



A THESIS REPORT
ON

SPIRITUAL CENTER:
A DIVINE CONNECTION THROUGH ARCHITECTURE

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This is to certify that this thesis entitled "SPIRITUAL CENTER: a divine connection through Architecture" at Rampur, Palpa submitted by Ms. Slomy Nauwage has been examined and has been declared successful for the partial fulfillment of the academic requirement for the completion of the Degree of Bachelor of Architecture.

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ABSTRACT

Spirituality is a notion with profound significance in the cosmos that is independent of time and location but is linked to architecture. Everyone is affected by this wide idea. The relationship between architecture and the experience of spirituality requires exploration. The consequences of a contemporary built environment based on the five elements of life on a person's ability to grow spiritually need to be explained.

The phrase spirituality is not frequently used in modern architecture and is not generally seen in it. The concept of a Spiritual center is inspired by the idea that more space was needed for the revival of the soul. Design and planning that is appropriate for spiritual transcendency required deep exploration. In addition, this project explores how contemplative environments and design might speed up a person's spiritual development. Constituents of Spiritual experiences and architecture will be thoroughly studied.

A spiritual center is a place where people can get conscious of the existence of their spirit and through the different types of natural and Vedic approaches like Meditation, yoga, and horticulture therapy, connecting with the five elements of nature, breathing practice and meditation, habituating with good food and lifestyle and rejuvenate their spiritual wellbeing.

Keywords: *Spirituality, contemporary, transcendency, Constituents of Spiritual experiences and architecture five elements.*

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1. INTRODUCTION

1.1 BACKGROUND

Spirituality is a perceived or ultimate immaterial reality. The core of spirituality is the search for own self, the discovery of the true essence of consciousness. To put it another way, it is one constant search for the unbelievable, our true self and our yearning to be authentic, why we are, and who we are, what we are and where we are. (EduBirdie, 2022)

Ever since the beginning of time, it has been a component of man's everlasting search. These questions have received a lot of diverse responses from several people, yet each person will interpret the answers differently. Our attempt to become aware of our soul is what we call spiritual. Any architectural design that promotes this consciousness is referred to as "spiritual architecture." It is a process of exposing something or oneself, not by disputing a claim but by making it evident on many other levels. (EduBirdie, 2022)

Likewise, architecture is more than just the "design of buildings," which are only physical enclosures. On the contrary, it is a manifestation of built-in thoughts, interests, beliefs, and emotions. The experience value of architecture is peaceful, and it is enhanced by the engagement of the senses in a setting through movement and motion. It is concerned with the spirit of a place—the setting in which man interacts in his everyday activities. (Suhela, 2017)

When discussing the most modern types of spiritual architecture, we should mention a specific type of spiritual practice - spiritual retreats or centers, which have acquired widespread appeal in recent years. The growing popularity of spiritual centers has resulted in the establishment of a new form of structure: Spiritual centers. It serves several important functions, including restoring a person's capacity for mental self-realization, exalting human values, beauty, and goodness, forming spiritual guidelines and life goals, receiving a charge of spiritual energy, and restoring personal cultural and spiritual qualities.

1.2 JUSTIFICATION

Self-awakening answers all the questions, one quest to know after his presence. The 21st century – the era of spiritual revival and the time of mass pilgrimages to spiritual practices opens up new opportunities for the formation of moral values, and historical and cultural traditions, through Spiritual Centers. Increasing popularity throughout the world causes the emergence of a new type of structure practicing spiritual practices like meditation, yoga, dance and so many.

Nepal is a heavenly place of spiritual potential and a womb for the eastern philosophy of life and the universe has very few spiritual centers. Spiritual centers provide us a sense of calm, completeness, and balance in our physical, emotional, social, and spiritual life which mainly works when architecture integration is seen in the structure.

The topic of my architectural thesis is Spiritual Center; a divine connection through Architecture tries to amalgamate spiritual practices and architecture to create a transcending space for those who want to know a deep understanding of sacred and mystical forces of life.

1.3 IMPORTANT OF RESEARCH

- What does spiritual architecture represent in today's society, and how does it affect and affect people's minds?
- What is the relationship between the intangibility of self-consciousness and the tangibility of architecture?
- What function does order play in organizing architectural components to create a sense of spirituality?
- How can human senses and perceptions of spiritual experiences contribute to a place's spirit?

1.4 PROBLEM STATEMENT

People look for help from a divine power in order to find themselves, in order to make sense of the world, or in order to make sense of their own lives when chaos surrounds them. To find peace within, those in search of answers ask for help from a spiritual source. In most cases, that means gathering at a religious or wellness center to find people that can assist with gaming answers.

The spiritual centers practicing spiritual practice are only city-oriented. Due to the lack of such centers, the interest in humans slowly dies. In our country, these type of centers lacks architectural theme. A lot of architectural issues are found in the existing centers. Some architectural problems like environment, space, landscape, scale, site, form, design, universal circulation space, color and, openings are seen. Incorporating these problems and against the background of religious-spiritual indifference and moral degradation of society, the need for close unity of man in architecturally based design-Spiritual Center is becoming more urgent.

1.5 OBJECTIVE

The primary goal of this research is to explore an individual's spiritual dimension and its relation to the built environment

Specific objectives:

- To incorporate the design with proper alignment of the five elements of nature with the person's inner self
- To reimagine spiritual space architecture
- To guide people down the road of self-actualization.
- Landscaping elements geometry, proportion, symbolism, and aesthetics will be areas of investigation.

1.6 METHODOLOGY

The project will be geared at fulfilling the requirements for a Bachelor of Architecture. Despite the fact that it is an academic requirement, it will be grounded in reality. According to the nature of the project, the following techniques would contain stages such as primary data collection and secondary data collection, followed by two phases, namely the research phase and the design phase, to arrive at the final design.

RESEARCH PHASE

- Literature review
- Case study

This is the preliminary step for the thesis project, during which data, facts, spatial demands, and requirements are investigated with a focus on the chosen and accepted topic. Through case studies, we will investigate the current functioning and arrangement of places. All of the information obtained during this phase will be used in the design process.

DESIGN PHASE

- Site selection and analysis
- Program formulation and zoning
- Conceptual design
- Design development
- Analysis and evaluation of output design

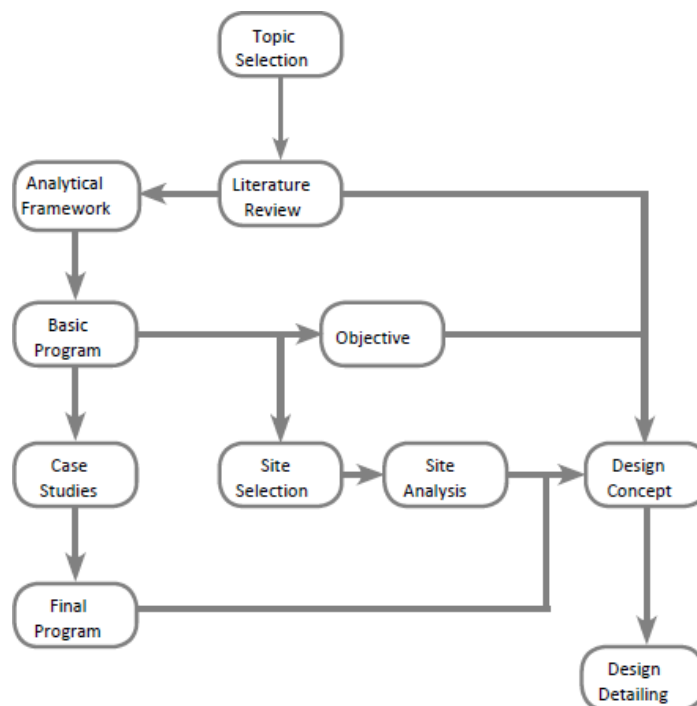


Figure 1: Flow Chart of Proposed Methodology

Architectural drawings, 3D views, model, and report for final presentation. This phase will focus on developing an appropriate design for the thesis topic chosen, where the combination of all information collected throughout the research phase will be applied. The focus of the design presentation is on presenting essential and adequate information about the project. The following methods will be used to display the design:

- Required Drawings
- Model of the design - Thesis report

1.7 PROJECT OUTPUT

GENERAL OUTPUT

- Construction of a spiritual center with extensive facilities.
- Creating a public environment where individuals may exchange ideas, gain information, relax, learn, discover and socialize enjoy.
- Employment generation and increase in the living standards of the local people
- Positive growth in both the local and national economies
- Making an area for people to be near nature and get some fresh air.

OUTPUT DESIGN

- To solve the challenges associated with the Spiritual center, conduct research on a relevant topic.
- Spiritual center offers a variety of facilities that is well-organized.
- Complete architectural drawings, 3Ds, models, report, and other supporting materials.

1.8 SCOPE AND LIMITATION

The following are the research's scope:

- The goal of this architectural thesis is to examine the historical and current trends in the spiritual development of human civilization.
- To reconsider and examine the underlying principles and structural components of spirituality and the spiritual process.
- To create a practical and logical concept for a spiritual rejuvenation facility that fuses architecture and spirit.

The following are the research's limitations:

- The study solely takes into account the architectural aspect of spirituality and the connection between spirit and architecture.
- The study is restricted to the architectural design of a spiritual environment that fosters a person's spiritual development.

2. LITERATURE REVIEW

The purpose of the literature review is to provide a general overview of concepts, theories, and important literature. This research will be based on an in-depth examination of certain philosophies, ideas, and theories that address the challenges and problems described earlier in this article. As a result, a literature study will include these concerns, which will be critically examined and supported by relevant precedents and case studies.

2.1 SPIRITUALITY

“Spirituality involves the recognition of a feeling or sense or belief that there is something greater than myself, something more to being human than sensory experience, and that the greater whole of which we are part is cosmic or divine in nature.” (Spencer, 2012)

The word ‘spirituality’ is stimulated as a conception of mystery, sects, and disciplines in many people. Spirituality is the greatest adventure that can be undertaken by the human mind. On a global level, spirituality is a tool that can enhance a living environment. Spiritual architecture is used to deliver the message of the inner self and inner peace. On an individual level, spirituality is the ultimate resolution to know about the self to attain oneness, if not it is the meeting point of human and nature at a subtle medium. Spirituality is believed to be the ultimate solution to all problems. (Groff & Smoker)

Spirituality is thought to play an essential role in integrating cognitive and emotional aspects. Spirituality is the soul and spirit desire, which in its application can link to and touch the ideals of concept, belief, and spirituality. Spiritual values are seen to be the spirit of life, a driving force that motivates people to accomplish great things. The built environment can help to shape one's spirituality. Every individual has a unique spiritual experience in a unique setting. (Heidaria, Ghalavand, & Vasigh, 2014)

2.2 SPIRITUAL EVOLUTION

According to Science and Spirituality, “The earliest life forms probably did not feel pain, as the nervous system was rudimentary or absent. With increasing biological complexity, a need for a large scale well-coordinated activity arose. This gave birth to the nervous system connecting higher brain-level controls with the local cell-level activities.”

With the emergence of the notochord, subtle energy points found a place to collaborate. They are referred to as chakras in yogic terminology. With the formation of an upright posture and a vertically rigid vertebral column, it was hypothesized that the spinal cord would hold a number of new chakras, ranging from the sexual organ to the brain. Intelligence was improved at every level. (Science and Spirituality: Explaining evolution, 2012)

As humans evolved and their survival became more certain, the attention shifted to the evolution of intellect. The ability to ponder and focus has greatly improved as intellect has evolved. This resulted in the development of philosophy and religion (made of stories, rituals, and spirituality). (Science and Spirituality: Explaining evolution, 2012)

2.3 SPIRITUAL THEORY

Spirituality may also be defined as the core of who enters and impacts human existence, manifesting itself in thought and conduct as well as in combination with ourselves, others, the cosmos, and the divine. All religions teach and practice it via various rituals of devotion. Religion is a way for people to organize their beliefs and worship and to openly display their spirituality. Therefore, a place of worship is seen to be able to develop emotionally, to forge connections between people, and the most crucial thing is to create a surpassing worth in the eyes of God. The experience, psychologically speaking, is made up of several psychological variables that influence mental activity, and it is closely linked to mental processes including emotion, attitude, and imagination. insight, comprehension, and understanding. Experience based on a genuine sense and thorough comprehension of things- is a type of action that elicits feelings and provides meaning. (Heidaria, Ghalavand, & Vasigh, 2014)

Someone will feel more at ease if ritual worship is conducted in a comfortable setting. Sincere rituals will bring out one's emotions and bring them to an area of anguish, regret, crying, joy, and ecstasy. A good place will ultimately eventually give a visual experience that aids in placing a person in a worship space's encouraging environment and playing the sensations and additional feelings. (Heidaria, Ghalavand, & Vasigh, 2014)

2.4 SPIRITUAL PRACTICE

Human faith in the unseen world and the mystical realm is at the core of a person's spiritual development. The spiritual being is said to discover the purpose of existence, divine love and harmony, inner and mental serenity, and internal power, and comprehend the birth and death cycle. It promotes honesty, compassion, and empathy while connecting to a person's kindness, humility, and willingness to forgive. (Raghani, Brar, & Kamal, 2021)

It is a personal journey done by an individual to discover his or her inner self and comprehend the meaning of their existence. Spiritual practice is an honest and genuine daily attempt to cultivate heavenly traits and attain the highest level of tranquility and happiness. (Suhela, 2017)

Spiritual practice needs to be undertaken by an individual on his inner journey to find his inner self. However, this endeavor is not achieved in a few minutes, a few days, or a few months. It is a continuous and daily meditation or devotion practice that would eventually lead to the ultimate peak of the experience. (Luckoo, 2011)

Spiritual practice refers to the process of cleaning the mind of all impressions, incorrect education, and bad habits. With these features in mind, one might imagine what a "spiritual experience" would be like for someone who participates in their environment. The question arises, how can architecture relate to an individual in such a manner that it complements experiences while satisfying the higher order human urge for self-transcendence? (Suhela, 2017)

Spiritual practice is a process of liberating the mind from the grip of countless perceptions and bad habits. As a result, the spiritual practice seeks to make the individual comprehend and feel the fact that he lives forever as a free spirit. (Suhela, 2017)

CATEGORIZATION OF LITERATURE

The critical comprehensive and building relationship between architecture, design, and spiritual experience will subsequently allow its users to feel meaning, beauty, poetics, and connection. The atmosphere and other ethereal, unseen elements of a location. The development and justification of a framework begin to integrate spirituality and place, leading to a more holistic interaction between architecture, people, and their surroundings are termed and sketched below;

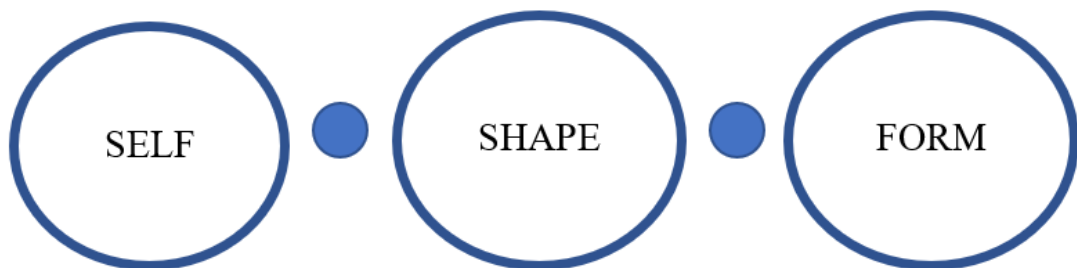


Figure 2: Relation among Self, Shape, and Form
Source: Author

2.5 CONSTITUENTS OF SPIRITUALITY

Constituent of spirituality contemplates 'SELF' sketch.

