Bronson's West End Hotel:

This fine establishment for residents and visitors at the cool and salubrious station of Bangalore consists of six fine buildings with spacious verandahs over-looking beautiful gardens and three cottages. There is a large dining room, a spacious and lofty billiard room fitted with two of John W. Robert's newest pattern full sized billiard tables, and a drawing room, all furnished in up-to-date style. There is accommodation for some fifty or more guests; the bed-rooms are large and airy with dressing-rooms and bath-rooms attached. All parts of the hotel are lighted with electricity. In the compound are established a bakery, a dairy, and a carriage establishment and livery stable, and carriages and horses are supplied to guests at reasonable rates. Good stabling is also provided for visitors' private horses, and a garage for motor cars. The situation of the hotel is most favourable. It is on the high ground and adjacent both to the Race Course and the Golf Links, between which it lies, standing in its own nineteen acres of land, which are well laid out with shady trees, gardens, tennis courts, golf links, and other amusements for the comfort of visitors.





STATE BANK OF INDIA ESTATE ON MADRAS BANK ROAD

The main entrance is from the Madras Bank Road. The residence of the Chief General Manager is a stately two-storeyed mansion in the earlier British-Colonial style, built in 1840 for the British Resident (that explains the name "Residency Road" which still attaches to the road running along the southern side of the estate). The building is set in a sumptuous garden, facing north. The high entrance-porch has four coupled Tuscan columns in front, covered by "Madras-terrace"* with wooden rafters. The first-floor has Ionic columns with impressive voluted capitals, all painted a dull grey. A balustrade runs across the verandah of the first floor, the terrace over the first-floor, and the clerestory over the terrace. The interior is remarkable for its wooden, extremely well-crafted, stair-case of balustraded bannisters and a set of beautifully carved and stately door-shutters, all of Burma Teak. Some original pieces of furniture, like an intricately-carved and elegant cupboard, besides a ventilator along the stair-case with a stained-glass Union Jack set in it, are among the notable details. The building was occupied by the British Resident for some years after 1831 till the post was abolished (it was revived in 1881, as noted later). It was then given over to what was then called the Madras Bank, the predecessor of the Imperial Bank of India—now the State Bank of India. (Hence the name "Madras Bank Road").



1



2

1 Ionic columns frame a set of stately door-shutters of Burma teak on the first floor.

2, 3 The stained-glass Union Jack overlooking the stair-case recalls the Bungalow's earliest tenant—the British Resident.

4 The bungalow typifies the earlier British-Colonial or Residency style of important buildings—like the later Residency (now Raj Bhavan) and Bangalore Club. Among the older buildings—nearly 150 years—this one has by far the best-preserved interior decor and fittings.

* The "Madras-terrace" construction consisted of small bricks set on edge close together and resting on joists. These were covered by layers of flat tiles.





BANGALORE UNIVERSITY CITY CAMPUS

(Central College)

This is a group of several buildings in a vast compound, all in the Gothic style of other 'period' buildings like St. Andrew's Church on Cubbon Road, the City Market and Victoria Hospital. The Administration Block has a beautifully arched and moulded entrance porch with a clock-tower. The building, which is in an indifferent state of maintenance, was completed in 1882. Among its interesting features is the staircase with a quaint, cast-iron balustrade.

GOVERNMENT ARTS AND SCIENCE COLLEGE

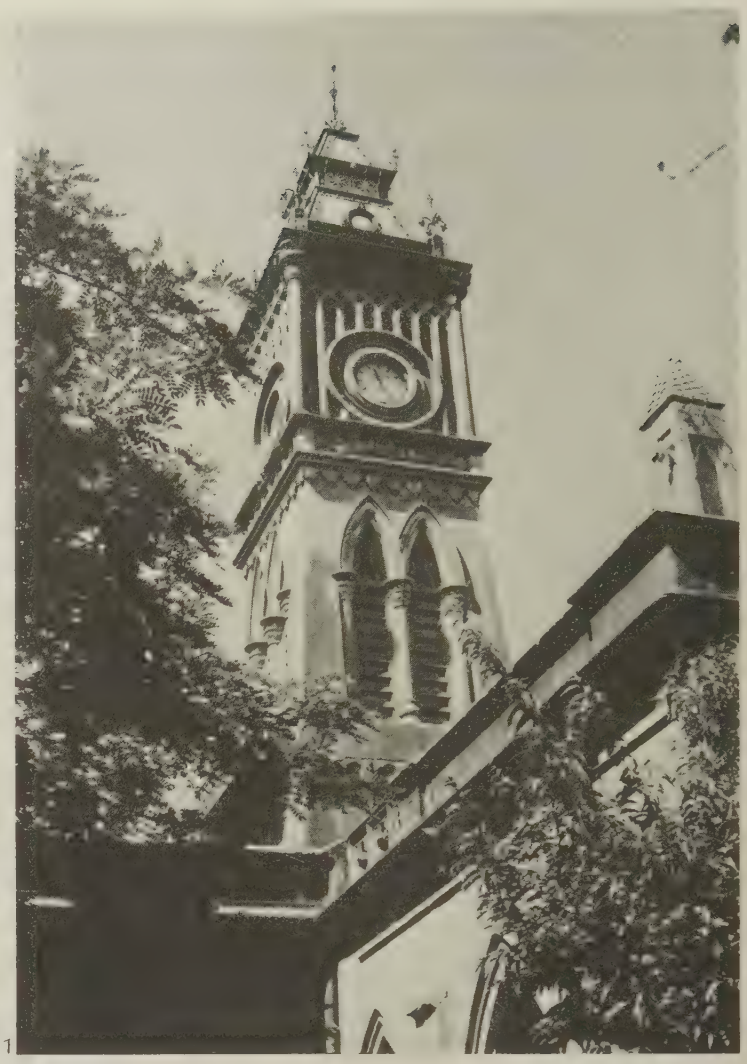
Opposite Central College

It is a two-storied brick structure in European-Classical style. Its primary mass contains the entrance porch, with arches between the piers on the ground floor and an open loggia on the first floor. The loggia has 4 sets of twin Corinthian columns. The pediment of the porch as also the capital over the twin columns are embellished with intricate sculpture. The facade of the Faculty Block has a big pediment, also remarkable for its intricate sculpture, with a very interesting group design of windows. The building, situated in a vast setting of 7 acres, was built about 50 years ago.

OFFICE OF THE SANDUR MANGANESE & IRON ORE LTD.

No. 90-91 Palace Road

This is a brick building in European-Classical style, with a hexastyle portico supported by sturdy, fluted Corinthian columns standing on short pedestals. The pediments are filled with continuous floral plaster-work—perhaps the most remarkable of its kind in the City. There is a carved circular wreath in the centre of the large pediment as well as in the smaller pediments over the windows in the wings on either side. The rear columns of the portico are twin Corinthian columns supporting 5 arches. The side wings have giant columns and pediments over the windows which repeat the decorations of the frieze of the portico. There are many large trees in the compound, a fine lawn and a high garden wall. Altogether a remarkable structure in an appropriate setting*.



1 The Central College clock-tower. The architecture is strikingly similar to St. Andrew's Church, which was built about the same time.

2, 3 The pediments of the Sandur House and G.A.S. College (next page) are distinguished by intricate and continuous floral plaster-work.

* The building was at one time the residence of Dewan Rangacharlu (1881-1883) when it was known as "Sathyalaya". Here is an interesting excerpt from the book on Dewan Rangacharlu by N. S. Chandrasekhara (Builders of Modern India series): "After Rangacharlu became the Dewan, he lived in a residence in the high grounds of Bangalore which had the name "Sathyalaya". The Bangalore palace was not very far from this place. The Maharaja occasionally used to rest in the afternoons. Rangacharlu looked with disfavour on this habit of the young prince. The Maharaja, therefore, devised a system of posting peons at a distance of a few yards from each other from the palace to "Sathyalaya". When it became known that the Dewan would start for the palace, intelligence would pass from peon to peon and be conveyed to the Maharaja. He would wake up, dress himself up and be ready to receive the Dewan".





POORNA-PRASAD
Race Course Road

Built around 1910 by Dewan Sir P. N. Krishna Murthy (named after his great forbear Dewan Poornaiah) and currently occupied by a Central Government office, the building is a two-storied structure of stone in the English Renaissance style, with some remarkably interesting details like the highly ornate parapets and pilasters; pediments on projecting pavilions, curvilinear attic on the terrace and wrought-iron work on the tower block. A building with a remarkable presence, though not a harmonious composition like the Kumara Krupa, it is now obscured partly by high-rise office buildings on Race Course Road.



"Dewan Purniya". Painted by Thomas Hickey. Mysore, c' 1801. From Indian and British Portraiture by Mildred Archer.*

Sections of the building and front elevation. The two-storey stone structure was built by Dewan Krishna Murthy around 1910 and named after Dewan Poornaiah, his famous grand-father.

* Archer's analysis of the portrait is interesting: "The richly ornamented dress, firm stance and keen, intelligent face indicates that here is no ordinary person. The left hand clutching a rolled-up scroll and the right hand resting on a pile of petitions hints at the strict impartial administrator. The tall pilaster rising behind him reflects his firmness of purpose while the statuette of Justice holding aloft her scales not only reminds us of the bust of Edmund Burke in the portrait of William Hickey but serves to emphasise Purniya's greatest trait—his sense of fairness".







BANGALORE CLUB

(Known earlier as the Bangalore United Services Club), Residency Road

Situated on the Residency Road, this remarkable building was among the first public buildings to be built in the new group of Cantonment structures. It was originally built as a meeting place for British officers*. It is not clear why, for a spell, it passed many hands in sale and auction. It was bought by Major-General Cubbon, Commissioner of Mysore, on 16.1.1847, after which it changed a few more owners —all army officers. The property was sold to one Subbaraya Chetty on 30.1.1862. The dependents of Subbaraya Chetty, viz., Rao Bahadur V. Govindu Chetty and his nephew Sadashiva Chetty, sold the property to the Club Committee for a consideration of Rs. 18,000/-.

The main building of the Club was earlier the club house of the Polo Club. It was some time after 1857 that the Polo Club was shifted to the present Turf Club and it was about that time that the Bangalore United Services Club was constituted in 1863. The insignia of the Club shows the Crown, the Sword and the Anchor (the later two representing the Army and the Navy—there was no Air Force then). Brigadier R. C. Hill was the President of the Club from 1942 till 1962, during which time the Club converted itself into its present constitution of Bangalore Club.

The Club House and the satellite structures were built of bricks and mud-mortar, with Cuddapah slabs for flooring. (The flooring of the main lounge and some other sections of the Club has recently been "modernised"). Great beams of Burma teak-wood support the roof of the Club House. The front elevation of the Club House, like that of the Residency (Raj Bhavan), echoes the style of the White House, Washington, as do many other 'period' buildings of the City like Balabrooie, Manickvelu Mansion and Crescent House. The interesting architectural features of the building include massive Tuscan pillars—brick-built—of a porch fronting an entrance verandah and the curved gable of a flat-roofed central hall. The dining hall wing on the left, again, stands on an impressive group of pillars decorated with intricate capitals and cornices.

The Brigadier Hill Annexe, with a typical trellis-work porch and a very cute arborial path leading to it, again stands on massive square columns, with intricately executed embellishments and cornices. A new Sports Pavilion has been recently added on the grounds of the Club, showing a thoughtful regard to the requirements of architectural integration.

The Club is an authentic 'period' building, which made it an obvious choice for filming the club scenes of 'A Passage to India' during 1983-84. Sir Winston Churchill was a member of the Club as a young officer stationed at Bangalore during the late nineties of the last century.



* Describing the 'Raj' era clubs as "centres of British masculine social life", Lord Trevelyan (The India We Left), presumably speaks of the Bangalore Club when he says: "In Bangalore cantonment the Indians could bathe their brown bodies in the swimming-pool and dance with the English girls, since the cantonment was in the Mysore State, but even Indian officers with the King's commission were not allowed to vote at the club meetings and the combined efforts of the resident and the general commanding the district were not strong enough to get the rules changed. A Maharaja might be a friend of the King and a member of the 'Squadron', but (was) not allowed to enter the club a few miles outside the borders of his State or the yacht club in Bombay. The segregationist argued that the Indian wanted to belong to a mixed club, but keeps his wife or wives in purdah. However, the friendly relations between British and Indians in the mixed clubs in the States and in the clubs founded by the Willingdons effectively rebutted the diehards' arguments, though this did not change their views".

* George Orwell observed in 1910, "In any town in India, the European club is the spiritual citadel, the real seat of British power, the Nirvana for which native officials and millionaires pine in vain".





INDIAN INSTITUTE OF SCIENCE

The main building of this prestigious institution was completed in 1912-13. It was designed by C.F. Stevens & Company of Bombay; the work was executed by T.C.W. Skipp of Bangalore at a cost of Rs. 4.11 lakhs.

A two-storey imposing structure of local-grey granite, topped with a Mangalore-tiled sloping roof, the building is distinguished by many European-Classical features. A 160-foot high central tower, tapering in three levels, dominates the elevation, with details of pedimented niches, each with a mini-balustraded railing resting on brackets. Topped with a pinnacled pavilion, the tower is flanked by two small cupolas, each with a niche. The pedimented central portion is composed of two grand columns, an Ionic-columned entrance-opening below a balustraded niche, both enclosed by a moulded arch crowned with a key-stone. Moulded arches provide the openings of the ground-floor loggia. The projecting blocks at the end of the two wings, as also the side elevation, broadly echo the features of the central entrance, with the grand columns harmoniously suggested in the brick-work.

In the front of the main building stands the monument to Jamsetji Tata*. The monument was modelled by Gilbert Bayes. One of the relief panels surrounding the statue contains the figure of love with his thunder-bolts to signify electricity, and Vulcan with his anvil ready for steel; in the other Minerva holds a distaff covered with flax while Calliope represents research. A bronze rail has as its centre a lamp of learning, flanked by dolphins to symbolize the founder's travels. Abundance on one side and knowledge at the other support the centre shaft. At its feet is an inscription which reminds future generations of the generosity of Jamsetji Tata and his many services for the progress and welfare of India.

The Institute boasts of one of the best institutional gardens in the country, providing an appropriate sylvan-setting for a building which eloquently proclaims the lofty idealism of its founders and the universality of science. A building and a setting which together seem to "sing".

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* It was Jamsetji Tata whose endowment in 1898 to establish a university of science for "educating and developing the faculties of the best of our young men", resulted in the establishment of the institution. When the project-report prepared by a provisional committee was referred to the Royal Society of England, the Society in turn requested Sir William Ramsey, the Nobel Laureate (who is said to have sojourned at 'Niton', No. 2, Palace Road: see Page 234) to give his considered views and recommendations. Sir Ramsey recommended locating the institute at Bangalore. This was quickly followed by the initiative taken by Dewan Seshadri Iyer in offering some 372 acres of land, free of cost. The foundation-stone of the main building was laid in 1911, after a gap of a few years, by the Maharaja of Mysore.



1



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1, 2, 3 The Tata monument. The relief panels symbolise Science and its various facets while the inscription deservedly lauds Jamsetji's munificence and his many services to the country.

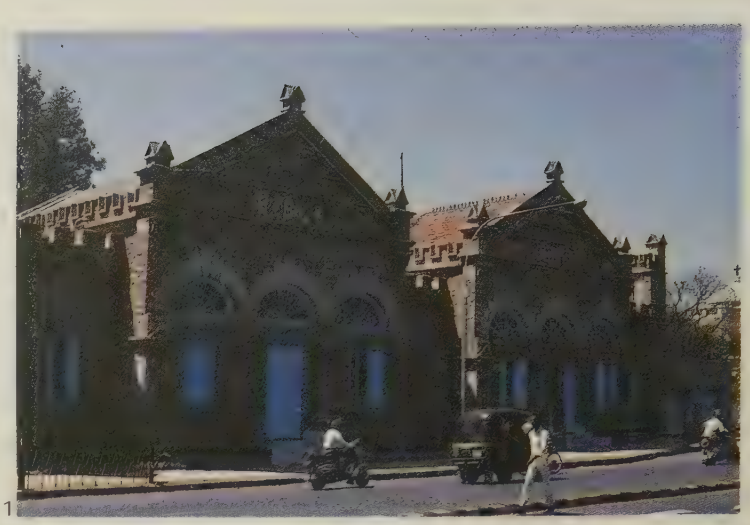
4 A building and a setting which together seem to "sing".





B.R.V. Theatre on Cubbon Road and Bible Society group of buildings on Kasturba Road-St. Mark's Road

This is among the quaintest buildings of the City—a stone-building originally designed as a store or canteen and armory (even the 1930 Mysore Gazetteer refers to it as an armory). The abbreviation seems to stand for Defence Services Canteen—Bangalore Rifle Volunteers. This stone building is now a cinema theatre. There is a gabled entrance-porch in front. The upper part of the building, making an interesting silhouette on the skyline, is almost medieval in style with its conspicuous battlements. The Bible Society group of buildings* across the park at the junction of St. Mark's Road and Kasturba Road, have many features of the building, especially the top battlements and similarly-dressed stone, besides gabled roofing with pinnacles. The later building has an interesting arch-opening framed with battlement-designed stone, and pinnacles springing from its gables.



1

1, 2, 3 The Bible Society group of buildings and the B.R.V. Theatre across the park have striking similarities of "battlemented" design details.

4 A 1918 photograph of B.R.V. Theatre shows an un-familiar foreground.



2

* Facade on the St. Mark's Road side contains the battlements and other features, but the steeped gables and turrets are more elevated. Note the sign 'Blighty **Tea Rooms' (c' 1920).

** "Blighty" is derived from "Walaiti"—as the European in India was often referred to.





PUTTANNA CHETTY TOWN HALL

Built in 1935 in the "Silver Jubilee spirit" which gave the City many distinguished buildings, parks and recreation grounds, this structure was donated by Sir K. P. Puttanna Chetty. The present-day dense volume of traffic at the nearby concourse detracts considerably from the strategic and dominating location of the site at the time this impressive edifice —one of the landmarks of the City—was built.

The Town Hall is a stone structure in European-Classical style with a flight of steps leading to the entrance porch resting on Tuscan columns which are topped with a somewhat undersized pediment. Identical porches extend on the sides. The main mass is a rectangular block containing an auditorium. A very compact building from every angle including the view from above the roof.

CORPORATION BUILDINGS*

Two-storied stone building facing Narasimharaja Square, with the statue of Kempe Gowda in the park. A prominent tower with clock, chhajja and cupola—somewhat like the clock-tower of the Krishnarajendra Technological Institute at K. R. Circle, dominates the elevation. The building has four types of cupolas (or domes). A well composed structure built in 1933-36 at a cost of Rs. 1.5 lakhs.



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1 The Mayor of Bangalore, (1987-88) Dr. M. G. Seshadri, in his ceremonial robe, stands in front of an oil portrait of Kempe Gowda, the founder of the City.

2 Sir K. P. Puttanna Chetty: President, Bangalore Municipality, 1913 to 1920.

3 Bangalore City Corporation offices, J.C. Road.

4 Sir Puttanna Chetty Town Hall.

* It is a mystery why the originally contemplated combined building project of the town hall and municipal office was given up after its detailed and imaginative planning and painstakingly developed design (resemblance with the Taj Mahal Hotel building at Bombay is striking!). It would have been no less an ornament to the City than the Attara Kacheri and the Vidhana Soudha. (See elevation drawing overleaf).





3





The magnificent building which never left the drawing board. (see foot-note page 82).

SESHADRI IYER MEMORIAL HALL

Cubbon Park

The Memorial Hall was built to commemorate Sir K. Seshadri Iyer, who was the Dewan of Mysore State for 18 years from 1883 to 1901. The bronze statue in front of the building was unveiled in November, 1913. The library housed in the building was set up in 1915.

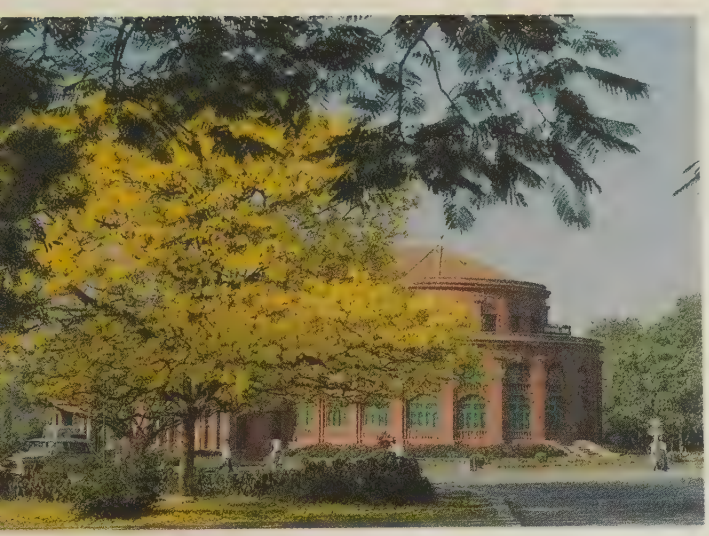
The building is in the same style of architecture as the Attara Kacheri and the Archaeological Museum. The gables are remarkable for their floral outline and pinnacles and there are some fascinating floral details. The symmetrically set porches are supported by buttressed columns with Ionic capitals. Both the front and the rear elevations are equally imposing. The building is coloured red—which makes it stand out most picturesquely against the blossoms of the park. On the statue side, it forms a dramatic focal point of the long vista leading to it from the Hudson Circle.



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5

1,2,3,4 The Pompeian-red of this superbly-composed building, completed in 1915, forms the perfect back-drop for the seasonal blossoms of Cubbon Park, planned by horticulturists with a poetic vision.

5 The Memorial Hall, with the statue of Dewan Seshadri Iyer in front in a tiny rose-garden, forms the focal point of a long vista—another superbly-conceived setting in the City.

6 Sir Seshadri Iyer: as Dewan of Mysore soon after the Rendition in 1881, he introduced many administrative and judicial reforms in his nearly two decades of stewardship. The contemporary Gazetteer of India describes him as "a man who gave his head to Herbert Spencer and his heart to Parabrahma". It was during his time that the extensions of Basavangudi and Malleswaram were laid out in the City—initially to provide accommodation for some 50,000 persons evacuated from congested localities—on the outbreak of "the great plague" of 1898-99.

KUMARA KRUPA*

Kumara Krupa Road—formerly Old Butt's Road—High Grounds

This is a two-storeyed stone building set in a vast garden. The first-floor was a later addition. The building is remarkable for many fine details of "Indian" design: piers, jalis, parapets, window decorations, vases and merlons, besides cast-iron railings on the first-floor. (Some of its features have been integrated in the styling of Vidhana Soudha, as noted earlier). Currently a State guest house, it was at one time occupied by the Chief Minister of Karnataka.

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* Kumara Krupa was originally the private residence of Sir K. Seshadri Iyer, the Dewan of Mysore. It was named after Mr. Iyer's family-deity of Kumaraswamy (or Iyyappa). The building was built by Erode Subba Rao, the then Controller (presumably of the royal properties). It was purchased by the Government of Mysore from the descendants of Sir Seshadri Iyer during the time of Maharaja Krishnaraja Wodeyar (probably around 1915).









Detailed elevation drawing of Kumara Krupa. Many features of this "Indian-design" building were borrowed in the styling of Vidhana Soudha. Among the most graceful and perfectly composed creations in Bangalore's architectural heritage, Kumara Krupa evokes an era in which ornamentation was considered an essential part of architecture. (Drawn by Yogish Chandra of the School of Architecture, Bangalore University).



BALABROOIE

Palace Road, off Sankey Road

This is a remarkable building, once the residence of Sir M. Visveswaraya and later of the Chief Ministers of Karnataka. Styled on European-Classical lines, its portico, like that of many other public buildings of the period, suggests the White House at Washington*. The Balabrooie, the nearby Manickvelu Mansion, the Crescent House on Crescent Road and Leela Vilas on the Cunningham Road, all belong to a distinct group of colonial bungalows, each with a wide verandah and porch, built about 100 years ago and renovated from time to time. The verandah and the porch in these buildings have Corinthian or Tuscan columns, resting on the piers of the railing. (A noteworthy feature of the Crescent House is the slitted wooden trellis is the verandah, doing the function of an Indian 'chhajja'). A very fine balustrade on the parapet provides another agreeable touch, as do some old garden lamp-posts.

Incidentally, there is understandable curiosity about the name 'Balabrooie'. According to those who have delved into this subject, the mysterious name comes from the Isle of Man, off the British Coast, where there are reportedly quite a few houses called Balabrooie, which literally means 'River Bankfarm' or 'farm on the river bank'. Sir Mark Cubbon hailed from the Isle of Man and was buried in Maughold Church in the Isle on 17th May, 1861. Not surprisingly, there are a few "Mysore Cottages" in the Isle, four of them at Ramsey.

NO. 2 ALI ASKER ROAD

One of the more stately examples of the earlier batch of the one-level, horizontal, European-Classical bungalows of Bangalore, this building has since been pulled down for use of the land for a ground-level reservoir for the Bangalore Water Supply and Sewerage Board.

The bungalow was built on land which was sold to Mirza Ali Asker, grand-father of Sir Mirza Ismail, a leading dealer in quality horses, which brought him close to the British and also to the Mysore Maharaja's family. It was Aga Jan, Sir Mirza's father, who completed the construction of the building.

The elevation of the building was adorned by oval-patterned and pierced parapets, which outlined it against the sky, and an unusually large Tuscan-columned verandah—so large that, besides the central porch, a small flight of steps had to be provided on either side for alternative access to the house. The porch had flat-arched trelliswork on the sides, with the front columns providing access to and view of a spacious garden with some glorious old trees. The bungalow and its garden were kept in an exemplary state of maintenance—both by Sir Mirza Ismail, who lived in it for some years after retirement, and later by the Poddar family, its last occupants.



1

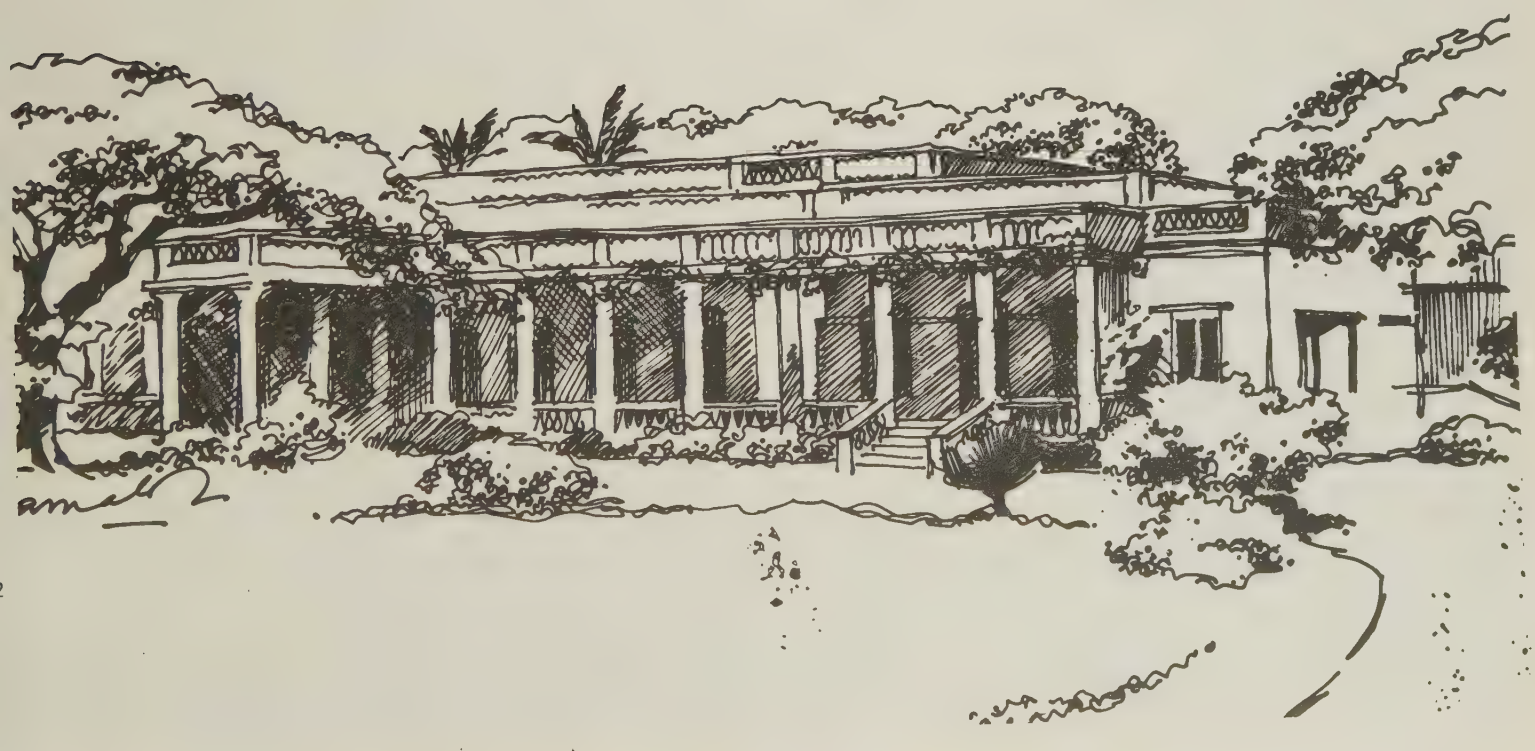
* There is a strong resemblance between the public buildings of the early cantonment-era in Bangalore—like the Residency, Bangalore Club and Balabrooie—and the early-American 'colonial' buildings, which are a distinct derivation of the European-Classical (or Graeco-Roman) style.

1 The turn-of-the-century photograph (above) of the Aga family shows Aga Jan (seated, left) and Ali Asker (seated, second from right) father and grandfather of Sir Mirza Ismail. The family's many contributions to the City's enrichment include a large number of truly distinguished buildings in the prevalent European-Classical style.

2 No. 2, Ali Asker Road—since demolished

3 Balabrooie—"farm on the river-bank"





VICTORIA, VANI VILAS AND MINTO HOSPITALS

The foundation stone of Victoria Hospital was laid by the Maharani Regent in the year 1897 and the building was opened by Lord Curzon, Viceroy and Governor-General of India, in December, 1900. The out-patient department was opened in the year 1924. The total outlay on the building, as in 1936, was Rs. 8.70 lakhs.

The original wards are built on the pavilion system and there are several pavilions in this distinctly Gothic style complex of buildings. The main building has two floors with an arched entrance-porch. The first-floor has a portico of Ionic columns with a pediment, behind which rises a sloping iron-crested tower, which is echoed in the nearby City Market building.

The Vani Vilas Hospital, not far away, is a complement to the Victoria Hospital, except that it has a dome rising over the central pavilion. A Mughal-style garden, meticulously planned to the scale of the building, considerably enhances the setting.

The Minto Hospital (Albert Victor Road) is a two-storeyed stone building, completed in 1913, in a somewhat curious variation of 19th century English architecture. The entrance porch has segmental arches. Over the first floor is a lofty landing room with very interesting details and window shades. The windows are topped by pinnacled pediments with intricately moulded coat of arms.



1



2

1 Vani Vilas Hospital

2 Minto Hospital

3 Victoria Hospital




1913
MINTO OPHTHALMIC HOSPITAL

LADY JEHANGIR KOTHARI MEMORIAL HALL

Queen's Road

Another classical-style building, compelling attention with its Corinthian columns and slightly curved entrance verandah. Pedimented windows adorn the end-bays with slender fluted pillars, topped by a pedimented parapet.

The Parapet of the central hall looms over the elevation. A quaintly charming 'period' structure, its focal situation makes it a landmark.

CRESCENT HOUSE

Crescent Road, off Race Course Road, High Grounds

This is a well maintained bungalow in the British-colonial style with a remarkable verandah. The building, at present occupied by a minister of the State Government, is located in a spacious setting, with a circular lawn in front. Some old garden lamp-posts add a 'period' touch. The building is very similar in style to the Balabrooie. The verandah runs through the whole front, with Corinthian columns resting on the piers. A very fine balustrade on the parapet provides another agreeable touch. The wooden trellis in the verandah serves as the Indian 'chhajja'—a rare feature.



4



3

1 Crescent House
2,3,4 Lady Jehangir Kothari Memorial Hall.


JEHANGIR KOTHARI MEMORIAL HALL



KAMALA BAI GIRLS' HIGH SCHOOL

Connaught Road, off Queen's Road

One of the most remarkable public buildings in the City, its foundation stone was laid in 1930 by Lt. Col. J. R. C. Burke, the British Resident in Mysore. The building was designed by W. H. Murphy, Executive Engineer, Government of Mysore, and the construction was done by V. S. Thiruvengadaswamy Moodaliar.

The facade of the building is composed of a stately entrance with big-sized fluted Corinthian columns and pedimented windows on the sides with pilasters. The shafts of the main columns are intercepted by a balustraded railing on the first-floor level (one wishes that the said railing had been recessed and did not cut through the main columns). The building is built entirely of granite, with deep mouldings and floral motifs distinguishing the capitals and architraves. All the three entrance doors on the side have projected arches with columns and pediments—an interesting feature of the building.

The Primary School building, built as an extension in 1937-38 (foundation stone was laid by L. J. MacIver, Collector and District Magistrate and President, Municipal Committee) broadly follows the architectural features of the main building but dispenses with the floral motifs and Corinthian columns. The stone building in the Mayo Hall group, which is presently occupied by the Canara Bank, seems to echo the style of this building in a somewhat simpler and smaller way.







DALY MEMORIAL HALL

Nrupathunga Road (The Mythic Society Building)

Built in 1909, it is a stone building in the European-Classical style with a central high-roofed hall. The imposing entrance porch, with pediment, Corinthian capitals and majestic mouldings, rests on four fluted columns. High arched doors at the entrance and sides of the main hall, with pedimented windows on the side-wings, are the other interesting features of this remarkable building, a landmark on the Nrupathunga Road. The building houses a very valuable library on Indology and the office of the Mythic Society founded in 1909. It is named after Hugh Daly, who was the British Resident in Mysore and who got the land endowed to the Society. The foundation of the building was laid by Maharaja Krishnaraja Wodeyar. (Its setting and aspect have been considerably undermined by the looming high-rise blocks which seem to jostle it from either side).



1

CARLTON HOUSE

Palace Road

This is a European-Classical style building in a very agreeable garden-setting, within a vast compound. It is situated to the west of Vidhana Soudha, facing the Race Course on the west. The building is remarkable more for its historical association—it was at one time the office of Sir Mirza Ismail, Dewan of the then Mysore State—than for any outstanding architectural quality.

The Carlton House was built about 100 years ago by one Mr. Carlton, who ran a successful auctioneer's firm in the City and who lived in it for a few years before selling it to the Government of Mysore. It has Corinthian columns in the verandah and an interesting wooden spiral staircase. The building is set at the highest point on the landscape.



2

BEAULIEU

Palace Road

The building at present houses the office of the Post-Master General, Karnataka State. A fine 'period' building in a garden-setting. The entrance porch has a flat arch on the north and south sides, with three flat arches in front. There are 3 levels of perforated parapets—on the porch and over the first-floor, with the kind of oval perforations which adorn many other 'period' buildings in the City. It is embellished further with 4 gables and bays, each on the east and west fronts, with intricate wooden fretwork. Pointed ridge-tiles running east to west add another touch of beauty. The ground-floor bay windows project from the walls with the parapet described above, while the first-floor windows have flat arches over them. Altogether a fine composition.

1,2 Daly Memorial Hall.

3 Beaulieu. Intricate wooden fretwork on its four gables is among the distinguishing features of this handsome building.

4 Carlton House—soon to be a museum of modern art.





MANICKVELU MANSIONS

No. 49, Palace Road

Now occupied by the Regional Centre for Technology Transfer. A two-storeyed mansion, the building originally belonged to the Yuvaraja of Mysore who sold it to one Manickvelu Mudaliar, a leading businessman of the thirties and forties. It was bought by Government some fifteen years ago.

Painted white and facing east, the building is set in a vast, well-maintained garden, with a large, imposing porch. The porch has a wooden trellis filling completely 5 out of 7 openings between its 8 columns. There is a fine wrought-iron gate on the north-side. Square-headed, pedimented windows, hand-rails on the porch and an unusual wooden facia under the cornice of the porch are the other adornments of the building besides a very interesting parapet over the first floor. Among the most stately and well-conserved buildings of the City, the Mansion is clearly cast in the European-Classical lines so favoured by builders of the cantonment-era.





Porch, verandah and window details. Moulded pediments resting on consoles, pierced parapets, dentilled cornices, pinnacled gables and stately columns distinguish this imposing structure, set in a vast compound.





NEW PUBLIC OFFICES

Nrupathunga Road

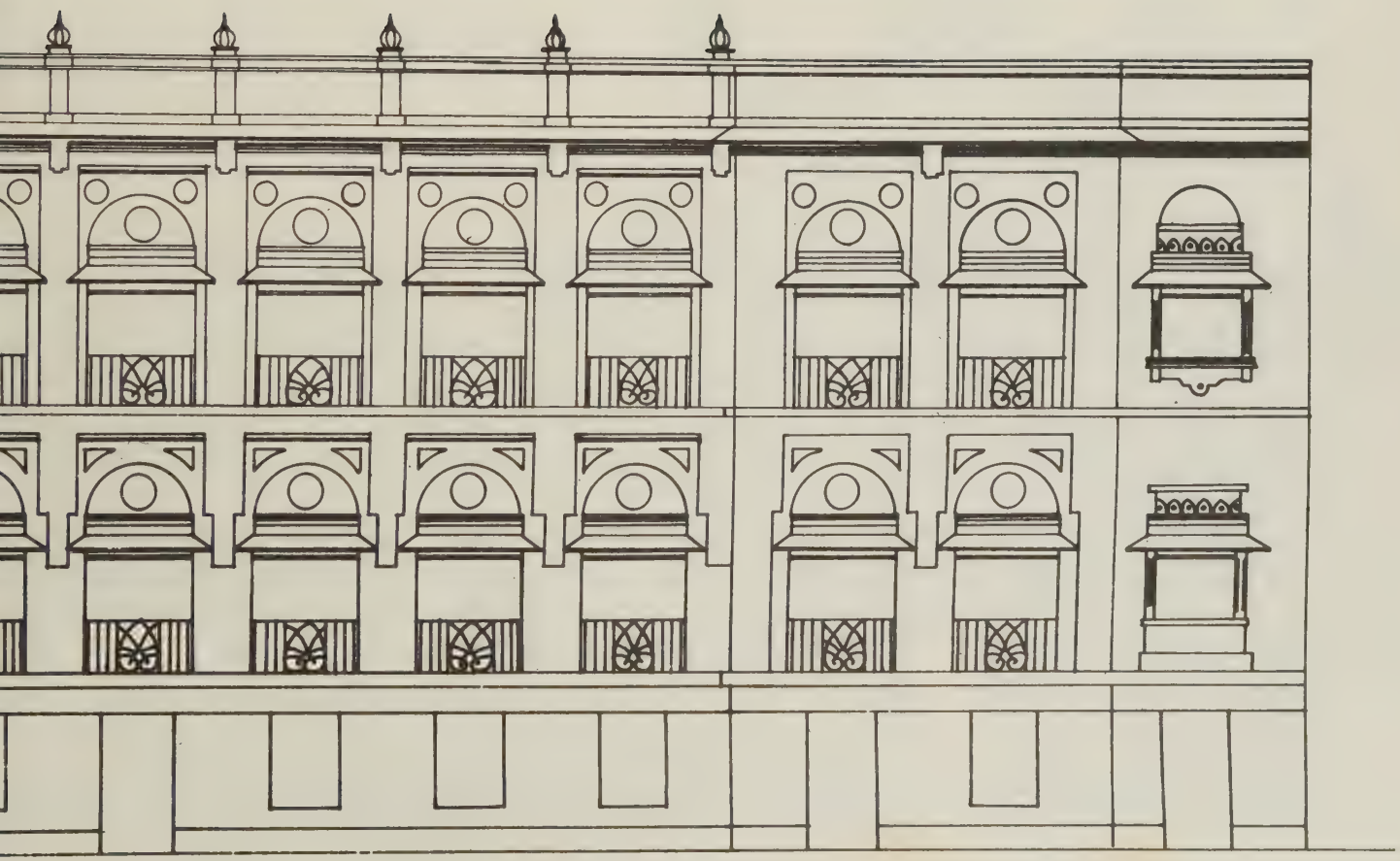
The building is located near K. R. Circle, between the Revenue Survey Office and the Reserve Bank of India. It was built in 1921 as a supplement to the main secretariat of Attara Kacheri. It is in good condition structurally and in a well-maintained state.

This is a basement-ground-and-first-floor brick structure in a well-spread setting, contiguous to the Cubbon Park. An impressive edifice of imposing expanse with details of Indian style—the chhatris (cupolas) are suggestive of Jaipur—it is among the few "Indian Style" public buildings in Bangalore. The only incongruous feature, perhaps, is the arches of the porch which do not seem to go with the arches on the bays of the wings.