The theme "self" encompasses all spiritual practice experiences and outcomes that are related to the self. This subject concerns incentives, particularly motivational changes brought about by spiritual practice. (Sparby, 2020)

The understanding of self is contextualized in each person's unique idiom and faith perspective. Yet, no matter the idiom or beliefs, spirituality informs self-understanding in fundamental ways. (Kavar, 2015)

Spirituality, which is derived from the word "spirit," is a wide term with several interpretations. In general, it entails a sense of connection to something larger than oneself, as well as a desire for purpose in life. It can be defined as a holy or sublime experience, or just a deep sensation of aliveness. It may differ from person to person, as some may find that their spiritual life is tightly related to their affiliation with a church, temple, or

mosque, but others may pray or find solace in a personal relationship with God. Others seek meaning via their relationships to nature or art. Individual descriptions of spirituality may evolve as people get accustomed to their own experiences. (Suhela, 2017)

This spirit is said to be present everywhere, in everything, and everyone—as the soul of the universe. It guides our evolution, breathing life into matter, as the presence of consciousness. As the oneness in every life form and in all of humanity, the spirit is the essence of both the individual self and the universal Self. (Andrews, 2022)

On a personal level, how do you feel when you listen to soothing music? How does it feel to be in a pitch-black room? What is it like to sail in the middle of a lake? Do you think you can make someone feel at ease? The reason for this is that one requires time for oneself to discover and analyze their awareness. Only in such circumstances can one grasp the significance of selfhealing and self-awakening. Not only may one feel spiritual at a temple or other sacred site, but they can also feel spiritual in their own homes. This is only achievable if one begins to examine their energy and talents to calm the unconscious mind. (Suhela, 2017)

2.5.1 SELF-DISCOVERING

The research uncovers a number of recurring patterns in the data. This shows how one reflect on their lived experiences, demonstrating that the meaning of spirituality developed via the formation of spiritual identity in connection to their family and societal settings. It also depicts the process of developing their spiritual views, which involves defining and explaining the significance of the spiritual experience. (Mueller, 2012)

How spiritual journey start and why is so valuable? Often for those who start on a journey of self-discovery, it's for a specific reason. Either one gets sick or loses a loved one or gets a wakeup call. The path is long and at times it feels like there's no end. It can feel like one isn't getting anywhere. At times it's hard. You have to face uncomfortable realities and have the courage to meet them with ease. But at times, one reaches this place where there is pure and utter peace and happiness. One realizes deeply and profoundly that he/she is enough. That what you have right now, at this moment, is all you will ever need.

Starting a spiritual journey within oneself, to find answers to the negative state of mind that was pervading life, brought one to the realization that all he/she ever wanted; acceptance, happiness, strength, and the courage they craved, they already had. And they will always have. (Ball, 2018)

WHY IT MATTERS

Many people aren't interested in this inner search for meaning. Of questioning the underlying beliefs and assumptions they have about themselves and the world in which they live. Of examining, carefully, the path they are traveling in life.

Some refer to the ‘subconscious mind’ with distaste or fear. They hide away from it as if it is something barbaric. But this is the place where all our thoughts, behaviors, and beliefs originate from.

It’s estimated that the subconscious mind dictates *95% of our behavior*. To enable real change in our lives, to find out what we truly crave, we have to gain access and insights into our subconscious. (Ball, 2018)

- Allow yourself the freedom that self-awareness brings.
- Stop and listen to what your mind and body are telling you.
- Search within yourself for meaning.
- Give yourself this gift.
- Because no one else will do it for you.

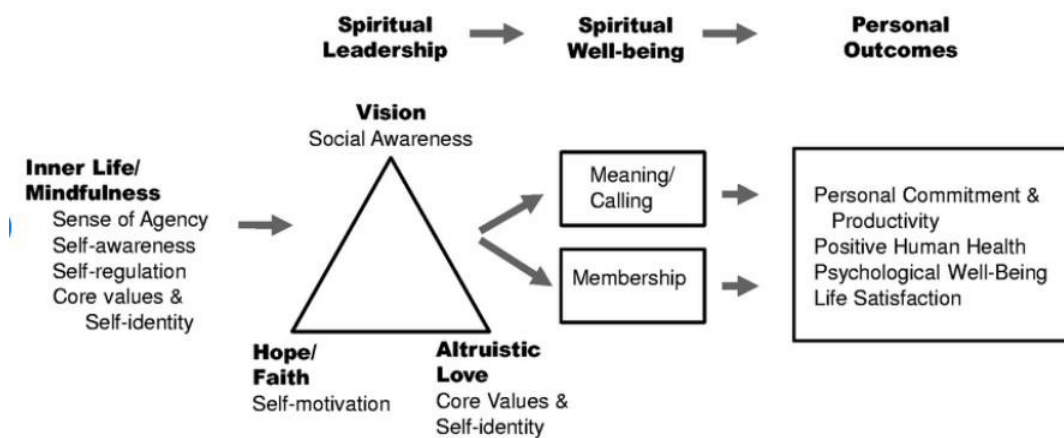


Figure 3: A model of character development through personal spiritual leadership

Source: Poll and Smith, Article: The Spiritual self

2.5.2 CONSCIOUSNESS

Consciousness is the state of being aware of something that is either internal within the mind or outward in the physical or sensory environment. It is described as a person's unique awareness of their thoughts, feelings, sensory experiences, and surroundings.

People use the term consciousness in a variety of contexts. There is the medical sense of losing consciousness, which refers to a patient's capacity to respond rationally to the outside environment. There is the sensation of being aware, which relates to the condition of paying attention. There is the meaning of consciousness as it relates to the development of psychic or spiritual potentials. Every feeling, perception, experience, and phenomenal quality is a manifestation of consciousness.



Figure 4: What is Consciousness, David A Ookley and PeterHalligan

Source: www.technologynetworks.com

2.5.3 TRANSCENDENTAL REALITY

Transcendent Reality is a spiritual realm that the inner-self experiences. It signifies true self-awareness at a higher degree of consciousness. Rare instances of self-possession.

It is also a state of observation and consciousness of the universe. Such consciousness arises from the tranquility of the mental process; the condition of equilibrium of the inner-self, since it is an experience of the state of absolute manifestation.

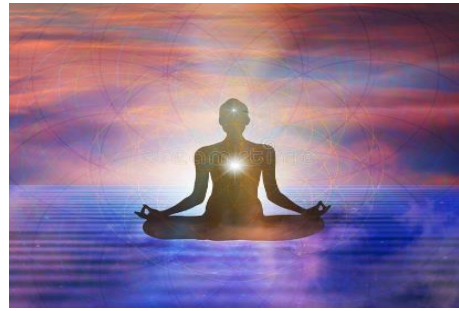


Figure 5: Transcending Meditation

Source: www.technologynetworks.com

According to Robert Birch, Brian R. Sinclair “Maslow identified 15 characteristics of people who were motivated by peak experience as it related to self-transcendence (Maslow 1961):

- Feelings of integration, unity, whole, organized
- Feeling fused with the world; becoming ego-less
- Using all capacities at their best and fullest; fully functioning
- Effortlessness in functioning (flow, ‘in the groove’)
- Feeling responsible, active, being the creating center of activities; being a prime mover, self-determined
- Feeling free of blocks, inhibitions, cautions, fears, doubts, controls, reservations and self-criticisms
- Spontaneous, expressive, innocently behaving (guileless, naive, honest, candid, ingenuous, childlike), more
- natural (simple, relaxed, unhesitant, unaffected, immediate), more controlled and freely flowing outward
- Creative
- Uniqueness, individuality, idiosyncratic
- Here now; free of the past and future
- Being a “pure-psyche” living under one own law; less of thing of the world and more a pure self
- Non-striving, non-needing
- Expression and communication become poetic, mythical and rhapsodic
- A Sense of completeness, authenticity, catharsis
- Gratitude towards a higher power, humility, feeling fortunate

With these qualities in mind, one may imagine what a "spiritual experience" could be like for someone who is immersed in their environment. The issue therefore becomes, how can architecture relate with an individual in a way that enables and complements peak experiences, thereby satisfying the higher order human need of self-transcendence?"

2.5.4 CHAKRAS

A human being possesses around seventy-two thousand nadis, but only a few hundreds of them execute primary functions, and the three primary nadis are: Susmna nadi, Pngala nadi, and Ida nadi. Susmna nadi is the most significant of these three nadis. We may compare these thousands of nadis to the trunk of a massive tree. The energy of the body and mind circulates primarily through these nadis, and the seven chakras distributed in the Susmna nadi accommodate and manage nadi circulation. (Naragatti, 2020)

The body's energy, which is composed of subtle energy flow, passes through channels known as nadis. Several of these nadis intersect each other. The point where these nadis cross a chakra point occurs. As a result, a chakra is an energy center. There are primarily seven chakras that align themselves along the human anatomy's spinal cord. (P.Padte, 2022)

It is important to notice that the chakra sequence begins from the lower body and progresses upwards, representing a transition from the physical to the spiritual as good energy flows in and upwards while bad energy travels in the opposite way, downwards and out. (Petruzzi, 2020)



Figure 6: The seven Chakras and Cosmic cycle of Chakras

Source: Pinterest

ENERGY POINTS AND ITS SIGNIFICANCE

Different energy points located at the different parts of our body represented by distinct biological organs of human body signify how we often manifest physical symptoms from an emotional experience. Feeling our heart expand with love to feeling punched in the stomach when we are emotionally hurt all of sudden.

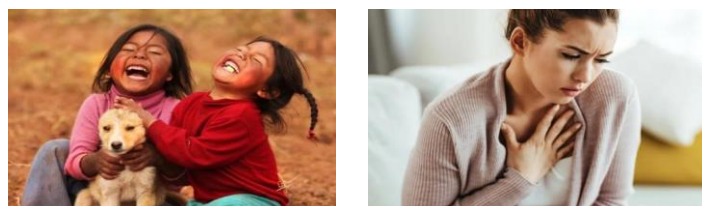


Figure 7: Feeling of heart expand with love and Feeling of Chest pain

Source: Canbayimages.com

Root chakra: Muladhara chakra

- Location – base of spine in tailbone area.
- Warning signals include fatigue, disagreements with family members, disorientation due to lack of grounding.
- Emotional issues – survival issues such as financial independence, money, and food.



Sacral chakra: Svadhishthana Chakra

- Location – lower abdomen, about two inches below the navel and two inches in.
- Warning signals include sexual dysfunction, hormonal imbalance, lack of creativity.
- Emotional issues – sense of abundance, well-being, pleasure, and sexuality.



Solar plexus chakra: Manipura Chakra

- Location - upper abdomen in the stomach area.
- Warning signals include digestive system upset, weakness in “core” muscles, low immunity, low self-esteem.
- Emotional issues - self-worth, self-confidence, and self-esteem.



Heart chakra: Anahata chakra

- Location – center of the chest just above the heart.
- Warning signals include high or low blood pressure, cardiac symptoms, anger, numbness, fear of love.
- Emotional issues – love, joy, and inner peace.



Throat chakra: Vishuddha Chakra

- Location – throat.
- Warning signals include hyper- or hypothyroid (over- or under-active thyroid gland), frustration, fear or inability to express oneself.
- Emotional issues - Communication, self-expression of feelings, the truth.



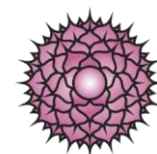
Brow (third eye) chakra: Ajna Chakra

- Location – forehead between the eyes.
- Warning signals include headaches, lack of insight, feeling lost, lack of psychic intuitiveness.
- Emotional issues - Intuition, imagination, wisdom, ability to think and make decisions



Crown chakra: Sahasrara Chakra

- Location – the very top of the head.
- Warning signals include headaches, spaciness/brain fog, fear, disconnection, lack of trust/hope/faith.
- Emotional issues - Inner and outer beauty, our connection to spirituality, pure bliss



2.5.5 ELEMENTS OF NATURE

The subtler the element, the more powerful it is. Water is more powerful than the Earth because it is more subtle than the earth. Water removes away earth. Fire is more powerful than water because it is subtler than water. Fire dries up all water. Air is more powerful than fire because it is more subtle than fire. Air blows up the fire. Ether or Akasa is more powerful than air because it is more subtle than air. The air rests in Akasa. Akasa is the support for the air. Air is born of Akasa, fire is born of air, water is born of fire, and earth is born of water. (Sivananda, 2002)

Earth: This element is sensed through the five senses of hearing, smell, taste, touch, and sight.

Water: This element does not have an odor, yet it may be heard, touched, seen, and tasted.

Fire : It is audible, palpable, and visible.

Air : Air can only be felt and heard; it cannot be seen. The oxygen and carbon dioxide in the human body correspond to air.

Space : The channel of sound is space, yet it is inaccessible to all other senses.

These five components combine to form the human body, which will disintegrate into its constituent parts following death.

HUMAN BODY AND FIVE ELEMENTS:

Human body structure is governed by different elements. Solid structure such as bones, flesh, skin, tissue and hair represent earth form.

- Water forms saliva, urine, semen, blood and sweat.
- Fire forms hunger, thirst and sleep.
- Air takes care of breathing like expansion, contraction and suppression.
- Space takes care of physical attraction and fear.

The natural order of the elements in our body is as follows:

- The base (below the navel) - Earth and water
- Middle (torso) - Fire
- Upper body (chest & throat) - Air and space



Figure 8: Balancing the five elements through Yoga
Source: total.yoga.org.com

2.5.6 SACRED GEOMETRY

Some places have been acknowledged as sacred sites with potent transforming energies over the years. These energies are available to everyone and are not the exclusive property of any one religion or philosophy. Such a place serves as a spiritual magnifying glass, enhancing the power of both good and bad energies and presents a special opportunity for the person to hasten the process of their progress and attentiveness. (Raghani, Brar, & Kamal, 2021)

Sacred geometry may be used to find the geometrical circumstances that produce these energy characteristics, which duplicate the quality of energy balance utilizing geometrical forms, numbers, proportions, colors, and sounds. Once completed, equivalent geometric structures may be created to amplify it, store it, spread it out in a focused, laser-like fashion, or radiate it forth from a central point to cover large regions. (Raghani, Brar, & Kamal, 2021)

The study of sacred geometry is concerned with the rules that control the harmony of the universe's forms, structures, and symmetry. Sacred geometry has a branch known as Vastu Shastra. Therefore, in order to maximize their benefits, human-designed forms should be in tune with both celestial and terrestrial objects in space. (Luckoo, 2011)

2.5.6.1 THE BASICS OF SACRED GEOMETRY

Geometric shapes are the foundation for all we see with our five senses in the cosmos. These forms are all around us. Their designs and patterns aren't simply something we observe; but also contribute to our human composition. After all, we are a part of the cosmos.