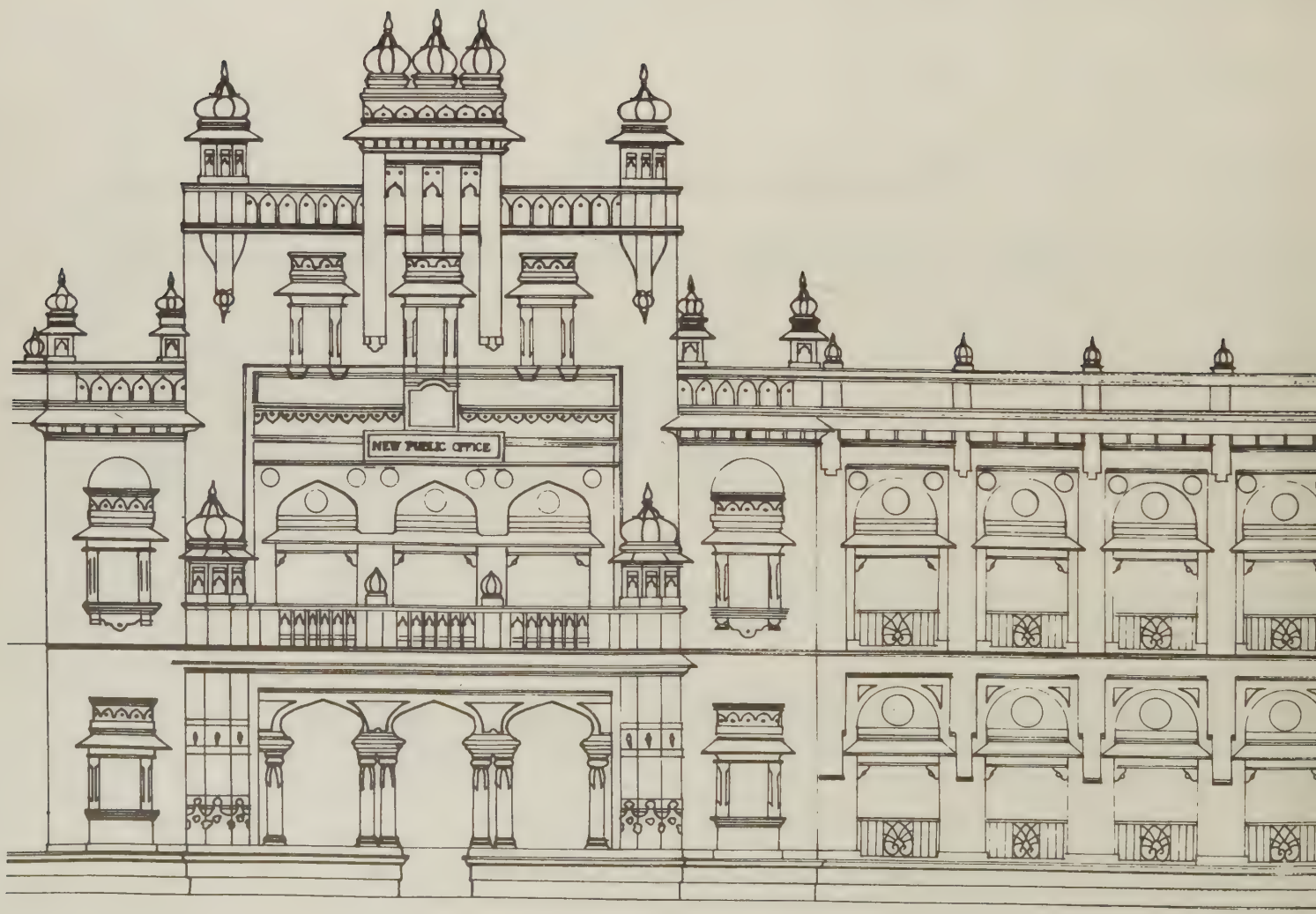
The building has an entrance porch with two miniature cupolas on either side. It has rectangular openings for the ground-floor verandah supported on brackets. The parapet has octagonal cupolas. The wings are divided into bays, with rectangular openings on the ground-floor and semi-circular ones on the first-floor. Altogether, a beautiful and stately composition which does justice to what it represents.



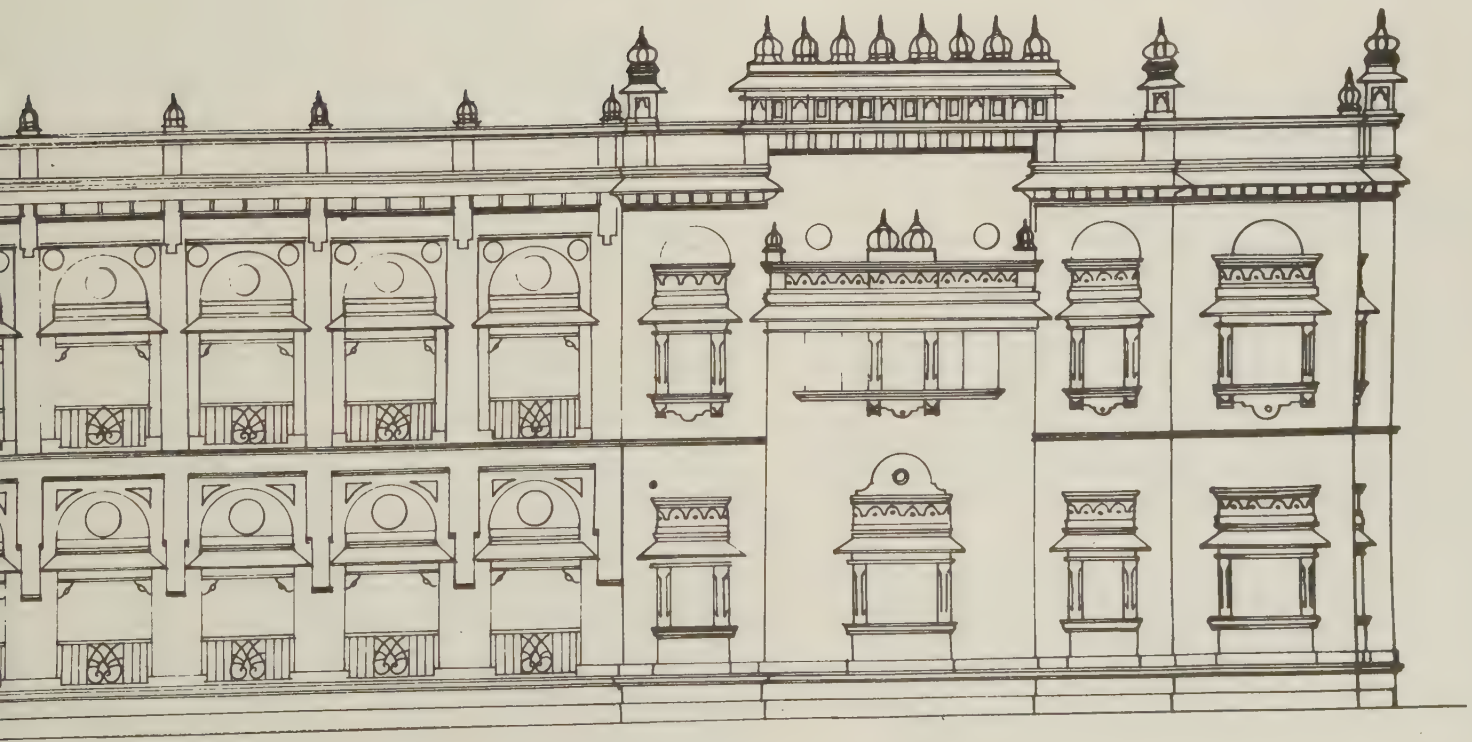
Elevation drawing: courtesy School of Architecture, Bangalore University.



The New Public Office was built at the edge of Cubbon Park when office-space in Attara Kacheri could no longer suffice for administration's needs. It is among the few public buildings of the City designed in Indian style—apart from Vidhana Soudha, which came up more than three decades later.







BOWRING INSTITUTE—

St. Mark's Road

Originally the Literary and Scientific Institute, founded in 1868, thanks largely to "the initiative and exertions" of one Reverend Stewart Wright, a Scottish chaplain of a local church, (having for its objective "the intellectual and moral improvement by means of a Reading Room; a Library; Lectures, Debates, Conversations, etc.") the club assumed its present name shortly before the building was built in 1880. The architect of the building was G. Gibson, Municipal Engineer, who was paid a fee of Rs. 300 for his services. The building contractors were the firm of Messrs Vardon and Paupanah (Varadan and Papanna?).

The original building, built in the prevalent European-Classical style with its tuscan pillars, pinnacled gables, oval-designed parapets and high-roofed halls, comprised a main hall, a reading room, a library and some service rooms. There was a porch and a narrower front verandah along the length of the building, with a spiral staircase at each end to give access to the roof as a sitting out place for members. These were removed, half a century later, during the war in 1941, probably for security reasons, "as too many secrets would be divulged in the moonlight"

The cost of the building came to Rs. 23,000. Originally it had a flat roof, in the prevalent fashion preceding the sloped-roof-and-gable composition which was soon to become the vogue in the cantonment locality. The building is set in an appropriately ample foreground and garden.



REVENUE SURVEY OFFICES

Office of the Director of
Survey, Settlement and Land
Records, Bangalore-1.

Facing K. R. Circle, on Nrupathunga Road, the building is notable for its mix of elaborately moulded, pointed and flat arches, and the striking outline of a raking gable topped with an arched pinnacle. The pinnacles are repeated all round and a beautifully crafted coat-of-arms adorns the facade. Stately arched-windows and well-positioned circular motifs lend distinction to the facade.

A slightly sloping chhajja (sun-shade) supported on brackets is repeated on both levels. The building is a subtle mixture of Indo-Saracenic and European features. Pointed arches on the wings are supported on slender stone columns—a very Saracenic touch. This is undoubtedly among the most quaintly-charming 'period' buildings of the City.




REVENUE SURVEY OFFICES

STATE BANK OF MYSORE (Old Building)

Kempegowda Road

The original head-office building of the Bank, established in 1913, was on the site on which the new multi-storey Mysore Bank building stands—a handsome square-shaped landmark visible from miles around.

The earlier headquarters building, (subject of this review) was completed in 1923 at a cost of Rs. 2.25 lakhs. A very interesting two-storey stone structure, its elevation is a mixture of European-Classical and Indian elements—a stately balustraded porch crowned by a gopuram; bay-windows on the wings—very Fatehpur Sikri—supported on stone brackets; a mixture of slender and massive Corinthian columns in the verandahs, the porch and the bay-windows; and the high ceilinged central hall which is obviously modelled on the grand halls of prestigious commercial houses of the West. Below the top and middle balustrades runs a strip of make-believe parapet design—a very interesting touch to the elevation. Bay-windows and arched doors are repeated on the side elevation. The fine, heavy, cast-iron gate is among the best 'period' gates in Bangalore. Altogether a beautiful composition which eloquently states the standing and purpose of the institution.

GOVERNMENT LAW COLLEGE

Palace Road, Corner of Kempegowda Road

This is a double-storeyed brick building in a large compound. The central verandah has square brick-columns on the ground floor, with round brick-columns on the first floor. The first floor verandah has semi-circular arches. There are towers on the wings with square pyramidal roofs, and half-octagonal projections on the sides over both the floors. Circular windows with mouldings provide a special touch of beauty. The compound contains some glorious old trees.



1



2

1 State Bank of Mysore.

2 Government Law College.

3 Reproduction of a 1926 photograph of the building. The cute little temple of Hanuman is still very much there. The new multi-storey Mysore Bank building now looms over it.





PATAN BHAVAN

On Kumara Krupa, I Cross

Occupied till recently by Government of India, Dept. of Atomic Energy, it is a stone building of ground and first-floor (partially covered) with many interesting Indian details, like stone piers, cusped arches and sloping sunshades on brackets. The first-floor windows have a canopy and domicles. Among the other details are perforated parapets and an octagonal cupola with finial. Noteworthy are the window compositions and sunshades on closely-spaced brackets. The octagonal canopy over the first-floor is centrally positioned. There is a garden in front, with several trees.





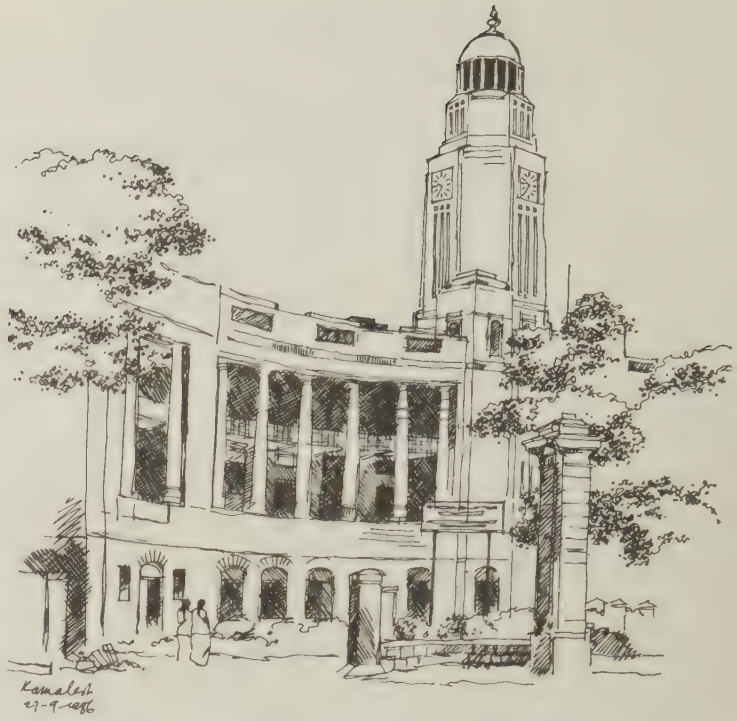
Details of consoled parapets, cusped arches and window-compositions. Yet another building which tellingly recalls an era in which builders and architects thought nothing of the time and money spent on ornamentation. They obviously shared Ruskin's view that "ornament is the principal part of architecture".



SRI KRISHNARAJENDRA SILVER JUBILEE TECHNOLOGICAL INSTITUTE

K. R. Circle

A stone building of ground and two upper floors with round stone-columns over the two upper floors. Curved frontage with a porch and giant columns spanning 2 floors are the striking features of this building. The porch is flanked by square towers, with a central octagonal tower rising to a height of more than 100 feet, with a clock and cupola supported on slender shafts. The finial is very Indian. The edifice suggests the Indian Institute of Science in its general aspect but the building is not as well-proportioned and as well executed as its predecessor. Seeing the tower one is left with the feeling that one more floor might have been meant to be added.





Detail of statue of Sir M. Visveswarava, Dewan of Mysore (1912-1918) in front of the building—a fitting memorial to a great builder and visionary of modern times. Bangalore City owes much to him.

Front-elevation drawing: courtesy Chief Architect, Government of Karnataka.





PATAN-VILAS (Hotel Highlands, Madhavnagar, off Race Course Loop Lane)

The building, a remarkable example of the 'Indian' style of architecture—more Fatehpur Sikri than Agra—was built in 1908. Among its distinguished occupants was Sir M. Visveswaraya. The redoubtable Mr. M. A. Srinivasan, who loves to talk about this building, also lived in it as a minister of the erstwhile Mysore State. It is a two-storeyed structure, built with masonry wall and stone pillars. Its well preserved wooden staircase, doors and windows are all richly carved.

The 'chhatris' (canopies) which flank the first floor parapet in the elevation are typical of the Udaipur palaces. The entrance porch is distinguished by multi-florated and cusped arches. The parapet has highly ornamented merlons of the kind which have been used to great effect on the Vidhana Soudha parapets. Cusped arches have been repeated on the first-floor parapet. Floral motifs even on the merlons show the builder's indulgence in rich ornamentation. The overall effect of the building is one of beauty and balance. Altogether a fascinating architectural creation.









ORIENTAL BUILDING

Junction of M.G. Road and St. Mark's Road

A remarkably well-composed and stately stone building of ground and two upper storeys with European-Classical features of key-stoned arches over tall windows with balustraded railing and heavy mouldings and cornices. The entrance is placed diagonally at the north-west corner in an alcove. A curious series of window-shades over the ground-floor windows, is among its remarkable features. This is among the distinguished public buildings of the more recent past, setting an example of dignified beauty and restrained embellishment*

PARK HOUSE

A two-storeyed brick building opposite the Accountant-General's Office in a vast compound with a lawn and a semicircular approach path. A distinguished building, completed in 1928-29, it has a two-storeyed porch with flat arches on both floors. The wings have slightly-sloping sun-shades—two over the respective window levels and one over the ground-floor ventilator—which provides a contrast with the flat-arches motif of the main elevation. The east wing is completely overgrown with creepers. Situated in the Vidhana Soudha periphery, it was earlier the residence of the Secretary to the British Resident and later of the Collector, Civil and Military Station. It now houses the offices of the Karnataka Public Service Commission.



* One wonders why modern architecture turns out mostly faceless, and often ugly buildings, scrupulously shunning any treatment which may be regarded as embellishment or ornamentation. Sean Mahoney, in a recent article on the new Egyptian Embassy building at New Delhi in the periodical Inside Outside makes an interesting observation: "The core of the modern indictment against ornamentation was, simply, that it was irrelevant to the architecture of the 20th century. Eighty years after Adolf Loos's strictures in 'Ornament and Crime' and many faceless city scapes later, we are again beginning to appreciate the value of relevant ornament. Between the exuberant eclectic borrowings of the Victorians (can one believe that Ruskin actually said 'Ornament is the principal part of architecture'?) and the drab monotony of contemporary tower-blocks, lies that intangible quality which, in Paul Valery's words, hackneyed but true," makes some buildings speak and some others—the rarest—sing, while others remain dumb."

1,2 The Oriental Building
3 Park House





CASH PHARMACY

The building is located at the junction of St. Mark's Road and Residency Road and is among the landmarks of the City. Its elevation is remarkable for the many involved roof-planes on the first floor. A wooden-facia runs all along under the cornice. The first-floor verandah has a series of gables, each with its trellis and facia under the roof. The ground-floor porch has an interesting wooden trellis of vertical strips characteristic of the period in which storied bungalows of Gothic variety came up in the City, with their high gables and monkey-tops. There are monkey-topped windows both on the ground-floor and the first-floor. The parapet of the first-floor has moulded panels on the outside.

ST. JOSEPH'S BOYS HIGH SCHOOL

The elevation, facing north, of this distinctly Goan building is remarkable for its row of windows in the central pediment as also the ventilators over the windows and pilasters. There is a room above the porch with piers and arches. The porch opens to a pretty, well-maintained front-garden with a bronze statue erected "in memory of the old boys of St. Joseph's College who laid down their lives in the Great War, 1914-18".

ACCOUNTANT-GENERAL'S OFFICE

To the west of Vidhana Soudha, built entirely of stone, it is a ground-plus-two structure with a rectangular porch with Tuscan grand-columns. The structure is topped with pierced parapets with stone trellis-work. A comparatively recent, well-proportioned and ably-composed structure, it is among the more distinguished stone buildings in the public-buildings group.



1 St. Joseph's Boys High School, with an imposing pediment unusually framed with dentils.

2 The Accountant General's Office, to the west of Vidhana Soudha.

3 Cash Pharmacy, a familiar landmark. The building is remarkable for its involved roof-planes on fancifully-varied levels.


TODAY
SHARP
THE CASH PHARMACY



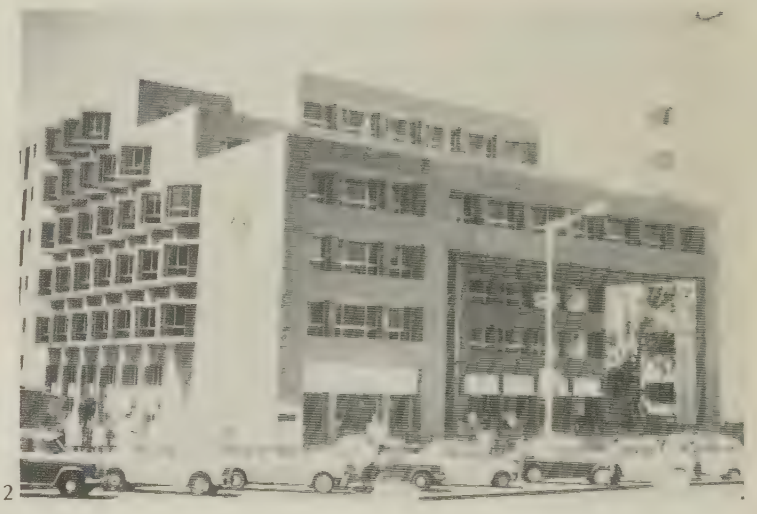
MARKETS

With the first British settlements at Bangalore at the beginning of the nineteenth century, it was natural that traders and workmen from the surrounding districts should flock to the new township, offering their wares and services to the new free-spending patrons. The services particularly sought after were those of gardeners, maidservants, butchers, bakers, barbers and washermen. Stores specialising in "imported" goods for the sahibs and memsahibs of fashion and—to meet a particularly keen requirement of a cantonment town—money lenders' and pawnbrokers' shops, sprang up along the Brigade Road and South Parade (Mahatma Gandhi Road). Bars, taverns and fun places also made their appearance about the same time on the Brigade Road—'Adelphi Shades', 'Elysium', 'New Inn"—"where attractive women often waited at the tables for chance company".* The shopping promenade which developed along the South Parade had, besides, a string of book-stores, tailors and outfitters, specialists in food-products for the "Walaiti" palate, photographers and suppliers of silverware, crockery and cutlery.

The Russel Market** of Shivajinagar, one of the few Indian-style buildings in the civic-amenities group, was built in 1927. It has a long facade stretching north-south and facing the car and 'jutka' parking on the west. The building has arched panels with ventilators on the first-floor. The central entrance is emphasised by buttressed piers with octagonal 'chhatris' on top. The wings end with square blocks, each with a higher parapet, chhajja and a squat dome with finial surrounded by four domicles. The New Public Offices on Nrupathunga Road, besides the Gosha Hospital nearby, are the other public buildings of note done deliberately in the Indian style.



1



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*Fazlul Hassan: 'Bangalore through Centuries'.

**According to Gita Surendran (Deccan Herald, 24th January 1982) the municipal commission, led by its President T.B. Russel, I.C.S., decided on a new market at Blackpalli (Shivajinagar) because the market opposite the Bowring Institute (referred to later) was proving too inadequate to serve the fast-growing population of the Civil and Military Station. Work on the new market started on 5th August, 1927. The facility, formally inaugurated by Hajee Sir Ismail Sait, was named after Russel in recognition of his initiative in getting the project through. The records state that the opening ceremony "was conducted on a grand scale and an amount of Rs. 269 and eight annas was spent for the purpose". In course of time, all the wholesale trade (presumably of the Civil and Military Station-Blackpalli part of the City) was conducted here "till the City Market took over". A Market Sergeant, appointed by cantonment administration, used to over-see proper maintenance of the Market. Among the important events of the year was the market show, held around Christmas time, "during which a carnival-like atmosphere prevailed."

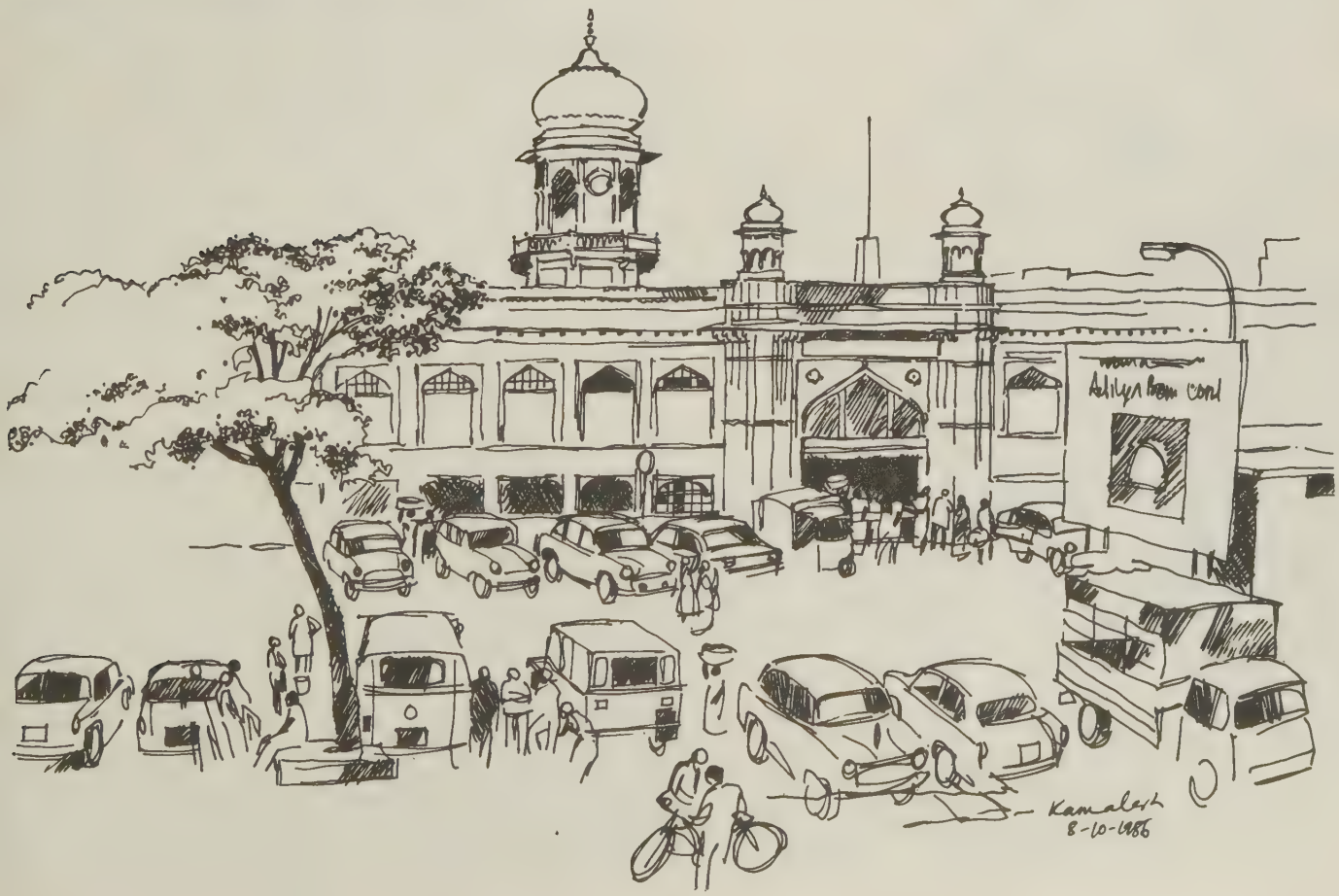
1 The 'jutka'—a local version of the horse-drawn carriage—is still an integral part of the Commercial Street ambience.

2 The new Spencer's Building on Mahatma Gandhi Road (South Parade). An outstandingly handsome commercial building which has recently replaced its rather plain predecessor.

3 Russel Market.

4 The Cavalry Road skyline and setting has changed little since this 1921 photograph. (The 'jutka' marks the Commercial Street entrance)




Kamalesh
8-10-1986



1



2





1 A market scene in Bangalore (c' 1929).

2 The City Market. The iron-crested towers echo the elevation of the Victoria Hospital across the road.

3 The "India Garage" arcade was at one time the "Cash Bazar" of the Cantonment locality — a fashionable shopping plaza for the "koi-hai" society.

4 Mahatma Gandhi Road today.

A poorer brother of the Russel Market, Johnson Market was opened in 1929 as the Richmond Town Market to serve that locality. It was later given its present name to commemorate a former municipal commissioner. The simple design of this brick-and-mortar building—with its verandah-shops leading to an inner hall through a corridor in the middle—was obviously dictated by limits of building space.

Though there are innumerable new markets and shopping arcades in the rapidly expanding City, Johnson Market, like Chickpet, is among the typical markets of yesteryear, bespeaking a very distinct culture and atmosphere which was—and still is—Bangalore.*

The India-Garage plaza on St. Marks Road—opposite Bowring Institute—with its long, pillared-arcade, was constructed as a shopping centre by the cantonment planners (called 'Cash Bazaar' at one time)—a kind of a mini-Connaught Place of Bangalore. There is another such arcade to the left on the Madras Bank Road—this one in a contrasting Gothic-variant style with the sloping tiled-roof, ridge tiles and monkey-tops. These are the earliest examples of the more classy, cantonment-era shopping plazas and commercial blocks.

The City Market (later given the name Krishnarajendra Market) was completed in 1928 and inaugurated by Sir Mirza Ismail, Dewan of Mysore. It distinctly belongs to the romantic-gothicised group, echoing the elevation of the Victoria Hospital across the road—steeply-pitched roof of Mangalore tiles, topped with ridge-tiles and wrought-iron work on the tower block.



1



2

*The Mysore Gazetteer of 1930 records some interesting observations about the life, the atmosphere and the markets' scene in the City, or the 'pettah', area of Bangalore, which was the original shopping area within and around the fort walls.

"... Bangalore (the pettah area) is a lively specimen of a Hindu town, the main streets being generally crowded with pedestrians, among whom vehicles of all kinds, from the motor car, carriage or brougham of the high official to the rude jatka of the merchant trader and the slow and heavily-laden bullock-cart, tread their difficult way by dint of continual vociferous shouts."

"The open stalls of bazaars on either side of the Doddapate and other thorough-fare display their wares arranged on tiers of shelves, all within reach of the owner, who sits comfortably ensconced among them. Customers stand in the street to make their bargains, or squat on a small ledge in front of the shop for a preliminary chat with the proprietor. Those of a trade generally flock together, so that many shops containing the same description of goods will be found side by side. In the Grain Market (Taragupete), a perfect block of carts stops the way, their contents being discharged in heaps into the street, where they are measured before being stored. In the Cotton Market (Aralepete), the verandahs of the warehouse are piled with bulging bales. In 1889, arrangements were made to remove these markets to the Western Extension, now called the Chamrajpet Extension. A committee was appointed to carry out this scheme into execution and it finished its labours in 1895. The New Taragupet forms part of this Extension."

"In the quieter and more private parts of the town, the floor and ground at the entrance to the houses will be seen carefully washed with purifying cow-dung and pleasingly decorated with numerous geometrical figures, which are drawn afresh by the women with line of white chalk every morning while the lintel of the door is decked with mango leaves strung on a thread as a sign of welcome. On all sides may be seen women, with water jars and shining brass vessels, grouped round the public wells and fountains, or on their way to a tank with baskets of clothes. The peculiar odours of eastern bazaars pervade the streets; mendicants go from house to house sounding their conches or gongs; and the universal babel gives evidence of the out-door life of the people."

1 The 'flower people', City Market.

2 Brigade Road.

3,4 Commercial Street, photographed from the same angle, then (1920) and now. The street wears a Ginza-like look at night.




Raymond's
TOYLAND
TOYLAND
WOOLWORTH
VIP

CHURCH ARCHITECTURE

Among the conspicuous and typical institutions of the cantonment township—and among the important architectural symbols of the British Raj—were the church and the cemetery. Both had an assured place in the spacious layout of the station, alongside the "Company" gardens—with their band-stand and tennis courts—the club and the hospital. While all the other buildings were in the European-Classical—or Palladian—style of architecture, the churches were usually designed in the Gothic style, with their arches "pointing towards a higher spiritual plane". In Bangalore, however, there are many churches styled in the European-Classical tradition of domes and pediments—like St. Mark's Cathedral. Even the belfry—whenever opted for—is of a piece with that tradition—as in St. Patrick's Church—rather than a system of Gothic arches.

The churches were as a rule located in a central area of the station, nearabout the 'Mall', as the main promenade was called ('Thandi Sadak' or the 'cool walk' in Northern India, where the town-bhisti kept it cool by sprinkling water in the summer evenings).

The cemeteries, unlike the practice in England, were rarely close to the church: they were usually located at the edge of the cantonment layout. The Englishman, working in difficult conditions thousands of miles away from home, must have decided that while keeping up with his Sunday church-going—in fact looking forward to it as a social occasion—he could do without the too-visible intimations of mortality.

St. Mary's Basilica

Shivajinagar

Perhaps the most Gothic among the ecclesiastical edifices of the City and remarkably baroque in its florid and fanciful ornamentation, St. Mary's Basilica, in its present form, was built in 1875-82 at a total cost of about Rs. 30,000. The original structure, a small chapel which was later pulled down, was completed in 1813 by Abbe Dubois, a Catholic priest who came over to Bangalore from Srirangapatna after the fall of Tippu. The locality was then known as Blackpally (biliakki-pally—the village of white rice). (It is remarkable how Abbe Dubois* acquired his standing among his largely-British flock, though he was a Frenchman and the French had been locked in a long conflict with the British).

The interior of the basilica is a feast for the eyes—pointed windows filled with stained glass; transepts and ogee arches; multiple-columns with rich Corinthian capitals of moulded leaves-and-grape-bunches motif, supporting stately arches vaulting towards the ceiling.

The setting has been completely spoilt by a recently-built church which besides proclaiming its total disregard for architectural integration, almost touches the basilica. Not much further away is the administrative block in the style of an apartment-house. The structures are a veritable lesson in what not to do in such a special setting.



1 Abbe Dubois, dressed as a 'fakir'.

2 Hosur Road cemetery entrance.

3 St. Mary's Basilica of 'Blackpally'—a 1918 photograph. The remarkably baroque exterior is matched by an interior which is a feast for the eyes.

* The following extracts from Abbe Dubois' book on "Hindu Manners, Customs and Ceremonies"—though not relevant to the purpose of this book—may be of interest (The book was written some 150 years ago):

"A (Hindu) woman can frequent the most crowded places without being exposed to the least insult. A male who would stop to gaze on a female who is passing by, as our loungers in Europe are accustomed to do, would be considered by all as an insolent and uneducated person".

"Even among the lowest rabble, with the Hindus you will never witness anything approaching to those shocking scenes of scandal, to that total disregard of decency and decorum which are daily exhibited in the ale houses and gin shops in England and in cabarets in France".





St. Luke's Church

Pampa Mahakavi Road, Chamrajpet

A well-composed and appealing structure of brick and stone-facing, built in 1935, its elevation is distinguished by tall, rectangular windows and matching square openings which constitute the theme, varied with a circular ventilator on each side. The 80-feet high central tower, carrying a cross, is composed of tapering square-shaped blocks.

The entrance lobby has two semi-circular arches with wooden doors leading to the two aisles. In the centre is another arched opening with stained-glass. The altar has the backdrop of an impressive picture of Jesus in fellowship-meal, inlaid with ivory and stained wood. The apse has wooden panelling and some more stained-glass.

The Church is set in a well-maintained garden with flowering plants and big-canopy trees.

Hudson Memorial Church

Corner of Cenotaph Road (now Nrupathunga Road) and at the northern end of the Shri Narasimharaja Square.

This stone building was built in 1904 in a mixture of Gothic and Classic styles. It has all the features of a medieval Christian church, with well-defined transepts, buttresses on the sides of the nave, 3 entrance doors on the west with gables, a rose window above the doors, steep gabled roof, and a single western tower with a bell. The interior is furnished with traditional church furniture of fine woodwork. There is a large stained-glass window behind the altar which is enclosed with a wrought-iron railing. The teak-wood pulpit is embellished with intricate design.

The building has a well-laid garden with gulmohur, tamarind and coconut trees. It was for a long time obscured by large-sized hoardings, which have, happily, since been removed.

St. Andrew's Church

Cubbon Road

A Scottish 'kirk' consecrated in 1867, the Gothic lines of this church have a strong resemblance with the elevation of other 'period' buildings like the Central College, which was built around the same time.

A remarkable cast-iron gate admits the visitor to the vast compound of the church, with its battlemented parapets and steepled turrets springing from the tiled roof and making an impressive appearance on the skyline. The tall doors, windows and circular ventilators are all framed by rusticated slabs painted in contrasting white against the 'oxide-red' of the building. The satellite and service buildings, including the diminutive ladies toilet, are perfect compositions in themselves, thoughtfully integrated with the main building and the setting. The garden, though, could do with a little more investment of funds and tending.



1 St. Luke's Church.

2 St. Andrew's 'kirk' (a 1918 photograph) and Central College came up at about the same time and bear the same architectural stamp.

3 Hudson Memorial Church.





St. Patrick's Church

Originally built for Irish soldiers in 1841-44 by Gail-Hot, military chaplain, with a grant of Rs. 4000, to which he added another Rs. 4000 from private collection. The church was rebuilt in 1894-98 at a cost of Rs. 1.5 lakhs.

The elevation of the church is composed of fluted pilasters resting on pedestals, circular ventilators of floral glazing, sunlight-arched windows and dormer windows in the sloping Mangalore-tiled roof. The twin-belfries are of imposing height, styled in Corinthian pilasters and double-pediments (The belfry design—except for the Gothic pinnacle—seems to have inspired the design of the central tower of the Indian Institute of Science, built about two decades later).

The setting is marred by a recently-added commercial block of faceless and pointless architecture in total disharmony with the church which is still the focal point.



St. Joseph's Church

The corner-stone of the structure was laid in 1852 at Briand Square on the Bangalore-Mysore national highway. An underground vault containing life-size images of St. Joseph, Jesus and Mary attracts a large number of pilgrims. (It is the only church in Bangalore with a crypt). A well-composed and imposing stone-faced building whose elevation is distinguished by a large semi-circular arch and twin square towers covered with cupolas, behind which is a ribbed dome. A Kannada inscription in the modest pediment between the twin-towers invites people to come and pray.

St. Mark's Cathedral

The church was originally "raised in 1808 and enlarged in 1901", largely to meet the needs of worshippers among the British army personnel, besides some civilians, who had just shifted to Bangalore from Srirangapatna. It is a "High-Renaissance" structure modelled on St. Paul's Cathedral and other churches of the 17th century which bear the stylistic stamp of Sir Christopher Wren—an imposing piece of architecture with well-defined transepts and a porch of grand Ionic columns with a richly-carved entrance-door. The general elevation-scheme is composed of Ionic pillars and pilasters, deeply-moulded cornices and balustraded parapets. The choir wings, subsequently added, are impressively pedimented on the outside. There is a circular vault on the apse. A majestic dome dominates the sky-line.

Portions of the church have been rebuilt from time to time after a series of disasters struck it: there was a fire in 1923 and a roof-collapse in 1924. It was in the re-building that the structure acquired much of its present-day beauty. Its major restoration and facelift came in 1927. Stained glass in floral motif adorns the sun-rise arches of doors, large windows and ventilators. Some of the memorial tablets and plaques date back to 1843. The wooden furniture inside is remarkable for its workmanship.

The setting is largely unspoilt, with new structures thoughtfully tucked away in a corner and a biggish garden which contains some glorious big-canopy trees, including cassia, gulmohur, temple-lily, umbrella tree, jacaranda, rain tree and silver oak.





2



3

1 St. Patrick's Church: a blend of Gothic and Graeco-Roman stylistic features.

2,3 St. Mark's Cathedral, off Kasturba Road. A distinguished structure in European-Classical style with a "tailor-made" setting.

4 St. Joseph's Church on Mysore Road.

Holy Trinity Church

A landmark visible from a distance at the east-end of M.G. Road (the section of the road was earlier known as Trinity Road), the Church was built in 1848-51 in the English Renaissance style, with an Ionic portico at its entrance on the west. It is regarded as the largest "military" church in southern India: it can accommodate 700 persons. The crossing has a tower in two stages.

The Church is noteworthy, among other things, for its wood panelling and stained glass windows. There is a fine garden around the building with some big-canopy trees. The edifice is often obscured by a batch of large hoardings.

St. Francis Xavier's Cathedral

St. John's Road

The original structure was built by Father Chevalier, the first parish priest of St. Francis Xavier, in 1851. Father Sarvanton, a successor, found the church too small. The foundation-stone of the present church was laid in 1911. The architecture was designed by Father Vissac, an architect-engineer-priest, and the work-contract was executed by one C.R. Ratna Singh. The church was completed after a long interruption because of the First World War. The cost in 1932 came to a little over Rs. 1 lakh.

A quaintly impressive facade composed of a central pediment resting on twin Tuscan pillars, and pedimented windows with pilasters on the first-floor and on the second-floor tower block. The central pediment frames a conspicuous lotus-like motif, carved in stone.

Laid out in the form of a cross, the structure is made entirely of granite with its roofing covered with Mangalore tiles. The huge dome above the sanctuary is among the notable features of the church. The facade-plan includes two belfries which have not yet been raised to the height originally contemplated.

All Saints Church

Junction of Hosur Road and Richmond Road

Set in a compound behind a high stone compound wall, the 'Latin-Cross' church has transepts aligned east-west. Its entrance is through a porch on the west. The nave is covered by a tall, steep roof. On the north and south sides are tall twin gables perpendicular to the main roof. There are two dormer windows on either side in the roof slopes. Transepts, too, have steep gabled roofs. There is a steep gable over the east-window.

This is a very unusual church building of exposed stone-work, in Gothic style, with steep gables and tall pointed windows.



1 Holy Trinity Church.

2 St. Francis Xavier's Cathedral.

3 All Saints Church.





HINDU RELIGIOUS ARCHITECTURE

The architecture of places of Hindu worship invariably provided for spaces and places around the sanctum sanctorum where devotees could bask, so to say, in divine grace and enlightenment. Granite-floored courtyards with long sheltered corridors, supported by sculptured pillars, were intended for philosophical discourses, instruction in scriptures, devotional-music performances, besides plain chit-chat between visiting families. Often there was a fresh-water well in the courtyard, with Amla, Sitaphal or Almond trees enhancing the atmosphere of the place.

There are many old temples in Bangalore with a traditional aura and a large following of devotees, but with the exception of the Someswara Temple at Ulsoor, the Venkataramanaswamy Temple at Fort and the Gavipuram Cave Temple, they are mostly low-profile ones, with hardly any architecture or artisanship to talk about. Most of the newer temples, however, built during the last four to five decades, are architecturally quite well done and meticulously modelled on the Dravidian style. Some remarkable examples of these are in the Visveswarapuram locality.

Kadu Mallikarjunaswamy Temple

Malleswaram

Built on what must have originally looked like a hill, the name of the temple indicates that the locality was once a wild shrub-land. It is a simple, low-profile structure with a recently added Mukha-mantapa showing the figures of Ardhanariswara, Shiva-Parvathi, Ganapati and Subramanyaswamy, sculpted by Tamilian artisans in the realistic, colourful style which bears their stamp.

The tradition behind the temple is that the property once belonged to Venkoji, the great Shivaji's younger brother. While on a visit to the place in 1669, he came across a shivalingam which was believed to be a 'swayambhoo'. Venkoji (Nanaji) consecrated the temple around it.

Srinivasa Prasanna Venkataramanaswamy Temple

Fort

This old temple, next to Tippu Sultan's Palace, was built by Chikkadevaraja Wodeyar some 275 years ago and endowed by his son Kanteerava Narasimharaja Wodeyar. There is a tall octagonal Garuda pillar facing it from a distance of about 80 feet. The temple is the only one in the City which has its own epigraphic record regarding those who built it and those who endowed it. The original setting of the temple must have been a most agreeable one, with a small forest all round it and with the water-sheets of Kempambudi, Dharmambudi, Sampangi and Karanji tanks shimmering nearby. The temple is a fine composition in Dravidian style, with a richly ornate Mukha-mantapa supported on carved pillars with lion-brackets. There are carved images of Vishnu, Brahma and Shiva, riding on their vehicles, on the temple's monolithic walls. The temple bears the general aspect of a Navaranga Mantap. Its Rajagopuram was constructed in 1978 at a cost of Rs. 4 lakhs. The gopuram on the Vaikuntadwara on the northern side was constructed even more recently in 1986.

1 Kadu Mallikarjunaswamy Temple, Malleswaram.

2 Venkataramanaswamy Temple, next to Tippu's Palace.

3 Gopuram details of Venkataramanaswamy Temple.



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3



1

The Shankar Math

Among the more recent examples of Hindu religious architecture, the Shankar Math stands in a class apart, alike for its workmanship, its expanse and its setting. The Math building was completed in the year 1911 and declared open by Lord Harding, the Viceroy of India, in the presence of the Jagadguru Shankaracharya of Shringeri and the Maharaja of Mysore. It is a stone building of two floors set in a compound with two shrines*, one on either side. Built in local granite, the modernised Chalukyan lines in the facade are varied with Rajasthani bay-windows. A stone-porch was added in 1981 in broad architectural integration but somewhat out of scale with the rest of the building in its span and height. Altogether a very imposing building set in a compound which should have been much bigger.

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* The idol of the twin deity, Sharada (Bhuvaneshwari) was at one time being worshipped by sage Vidyaranya who was the founder of the great Vijayanagar Empire and who also happened to be the 13th Pontiff of the Shringeri Math at Shringeri. The idol was brought to Shringeri on the eve of the battle of Talikota and was kept there alongside the idol of Adi-Shankara. During the reign of the 34th Pontiff of Shringeri, the idol was brought to Bangalore and installed at the Math (around 1935) in the presence of Dewan Sir Mirza Ismail, the Maharaja of Mysore and other dignitaries of the times.

1 Shankar Math today. The porch was a later addition.

2 Shankar Math building, shortly after its completion in 1911.

3 Novitiates reading scriptures in the main hall of Shankar Math (a 1912 photograph).



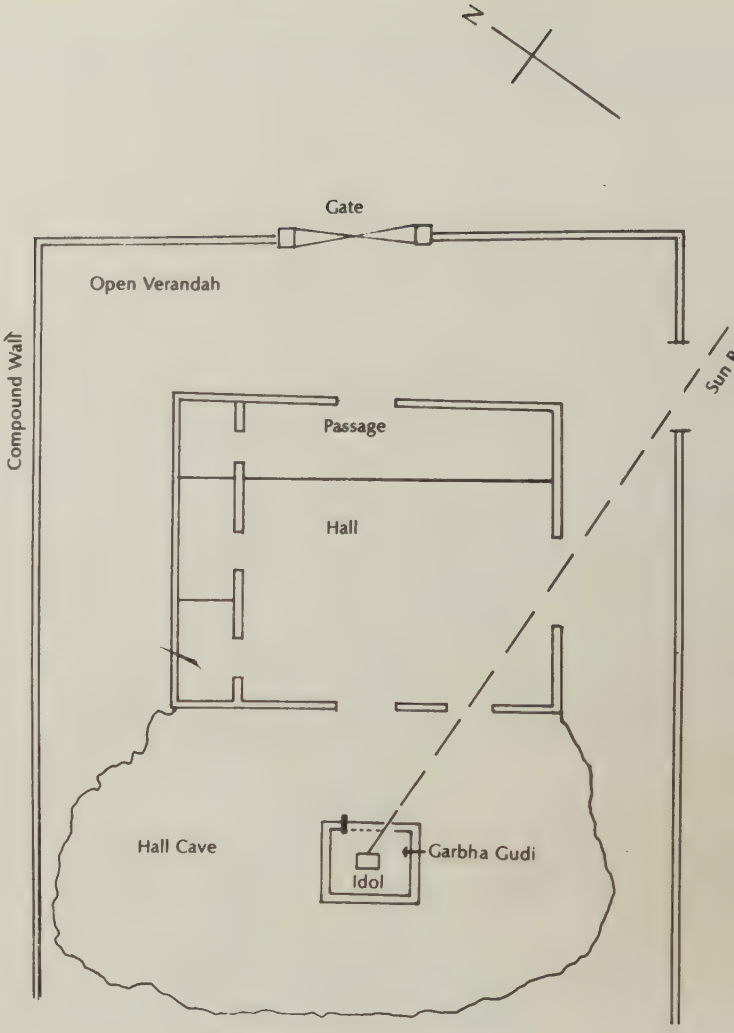


Sri Gavi Gangadhareswara Temple

Gavipuram

This cave-temple, a favourite subject for the early nineteenth century British artists like Daniel*, is dedicated in distinct apportionment to Lord Shiva and Goddess Parvathi.

There are 33 idols in the "double-bending" catacombs, including an idol of Agni. The yard of the temple contains the familiar moon and sun-disc (Suryapaana and Chandrapaana) monoliths, besides the 'damaru' and 'trishool'—in carved granite, looking remarkably fresh. There is also a stone umbrella, apparently a part of the group, standing on the hill just behind the temple. The Navaranga has 16 pillars and on the Makara-Sankranti day, which usually falls on the 14th/15th January, the sun-rays fall directly on the presiding deity of Gangadhareswara Swamy. (The accompanying diagram explains the architect's scheme of bringing the sun-rays to the idol.) The event attracts a large number of devotees. The Shikhara is distinctly Chalukya.

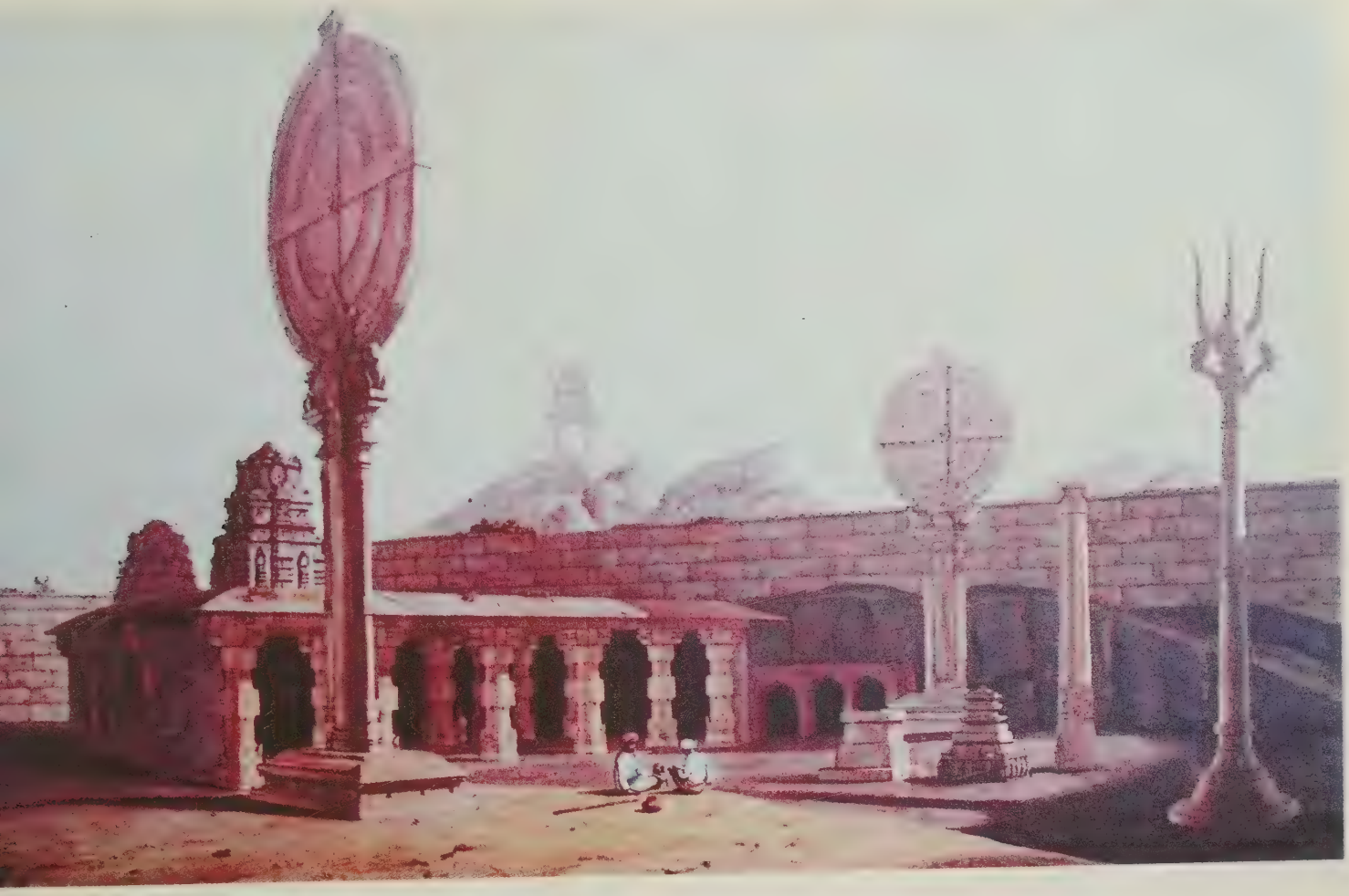


1 Sri Gangadhareswaraswamy Temple



2

* Daniel's journal of his travels and sketching assignments had the following entry dated 1st May, 1792: "Spent the whole day at the Hills to the southward of Bangalore where we collected several scenes. The neighbourhood of Bangalore is remarkable for the frequent appearance of the remains of ancient Hindoo architecture. Nearby in the centre of this view is a temple, but at present without an idol. On the left is the Chackra or Discus of Vishnoo placed horizontally. Supported by a pillar, both executed in stone; and on the right is a pavilion very neatly executed, which probably was the place for exhibiting to the multitude the idol belonging to the adjoining temple. Further on the right is a stone pillar, on the top of which on particular occasions was placed the sacred fire". Referring to the Gangadhareswara Temple, overlooked by the "pavilion", he says: "The entrance to this Temple has a very striking effect from the size and singularity of the mythological sculpture wrought in stone, which appears in the court before the Temple. On the right is the trident of Mahadeva (Shiva) and not far from it are two examples of the Chackra of Vishnoo supported perpendicularly. Here are also pillars and altars for various religious purposes . . . The passage leading to the interior which is partly excavated, is so completely choked up with large stones as to be inaccessible. This place having now no establishment for religious duty, is accordingly deserted".





1 Bringing the sun-rays to the idol on Makara-Sankranti.
2, 3 Front-yard and detail of the Bull Temple of Basavangudi.
4 Daniel's sketch of the Cave Temple of Gavipuram (c' 1792).

ISLAMIC BUILDINGS

Tippu's Palace is by far the most notable among the Islamic buildings of Bangalore. One of the few structures in Bangalore which can rate as historical monuments of any importance, Tippu's Palace was completed in 1791 after about a decade of planning and execution. The Palace was originally enclosed by the mud-fort built by Chikkadevaraja Wodeyar-I in the 17th century to protect Bangalore from the raiding Marathas (it was situated to the south of the other fort built by Kempe Gowda in 1537). It passed into the hands of the British after Tippu's death and later to the Wodeyar kings. With the setting up of the British Commission in 1831, the Palace became the headquarters office of the British administration and remained so till the offices were transferred to the Attara Kacheri.

The existing structure, the audience and durbar hall, was only a part of the bigger Palace complex. The main Palace, with the harem, was to the east of the existing building, next to the Venkataramanaswamy Temple. Whether it crumbled in the bombardment during the Third Mysore War or fell because of decay, is not known.

By no means a work of outstanding architecture or craftsmanship, the existing structure of the Palace would have looked much better than it does had it not been subjected to rough and thoughtless use and very indifferent maintenance. Much of the original floral motifs on the walls have been plastered or painted over, with some patches here and there showing the original work. Curiously enough, some of the most important canons of archaeological conservation have been violated in the maintenance of this building, even after it came under the "protection" of Archaeological Survey of India in 1954.

The architecture of the Palace is dominated by woodwork—carved pillars, cusped arches springing from the capitals, 'Jharokas' (audience bay-windows) on the wings overlooking the inner verandah. A flight of steps on the right, with wooden banisters, leads to the first floor with its four halls. A well-maintained garden now facelifts the elevation.

Among the mosques in the City, the oldest is the Sangeen Jamia Masjid, situated at Taramandalpet,* off Avenue Road. It has cusped arches with a mixture of bungalow-style pierced and jali parapets, apparently a much later addition. Only a small portion of the



1

* Taramandal literally means a constellation. It is said that rockets were made in this locality—now a very crowded market—during Tippu's days. The spectacle of exploding rockets seems to have suggested the name.

1 Wood-carved pillars and cusped arches springing from capitals create rhythmic patterns in the audience-hall of Tippu's Palace.

2,3 Two views of Tippu's Palace at Bangalore. Drawn by James Hunter (c' 1805).





original building of large-sized dressed stone can be made out from the outside: the elevation has changed beyond recognition even for those who saw it a couple of decades ago, thanks to the recent additions and "face-lifting" attempts. The stunted minarets, too, seem to have been added at a later date. The mosque was the target of cannon fire during the Third Mysore War, causing some damage to it, which was repaired in 1836 by one Mohiuddin Ali Khan Mekhri, an officer in the durbar. The spacious interior hall has some columns with distinctly Hindu capitals.

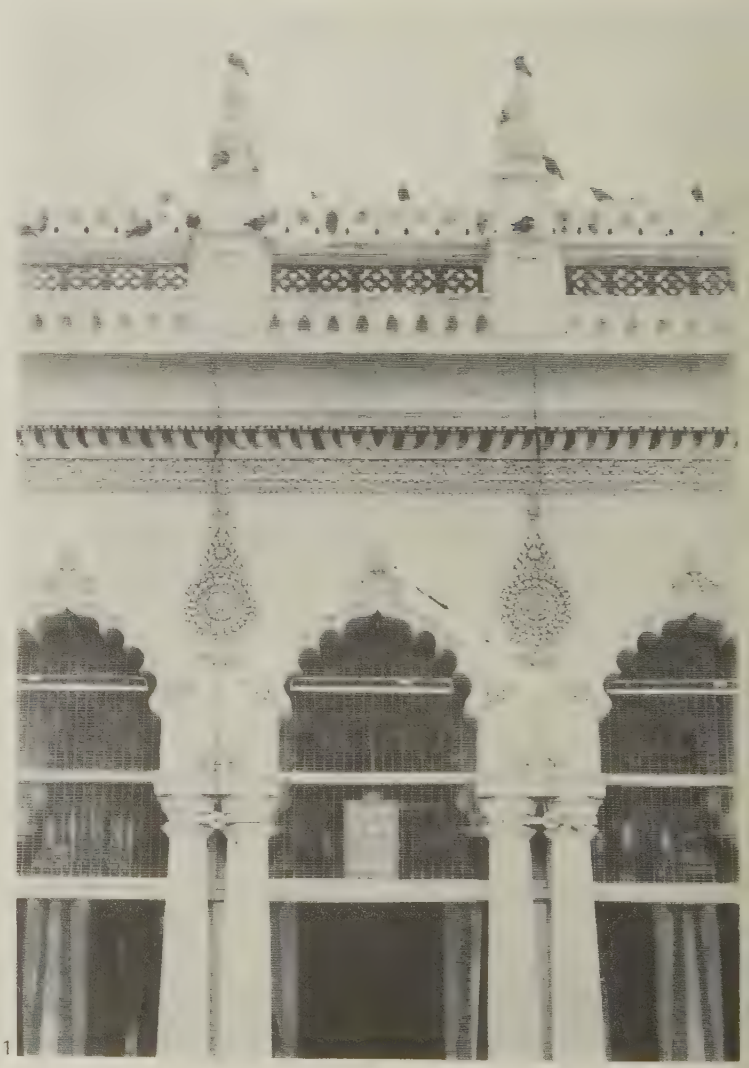
The Jumma Masjid on the Old Poor House Road (now known as the Jumma Masjid Road), is the oldest mosque in the Cantonment area. It is a brick and mortar structure, with some ornate jali-work and floral motifs in plaster in the facade, built largely of material transported from the razed palace of Tippu Sultan at Srirangapatna. The polished black-marble pillars, in a remarkably good shape, are among the material which originally formed part of the Palace at Srirangapatna.

The Masjid-e-Azam behind the Russel Market, is remarkable for its red-coloured minars similar to the Srirangapatna mosque. It is probably the second largest mosque in Bangalore.

Then there is Ibrahim Shah Saheb's mosque at Kumbarpet, constructed in 1761 and renovated in 1971. This one-minaret mosque—a very unusual feature—can accommodate more than 1000 people.

The most beautiful and the newest is undoubtedly the Jamia Masjid, near the City Market—a white-marble edifice, fashioned by one Rayyaz Asifuddin of Hyderabad. The domes and the tall, gracefully slim minarets with balconies of fine jali-work, have been executed with consummate craftsmanship. The foundation-stone laying of this mosque was among the last public functions performed by Sir Mirza Ismail as the Dewan of Mysore. It can accommodate more than 5000 people for offering prayers.

The Darul Uloom Sahbeelur Rashad, popularly known as the Arabic College, is a one-storey sprawling structure, covering some 15 acres of land in the locality. The Muslim Association building on the Arcot Srinivasachar Street, is a much more remarkable piece of architecture among the Muslim denominational institutions. Distinguished by cusped arches, finely executed pillars and floral motifs, it still has an impressive elevation and facade. A spacious quadrangle is surrounded by school blocks and offices of the institution.



1

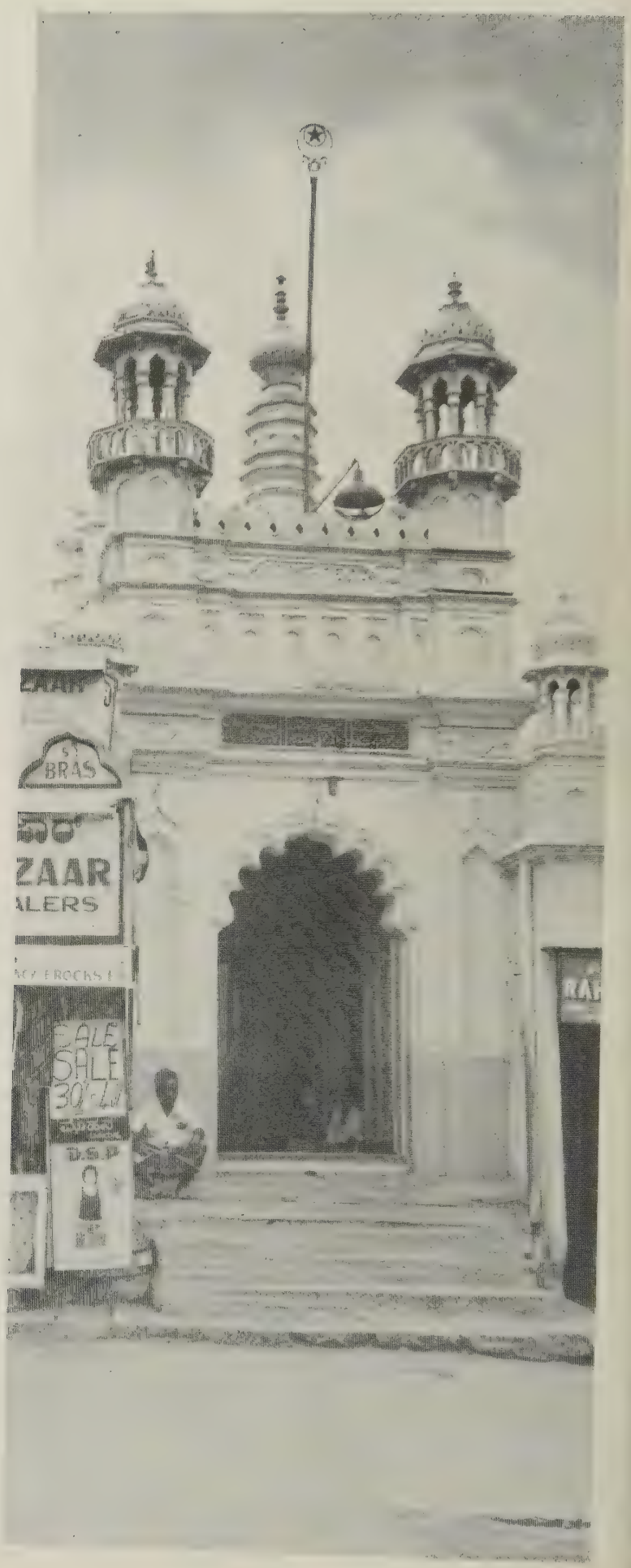


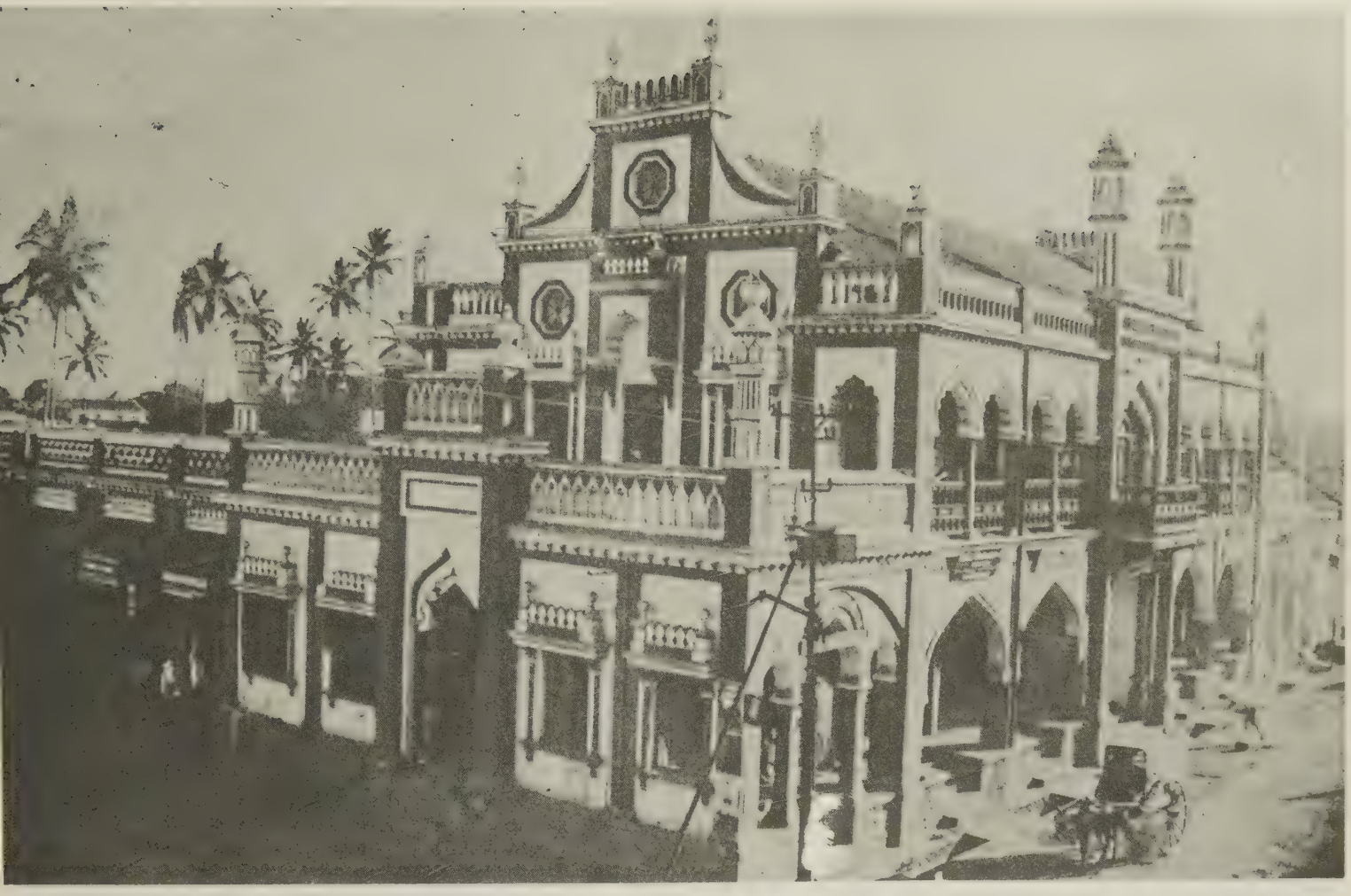


1,2 Jumma Masjid, the oldest mosque in the Cantonment locality, was built largely out of material retrieved from the razed palace of Tippu Sultan at Srirangapatna. The pierced parapet, the floral motifs and cusped arches are works of outstanding craftsmanship.

3 A white-marble edifice, the other Jumma Masjid near the City Market, can accommodate a congregation of more than 5000 people.

The tomb of Hazarat Hameed Shah Quadri situated at Cubbonpet is another remarkable building with arches in the European-Classical style and balustraded parapets which are, again, distinctly 'bungalow-type'. The arches and balustrades are repeated in the central dome on the first floor, above which rests the dome. Minarets spring from the parapets, much as turrets and urns would rise from the parapet of a bungalow. The structure was built around 1920.







1 The remarkably pretty facade of the Central Muslim Association Building in Arcot Srinivasachar Street built during 1921-23. (A 1930 photograph). The ground-floor window-design bears striking similarities with the windows of the Vidhana Soudha quadrangle walls.

2 Masjid-e-Azam, behind Russel Market is the second largest mosque in Bangalore. The minarets are very much like the two which rise from the Srirangapatna skyline.

TAKING A CLOSER LOOK

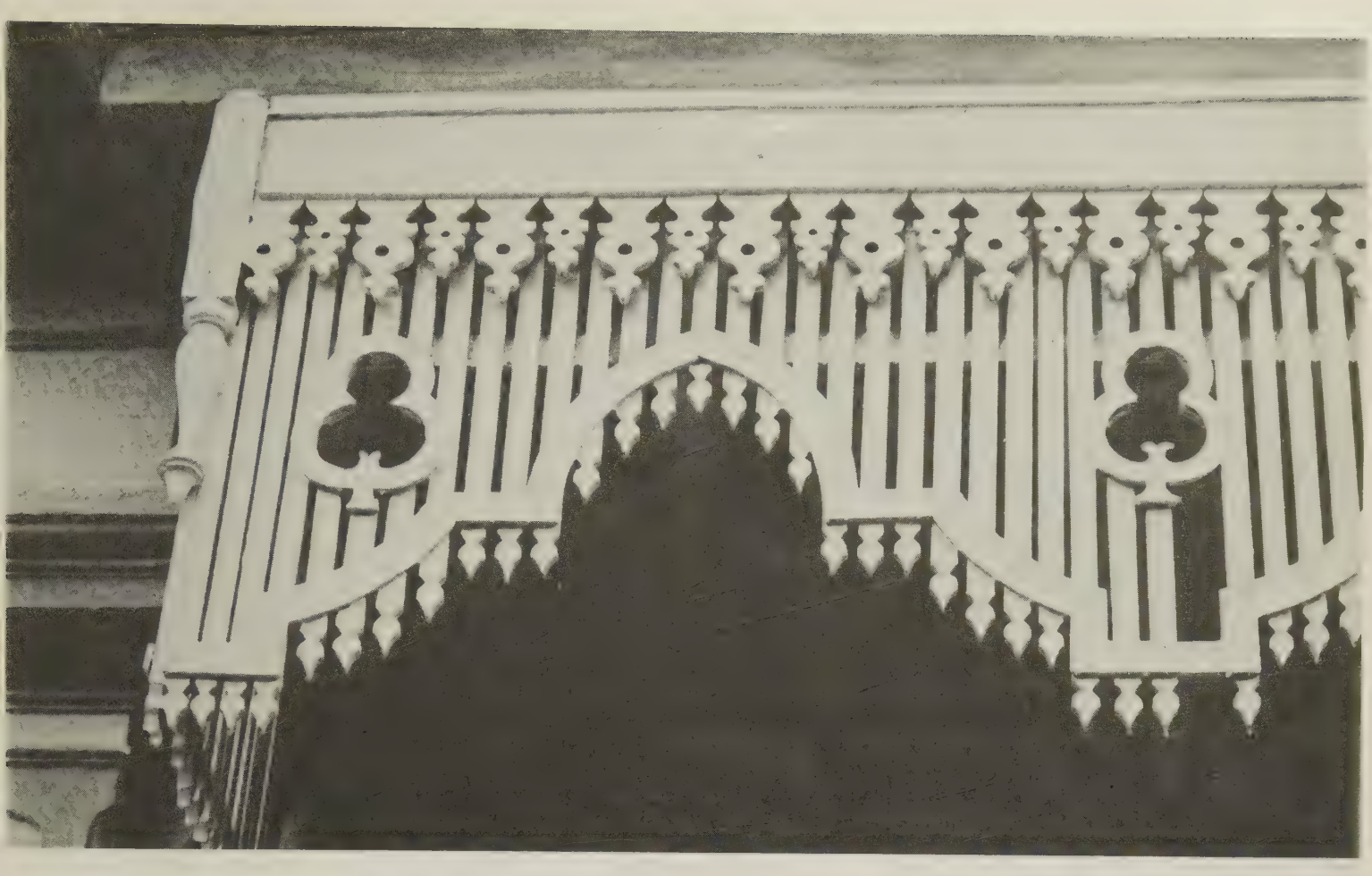
These zoomed close-ups, randomly picked out at Grant Road and Venkataswamy Naidu Road, speak for themselves. Relics of a bygone era, these indulgences evoke a vanished way of life characterised by leisure and a high sense of beauty. As remarked earlier, these were habits and ideals which motivated even the humbler, small-budget builder.

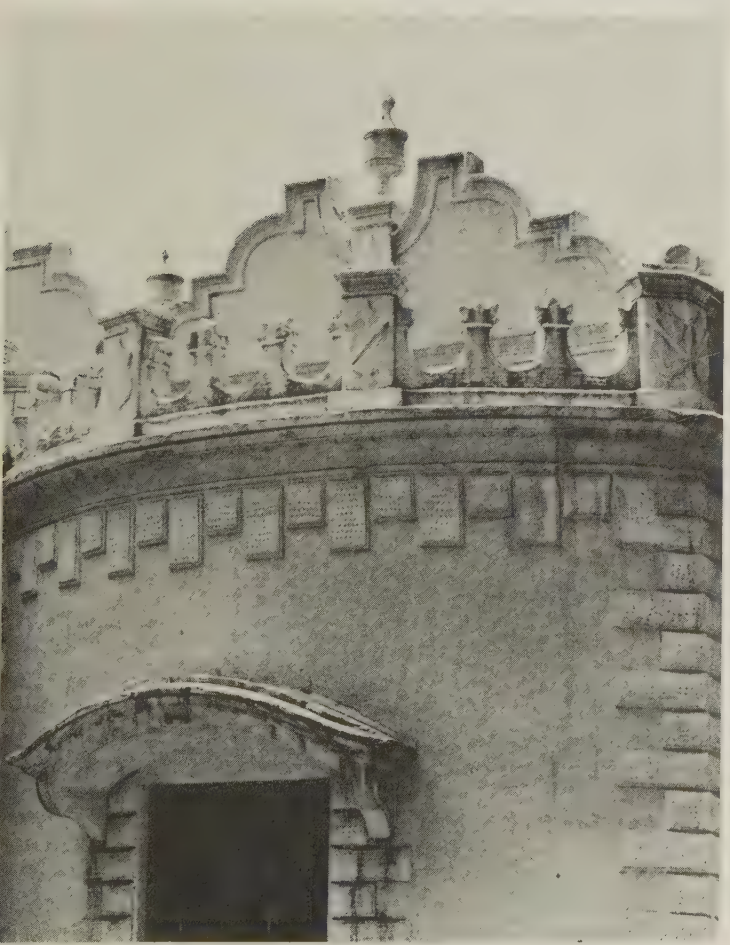
We have them all here, a fairly representative group of the more familiar embellishments—the wire-and-plaster motifs; arabseques crowning ledges; bouquets filling blank spaces; painstakingly crafted urned-piers punctuating the parapet; elaborately consoled hoods and ledges flattering a humble window; repeated and varied lines of dentils; monkey-top facias suggesting trefoiled arches; rhythmically edged slats doing the function of hoods for verandahs; fetchingly grouped gables of intricate and varied design; cast-iron railings of exquisite patterns.

Builders and architects took pride in these adornments: for them these were offerings rather than manifestations of snobbery. They wanted them and they put them there and ordered them, not because they wanted to outdo the neighbour but because it made them happy. There is no doubt that they saw architecture through the eyes of a lover.





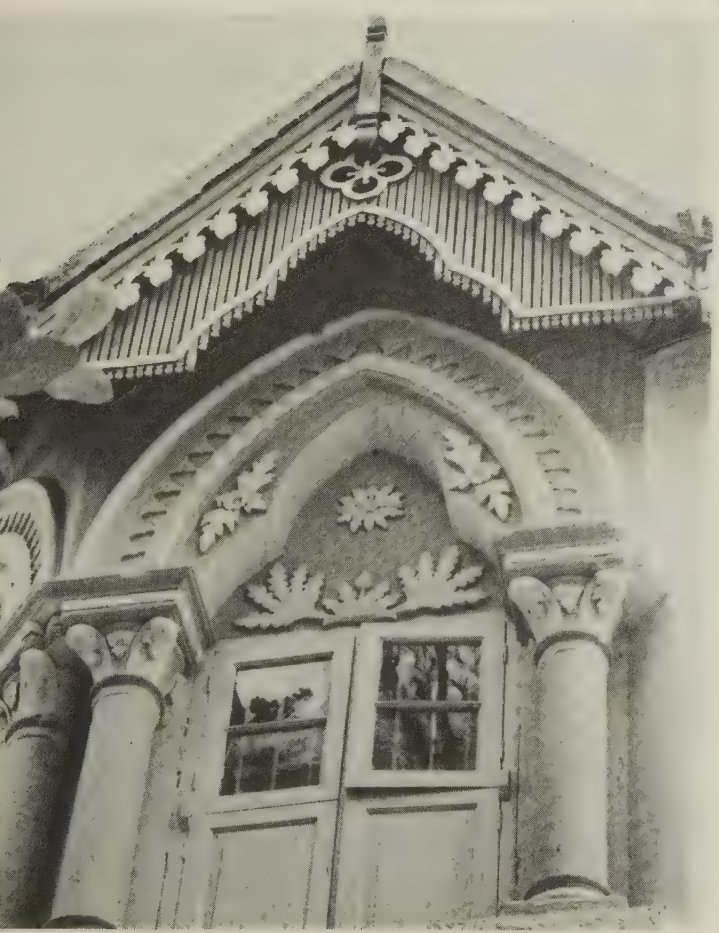





SHELTER


BEJOIS
APPLE
Natural fruit drink
JAGDALE FOODS PVT LTD
SADHWANIS
SADH WANIS
WELCOME TO
ALL SAARC DELEGATES
NOW AND IN 1987 —
WORLD SNOOKER
SILKS
AND
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Some more close-ups showing varieties of facia-ornamentation, festooned and multiple-moulded gables of rhythmic design, and painstakingly-crafted floral motifs of outstanding beauty.

GATES AND GATE-PIERS

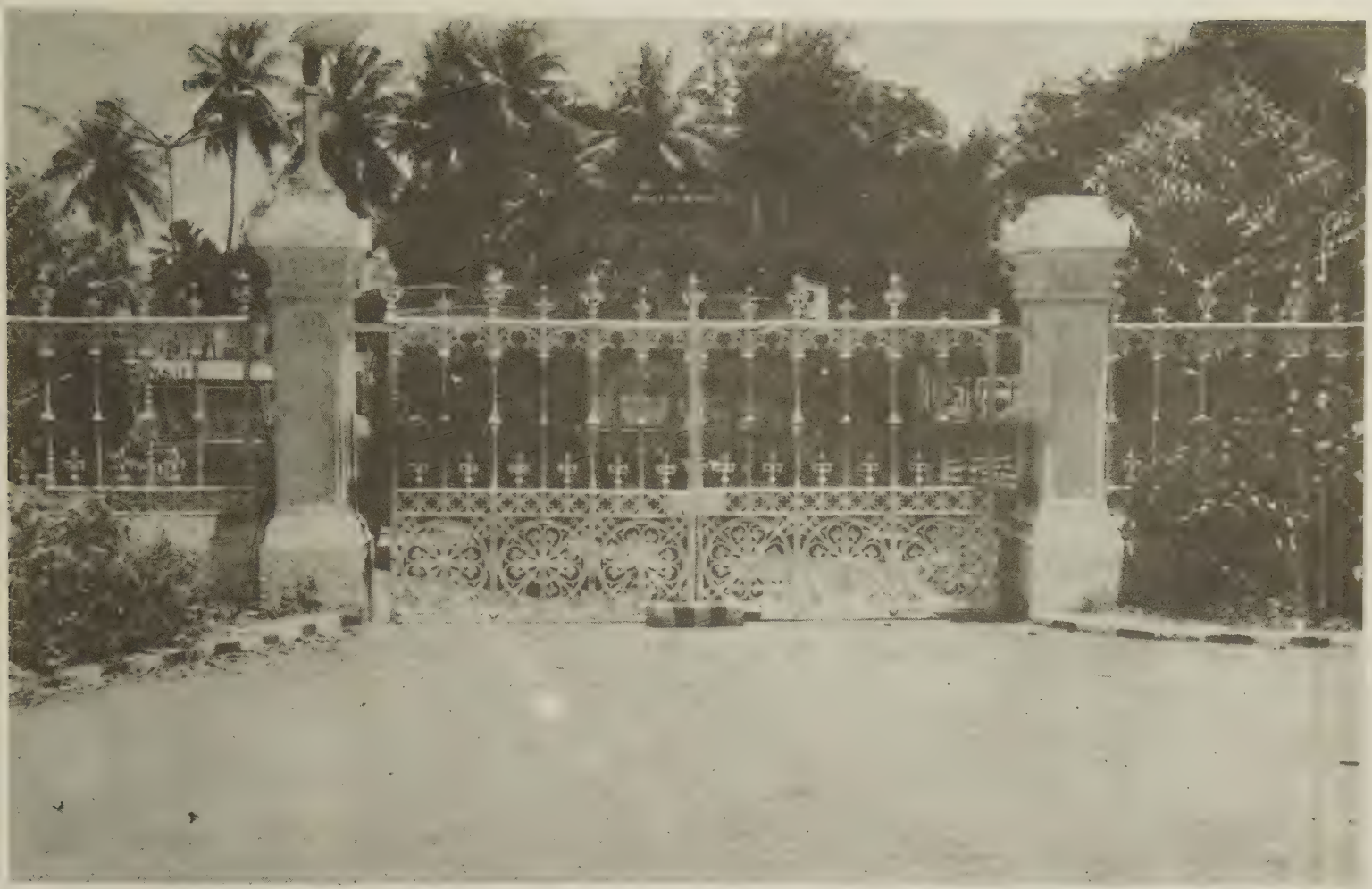
In the Cantonment-era bungalows, conceived and built spaciously with compounds of varying extent, gate-piers and gates often bespoke the class and status of the owners. There were rounded piers with pinnacles, square piers with moulded or battlemented capitals. A few gates remain with crown-pinnacles. Masons allowed themselves the indulgence of doing elaborate to simple mouldings—often with an un-ostentatious onion-pinnacle—even on low-budget gate-piers.

As for the shutters, there was a wide-ranging variety of styles—expensive cast-iron gates of involved floral or geometrical motifs, mostly imported in those days, or of the simpler wrought-iron design. Some bungalows had gates made entirely of wood, some with iron bars framed in wooden members and yet others with an additional layer of expanded metal or wire mesh.

In sharp contrast with the present-day wrought-iron gates and grills, which are often loud or tasteless in design, the gates, grills and lattice-work of the Cantonment-era bungalows reveal the artisan's cultivated taste even in bread-and-butter work. Beauty-in-design was then the rule rather than the exception.

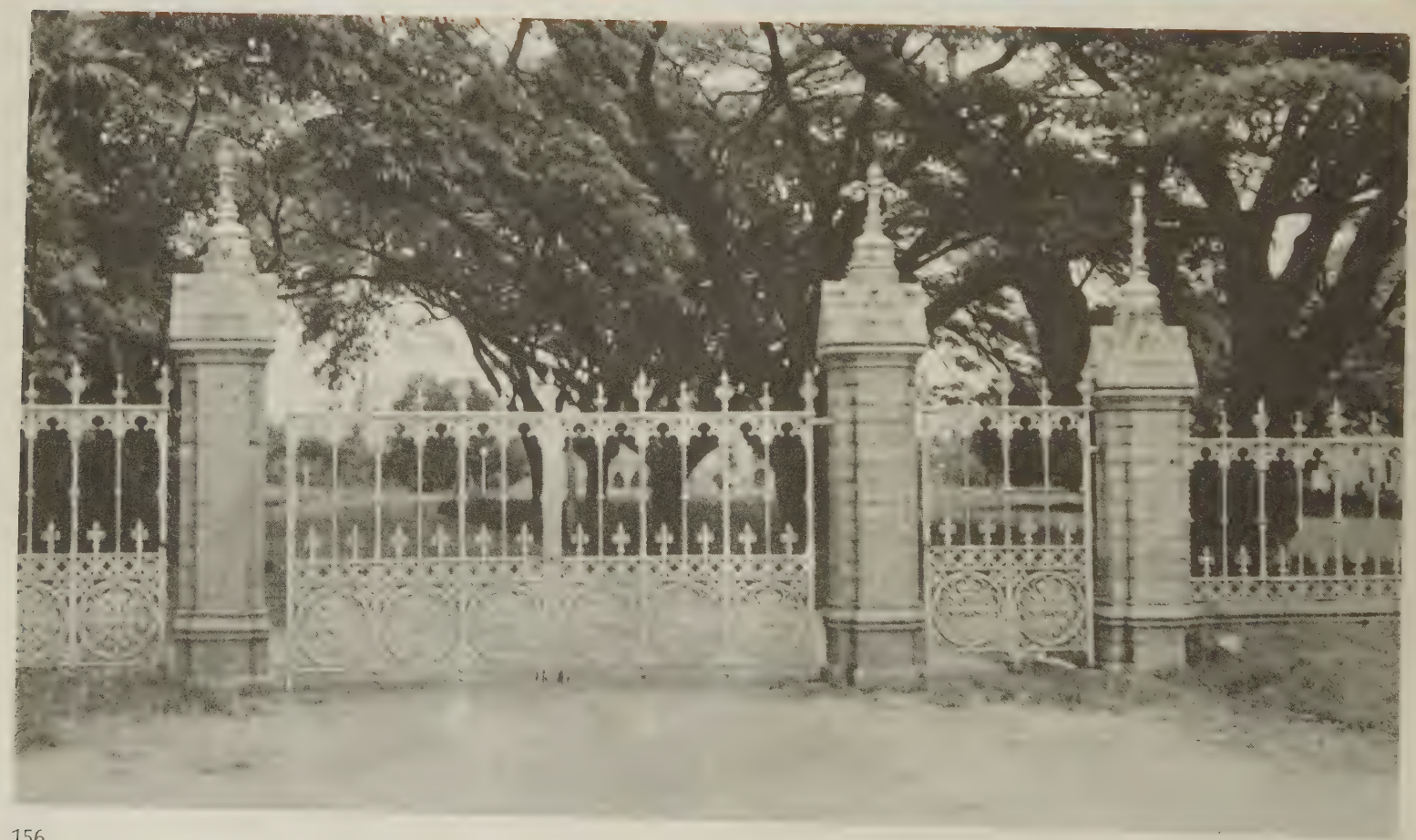
















The statue of Queen Victoria with the we-are-not-amused look, as seen in a 1921 photograph. The cannons are no longer there.