Because of our relationship to sacred geometry, there are times when we are drawn to particular types of art or more readily identify with specific shapes or symbols than others. Due to the psychological effects that geometric forms and symbols have on our thought, each person responds to the patterns differently. (Humanity Beauty, 2021)



Figure 9: Common Shapes

TRIANGLE

Triangles are supposed to represent balance and harmony in sacred geometry. This three-sided design can also be associated to the body, mind, and spirit: an upward pointing point is thought to symbolize higher consciousness. Triangles, when oriented

downward, are connected with feminine energy and reproduction, since they mimic the uterine area. The Star of David, for example, contains two triangles with points facing both above and below, indicating complete harmony. (Humanity Beauty, 2021)

CIRCLE

Because they lack a beginning and an end, circles depict a never-ending loop. As a result, circles in sacred geometry might be viewed as a sign of oneness. The concept of this never-ending form is verifiable and can be seen in Pi (π), or the ratio of a circle's circumference to its diameter. Pi is an irrational number that never repeats itself. (Humanity Beauty, 2021)

SQUARE

Squares are symbols of practical and substantial energy. Consider the base of a pyramid: it's a square. This form is fundamental and trustworthy, noted for being sturdy, grounded, and safe. A square has four corners - a mystical number associated with the four elements, a sign of important elements that work well together in harmony and balance. (Humanity Beauty, 2021)

2.5.7 MUSIC

Music is a collection of coordinated sounds or noises that may be generated through many means. Instruments, singing, insects, animals, and anything else that may convey vibrations through the medium. True music creates powerful emotional reactions in the listener. These emotions can be suffered or enjoyed. They are frequently combined to form a coherent composition.

Music is both a strong instrument for fostering community and a potent narcotic that helps you to escape reality. Music resonates within the human soul. At the heart of humanity is a song of the soul. Music has the power to transcend communities, cultures, and creeds. It is still going on. As music reflects and impacts beliefs and ideals, it can inspire spiritual expression too. A song can provide a unifying voice that revolutionizes and revitalizes the spirit of an organization.

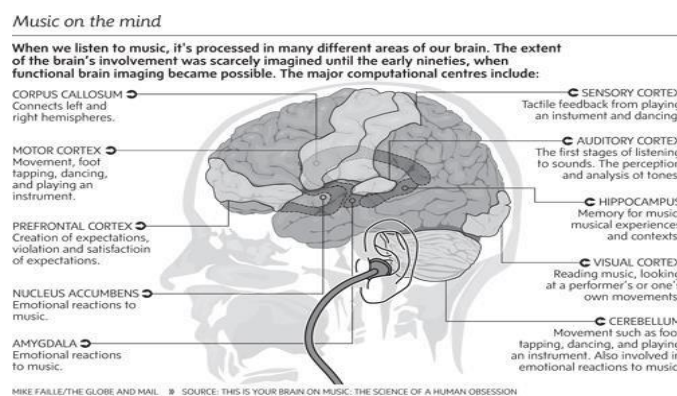


Figure 10 Music in the mind

2.5.8 VASTU SHASTLA

Vaastu is an ancient Indian science of construction and structures that aids in the creation of a pleasant environment in which to live and work by using the benefits granted by nature, its elements, and energy fields in order to increase wealth, health, prosperity, and happiness. It is an ancient mystic science for planning and construction that blends science, art, astronomy, and astrology.

Vastu Shastra can assist us improve our lives and protect us from disasters. It is the science of directions that integrates the five elements of nature and balances them with man and nature. Vaastu Shastra is the science of creating a pleasant atmosphere or a place to live or work by utilizing the benefits provided by the five elements of nature known as "Paanchbhutas," therefore opening the way for improved health, wealth, success, and happiness in an enlightened environment.

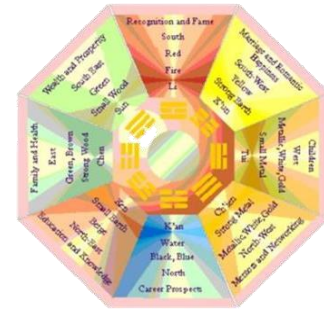


Figure 11: Vastu Shastra Chart
Source: vastu-shastra-blog-photo

2.5.9 COSMOS

The universe is the cosmos. Cosmos is used when the universe is viewed as a complex and orderly structure or entity, in contrast to chaos. Cosmology is the study of the universe and our knowledge of the reasons for its existence and importance. It is a very wide term that encompasses any scientific, theological, or philosophical contemplation of the cosmos and its nature or reasons for being. Religious and philosophical approaches to the cosmos may incorporate spiritual entities or other objects thought to exist outside of our physical realm in their conception of the cosmos.



Figure 12: Cosmos

2.5.10 PHENOMENOLOGY

Phenomenology is an experience-based philosophy. The ultimate source of all meaning and value, according to phenomenology, is human lived experience. All philosophical systems, scientific theories, and aesthetic judgements are abstractions from the experienced world's ebb and flow. According to phenomenology, the mission of the philosopher is to characterize the structures of experience, including consciousness, the Imagination, relationships with other people, and the human subject's situatedness in society and history.

Every person and community have a spirituality that is centered on compelling, personal experiences that may have a profound, even life-changing, influence. As a result, a true understanding of religion and spirituality must include an examination of experience.

Over the last century, scientists and philosophers have refined the study of phenomenology, or human lived experience, and applied these new tools and knowledge to the research and understanding of our spiritual lives.

2.5.11 SPIRITUAL HEALTH AND SPIRITUALITY

- Spirituality is a state of being, but spiritual health is a state of having;
- Spirituality is a general concept, while spiritual health is a particular concept;
- Spirituality is a subjective issue, but spiritual health is objective; is a comprehensive issue, and spiritual health is the subset of spirituality; - Spirituality is potential, but spiritual health is actual.

2.5.12 SPIRITUALITY CULTIVATE EMPATHY AND COMPASSION

Empathy is the capacity and desire to completely comprehend another person's perspective and relate it to your own—for example, rather than rejecting an irritated coworker as a nuisance, you may see that they are reacting to job stress. Compassion is the habit of responding to this insight with kindness—because you understand why your coworker is upset, you respond with additional patience and thorough listening when they complain rather than snapping back.

2.6 SPIRITUALITY AND ARCHITECTURE

Spirituality confers immense power and significance on architecture. Considering "space" as the primary issue of architecture and the emphasis on form and geometry, architectural aesthetics must be addressed to the spiritual component of the design. (Raghani, Brar, & Kamal, 2021)

Architecture design entails creating places and spaces that enhances the human experience.

In the book *De Architectura* from 2000 years ago, Marcus Vitruvius Pollio demonstrated the three traits of *firmitas*, *utilitas*, and *venustas*, i.e., it must be firm and robust, useful, and aesthetically pleasing. The current architecture is missing these three needs. (Raghani, Brar, & Kamal, 2021)

According to Smruti Raghani, Tejwant Singh Brar, Mohammad Arif Kamal, “Since the beginning, there has been an unceasing quest for truth, sincerity, and serenity. Accepting something that is unknown, unseen, and devoid of any form or shape is difficult for a person. Spirituality is defined as the attempt to become conscious of the spirit.”

Spiritual space is a particular setting and phenomenon that fosters spiritual experience, speeds up the creative process, and allows for the expression of spiritual truth. On the other side, architecture encompasses building technology, landscape design, urban planning, design, etc. (Raghani, Brar, & Kamal, 2021)

When Architecture and Spirituality are merged, a new style of architecture may be seen that is spiritually infused. Architecture and spirituality have always had a natural affinity for one another (Figure 3). By making exceptional advancements in the building industry, this attraction has established itself. A space's architecture becomes spiritual as a result of the interaction between spirituality and architecture, which affects the aesthetics and conceptualization of the space. (Raghani, Brar, & Kamal, 2021)

The relationship between spirituality and architecture has a significant impact on the attributes of architecture and our perception of the built environment, which moves the architecture of space closer to being spiritual. (Raghani, Brar, & Kamal, 2021)

Architecture is important in translating the ethereal into the physical. The significant Tadao Ando's design establishes the nature and sole of architecture by presenting the notion of the spirit of location. His architecture is an aggregation of artistically constructed spatial and form surprises. And his works have enabled individuals to undergo a journey including development, awareness, and thinking via the trained design of route sequences, allowing them to feel the strength of metaphysical philosophical thinking. (Suhela, 2017)

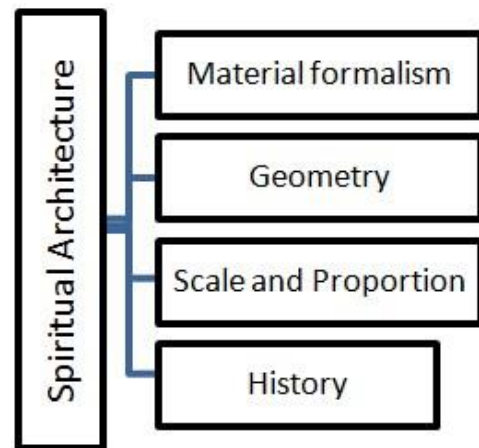


Figure 13: Aspects of Spiritual Architecture
Source: ResearchGate, 2021

2.6.1 SPIRITUAL APPROACH IN ANCIENT ARCHITECTURE

Spirituality has always been an aspect of human culture, and it has always been tied to building. Humans have attempted to acquire interior serenity, inner satisfaction, and spirituality via building. (Suhela, 2017)

Spiritually significant structures have always been associated with extremely precise, detailed, and difficult measuring procedures in historical architecture. These mathematical proportions, ratios, and flawless geometry permit the expansion and movement of spiritual energy.

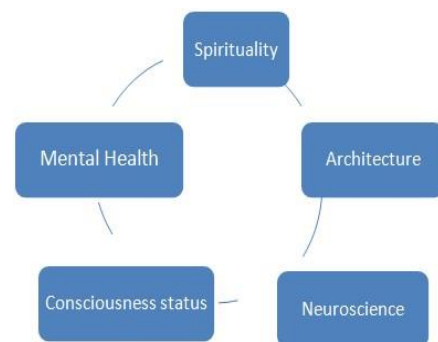


Figure 14: Co-relation of Architectural-Spirituality and Mental health
Source: ResearchGate, 2021

Through the senses, architecture connects with a person's physical and mental states. Figure 1 illustrates how diverse materials and spatial configurations may elicit various mental and emotional experiences. Each possessing instances of the timeless architecture characteristic, historical structures like temples, mosques, and churches have contributed significantly to the evolution of architecture. Ancient architectural elements in

the spiritual environment have been merged with the primary spiritual approach tenets and quality of life enhancements pertaining to spiritual values. The architectural design centered on the user's spiritual development in addition to the form and aesthetics of the area. The forms allow the spiritual energy to flow through them, giving the structure a spiritual character. Additionally, the geometry used in the construction of these structures makes it simple for spiritual energy to move across space. (Raghani, Brar, & Kamal, 2021)

2.6.2 SPIRITUAL ASPECT OF CONTEMPORARY ARCHITECTURE

Modern designers like Jorn Utzon, Tadao Ando, and Peter Zumthor appeared to be influenced by the founding principles of architecture. They had a feeling of eternity and divinity, which is evident in the structures they created. The building created using these ideas seems to be just correct and will always be so (Figure 2). (Raghani, Brar, & Kamal, 2021)

It is influenced by the use of philosophical determinants like sign, symbol, and metaphor and combines them with contemporary material determinants like structure and natural and artificial light with aesthetic determinants like architectural structure, plan, spatial arrangement, design, and atmosphere of the interior, as well as conformity with the urban surroundings.

These factors may all have a huge influence on how an individual perceives the world, which in turn affects how they develop spiritually. Beauty in architecture is a positive aesthetic attribute that results from the maintenance of ideal proportions, color and sound harmony, appropriateness, moderation, and utility, as experienced by the senses. (Kulik, Rutyna, Ste'c, & Wendołowska, 2022)

Louis Kahn's designs demonstrate a holistic and spiritual approach to architecture. In a time of sterile determinism, he is generally portrayed as a spiritual, mystical, and religious individual. According to the MacMillan Encyclopedia of Architects, Kahn was responsible for reintroducing "inspirational and spiritual aspects to an art that had become standardized into anonymity and abstractions." Robert Maxwell stresses the spiritual dimension of Kahn's work in Contemporary Architects, arguing that "if the chance had been provided, Kahn would have been adequate to the challenge of creating a cathedral for the modern day." Kahn's thesis is religious, philosophical, and mystical in character, and it raises metaphysical and theological concerns. (Suhela, 2017)

2.7 CONSTITUENTS OF ARCHITECTURE

Architectural design is made up of basic design elements and Principles. If a master architect properly combines these elements and concepts, they may be used to produce beautiful and functional structures. It's referred to as architecture. Our spiritual life, like

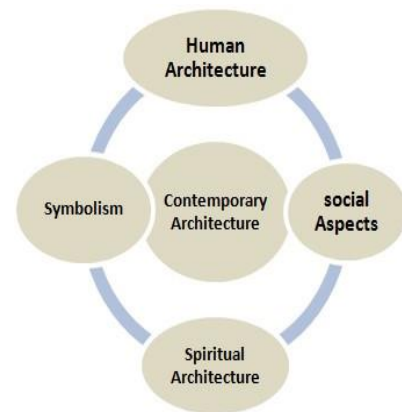


Figure 15 Parameters of Contemporary Architecture concerning Spirituality

Source: ResearchGate, 2021

architecture, is made up of similar elements and concepts. If appropriate elements and concepts with profound spiritual significance are integrated according to the framework provided by the divine Architect, a marvelous character may be observed, which we may refer to as soul architecture. As a well-designed structure is attractive, useful, and sturdy so that it may be liked by people, beautiful spirit architecture is appealing, healthy, and helpful to others so that it can be loved by others. (Lee, 2002)

2.7.1 ELEMENTS OF SPIRITUAL DESIGN

2.7.1.1 FROM POINT TO FORM:

Every composition with unity should have only ONE focal point. This does not mean that there can't be more than one point of interest in the composition to catch the eye, but rather that there should only be one focal point, or center of interest, where the eye eventually rests. The focal point of a well-balanced architectural composition should be the most intriguing and essential feature of the design. The same may be said for our spiritual existence. A spiritual focal point is required to provide tension and interest to our empty and hollow human life. (Lee, 2002)

2.7.1.2 DIRECTION

Architecture has three directions: vertical, horizontal, and oblique. These orientations are determined by the nature of the buildings and the sorts of structures. The vertical direction is associated with holiness and authority, the horizontal with stability and peace, and the oblique with dynamism and variety. The definition of wandering is to lose direction. (Lee, 2002)

2.7.1.3 VALUE

Value is used frequently in discussions of the visual arts. It relates to varying degrees of bright and dark, or the property known as tone. It is critical that the architect understands the consequences of light and value.

The utilization of values of either natural or artificial light to describe the undulations of surface shape is becoming better recognized. It is possible to transform the appearance of a simple planar surface entirely by the use of light and shade. Similarly, when the divine light falls upon the surfaces of our spiritual existence, undulations of the surface of our souls such as wrinkles, stains, defects, and fractures will become much clearer. (Lee, 2002)

2.7.2 PRINCIPLES OF SPIRITUAL DESIGN

2.7.2.1 UNITY

Unity is possibly the most important aspect of any type of composition, because there can be no composition without unity or oneness. There is no order without unity, and a composition disintegrates into independent and unconnected things. Unity creates a single pleasant visual image in building, art, or sculpture. (Lee, 2002)

2.7.2.2 CONTRAST

When two or more completely distinct features or quantities are compared in the same area and time, the idea of contrast emerges. It happens in the use of numerous architectural composition characteristics such as direction, size, value, texture, color, position, weight, and space, among other things. The goal of contrast is not to simple contrast or comparison, but the ultimate goal is to produce harmony involving two or more components. It is more difficult to achieve harmony in contrast than in similar situations. Resemblance, but the first has more powerful and profound impacts on the composition. (Lee, 2002)

2.7.2.3 PROPORTION

Proportion refers to a continuous volume connection between an entity and its pieces, or between one part and another. However, proportion may be used to a wide range of other disciplines. Proportion has been employed in building and decorating since antiquity. It has been used extensively to design doors, and windows, the height or breadth of a building's elevation, the width or depth of a floor plan, and open space compositions. Many instances of good proportion may be seen in our environments, such as sunflower seeds, turban shells, and many types of fish, plant, animal, and human body forms. The cosmos was created using the same principles by the Great Architect and Designer. Human artists have used the same approach in their work. (Lee, 2002)

2.7.2.4 RHYTHM

Rhythm is the systematic repetition of related parts. It occurs as a repetition. The alteration, gradation, and emphasis in the form of visual stimulation. Rhythm can be found in many aspects of nature and culture. We adore the rhythm of morning, and sunset every day, full moon, and new moon every month. Flowers in all four seasons blooming, birthing, and sea waves are all rhythms that bring us delight and happiness. All forms of art, including painting, sculpture, writing, dance, music, and architecture, have been created beautiful rhythm in and of themselves. Rhythm is a fundamental component in all forms of art. Spiritual rhythm promotes the same qualities that make arts attractive and lively. (Lee, 2002)

2.7.2.5 BALANCE

Balance has a stabilizing effect. Balance is symmetry in its most basic form. As a result, it stands to reason that man's first attempts at attractive architectural arrangements were primitively symmetrical. Balance might also be established by placing things that differ in bulk and character on the opposite side of the scale, and if these opposing objects were of the same weight, a state of balance would exist. We might refer to this as unequal balance. When these sorts of balance are applied to a composition, the first will provide a static state of rest, while the second will produce a more dynamic state of

repose. resemblance, but the first has a more powerful and profound impact on the composition. (Lee, 2002)

2.7.2.6 VISUAL ILLUSION

Human visual perception does not act like a camera, which simply and passively or mechanically captures the item, but rather it detects the meaning and relationship that exists in the thing and composes a structure of the object. It is one of the most advanced and creative human pursuits. Man's visual perception always perceives an item as though it has consistent properties. As a result, we might refer to it as continuity. However, this continuity can occasionally cause an opposite effect known as visual illusion or distortion. The term "visual illusion" refers to a distortion phenomenon that produces a picture that differs from reality. As a result, we must repair the distortion in our perspective. (Lee, 2002)

2.8 THE ANCIENT ARCHITECTURE OF SACRED SPACE

What exactly is Sacred Space? Sacred Space, whether man-made or natural, links us to a reality that is beyond fear. A sea, a forest, or the rising or setting sun can all be used to define "sacred." People, on the other hand, may construct a space to conserve and disseminate the best in us outside of the world that unavoidably threatens and disturbs us. Architecture has the ability to create spaces in which we feel a part of our heavenly reality.

Creating a space that provides comfort, calm, and a felt spiritual experience while yet being functional is a difficult assignment for an architect. Buildings designed specifically for religious activities, such as churches, temples, chapels, mosques, or synagogues, have been around for millennia. Because of the tremendous force that religion has wielded throughout the ages, these structures are among the most enduring, expressive, and influential in their individual communities. (Sawant, 2022)

2.9 OPEN SPACES: AS SACRED SPACE

Is there a connection between spirituality and sacred places? Is it true that spirituality is incomplete without architecture? Isn't it the quality of one's inner existence, open to a virtual dimension that goes beyond the sensible, that counts? (Gunjal, 2018)

The architectural features of Open Space Sacred Place work together to promote the purpose of giving a temporary refuge, stimulating introspection, offering comfort, and producing serenity. These design aspects include gateways, pathways, destinations, and environs, each of which contributes significantly to the overall design of the area.



Figure 16: Maya Devi Temple, Lumbini
Source: Holidaynepal.com

2.10 SERENE QUALITIES OF SPIRITUAL ARCHITECTURE

Architecture has developed over time, and spirituality is one concept that has emerged from architectural ideas. Over time, numerous architects and designers have begun to believe in constructing places that are more than only their façade but also have a message behind them. According to the interpretations of Emotional Architecture. Tadao Ando's design philosophy has contributed to the transformation of intangibles into tangibles. His designs have ushered in precise and moving concepts and themes by mimicking wonderful and moving sentiments that give people with a nice poetic experience in a variety of spatial constructions. The true value of architecture is found in the feelings and emotions it evokes in people (Tadao Ando-2012). (Suhela, 2017)

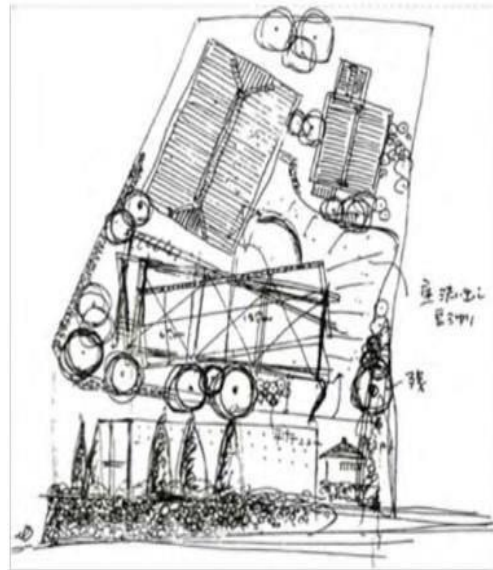


Figure 17: Illustrates a sketch plan of Church with bisecting wall

Source: Jodidio, 2007

Tadao Ando had a vision for this epoch, and his works demonstrated his reaction to time in shaping the future of the built environment. The simplicity of the Modernism movement influenced him. His building emphasizes materiality through concrete walls that define boundaries. Although substantial and powerful, the walls have a tactility to them, making them gentle to the touch. Furthermore, there is an emptiness that leaves a trace. This is accomplished by the interaction of light and space. (Luckoo, 2011)

Ando believes that while the goal of all faiths is the same, there are various means to reach it. However, his architectural work reflects a neutral spirituality that is accessible to all searchers of spirituality, regardless of faith. Spiritual architecture is complemented with an immersive experience in the place. The Church of Light, for example, is a rectangular box slanted by a bisecting free-standing concrete wall that draws guests into the chapel. (Suhela, 2017)

2.11 A FRAMEWORK FOR EXPLORING SPIRITUALITY IN THE BUILT ENVIRONMENT

Establishing three conceptual pillars that help the built environment confront selftranscendence. The concept of tying one's personal self to their surroundings (sustainability), social/cultural world (humanity), and to one's individual self (sensuality). (Birch & Sinclair, 2013)

Architecture, planning, and design should focus on these three interconnected areas in order to promote more meaningful experiences. Through the notions of humanity, sensuality, and sustainability, utilize the framework to analyze how components of the built

environment (such as architecture, public space, landscape, and program) contribute to distinct experiences that are indicative of spiritual involvement. Framework is graphically shown in Figure 4. (Birch & Sinclair, 2013)

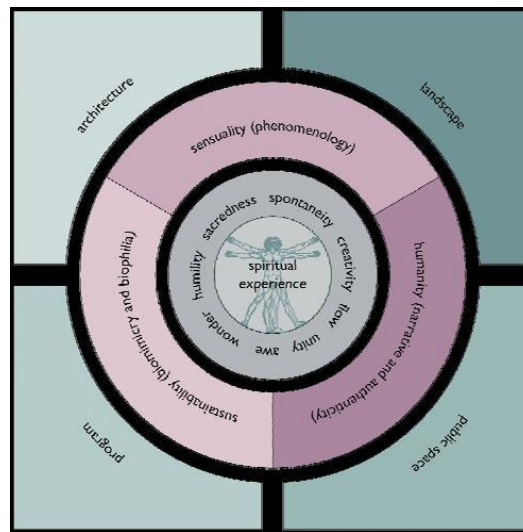


Figure 18 Framework for Spirituality in Place

Source: ResearchGate, 2021

2.12 ARCHITECT AND SPIRITUALITY

Designers and architects often talk about meaning, beauty, poetics, connection, atmosphere and other ethereal, invisible aspects of a place. It is the objective of this research project to make more visible these invisible qualities of the built environment. One of the fundamental aims of architecture is to create spaces and places that connect meaningfully to the user. This is not to say that all places should or must be profoundly meaningful or evoke a deep sense of spirituality, but by looking into and taking into account those places that accomplish these goals, designers may be able to better understand how places shape, connect to, and engage with a sense of self-actualization and personal meaning. (Birch & Sinclair, 2013)

2.13 WHAT MAKES ARCHITECTURE SPIRITUAL?

A certain form of spirituality has always drawn human civilization. It has appeared in structures and locations across time and is a desire to explain the "nature of things." Religious adherents of certain faiths view their places of worship as sacred, whereas adherents of others do not. (EduBirdie, 2022)

The way a person perceives a room is strongly influenced by the light, layout, and dimensions. The architect does not need to claim that a room has a particular vibe because it is blessed or hallowed. While does imply that architects and designers have some effect over how the area is seen. (EduBirdie, 2022)

Furthermore, examined are spiritual areas that are not directly related to a particular faith. Most people have experienced living in a natural setting that was quiet or

"spiritual." Although this cannot be ascribed to architects, parts of these sites could be utilized in upcoming designs. Any religious person would undoubtedly associate their particular god with a natural or spiritual place. However, this work makes the case that this sensation is caused by a number of additional aspects that could or might not be in any one designer's control. (EduBirdie, 2022)

2.14 HUMAN BEHAVIOUR

Human beings are entities that are easily influenced and impacted by their surroundings. In the same manner that individuals may alter their surroundings, they can also be influenced by them, utilize them as a resource, and transform them to suit their own physical and mental demands. (Habibabad & Matracchi, 2021)

A space's design may stimulate all of the senses, aid in concentrating a good energy to soothe a troubled mind, and transport a calm, collected mind outside of the physical realm. It is a necessary component of life. It makes several attempts to reflect the origin of man and the purpose of existence. More than merely physical structures or symbolic objects are included in architecture. (EduBirdie, 2022)

Sensory stimulation is the activation of one or more of the senses, such as taste, smell, vision, hearing, and touch. It may range from straightforward activities like giving your hands a massage with scented lotion or listening to a playlist of your favorite songs to more challenging ones that are intended to give you a sensory experience

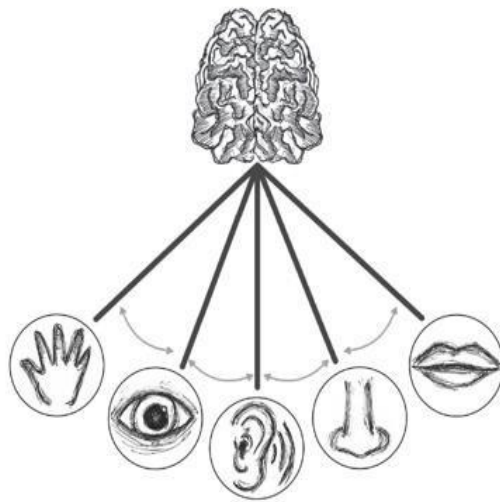


Figure 19: Five Senses and Mind

Source: Pinterest

2.15 HEALING ENERGIES

Healing energies are one sort of energy that healers can transfer into a person to produce beneficial outcomes. Spiritual healing is a good flow of energy that may be channeled via the healing arts. Reiki and Yoga are two examples of healing procedures. Meditation and other similar practices are beneficial to the human body. Physical health expression at any moment in life may be used as a medium to grow on the spiritual path. (Suhela, 2017)

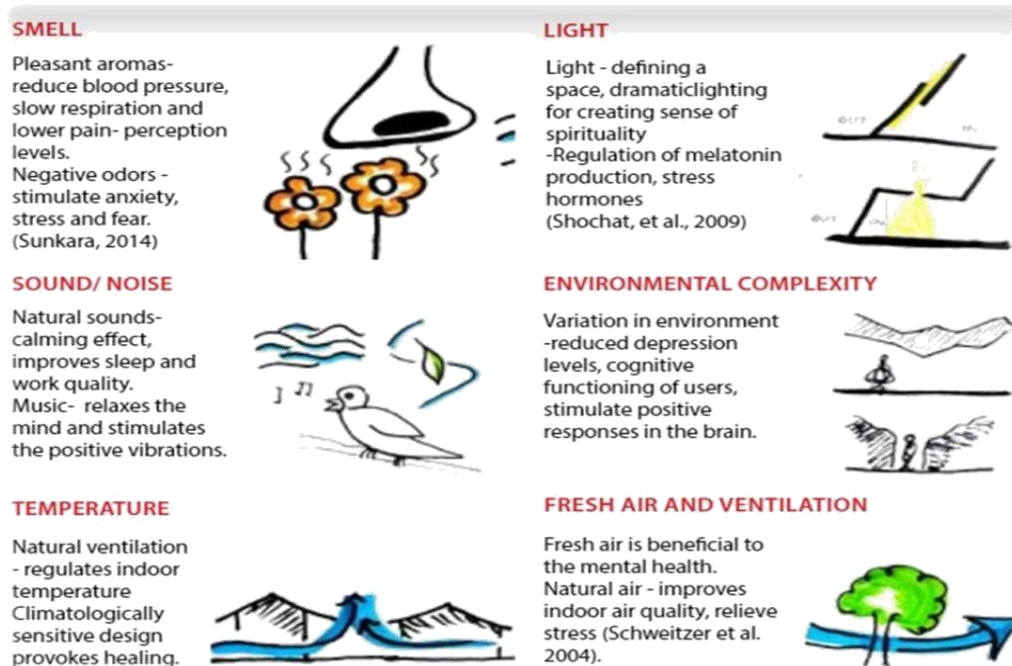


Figure 20: Interaction through Senses

Source: Mahalaxmi. H.V, 2018

2.16 HEALING POWER OF NATURE

Japanese government agency that began recommending people take walks in the woods for improved health in the early 1980s. The technique was known as forest bathing, or shinrin-yoku, and it was thought to reduce stress—though this had not been proven.