The vogue of exquisitely-crafted railings and garden furniture thrived in an era of distinguished gates and gate-piers.

STATUE OF THE UNKNOWN SOLDIER

The Statue of the Unknown Soldier, in a neat little park off Raj Bhavan Road, is set off against some glorious gul mohurs. In a remarkable example of civilised adaptation, the original inscription has been added to in recent years. The text now reads: "To the honoured memory of the men of Bangalore who gave their lives in the great war of 1914-18 and to the memory of all personnel of the armed forces who so gallantly laid down their lives in the two world wars, the Kashmir operations, the NEFA operations 1962, and the India-Pakistan wars of 1965 and 1971".






AND TO THE MEMORY OF ALL PERSONS
OF THE ARMED FORCES WHO SO GALLANTLY LAID
DOWN THEIR LIVES IN
THE TWO WORLD WARS
THE KOREAN OPERATIONS
THE BETA OPERATIONS INC

SOME "MODERN-CLASSICAL" BUILDINGS

It may perhaps appear odd to include these modern architectural landmarks on the Bangalore scene in a volume which is meant essentially to record the architectural heritage of Bangalore. Yet one cannot leave out buildings with such a compelling presence, with the I-always-belonged-here look.

Take Welcomgroup Windsor Manor Sheraton hotel in the highgrounds. Visitors, while experiencing the sheer fascination of beholding its distinguished elevation, its lobby, its studiedly and consciously British styling—evoking the Residency (or Georgian) era—refuse to believe that the building was completed and commissioned only in 1982.

Or the General Post Office building on the Raj Bhavan Road, inaugurated in 1985, with its grand-entrance steps and the stately pillared porch, all done in local granite, and balustraded parapets defining its levels—a building which offers a befitting tribute to the neighbouring Vidhana Soudha.

Then there is the Karnataka Chitrakala Parishat building, half built as yet, also on the highgrounds, which has not only kept up with the Kumara Krupa, its stately neighbour, but set its own standard with its carefully-conceived and evolved lines which look to the future but do not ignore the past.





Windsor Manor—some views and details.





Brookfields is another "modern-classical" addition to Bangalore's building scene. A gem-set of a building complex, it meets all the important tests of good architecture—it is beautiful, it is vibrant, it is conceived and planned in an appropriate setting, and it is completely functional, with absolutely no deprivation or difficulty arising from its consciously classical form.

There need be no shibboleths regarding what constitutes a "modern" look in a building, nor should modern architecture be regimented in terms of any set notions of "modern" as distinct from "anachronistic" styles. Styles in any case keep evolving and changing and there are "throw-backs" and "come-backs" all the time. In the architectural "objective co-relative", there need be no labels. A modern building owing little to the past can be remarkable for its personality and beauty, or it can be utterly ugly or faceless. Likewise, a building consciously harking back to classicism can be a feast for the eyes or a piece of absurdity. Brookfields—happily—provides a feast for the eyes.

Brookfields (below and next page) was inaugurated in 1987.







The architectural style of the Chitrakala Parishat Art Complex was largely determined by two important considerations—that there should not be another faceless building of the kind which characterises the generality of modern architecture, with aesthetics scrupulously shunned as it were, and with no regard given to the architectural tradition of the place, besides the setting, the immediate neighbourhood, and—what is equally important—the aims, ideals and the philosophy which lie behind the institution. Secondly, the Parishat Trust wanted to do justice to Government's expectation that the main building should be in the centre of a garden-setting, a public park.

It was against the above background that the architecture of the Chitrakala Parishat was planned. Among the guidelines given to the architect, stress was laid on the use of the local grey granite and the Parishat's concept of a building which, while being an essentially modern building, should articulate due regard for the great architectural tradition of Chalukyas and Hoysalas which thrived and blossomed in Karnataka for whole eras.

So far, only the first half of the building has been completed. The dominant feature of the structure completed so far is, of course, the stately entrance-porch, with its stepped columns, each leading to a geometrical rendering of a Chalukya capital. A cornice runs all round and separates the ground portion from the first-floor. The facade is a mix of rectangular and square stone slabs. The elevation to the right is composed of massive corbels—again suggested Chalukyan lines—lending a very agreeable touch to the edifice.

Steps lead from the porch to the ground-floor lobby which is a vast marble-floored hall with an imposing marble-clad wall. The stone-clad portion of the wall at the rear-end has been cut into a thematic-shaped window which overlooks the sculpture-court below at the basement level. The first-floor contains 4 large halls, meant as art galleries, plus a corridor-gallery. The basement area has an identical set of halls and galleries.

The ceiling of the structure has been fashioned completely on modern lines with square niches, each creating a decorative effect of play of light and shade besides providing an enclosure for a light-fixture. The basement accommodates the office and a store and provides spaces for art classes. The second phase on the first-floor will provide additional space for art exhibitions, an art library, a studio and an auditorium.

The rocky portion of the garden area has been converted into an open-air theatre with a very agreeable setting. The front yard has been well-planted with a variety of trees including gulmohar, jacaranda, cassia and tamarind.

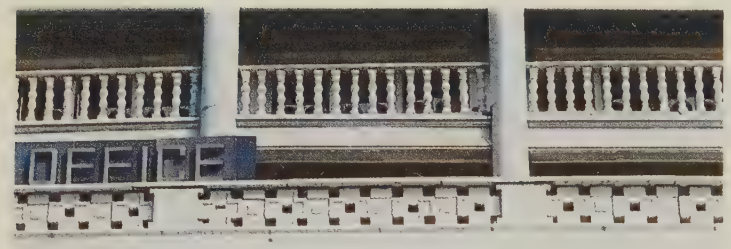


The Chitrakala Parishat "art complex" is a very recent addition to the City's public buildings and parks. The little Ganapathi-shrine (right) and the stone-carved Hanuman (above) are among the many touches in a studiously created setting.





The original European-Classical style building was demolished in 1977. The new building is an 'RCC'. structure with stone-facing. Grand-entrance steps leading to a high porch with stately columns adorned with Chalukyan capitals, echo the Vidhana Soudha ceremonial entrance. A thoughtfully designed building with an eye to its place in the Vidhana Veedhi setting. A notable and welcome addition to the City's 'civic' architecture in the recent past*.







The "gran'-pa" mail-box. Such relics are still seen in the City.

The new 'G.P.O.' building with its grand-entrance steps and imposing columns of classical design. The old building (see the 1919 photograph on top, next page) was demolished in 1977.

* "The Attara Kacheri set a prevailing classical tone which has been perpetuated to this day, for the new Post Office building . . . is a splendid dressed-granite classical composition with beautifully carved detailing".

Philip Davies in
'Splendors of the Raj'





BUILDINGS WITH A LEASE OF LIFE

There are many heart-gladdening examples in the City of 'period' bungalows being renovated, partly modified and lovingly maintained by owners who have savoured the joy and comfort of their spaciousness and the old-world charm of their high ceilings and sky-lights: they would not exchange for anything the sheer peace and repose of lounging in the trellised verandah.

Tenaciously resisting the demolition ball flung at your property by the "fast-buck" builder, is easier said than done. But many have done it—not only those lucky few who have no dearth of private resources or who have institutional funding at their beck and call, but innumerable others who could well have agreed to exchange "old lamps for new" but chose not to. Humanity's heritage of culture and its cherished values have survived down the ages because of such people. May their tribe increase!

The Madura Coats House at 10, Edward Road, and Mascarenhas House at Cookson Road, are among hundreds of typical bungalows which have received a new lease of life—with repairs, renovation and occasional modifications of the interior and with hardly-perceptible face-lifting of the facade. The battlements, the monkey-tops, the trellis-work, the bay-windows, the Tuscan columns supporting



1



2

daintily-moulded entablature—are all there, gleaming after the scrub-and-polish and with the much-improved paint of the present-day.

Some vintage buildings of Bangalore are surely luckier than others, as these examples show. It needs Martin Henrys and Drummonds—double blessing indeed!—and owners like Mohan and Priya Mascarenhas to realise their value and to maintain them as prized possessions. Besides these high-bracket examples, there are hundreds of humbler abodes which have been similarly kept—with love and care. One cannot imagine Bangalore without them.

1,2,3 Interiors of Mascarenhas House at Cookson Road, Thambu Chetty House at Frazer Town and Madura Coats House at Edward Road.

4 Madura Coats House: no exchanging "old lamps for new".





The detailed catalogue of some 250 buildings—mostly bungalows—in the following pages is based on a survey commissioned and funded by the Bangalore Urban Art Commission in 1983.
Mr. K. N. Iengar, then of the Indian Heritage Society, Bangalore Chapter, conducted the survey. The listing has been done locality-wise. As incidentally mentioned in the notes, many of the buildings covered in the survey have already fallen to the demolition ball.



CUBBON ROAD, SESHADRI ROAD, VIDHANA VEEDHI, KEMPEGOWDA ROAD, AVENUE ROAD. CRESCENT ROAD.

A-1 Office of the Joint Director of Agriculture, Seshadri Road, Bangalore-1.

This is a stone building, only ground floor, in a compound facing north. The end bays with gables are perpendicular to the central block. Parapets and cornices are in white brickwork. Half-octagonal bays project from the end-bays. There are round-headed windows and openings in the Central Block. A notable feature is an unusually heavy stone finial in the centres of the two gables with a circular ventilator below each.

Entrance verandah has three segmental arches. There is no entrance porch. Coursed rough dressed-stone has been used for the walls. The compound wall has heavy stone piers and a wrought-iron gate.



A-2 Central College House on Seshadri Road, now occupied by the office of the Regional Deputy Director of Collegiate Education, Government of Karnataka.

A cream-coloured, two-storeyed brick building with an entrance porch with two flat arches in front and one flat arch each on its sides. There are large windows on the ground-floor, also with flat arches and a small gabled hall on the first-floor, with a curved east portion looming over it (an unusual feature). The building is set in a vast compound, with a lawn and a semi-circular drive-in path.



A-3 Government Printing Press, Vidhana Veedhi.

Two-storeyed building of brick, painted cream and white. Elements of the building, like columns, balusters, window pediments and arches, are in European-Classical style. Interesting plaster-moulded panels flank the central arched opening, which has an imposing wrought-iron grill.



A-4 Bangalore Power and Light House Vidhana Veedhi, next to Govt. Printing Press.

Stone building, ground and two 'uppers', facing east. Similar to the United India Building on Narasimharaja Square and the neighbouring Technological Institute.

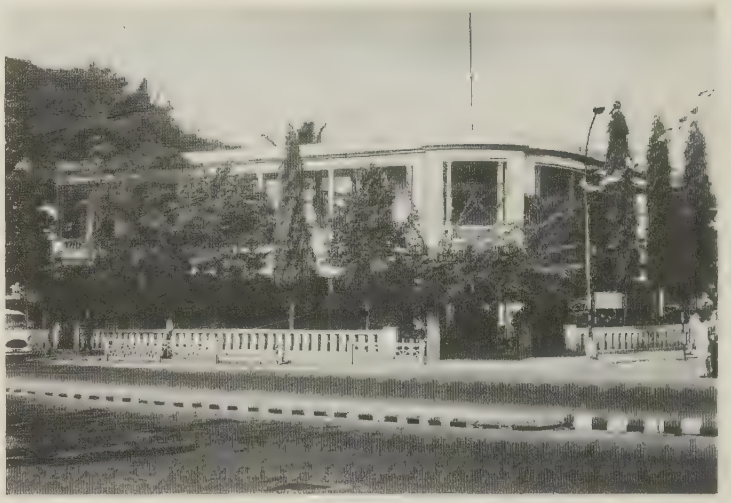
A-5 United India Insurance Company, Narasimharaja Square.

This is a stone building with a high ground-floor and two upper floors with Tuscan columns in front loggia, facing the southern end of Narasimharaja Square. A stately building, blending with all the buildings around the Square, except the new 'Unity Buildings' complex which stands somewhat incongruously among the generality of the buildings around.



A-6 Air-India Booking Office, to the north of the Town Hall.

A ground-storeyed bungalow, built of stone, now occupied by the Air-India office. The building is remarkable for its several 'Indian style' details, particularly the mix of Saracenic arches and the floral pediments above the chhajja of the bay-windows which rest on Rajasthani brackets.



A-7 Ulsoor-Gate Police Station—facing northern end of Narasimharaja Square.

An elegant, two-storeyed, simple building of brick with stone columns on its facade. Curved at the entrance, the building has south and east wings and colonnades on both floors.

A-8 Ramnarayan Chellaram College of Commerce.

Stone building, remarkable mainly for its impressive European-Classical portico, facing north-east.



A-9 Central College Hostel Blocks—now occupied by the office of the Director, College Development Council—on Palace Road

Two similar buildings in a vast compound facing east. Each is a two-storeyed building with a wide verandah on both floors, with lean-to roof with Mangalore tiles on first floor verandah. Gabled roof over first floor and with an end-gable over the centre (an intricate facia and two ventilators under this gable). Verandahs run all round the building. Worth noting is the variation of stone columns on ground floor verandah and timber columns on the first floor.

A-10 District Board Buildings—corner of Kempegowda Road and I-Main Road, Gandhinagar, opposite Kempegowda Talkies.

Stone building, ground and one 'upper' all round, plus two upper floors on its front face, with three superimposed stone columns. Curved frontage at south-east corner. Parapet on I floor has fine stone-jali panels. Columns with simple bases and capitals. Excellent composition.

A-11 Janata Bazar on Kempegowda Road

Ground and two upper floors of brick, with a fine entrance-porch facing south-west. Two very fine wrought-iron gates in the front between imposing gate piers. (Only the western gate now stands). Arcades on all floors. Entrance porch has 3 semi-circular arches on its long side and one flat arch each on its entrance and exit. A good composition of arches on all floors with subtle colour treatment.

A-12 'Prithvi Buildings"—Bank of Baroda on Kempegowda Road, opposite new wing of the State Bank of Mysore, facing south.

Stone Building, remarkable mainly for its impressive European Classical portico, facing north-east.

These are two similar buildings in a vast compound facing east. Each is a two-storeyed building

Two cinema theatres, Prabhat Talkies and Alankar, stood on the south side of Kempegowda Road, each with a character perfectly in accord with an auditorium for screening motion pictures.

Both have been demolished to make room for "commercial complexes". Almost all later cinema houses in the City are supposedly "modern-styled", deliberately distorted and exaggerated compositions, each trying to outdo the other in "attractiveness".

A-13 Rice Memorial Church—on Avenue Road

Classical style building with Tuscan columns and round-headed door and windows; deep pediment over entrance door, and gabled roof over central hall. Stone structure with brick pillars and pilasters. A small bell-tower has been added on the southern side. A small compound all around provides a somewhat inadequate setting for this handsome building.

A-14 Office of the Deputy Commissioner and District Magistrate, Bangalore.

A well-composed European-Classical style building, between Kaveri Bhavan on District Office Road, and the City Civil Court Building—ground and one upper floor facing south. Likely to be pulled down to make way for a new 'Revenue Offices Complex'.

A-15 Office of the Karnataka Chamber of Commerce, Kempegowda Road.

Ground and one upper floor, facing north. A European-Classical style building of brick, now completely hidden by a new multi-storied building in front of it. One of the better buildings of its kind.

A-16 Tuberculosis Hospital—corner of Kempegowda Road and B.V.K. Iyengar Road.

A brick building of two storeys, painted white and cream. An "Indian style" building.









A-17 Parsee Agiari—Fire Temple on Cunningham Road Cross.

A well-maintained place of worship of the Parsees of Bangalore, in a garden setting opposite Lady Jehangir Kothari Memorial Hall. A handsome building in typical style.

A-18 No. 34, Crescent Road, behind Golf Links, High Grounds.

A stone one-floor cottage with a verandah and porch supported on stone columns with a small gable roof projected from the sloping roof of the verandah. Half-octagonal bay-window projects from the side wing. Set in a small garden and compound, the building has interesting wooden-trellis in the verandah. A simple, elegant composition.

PALACE ROAD, ALI ASKER ROAD, CUNNINGHAM ROAD, MILLER'S ROAD, INFANTRY ROAD, EDWARDS ROAD, QUEENS ROAD, VENKATSWAMI NAIDU ROAD, HOSPITAL ROAD, KAMARAJA ROAD, EBRAHIM SAHIB STREET, RAJ BHAVAN ROAD.

B-1 "Niton"*—No. 2, Palace Road.

A typical residential building of European-Classical style set in a large compound. The southern side has large trees growing wildly. No pukka garden wall on the southern side, which presents a dilapidated appearance of this precious 'period' building.

B-2 No. 1, Ali Asker Road—Office of the Registrar of Cooperative Societies.*

Stone building, ground floor only, in a large compound, facing west, in European-Classical style, with a very elegant Tuscan portico in the centre. An imposing pediment, which frames a coat-of-arms frieze, is the focal point of the elevation. Among the most beautifully composed buildings of its size in the City.

B-3 Palace Hotel—No. 3, Ali Asker Road.

A beautiful white-painted bungalow; two floors facing south in a lush garden. Partly modified on the eastern side.

B-4 "Goldburn"—No. 16, Ali Asker Road.

Ground floor bungalow facing south, with a gabled porch and wooden trellis between columns.

B-5 "Brindavan"—No. 20, Ali Asker Road.

Residence, partly occupied by a nursery and tuition centre. Another very pretty one-floor bungalow of typical design, facing south. There is a lawn in front with many large trees.

B-6 "Neera"—No. 34, Cunningham Road.

Ground-floor bungalow in a compound facing north. Renovated as per original design both in the exterior and the interior. A fine wrought-iron entrance gate with piers of intricate design, greets the visitor. Two arched openings with wrought-iron grills and compound wall, all with elegant balusters and heavy coping.

B-7 No. 13, Cunningham Road—"Seventh Day Adventist Church".

Stone building, facing south, with small towers flanking the entrance.

B-8 No. 16, Cunningham Road.

Occupied by Co-operative Industries Exposition. A ground-floor bungalow set in a compound, facing south, with three levels of parapets of uniform design. Windows and doors are all round-headed. Entrance porch with four columns in front. Parapets seem somewhat over-weighted. Agreeably face-lifted and remarkably well-maintained—a model for many buildings of its kind.

B-9 No. 19/1, Cunningham Road.

First building on Cunningham Crescent behind a new multi-storeyed building on Cunningham Road, facing west. Set in a compound, the bungalow is a fine composition.

B-10 "Endellion"—Cunningham Crescent.

Single-storeyed bungalow in a compound, facing east. Interesting details, but in a poor condition from lack of maintenance.

B-11 No. 12, Cunningham Crescent—'Leela Vilas'

A fine single-storeyed bungalow in a compound. European 'colonial' style, with a verandah across the whole front, a porch in the centre and a continuous parapet with classical balusters. Every part is beautifully proportioned. Can be grouped with 'Balabrooie' and 'Crescent House'.

B-12 No. 3, Cunningham Crescent—'Liroska'.

Set in a vast garden, the bungalow wears a deserted look. Facing north, with 3 semi-circular parterres in the garden, the central one larger than the other two. An unusual porch with a curved sun-shade of timber planks supported from piers in the verandah. Rectangular structure behind the porch.

B-13 No. 2, Miller's Tank Bund Road.

Perpendicular to Cunningham Crescent at its western end, the bungalow houses the Al-Ameen Medical Trust Hospital. Facing east, the building has interesting Indian-style details.

B-14 No. 2, Miller's Road—St. Anne's Generalate.

A beautiful ground-storey bungalow in white, set deep in a compound, approached through a fine avenue of trees from the garden gate on Miller's Road. A stately pedimented porch.

*See page 236 of Kora Chandy's "Stately Homes and Memories of Old Bangalore".







B-15 No. 13, Miller's Road—office of the Deputy Inspector General of Police, Central Range, Bangalore.

Ground-and-one-upper bungalow of imposing dimensions, facing east, set in a vast compound. Interesting garden-gate design.

B-16 No. 31, Miller's Road, a cottage on the west side of Miller's Road at the corner of II Cross Lane.

A single-storeyed cottage with pediment and parapet over a decorated window carrying figures on its ledge. The wall behind has a gabled roof with its facia decorated both above and below. Entrance door also has a ledge and parapet, with cornice and a hanging trellis. Altogether a very interesting composition of a lower-middle class residence in the area. No compound.

B-17 No. 9, Edwards Road—"Ishakrupa"

Built by a British officer, this one-floor building is notable for the multiple planes of its roofs: yet a harmonious composition.

B-18 No. 10, Edwards Road.

Residence of the Managing Director of Madura Coats. A meticulously well-preserved bungalow set in a lush garden. Another 'period' building which has been saved and enhanced by occupants who have the taste to savour its aesthetics.

B-19 No. 87, Infantry Road—Irshad's Estate Agency.

Single-storeyed bungalow facing north, with a verandah and lean-to roof. Fine gable over entrance door.

B-20 No. 70, Infantry Road.

Bungalow behind "Coats of India Limited" office. Ground-floor building facing south; an elegant bungalow now completely hidden behind later commercial buildings.

B-21 No. 102, Infantry Road,—St. Andrew's Church Parish Hall and Mansa.

A hall running east-west in brick with pointed Gothic arches and windows—behind St. Andrew's Church on Cubbon Road.

B-22 YMCA Hall opp. No. 66, Infantry Road.

A single-storeyed building in an open compound with a hexastyle portico of 6 fluted columns, with hardly any entablature or parapet above.

B-23 No. 111, Infantry Road.

A small single-storeyed neat cottage, elegantly painted. The kind of building which cries out for preservation.

B-24 No. 29, Infantry Road—"Rox Burgh".

Single-storeyed bungalow in a compound with a fine garden gate and piers. Battlemented parapet over entrance verandah. Twin gables over main hall.

B-25 On Union Street perpendicular to Infantry Road on the north.

Single-storeyed bungalow in a small compound facing south; occupied by Central Government Health Scheme. Interesting porch, roof and monkey-tops.

B-26 No. 1, Infantry Road—office of the Commissioner of Police*.

Main building facing south. Among the older, typical one-floor buildings with European-style details. Many blocks have been added in the vast compound. Interesting compound wall and entrance-gate.

B-27 No. 3, Infantry Road.

Bungalow of ground floor, behind Hotel Shyamprakash. Long gabled hall running east-west, with 11 gables in front.

There are four roads in the area between Queens Road and Venkatswami Naidu Road (formerly Chandni Chowk Road), served by Curve Road. Houses on either side of the roads, mostly two-storied, are of the same style and character, often with fascinating Gothic features and decorative details.

B-28 No. 15 (Old No. 28) Park Road—Hindustan Aeronautics Employees Association.

Ground and one-upper floor, facing south: corner plot. An ornate gable adorns the curved wing on the right. Remarkably beautiful windows. Elaborate gate-piers with battlemented tops.

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* See page 234 of Kora Chandy's 'Stately Homes and Memories of old Bangalore'.


«CIE»
Industries Exposition (P) Ltd.



B-29 House on corner of Queens Road and Chinnaswamy Mudaliar Road, parallel to Park Road.

Ground-floor bungalow facing north. Remarkable for its three gables in the elevation with battlemented contours and round windows with an inset floral motif. Octagonal ventilators appear above the windows of the bays. Porch resting on brick piers with battlemented parapet on three sides.

B-30 At the curve of Park Road, behind Hotel Harsha — High School.

A stone building of one floor, with pointed arches, facing west in a compound.

B-31 Gosha Hospital in Tasker Town.

There are a number of buildings in the hospital complex, all of Indian style with many interesting details. One of the blocks opens on Park Road, corner of Venkatswami Naidu Road, behind Harsha hotel — a building of two floors facing north, again in Indian style, with a fine wrought-iron gate and piers.

B-32 Danda Mariamma Koil on Venkatswami Naidu Road, at Shivaji Circle.

Temple facing east. Main shrine to Mariamma with subsidiary shrines for Ganesha, Muruga and Isvara (Siva). A three-storeyed gopura with a porch on stone columns and a stone column on pavement in front. Figures on gopura crafted with typical Tamil Nadu artisanship.

B-33 On Venkatswami Naidu Road up to Shivaji Circle.

Nos. 1, 2, 3 Islamiah College & Hasanath Junior College for boys. Three similar buildings of brick with stone, ground and one 'upper' facing north, of Indian style.

B-34 No. 9, Venkatswami Naidu Road.

Bungalow next to Harsha Hotel, Street house facing north; its eastern portion is of stone. Similar to buildings on the opposite side of the road.

B-35 No. 19, Venkatswami Naidu Road — office of the Inspector of Excise.

A fine composition, with window decorations, carved parapets, etc.

B-36 Corporation Higher Elementary School at Shivaji Circle.

Stone building, ground-floor, facing north. Interesting details in Indian style.

B-37 Office of India International Travels, on Meenakshi Koil Street, Shivaji Nagar.

Brick building with details in stone. Ground and one upper floor, facing south. Elegant composition.





B-38 No. 42, Hospital Road.

Ground-floor stone building, facing south, with interesting merlons in plaster on solid parapet wall.

B-39 No. 49, Hospital Road.

Single-storey bungalow facing south: interesting monkey tops.

B-40 & 41 Next to No. 49, in a lane off Hospital Road — Nos. 50, 51, 52.

Three similar single-storey bungalows, set in compounds, facing west. No. 52 has the best design and state of preservation.


H.A.R.A
HOUSE



B-42 No. 101, Dispensary Road, parallel to Commercial Street.

A street house, ground-and-one-upper, typical of middle-class street houses in Bangalore and all over South India.

B-43 Masjid-e-Azam, 93 Jumma Masjid Road, behind Russel Market.

Probably the second largest mosque in Bangalore, with red-coloured 'Minars' similar to the Srirangapatna mosque.

B-44 Beopari Masjid at the meeting of Ebrahim Sahib Street and Jumma Masjid Road (former Old Poor House Road.)

Entrance facing east. Interesting details.

B-45 Hotel Arya Bhavan opposite southern end of Russel Market.

Two-storeyed building, 3 gables on first floor, Mangalore-tiled roof. Building faces east.

B-46 On Noronha Road.

A two-storeyed office-cum-residential building facing east. Interesting details and composition.

B-47 No. 298 Jain Temple Road, continuation northwards of Jumma Masjid Road.

Street house, ground and one 'upper' facing west. Interesting details on facade—cornices, projecting balcony over the road, parapets and turrets on the front and sides.

B-48 No. 16, Meenakshi Koil Street.

Streethouse, ground and one upper, facing south. Fine example of lower-class street house.

B-49 No. 256, Kamaraj Road—V. S. Velod Mudaliar Dispensary.

A ground-storey building, facing west, of European-Classical style, resembling the Rice Memorial Church on Avenue Road.

B-50 to 53 Nos. 187, 219, 220-221

Interesting street houses in the 'period' style.

B-54 No. 82 Ebrahim Sahib Street—Parallel to Commercial Street—"Tagore Montessori School".

Rectangular building, ground and one upper, facing north. Five bays on each floor, Door and all windows round-headed with architraves. Each bay with fluted pilasters. Upper floor pilasters have Corinthianesque capitals. Top parapet has plaster decorations. String





course between floors. A fine composition in simple, elegant European-Classical style.

B-55 No. 82, Kamaraj Road, corner of St. John's Church Road.

Ground-storey bungalow, facing east, with three elegant semi-circular arches in the verandah.

B-56 Kaliamman Koil towards north end of Kamaraj Road, on its eastern side in MEG compound.

Assaye Kaliamman Koil (consecrated on 14th September, 1973) with a fine image of Kaliamman in black stone with the utsavamurti in the sanctum, which has two female dvarapalakis. The mantapa before the shrine which faces north has a fine vahana (vehicle) with utsavamurti. In the ambulatory are a number of painted panels of Devi's Mahatmaya from serval puranas, including one of Bhavatarini Kali with Sri Ramakrishna Paramahamsa and Sharadamanidevi, all rather gaudily painted, but constituting a rich illustration of Devi's purana. The main shrine has a bhajana-mantapa in front with a gabled roof of G. I. sheets on steel trusses and a lean-to roof as pradakshina around the shrine outside the walls. Interesting shikhara. There is a minor shrine in the compound with a grove of trees.



B-57 No. 11, Raj Bhavan Road—"Park View."

Bungalow, single-storeyed, in a large compound, facing south, occupied by the Karnataka State Agricultural Marketing Board.

B-58 Monument to the Unknown Soldier in a small park opposite the Main Telegraph Office.

Built to commemorate the British and Anglo-Indian soldiers of Bangalore who died during the First World War. Well-sculpted and mounted, and set in a beautiful little park.

B-59 No. 3, Raj Bhavan Road.

In the compound of Parag Hotel, to the west of the hotel, stands this old single-storeyed bungalow, facing south. It has an interesting deep verandah-cum-porch supported on columns as in Balabrooie. Entablature appears top-heavy. In a neglected condition, the building is occupied by the descendants of Sir Mirza Ismail, the former Dewan of Mysore.

MACIVER TOWN, MAHATMA GANDHI ROAD, RESIDENCY ROAD, ST. MARK'S ROAD, LAVELLE ROAD, GRANT ROAD, MADRAS BANK ROAD, MUSEUM ROAD, CONVENT ROAD, RICHMOND ROAD.

C-1 Empire Theatre—Mahatma Gandhi Road.

A dilapidated building, no longer in use, but still standing, with all the 'classic' features and details of roofs, parapets, pinnacles, and facia—characteristic of many buildings built during the period (ca. 1900-20) in the localities stretching from the old City Railway Station to areas in the two 'city-centres' of the K. R. Market and the Cantonment. Remarkably ornate floral motifs moulded in plaster.

C-2 The 'E.G.K.' building block.

C-3 The G. K. Vale building block.

C-4 Higginbotham's Book Shop.

C-5 Kaveri Arts Emporium and neighbouring building.

The above buildings are ornate-gabled, fine 'period' structures of the commercial variety which have invested the Mahatma Gandhi Road promenade with much of its character and attractiveness.

C-6, 7 & 8 No. 21, (Old No. 41) M. G. Road—"The Craig"

No. 47-A. M. G. Road—A.S.M.T. House.

No. 47/6, M. G. Road, occupied by Nitco Tiles.

Single-storeyed bungalows in large compounds, facing north. Typical of the early Cantonment-era, used as "chummeries" by British officers during "Raj" days (Winston Churchill is believed to have lived in one of these as a subaltern).

C-9 No. 139, Residency Road, first building on the east side from Richmond Circle.

Symmetrical ground-floor bungalow facing west. Rectangular porch with a pediment on western side. Broken pediment on central hall. Urns on the parapet in the front and on the sides. Flat window ledges supported on cast-iron columns—also decorated with urns and carvings in plaster. A European-Classical style building.

C-10 No. 137, Residency Road—Ebrahim Villa.

In Gothic style. Porch with gables in front and on the two sides. Extremely fine wooden fretwork in the front gable and in the side gables of the porch. All the facias in the gables have decorated woodwork. Very interesting merlons on the parapet of the side wings. Decorations with a pediment even on the ventilator ledge! Two tall pine trees in the garden enhance the setting.

C-11 Church/Chapel of the Good Shepherd Convent (Sacred Heart High School).

It is aligned north-south with its front facing Residency Road; approached from Hosur Road corner. There is a figure of Christ in a niche in the gable wall over the nave. The transepts seem to have chapels on their north-west side with large ogee windows on either transept. An unusual plan.

C-12 Victoria Hotel opposite Mayo Hall at the eastern end of Residency Road and junction of Commissariat Road.

A single-storeyed bungalow; a typical 'period' building with a gabled porch and monkey-tops. Once a library—now used as a bar and restaurant.

C-13 Bishop Cotton School (at the beginning of the fork of Residency Road and St. Mark's Road, opp. Cash Pharmacy).

Set in a very vast compound. Two buildings of note, one of brick painted white with a Mangalore-tile roof and rounded bays at its ends, with arched windows on the south side. On the north side, there is a stone building with gabled ends. The spacious setting must be scrupulously conserved.

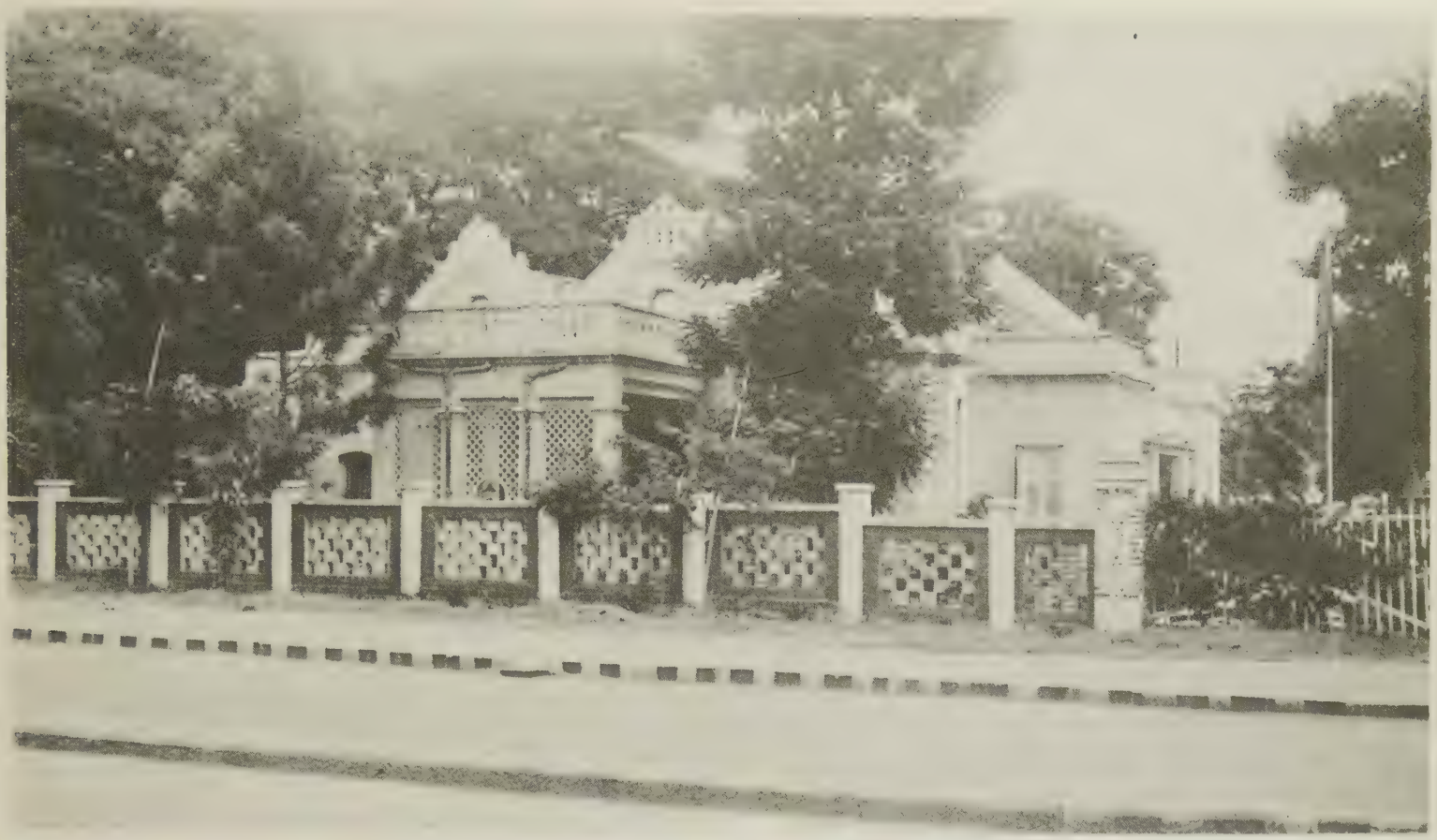
C-14 3/1, St. Mark's Road.

An elegant bungalow in a compound facing east, occupied by a furnishing firm. Interesting gabled porch.

C-15 No. 15, St. Mark's Road—Golden Threshold*, also known as 'Miranda residence'.

Two-storeyed building facing east. Windows with white architraves all round. Curved frontage with rough-finish instead of the usual plaster porch, with corresponding carved balcony on first floor. Sloped roofs in varying planes: chhajas on the side windows. Among the more recent versions of the double-storeyed bungalow-type, this remarkably pretty house has since been pulled down.

*See page 246 for 'Requiem for the Golden Threshold' by M. Bhaktavatsala.






E.G.K
COLOUR PRINTS IN LESS THA
ONE HOUR
E.G.
NO FADING
BRILLIAN

C-16 Rama Nivas—No. 14/11, St. Mark's Road.

A rectangular building with a centrally raised hall and roof across it with its pediment showing on the eastern face. A gabled entrance porch with 3 equal gables in front. Mixture of Classical and Gothic details. A large compound in front of the building.

C-17 Tract and Book Society & Oxford University Press Book Shop on No. 40, St. Mark's Road*

Stone building of one floor. Part of the group of buildings, including the Bible Society, faces M. G. Road. Battlements, stone-treatment and pinnacles echo the BRV theatre building across the park on Cubbon Road.

C-18 81, Lavelle Road.

A doomed-looking but remarkable ground storey bungalow set in a compound as neglected as the building. Aligned north-south with an entrance-porch on the west and a barrel vaulted central hall, it has decorated gable and parapet. Rectangular porch with four Tuscan columns.

C-19 No. 55, Lavelle Road.

Single-storeyed bungalow in a compound with many luxuriant trees. Entrance porch facing north with a single semicircular arch in front and smaller semicircular arches, one each on east and west. Semicircular arches all through the facade. Fine small wrought iron gate in the compound wall.

C-20 Nanking Restaurant—No. 4, Grant Road.

Brick building, ground-and-one-upper, facing north with an entrance porch. Central gabled roof flanked by two smaller roofs, half-octagons at the bays with gables on each face of the octagon. Trefoiled arches in the porch are repeated in the gables—a unique touch. The gables have each intricate facias and trellis of vertical strips—a strongly unified composition.

C-21 No. 7, Grant Road.

Ground and one upper floor, with an entrance porch facing north. Semicircular key-stoned arches in the porch, an intricate parapet, multiple string-courses and steep gable on first floor verandah. Ledges over windows supported on brackets. Many interesting details. The furniture and living style of the interior is fully in keeping with the classic dignity of the exterior.

C-22 Ananda Bhavan Hotel—No. 10, Grant Road.

A two-storeyed building in a compound thickly grown with trees, facing north. Rectangular porch with its piers lined with an in-and-out bond design. Moulded decorations over parapets facing north. Window ledges have intricate designs. The whole building is embellished with interesting details.

*See page 80

C-23 No. 35, Grant Road Opp. Ananda Bhavan Hotel.

Ground-floor bungalow with interesting parapets with window details.

C-24 No. 11, Grant Road "Tulloch" next to Ananda Bhavan Hotel.

Ground-floor bungalow with gabled porch and double gabled hall(s), facing north. Gothic style bungalow with many trees in compound.

C-25 No. 37, Grant Road "Lenarc".

Two-storeyed bungalow, facing south in a well-maintained compound. Wall corners with stone design of in-and-out bond. Same kind of treatment in architrave of first-floor windows. Porch with a gabled room on first floor; entablature over the columns of the porch has intricate plaster carvings. An interesting composition. Compound wall with brick piers and wrought-iron gate. The building is well-maintained.

C-26 No. 8, Walton Road.

Two-storeyed bungalow in a compound facing east, with a tall porch on four columns and sloping roof. An elegant composition. Compound has several large trees.

C-27 Bungalow opp. No. 1, Walton Road, at the junction of Lavelle Road and Walton Road.

A cream-coloured bungalow, ground-floor only, of brick, with a porch built partly of stone, with a sun-shade (chhajja) of folded metal sheet supported on wooden brackets. Front of the bungalow faces south-east. Side windows also have a curious sun-shade of metal sheets.

C-28 "Canberra"—No. 49, Lavelle Road.

A beautiful single-storeyed bungalow in compound facing west. Of particular interest is its south bay with window and details.

C-29 Bungalow No. 2 in the S.B.I. Estate.

Entrance both from Madras Bank Road and St. Mark's Road. A two-storeyed bungalow with the upper floor topped by a gabled roof with a hip. The verandah has cast-iron twin-columns which are rather incongruous, with a wooden canopy over the entrance steps. Parapet painted dark brown. Interesting monkey-tops at the sides. The bungalow is set in a spacious compound.

C-30 On Madras Bank Road next to Shroff's estate agency.

An old building aligned east-west, with a series of monkey-top gables on the ground floor facing south. The building, now used as a godown, is said to have at one time housed, among others, the office and printing press of the 'Daily Post', one of the earlier English dailies of Bangalore, closed down some decades ago.





C-31 Museum Road Post Office and the Office of the Senior Superintendent of Post Offices—on Museum Road.

A two-storeyed bungalow in a compound, used as a post office. A metal-sheet-covered roof over the ground-floor verandah. Roofs on the upper floor covered by slate tiles. A curious junction of roofs with several axes and planes—much like the Cash Pharmacy buildings and many other 'period' buildings.

C-32 "Helen Ville"—No. 2, Museum Road.

Single-storeyed bungalow with a gabled porch, an intricate facia and trellis. Gable wall over central hall with unusual mouldings and terminations. The building has since been demolished.

C-33 No. 9/1, Museum Road—in a lane off Museum Road on the eastern side.

A small neglected, single-storeyed bungalow, facing west. A very interesting bay on either side of the central entrance, with a window on a projected portion of the wall. Under the remarkably ornamented pediment of the bay is a sloping sun-shade covered with Mangalore tiles with a facia of vertical wooden strips below. The bungalow has a projecting entrance-porch with a mini-porch in addition—an unusual feature—having a collar-roof supported on G.I. pipes as columns.

C-34 No. 25, Rest House Crescent—"Eastern Cottage".