"Time spent in the woods promotes a condition of physiologic calm."

Nature's companionship can be beneficial to both our minds and bodies. Nature is all-just, loving, and healing to all living things.

- “It can lower blood pressure
- Exposure to it can increase awe
- It promotes cancer-fighting cells
- It can help with depression and anxiety
- It may help with ADHD symptoms (Asad, 2019)

2.17 ELEMENTS OF SPIRITUAL ARCHITECTURE

2.17.1 CHARACTERISTICS ELEMENTS OF SPIRITUAL ARCHITECTURE

These elements are those which separate the structures from one another. Even if the same structure were placed in two different these sites, characteristic elements would vary and create different experiences in both situations.

element: (decide) **LOCATION**

meaning: *The location refers to the site for the structure, its immediate surroundings.*

The experience of the building is significantly impacted by its location. The site under consideration is the context of the structure and its surroundings. Where you choose to build the structure hugely impacts how the structure is perceived at first glance and how it impacts the structure through its experience. The setting provides a backdrop for the building and enhances the overall impression and experience.

Consider a little temple in the center of a busy intersection; how would it react differently if it were put in the middle of a forest? There is a sense of turmoil brought on by the nearby intersection and the sound of cars. With the solitude of nature, a temple in a forest lends a feeling of mystique and tranquility.

element: (create) **SETTING** meaning: The setting refers to the atmosphere created by the structure and the location.

The structure when placed in its location creates a setting. This is the interaction between the built and the unbuilt, or its surrounding context. The structure adds value to the location. This can further be enhanced by creating vistas and additional features around the main structure like the landscape, the pathways or how the structure fits into its environment. The planning of all these factors decides the identity of the structure and how it is perceived in its backdrop.

Let's take the example of the temple in a forest, the setting will be the forest itself and the view that is seen from the temple. the rolling hills may serve as a backdrop for the structure. The experience drawn from the setting impacts how the structure responds to it.

element: (invoke) **RELIGION** meaning: The structure and space look at abstracting rituals and beliefs to represent the religion it is built for.

Sacred Architecture is often a direct response to the religion or the belief it is designed for. Each religion has their own interpretation of style, traditions, techniques and above all- rituals. Hence the structure needs to be able to respond to this and as a result ensures that each religion has their own identity and form of architecture. The ideologies of the religion are often conveyed through the architecture of the space.

Taking the example of the Jaalis or Lattice patterns used in sacred architecture, even something this small is impacted by the religion in question. Islamic Jaalis Patterns are vastly different from the Hindu Jaalis Pattern. Even in the same religion one can see several different variations in the design.

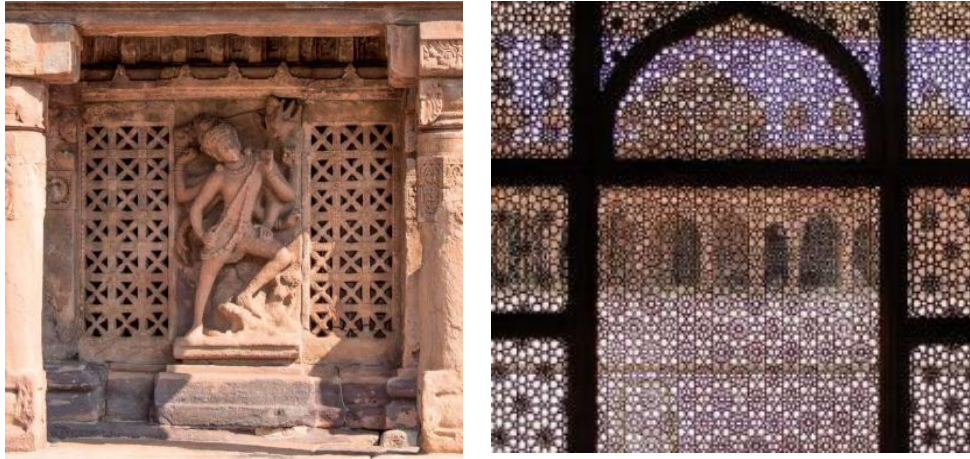


Figure 21: Jaalis in temples

element: (create) **SYMBOLISM** meaning: *Symbolism refers to how a belief or a matter of religious significance can be translated into a physical structure.*

Symbolism refers to the abstraction of a thought, principle or belief. When a structure exudes this idea through its design, it allows for it to have a stronger hold on the connection between the built and the religion or belief the structure stands for. Symbolism may be as simple as the directions used to place the deity or as complicated as the form being an abstraction of a story or myth.

Take the example of the Mahalaxmi Temple in Kolhapur. The temple layout has been planned to keep in mind the Mahalaxmi Yantra and how the gods are placed in this setting. This is a form of Symbolism. Additionally, Angkor Wat in Cambodia also has a sense of Symbolism but here it is depicted through the form which is believed to be a direct representation of Mt Meru.



Figure 22: Different religion temple with almost same symbol

element: (experience) **SPIRITUALITY** meaning: *The experience of Spirituality is the sensation felt in a space regardless of its religious standpoint.*

Spirituality may not be directed at a particular religion but rather a sense of belief or connection. The ability to feel the power and energy that surrounds you creates a strong sense of place in this universe. Spirituality is the awareness of this emotion in the aspects of time, space, and existence.

The Church of Light by Tadao Ando in Japan creates a sense of awareness or spirituality using several elements. The same awareness is felt at the Global Pagoda in Mumbai. Both structures are dedicated to two very different religions but the sense of Spirituality felt remains more or less the same However, how people choose to perceive this energy is up to the individual's interpretation.



Figure 23: Spirituality through Light in different religion sacred places

element: (create) **SITE APPROACH** meaning: *The approach to the site is key at creating the first perception of the space and also decides how the rest of the narrative can be planned.*

The site approach determines how the entire structure will be seen and aids in controlling the user's emotions before they ever arrive at the structure. The site approach serves as a prologue to what is to come. The site's strategy aids in putting the user in a frame of mind that directs how they interpret the remainder of their experience. The Goa Galan Temple in Bali Is approached on foot using pathways weaving through the forest

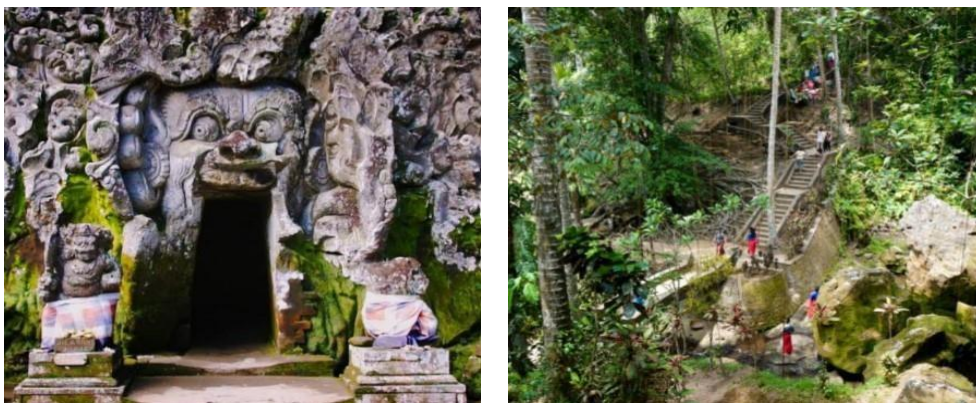


Figure 24: Entrance and pathways of Goa Galan Temple

This creates intrigue as one is unable to see the site until you reach the base, where a huge site expanse with no disruptions guides your view to the main cave shrine.

element: (enhance) **CHANGE IN ATMOSPHERE**

meaning: *This refers to the change in the environment when you enter, the difference between the inside and the outside.*

This is a reference to how the environment changes as you enter and how the interior and outside are different.

The experience of the building is significantly impacted by its location. The site under consideration is the context of the structure and its surroundings. Where you choose to build the structure hugely impacts how the structure is perceived at first glance and how it impacts the structure through its experience. The setting provides a backdrop for the building and enhances the overall impression and experience.

When referring to a change in atmosphere one can take the example of Chapel Bruder Klaus designed by Peter Zumthor. The church is situated in contrast to the lush, crowded farmland that surround it. There are hills all around the farms. This establishes a particular mood before entering the location. However, the mood within the church contrasts that outside, which causes the user to be pleasantly surprised upon entering. This shocks and intrigues the user, making them curious. Both environments impact a distinct response from their users, and one may choose to make them complement or contradict one another.

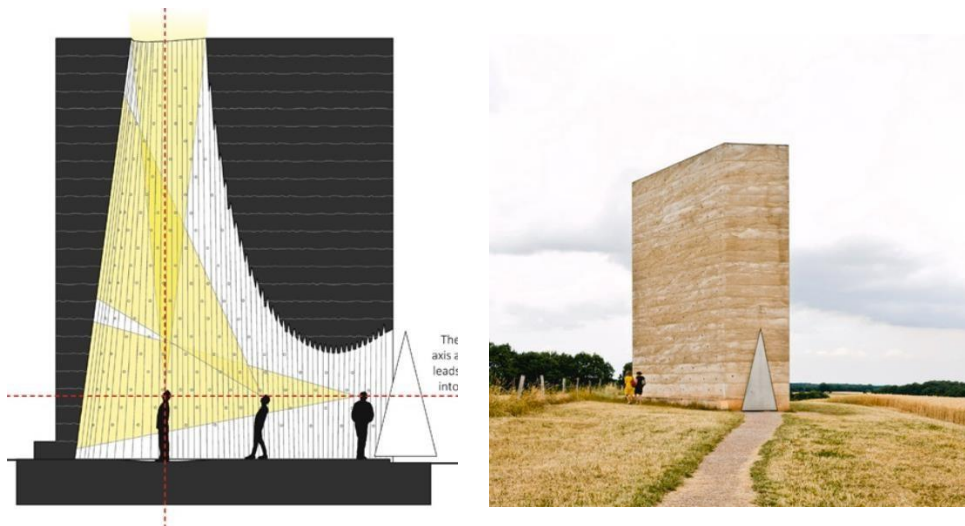


Figure 25: Section and Exterior of Chapel Bruder Klaus

2.17.2 DESIGN ELEMENTS OF SPIRITUAL ARCHITECTURE

These elements are those which are brought into the structure through design. If two structures are built in the same site and their design elements are different, the experience in the structures will vary too.

element: (Plan) **MOVEMENT** meaning: *The planning of movement refers to how a user will move through the spaces and structure.*

This establishes the narrative. The movement through space can be governed by several factors. It could be a physical factor or a visual factor, however, the movement when planned properly assists in the creation of a narrative and better strengthen the memory. Additionally, it well planned the movement also ensures the space is more efficient and allows for the structure to function comprehensively.

The Tal Mahal has a strong sense of movement through the complex and the structure. How you move creates a narrative in your mind- entering through the front stone gate and seeing the tour gardens and water pool with the Tal in the center right ahead, walking down the stairs through the garden leading to the raised plinth, entering the structure, moving through the structure followed by the terraces outside. All these visuals created by the movement are the basis for a strong narrative.

element: (design) **FORM** meaning: *The design of the form in tandem with the site approach creates the first impression the structure creates on the users.*

The form creates the identity and character of the building. How the form responds to the site is often vital to understanding how the space responds internally. Additionally, the form may or may not decide how the experience inside will be or may simply act as an external envelope. The form is the first impression created by the structure.

The Lotus Temple in Delhi is a structure that highlights and focuses on the form. The form not only symbolizes a lotus which is important in the Bahai Culture but also ensures that the form impacts the volumes inside the space The form is the first thing you see on entering the complex and also the last thing you experience while inside the space.

(experience) **SENSORIAL STIMULATION** meaning: *The structure and space look at moving beyond the ideals of religion for a holistic outlook.*

How and to what degree the senses are stimulated defines how the experience of the user is. The higher the number of senses triggered better their experience and perception of the space and structure. This also helps create varying degrees of experiences and when at its highest the culmination of sensorial experiences results in a form of mental rejuvenation and revival both key to achieving spirituality and transcendence. This element is divided into five parts- touch, sight, sound, smell, and taste.

All five Senses are triggered to provide a memory that is stronger and longer lasting. The sense of sight is stimulated by the different materials and textures With the play of light both outside and inside the cave The sense of smell is triggered by the flowing water, numerous flowers and trees, and the smell of the incense sticks burning. One's sense of sound is soothed by the sound of flowing water, wind rustling through the trees, birds chirping, and the sound of monks chanting, even the silence in the cave creates

intrigue to enter. The sense of touch is heightened with the presence of different surfaces to walk on, and the use of different materials and textures to feel throughout the structure. Lastly, the sense of taste is satisfied by the presence of small vendors scattered around selling local fruits and treats.

element: (create) **PLAY OF LIGHT** meaning: *The play of light refers to the poet's relation between the structure, light and shadow.*

Primarily light impacts how the structure is perceived but more so it affects the aura and ambiance created in and around the space. There are two forms of interaction between light and the structure, on the exterior and in the interiors. The play of light on the exterior is governed by one of two things- one, the surrounding topography and context and second, the form of the structure. How the light falls on the structure helps highlight the texture and details in construction. The play of light and shadows on the interiors is governed by the openings of the structure. It decides where the light will fall and how the space wants to be perceived.

Peter Zumthor's Chapel Bruder Klaus explains how the play of light can define a space internally by creating the opening the textures on the walls are highlighted and the light enters the holes to create stars in bright daylight. The Bahai Temple of South America emphasizes the play of light both on the external trade as well as the internal skin and how they are both perceived differently during different times of the day.

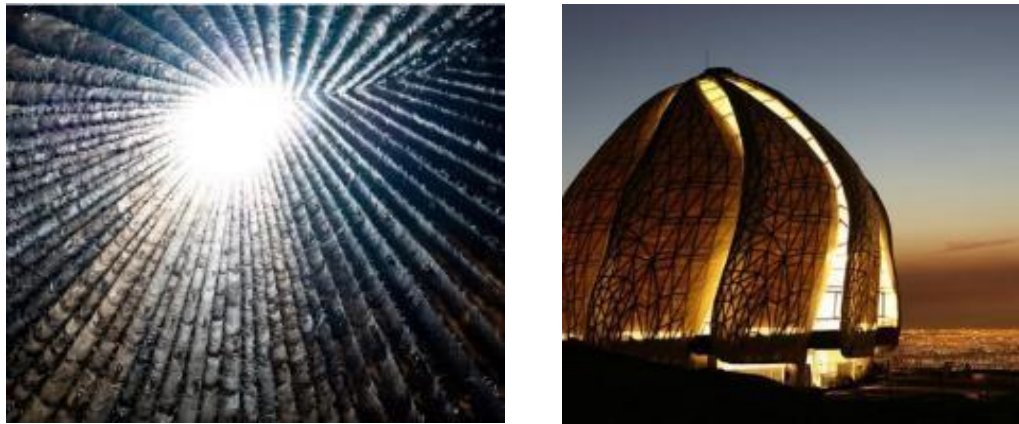


Figure 26: Light and texture in sacred space

element: (design) **OPENINGS** meaning: *The design of the openings enormously impacts how the light enters the space and affects its perception.*

The openings be it their size and shape all add to the overall identity of the structure.