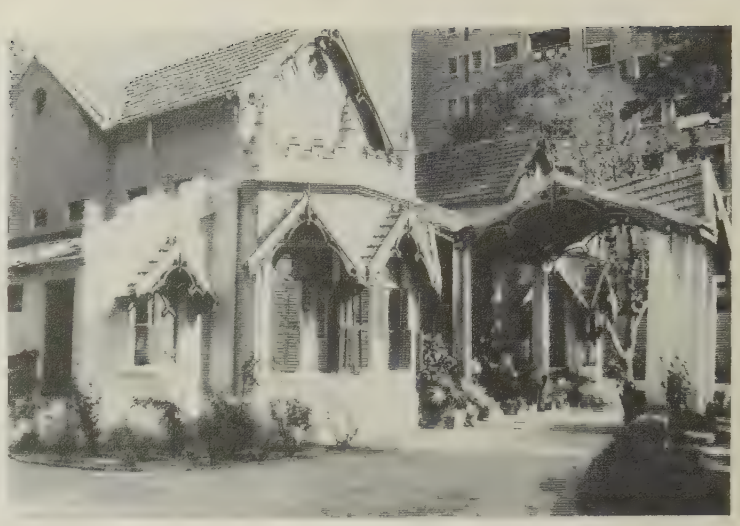
Single-storeyed bungalow facing west. A fine porch and gable over the entrance.

C-35 No. 27, Rest House Road.

A beautiful single-storeyed bungalow facing south all white, with a verandah covered by a lean-to roof; gable in the centre, monkey tops and a parapet wall over the main hall.

C-36 CMP House on Convent Road.

A single-storeyed bungalow in a well-maintained garden, facing west. Central hall aligned north-south with a high gabled roof; bed-rooms at right angles, also with gabled roofs. Half octagonal projections at the bays with 3 windows, monkey-tops, battlemented parapets and finials. The bungalow has an unusually high gabled entrance-porch resting on 6 columns. All facias in the gables are of the same design, suitably scaled. The high-roofed central hall has flooring of grey tiles. Three rooms on either side of the hall are used as bedrooms. The bungalow is set in a garden with some glorious old trees. Interesting garden-gate piers.







RICHMOND ROAD, LAL BAGH ROAD, MISSION ROAD, SAMPANGI TANK ROAD, DOUBLE ROAD, ANDREE ROAD, HOSUR ROAD, ALEXANDRA STREET, NORRIS ROAD, LANGFORD ROAD, BRUNTON ROAD, WOOD STREET.

D-1 On I Main Road, Sampangi Ramanagar, Bangalore-27 (joining Mission Road and Sampangi Tank Road).

A two-storeyed bungalow, facing south, with gable in the centre of first floor. Very interesting top parapet and decorated facias. (Facade obscured by a big name-board).

D-2 No. 29 (1-2) Lal Bagh Road in a compound—"Sunbeam".

A single-storeyed bungalow with a flat projecting verandah across almost the whole front facing south, with a shallow pediment over it.

D-3 No. 55/6, Mission Road—(end of Double Road at the north).

Single-storeyed bungalow, with a porch and monkey-tops, facing south. Many interesting details.

D-4 No. 7, Lal Bagh Road—"International Services".

Dainty little cottage in white, with the gable of the verandah "piggy-backing" a lower gable. Windows at the end bays with projected architrave and a pediment topping a lean-to-roof of Mangalore tiles.

D-5 No. 5, Sampangi Tank road—in the compound of woodlands Hotel on the right of the entrance driveway.

A dull-green-coloured bungalow with a porch with its woodwork in a darker shade, facing north. On the side facing east there are two closely-spaced windows with twin monkey tops with another one on the front wall, making three adjacent monkey-tops in the elevation—a very interesting feature. The rear verandah has a full trellis screen.

D-6 No. 5, Sampangi Tank Road—"Clovelly" in the compound of Woodlands Hotel.

A typical 'period' bungalow (see elevation drawing and plan. Also Mrs. Romola Chatterjee's nostalgic description of growing up in 'Clovelly' at page 220).

D-7 No. 100, Richmond Road—"The Anchorage".

Single-storeyed bungalow in a garden, with a projecting half-hexagonal porch and sloping roof surfaces of Mangalore tiles, facing north. A smaller porch is attached to the usual rectangular porch.

D-8 "Redcliffe"—CMP Officer's Mess—No. 6, Richmond Road.

Imposing garden wall and piers, with a wooden gate in disrepair. A large, interesting bungalow, with a gabled entrance porch facing east. A medley of roofs, ridges, monkey-tops and openings, but a balanced composition. A narrow and high passage runs north-south between the front and rear sets of 3 rooms. A verandah skirts 3 sides of the front rooms. Bungalow now used as guestrooms and mess by the Army. Many big canopy trees in the compound enhance the setting.

D-9 No. 88, Richmond Road.

A single-storeyed bungalow in a compound facing north. Half hexagonal porch behind the plane of the main porch. Interesting parapet wall on the main hall.

D-10 No. 86, Richmond Road—"Burnside"

Single-storeyed bungalow, set in a compound facing north, with a small entrance porch with a gable and an unusual trellis below it. The verandah has a lower parapet than the main structure behind, which shows a battlemented parapet on the skyline. The main hall has a pyramidal roof over it and the verandah a special sunshade below its cornice.

D-11 No. 11/13, Richmond Road—"Neshat House".

Single-storeyed bungalow facing south. A pyramidal roof over the central hall. Interesting porch.

D-12 No. 99, Richmond Road—"Ashleigh Cottage".

In a gully off Richmond Road. An old single-storeyed bungalow in classical style. Rectangular porch overgrown with creepers. Original setting was a huge plot, now much reduced.

D-13 85, Richmond Road—"Kingston".

Single-storeyed bungalow facing north. A beautiful porch with very interesting monkey tops.

D-14 No. 17 Richmond Road.

Single-storeyed bungalow in a vast compound, facing south. A long and high main hall running east-west with half octagonal bays at either end flanking a verandah in between. A gabled porch at the entrance with characteristic monkey tops over the bay windows. An unusually high gabled roof over the main hall.





D-15 No. 21, Richmond Road.

A single-storeyed bungalow with Tuscan columns supporting entrance porch. Windows are set with columns and pediment.

D-16 No. 81, Richmond Road—"Richmond House".

A two-storeyed building facing north (at present occupied by Survey of India). A type of residential building of the "colonial style"—strongly resembling the early-American ranch-house.

D-17 No. 3, Andree Road on the corner of a road perpendicular to Double Road.

A single-storeyed bungalow facing south with a rectangular porch on piers. Parapets of matching design of porch and the gables. Windows with monkey tops and a stone-sill supported on stone brackets. Main hall running east-west with a gabled roof. Elegant wrought-iron gate on the eastern side of a compound which has several large trees.

D-18 On Andree Road, opp. above building.

Single-storeyed bungalow, facing north. Central hall running east-west with a heavy entrance porch and a parapet with a curiously attractive semi-circular festoon-like design which is carried over the main building as well. The building has been painted light-red with parapet of the central gable painted white. Fine wrought-iron gates.

D-19 No. 26, Andree Road, occupied by the Indian Institute of Management.

Single-storeyed house, facing east, with three equal gabled halls running perpendicular to the east wall with a verandah which has Mangalore-tiled roof and a monkey-Topped window at either end under the first and third gable.

D-20 No. 3, O'shaughnessy Road, Langford Town at the corner of Cornwall Cross Road.

A small rectangular bungalow with 1+3 monkey'tops on its east front.

D-21 No. 9, Hosur Road, in the same line as the above.

House built in 1919. Beautiful verandah-cum-porch with gable over entrance. Mangalore tiled roof runs north-south with an imposing central gable. A well maintained garden with many trees.

Plots 8 and 9 belonged to two sisters and the houses had identical plans, with their kitchens typically set in the rear yard. No. 9, was sold in 1974 to the present owner. No. 8 was subdivided further, cut up, sold and built up. The original house has thus disappeared.

D-22 Elgin Mills

A most unusual factory structure, painted red, bearing the stamp of the period.

D-23 No. 11/No. 28 Serpentine Street-"Parvin Villa" (1916) at the junction of Myrtle Lane.

Rectangular building facing south, with a gabled porch. Very steep gable on the south side and flatter gables on the east-west sides. Garden wall of undulating contour of brickwork, with fine gate piers, wrought-iron gates and four lights on the piers. Two tall pine trees in the compound enhance the setting.

D-24 No. 8, Norris Road—"Ram Nivas"

Single-storeyed bungalow in a compound, facing east. A typical, small, gabled bungalow with a hall roofed north-south, two bedrooms at right angles and a verandah before the hall. The entrance porch is embellished with gabled-roof, carved facia, trellis-work and monkey tops. Bedroom windows have a quatre-foil ventilator above them and there are vases at the bases of the gable-walls. Roofs are set with Mangalore tiles. Garden wall of brick has rounded piers for the compound gate.

D-25 No. 14, Norris Road—"Ashford House".

A single-storeyed bungalow, facing south, aligned east-west, in a compound with two large trees—mango and bread-fruit. An L-shaped verandah in front with a wooden trellis and lean-to roof of Mangalore tiles. Each room is covered with a gabled roof with red flat tiles on its underside. Flooring of black 'Shahabad' stone in verandah; the rest of the house has fine red-oxide square tiles.

A beautiful entrance porch with gabled roof and fine-cut facia and trellis. The building is about a hundred years old but well maintained. Owners—original and present—are collectors of antique furniture. Many fine pieces of walnut furniture in the bed-rooms; three or four fine English time-pieces.

D-26 No. 26, Norris Road.

Single-storeyed bungalow facing east; gables at the end of the frontage; porch-cum-verandah with trellis.

D-27 No. 35, Norris Road

Single-storeyed bungalow facing east, with a very simple, elegant porch and a small gable at right angles to the gable across the porch.

D-28 No. 58-59, Langford Road.

Originally one building—ground floor only—with its main hall running east-west, now divided into two, with steep gables over the entrance doors, with trellis-work. One of the twin-bungalows retains the elegant entrance gate and piers.





D-29 to 36 Eagles Street perpendicular to Langford Road, parallel to Hosur Road.

Single-storeyed, typical bungalows stand on either side of Eagles Street, each in a small compound, with gate, garden wall and trees in the compound. Of note are bungalow nos. 3, 4, 5, 6, 2/3, 13, 17 and 19.

D-37 to D-40 Moyenville Road perpendicular to Setlur Street and parallel to Langford Road.

A number of single-storeyed typical bungalows on either side of the road, in particular nos. 4, 5, 6 ("Elysium") and 19.

D-41 No. 19, Moyenville Road.

Single-storeyed bungalow, in a compound facing south, built by a European some 50 years ago. Interesting monkey tops. Porch with hipped roof, gables on the sides and in the front with carved facia and trellis work. Unusual arrangement with the porch, which has steps on its sides about two feet above ground-level. Main hall has a gabled roof, covered in front (southface) by a battlemented parapet. A quatre-foil window in the gable and vases on pedestals in the parapet. Both bungalow and garden are well maintained. Garden wall and gate of new design, constructed recently.

A number of buildings in this area—on Moyenville Road, Olleff Road, Setlur Street and Eagles Street—face the threat of being pulled down and replaced by multi-storeyed flats such as the Landmark Apartments already built on Moyenville Road.

D-42 No. 6, Prime Street—"Fifi Villa".

Of the same general type as those on Norris Road. Gabled porch supported on 4 columns in a row in front. The bungalow, facing south, is set in a spacious compound; windows have a projected architrave, Corinthian pilasters, a parapet and a stone sill supported on stone brackets. Circular ventilator above the window. Building dates from around 1900. The flooring, porch and wood-work are all of the original design and workmanship. Some rooms have "Madras terrace roof".

D-43 No. 9, Alfred Road—"Bonnie Ville".

Built in 1904. A single-storeyed bungalow facing west. One very tall tree in front. Very interesting roof-planes over the building and the porch. End bays have each half-octagonal projections from the wall with 5 planes of roofs over them. Monkey tops over the 3 adjacent windows. The entrance porch has one gable each on the north and south ends; two gables on western side. A well-preserved bungalow.

D-44 No. 12, Alfred Road—"Blanche Ville".

Single-storeyed bungalow facing west. Rectangular building with rectangular porch on columns. Bay windows in front with small curious sunshades of wood over the windows.

D-45 No. 6 Leonard Lane—"Shemran".

Single-storeyed, rectangular bungalow, with a battlemented parapet facing north. Porch with triple-gables in front and one at the sides. All windows with monkey-tops. Five very tall trees right in front of the porch. An extremely pretty little outhouse to the west of the main building, also with a sloping roof over the verandah and monkey tops facing north, complete with battlemented gable—a perfect composition in miniature.

D-46 No. 14, Wellington Street—perpendicular to Leonard Lane.

Single-storeyed bungalow, facing north, with a rectangular "classical" porch. Building coloured red but with pleasantly constrasted cream-coloured woodwork in the monkey tops. Small compound packed with many trees.

D-47 No. 2 (or 16[2]) Commissariat Road—"Alexalayam"

A two-storeyed bungalow in a lush garden and small compound facing south. Fine facade and porch.

D-48 No. 40, Antony Nicholas Street, Ashoknagar

A two-storeyed street house facing north, typical of such street houses all over South India. A central entrance door and gable in the verandah on the first floor. Monkey tops over the bay windows. Ground floor windows have ledges supported by columns and with seated lions on the ledges. Wrought-iron balusters for the ground floor railing. Pilasters and carved frieze under ground floor cornice.

D-49 No. 108, Brigade Road—"Simbhu Vilas" (1924), Ashoknagar.

A more elaborate street house than the above. Almost all features in the facade are decorated appropriately. Excellent cast-iron railing—imported in those days—on the first floor. Figure of Gajalaxmi in the second floor parapet. The corrugated-iron sheets over ground-floor entrance are the only incongruous elements in the facade. The building extends deeply from the frontage and has a facade on the side street as well as on the north. Fine woodwork in the interior.

D-50 No. 7, Wood Street, Ashoknagar—"Maruti Mahal"

A two-storeyed palatial bungalow between Wood Street and Castle Street, facing east. Large compound with several big trees. Very elegant entrance gate of wrought-iron between a set of imposing garden piers. Built about 60 years ago. Entrance porch rests on tall brick-masonry pillars; it has decorated facias, repeated on the sloping roofs, and monkey tops for all windows. Entrance verandah has cast-iron railing and wrought-iron grill upto the ceiling beam for protection on the eastern side.





The entrance hall has decorative floor tiles and four pilasters with dark-brown painted plaster. Corinthian capitals on which rest the cross beams of the hall. Roofing of "Madras terrace". Entrance hall-cum-drawing room leads to the central courtyard with a small rectangular sky-light, well-glazed but not completely open. On the walls of this enclave are Vaisnava paintings done in subdued colour—some of which have been damaged by leakage of rain water. Around the courtyard are large, single wooden beams with undersurfaces carved and painted dark brown.

D-51 Wesley Tamil Church, Ashoknagar

A perfect little church, facing east with a small bell in a diminutive belfry on a gabled wall.

D-52 No. 16, Magrath Road—"Lake Side", Ashoknagar.

A two-storeyed 'colonial style' bungalow with a rectangular porch on eight columns. The two windows on the ground-floor bays are particularly interesting for their architrave and ledge with the British insignia of lions-and-crown carved in plaster over the ledge. First-floor verandah has a lean-to Mangalore tile roof and a gable in the centre. Well maintained garden in front with several tall trees.

D-53 "Express House"—Brunton Road.

A single-storeyed bungalow having two parallel halls with gabled roofs leading to a hall in the rear at right angles. A rectangular entrance porch on 8 columns, with a battlemented parapet. Monkey tops over windows and octagonal ventilators under the gabled roofs. Built 100 years ago and in a good state and shape of maintenance. A well-tended garden.

D-54 No. 10, Brunton Road—Convent of St. Brigitta.

Single-storeyed bungalow, facing west, in a vast compound with a high garden wall and peculiar round piers of the gate with battlemented tops. Entrance porch with 3 gables. Windows on the side wings have a ledge supported on consoles and lower down a flat slab supported on cast-iron columns. On these slabs, on either side, are figures of crouching lions. At the corners of the building are Corinthian, fluted pilasters and capitals. On the ground-floor parapet at the corners of each end is a figure of a winged angel. The porch is high-gabled with flat tiles and very fine trellis of wood laths. There are 4 Corinthian round columns on the outside and 4 Corinthian pilasters on the wall side, all fluted, with capitals and painted red.

The bungalow was built by an Irish Lady in 1922 and purchased by the convent in 1960. There are many trees in a fine garden.







ULSOOR, CAMBRIDGE ROAD EXTENSION, AUSTIN TOWN

E-1 "East Parade Church", facing west, with prominent transepts and a hexastyle Ionic portico, rather out of proportion to the building. Looms over the junction of Dickenson Road and Mahatma Gandhi Road.

E-2 No. 33, Ulsoor Road, Office of M/s Killick Nixon Ltd.

Single-storeyed bungalow in a spacious garden, with a gabled porch in front of a projecting verandah. Main hall raised with a curved upper wall and parapet. Simple elegant windows with monkey tops. Wooden trellis between the columns of the porch. Among few remaining bungalows with the original one to two acre setting.

E-3 No. 10, Ulsoor Road—Windsor Castle.

Single-storeyed bungalow, facing south, with battlemented parapets all through; high entrance porch with square stone columns with Corinthianesque capitals. Granulated-stone compound wall with piers and wrought-iron gate and a very beautiful garden.

E-4 No. 6, Ulsoor Road.

Single-storeyed bungalow, facing south. Triple gables with raking and horizontal parapets crowned by vases. Entrance porch and bays, have all battlemented parapets. Windows have the same kind of ledges supported on consoles.

E-5 No. 5, Haudin Road.

Ground-floor building facing east, with half octagonal tower on south side with a sloping roof.

E-6 No. 9, Haudin Road.

Single-storeyed bungalow facing east and the Ulsoor lake, with an entrance porch on stone columns and a single gable on central hall.

E-7 No. 12, Haudin Road—"Laxminivas".

Single-storeyed bungalow facing west, with battlemented parapets.

E-8 No. 13, Haudin Road.

Single-storeyed bungalow in a compound, facing west with a fine compound wall and gate. Wings are gabled.

E-9 No. 18, Aga Abbas Ali Road (1920)

Single-storeyed bungalow, facing east. An unusual cross-gabled roof on porch, an ambulatory verandah with a lean-to roof and a beautiful pierced parapet over the main hall which has a roof perpendicular to the main line of the roof. Raking and horizontal gable wall over main hall. (The ends of the main hall have the same type of gable walls). Windows at the ends of the bays have pilasters, brackets, parapets and a second parapet that is battlemented. The gables of the porch have carved facia and trellis of vertical slats. Altogether a splendid composition. There are four very tall pine trees in a well-maintained garden.

E-10 & 11 No. 23 and 24, Aga Abbas Ali Road.

Bungalows in adjacent compounds facing east. No. 24 is set in a fine compound with an interesting porch and monkey tops.

E-12 No. 7, Gangadhar Chetty Road—"Shivashirvad".

Bungalow facing east, with gables on its two wings and porch with triple gables. Fine monkey tops.






OFFICE

E-13 No. 9, Gangadhar Chetty Road—"Aurobindo Bhavan".

A double-storeyed bungalow in a big compound. Interesting details like domes, canopies, parapets, window shades, but not quite a homogeneous composition. The first floor has a verandah covered by a dome with a double lantern over it; the ends of the facade have domes with finials. There is a prominent cornice over first floor and at least 3 types of parapets. A semi-circular room with large windows forms an entrance parlour. An interesting entrance gate with piers.

E-14 On Annaswamy Mudaliar Road.

Modern building of four floors facing Ulsoor Lake. A fine little sculptured figure of a gopuram inset in an aureole (prabhavali) on the topmost parapet. All windows with ledges. Cornices supported on columns well designed. Entrance porch with two columns and curved cornice on top; not quite well proportioned. Building owned by Bangalore Tamil Sangam. Projections of balconies and sunshades on the sides of the main facade mar the main facade (facing south), which is otherwise quite good-looking.

E-15 Wesley Centenary Church (1913) on Ulsoor Road.

A Gothic-style church, built in stone, facing west, with buttress strips on the sides and in front. 'Pointed' entrance door and windows. Gable wall over the nave.

E-16 Sikh Gurudwara—off Ulsoor Lake.

Handsome two-storeyed structure in white in traditional Gurudwara style of architecture, facing west, built of brick with a large congressional hall on first floor. An imposing presence.

E-17 On the junction of Artillery Road and Cambridge Road, I Cross.

An old bungalow of majestic height with parapets in two heights. Occupied in part by Survey of India since or before 1946.







POTTERY ROAD, WHEELER ROAD, ST. JOHN'S ROAD, COOKSON ROAD

F-1 On Viviani Road

A number of typical monkey-topped and gabled bungalows in gardens on either side of the road, with names like "Dove's Nest", "Claremont" and "Ivy Lodge".

F-2 No. 13 Pottery Road—at the junction of Cookson Road.

Single-storeyed bungalow, facing north and east. An L-shaped verandah with lean-to roof and entrances on south and east, each with a gate opposite. Windows on the bays, half-octagonal, with monkey-tops which are inter-connected. These bays also have very elaborate parapets. The gable walls behind the bays and behind the verandah have an elaborate outline, with a coat-of-arms at the apex.

F-3 No. 10, Pottery Road, Office of Ceylon-India General Mission Headquarters.

Single-storeyed bungalow with a spacious verandah on 3 sides with lean-to-roof. A wide entrance porch supported on thin cast iron columns is rather ungainly but the 3 gables on the south side are elegant.

F-4 No. 182, Wheeler's Road—near Cole's Road crossing.

A small bungalow, facing south, in a very pretty garden. Interesting composition.

F-5 On Bachammal Road of Wheeler's Road after Buddha Vihar Road on the north. Also on Buddha Vihar Road a number of fine small, typical bungalows in small compounds.

F-6 No. 61, Wheeler's Road.

An elegant period bungalow in a compound facing east.

F-7 No. 2, St. John's Road (Ulsoor) parallel to Kamaraj Road.

Typical bungalow set in a large compound.

F-8 No. 15, St. John's Road.

Two-storeyed bungalow facing west, in a small well-maintained garden. A classical porch with arches and an interesting parapet on the first floor. A fine composition.

F-9 No. 71, St. John's Road.

An interesting and typical street house of ground and one upper floor.

F-10 Pottery Road—junction of Rogers Road.

Single-storeyed bungalow facing south, with an enmeshed verandah across the whole front and a half-octagonal tower rising above the terrace level, corresponding to the main hall behind. Lean-to roof over the verandah with a white painted facia and a gabled roof with trellis over the entrance door. Aspect enhanced by uniformity of colour treatment—dark grey on walls, relieved by white borders. A fine composition set in a spacious garden.

F-11 On Cookson Road, east end.

Three fine houses at the dead-end-of the road—one to the north and two to the south. Each of these bungalows has a magnificent garden, enjoying rare seclusion—which was the purpose for which localities like Richards Town were laid out in the 'Raj' days.

F-12 No. 2, Cookson Road—"Madani Mansion"

One of the most elegant bungalows in the locality. Gables over the rooms have decorated parapets; monkey-tops over the bay-windows are inter-connected. A rather large entrance porch on the north with three unequal gables in the front and one large gable with trellis on the east and west sides. Bays have very intricate parapets. A well-maintained garden paved with irregular stone-slabs. Gate piers and garden wall are of matching elegance.







MILLER'S ROAD, BENSON ROAD, PALACE ORCHARDS, GUTTAHALLI, KUMARA PARK, HIGH GROUNDS.

G-1 No. 15, Benson Cross Road—"Chiddingstone".

Double-storeyed bungalow in a large compound shared by its neighbour No. 16. A rectangular porch on 4 stone piers. Ground floor of stone and first floor of brick.

G-2 No. 16, Benson Cross Road—"Rother House"

An elegant 'period' bungalow, similar to the above house, facing south-west. Excellently maintained by M/s Binny Mills.

G-3 No. 14, Benson Cross Road—"Tiperary" at the corner of Nandidurg Road.

A single-storeyed bungalow in a mango-grove garden facing north. North side has three gabled halls, two of which are fronted by a verandah with a lean-to roof and gable. The side elevation, too, is beautifully balanced. Building recently renovated.

G-4 No. 35, Miller's Road, I Cross.

A very pretty bungalow on a road off Miller's Road on its north side, in a deep compound, facing west. The gabled porch is almost as high as the bay roofs on either side. Half octagonal projections at the wings, each side with a gabled roof in tune with the monkey-top over the single window below. The western porch provides ample shade to the hall behind. A symphony of roof planes in excellent relation to each other. This building is an example of painstakingly proportioned design-features—something which is lacking in many modern buildings.

G-5 No. 8, Bellary Road—"Avalon".

National Tuberculosis Institute. A fine 'classical style' building in a vast compound, facing south. Double-storeyed with many classical details like columns, balustraded parapets and pedimented tops. The large openings are, however, somewhat out of character. A simple entrance-gate house with piers greets the visitor. (The building was occupied by members of the Maharaja's family before 1959).

Recent additions do not accord with the main building and have considerably detracted from the setting. A well-maintained garden.

G-6 No. 50, High Grounds—"Gowkulam".

An all-granite, double-storeyed bungalow with a tiled roof, facing south, built in 1920, in a very vast compound. Well-maintained garden with many large trees. Interior has some fine fittings and furniture. Of special note is the wooden staircase and cast-iron lamp posts in the garden. A European-style bungalow with several Indian features.

G-7 "Lakshmi Vilas", opp. Windsor Manor Hotel.

Two-storeyed building of a stone facade, facing north, in a very vast, well kept garden. Composition not particularly remarkable. An abnormally high rectangular stone porch on the northern side. Some rooms have a fine flooring of small square chips of 2½" set in patterns. Pooja room with high dado of ceramic tiles, ceiling of square metal "pressings". Extraordinary teakwood staircase to first floor, with newel railings and balusters.

Also noteworthy is an octagonal canopy built of brick-masonry, wood and metal, in the compound.

G-8 "Penrhiw" opp. Windsor Manor Hotel, next to Lakshmi Vilas.

Single-storeyed bungalow, in a vast garden, facing east. House aligned north-south with a gabled roof. Bay windows on the ends of the main block, projected in a half octagon with a battlemented parapet. Rectangular porch with a flat arch. On the eastern side two arched panels with perforated jalis.

G-9 32/3, Crescent Road—"Rama Villa".

Single-storeyed bungalow in a beautiful garden, facing south. Interesting central hall, very fine red-tile flooring, covered verandah in front. House built some 90 years ago.




NATIONAL TUBERCULOSIS INSTITUTE



MALLESWARAM, SESHADRIPURAM, GANDHINAGAR, BALEPET.

H-1 Government Higher Secondary School for Boys at Malleswaram, southern end.

Stone building, ground and one 'upper', facing north, with arches on each floor. Interesting tower with clock and pillared kiosk at the top.

H-2 No. 27, IV Main Road—Office of the Department of Information and Publicity.

A two-storeyed bungalow in a compound, facing east, verandah on ground floor with piers and arches, high rectangular porch on brick piers. Lean-to-roof over first-floor verandah. Battlemented parapet. The most picturesque part of the composition is the gabled wall over the first floor with three small windows with a central key-stoned arch flanked by pediments. Very interesting ornamentation on the pinnacles.

H-3 No. 59, VIII Cross—"Pohi Pati House"

A two-storeyed bungalow in a compound, facing south. One of the only surviving grand bungalows in Malleswaram, built around 1925. Many interesting details—gables, monkey-tops, facias, window ledges with slender columns, teak-wood doors, decorated tiles. Verandah on ground floor has square stone columns. A well-kept garden. Altogether a remarkable piece of architecture in a locality in which most houses, old or new, are plain and unremarkable, both aesthetically and architecturally.

H-4 XIV Cross—No. 105, Margosa Road—"Samhita"

A typical small bungalow in Malleswaram, facing west, in a compact garden, with 3 semi-circular arches, one over the door in the middle and two on jali windows on either side, filled with a wooden trellis. Central hall aligned north-south raised above the surrounding rooms with a perforated parapet and an open arch directly above entrance door.

H-5 No. 68, IV Main Road at the junction of XVII Cross Road—"Kusuma Bhavan".

H-6 Bungalow on IV Main Road, South of Kusuma Bhavan across the XVII Cross.

Ground-floor bungalow, facing west. A good example of a typical, neat Malleswaram bungalow.

H-7 Dayanand Hindi Vidyala on XVII Cross.

Ground-floor bungalow in a compound facing north. Interesting window details, including animal figures on ledges. At the north-west corner is a bracket of stone projecting at 45° to the wall with a figure of a seated lion atop.

H-8 On the corner of VIII Main and IX Cross.

Bungalow facing north. An old house, not in good repair, but with very fine facia work on the verandah roof and gable over the entrance.

H-9 No. 221, Sampige Road.

A small single-storeyed bungalow, facing east with a gable with facia over the entrance door. Built around 1916.

H-10 No. 13, Jawaharlal Street at the corner of Platform Road.

A single-storeyed (with basement) bungalow on Platform Road, Seshadripuram, notable for its 3 tiers of parapets and a narrow verandah supported on 4 stone columns with a rather heavy entablature. Building faces west. Very high central hall with clerestory windows.

H-11 On Ananda Rao Circle—Modern Hindu Hotel.

A hotel of ancient reputation. Could be renovated. Highly worth preserving.

H-12 On Seshadri Road—Arya Vaisya Hotel.

Two-storeyed building in a compound, facing north, with European-Classical features.

H-13 No. 20, Arcot Srinivasachar Road.

Double-storeyed street house facing west, let out to shops on the ground floor. Interesting four roofs, railing, woodwork, tympanum in the gables. Remarkable workmanship.

H-14 No. 54, Jumma Masjid Road, Nagarathpet.

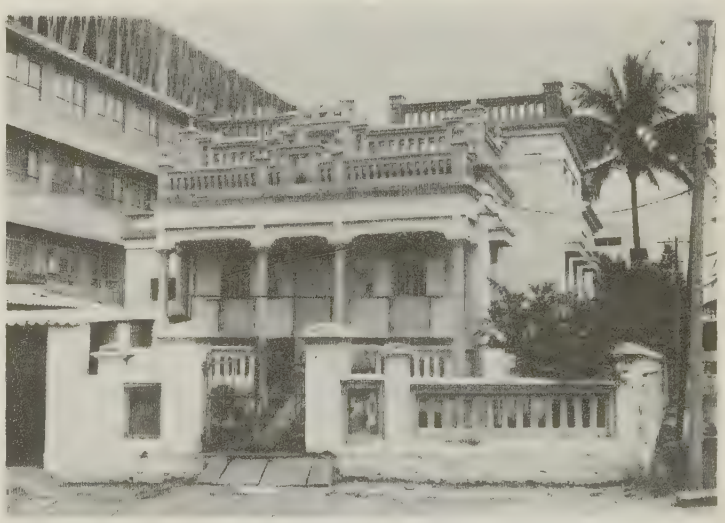
Two-storeyed street house facing south, in good condition. Interesting details, gable over the centre and window ornaments.

Another ground-and-upper bungalow at the corner of Jumma Masjid Road and Jumma Masjid Cross Road, occupied by a "Brahmin" restaurant.






DAYANAND HINDI VIDYALAYA



CITY MARKET/K. R. MARKET, HOSA THARAGUPETE, KALASIPALYA, CHAMARAJPET, SHANKARAPURAM, VISWESVARAPURAM.

I-1 No. 66, Narasimharaja Road—"Saraswathi Building".

Shop building, ground and one upper floor, facing north. Three pediments on top of first floor with dentils in the pediments, carved mouldings above them and domicles at the ends of the building raised on square walls. Very quaint decorations.

I-2 No. 75, Ragipet near Avenue Road, east of City Market.

A two-storeyed street house facing west, with very elaborate facia carvings under the cornices of the two floors. Central gable over the first floor.

I-3 The Bharat Scouts & Guides Headquarters on Lalbagh Fort Road at the corner of K. R. Road.

A beautifully simple building of two floors, facing south in a compound, with arcades on each floor.

I-4 At the corner of Albert Victor Road and I Main Road, Chamarajpet—Mysore Apex Bank.

A classical style building of two floors. Entrance set diagonally at the north-east corner. A recent structure almost touching the building on its northern face has largely destroyed its visual appeal. A typical case of thoughtlessness.

I-5 On Albert Victor Road—The Bangalore City Cooperative Bank.

Two-storeyed public building facing east. A touch of Indian style in the facade—sunshade, details and emblems, etc. A perfect composition.

I-6 On Albert Victor Road—Sri Chamarajendra Sanskrit College.

A two-storeyed brick building aligned north-south, facing west. Interesting brick domes on the central mass and on the end pavilions. Decorative parapets.

I-7 On Albert Victor Road—St. Luke's Church.

Protestant church built in 1935, in a well-maintained garden. Building of brick masonry with stone facing. A high tower on the west topped with a cross. The building has three entrances; the main entrance is one on the west with a stone porch. The other entrances are on the transepts. Stained-glass work inside. Fine furniture.

I-8 On Chamarajpet—IV Main Road IV and V Cross.

Two-storeyed bungalow facing north. Triple gables on the facade; monkey-tops.

I-9 On Chamarajpet IV Main Road—St. Thomas' Church.

A small red-painted modern church building facing south, with a gable roof on the facade with three openings (door and 2 windows) with pointed arches.

There are a number of houses on the main roads (running east-west) of Chamarajpet with quiet, simple fronts, as in many small towns of Karnataka, with a central entrance door and 'pials' on either side, leading to the raised central hall with Mangalore-tiled roof. Some interesting examples of these are between the 4th and 5th cross roads on the IV Main Road, facing south.

The other type is the two-storeyed house, a rectangular block with a verandah or loggia in the first floor, with semi-classical columns. An example is the No. 113, Nallapeta Charities Building on the V Main Road, opposite Syndicate Bank.

There are some interesting small houses like the bungalow at No. 5, IV Main Road—"Mysore House"—with fine trellis work, gables and monkey-tops. Many of these are set in small compound. Nos. 79 and 80 on IV Main Road have typical plans. There are some notable bungalows on III and IV Main Road, and a house with six monkey-tops on 5th cross road. Some other bungalows of note in Chamarajpet are:—

I-10 On V Main and 6th Cross Roads.

Bungalow facing north—"Shivalinga Nilaya". Interesting trellis over verandah and peculiar parapet above.

I-11 On V Main Road—"Shankar Vilas".

Two-storeyed bungalow with a small compound, facing south, with curved cornices over first floor windows, pediments, carved facias under the cornices, railing for the first floor verandah. A very agreeable composition, like some houses on the Venkatswamy Naidu Road.

1-12 No. 46, V Main Road—"Srinivas".

Ground-floor bungalow with a nursery in front with rounded bays and high columns of brick in the verandah. On either end of the verandah is a narrow, round-headed alcove set in a rectangular projected pocket. An unusual feature.


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I-13 On Jayachamarajendra Road—Shivaji Talkies, facing east: ground-and-one-upper.

One of the old cinema houses in a city abounding in cinema houses. Of a perfect and typical composition and character. Particularly to be noted is the fine equestrian statue of Shivaji on top of the first-floor terrace, cutting a dramatic picture against the sky.

Other noteworthy examples of typical cinema houses of the thirties and forties are Swastik Talkies in Seshadripuram, Movieland and others on Subedar Chattram Road, Prabhat (now demolished) and Central Talkies.

I-14 No. 22, J. C. Road.

Two-storeyed bungalow with a half-octagonal bay on the right and an open verandah on the first-floor. Many interesting moulded details.

I-15 No. 115, Maharashtra Mahila Vidyalaya Road.

A single-storeyed bungalow in a compound with many well-planted trees. Central open verandah with rectangular rooms on either side. Windows on wings in projected bays, with an ornate parapet. Another design of parapet over entrance verandah. The uppermost parapet is beautifully ornate with balusters. Interesting small garden-gate piers.

I-16 No. 93, Diagonal Road (A Na Kru Road)—"Veda Vilas".

In a corner plot between Dia onal Road and Vani Vilas Road. Single-storeyed bungalow in a well-kept garden. Building notable for its three perforated parapets, each of a different design—on the bay windows, on the bedroom walls in the front and on the sky-light over the central hall. The ledges of the windows in front have very fine plaster-string-decorations. Verandah between bedrooms has two stone columns. Windows with wooden shutters, architraves and stone sills on brackets.

Corinthian pilasters in the hall and flooring of Italian tiles and Cuddappa slabs are the other noteworthy features, besides decorative woodwork for doors and windows.

I-17 No. 5, Vani Vilas Road, Basavangudi—"Sesha Mahal".

Two-storeyed mansion at the corner of Vani Vilas Road and Vasavi Temple Street. Many interesting features in the exterior, some in European-Classical style and some of miscellaneous character. There is an octagonal tower at the south-east corner of the building, over the first floor, with a projecting round balcony with a canopy and rounded wrought-iron railing. A remarkably quaint composition. Built around 1910, the building can do with repairs.









BASAVANGUDI, GAVIPURAM, N. R. COLONY, HANUMANTHANAGAR.

J-1 Between Krishna Rao Road and Kanakapura Road—Home School.

Two-storeyed building, facing south, of brick and stone, with arches between piers on the ground-floor.

J-2 East-West School on Arumugham Circle.

Two-storeyed building in a compound. Gabled roof on southern bay; lean-to roof over verandahs on both floors.

J-3 On Arumugham Circle on the south—"Mudaliar House".

A two-storeyed bungalow in a large compound facing north, with a neat porch having 3 semi-circular arches on the north and a flat arch on the east and west sides. Verandah on the first-floor has 3 segmented openings. The building has an air of dignified simplicity in contrast to the hundreds of recent buildings of the same class and size that have sprung up in recent years all over the City, mocking, as it were, the architectural appeal of their predecessors—whether it came from a deliberately ornamental composition or from harmoniously simple and dignified lines.

J-4 No. 57, K. R. Road at the junction of Model House Road—"Bhakti Nilaya".

Two-storeyed bungalow in a compound facing east built in 1936. Verandahs on both floors; upper one with twin round columns. Interesting cement jalis in the railings. Parapet of first-floor has baluster-panels. A good composition for a comparatively modern building (though 50 years old already).

J-5 No. 114, K. R. Road at the junction of Ratna Vilas Road—"Bhagya Bhavan".

Bungalow in a well-maintained garden, ground and upper floor partly built, facing west. Left portion of building raised to two floors. Windows on both floors have pilasters, ledges and sills. Gabled roof over first floor room with a fine-cut facia and an interesting group of three ventilators under the gable. Lean-to roof over ground-floor terrace with pierced parapet. A slab over the entrance door in the ground-floor is a recent addition. Altogether a simple, elegant composition.

J-6 No. 49, K. R. Road—"Sudarshana".

A typical small ground-floor house in Basavangudi—middle-class residence of symmetrical plan with central hall raised above the ground-floor terrace. Windows of the two side rooms have decorative ledges supported on thin circular stone columns. A plain moulded parapet on the frontage and over central hall. Building is almost a "street house" facing east. A good example of a low-budget builder's indulgence in aesthetics. Ornamental details have not detracted from the overall balance and dignity of the building.

J-7 No. 76, K. R. Road.

Single-storeyed bungalow facing east with interesting arabesque-like mouldings in the parapet.

J-8 No. 37, K. R. Road.

Single-storeyed house about 8 feet above road level with steps leading to the compound. Interesting details and fine composition.

J-9 United Lodge of Theosophists, Basavangudi office—Krishna Rao Road.

Two-storeyed bungalow, facing west Good composition.

J-10 No. 51, Govindappa Road.

A two-storeyed building in a compound facing south, with a verandah on the western half of the building on both floors, with columns of stone, railings and wrought-iron work in between on the first-floor. Wooden facia under the cornices of both floors. All doors and windows have round-headed tympana with mouldings and plaster decorations. Perhaps the most noteworthy feature is the garden-gate piers and wall (original cast-iron gate missing). The building is typical of upper class period bungalows in Bangalore.

J-11 No. 78(1) Govindappa Road—"Lalitadri".

Building about 70 years old. Ground-floor bungalow in a compound, with first-floor over portions of ground-floor. Many decorative features on the outside and the inside. Fine parapets.

Many old buildings in the neighbourhood have been pulled down, and more are being pulled down all the time. Most of them have been replaced by ill-composed, faceless, often gaudy abominations resulting from quickly employed techniques of modern architecture. The potential for beauty of modern architecture has remained largely untapped.

J-12 No. 31/47 Govindappa Road—"Seetharam Kuteer".

Built around 1920, this ground-floor building is set in a compound, with the first-floor added later. Ground-floor verandah has twin cast-iron columns, appearing rather weak in the facade. Many interesting details.

J-13 No. 33, H. B. Samaja Road—"Anand Bhavan".

Ground-floor bungalow facing north with heavy but beautiful piers at the entrance gate. A simple residential building with a few classical features.

J-14 No. 74, Ratna Vilas Road.

Ground-floor building facing south with an abnormally high porch with a gabled roof and carved facia.





J-15 No. 73/1, Rangarao Road.

A typical two-storeyed compact bungalow, facing east with a curved (quadrant) verandah on either side.

J-16 No. 10, Rangarao Road, at the corner of Vani Vilas Road.

Partly two-storeyed bungalow, with an open terrace on first-floor. Pierced parapet and ridge-tiles over the gabled roof and fine monkey-tops for the ground and first-floor windows on the north side. A very interesting and well maintained garden.

J-17 No. 17, V Cross, Shankarpuram at the corner of Shankarmath Road.

Two-storeyed bungalow facing west in a compound with the garden gate at the corner of the plot. First-floor room aligned east-west with a gabled roof; two windows on the west side with twin monkey-tops. Door on south side has a gabled shade projecting from the wall supported by brackets. Central hall is raised over the terrace floor with a clerestory and a very intricate parapet. The ground-floor verandah and bedroom projection have similar parapet with moulded decorations like a crowded frieze. Verandah has brick piers as outer supports. Many large trees in the compound.

J-18 Bull Temple Road—"Kalyan Griha".

Two-storeyed house facing east, with fine parapets and very elegant rounded decorations on windows.

J-19 "Lakshmi Bhavan"—at the corner of Gavipuram Extension.

Two-storeyed bungalow in a large compound facing east, with a high rectangular porch on four columns. An upper class 'period' residence of Basavangudi.

J-20 "East View" next to Sri Ramakrishna Math, Bull Temple Road.

Similar to the above two-storeyed bungalow facing east, with a high porch on two piers.

J-21 No. 26/1, Vani Vilas Road.

Typical two-storeyed building on a corner plot, with an ancient 'gate'. Frontage faces north-east.

J-22 No. 54, Vani Vilas Road—opp. entrance to National College.

Two-storeyed bungalow in a compound, facing north. Highly ornate facade facing the road. Ground-floor verandah with Corinthian columns and pilasters, flanked by bedrooms on either side. First-floor verandah covered with a cast-iron railing and small windows divided by cast-iron columns. Very ornate facia under the cornice above the verandah. Pierced parapet over first-floor. Unusual curved monkey-tops over bedroom windows. Fluted pilasters on the facade corners. Fine cast-iron gate in the compound. Interior also has rich decorative work—cast-iron stairs, partitions, floorings, etc.

An example of excessive indulgence in ornamentation—opposite of the impatience with aesthetics generally apparent in modern houses of corresponding budget-brackets.

J-23 On East Anjaneya Temple Street at the corner of Bugle Rock Road.

Residence of a middle-class family. A ground-storey bungalow, with a raised central hall. Central verandah with round-brick columns, half-octagonal bays on either side having windows with round heads and plain steep-gabled monkey-tops. Perforated parapet right through. Building faces west.

J-24 Nos. 23 and 32 Police Station Road, perpendicular to M. N. Krishna Rao Park, on the western side, joining Bugle Rock Garden.

J-25 Basavangudi Service Club on Tagore Circle facing K. R. Road.

Single-storeyed building, facing east and south with some classical details.

Street houses west of Ramakrishna Math, Basavangudi, on a road running north-south, adjoining one another much like the small houses (lower middle class) in Malleswaram and Basavangudi.

J-26 No. 11, Raghavendraswami Math Road.

Ground-floor bungalow, facing west, with 2 rooms having gables perpendicular to the main hall. Projection from wall, with small sub-parapet and monkey-tops on each window on either side of the entrance. A somewhat uncommon but elegant composition.

J-27 No. 5, Raghavendraswami Math Road.

A ground-floor house between two recent constructions, verandah in the centre with expanded metal screen and roofed by a curved, sloping chhajja (sunshade) of Chalukyan design (an unusual feature) with a decorated parapet above. Verandah flanked by rooms with a curved front, each having two windows with monkey-tops. Central hall raised with a pierced parapet and open niche.

J-28 No. 17, Gavipuram Extension—"Shivakami".

Corner plot, facing west. Simple house with an elegant gable on columns over the entrance door.

J-29 No. 36, Subbarama Chetty Road, N. R. Colony.

Ground-floor bungalow in a compound facing north with gabled roof and monkey-tops. Occupied by Pratibha Bala Mandira School.





The author could think of no better way to conclude this book than the bouquet of specially invited pieces which follow in the next section. In their reminiscent and highly evocative way—each article carries an individual flavour—they ably and tellingly supplement, and lend point to, whatever the author has had to say in the earlier sections.



BUNGALOWS OF MY CHILDHOOD

By Romola Chatterjee*

I grew up in the bungalow. Three were in Bangalore and one was about a hundred miles away among the hills of Sivasamudram. Each bungalow had its garden and the tree; and no matter how small the bungalow, I think of it now as a place of light and air; and the verandah for games—often it was the back verandah. In the bungalow of the hills, the back verandah was also the school-room with my mother as the guru, endeavouring to teach us her mother-tongue—Bengalee—from little pink readers that were full of do's and don'ts. My father, the Tamil brahmin, would come on to the verandah, to smile and pat the rocking horse there and go away. It made us laugh, and my mother a bit cross.

In the bungalow's garden, I was the happy wanderer among flowers, green grass, trees and bees and other things of this earth. The world had unfolded in those gardens when ants swarmed the mulberries of a bungalow that still exists. Though for how long it will, one can't tell—bungalows seem to go down like nine pins. In this bungalow, the prince on the black horse had come to the mulberries. He wore a pink turban and had smiled for me. Such happenings as prince and black horse, ants and mulberries and what-have-you, invested the bungalow with a magic. It was the perfect setting for a child to grow up. Janet Pott in her book 'Old Bungalows in Bangalore—South India' quotes John Murray in his 'How to Live in Tropical Africa'—1895: "The Indian bungalow is the one perfect house for all tropical countries".

I remember the bungalow as being cool in summer: the verandahs must have helped to make it so. We never used a fan though there was one stored away. It came out only when silver nitrate, or something that sounded like it, was put into our eyes to remove granules, and our eyes needed cooling! The red tiled roof of the bungalow would also have kept it cool. The dazzling white of "chunammed" walls against those red tiled roofs, and tall finialled gates leading to leafy drives, gave the bungalow its distinctive air. I had all the time in the world to observe Bangalore's bungalows in the setting of drives and finialled gates. There were many along Palace Road and Miller's Road where my mother would go visiting with her cards in their carved ivory and sandalwood cases; and I'd wait in the car till her visits were over, always long-drawn out affairs. Still and quiet it used to be on those tree-laden roads. Brutal noise was as yet unknown. A little old Scotswoman known for her recipes of 'short-bread-cake' had walked down one of those leafy drives on my mother's arm to the car, and I was made to say "how-d'you-do" to her—the good manners of bungalow life and etiquette, which I didn't think much of. I was always arguing with my parents about having to say those tiresome how-d'you-do's.

Eight years ago, when I decided to build myself the wee house in Richmond Town, the bungalows of my childhood became the inspiration, though I was confronted with having to build small, on a small and "difficult" plot. It was, besides, neither square nor rectangle—and finances weren't unlimited.

The light and air and space to the bungalow, its garden and tree, its red roof and white walls—I now saw these as the bungalow's aesthetics of simplicity in the use of material and colour and design. My architects, Chandarvarkar & Thacker, were sympathetic and shared my enthusiasm for the bungalow—and have given my house its quaint and special touch.

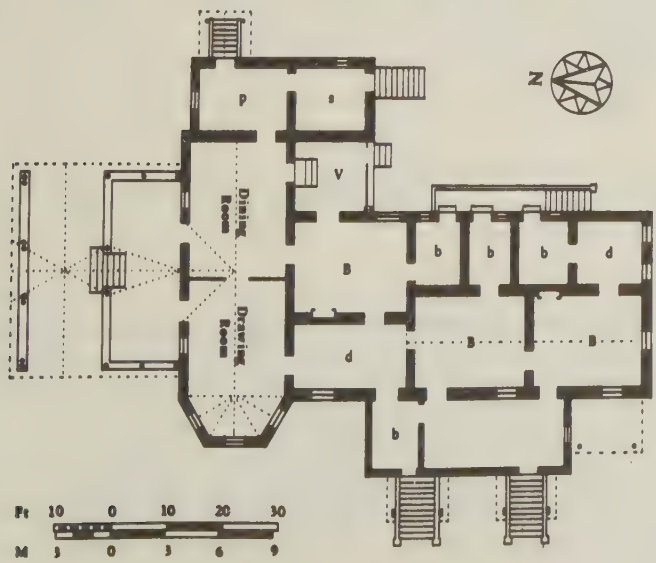
To begin, the garden, small and along two adjacent walls, splurges the gardens of my childhood. For no concrete has entered the garden. Just old bricks for the brief pathway from gate to the front-door and tiles from an old bungalow run along the front-door and window. Their faded red is still the warm colour of earth and I am reminded of the red gravel along an old drive that had the rose-garden and vineyard along it.

Sorrel grows in the grass along the brick-path and there is wild grass among the selected 'Doob' there. It is the harmony of environment here on the grass! And harmony in whatever else grows in my small garden; red and green akalifas and a croton, a struggling tulasi, the coral-plant, Swiss Ivy and succulants I cannot name. The dark and purple Wandering Jew is among fern and what they called 'Hens and Chickens' which is a long-leaved succulent of sorts. Then a solitary caledium and an Easter Lily that will not bloom. There is more to this—what I call the "harmonious splurge" of my garden—reminding me of my wanderings in those bungalow-gardens where sorrel grew along with wild greens along the compound walls; and I'd gather these for old Sarah, the ayah, and loved the taste of sorrel, and old Sarah would scold me if I ate too much of it and when I did not pick the right greens for her.

With such memories, my garden of Richmond Town seems to grow into the gardens of old. It even comes into my house, by every window from where I watch as I once used to. It was then a question of watching garden-parties on the grass by the tennis-courts or vineyard and rose-garden—or the garden by night when it became rather awful ghostly shapes, and the moon in the trees wasn't always a comforting







*Ever a campaigner for saving Bangalore's heritage of 'period' buildings, Mrs. Chatterjee helped in bringing out Janet Pott's charming little book on the Bungalows of Bangalore. The easy, yet highly evocative and telling style of writing cultivated by her, speaks of her innate culture and her life-long interest in art, handicrafts, music, good books and gardens.

presence. I was a coward about the night and the darkness; and the high sky-lights which old Sarah said could let in robbers. "Ayyo-yo, plenty robbers coming", she'd say.

My present garden holds no such terrors for the ceiling is low and, understandably, I've grown less afraid of the night. It does no more reflect old memories. The Bigonia venesta on the walls splurges as of old. The Petruvia velubilis tells me my father had brought it into the garden when it was as yet unknown; and that he and his uncle were both gardeners in the English tradition—which many Indians were in the days of the bungalow. The two trees of my garden, the Tabebuia spectabilis near the gate, and the Himalayan Neem by the stair to the terrace, are reminders of the bungalow's shade and shadows from its trees; and how I was afraid of the tamarind. The servants and my mother had said it was the tree of devils—the "bhoots".

It is the wise designing by my architects that leads me to such memories. For they have given me windows enough, low and wide, in both the bedroom and the living room, as well as the plain horizontal grills that do not obstruct the garden view and, for security, are welded to the frames. Even kitchen and bathroom windows look out on to greenery; and the kitchen is but an extension of the small living room that gains in spaciousness thereby, with the 'frig' hidden from view.

My living-room overflows if I entertain, reminding me of the Bengalee proverb my mother had up her sleeve for the hospitable man, "Jodee shoo-jon, tetool pathai no-jon"—he had found room enough on the tamarind leaf for his nine guests! Entertainment in the bungalow era, the tea-party in the garden and the more formal dinner-party, were of the social fibre of an empire, of which many Indians were a faithful part—my parents among them—and the dinner-party was even greater fun. We were in our night-gowns peeking from behind red curtains embroidered in mirrors. Old Sarah, the ayah, would grumble that it was time we were in bed and then would grumble her way down to her blankets somewhere, leaving us to the magic of the drawing-room.

My mother was resplendent in her rings and muff-chain and often in the French brocade with the lace border and would open her ostrich-feather fan and glide into conversation in her best British manner, which she kept for such occasions—and didn't like it when we teased her about it. We thought our father the handsomest man there, in "tails", the term used for coat-tails, "boiled-shirt" and black bow-tie, which my mother often tied for him. It had to be the perfect creation. The Indian men in their tails wore their turbans, except of course for my father and the black colonel, fierce and wicked in his waxed moustaches, drawn out to fine pin-points and reminding us somehow of the tiger. Then there was Thuran uncle, with his broad face and darting eyes and the wide span of teeth when he laughed—the noisiest man of the drawing-room to whom everyone, even the British colonel in monocle, listened attentively. For Uncle was important—the Maharaja's Dewan—and had married my mother's cousin who was there to dinner in the sequinned saree, innumerable rings and chains and brooches, all of which my mother disapproved: her high heels even more. She was livelier than my mother and had you been there peeking with us, you'd have seen the Indian lady who came to dinner in bare fair feet and the glitter of her diamonds. She was the wealthy 'Zamindarini' and a close friend of the formidable woman in a backless gown of purple—formidable in the Palace, too, my mother would tell us, "the power there". And the artist-woman in white sheath and gloves who would examine my mother's paintings and declare she was a Smeethe and not a Smith. My favourite there was the Swedish countess—large, deep-voiced and in veiled chiffons since she was a Moslem—and beautiful when she lifted her veils. She would play the piano after dinner, often Bach, who she had introduced to my mother who was a competent pianist herself and would sing Bengalee songs for her guests, besides the Woodruf-Finden love-lyrics. My father would recite his favourite piece from Othello, "Most grave and reverend potent signors, my very noble and approved masters. . . . . ." and everyone would clap loudly and ask for more.

Here is the menu for those dinners written onto a menu card by my father and dated December 8th, 1920—
Stuffed Olive
Mock Turtle Soup
Fillet Seer
Pigeon Aspic
Roast Saddle
Asparagus
St. George Pudding
Vanilla Ice Cream
Dessert—Cheese—Coffee

Most of that had come from a modest kitchen of wood-fires, and a cook who wore ruby ear-rings and a purple turban.

The gong would sound for dinner and we watched a formal procession move from the drawing-room into the dining room with the principal lady on my father's arm, and in the rear my mother on the arm of the most important man there. There were usually twelve to fourteen to dinner and the hubbub of conversation at the table was often alarming. Tongues wagged freely now, I think with the whisky-sodas





which had preceded in the drawing room! The table in damask, the glow of silver, the frosted silver bowls, of roses from the garden, the animated faces — and Peter, the butler, resplendent in his starched white coat, the turban with silver monogram, the kummerbund and gloves. Peter was inclined to be a scruffy person at other times but for those dinners, he was the empire. The Boy, his assistant, would pass us dessert through a bed-room window as we glimpsed, now and then, the splendour and the romance of the dining-room — verily a bungalow's dining room.

Howsoever much the architects tried and I wished, there was no way of giving my little house the verandah. Instead, my architects have given me the small courtyard off the living room. It is the cloister when washing is off the line and I am alone with the Bishop's Candles that grows like a tree, and lime and akalifas are there, too, and the poinsettia in its pot.

"Small is beautiful" is true of this house in Richmond Town, with gate-posts that are low with their sloping red tops — to match the red tiles of the sloping window-eaves, the chhajjas that remind me of my childhood bungalow's red roof. We have left no stone unturned to constantly remind me of the bungalows. I once knew and loved. We have even given to the front door of teak a dull glow (furniture was often the dull glow of arduous dust-rubbing). A wrought-iron boot-scrape is by the door, there used to be one to very bungalow's porch. Then, to remind me of a pair of green stucco parrots above a bungalow-porch, my living room has the terracotta tile of parrots at their tete-a-tete.

I end on a reflective note. Did I remember Horace or Virgil while building my house? One of them did say in the midst of a chore that the fortunate man was the one to own a strip of the earth, however small, and to have built a house thereon, and to have planted a tree and to have the brook let in. The brook I surrendered and the rest I have.

I did remember the Aryans, supposedly my ancestors, to whom the earth was symbolic — a divine parent — of the vastness, brightness and bounty of nature*. Prithvi, the Earth Mother, was bountiful and giving — which the bungalow gardens were. The sky to the Aryans was Dyaus-Pitar, the Heavenly Father embracing the earth — which I as a child remember as the sky everywhere around me, with the trees against it, and the clouds. To the "child-like minds of quick sensibility" which our ancestors had, everything was wonderful. They saw everything with a feeling of awe and reverence, scarcely distinguishable from worship.....**. We have to recapture all that, for it is a necessity if we are to survive.

I think I will! Since I see the bungalow never as archaic architecture, never as legend and history. It has become for me a challenge of planning and building, no matter the constraints and the restraints there are to building in this day.

The bungalow to me is an abode of space, light, air and greenery — God's great bounties which are our heritage.

* Rig Veda, 6.70 — Sources of Indian Tradition, Columbia University Press, New York.

** The Gods of India by the Rev. Osborne Martin.





1 A typical "high bracket" bungalow, evocative of times when bungalows were built in "lots" of two to four acres. These were truly the abodes of "space, light, air and greenery — God's great bounties which are our heritage."

2 At the front gate of 'Clovelly' — now a part of the old block of Woodlands Hotel. Sir Albion Bannerjee, who later became Dewan of Mysore State, is third from left. (Photograph c' 1915 from Mrs. Chatterjee's family album).

ORIGIN AND GROWTH OF BASAVANGUDI, BANGALORE

By N. Lakshman Rau*

In erstwhile Mysore State, in the year 1881, there were only three cities — Bangalore City, the Civil and Military Station (now a part of the Bangalore City Corporation) and Mysore — with a total population of 2,16,149. All these three cities had a set-back in the decade 1891-1901, with the out-break of the first plague, which also hit many other parts of India. In spite of all precautions taken to prevent its entry into Mysore State, the epidemic first made its appearance in August 1898 in Bangalore and then spread to many districts. It is stated that in the first year of the epidemic, there were nearly 15,000 cases and more than 12,000 death. A large number of houses were condemned as unfit for habitation and demolished and congested portions of the cities opened up by removal of many more.

It is in this context that two large extensions, viz., Basavangudi and Malleswaram, covering an area of about 1000 acres and providing accommodation to about 50,000 persons, were laid out in Bangalore City.

These sprawling extensions were laid out on the grid-iron or chess-board plan with narrow lanes known as conservancy lanes running behind the houses, as the underground sewerage system had not come into existence. Though in those days the ideas of town planning had not developed to the extent that they have now, it must be said to the credit of the authorities charged with the development of Basavangudi that it still happens to be one of the really well laid out extensions. The roads were broad and plenty of open spaces were provided. It must be remembered that when this extension was planned, there was practically no fast vehicular traffic. Even till about the year 1940, the number of cars was negligible. In spite of that, the planners of the time had the forethought about the requirements of decades to follow. They did not obviously succumb to the temptation of creating the maximum "sital" area by creating narrow roads leading to congestion as has happened in some of the extensions laid out decades later.

Those were spacious days and many of the sites were very large compared to the sites in the later extensions with bungalows located in the midst of these sites. As a result, many of the owners of these bungalows took great and sustained interest in developing small and medium-size gardens. The tendency to utilize all open space in the compounds to put up ugly constructions was a later development and the result of pressure of population leading to shortage of housing stock. Apart from the large sites on which the bungalows stood, the then planners catered to the needs of the middle and lower-middle classes by creating smaller sites in various parts of the Basavangudi extension. But even these smaller sites were large enough to have at least a kitchen garden. I have referred to this aspect particularly since with the progress of so called civilisation, a tendency has developed to give less and less importance to flora and to other elements which contribute to the total beauty of the surroundings. It is true that Governmental and allied agencies like the City Municipal Corporation are paying adequate attention to this aspect of the matter. But it is equally necessary for people to contribute in a big way to make any such programmes a success. People often lament that Bangalore can no longer be called a garden city. A garden city is really not one which has a large number of public gardens but a city which is dotted with a large number of private gardens. Basavangudi till a few decades ago was such an extension. Owing to economic compulsions, the compounds of bungalows have shrunk and most of the available space has been built up. However, one feels happy that even now some householders create patches of greenery in the little remaining spaces still not utilised for construction.

I have earlier referred to open spaces. One such space that deserves a mention is the Sir M. N. Krishna Rao Park. This is a big open space right in the midst of the residential areas of the locality. It is a good example of a park area serving the purpose for which it was planned.

Another special feature of Basavangudi is that there are a number of hillocks where temples like the Sri Basava Temple, after which the extension is named, the Sri Dodda Ganapathi Temple and Sri Karanji Anjanaya Temple are located. These hillocks, too, served as valuable long spaces as they were never encroached upon. But since they were bare hillocks, the City Corporation subsequently converted them into attractive parks. In this connection, special mention may be made of the little park in Bugle Rock and the one near Gavi Gangadhareswara Temple.

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* The author is a retired officer of the Indian Administrative Service, with a distinguished career of highly-lauded work behind him, especially as Administrator of the Bangalore City Corporation.





Above and left: some typical, well-preserved bungalows of Basavangudi.

While planning, the need for a neighbourhood shopping centre was also kept in view. Gandhi Bazaar, within easy walking distance of most parts of the extension, is popular with the shoppers of the locality.

In the olden days, Basavangudi was inhabited mostly by Government servants. Some of the well known administrators of that period lived here. Since those days, the character of the extension has gradually undergone certain changes. The present South-end Road was the original limit of Basavangudi. Beyond that road, there were villages like Yediyur, Banashankari etc., and agricultural lands. Today, with the growth of the City, the villages and agricultural lands have got absorbed into newer extensions like Jayanagar and Banashankari. As mentioned earlier, the original sites have been subdivided, many of the old houses demolished and modern constructions put up. But one landmark remains—and that is the Basavangudi Police Station in the Sir M. N. Krishna Rao Park. Another building which has undergone almost no change over the period is a school known as "Home School". The composition of the population has also to some extent changed. But, basically, Basavangudi still retains its original character.

Thus, Basavangudi came into existence as a result of a tragedy but developed into one of the really agreeable residential localities of Bangalore.

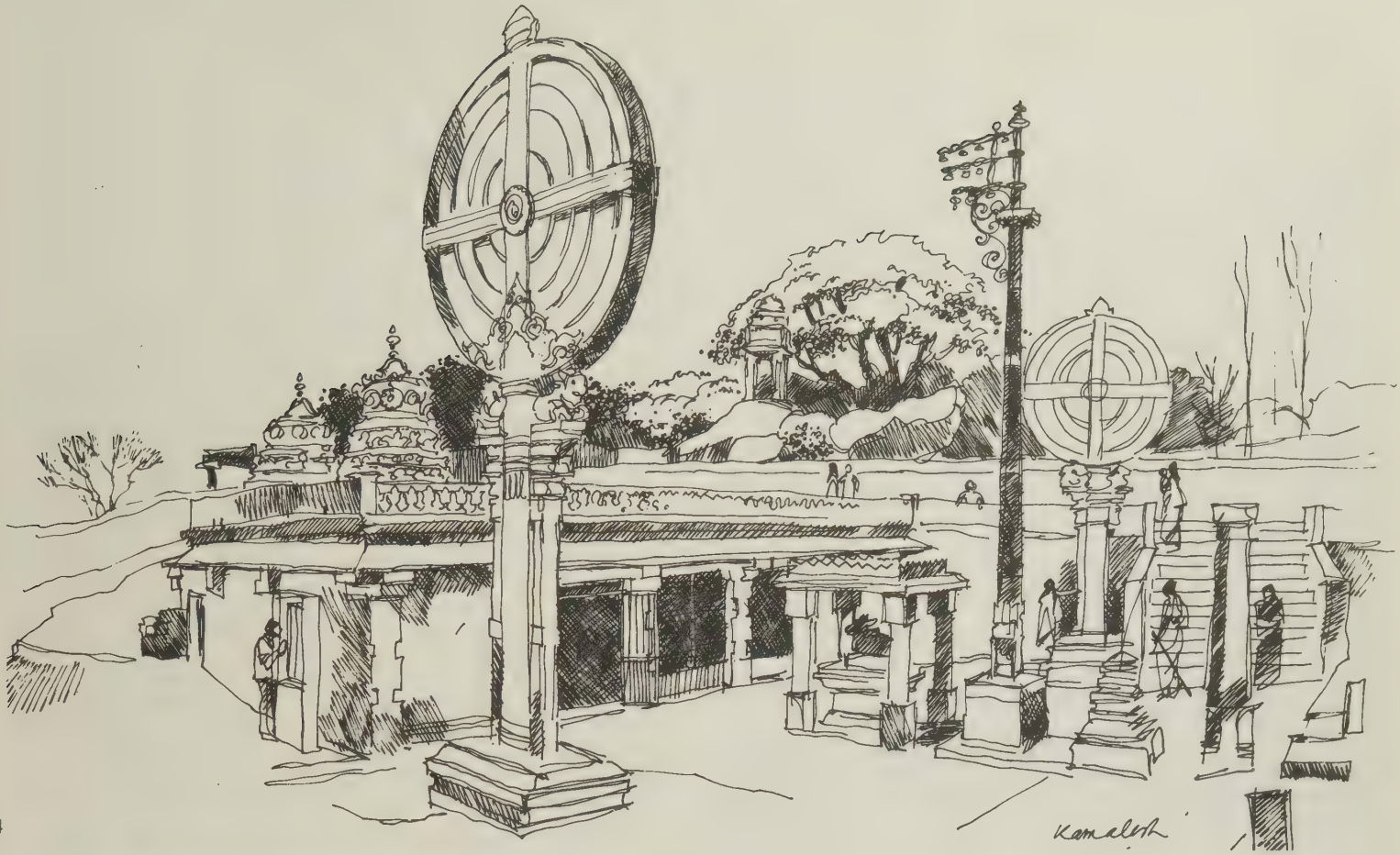


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1 The Basavangudi Police Station.

2 The Bugle Rock

3 A Basavangudi street-house built in mid-thirties as a commercial building. Note the remarkable ornamentation on the appealingly-positioned gables—a mixture of Graeco-Roman cut-out lines, urned-piers, festoons and floral motifs, with a Hindu deity in the front niche and an aureoled 'Aum' at the back. Note also the beautifully crafted trio of flat arches, the pierced parapets, cast-iron railing and the dentilled-strips so typical of Greek architecture.

4 The yard of the Gavi Gangadhareswara Temple. Daniel painted much the same setting in 1792.

THE "LAKE-FOREST" CITY —MOMENTS AND NICHES

By M. A. Paratha Sarathy*

This "garden city" was really a "lake-forest" city. I was born here.

When my father returned from his first trip abroad, I was a small boy. As per the custom among Hindu orthodox families, he had to take a bath in a pool before re-entering his home. So, from the City Railway Station, he was conducted directly to a beautiful large pool in Malleswaram—now extinct—for his traditional dip. I remember this pool. Magnificent, gradually sloping granite steps on one side, large shade-giving trees and lush foliage along the other edges. The water was crystal-clear.

I used to fear having to walk or bi-cycle home after dark, from some parts of the City. No fear of dacoits —but of wildfire! Black-buck roamed the western outskirts of Malleswaram, and jackals, peacocks cried, owls hooted. Rumours abounded that a panther had been sighted near Guttahalli.

Ganesha festival in Bangalore was a distinguished event and not just the noisy kind which produce more pollution than prayer. Educational institutions and students' hostels observed them as opportunities for re-dedication to the sacred values of enlightenment. There were prayers, music sessions and joyous processions for the immersion of Ganesha, in one of the nine magnificent lakes of Bangalore, of which seven are extinct and one is highly polluted, while the other suffers from chronic water anaemia.

The annual Dharmarayana Karaga Festival was an event for all Bangaloreans, and not for just one suburb or section of it. On that occasion, the City seemed to ignore the advent of night. I remember jubilant crowds celebrating Karaga. Pomp and gaiety, yes, but not mad rush, no pick-pockets. Karaga was too precious to be abused.

And the "flower-people" of Bangalore—craftsmen and women who mesmerised your eyes and your nostrils with roses, jasmines; "Marugam" and Champak woven with gold lace, tinsel paper and lemons, creating garlands fit for a king, or a diety, or your college principal, or just a maiden's hair. There were two cultures of flower-people, one in the City Market where flower strands were produced for worship, garlands and for adorning a lady's hair. The other in the Russel Market where you bought bouquets, wreaths and flowers for vases. These cultures or specialisations were seldom mixed or exchanged.

The statues of Bangalore stand out in one's memory as "sanctuaries" of a glorious past. The faces of Krishnarajendra Wodeyar, Queen Victoria, Sir M. Visveswaraya, King George, Jamshedji Tata, Sir M. Seshadri Iyer,—each was a gracious presence and when one looked up at them, one felt an added sense of the history and greatness of Bangalore.

My grandmother lived in a small house atop what appeared to be a hill,—of all places in Malleswaram. She once sent me to buy some flowers for my teenaged aunt. The flower-market close by on the Sampige Road seemed to have intoxicated my senses so much with its variety of colour, aroma and the lively "music" of competing vendors, that I was told I did not come back for hours and a search party consisting of my older brother and one of his friends was sent out to find me.

Every house in Bangalore seemed to have a garden. For us children, wooded playgrounds were all over the place. We played a game called "Guldoria" which required that a stick thrown on the ground by the loser, be hooked and flung with hooked sticks by members of the winning team from one tree shade to another, along streets, pathways, across gardens, over walls, wherever. Believe it or not, we could do this for hours and miles!

There was a small temple outside Carlton House which was once the residence of the Dewan of Mysore. It was the done thing in those days for students sitting for examinations to go and worship there—as they did in the hundreds of other beautiful shrines—little ones, some under spreading 'Aswatha' trees, some nestling against the compound walls of great bungalows, some perched on rocks.

And there were the traditional, well-intentioned flower-thieves who meticulously plucked flowers every morning from hedges inside your compound wall—and put them into their cloth bags. If you caught them, they would smile most serenely and inform you in quiet tones that it was only for worship. The theft was automatically absolved!

One memory is of running water, not from leaky taps, but from the irrigation streams which were a visible part of the many beautiful nurseries in Bangalore. Many were small, but some of them—like the magnificent Mclsaac gardens, which grew abundant apples, sapotas, oranges, etc.—were huge.

The street hawkers of Bangalore were a quaint facet of its life-style. Merchants from Poona knocking at our doors with "Poona cotton sarees" on their heads, smiling Chinamen carrying bundles of "Seerk" of many colours, often bartered for a bowl of rice and buttermilk, sellers of copper vessels from Madras, Malayalam towels and reed-charpoys from Kerala, and carpets from the North. Then there were bangle





* The author is a remarkably versatile person, educated in India and abroad, with a very distinguished academic career. Film-maker, writer—a collection of quaintly-charming and well-crafted short stories and a hauntingly sweet little parable in the Jonathan Livingston Seagull style are among his works which come to mind—conservationist and industrialist, he is at present busy as a bee, jet-setting all over the globe as Chairman of the International Union for Conservation of Nature and Natural Resources. An engaging speaker and always fun to be with, he finds time, amidst his multifarious preoccupations, for his labour-of-love work as Member Secretary of Bangalore Urban Art Commission and for the myriad causes which the Commission espouses.

1 Karaga procession.

2 The late Mr. B. V. Narayan Reddy in the study of his house (since pulled down) at Grant Road. The interior decor and furnishings are typical of the higher-bracket bungalows. The Mysore-turbaned, three-piece-suited gentlemen—once a familiar sight—are rare to come by today. High standards of sartorial propriety were set by admired personages like Sir M. Visveswaraya.

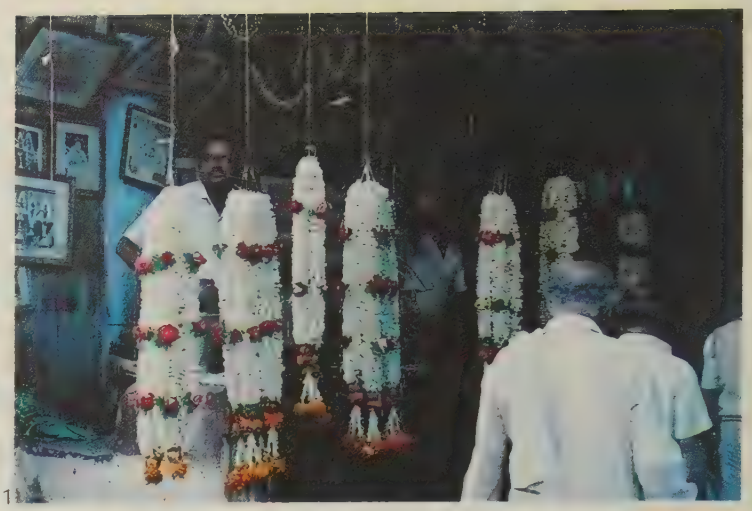
sellers, sellers of coloured glass marbles, wooden spinning tops of all sizes and colours, "Pushpasena" hair-oil, Japan-made toys, 'Parker' pens, 'Swan' ink, 'Steadler' pencils.

One can never forget the deep boom of great cannons that would be fired,—presumably from the Fort area,—to signal to all Bangaloreans that we had a distinguished visitor in our midst, probably a King from another country, a Maharaja, a Governor or a Viceroy. The streets of Bangalore were quite used to hearing the clatter of hooves of handsome horses ridden by stately-looking liveried men. I do not think that monkeys, which were seen here and there in Bangalore, were ever considered a nuisance. There were not too many of them, nor did they become offensive at any time. No one shooed them off, nor did anyone pamper them with handouts, because Bangalore had plentiful trees, besides flower trees, on its avenues, and this kept the simians contented. There was a mango avenue on Sankey Road, and a Sampige (Champak) avenue in Malleswaram. I vividly remember the exquisite aroma of Champak—and the Jasmine 'niche' in almost every garden of Bangalore.

I am told that on the day I was born in our house in Malleswaram, the planetary position during my birth required that a new shirt be stitched for the baby and put on it immediately. My young teenaged aunt ran 200 feet from our house to an old tailor who had a Singer sewing machine and in a few minutes he stitched a little white shirt for me which I was made to put on as prescribed by the astrologer. Bangalore had hundreds of such little tailoring shops, as it had English chocolates and peppermints, shawls (no fans or airconditioners), besides shops specialising in hats and caps. We Bangaloreans were a great cap-wearing people. Not Gandhi caps, which came later, but black, brown, dark-blue or light-tan caps made of thin fur on the outside, and lined with satin and leather inside. These caps were worn slightly tilted to one side. And then there were "duck-back" suitings, "London" shoes, "Tootal" ties, "Herringbone" trousers. And the "piece de resistance", the 'Burberry' three-piece suit, by none other than Syed Bawker!

And the turban, Mr. Rathniah Chetty of Chickpet wore a turban with a two-inch wide gold-lace stripe on it. My father, as a Municipal President, and later as a Minister, wore a subtle blue silk turban with a 1½ inch wide gold-and-silver-laced stripe on it. The Maharaja sometimes wore a crimson-coloured turban with a solid gold-lace stripe covering the whole width of it. Distinguished heads of temples wore heavily laced turbans, too—and so did some "Daffedars" at the Secretariat!

I miss them. I cherish much that was Bangalore. Yes, time has to change, but no one can take away prized memories.



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1 Flower seller, City Market.

2 Statue of Maharaja Chamarajendra Wodeyar.

3 Dharmaraya Temple at Nagarathpet. Built in the Dravidian style, the Dharmaraya Temple is a magnificent edifice with three soaring towers. In the sanctum sanctorum, the idols of Dharmaraya, Lord Krishna, Arjuna, Draupadi and Bhima are worshipped. Facing them is the sacred platform on which the Karaga is placed and worshipped.

4 A temple nook in Chitrakala Parishat, High Grounds.

STATELY HOMES AND MEMORIES OF OLD BANGALORE

By Kora Chandy*

The second half of the 19th and the early years of the 20th century, truly marked the golden age of architectural elegance in Bangalore. Luckily, some of these buildings have survived the demolition-ball, so they could still be seen in their pristine beauty and the original setting of glorious trees and ample compounds.

Take the stately buildings in the Raj Bhavan environs. The land on which the Vidhana Soudha stands, originally formed part of the Residency grounds. In the Residency—now Raj Bhavan—lived Sir Mark Cubbon, Commissioner for Mysore Affairs from 1834 to 1861, followed by Lewin Bowring, after whom the Bowring Hospital and the Bowring Institute are named, followed by others, till Sir Walter Campbell, the last Resident. I worked in the Residency office for 17 years and have vivid recollection of the Residents and their secretaries of the period until Independence and the memorable day when on the 15th August 1947, the Union Jack was lowered and handed over to the Resident and the flag of the Union of India was hoisted.

Near the Raj Bhavan, on what was then called the Residency Park Road, a large building of stone came up in 1928. "Sudarshan", as the building was named later on, was the official residence of the Secretary to the Resident. The most distinguished among its tenants was Mr. Humphrey Trevelyan, I.C.S.—later Lord Trevelyan.

Another striking mansion on Palace Road is the 'Balabrooie'. It was the official residence of Sir M. Visveswaraya and Sir Albion Banerjee, Dewans. Rabindranath Tagore stayed in "Balabrooie" as a State guest and there is a plaque to commemorate his sojourn. Cubbon's Secretaries, Cunningham and Dobbs, both familiar names, were among the other tenants of this stately mansion. Lower down is the Sandur House. In 1881, after Rendition, it was occupied by Dewan Rangacharlu.

On the opposite side at the junction of Cunningham Road is No. 2, Palace Road, now occupied by Messrs Greaves Cotton Company. This building is interesting because of its association with Sir William Ramsay (1852-1916), a great chemical discoverer of his time and a pioneer in the field of atomic science, who won the Noble Prize in 1904 for his work on chemically inert elementary gases such as helium, neon etc. and their impact on atomic disintegration. He discovered the radio-active emanation caused by a new element called Niton. That explains the name 'Niton' which the building is known by even today.

Now I will turn to Miller's Road. The most interesting old building there is No. 3, St. Anne's Convent and School (now a junior college). It was at one time owned by one Mrs. Cowdrey, a leading figure in British social life in Bangalore during the last decades of the Raj. She lived in style with a retinue of butlers, bearers, ayahs, dog boys, coachmen and other paraphernalia. The number of dogs she kept—some twenty in number—was matched by the number of servants she employed. It is said that she had constructed a special kennel at the back of her house, provided with velvet-lined cots and woollen blankets for the lucky quadrupeds.

Next, let me turn to Infantry Road and the present office of the Commissioner of Police. Some 100 years ago it was the leading hotel in Bangalore, called the Cubbon Hotel. The facilities it advertised included a ball room, "complete suites of bachelor's apartments" and "carriages on the premises". In the early years of the century the British Resident purchased this property and his office was located there till 1928 when a new office in the adjoining grounds facing Ali Asker Road was constructed. After 1928, it housed the office of the Chief Commissioner of Coorg (the British Resident was also then the administrative head of Coorg) besides a number of courts. It was in 1950 that the premises were handed over to the Police Department. Since the Ali Asker Road originally passed through the present Police Commissioner's office, you will find in the compound huge trees over a century old.

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* A practising advocate, Mr. Chandy, 79, is a highly regarded chronicler of the Cantonment era of Bangalore. He worked in the British Residency for 17 years until Independence in 1947. Thereafter, he was in the service of the Civil Station Municipal Commission and the High Court of Mysore till his retirement in 1964. Among the few surviving members of the 'Raj' administration in Bangalore, Mr. Chandy still leads an active life, researching on various facets of the history of Bangalore and writing for dailies and periodicals. Endowed with a sense of humour and a memory which seldom fails him, he is an engaging raconteur.

1 Office of the Registrar of Co-operative Societies on Ali Asker Road. Built in 1928, this handsome stone structure originally housed the Residency offices. Note the lion and unicorn coat-of-arms in the imposing pediment.

2 'Niton', Palace Road—associated with Sir William Ramsay, the Nobel Laureate.



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A mention must be made of the beautiful stone building in the adjoining compound facing Ali Asker Road. The building, which at present houses the office of the Registrar of Co-operative Societies, was constructed in 1928 on a site which in the past formed part of the "Butt" in High Grounds—a shooting range. It was originally the new Residency office and the headquarters of the British Raj administration till Independence. The British coat of arms—the lion and unicorn—can be seen moulded on the pediment at the entrance to the building.

There are many speculations about where Churchill lived in Bangalore from 1896 to 1898. He was a Subaltern (corresponding to a Lieutenant) in the Fourth Hussars. According to some, he lived at No. 46, Trinity Road (now 47, M. G. Road), which is soon to be demolished to make way for a commercial complex. There is a photograph of a "bungalow in Bangalore" in Churchill's biography by his son, Randolph Churchill*. However, the house does not resemble the bungalow in the photograph in all details. The Karnataka Sub-Area Commander's house on M. G. Road is, in my view, quite likely to have been the house shown in the said photograph. It certainly looks more like the house which Churchill describes in a letter dated 14-10-1896 addressed to his mother: "I am safely installed in a magnificent pink and white stucco palace in the midst of a large and beautiful garden".

On M. G. Road, again, there is a building which houses the printing press and office of the Deccan Herald, the English daily. At one time, an Italian confectioner called G. Baccala had his restaurant and hotel here, with a very well-stocked cellar. In 1912 he sold the property to Funnels who were the caterers to the Resident and the Maharaja. The Deccan Herald bought the property from Funnels. I remember the remark made by Pothan Joseph, editor of the paper at the time of the deal, and a person endowed with a keen sense of humour. He told me that he very much regretted that in the sale deed a clause was not added providing for the transfer of the well-stocked cellar.

In front of the Deccan Herald office was the "Rotten Row" of Bangalore, running round the South Parade maidan—a splendid ride over-arched in many places with hanging boughs of some old avenue trees, and the resort of the beauty and fashion of the British community.

On the parallel Road, viz., Cubbon Road, there is an interesting building connected with the story of the British Army in Mysore. It was the Baird Barracks, now called Abdul Hameed Barracks. Sir David Baird commanded the British troops in the final battle of Srirangapatna which led to the fall of Tippu Sultan in 1799. He was hoping to be appointed Governor of Srirangapatna but was beaten to it by Arthur Wellesley.

I shall now turn to the old mansions on Residency Road. The pride of place goes to Mayo Hall. It is on record that meetings of the Municipal Commission of the erstwhile Civil and Military Station of Bangalore were held as early as 1883. I regard it as one of the most elegant public buildings of the era in Southern India. It is sad that the construction of the multistoreyed Utility Building almost touching the main structure of Mayo Hall has "cribbed, cabined and confined" it, detracting greatly from its setting and its visual impact. In the neighbourhood of Mayo Hall is situated the Victoria Hotel. It was formerly a library. The British coat of arms can still be seen on the facade of the building.

There are a few buildings on Residency Road and its vicinity which are of considerable historical interest. There is the Good Shepherd Convent. One interesting fact relating to the history of this Convent is that one of its earliest building acquisitions was once a jail for Thugs in the 19th Century. In the campaign launched by Lord William Bentinck, more than three thousand thugs were apprehended between 1831 and 1837. Though they operated mainly in North India, for security reasons the Government did not want to keep them in jails in that part of the country. A special jail was therefore set-up in Bangalore in the grounds now occupied by the Convent (in one of the halls are preserved some of the hooks and chains used for the incarceration of Thugs). Special courts were set up for their trial and several were hanged.

No account of the beautiful buildings of old Bangalore will be complete without a laudatory reference to the engineers and contractors who built them. The doyen among them was Major Sankey who designed Attara Kacheri and supervised its construction from 1864 to 1868. During the thirties of the present century, the Municipal Commission had in its employ distinguished engineers like Murphy, who designed the new Residency office, the bungalows for the Secretary to the Resident and the Collector on Residency Park Road, the large office building adjacent to the Mayo Hall and the Gosha Hospital, Tasker Town. The locality of Murphy Town is named after him.

*See pages 12 & 13.



As regards contractors, it must be mentioned to the credit of Indian contractors that though, unlike the British contractors, they had no formal technical-qualifications, yet they always won the admiration of British administrators, the Dewans and the ecclesiastical bodies who assigned them prestigious projects. To mention a few of them, the leading contractor of the second half of the 19th century was Arcot Narayanaswami Mudaliar who built the Attara Kacheri. Another famous contractor was Muniswamappa (senior) who built the Central College with its observation tower, besides the Shankar Mutt. He also made additions and alterations to the Bangalore Palace. The most outstanding contractor of the closing years of the 19th century and the early years of 20th century was T. C. W. Skipp who built the Indian Institute of Science. He also built the Sivasamudram power house. The Opera House on Brigade Road circle was among the many other buildings, big and small, built by him.