The shape and style of the opening can represent a culture and religion. How these openings are planned also impact the inflow of light into the space. This adds to the overall experience and impact the structure is trying to create. The choice of shape, material, size and design all create significant changes in how the space is enhanced and appears. This can further be divided into- openings for light to enter the space and openings designed to embrace the view.

Imagine yourself in a tall church with arched windows detailed with larger openings on the outside and smaller openings on the inside. The light enters the structure in beams of light creating a contrast between dark and light. The light reflects off the white marble and alabaster to enhance the interiors. Now imagine yourself in a mosque with openings covered in an ornate stone lattice work as the sun filters through the lattice, it creates a lovely intricate shadow everywhere it falls. The areas of light create patterns on the floor that often reflect various materials. Two windows resulting in two vastly different results.

element: (decide) **ORNAMENTATION** meaning: *The absence or presence of ornamentation refers to the reliefs and carvings or aesthetic elements added left out in a spiritual space.*

The idea of ornamentation comes from creating carvings and intricate artwork to represent the stories and beliefs of a culture and religion. However, the degree of ornamentation tends to change with the era of construction speaking to its time and also the style of architecture. We often see structures adorned in ornamentation adding to the intricacies and beauty of the space. In contrast to this there are structures that are devoid of any ornamentation adding to its stoic nature creating its own identity but what remains common is that both structures have their own journey to transcendence. This can be divided into categories- the presence and the absence of ornamentation.

element: (create) **INTERACTIONS BETWEEN STRUCTURE AND USERS**

meaning: *The interaction between user and structure refers to the smaller instances created to enhance the user's experience.*

The user's experience in the structure is directly impacted by how their interactions with the structure were. By allowing for areas of informal interactions, the structure allows the users to open up. It allows them to embrace the structure and respond positively to it. The more the ability to interact, the more drawn the users are to the structure and space. This can be broadly divided into four types of interactions- formal, informal, visual, and physical.

Taking the example of two structures, one allows for informal interactions and the other only has planned and formal interactions. The first one allows for users to be open and creates a sense of ease in their minds and subsequently, they enjoy the structure more. But in contrast to the first structure, the second structure has planned interactions and as a result, it makes the users feel stiff and creates a sense of unease. In this situation, the users will enjoy the space less.

3.CASE STUDIES

NEED OF THESE CASE STUDIES

The idea of studying different cases for the project brings an idea of how a building function. Considering the users and usage of the place, the study helps in analyzing the spaces their function, their circulation and aesthetics that pleases the eye of the beholder, The intent of these case studies are to examine and understand intermingling of spaces which are provided in the center. To analyze the intangible aspects of meditation and spirituality and how these intangibles are turned into tangible structure with the use of ideal and different elements of architecture. Also, to get a feel of natural surrounding and their importance in a spiritual zone.

3.1 OSHO TAPOBAN, MUDKHU, KATHMANDU

3.1.1 OBJECTIVES OF THIS CASE STUDY

- Master plan and zoning
- Different Spaces
- Observe and analyze the accommodation areas
- Kitchen and Dining area
- Meditation Hall



Figure 27: Osho Tapoban Entrance

3.1.2 GENERAL INFORMATION

- Location: Nagarjun Hills
- Access: 6 km from Gongbu bus park, 10 km from city core
- Site Area: 100 ropani
- Built up area: 34 ropani
- Topography: Sloping down from north to south

Types of programs:

- Daily Meditation Schedule
- Fool Moon Camps
- Pilgrims Meditation Camp
- Weekend Meditation Camp
- Saturday Satsang
- Osho tapoban celebration

3.1.3 DESCRIPTION

Osho Tapoban is an international commune and forest retreat center Perched in the lush green Nagarjun forest, the commune offers various courses on yoga, meditation, psychotherapies and alternate healing as designed by Osho awareness, sensitivity, relaxation, celebration, and creativity for a new way of living.

3.1.4 MASTERPLAN

Zoning in Osho Tapoban is done in increasing degree of privacy. As we enter, we first enter the public zone viz. administration, then the semipublic zone viz. Accommodation and then the semi- private zone viz. Rajneesh Dhyhan Mandir (meditation hall) and finally the private zone, viz. Osho samadhi

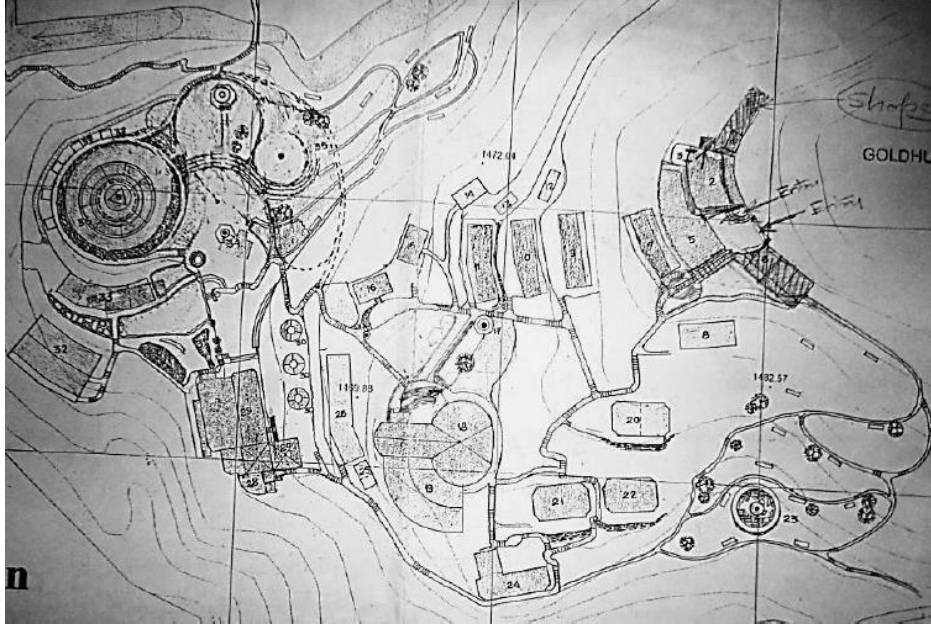


Figure 28: Materplan of Osho Tapoban

LAYOUT

- Meditation hall is centrally located. Far from entry.
- Administration is near the entry.
- Geometric axis is absent guided by contour.
- Buildings are placed in different level according to contour.
- Meditator and visitors used the same path which can be disturbed.
- Movement is guided by the contour of land.

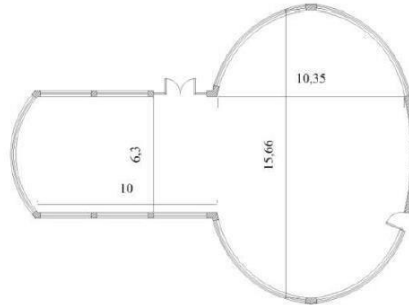
PLANNING

- Multiple blocks with buffering by landscaping
- Approach from main road and is limited to the front office area.
- Contour blending with Nagarjun forest.
- Meditation hall and Samadhi is of prominence.

MEDITATION HALL

- Centrally located
- Total area: 2146.73 sq.ft
- Form: based on shivalinga plan
- Meditation hall should not have sharp corners thus the space is appropriate

- Central roof point of elliptical part is believed to channel the cosmic energy
- Large windows on all sides
- Acoustic property: parqueting floor and wall
- Color: external wall yellow & internal wall white



RAJNEESH MEDITATION HALL

Figure 29: Meditation Hall plan



Figure 30: Inside Meditation Hall

OSHO SAMADHI

At the sacred place where the buddhist saint Nagarjuna attained his ultimate Enlightenment 2000 years ago, Osho lovers have created a beautiful Osho Samadhi with granite and white marble. Surrounded by spring water, where the holy remains of Osho are buried. It is a state of art architecture that can be found in Nepal and is a symbolic representation of the eternity



Figure 31: Osho Samadhi

SCULPTURE GARDEN

A beautiful sculpture garden has been developed at Tapoban consisting of many valuable beautiful statues like Buddha, LaotZu, Lord Ganesh, Ardhanarishwor, Lord Shiva etc. Many more are still under construction. These sculptures are artists' impression of the respective deities.



Figure 32: Sculpture Garden

SHIVAPURI BABA SILENCE TEMPLE

Shivapuri Baba Silence Temple is the first of such kind in Nepal. It houses a beautiful white sculpture of Shivpuri Baba who lived in Nepal during the last days of his life. This beautiful place is available for silent sitting for Meditators and Death Garden.



Figure 33: Silence Temple

SUJATA KITCHEN

- Indoor dining capacity of 48 and additional is outdoor dining.
- Beautiful Plat form is created for outdoor dining.
- Area per person: 1 sq.m
- Passage: 1.5 m



Figure 34: Sujata Kitchen

DEV BOOK CENTER AND NAGARJUNA GIFT CENTER

Dev Teertha book center has a good collection of about 700 titles of Osho books in English and Hindi and hundreds of Audios, Video tapes, digital discs and video CDs. It also houses literature of mystics from all over the world.



Figure 35: Reception & Library

ACCOMMODATION

Type 1: 4 single-storied, mud, and timber construction [3x3.5x2.3m]

Type 2: Rec. double storied dormitory [4x6.7m, up to 10-1 people, single storey for 7-8 people]

Type 3: Hut with attached toilet [3x7m]

Type 4: 2 single storied duplex rooms, with 2 beds, living area, pantry, and toilet

Type 5: quarter for a main guru, double storied, also utilized for an official meeting.



Figure 36 Types of accommodation facilities

LANDSCAPING

- Steep contour towards the west.
- Rock garden.
- High importance to flowering Plants.
- Fish pond.
- Natural river and spring



Figure 37 Surrounding of Tapoban

3.1.5 INFERENCES

- Meditation hall & Osho Samadhi is the most focused area.
- Meditation hall in Shiva linga form with a pinnacle on top.
- Yellow and white are the prominent color
- Acoustic: proper distance from the noisy area, parqueting in floor & wall,
- Buffering by vegetation, Segregation of silent & noisy zone.
- Sculpture and flowering plants have a high preference. Architecture blending with the contour.
- The landscape of the site blending with other surrounding forests of Nagarjun.

3.2 ART OF LIVING, SANKHAMUL, PATAN

To study the nature of meditation hall at the center of the core city

3.2.1 GENERAL INFORMATION

- Location: Shankhamul at a merge of Bagmati and Manohar River
- Access: 1.9 km from Baneshwor chowk
- Site Area: 6 ropani
- Built up area: 3 ropani
- Topography: Plain



Figure 38: Art of living

3.2.2 DESCRIPTION

The Art of Living Foundation is a nonprofit, an educational and humanitarian organization founded in 1981 by the world-renowned humanitarian and spiritual teacher Sri Sri Ravi Shankar

“Unless we have a stress-free mind and a violence-free society, we cannot achieve world peace” -Sri Sri Ravi Shankar

The Art of Living is more of a principle, a philosophy of living life to its fullest. It is more a movement than an organization. Its core value is to find peace within oneself and to unite people in our society – of different cultures, traditions, religions, nationalities; reminding us all that we have one goal to uplift human life everywhere.

COURSES

AOLF offers numerous highly effective educational and self-development programs and tools that facilitate the elimination of stress and foster deep and profound inner peace, happiness and well-being for all individuals. These programs, which include breathing techniques, meditation, yoga, and practical wisdom for daily living, have helped millions around the world to completely transform their lives.

SERVICE INITIATIVES

In addition to these courses offered globally, AOLF, working in collaboration with The International Association for Human Values (IAHV) and in special consultative status with the United Nations Social and Economic Council, has successfully implemented numerous humanitarian projects and service initiatives including:

- conflict resolution programs
- disaster relief
- sustainable rural development
- empowerment of women
- prisoner rehabilitation
- education for all
- environmental sustainability

MISSION

It has been said of Sri Sri Ravi Shankar that not since Mahatma Gandhi has one person united so many people of different races, religions, traditions, economic and social status, and nationalities, creating a One World spiritual family across the globe.

Sri Sri's message is simple: "Love and wisdom can prevail over hatred and violence." Happily, this message is not just a slogan, but through AOLF has been and continues to be translated into action and results.



Figure 39: Aerial View of AOLF

MEDITATION HALL

- Right in front of the road
- Form: Simple rectangle plan
- Approximately Area: 339.67sq.mt
- Daily meditation activities are conducted
- Contains information desk, reception, clothes and small ornaments racks, volunteer room and storeroom
- Easily visible
- Acoustic property: parqueting floor, false ceiling and wall.
- Color: External and internal wall is yellow is white



Figure 40: Details of Meditation Hall

OFFICE AND KITCHEN

- Two room are facilitated as office and kitchen
- No welcoming approach
- Only two four wheelers parking is allocated in this space.

YOGA PARK

- Right in front of the Meditation Hall, across the road
- Yogna Sala Home: Yearly puja hawan is practiced
- Yoga and Meditation activities are conducted
- Includes large green spaces, centrally located circular plat form and eastern green OAT.
- Bagamti flows right next to this park
- Public accessible except for 3 hours daily



Figure 41: Yoga Park

3.2.3 INFERENCES

- In vicinity with water body and urban context
- Minimal intervention, simplicity
- Considerable portion of open spaces for outdoor meditation
- Sense of transition through materials, wooden texture in interior spaces

3.3 MAITRIMANDIR, AUROVILLE, TAMIL NADU

3.3.1 GENERAL INFORMATION:

- Town or city: Auroville, Tamil Nadu
- Country: India
- Groundbreaking: 21 February 1971
- Completed: February 2008
- Architect: The Mother, Roger Anger

3.3.2 DESCRIPTION

The Matrimandir (Sanskrit for Temple of The Mother) is an edifice of spiritual significance for practitioners of Integral yoga, situated at the center of Auroville initiated by The Mother of the Sri Aurobindo Ashram. It is called the soul of the city and is situated in a large open space called Peace. Matrimandir does not belong to any particular religion or section.

The Matrimandir took 37 years to build, from the laying of the foundation stone at sunrise on 21 February 1971 - the Mother's 93rd birthday - to its completion in May 2008. It is in the form of a huge sphere surrounded by twelve petals.



Figure 42: Matrimandir, Auroville

The Geodesic dome is covered by golden discs and reflects sunlight, which gives the structure its characteristic radiance. Inside this central dome is a meditation hall known as the inner chamber - this contains the largest optically perfect glass globe in the world. The four main pillars that support the structure of Matrimandir, and carry the Inner Chamber, have been set in the four main directions of the compass. These four pillars are symbolic of the four aspects of the mother as described by Sri Aurobindo, and are named after these four aspects.

EVOLUTIONARY PRINCIPLE

The name 'Matrimandir' means literally 'Temple of the Mother'. According to Sri Aurobindo's teaching, the 'Mother' concept stands for the great evolutionary, conscious and intelligent principle of Life, the Universal Mother, which seeks to help humanity move beyond its present limitations into the next step of its evolutionary adventure, the supramental consciousness.

At the very center of Auroville, one finds the 'soul of the city'. The Matrimandir is situated in a large open area called 'Peace'. from where the future township will radiate

outwards. The atmosphere is quiet and charged, and the area beautiful, even though at present large pans of it are still under construction.

As yet incomplete, the Matrimandir emerges as a golden sphere that seems to be rising out of the earth, symbolizing the birth of a new consciousness seeking to manifest. Its slow and steady progress towards completion is followed by many.

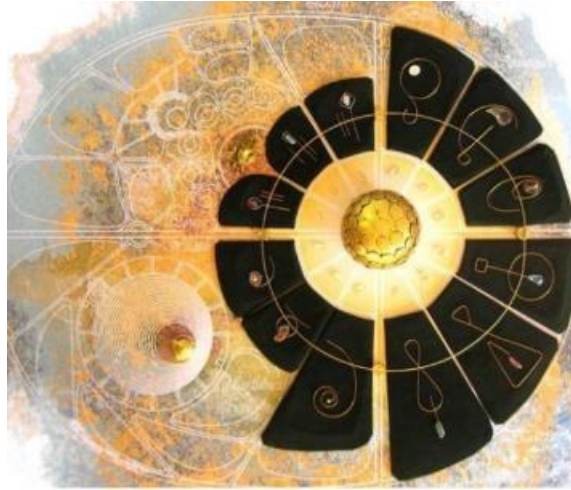


Figure 43: The golden sphere

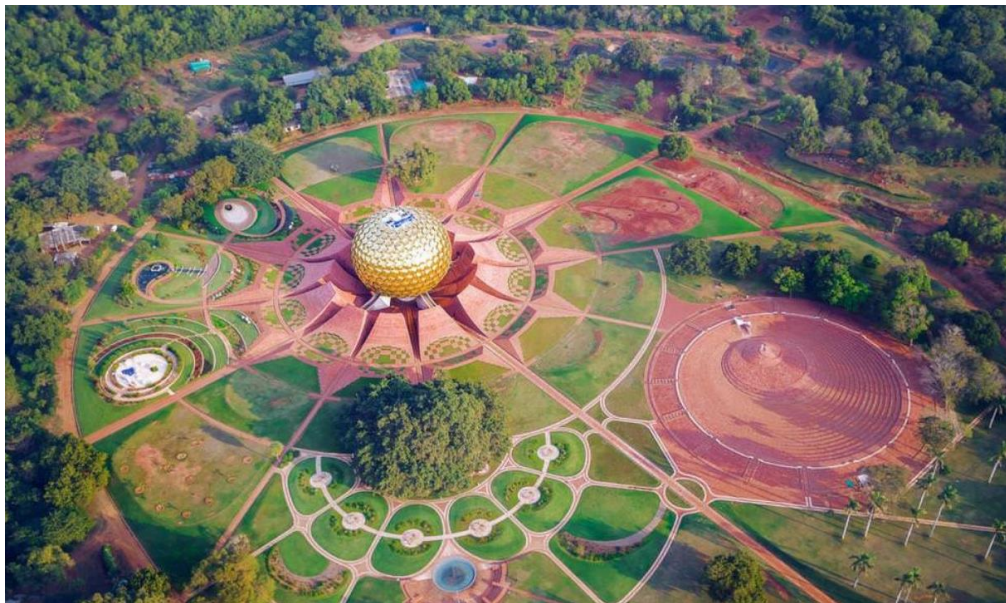


Figure 44: Masterplan of Matrimandir and its surrounding

THE MOTHER'S SYMBOL AND THE PETALS

The meditation rooms inside the twelve stone-clad 'petals' surrounding the Matrimandir carry the names and colors of the 'petals' in the Mother's symbol. The below-mentioned names and colors have been integrated into the sequence of the meditation rooms which are being completed Inside each of the twelve petals surrounding the structure in the following order: Sincerity - light blue

- Peace - deep blue
- Equality - blue violet
- Generosity - pure violet
- Goodness. reddish violet
- Courage - red
- Progress - orange red
- Receptivity - orange
- Aspiration - orange yellow
- Perseverance - pale yellow
- Gratitude - pale green
- Humility - deep gree

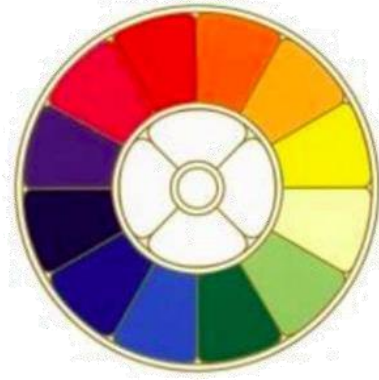


Figure 45: The Mother's Symbol in Color

INNER CHAMBERS

The spacious Inner Chamber in the upper hemisphere of the structure is completely white, with white marble walls and white carpeting. In the center, a pure crystal-glass globe uses a ray of electronically guided sunlight falls on it through an opening at the apex of the sphere. The four pillars that support the structure of Matrimandir, and carry the Inner Chamber, have been set at the four main directions of the compass.

Maheshwari (South Pillar)

One is her personality of calm wideness and comprehending wisdom and tranquil benignity and inexhaustible compassion and sovereign and surpassing majesty and all-ruling greatness.

Mahakali (North Pillar)

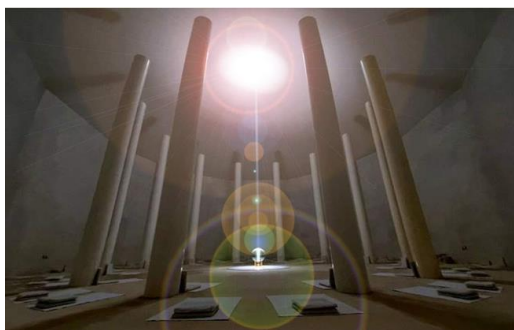
Another embodies her power of splendid strength and irresistible passion, her warrior mood, her overwhelming will, her impetuous swiftness, and world-shaking

Mahalakshmi (East Pillar)

A third is vivid and sweet and wonderful with her deep secret of beauty and harmony and fine rhythm, her intricate and subtle opulence, her compelling attraction and captivating grace.

Mahasaraswati (West Pillar)

The fourth is equipped with her close and profound capacity for intimate knowledge and careful flawless work and quiet and exact perfection in all things.



ELEMENTS

THE CRYSTAL

Figure 46: Inner chambers & its section

GLOBE

The crystal for the Matrimandir arrived in Auroville on 26-4-91 at 10.15 p.m. It was moved into the Matrimandil's Inner Chamber the very next day at 09.45 a.m. The size of 70 cm diameter was marked on the original plan that Mother had drawn for the central object in the chamber. In July 1983, the searchlight fell on the firm of Schott in Mainz. and somewhat later on Zeiss in Oberkochen, both in Germany These films proposed the type of crystal optically perfect glass - with the name of Bohr Kron 7. On the 8th of June 1984, Zeiss presented the study and gave the estimate: approx. 230,000 German Marks.

THE COLUMNS

The columns arrived at Matrimandir at the beginning of January 1990_ They were 24-inch diameter, galvanized, seamless steel pipes, 8.65 meters long, weighing 830 kg each, painting job appeared straightforward and the first two were done completely in a couple of months. A dedicated team started putting in extra time, a few infrared lights appeared to help the doing, and then even an electric polishing machine arrived to speed up the work. There are an average of 15 coats of paint on each column With finer and finer sanding between coats and the final polishing was done.

The gold discs

- Disc frame: Stainless steel tubes
- Disc material: stainless steel sheet
- Gold Leaf: 28 gm of gold 1000 Leaves
- Leaf size: 85 x 85 mm
- Total number of discs: 1415
- Small convex discs: 954
- Large concave discs: 461
- Average diam. (large discs): 2.3 meter
- Average diam. (small discs): 1.5 meter

THE CARPET

The carpet in the meditation chamber was woven in Agra using a blend of the finest Merino wool is imported from New Zealand. This project was completed under the skillful guidance of ML Meattle of India Carpers and Furnishing Company, one of India's top carpet makers It took 6 months to weave the twelve sections (and two spare pieces) which cover the entire floor area of the Chamber. The manufacturing was done on a specially designed handloom using the Wilton weaving system. This system gives a carpet all the good qualities of a machine-made carpet as well as the special qualities of a handmade one.

THE HELIOSTAT AND LENS

The heliostat is controlled by a computer program, which moves a mirror across the sun's path every day. This mirror projects sunlight into a lens, that projects the single sun ray down on the crystal. To make sure that the ray strikes the Crystal exactly in the center, the photo sensor is installed in the path of the ray itself and relays the data on the ray's position to the computer, which in turn will adjust the ray to the connect position if necessary.

Technical information about the lens

- Focal length, first lens: 30 m, diam. 45 cm
- Focal length, second lens: 5 m, diam. 25 cm
- Diameter of sun-spot on the globe: 180 mm



Figure 47: Few photos of Matrimandir

3.3.3 INFERENCES

Geodesic Structure: Matrimandir's outer structure is formed by a large geodesic dome. This structural system, popularized by Buckminster Fuller, consists of a network of interconnected triangular elements that distribute the structural forces evenly. The geodesic dome provides strength and stability to the building while minimizing the need for internal support columns.

Golden Disc: At the apex of Matrimandir, there is a large golden disc, which is one of its most distinctive features. The disc symbolizes the divine consciousness and represents the "Soul of Auroville." It reflects sunlight and creates a captivating effect when viewed from a distance.

White Marble: The entire exterior of Matrimandir is clad in white marble, giving it a pristine and ethereal appearance. The use of white color represents purity and spirituality, emphasizing the building's purpose as a place for inner reflection and meditation.

Sunlit Inner Chamber: The interior of Matrimandir houses a meditation chamber known as the Inner Chamber. It is designed as a serene and silent space where individuals can connect with their inner selves. Natural sunlight enters the chamber through a single ray of light, which passes through a crystal located at the top of the dome. The sunlight creates a focused beam of light, highlighting the central crystal and creating an atmosphere of tranquility and introspection.

Surrounding Gardens: Matrimandir is surrounded by beautifully landscaped gardens, which further enhance its tranquil ambiance. The gardens feature lush greenery, water bodies, and flowering plants, providing a peaceful environment for visitors to explore and enjoy.

Integral Design Approach: The design of Matrimandir reflects the philosophy of integral development, which is central to Auroville's vision. The building's architectural elements are seamlessly integrated, emphasizing the harmony between the physical, psychological, and spiritual aspects of human life.

Overall, the architectural design of Matrimandir combines geometric precision, symbolism, and a serene environment to create a space for inner exploration and spiritual contemplation. It stands as a testament to the blending of art, architecture, and spirituality, inviting individuals to embark on a personal journey of self-discovery.

3.4 ISHA YOGA CENTER, COIMBATORE

3.4.1 GENERAL INFORMATION

- Location: Foothills of Velliangiri, Coimbatore, Tamil Nadu
- Access: Taxi and Bus services
- Area: 400 Ropaies



Figure 48: Adiyogi

3.4.2 DESCRIPTION

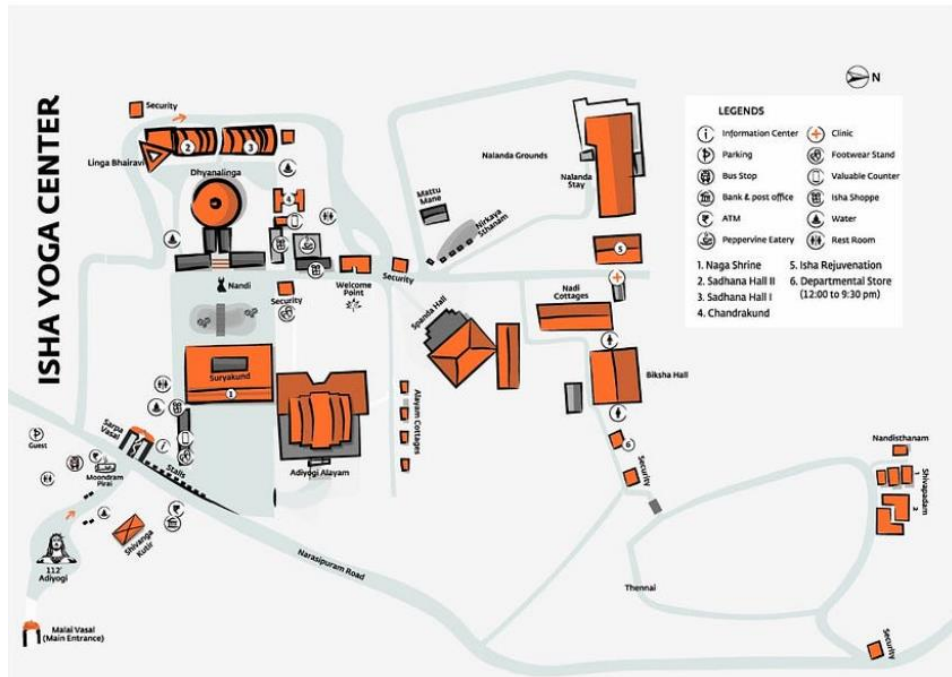


Figure 49: Masterplan of Isha Yoga Center

The Isha Yoga Center came into being under the sponsorship of Isha Foundation which is essentially a non-profit association of Sadhuguru Jaggi Vasudev. The ashram is quite large and boasts of an area of around 1.50 acres. The Isha Yoga Center consists of a number of things like Dhyanalinga temple, Isha Rejuvenation Center, Spanda Meditation Hall, Yogic Hospital, Isha Home School and small cottages meant for visitors. The location of the ashram makes it a popular destination for people wanting to derive knowledge about yoga. The serenity and tranquility around serve as the perfect backdrop for learning about the four major aspects of yoga - knowledge or gnana, action or karma, energy or kriya and devotion or bhakti.

All Isha yoga programs take place in the Spanda Meditation Hall which has a very different architecture. Equipped with a garden, it has an area of 64,000 square feet and is without any pillars. There is also a beautiful wall mural painting which chronicles the life of Shiva, the first of all yogis.

The main intention of keeping such a painting is to inspire and recreate a holistic environment so that it becomes easier for visitors to acquaint themselves with the principles and philosophies of yoga. This painting also enjoys the distinction of being the largest one of its class and measures 140 x 12 feet. Moreover, it is made of earth extracts and vegetable dyes which is an ancient painting style.

THE DHYANALINGA

The Dhyanalinga is a Multi religious Meditation Shrine created exclusively for the purpose of meditation. This dome of the Dhyanalinga Shrine was built for ISHA Foundation, at the Foothills of Vellangiri Mountains near Coimbatore, Tamil Nadu, South India. This dome of 22.16 m diameter has designed by the Auroville Euth Institute. It has been built free spanning in 9 weeks with a team of the Auroville Earth Institute and mostly unskilled labor. The work on the dome stalled the 21st November 1998 with the construction of the entrance vault, built with granite stones and on a centering done with laterite blocks. The dome was completed 9 weeks later, the 31st January 1999.