Before I conclude, I wish to add one word about the necessity of having a National Trust in India on the lines of such an organisation in England so that at least some among our precious old buildings could be preserved. One such building which lent charm to Bangalore City was the "Golden Threshold" on St. Mark's Road which was owned by the late Dr. Camilo Miranda. Like many others, it was recently demolished to make way for a commercial complex. Another gem lost irretrievably!

1 The young Maharaja—flanked by the British Resident and Sir Seshadri Iyer the Dewan—replies to "deputations" (1900).

CITY OF THE FUTURE WITH A RICH PAST

By M. Fazlul Hassan*

Bangalore, the 'garden city' is the vibrant heart of Karnataka State. Sprawling and always in a state of growth, the City is a mosaic of parks, avenues and superb public edifices. Also a big industrial and commercial centre in southern India, it lures visitors as few other cities of the country do.

Behind this facade of Bangalore's modern appearance lies a glorious past which, though it appears to be far removed from our times, nevertheless almost imperceptibly blends into the present. The massive walls of Bangalore's once superb fort have crumbled with the passage of time, except for a small portion, reminding us of the turbulent days of the closing years of the eighteenth century. Though the face-lift of the City, which began half a century ago, so as to give it a touch of a first class modern city, has rendered Bangalore quite different from what it was, it still has a rich heritage, which is an important part of its unique personality.

Bangalore enters history with a bang. "The battle of Bangalore" mentioned in a "Viragal" (hero stone) of 890 AD, which was discovered at Begur, a village 7 miles east of Bangalore, in 1916 and the subsequent events, clearly indicate that it has seen many battles and that its martial past precedes its Cantonment era by many centuries.

Obviously an obscure village at that time, Bangalore, as the years went by, witnessed great historical events and political upheavals, which have left their impress and, to a great extent, have a direct bearing on its importance as a historic city.

Here, the celebrated Kempe Gowda, the Yelahanka chief, built a fort in 1537 AD and founded a new township. He made it his capital and adorned it with temples, tanks and other structures. One hundred years after this event, the Bijapur sultanate conquered it and their Maratha Subedars occupied it for 50 years. Then, a Mughal army captured it making it their stronghold for three years. Later, the Mughals leased it to Chikkadevaraja Wodeyar, the Mysore ruler.

During the Bijapur rule of 50 years, Bangalore was given as a jahagir (fief) to Shahji Bhonsley, father of Shivaji. When the City came under the possession of Chikkadevaraja Wodeyar, he fortified it with yet another fort. It was during his rule that the City was given as a personal jahagir to Haider Ali Khan. When the British conquered Tippu's dominions in 1799, they created a new state of Mysore and bestowed it on the old royal family of Mysore.

Bangalore's salubrious climate attracted the English who stationed their subsidiary forces in the City, thereby giving rise to a new settlement, viz., the cantonment of Bangalore. To the British, Bangalore was "a spot of England in India".

The City's strategic position has played a great part in influencing the history of peninsular India. For long spells, it was a pawn on the chess-board of political intrigues and moves.

With the construction of the fort and founding of a new township in 1537 AD, the sleepy village of Bangalore became a centre of culture based on religion. The inhabitants of Bangalore turned to religion not as an escape but as a source of strength. Fine temples came up. Dharmashalas were built for the use of travellers. Big tanks were constructed to provide ample drinking water. The people's sympathy towards others who were afflicted, and their kindness and compassion, sprang from devotion to the religious ideals. During this period the Karnataka culture manifested itself here as never before.

The Bijapur occupation signalled the advent of a new order which had a far-reaching effect not only on Bangalore but also on this part of Deccan. It was during the rule of Shahji, who was appointed governor of Bangalore by the Bijapur sultanate, that a new system of revenue collection, bearing close relationship with the fiscal principles enunciated by Mohammed Gavan, was introduced in the Bangalore "suba". This led to the entry of a good number of Maratha Brahmins into Karnataka who found an easy access to the offices of Kulkarni, Deshmukh, Deshpande, Kanungo, Sheristedar, Daroga, etc. These new posts were part of a new set-up ushered in by the Maratha rule during the Bijapur occupation.

Under the Mysore Maharaja's rule, which followed, the military genius of Haider Ali, the "sarvadhikari" of the state, to whom Bangalore was given as a personal jahagir, introduced a new military order. The advent of the sepoy in the Indian martial tradition, is an important event of 18th century India. The great military leader that he was, Haider Ali recruited and trained thousands of sepoys in Bangalore for the Mysore Army. As disciplined soldiers, the sepoys showed their worth in the battle-fields of Polilure, Annagudi and Bidanur. The capture of Col. Bailley, Col. Braithwaite and General Mathews along with thousands of English soldiers shook the studiously built image of invincibility of the British army.

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* M. Fazlul Hassan retired as a senior executive of the Bangalore City Corporation in 1977. His book 'Bangalore Through Centuries' (1970) attracted wide notice as an unusually competent piece of "local history" — brought alive with a string of well-researched and evocative chapters, and with his own lively style of writing. He belongs to that rare breed of bureaucrats-by-profession who never allow their work-a-day preoccupations to drown their innately deep interest in things of mind and culture. A very interesting person to be with and talk to.



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1,2 The "Viragals" (hero-stones) of Begur record many a "battle of Bangalore" of past eras.

3 The Jamadar and the "Baru-Sipai" — infantry-man — the new breed of sepoys whose dress and training were modelled on the British and French armies.

Bangalore provided the sinews of war to Haider Ali. Arsenals were set up here for the manufacture of guns, swords, muskets and rockets. Tharamandal-pet, which is still a prominent locality in the heart of the city, became the main centre for the manufacture of rockets. During the reigns of Haider Ali and Tippu Sultan, Bangalore throbbed with military activity.

Perhaps no other place in India of the period did more to colour Indian history with the excitement of gun carriages and commissariat wagons, caparisoned elephants, war horses, military parades and troop movements. It provided the spring-board for action for the Mysore army.

The City became the centre of British administration with the establishment of the British Commission in Mysore, which held its sway over the State from 1831 to 1881 AD. The rule of the British Commission ushered in an era of peace in the region—which helped the expansion of both the City and Cantonment areas. Big extensions were laid with sprawling parks. Big bungalows were built with spacious gardens.

These extensions were the forerunners of similar extensions laid out in the City area under the rule of the Maharajas of Mysore after the rendition in 1881. It is during this period and the years that followed that Bangalore acquired its reputation of "garden city". The Lal Bagh was extended, the Cubbon park was laid out and numerous other city parks came up. The old Bangalore of slow wheels and muddy roads gave place to the buggy and the victoria drawn by horses, which plied on metal roads. The British Commission transformed Bangalore from a medieval township into a modern city and set it on the path of rapid progress and prosperity.

The present-day Bangalore certainly reminds one of the past. But it also strongly represents the present and can be regarded as a city of the future—for, the seeds of Bangalore's destiny have been sown. Science and technology have found such a congenial soil here that it is gradually transforming itself into a centre of 'high-tech' industries, electronics and computers.



1 "Turfu Sipai"—the early Indian cavalier of the Haider Ali-Tippu era and, later, of the British army. These "mounties" must have been a familiar sight in Bangalore at one time (An 1810 drawing: courtesy Chitrakala Parishat).

2 The foreground and entrance to Tippu's palace. Drawn by James Hunter (c' 1805).

3 The Delhi Gate, Bangalore Fort. Drawn by James Hunter (c' 1805).



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ARCHITECTURAL CHARACTER OF BANGALORE

By V.H.R. Naidu*

It is well known that Bangalore is endowed with a salubrious climate, with the maximum temperature seldom exceeding 100° F, rainfall of 30 to 35 inches and moderate humidity. These conditions are most conducive to the growth of plenty of flora with "noble trees", as Pandit Nehru called them, and a variety of flowering plants. Thus, it has been possible to maintain a large number of parks, large and small, dotting the whole city, the most prominent ones being the Lal Bagh and the Cubbon Park. It has also been the tradition in Bangalore for each household to maintain a garden, however small be the open space around the house. This mosaic of interlaced gardens and buildings which is noticeable throughout the city even today, has earned it the name of the Garden City.

The City, though founded about 400 years ago, grew up to a size with the entry of British troops in the 19th century, when they set up a cantonment. With the climate comparable to English summer, the cantonment at Bangalore became an important military station for the whole of South India. In fact the conditions were so favourable that all the amenities were provided for the troops and a large number of buildings came up in the "English Renaissance" or Gothic style. A considerable part of the cantonment area is full of such buildings, surpassing in beauty and numbers those of many other cities of British India.

With the setting up of the military station, the necessary infrastructure was also built up, with a number of residential suburbs for the civilian population which was working directly or indirectly for the military administration. It is in these suburbs or 'towns' that new principles and designs, both in town planning and architecture, were adopted. At the same time, the original 'core' or 'Peta' of the City also expanded on similar lines under the State Government.

The architectural character of any region is mainly derived from the natural materials that are readily available. At least this was the rule before the introduction of modern materials like cement, glass, steel, plastics, etc. Bangalore is no exception. There is granite available around Bangalore and the local dressed and polished granites are world famous. Similarly, good red earth and timber like Teak are also available in the region in plenty.

The earlier Bangalore houses and buildings before the 19th century were built of mud or brick walls and flat or tiled sloping roofs, as was the custom throughout South India. The planning of the houses was traditional with an inner court or 'well' with platforms at the entrance called 'pials'. Most of the houses were single-storeyed in a continuous row, which could be seen even today in the old parts of the city and cantonment.

With the coming of the British, a modified version of the Renaissance and Gothic styles was adopted for public buildings like offices, schools, churches and even for large residences. The planning of the buildings was also modified—much like the English Renaissance planning: the inner court being omitted, the individual rooms made large with big windows and high ceilings, surrounded by verandahs for protection from sun and rain. Doors and windows were protected with canopies, either of flat granite slabs or tiled gables called the 'monkey-tops'. Parapets were provided with motifs of Renaissance or Gothic style. In short, many of the buildings built were the replicas of the Renaissance or Gothic buildings of the West. Outstanding examples are the Central College, the Government Arts College, Victoria Hospital, Minto Ophthalmic Hospital, St. Martha's Hospital (original block), Attara Kacheri, St. Mark's Cathedral, St. Andrew's Church, St. Mary's Basilica, Residency and many buildings on the M. G. Road and St. Mark's Road.

Regarding town planning, wide roads with avenue trees and plots of different sizes for individual houses, were provided in the new extensions or 'towns'. Municipal regulations were introduced for proper set-backs and side margins. For larger sites, there was plenty of scope for trees as well as gardens. In fact, the heavily wooded garden dominated the building in many premises. This type of architecture prevailed for well over a hundred years, and this was the unique character of Bangalore.

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* The author was the Chief Architect to the State Government till his retirement in 1975 and was associated with a number of prestigious building projects—including the Vidhana Soudha. He has been a member of the Bangalore Urban Art Commission for some years. He has kept alive his keen interest in town planning and civic architecture.





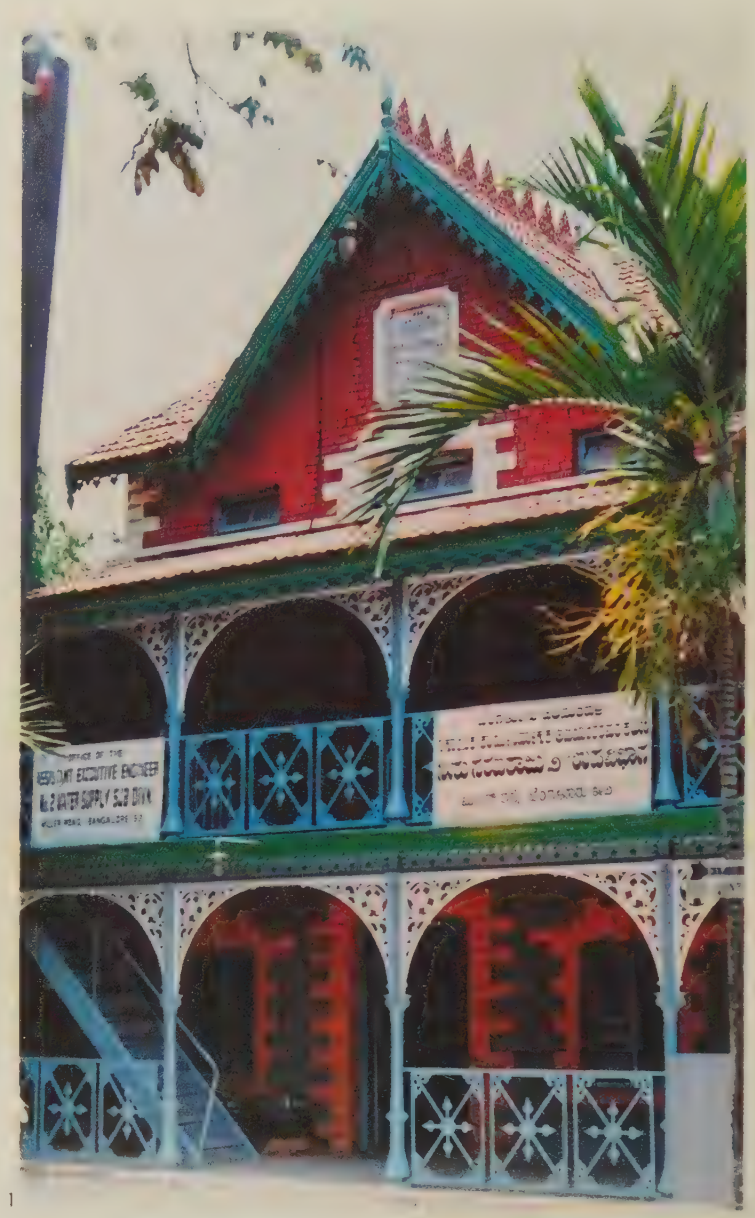
1 Podium block of Charles Correa's Visveswaraya Centre—a new landmark on Bangalore's architectural scene.

2 A typical shopping corner of older Bangalore.

Systematic horticulture has always played an important role in enriching the "greenness" of Bangalore. Apart from the well laid out Lal Bagh and Cubbon Park, there are any number of smaller parks, almost one or two for each suburb. In addition, little gardens in many traffic islands have for long been maintained by industrial houses and business firms. These, besides many institutional gardens, have undoubtedly added to the flora, colour and "openness" of the City. Avenue trees along the main roads have also added considerably to the "greenness" of the City.

However, one should not be complacent. The City is growing, probably at the fastest rate in India. Under continued pressure, there is every chance of the municipal services becoming weak and slack, undoing all the good things that characterise the City, specially its "garden character". With the rapid increase in population, a mushroom growth of highrise apartment buildings is bound to happen, with the accompanying ill effects of traffic congestion, pollution, and, more importantly, the disappearance of greenery.

While it is difficult to preserve and maintain the architectural character of the past in terms of buildings and street architecture, it is possible to keep up the garden character of the City, provided concerted efforts are made by significantly increasing the tree-population, creating some more parks in the derelict open spaces within the City and regulating the growth of high-rise buildings, specially group-housing blocks, in residential areas. More open spaces have to be provided even on the plots sanctioned for high-rise apartment blocks, for intensive tree plantation. Lastly, the general up-keep has to be stepped up by keeping the streets and street fixtures and the open spaces clean and tidy. It will be a good opportunity to make use of the available open space of the Bangalore Palace for an additional, very-much-needed park area for the growing population of Bangalore. Last but not least, the citizenry has a great responsibility in preserving the clean-and-green character and reputation of the City.



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1 Cast-iron embellishments of the High Grounds water-works. Note the facia of the gable and the in-and-out stonework.

2 Ornate gable of a middle-class house in the Cantonment.

3 A humble housing-row in a Shivajinagar street.

REQUIEM FOR THE GOLDEN THRESHOLD

By M. Bhaktavatsala*

Long, long miles of time have rolled by in the years that have seen Bangalore emerge from a quaint colonial town of Monkey Tops to faceless blades of concrete scraping their way up to the sky. In this ceaseless quest for sky space, particularly in spots which get chosen by some in-scrutable whim, the way of life which was ordained for a typical Bangalorean, is now rudely disturbed. A peculiar thrust was developed, like that of an eddying current, in the most unlikely of places — places that just yesterday seemed as safe as houses were once meant to be. The 130 old St. Joseph's Boys School is safe, thank God! And so, most surprisingly, is the old-world post office right opposite. However, ownership itself is often no guarantee. The beautiful house of Mrs. O'leary that hid in splendid isolation in the moorlike setting which no city-dweller a century ago would dare go past after dusk — except the money-lender who made a living off the high-living soldiers in barracks in the Cantonment, and who braved past the eerily desolate Sampangi Tank on his way to the Officers' mess which is today the Bangalore Club — still exists. But you will have to search for it with a tooth-comb — as you would for the Mythic Society Building hopelessly elbowed into obscurity by the new building blocks looming all around it. The Government that acquired Mrs. O'leary's place should have administered the coup de grace and razed it to the ground. But by some strange quirk or revenue-expenditure equation the building was allowed to live. Just barely, as every tree in the yard was razed and the government architect designed a characterless structure that now totally obscures it. Today to take a peak at the old Mrs. O'leary's colonial house is a veritable voyage of discovery. Many such voyages await the dedicated discoverer — down the Residency Road, the Richmond Road, the Brigade Road, the old South Parade.

Had these heirlooms of Bangalore belonged to any other culture, be it an old one like Europe or a new one like Australia, they would have been preserved and treasured as a precious heritage. There would have been no need for helpless pleadings like those which built into a crescendo for preserving the precious Attara Kacheri. In our country, a heavy responsibility lies in this behalf on the rich — much more than the responsibility which devolves on the government. But sadly enough, the rich in India, with some distinguished exceptions, by and large remain unconcerned with these matters, while the rich elsewhere, even while they are engaged in the business of making more money, are also zealous protectors of traditions and heritage. A visit to the Museum of Modern Art in New York bears out this. Every art treasure there is from a private collection. Rockefeller is not a big name only for the scale, wealth and possessions of the family but also for the concern which that family has always demonstrated towards enrichment of national culture and the environs. Take their gesture of providing a beautiful ice-skating rink in the heart of New York on the edge of which is a statement of the beliefs cherished by its donors, carved in stone and inspiring the millions who come. And I don't believe that the good that has come out of that use of prime land added any less to the Rockefeller empire than the conversion that space into a skyscraper would have done. A measure of the general unconcern of the Indian rich is the rapid dwindling of the architectural heritage of the City of Bangalore.

Bangalore is home to almost every one of the big names in the corporate galaxy of the country. Yet, with some honourable exceptions, what have they done to demonstrate their concern for the City? Sadly, enough they have yet to realise the good-will they can earn by investing, now and then, in the public good, the environs, the aesthetics, the precious architectural heritage, the fresh air. For one thing, they can each help by saving buildings like Mrs. O'leary's**

Let me recall the Bangalore of yore. There were trees, groves, lakes and marshes — real marshes. The Brigade Road was a high spot in the middle of nowhere. Gun Boat Jak sat chewing his cigar in front of what is now Bascos, the only fun place in those days. The South Parade wove up to a hill-top where there was a vast petrol station. You turned to the left to wend your way to touch the club and you passed the intersection at one end of which the Daily, the only daily, was printed. On the right stood a building of exquisite beauty. We as students cycling towards the St. Joseph's passed it every day. There were not many people around. Not many vehicles stood in the drive-way. The trees, the shrubs, even the creepers that enhanced the walls and windows, seemed tended to perfection. A quiet and proper black-and-white board

* The author is well-known for his writings in the Deccan Herald and for the causes connected with the aesthetics of Bangalore City — its precious buildings, its park-areas and its ecology. His hobbies are badminton, movies, collecting vintage music, mountain-climbing — and talking about it.



announced that the house belonged to a dentist. I never saw Dr. Miranda. I don't think he practiced like old Archimedes did on the Brigade Road. But without doubt there was a continuing tradition in that house.

Some thirty years rolled by and the house, the trees, the shrubs, the creepers and flower-pots seemed to remain just as they were ever intended to be.

Somewhat faded, no doubt, by dust unavoidable in the increasing commercialisation of the street, it yet stood as the last landmark of a forgotten Bangalore. I had nothing but praise for this the last bastion (so I thought) of the old-world charm of Bangalore. It was called the Golden Threshold. For having kept it the way it had been kept for the best part of half a century, I offer my salute to the owners. But the end came suddenly. The Golden Threshold's fate was sealed. When I heard of its imminent demolition, I checked up with an estate agent. "Yes", he said, "it has passed hands for a sum that I can't disclose. I can only say that the sum is in several millions. I know you and I won't like the building to go. But we must realise that Bangalore is growing".

By January, 1987, just a pile of rubble marked the place where it stood. There was no way anyone could have made a public "issue" of the Golden Threshold. Unlike the Attara Kacheri, it was private property. To me the passing of the Golden Threshold is symbolic of Bangalore's vanishing past.

Already gone are many, many Golden Thresholds, of which no records remain. There is nothing, not even a faded photograph, to tell those coming after us of what they missed being hiers to. But this was the most perfect of them all—a kind of Golden pavillion of Kyoto, perfect in all detail—and shall so remain in my memory as a glorious reminder of a Bangalore that was.

** The Bangalore Urban Art Commission would like to strongly endorse this thought and to point out that many precious buildings in the City have already been given a new lease of life by institutions, business houses and firms who have maintained them with care and pride while using them as offices and guest-houses.

AN EMERGING METROPOLIS

By Chiranjiv Singh*

When visitors from Delhi or Bombay pronounce Bangalore a consmopolitan city, they probably mean that they had no problem with the local language or food. That the meaning of cosmopolitan, i.e. "belonging to all parts of the world; not restricted to any one country or its inhabitants" would perhaps be far from their thoughts. They are happy to stroll on Mahatma Gandhi road and feel at home.

The girls look no different from those in Delhi or Detroit. The Basavangudi look—oiled, groomed, jasmine-bedecked tresses; turmeric-gilded faces; and silk sarees—has given way to the Bombay look.

Cosmopolitanism of the Indian sort is rootless: it makes for dull cities. Cosmopolitan Bangalore is dull: it is the non-cosmopolitan Karaga—celebrating, Dasaranama—singing, Vachana—reciting, Rajkumar— cheering, "ragi-mudde", "anna-saru" relishing Bangalore which is interesting.

People point to Marwaris, Sindhis, Gujaratis, Bengalis, Punjabis, not to speak of Tamils, Telugu, Malayalis, Marathas, Muslims and Christians of Bangalore, and exclaim how cosmopolitan Bangalore is. Interestingly, their numbers in the neighbouring Madras are probably larger but nobody speaks of it as a cosmopolitan city. Madras is Tamil: Bangalore is cosmopolitan.

When Kempe Gowda founded the present city he, in a sense, also drew a line of demarcation separating the city from the surrounding country. The city grew; Kempe Gowda's towers are now lost in the middle of the city. But the invisible line dividing the city from the country remains: it has merely been pushed farther year after year. Cross the line and you are in Karnataka; return and you are in Bangalore. And within Bangalore there is the traditional Bangalore co-existing with the modern, cosmopolitan one. There are cities within the city.

Bangalore identifies itself more with Delhi or Bombay than the rest of Karnataka. It is quite in character that when Bangaloreans erected a statue of the founder, Kempe Gowda, they showed him clad in Rajasthani upper garment, Punjabi lower garment and Parsi theatre turban. That indeed is cosmopolitanism. Kempe Gowda in life would have gone around in native "panche" (dhoti). His descendants prefer to call themselves Arun and Lohit, not Kempa. After all red is red, called by any name.

The clever Kempe Gowda had selected the site wisely. Though far from a major river, the city situated on a plateau commands a vast hinterland. Its cool and pleasant climate would have made it grow any way but its location, giving it access to Kannada, Tamil and Telugu countries, helped it to flourish as a trading centre. Roman coins found at Yeshwanthpur & HAL show that even in the first century AD it was an important trading place. Inscriptions in all three languages have been found in Bangalore.

Border towns are not inward looking; nor was Bangalore. It grew on account of its commanding trading position. It could have become a part of the Tamil or Telugu countries and been equally at home. After the Cholas, Hoysalas, Vijayanagara kings, Yelahanka chieftains, Marathas, Wodeyars, Haider Ali and Tipu Sultan, came the British, to be followed by the Delhi "sarkar". Bangalore flourished under all of them. The cosmopolitanism of Bangalore is rooted in its geography and history. In the process if it developed a split personality, it is understandable: in 1881 the British government handed over the state administration to the Mysore royal family, the Wodeyars, who had no jurisdiction over the British cantonment, though they had sovereignty over it; a position somewhat like being one man's wife and another's mistress. The arrangement enriched the city but compromised its character.

Like the characters in the Wizard of Oz, the City seems to be in search of a soul. For a while it looked as if the Kannada chaluvali—a militant assertion of the Kannadiga identity—would be its Wizard of Oz but that did not happen. The movement degenerated into politics.

With the public sector invasion of the city—at the invitation of the state government in most cases—came more outsiders and more industries. Bangalore registered a high rate of growth. Other things followed: high priced hotels and restaurants, departmental stores, "chaatwalas", "bhelpuriwalas", "panipuriwalas", boutiquewalas, furniturewalas, Mother Dairywalas, incometaxwalas. Old Bangaloreans go to Brigade Road of an evening and find a very mixed, "melting-pot" crowd there.

The discovery is tinged with surprise and sadness. They complain of the city being overtaken by outsiders. But those are the wages of growth.

The influx continues. Companies continue to move their headquarters from Bombay and Calcutta to Bangalore. Sometimes one wonders when the reaction would start.

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* The author is the Director, Administrative Training Institute, Mysore. A member of the Indian Administrative Service, he has an unusually wide range of interests. In this piece, written with characteristic felicity of phrase, he has sensuously evoked the flavour and cosmopolitanism of Bangalore, touching on many elements which constitute the "Bangalore lure".







Predecessors of the "melting-pot" faces one sees on Brigade Road today. (Line drawings done in 1810. Courtesy: Karnataka Chitrakala Parishat)

The "Sahib and his Lady" in this line-drawing are typical of the original tenants of the bungalows which sprang up in Bangalore after 1810. The building activity burgeoned with the British Commission of 1831—mainly to house and serve the military and civilian personnel who were being posted to Bangalore in increasing numbers. Many bungalows on Mahatma Gandhi Road (erstwhile South Parade), besides St. Mary's Basilica, the Trinity Church, St. Mark's Cathedral, the Residency (Raj Bhavan) and the Bangalore Club came up during the decades which followed.

As of now the Government of India announces its intention to start a Hindi University in Bangalore; restaurants dish out Central Asian and Pathan dishes of naan and tandoori chicken; theatres shows films in Hindi, English, Tamil, Telugu, Malayalam and Kannada; Rajeev Taranath plays sarod to Doreswamy Iyengar's veena; Anup Jalota and Pankaj Udhas draw full houses and Bangaloreans await the visit of the Bolshoi Ballet. English theatre struggles along with the Kannada theatre, Shanta Rao opens an academy for Bharatnatyam and Maya Rao for Kathak; Pattabhirama Reddy makes films in Kannada and writes poems in Telugu; Hamid Almas and Muddanna Manzar write ghazals in Urdu; T.G. Vaidyanathan writes on Satyajit Ray and Vintage Hindi Music Lovers' Association felicitates Anil Biswas.

The cultured, decent Bangaloreans mildly talk of deterioration in the quality of life and environment. They hold seminars in the Raman Institute or the Indian Institute of Science. Outside, the forest department plants tabebuia, cassia and peltophorums from Malaysia, spathodias from Central Africa, jacarandas from Argentina, cassias from South East Asia and gulmohars from Madagascar.

Parthenium, which came with American foodgrains to India, is now as much at home in Bangalore as the companywalas. Cosmopolitanism of the garden variety can be quite colourful. But these showy flowering trees are scentless. Cities have olfactory signatures no less than the architectural. Madras smells of cooum; Bellary of coffee, incense, jasmine and sewerage; Chikmagalur of coffee and wild woods; Mandya of alcohol; Bombay of rotten fish. Bangalore has started smelling of diesel exhaust: the smell of success, of modernity.

The City is modern. The notes of nadaswaram have given way to the noise of loudspeakers. Pop groups belting out film songs at marriage receptions are flourishing. Ganeshotsava gaiety in Bangalore can rival that of Bombay and some of the Durga puja pandals are as good as those in Calcutta.

Loudspeakers and lights give all festivals a universal pan-India look. An acute rise in the decibel level is a different matter. But the Indian cities are noisy; Indians love noise, Bangaloreans are as good Indians in their loves and likes as the rest. But Bangalore being Bangalore, there is a small group valiantly protesting against the noise pollution also.

The City is tolerant. Communal relations rarely reach as state of tension. Property dealers must be thankful for that. Places of worship of all faiths proclaim a harmony which gives the City a gentle character. Militant trade unions are striving hard to bring stiffness to that gentleness. The temple, the mosque, the church, the gurudwara, the "agiari" all contribute to the architectural ambience of the City.

Architecturally also the City is cosmopolitan. Every style, from the Dravidian to modern, neo-classical to neo-gothic, coexists along with the PWD-gothic. And then there is Vidhana Soudha, which can only be described as classical Kengal. The best example of this coexistence can be seen in the old Residency complex. There you have the most beautifully proportioned and elegant building of Bangalore flanked by a Charles Correa creation on one side and a PWD one on the other.



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1 These young ladies, modelling the famous 'Mysore Silk', exemplify the cliche of Bangalore's cosmopolitanism—much as the break-dancing teenagers do at the Knock-Out disco of Prince's or the Juhu-style bhelpuriwalas who serve thronging crowds of families around the illuminated Vidhana Soudha at week-ends.

2 The late Mr. B. V. Narayan Reddy, standing in front of his house at Grant Road. Legitimate pride in a vintage bungalow*

* This bungalow at Grant Road has since been pulled down.

THE WATER TANKS OF BANGALORE

By Zafar Futehally and Kora Chandy*

Wetlands, which term includes reservoirs of all dimensions from lakes to village ponds as well as the marshy areas which are wet only during the monsoon, were a significant feature of old Bangalore. These wetlands store water during the monsoons and release it slowly during the summer months. Understandably they ensure that the water table remains high, and that wells and streams are not devoid of water during the summer months. These water-bodies, or water-sheets, also have a significant impact on the climate of neighbouring lands. That is why wetlands are regarded as liquid assets of great importance.

Water is a more productive medium than land. According to one authority, the maximum output from agriculture is 10 grams of dry organic matter per square meter per day, while in certain water bodies it can be as high as 25 grams.

Apart from its productivity, a stretch of water makes every landscape beautiful, and birds which are invariably present in and around every sizeable area of water, never fail to enliven the environment.

Considering all this, therefore, it is a great pity that the many tanks of Bangalore are being lost or polluted, thanks to unsound planning and unhealthy activities on their periphery, or are being actually drained so that the land so reclaimed can be used for houses and other needs. As was said above, both from the point of view of ecology and economics, this is most unwise.

A map produced by the Survey of India in 1894, seems almost unbelievable from the point of view of the number of tanks, all in good shape, which served and adorned Bangalore at that time. A few of these are mentioned here. Ulsoor Tank, fortunately still in existence, held the pride of place in the early years of the century. It was then known as Halasur and later as Alasure. It extended over an area of 125 acres and was constructed by Kempegowda II during the second half of the 16th century. It supplied drinking water to the inhabitants of the neighbourhood and when the Cantonment was established, it supplied drinking water to both the civilian and the military population. This continued until the pipelines from Hessaraghatta and Thippegondanahalli were laid in the 20th century.

In a book of Somerset Payne, published in 1914, entitled Southern India—its History, People, Commerce and Industrial Resources, the author has testified to the trouble taken by the British administration to keep Ulsoor Tank clean. He says that "when weeds of a noxious character accumulated, it was drained and burnt" and this practice was a regular feature. The water was pure and fresh and fingerlings were brought periodically from Bengal and put into the tank. No raw sewage was allowed to infiltrate into the tank. Unfortunately, after Independence, there was a steady deterioration in the quality of this tank and by eighties it had become quite unhealthy. A tank which had supplied water to the City for 200 years, was reduced to such a state that it began to be called "Ulcer Lake".

The three Millers Tanks, like the Ulsoor Tank, supplied drinking water to the neighbouring public. Tank No. 1 is now completely converted into a vast layout. All that remains is a tiny remnant opposite the Corporation regional office. Tank No. 2 is, likewise, converted into building sites and there is only a small puddle left by the side of a slum. Millers Tank No. 3 is now a marshy area surrounded by the Corporation office and Railway quarters.

Shoolay Tank has already been filled up and the Football Stadium is—and has been for some time now—under construction there. The tip of the former tank near Richmond Road is just a cesspool today. Akkithimmanahally Tank, also called "Mud Tank", was situated on Langford Road near Nanjappa Circle, and provided drinking water to the people of the locality. Now a Corporation stadium is being built on the site. Domlur Tank has vanished and is now a BDA layout. Sampangy Tank, which according to old records was the centre of a sylvan environment, has been converted into a sports ground and stadium. The Dharmabuddy Tank, opposite the City Railway Station, is now the big B.T.S./K.S.R.T.C. Bus Stand.

There were at least a dozen other tanks in various parts of the City which played their ecological role in maintaining the health and beauty of Bangalore. The only one left is Sankey Tank. This was built more than 100 years ago by Major Sankey, the architect of Attara Kacheri. This tank is one of the few which appear to be still well maintained. In fact, the recent beautification schemes have made it into a very attractive spot.

The position of several other tanks in Bangalore has been detailed in a report on the Land Use Plan for North Bangalore Taluk produced under the auspices of the Indian Institute of Management in May, 1986.

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* Mr. Futehally is a well-known conservationist and a familiar writer on his favourite subjects of ecology, wild-life conservation and city-aesthetics. His hobbies include horses. He lives in his farm near Bangalore.

About Kora Chandy, co-author of this article, see page 234.



Tanks and water-sheets in and around Bangalore
(Reproduction of a map of 1850).

There are several tanks which are still not completely destroyed and if the administration would only take timely and sustained action, they can still be saved and turned into an asset to the City. For shortage of space only one such tank is being mentioned here—the Yelahanka Tank.

Yelahanka is one of the fastest growing areas around the main City and one would have imagined that the authorities would have taken steps to ensure that the tank, an important source of water for both agriculture and domestic needs, would be well maintained. Sadly, nothing has been done and it is fast deteriorating.

The tank is to the north of Yelahanka Town, not far away from the new industrial enterprises: Wheel & Axle Plant, Escorts Ltd., and others.

Conversations with local residents indicate that some 40 years ago the water level was as high as 17 feet in the monsoon, and even in summer the maximum depth was 12 feet. Water was then available during the entire year. At present, there is water only in the main bed, which has a spread of about 12 acres with a depth of just 2½ feet.

According to the Department of Land Records and Settlement, the total area of the tank bed is 92 acres and the atchkat is 233 acres. As is the case with many other tanks, owing to population pressure, the tank-bed is being encroached upon.

Siltation is the main factor reducing the water holding capacity of the tank. The water-level-measuring pillar itself is covered upto 5½ feet with soil and this is proof enough of the erosion which is taking place in the catchment and foreshore of the Tank.

The main crop of the surrounding area is paddy. From 1983, due to the shortage of water in the Tank, only one crop has been grown as against two during former times. At the end of the monsoon period of 1984 (June to September) the water level was only 11 feet, and during the summer season it had gone down to 4 feet. Conditions have deteriorated further, and at the end of November, 1955, there was only 6½ feet of water. At present, (10-1-1986) there is not more than 2½ feet of water at the deepest point.

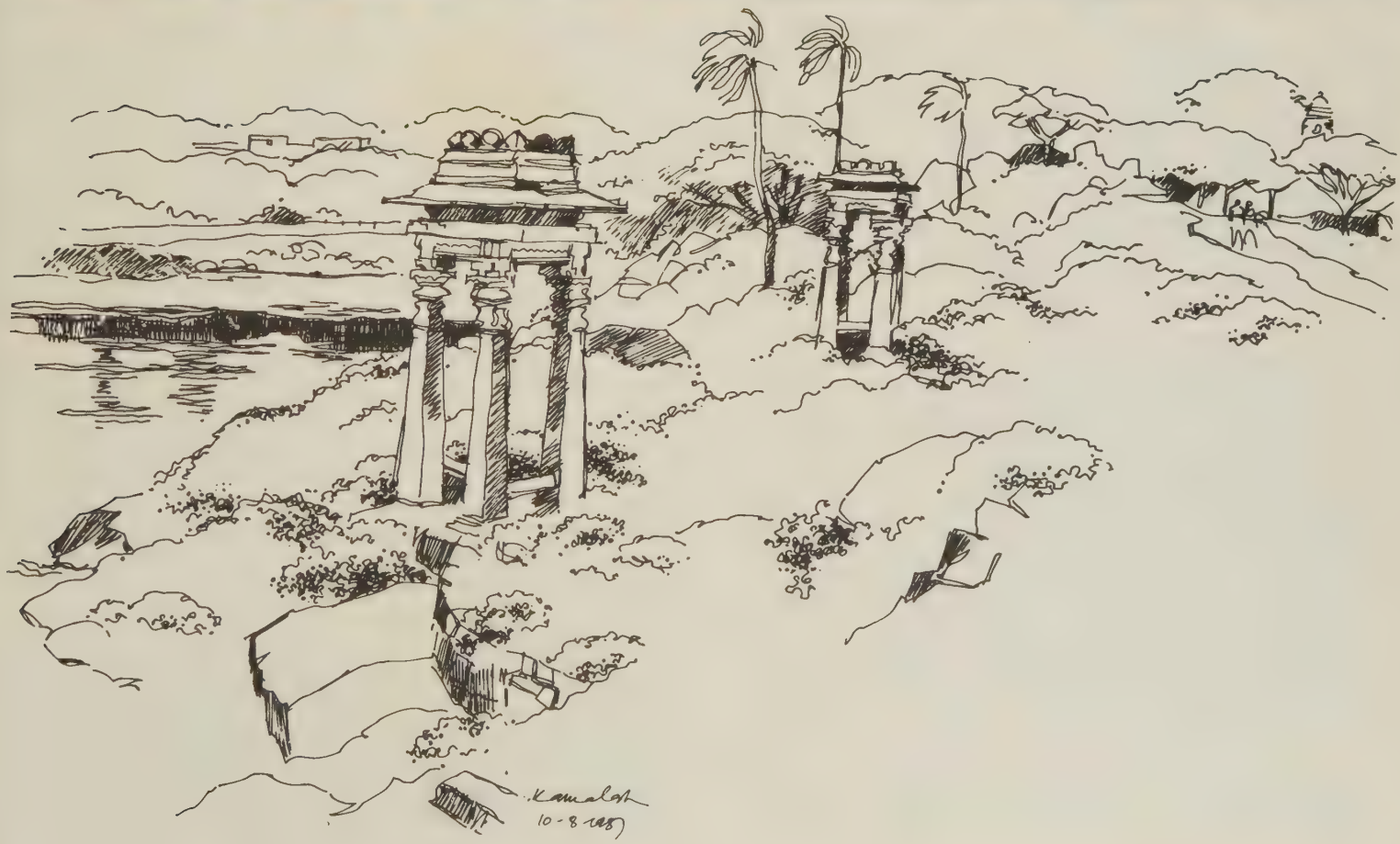
What applies to Yelahanka applies to at least a dozen other major tanks in Bangalore, including Hebbal, Jakkur and others. Now that the Lakshman Rau Committee set up by the Government have recommended that none of the silted-up tanks should be used as building sites and that attempts should be made to restore them, the citizens fondly hope that this recommendation—which has a vital bearing on the future setting and climate of the City—will be pursued till its spirit has been fully realised.

1 Aerial view of Ulsoor Lake

2 Kempambudi Tank



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HISTORY OF LAL BAGH*

By Dr. M.H. Mari Gowda

Bangalore is "India without its scorching sun and Europe without its snow". It may therefore be said to occupy a position intermediate between the temperate and the torrid zones. Many of the plants of the extra-tropical regions flourish equally well in the City with those indigenous to India.

The garden of Lal Bagh therefore un-questionably owes much to the advantages of this climate. Besides these natural advantages, the mother institute of world botanical gardens, Kew, has influenced and helped—both through Kew-trained hands and by constantly supplying new plant material—since 1856.

Lal Bagh has influenced both directly and indirectly the development of horticulture in India. In the field of plant introduction it has done much for the State, but its early history is somewhat obscure and fragmentary and very little known to the botanical world.

The city of Bangalore was built by Magadi Kempegowda in the middle of the sixteenth century. In 1537, Kempegowda built a mudfort and named this new town in the fort as Bangalore (bengalu-half-baked gram; uru—village, i.e. the village where he ate bengalu—an incident in his life). Kempegowda also built four watch-towers at four cardinal points outside the town and predicted that the town would extend up to those limits. One of the watch-towers is now inside Lal Bagh. When the Moghuls overthrew Bijapur and Glokanda, Chikkadevaraja in 1686 obtained possession of Bangalore. After the death of Chikkadevaraja, the Mysore territory was once again in confusion. Hyder Ali, a Pathan soldier in the Mysore army, finally usurped the throne in about 1760.

In the meanwhile, the splendid garden traditions of Central Asia and Persia had taken root under various Mohamedan conquerors and developed into familiar styles in northern India. The garden of Dilvarkhan in Sira, called Khanbagh, was well known to Hyder Ali and it must have influenced the lay-out of Lal Bagh, which is among the royal gardens and retreats which came up in Srirangapatna, Bangalore and Malavalli. The name Lal Bagh was originally given to the garden by Hyder Ali owing to its profusion of roses and other red flowers. The story is told that Tippu was taken to the garden by his father, and the child spontaneously said "Lal Bagh, Lal Bagh" (red garden, red garden), and thus Hyder Ali gave to all his royal gardens the name Lal Bagh. There was also a royal garden at Srirangapatna called Lal Bagh.

In about the year 1760, Hyder Ali selected the spot about a mile east from the Fort and a few hundred yards west of the watch-tower and laid the foundation of the Bagh, comprising about 40 acres in total extent. By this time, there were already one or two gardens in existence with the present boundaries of the State. The garden at Sira had been planned and developed during the time of Dilvarkhan, the Emperor Aurangazeb's representative in the South. "A garden equal to the Garden of Paradise" was also in existence at Bidanur (about 200 miles from Bangalore) a pleasure garden of a Hindu Rani of Bidanur. Hyder Ali, with his Moghul taste as regards gardens, planned Lal Bagh at Bangalore principally on the model of the one at Sira. The Moghul gardens, which were largely modelled on the earlier gardens of Turkestan and Persia, were invariably square or rectangular in shape, the area being divided into a series of small square parterres. The trees were planted to carry out and emphasise the general lines of the garden. Cypress trees formed the background to the rose bushes and flower borders, while the square plots intersected by paths were filled with fruit trees and elaborate parterres of flowers. Imposing gateways were a notable feature of the Moghul style.

Hyder Ali imported plants from Delhi, Lahore and Multan for his garden, which was divided into square plots separated by drives and paths, along the sides of which fine cypress trees were planted. Separate plots were set apart for different fruit plants like the pomegranate and fig, and flowers like roses. The drives and footpaths were not gravelled. The small tank at the south end of the Lal Bagh was the main source of water, which was conveyed to the garden by an open ditch, and the plots were irrigated by open canals.

After Hyder Ali, Lal Bagh continued to be the pleasure garden of his son Tippu Sultan. He improved the garden and maintained a good collection of mango trees, from which fruit was supplied to his palace. Many plants were imported from Arcot. Three old mango trees said to have been planted during his time still adorn the garden. He had a regular garden establishment. The head man in direct charge of the garden was called Daroga.

Tippu was a great lover of plants and flowers, and introduced many new species. He sent ambassadors to the Isle of France (Mauritius) in December, 1797. The ambassadors, Hussein Ali and Sheik Ibrahim, returned to Mangalore on the 30th April 1798, and brought twenty chests containing various plants and seeds.

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* Edited excerpts from 'Horticulture in Mysore State' brought out by the Department of Horticulture in 1967. About the author, see end of article.



Lal Bagh as seen from the tower on the hillock. Drawn by James Hunter*. (c' 1805)

*This and other drawings of James Hunter have been taken from a rare folio "Picturesque Scenery in the Kingdom of Mysore" (courtesy: Director of Horticulture, Government of Karnataka) comprising forty drawings done on the spot by the artist, a lieutenant in the Royal artillery who served under Marquis Cornwallis in the war with Tippu Sultan. The engravings were done by H. Merke and I.C. Stadler "under the direction of Edward Orme, the publisher".

Camels and horses were sent from Srirangapatna to fetch these sweet limes, pineapples, grapes, figs, komaracs, cashewnuts, guavas, dates, papayas and Chinese oranges.

In 1799, after Tippu Sultan's fall, Lal Bagh was taken over by the British, and as far as can be traced, it was owned by a military botanist, Major Waugh, and remained in his possession until 1819. He showed great zeal in the improvement of the garden and in introducing foreign plants. Dr. Buchanan in May 1800, writes of the garden at Bangalore: "In this climate the cypress and vine grow luxuriantly and the apple and peach both produce fruits, the former much better and the latter much worse than at Calcutta. Some pine and oak plants lately introduced from the Cape of Good Hope seem to be thriving well."

Dr. Wallich, the Superintendent of the Royal Botanic Gardens, Calcutta (he was in charge from 1817 to 1846) recommended in 1819 acceptance of this garden as a branch of the Bengal Presidency Botanic Garden. Though the garden was soon thereafter entrusted by the Governor-General to the Resident in Mysore, Mr. Cole, the superintendence and control was kept under Dr. Wallich. Thus the garden remained as a branch of the Bengal Presidency garden under Dr. Wallich from 1819 to 1831.

On the British assumption of the Province of Mysore in 1831, Lal Bagh passed into the hands of the Chief Commissioner and remained so until 1839. Sir Mark Cubbon, The Chief Commissioner from 1831 to 1861, in 1839 founded an Agri-Horticultural Society of India and handed over Lal Bagh to the society. He helped the society by providing convicts to work in the garden. So long as the garden remained under the auspices of the society, it was supported by private subscriptions. The society, however, ceased to exist in 1842.

The credit for making Lal Bagh a botanic garden under State control goes to Dr. Cleghorn, the Chief Conservator of Forests in Southern India. In August, 1856, Dr. Cleghorn, along with Mr. Jeffrey, Superintendent of the Madras Agri-Horticultural Society, visited Bangalore to confer with Sir Mark Cubbon regarding the establishment of a horticultural garden in the State. The Chief Commissioner was very much interested in the development of horticulture in the State and welcomed the idea. Lal Bagh was selected as well suited for the purpose. It was then an area of 40 acres, well situated and gently sloping towards the north, and possessed good soil. It was thus made the Government Botanic Garden, entirely a Government establishment, in August, 1856, "to carry out horticultural pursuits, designed for the improvement of indigenous plants and for the introduction of exotic plants of economic importance and for the supply of these to the hills and plains when acclimatised." The garden was meant also for improving systems of cultivation of fruits and vegetables to the people. In Dr. Cleghorn's words, "It should be borne in mind that it is not designed as a commercial speculation—that far higher objects are in view and that injury instead of advantage will ultimately but certainly accrue if the gardens be suffered to enter into competition with the market gardener and drive him out of the field."

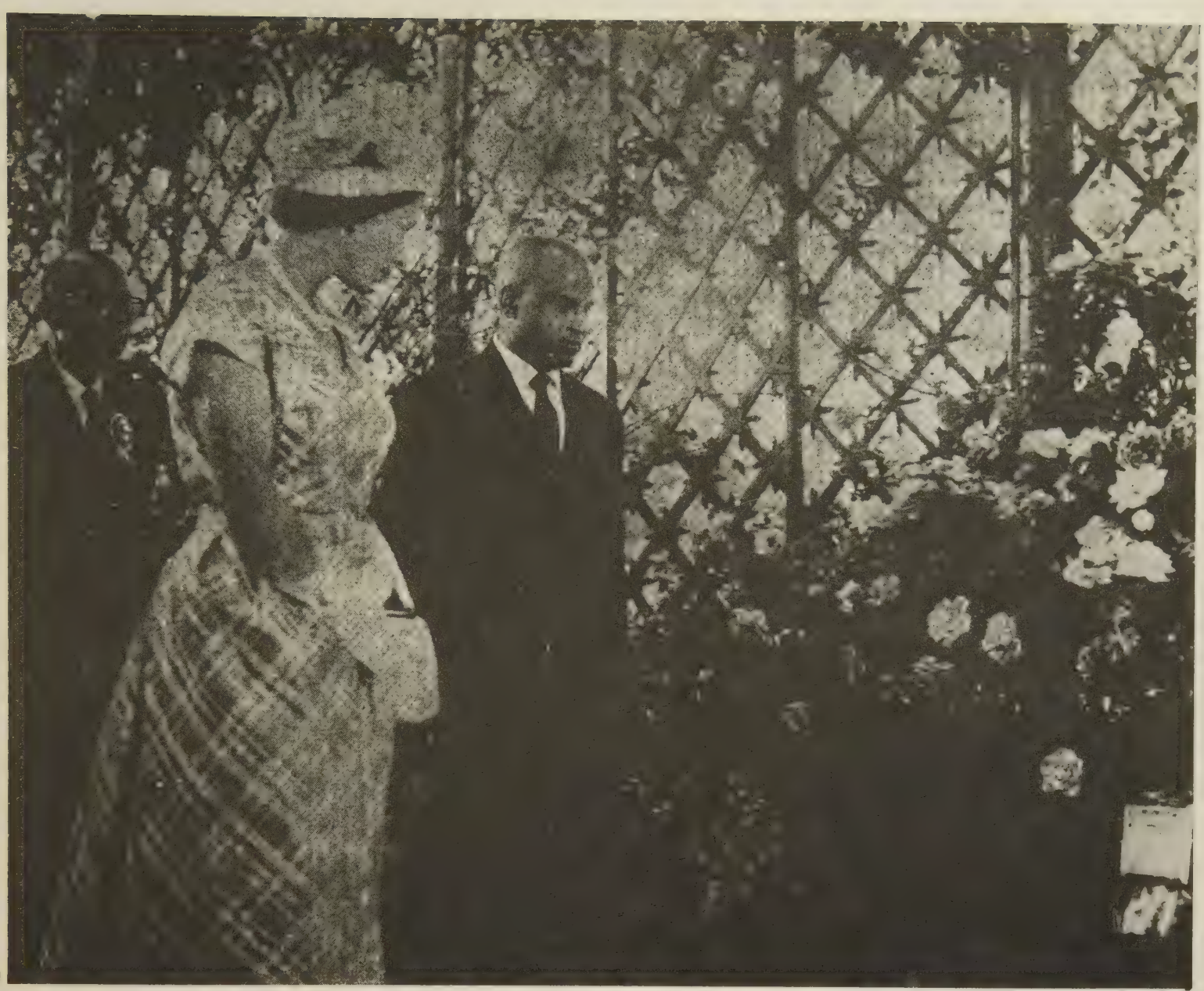
In the early part of 1856, Sir William Hooker, Director of the Royal Botanic Gardens, Kew, selected Mr. William New, who had been in-charge of a certain portion of Kew Gardens and possessed high testimonials from the committee of management of the Belfast Garden, to manage the garden. Mr. New reached Bangalore on 10th April, 1858, and assumed charge of his office. Under his superintendence, each succeeding year witnessed tangible improvements. The collection of indigenous and exotic plants was expanded and became one of the great attractions in Bangalore.

New, in his report in 1858-59, writes: "many of the best kinds of fruit trees such as apples, pears, peaches, nectarines, apricots, plums, oranges, strawberries, grapes and figs and limes have been obtained and an adjoining piece of ground set apart for their cultivation." Further he states, "A set of spice plants have been presented by E.B. Thomas, C.I., Coimbatore. Sir W. Hooker gave a collection of seeds and two cases of plants from North Africa. Teneriff, Madeira and the Azores. Cape plants and the African plants are doing well."

New started the grafting of fruit trees in the garden, and grafts were made available to growers for encouraging fruits cultivation. A select library of horticultural books was set up in the office of the Superintendent as a useful and necessary appendage to the garden.

Mr. John Cameron took charge of the garden in 1874. Vigorous and systematic introduction and expansion of the garden took place in his time. The garden continued to be under the Commissioner until the Rendition. At the Rendition in 1881, the garden passed into the hands of the Government of the Maharaja of Mysore. Under the State Government, the garden registered considerable increase in extent and made great progress. From the original area of about 45 acres, which remained until 1881, the garden area had been more than doubled under Cameron at the close of the century.

On November 28, 1889, Prince Albert Victor of Wales was given a reception in the garden by the Maharaja of Mysore. The Prince of Wales laid the foundation of the Glass House, then called the Albert Victor Conservatory. It was completed in the following year and is one of the prime attractions of the garden.





1 Queen Elizabeth, escorted by Dr. Mari Gowda, inspects roses in a trellised nook in Lal Bagh (1961). The foundation stone of the famous Glass House was laid by Prince Albert Victor of Wales in 1889.

2 The Glass House vista as seen in a 1920 photograph.

Cameron, in his long term of office from 1874 to 1908, took particular interest in introducing and acclimatising plants of economic value to the State. The plants introduced in his time are too numerous to specify here but a few interesting ones will suffice to show the work he did in enriching the flora of the botanical garden (the years in brackets indicate the introduction of exotic plants for the first time into the garden):

Boehmeria niva Hooker (1874), Coffee Liberica, Helianthus annuas Linn (1875), Adansonia digitata Linn., from Calcutta, Bursana Spinosa Cav., and Tristania conferta R. Br., both from Adelaide, Clausena Wampi Blanco from Ceylon (1876), Couroupita guianensis, Enchylaena luxurius, Bambusa vulgaris from Calcutta (1877), Prosopis juliflora, Pithecolobium saman from Ceylon, Trapa bispinosa from north India (1878), Mahinot Glaziovii from the Royal Botanic Garden, Calcutta (1879), Colvillea racemosa (1880), Erithryxylum coca, Barringtonia speciosa from Ceylon (1881), Cyphonandra betacea, Cola acuminata (1884), Artocarpus incisa (1886), Castanea vulgaris, Havea spruccana from Kew, Carissa edulis from Kew, Monstara deliciosa from Kew, Myroxylon penniferum from Kew, Sechium edule from Ceylon, Glycine hispida, Landolphia watsoni from Kew (1887), Albizzia molaxxana from the Moluccas (1892), Paspalum notatum from the Agri-Horticultural Society of India (1900).

In 1899 for the first time the following new trees flowered in Lal Bagh—Swietenia mohagoni, Brownea, rosea, Bignonial megapot-amica, Tristania conferta, Guaiacum officinals, Bougainvillea spectabilis, B. spectabilisvar glabra, B. lateritia.

The services of Mr. G. H. Krumbiegel, who was a highly regarded 'Economic botanist & Landscape Expert' and was then in the employ of Baroda State, were secured by the Maharaja of Mysore in 1908 through the good offices of Sir Sayaji Rao, the Gaikwad of Baroda. Krumbiegel was in active service as Superintendent and Director of Horticulture from the year 1908 to 1932 and was later the Consulting Architect and Advisor in Horticulture and Town Planning till his demise in 1956.

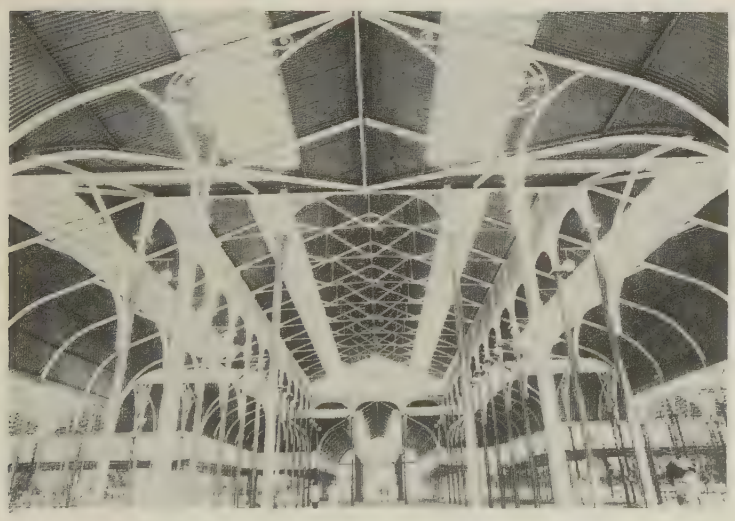
It was in the year 1908 that the equestrian statue of the late Maharaja of Mysore was transferred from the Curzon Park at Mysore to Lal Bagh. Now the Statue Garden is one of the best parts of Lal Bagh and contains a prize collection of cannas.



Krumbiegel, like Cameron, did much experimental cultivation in the field of economic plants, fruits and vegetables, and also on ornamental plants. After Krumbiegel, Rao Bahadur H. C. Javaraya, trained under Krumbiegel and at Kew, took charge of the garden and worked hard to improve it.

(We would like to add to the above that Dr. Mari Gowda succeeded Rao Bahadur Javaraya and, as noted elsewhere in this volume, continued in a distinguished manner the work of his able and dedicated predecessors till his retirement from service in 1974. He is a consultant at present and is associated with many causes and institutions.)





1 The annual flower show in the Glass House. The design of the structure was inspired by the Crystal Palace, London.

HOUSE AND GARDEN IN BANGALORE

By Laeeq Futehally*

During the fifties and sixties, we watched with horror as, before our eyes, the city of Bombay turned from a dignified *urbs prima* into one great slum. Living in the suburbs, there was one particular area which we could observe almost daily—the back-waters of Juhu creek, an area which became a marsh during every high tide, while for the rest of the time it was an excellent place for walks and picnics. This beautiful area was "developed", i.e. it was filled up and a hard grid of roads was laid over it. Luckily, the land was not firm enough for tall buildings, but barring that every effort was made to pack in as much concrete as the area could take.

I used to wonder if some parts could not have been left open, with space for the sea to come in when it needed to. It would have given the place a unique beauty and character, and the sea erosion of the neighbouring suburb at Versova would not have been so destructive. (After all, the sea *had* to go somewhere). These spaces would have given the inhabitants a much-needed recreation and breathing space.

In those years of increasing claustrophobia, I used to play the game of planning how I would build a city, if I were God Almightly. I pondered on which trees I would plant, how I would make sure that every house had privacy and quiet, how to make it possible for people to walk to work through cool lanes or cycle over shady roads, how all children should have somewhere safe and quiet to play. And, above all, what sort of arrangement would ensure that the passerby need not have a full view of the family washing hung from every balcony. For this sight had become the most familiar view in Bombay.

When we moved to Bangalore in the very early seventies, I realized that here indeed was the perfect city—the older part, that is. It could not have been improved upon.

The roads followed the casual, natural lines of the land as though they were just overgrown village paths—as perhaps they were. And most houses were protected even from the slight bustle of these quiet roads, for they were situated in the dead-end lanes which frequently branched off the "real" roads. Here in the dead-ends, only about half a dozen houses would share the approach lane, and children could play in safety. It is amazing how much peace and quiet can be found just being 200 yards off a main road. Why did not the Juhu developer think of this? And, nearer home, why did not the developers of the newer layouts in Bangalore think of continuing a successful tradition that had been in front of their eyes for a hundred years? Even in material terms, surely the dead-end style is less expensive than the easy but unimaginitive grid?

Neighbourliness was enhanced by the concept of small localities called Towns—each one presumably named after some old-time officer. Thus there was Langford Town, Richmond Town, Benson Town, and so on—cosy small towns within a big town, each one a mainly residential locality with its own few public utilities like markets, post offices, and perhaps a congregational place of worship.

It is probable that the real reason for Bangalore earning its title of Garden City was not so much its formal gardens as the number of trees on both public and private land. With its low bungalows set in large grounds and overhung by trees, and with its tree-lined roads, an aerial view of the city would have been one of tree canopies with very little building or road showing through. The old planting schemes consisted of giants. The patriarchs were the Big Four of the ficus family, *bengalensis, religiosa, mysorensis* and *benjamina*. It is only recently that the quick-growing small trees like *tecoma argentia* and *cassia spectabilis* have become fashionable. In the old days the authorities were not afraid of planting fruit trees in public places and there are still a few aged remnants of ancient trees—mango, tamarind, jamoon, and even coconut, along the roads. But perhaps from many points it was the rain-tree which made, and still makes, the ideal road-side tree. Even the PWD cannot quarrel with it, for it needs no pruning and even tall trucks can comfortably pass under its leafy umbrella; while a single tree can give coolness and shade to a quarter of an acre.

In spite of the great and solid virtues of these trees, it is the blazing flowering trees which are, in current jargon, the really high-profile trees of the Bangalore scene. From the first weeks of January when the silk cottons and the tecomas and jacarandas start putting out their flowers, Bangalore can count on eight to nine months of spectacular flowers as each species does its bit, until the series ends with a finale from the yellow cassias in September.

*Laeeq Futehally, former literary editor of 'Quest', is a well-known writer on city and home gardens. Her book 'Gardens', published by the National Book Trust, is among her many achievements which speak of her deeply-cultivated aestheticism and her ardent love of nature. The Futehallys—Laeeq is married to Zafar Futehally—live in a farm near Bangalore.





Another fact that heightened both the illusion and the reality of a Garden City was the fact that the city was surrounded—even interpenetrated—with orchards and market gardens. The soil, climate, water tanks—everything—made it logical that the land in and around Bangalore should be used for growing food and not for industries. It is claimed that no other place is capable of producing two crops of grapes a year. The natural advantage of having every kind of food growing on the city's doorstep, as it were, having once been established should never be lost, although this will be difficult as the boundaries of the city continue to bulge and orchards are cut down to make room for new layouts and industrial units. When the fruit man with a basket on his head came to the door in Bombay he had bought his wares in the Byculla market, where they had arrived after a long journey in a truck. When a man on a bicycle sells guavas to you in Bangalore, he brings the fruit straight from the tree.

Some people claim that the reason that the Bangalore temperatures are now warmer is because of the reduction in the number of trees; some people say it is because the tanks have been drained; some say it is because the area of cement and asphalt has increased. All of them are right, of course. And finally, what they all mean is that the number of inhabitants has multiplied.

While the reduction in the number of trees and tanks undoubtedly affected the local temperatures, it is also true that the older style of domestic architecture was carefully designed to make its owners comfortable, to make fans and air conditioners unnecessary.

Let us compare a typical, newly-built cement house with a typical traditional one.

Is cement really hotter than chuna, or does it only seem so? The British architect, Sir Bernard Feilden, who was recently invited to come and look at our monuments by INTACH, said that chuna could "breathe" and was therefore preferable to cement. In every sense, then, the old houses were houses which could themselves breathe and also allow their inhabitants to breathe.

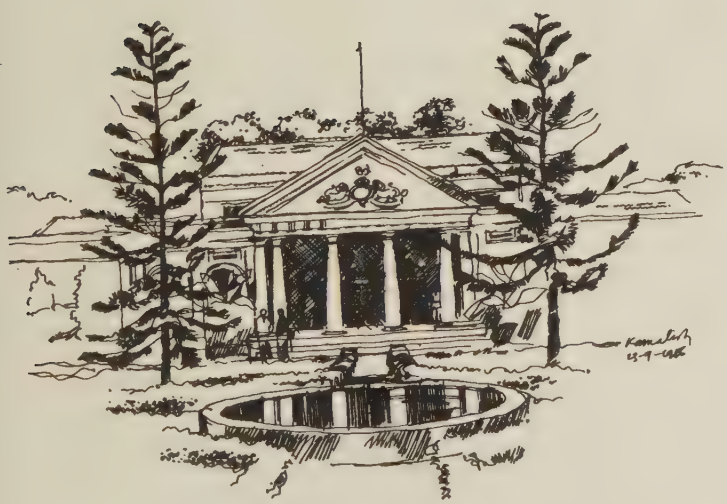
The deep verandahs protected the walls from the direct sun and ensured always cool indoors. In fact, the central room was protected from the sun by the rooms flanking it on either side in addition to the verandah; while the high ceilings, the fanlights and the many doors and windows ensured a brisk circulation of air throughout the house. The thickness of the walls insulated the rooms and this, together with the small windows sheltered by monkey tops which kept the sun out, all contributed to create an illusion that we were living in a cool climate. Those narrow windows had the added virtue of being able to cope with the sudden gusts of wind which are often strong enough to blow a large window off its hinges.

Indeed, when the new and arrogant architecture came to Bangalore, it brought with it discomforts which the builders had not bargained for. Those large picture-windows—a whole wall of plate glass—were meant to be framing a picture, when the only "picture" was a road full of noisy traffic. People had to create another wall of thick expensive curtains—all the while putting up with glass which heated up quickly and was difficult to clean. This, together with the thin walls and low ceilings made possible by modern technology did not effectively counteract the outside heat. Even the minor details of the old houses seemed to help against weather problems. For instance, the small outside ledge which builders left at the terrace level was useful in preventing the rain from sliding down the walls and disfiguring them.

The army lines seem to have set a pattern for a modest style of housing of high blank walls with a small entrance and an all-purpose courtyard with neat rooms around it. The walled courtyard was both a healthy, functional centre for many domestic chores and activities, and the passerby was spared the sight of the untidy activities of the household.

The Bangalore house, then, suited the Bangalore climate and the Bangalore life style. The life style has, unfortunately, changed, though the climate has not really changed. Perhaps if we could adapt some features of the older style of town planning as well as house-building, Bangalore could well retain its uniquely agreeable climate.





STRUCTURE AND MATERIALS OF BUNGALOWS OF BANGALORE*

It is possible to study the structure and materials of the old bungalows because many of them are, unfortunately, in the process of demolition, and furthermore, elderly builders and care-takers can give details of traditional materials and building methods.

If the site was on firm ground, trenches were dug, 3 to 4 feet deep and 3 to 3½ feet wide. The foundation was then filled in with local granite chips and crushed brick. Then stones about 8 x 9 x 14 in. laid in mortar were used to build the foundation walls, and finally a 5 in. deep course of granite blocks, 8 or 10 feet long by 18 inches wide was laid, probably at floor level, and often projecting slightly externally, to form a sort of sill: on this brick walls were built. Between the foundation walls the space was filled with crushed bricks and rubble, levelled off with granite chips and mortar, to receive the flooring tiles.

In most cases the floor level of the bungalow was about 2 feet above the adjoining ground level, as in the original Bengali prototypes, but in some cases the floor was raised 3 or 4 feet above ground level with a suspended floor of oiled teak boards in the reception rooms, suitable for dancing. Under these raised floors was a low cellar, approached externally, used for storage of outdoor equipment. In those houses the high plinth formed a protection against splashing rail-water and also dust.

The walls were about 18 to 21 in. thick, of fired or 'pukka' brick externally, and often of sun-dried or 'cutcha' brick internally. Old bricks were 8 x 2 x 4 in, rather smaller than modern ones.

An elderly builder, who in his youth worked as overseer to a contractor for the military gave the following description of the making and firing of bricks and of the construction of his own house: "In the old days, the mud and water, Bangalore mud, was just trampled on. Nothing was mixed with the mud. Mud and water just mixed together with the 'mumtee" (shovel) and then trampled upon. Then it was left for a whole day, then mixed again with the mumtee, then filled into wooden moulds of teak called 'chengal-achhe' and pressed down well by hand and levelled. The mixture had to be fairly hard. The mould was then removed and the next brick was formed alongside. In this way rows of bricks dried in the sun; they were made only on dry weather. They had to dry well, five to six days in the sun, before firing.

"For the firing, rows of bricks were set touching each other along the length; each row about a foot apart to allow of firewood between the rows. Each row comprised about 3 to 4 bricks in height. The next row of bricks was so placed as to cover the wood channel and to rest on the edges of the lower bricks. In this fashion bricks are piled to any width and height. And then plastered thinly with mud. The wood is then lit at one end with kerosene and burns slowly along the line. Ordinarily jungle wood is packed along the channels. Fifteen days of slow burning makes good bricks. Not as they are today. Just slap wet mud into moulds — and burning is done quickly, with charcoal — (sometimes half burnt cinders from the railway are also used now). It wasn't like that in the old days. A corner of the plaster of the brick kiln was then removed to see if bricks are of the right colour and if the fire still smoulders," (The channel for firewood must have been slightly narrower if the bricks were to stay in place.)

He said that "My house, built 25 years ago, has mud walls, as good as any cement walls. Strong, clean, the old style. Often mud walls have no bricks inside them. Mine have, ordinary sun-dried bricks. When no bricks are used, great hunks of kneaded mud are just placed together. No mortar is used. Just smoothed and then plastered with 'chunam' (lime, or lime-plaster)."

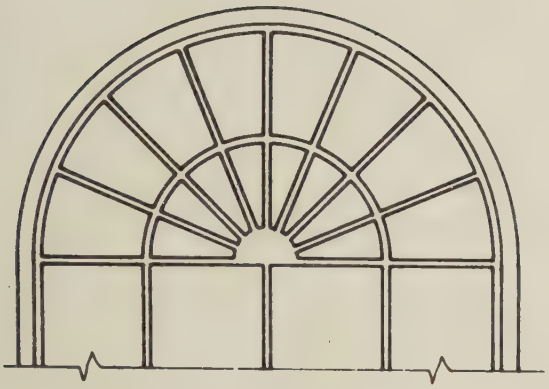
He described the making of 'gare' (the mortar which was used before cement was introduced in about 1930):

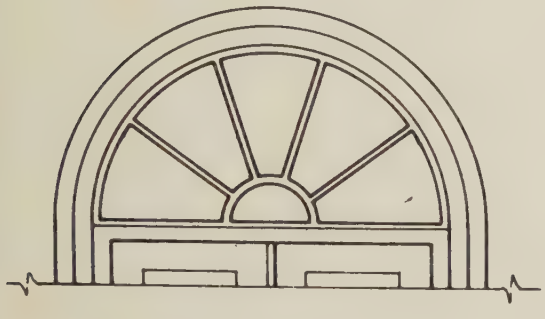
"It is a mixture of 8 parts of sand to 1 of chunam. A circular trench 0" wide and 12" deep was made. In the centre was a stout rotating wooden post to which the axle of a stone wheel was attached. The trench was filled with water and the sand-chunam mixture was added to about 6" depth. A bullock drew the wheel (in hilly country an elephant may have drawn it). A man drove the bullock, holding a stick attached to the axle with a chain, to stir the mortar. Each lot took about an hour to grind; it was then removed in 'bandlees' (shallow scoops or trays) and stored for at least a week for curing, and kept moist during that time. Just before it was to be used, a mixture of 'kar-kai' seeds and 'jaggery' (coarse brown sugar) was added and a little more water. The result was a fine adhesive mortar."

For large building construction, mortar-grinding facilities were set up on the spot. 'Kar-kai' seeds are small yellow gummy seeds which grow locally. After soaking for 4 or 5 days they were ground fine.

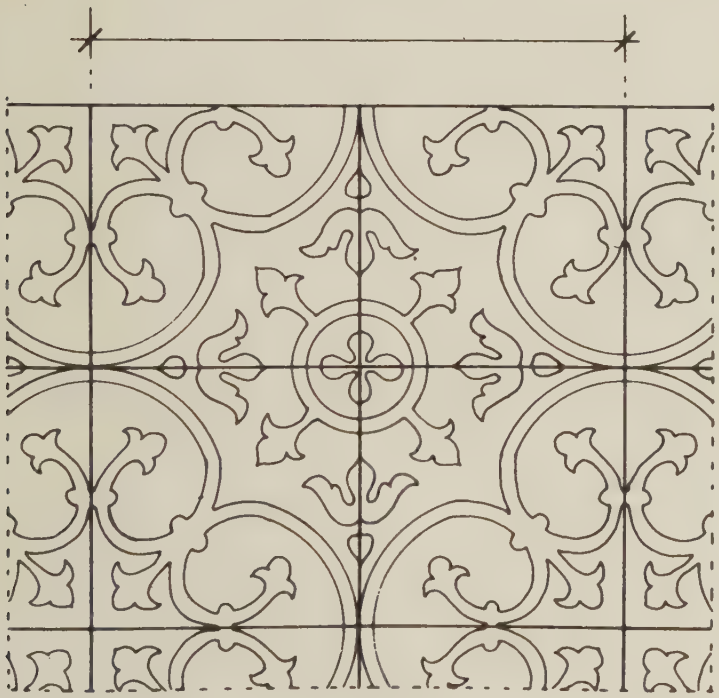
To get the beautiful gleaming polish on the plaster of the columns, he recommended "First a plaster of chunam. Then splashing of chunam water in which is mixed jaggery and the strained water of 'Kar-kai' seeds. It should be rubbed when almost dry with Naigare stone, a special polishing stone, 3 x 5 x 1 in., flat, not used any more except to polish red-oxide floors. The final polish was done by rubbing with smooth coconut shells; quarter-shells allowed a firm grip."

*From 'Old Bungalows in Bangalore' by Janet Pott.











This plaster or stucco, not always so highly polished when applied to the bungalow walls, effectively preserved the wall surface from destruction by the weather, and gave the impression of a stone facade, emphasised by the frequent use of imitation rustication at the angles of the walls and around door and window openings.

Occasionally the walls were colour-washed with red-oxide, but the almost universal colour-scheme was a deep cream colour-wash, locally called 'gopi', on the external walls which set off the shining white columns, balustrades, mouldings and rustications. Nothing could look more inviting than these elegant spacious houses, seen under a blue sky, in their red-brown compounds, among trees covered with brilliant blossoms or dense green foliage.

Columns were about 18" diameter, usually of Doric type, though occasionally Ionic, spaced rather more widely than in the traditional European classical porticoes, which allowed for better air-flow.

They were either built up of courses of 4 or 5 wedge-shaped flat bricks or else they consisted of a single rough stone pier about 1 ft. x 8 in. in section, encased in brick rubble to form a cylinder, and surfaced, as the builder described, with 'chunam'.

In earlier times, particularly in rural areas, flat roofs were formed by palmyrapalm tree-trunks laid close together across the width of the room and 'plastered with a special clay-ey soil—when it rained a hole sometimes appeared, but it was just sealed up with clay'. Before the days of gutters and rainwater pipes, slate or 'cuddapah' stone slabs would be laid outside the house below the places where the rain poured off the roof, to break the impact of the water.

But for most Bangalore bungalows, roofs and verandah roofs were carried on huge teak beams, about 14 in. wide by 16 in. deep, spanning 20 ft. or more; the best quality teak was imported from Burma. With the arrival of the railway at Bangalore in 1864, iron and steel girders began to be used for domestic building; 'Dorman Long' can be seen stamped on some of these girders. Small metal joists sometimes took the place of wooden ones.

The flat roofs were of 'Madras Terrace' construction, which consisted of diagonal rows of small bricks, 4 x 4 x 2 in. set on edge close together, jointed in lime mortar, resting on the joists. These were covered with at least two layers of flat tiles, laid to a slight fall, also pointed in lime mortar.

The pitched roofs were supported on exposed rafters. They consisted originally of two or three overlapping layers of 'cup' or 'country' or 'Arcot' tiles resting on the rafters, but not fixed. They were made from a hollow cylinder, sometimes tapered, about 12 in long by 4 in. in diameter, cut in half lengthwise and laid alternatively concave and convex, so that the joints were covered. They were excellent for insulation and drainage, but provided rather too attractive a home for scorpions etc., and bad boys would sometimes throw dried peas onto the roof to encourage monkeys to rip off the tiles. Many of these old tile roofs are now being replaced by cheaper machine-made flat tiles with a vertical ridge to cover the joint in the course below.

There were no ceilings, although, as has been said, a ceiling cloth might have been used in the earlier bungalows, particularly with thatched roofs and occasionally with the tiled roofs more commonly to be found in Bangalore. The ceiling cloths were sometimes of canvas, stretched taut, or another type has been described thus: "Over a ceiling of rows of bamboos, coarse thin muslin was stretched, and over that finer (perhaps spliced) bamboo. As time went by, the cloth used to be dipped in liquid tar: this made it water-resistant".

Sometimes slats or 'reapers' were fixed to the rafters inside the house, and to these, ceiling tiles or 'Tarsey-Kul' were attached by T shaped hooks on their backs and joined laterally with fine mortar. The reapers were hidden by the tiles. For porch roofs the reapers were grooved and the ceiling tiles often had a floral embossed pattern, painted or white-washed.

For security reasons, windows had either iron bars or else solid boarded or venetian type slatted shutters, but in some cases there were no glazed casements, as there was no need to exclude cold air and the shutters were adequate protection against rain and marauders.

Both external and internal doors and also windows were often surmounted by semi-circular fanlights with a ray pattern of bars, a little reminiscent of the British tradition of the early 19th century. Brilliant stained glass was occasionally incorporated in these fanlights. The upper panels of doors were often slatted or could be opened separately to increase through ventilation.

Another way of adding to the comfort of the bungalow's occupants, before the days of electric fans and air-conditioning, was by the use of 'pulling-punkhas'. These were large cloth fans, hung from the ceiling and drawn slowly to and fro by a servant. They were made of 2 or 3 layers of gunny-sacking, so that they would be heavy enough not to flap. This was covered with white cloth and then a frill was added at the bottom, and on very hot days the frill was soaked in water to cool the air. One can still see in old houses traces of the pulleys and of holes for the ropes through the walls to the verandah where the 'punkah-wallahs' would sit.

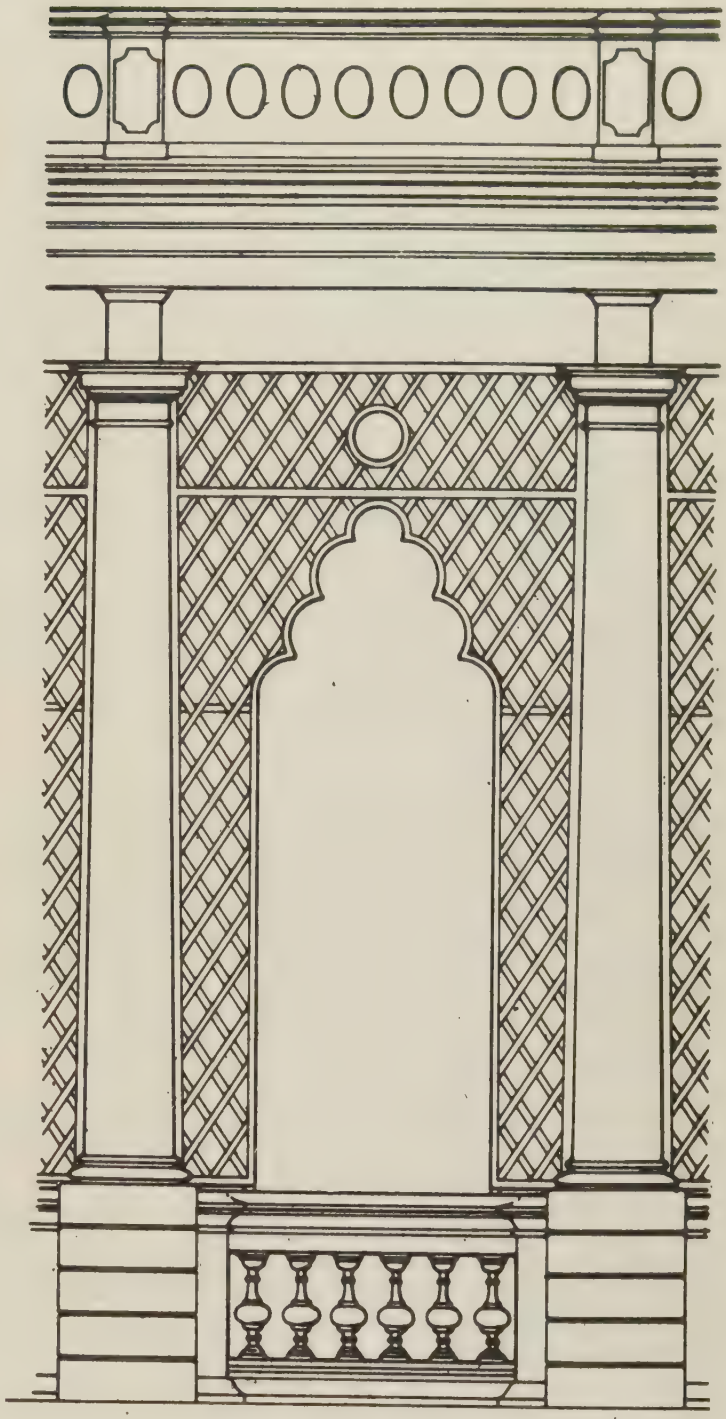
Usually the floors of the older houses were paved either with heavy 'Cuddapah' slate slabs, about 2 ft. by 2 ft. 6 in. or with unglazed terracotta tiles about 8 in. square (of the local red clay). Later bungalows often had either painted Italian imported tiles laid in pleasant patterns or locally made 'embossed' tiles which had the effect of mosaic; actually they were made in moulds which gave a

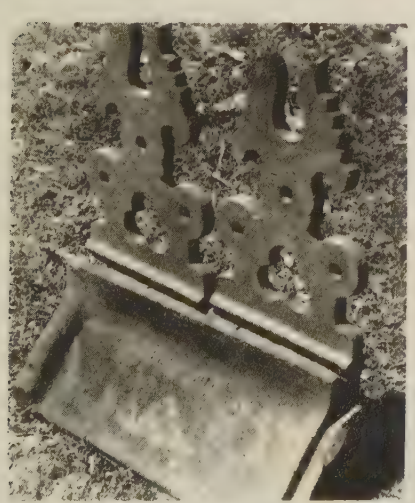
'slightly raised pattern and coloured clay was confined to different parts of the tile by a stencilling process to form the required design. These tiled floors made a colourful feature in the some times rather sparsely furnished rooms of Bangalore bungalows, and perhaps reminded some of their original owners of Victorian English houses and churches.

In the classical types of bungalows, the pitched roof, if there was one, was always hidden by a parapet which was sometimes raised high in the centre to mask the ridge from an observer at ground level.

Many types of balustrades were used for these parapets, and also between the columns of porches and verandahs. They made the chief decorative feature of the outside of the classical bungalows. Some were solid with a pattern of slightly raised plaster panels; some had pierced patterns of brickwork and plaster, and some consisted of elegant earthenware vase-shaped balusters filled with sand for stability and doweled to the top and bottom rail of the parapet. A frequently used type was made of panels of brick-on-edge piers, at about 10 in. centres, plastered to form oval apertures; this design could be adapted for use in solid parapets. Brick-on-edge was also used to form an open diaper pattern, and in later buildings castellated parapets became very popular. Similar designs of brick and tile-work were used as panels of infilling between piers of the low compound walls. Some attractive designs were made out of cup-tiles or specially cast pierced tiles.

To provide shade, the porches and verandahs were partially enclosed with trellis-work on which creepers and vines were trained. An arched opening through the trellis sometimes led from the centre of the porch out to a formal garden. These trellises, usually painted dark green often completely enclosed the verandah and added to the security of the bungalow. One type was made by heavy diagonal slats with a star-shaped cross-piece at the inter-sections which would keep crows as well as other intruders out of the verandah. Light roll-up screens (chicks) of bamboo or rattan were effective in keeping the sun from the house and verandah, at the same time letting in the breeze.





1 Parapets often provided a conspicuous touch in the bungalow-facade. There was a variety of them: balustraded parapets; pierced parapets; parapets with oval design-patterns—pierced or solid—and parapets of open-diaper or battlemented design.

2 The builders of the earlier bungalows of Bangalore tended to hide the central pitched-roofing of clay tiles—a tropical necessity—with high parapets or gables of eye-catching design. The ridge-tile—an apparent derivation of the flat 'gopuram' crest of Hindu temples—changed all that. With all their strict classicism, outstanding buildings in the Gothicised style actually showed off the pitched roof, now elegantly silhouetted with ridge-tiles.

EPILOGUE

The author hopes that these pages have spoken for themselves and served their purpose. But apart from any enjoyment or edification which this book may have provided, something tangible should result, soon enough, by way of a clearly conceived and formulated course of action to save and preserve in this City's heritage whatever is worth preserving. In that respect, the time is ripe to set an example for many other cities of the country which have an equally rich heritage of architecture.

A well-informed and conscious public opinion is, of course, very important but equally important is institutional and governmental will, reflected in a package of policy declaration and administrative measures — like a substantial concession in the municipal taxes payable in respect of such buildings and a requirement that the owner of a listed building shall have to obtain prior permission of the concerned authority before demolishing such a building.

We are even hoping that a law will eventually be passed — after some short-listing of buildings which are really special and strong enough to last — to the effect that these buildings shall be preserved as a part of the City's heritage. We do realise that the passage of such a measure is not easy and that there are important questions of law and compensation to be countenanced before it can be brought on the statute book. We understand, however, that such legislation has been enacted in respect of the precious heritage of some very important cities of the world, where the kind of realisation that we are trying to create has deeply dug in.

The past is an important part of the present and of the future. We can ill afford to obliterate it or to allow it to fade away in neglect and unconcern. Much of it is too beautiful to merit such a fate, and posterity deserves to enjoy it.