Figure 50 The Dhyanalinga Center

The Dhyanalinga layout is geometrically a simple fusion of shapes. Every aspect of the layout has been envisioned and designed by Sadhguru to subtly prepare the visitor for meditateness. A visitor first steps into the unusual sunken reception with a colossal 17 feet tall white granite monolith, the Sarva Dharma Sthambha. The Sthambha area is built as a yantra, closed on three sides and giving the impression of an open-armed embrace to the visitor. The symbols of nine major religions are inscribed on three sides of this Sthambha as a universal welcome to all. On the fourth side are engraved the forms of seven lotuses which represent the seven chakras of the human body or seven different levels of consciousness. The chakras are flanked by flowing forms of snakes that stand for the ida and pingala nadis, the feminine and masculine or the intuitive and logical dimensions of experience. The rising stone sun crowning the Sthambha symbolizes a new dawn, while the pattern of fallen leaves beneath the sun signifies death of the past.



Figure 51: The Gateway

The stone gateway or the Thorana is designed according to the principles of traditional Indian architecture. It safeguards the sacred space and acts as the main entrance. Beyond the Thorana rise the three entrance steps symbolizing the three gunas or qualities of the mind - Tamas, Rajas and Satta. The unusual height of the steps the visitor to press the soles of their feet on the pebbled surface of these steps which in turn activate certain nerves centers in the body - a preparation to make a person more receptive to the energies of the Dhyanalinga.



Figure 52: Interior of Dhyanalinga

THE DOME

Around 214,000 fired bricks were laid and the construction site had a working force of more than 220 workers (110 workers at the most on the scaffoldings, including 25 masons). The large amount of fired bricks required could not be supplied by the same brick factory. Therefore, the fired bricks came from about 20 different kilns. As a result, they had different sizes and most of the time they had odd shapes (belly, cracks and other irregularities). Therefore, nearly 200,000 bricks had to be checked one by one. It became a pain to use such bricks when it would have been so easy to use the accurate CSEB produced by the Auram press 3000. In most of cultures hell is related with fire, and indeed it was a hell to build with these fired bricks.



Figure 53 The Dome

No reinforced concrete had been used in any part of the building: neither for the foundations, plinth nor tie for the dome. Sadhguru Jaggi wanted the dome to last 1,000 years and reinforced concrete has not yet proved to be able to last so long. Therefore, the dome stability has been studied in order to have only compression forces. The dome presents these features:

- Section: segmental ellipse of 22.16 m diameter and 7,90 m rise.
- Thickness: 4 courses from the springer to the apex: 53 cm, 42 cm, 36.5 cm and 21 cm at the top.
- Weight: around 570 tons (brick dome — 420 tons + granite stone to load the haunches = ± 150 tons).

THEERTHAKUND

Theerthakund is a deep immersion pool housing a live linga - an energy source capable of enhancing one's spiritual receptivity as well as overall health and wellbeing. A dip in its waters serves as a preparatory tool to receive the energies of the Dhyanalinga, before entering the Yogic Temple. Built from gigantic granite blocks, this extraordinary structure leads the visitor 30 deep into the earth to a copper tank vaulted by an artistic mural of the Maha Kumbh Mela. The Suryakund and the Chandrakund were created for gents and ladies respectively, as preparatory tools before entering the Dhyanalinga.

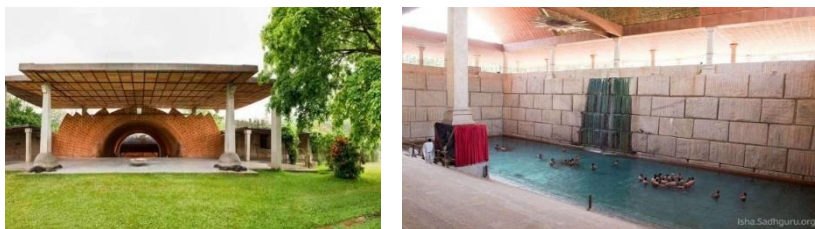


Figure 54: Entrance and interior of Theerthakund

SPANDA HALL

The architecturally distinctive Spanda hall, a 64,000 sq. ft meditation hall and program facility are venue for residential Isha Yoga programs and events. Visually striking, an expansive white marble floor and a Free-standing pitched roof, the dominating feature of this space is the exquisite wall mural, painted using only natural vegetables dyes and earth extracts, depicting the life of a yogi. Measuring 140 ft x 120 ft, this masterpiece of art is the largest of its kind in the world.



Figure 55 Spanda Hall

3.4.3 INFERENCES

The shape and size of the Dhyanalinga are precisely calibrated to create a conducive atmosphere for meditation and inner transformation.

The acoustics of the hall are carefully engineered to enhance the experience of chanting and other sonic practices conducted during the programs.

Center is nestled amidst lush greenery and natural surroundings. The architecture of the center incorporates sustainable design principles, blending with the natural environment. The serene atmosphere, combined with the scenic beauty of the Velliangiri Mountains, provides an ideal setting for individuals to explore their inner selves and connect with nature.

The architectural design of Isha Yoga Center aims to create an environment that fosters inner well-being, spiritual growth, and a sense of harmony with the surroundings. It combines traditional elements with modern construction techniques, reflecting the organization's vision of integrating ancient wisdom with contemporary practices.

3.5 JETAVANA MAHARASTRA

3.5.1 DESCRIPTION

- Architect: Sameep Padora and Associates
- Location: Maharashtra, India
- Category: Monastery
- Design team: Aparna Dhreshwar, Kriti Veerappan, Karan Bhat
- Photographs: Edmund Summer
- Manufactures: Ozari Joinery
- Construction team: Soudagar Kullal, Atul Kulkarni
- Structural Design: Rajiv Shah



Figure 56: Jetavana, Maharashtra

DESCRIPTION

In Buddhist mythology, Jetavana is the name of one of the Buddha's most important spatial edifices which when literally translated means: the wove of Jeta, land donated to the sangha for founding a monastery. It was of semiotic significance that the site offered by Samir Somaiya owner of the neighbouring sugar factory in rural Maharashtra for the Buddhist Learning Center was thickly forested, an idyllic grove of sorts.

With the mandate of not harming a single tree on site the sizeable program was split up into 6 buildings each situated in gaps between the heavy planting. Through the design process two courtyards emerged as links suturing these buildings into a common identity. Further by inverting the roof profile with a center valley in the middle and rising edges the interior spaces were visually connected with the foliage outside. The interior spaces hence are also a function of the outside setting, with a lightness that belies the heavy programs on site. The separation of the roof from the walls while providing much needed cross ventilation also scales the building towards the courtyard.

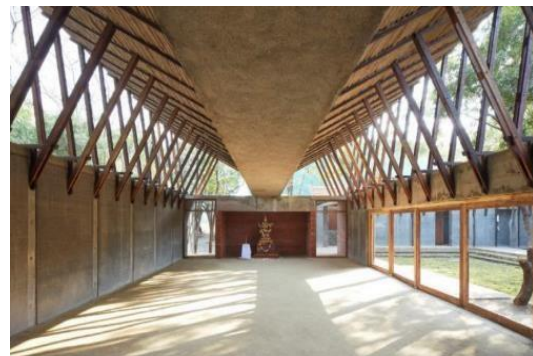


Figure 57: Center Valley



Figure 58 Local Community

Working closely with Hunnarshala, an institution looking to revive and resuscitate local building tradition we collated a material palette that uses rammed load bearing walls of basalt stone dust. The stone dust, which is waste from a nearby quarry, is mixed with waste fly ash, a by-product from the adjoining factory that in the past was paying people to cart the waste fly ash away. Repurposed wood from old shipping vessels act as roof structure, with the under-structure made of mud rolls, which are also great insulation. The roof itself is finished with clay roof tiles, remnants from older demolished buildings.

The flooring is a traditional mud and dung floor done by members of the local community, which is known to have antiseptic properties. The construction process also sets out an approach that looks to further construction techniques based on local materiality not necessarily used natively but appropriate for its context.

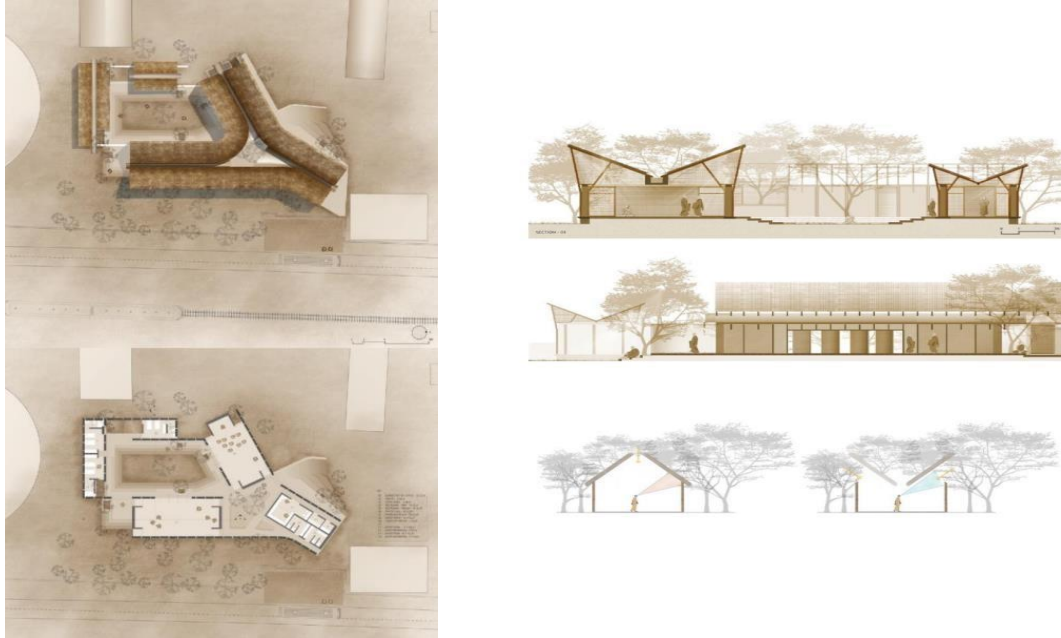


Figure 59: Masterplan of Jetavana & Section

4.IDENTIFICATION OF THE ACTIVITIES

4.1 PRIMARY ACTIVITIES

4.1.1 MEDITATION

Meditation has been used in the East for thousands of years. It is a way of life which is not dependent on place and time and has a direct effect on health, happiness, sleep, and longevity. Meditation is not just about improving the mind's state; there are possible results which are quite beyond expectations. The definition of meditation in the modern dictionary states that it is a form of "contemplation", which is related to thinking. In meditation, personal concerns, plans, fears, and other thoughts that continually pass through the mind are contained and brought to a halt. This objective is challenging to achieve as simply stopping the mind from thinking is not an easy task.

4.1.2 YOGA

Yoga means union. Etymologically, it is connected to The English word, yoke. Yoga means union with God, or, union of the little, ego-self with the divine Self, the infinite Spirit. Yoga is not a system of beliefs. It takes into account the Influence on each other of body and mind, and brings them into mutual harmony So often, for instance, the mind cannot concentrate simply because of tension or illness in the body, which prevent the energy from flowing to the brain. So often, too, the energy in the body is weakened because the will is dispirited or paralyzed by harmful emotions. It works primarily with the energy in the body, through the science of pranayama, 01 energy-control. Plana Incans also 'breath.' Yoga teaches how. through breath control. to still the mind and attain higher states of awareness.

4.1.3 DANCE

Dance can be defined as patterned and rhythmic bodily movements, usually performed to music, that serve as a form of communication or expression. Human beings express themselves naturally through movement. Dance is the transformation of ordinary functional and expressive movement into extraordinary movement for extraordinary purposes. In other words, it is the transformation of internal energy into external movements. Peoples of different cultures dance differently and for varying purposes; their varied forms of dance can reveal much about their way of life.

4.1.4 RECREATION

Recreation is an activity of body and mind which gives relief from tension and fatigue. When we continue doing a work or performing an activity regularly and continuously for some hours, it gives us physical and mental fatigue and strain. Recreational activity relieves us of the feeling of fatigue, restores our energy and promotes a sense of joy Without recreation, life would be dull and miserable. Leisure is that time which man has acquired for himself, in which he has the freedom to do as he pleases.

4.2 SECONDARY ACTIVITIES

- Habitation: The act of living in a space.
- Cooking: The practice or skill of preparing food by combining, and heating ingredients.
- Dining: The activity of eating a meal
- Reading: A cognitive process that involves decoding symbols to arrive at meaning. Reading is an active process of constructing meanings of words.
- Shopping: The action of activity of buying goods from shops.

4.3 TERTIARY ACTIVITIES

- Thinking: The process of considering or reasoning about something.
- Learning: The acquisition of knowledge or skills through study, experience, or being taught.
- Creating: The act of making something new, or inventing something.
- Relaxing: The effect of making a person feel calm

5. DESIGN IMPLICATION

Spirituality is a feeling that connects you to your spirit and body. To feel connected, the mind, body, and spirit employ a variety of techniques. To be connected to the universe means to be present, to grow beyond the sphere of materiality, and to be aware of the reality of the world around you.

The structure that will be created is intended to facilitate transcendence for all users through the means of spirituality. The design contemplates the establishment of a Spirituality Center, one that serves everyone regardless of their religious or spiritual beliefs. The building will be a synthesis of all faiths and non-religions, allowing the user to discover a sense of comfort in the space and the source of their transcendence in any way they see suitable.

The site, too, must transcend Spirituality and establish itself in the physical sphere, anchoring it to reality. As a result, the design will be tailored to the civilization and community that surrounds it. By doing so, the structure benefits not just the users but also the community in its near area. The structure aims to provide livelihoods for the community while also spurring growth and economic development through the establishment of small enterprises that act as adjuncts to the current structure.

Aside from these roles, the structure will work as a magnet, attracting both local and international tourists to the location. Secondary functions will be added to the site to meet the demands of tourists. This will feature on-site residency, allowing tourists to stay and enjoy the site's beauty while also experiencing the fusion of natural and constructed form, which adds to the unique experience. The architecture of the facility is influenced by several different informal places such as green areas and paths.

The design requirement is to build a structure that caters to the program while incorporating nature and the surroundings into the built environment. The design will incorporate the force and impact of the sun and nature into the area, with the goal of creating places and interactions with nature that promote transcendence.

5.1 APPROACH IN THE PROGRAM

The following are the list of criteria when deciding on the program:

- The Structure will function as a venue for the user's search for Spirituality. As a result, the structure must accommodate all religions as well as those who do not adhere to any faith.
- The site is primarily concerned with establishing a “Spiritual Place”.
- The space will incorporate elements of nature, architecture, and spirituality.
- The design will be a religious abstraction, allowing religious and non-religious people to feel the same connection to the place.

5.2 DESIGN OBJECTIVES

The Design objectives are guiding concepts that the program addresses and satisfies. This belief emerges as a result of situations encountered or criteria that the site will assist facilitate. The formulation of the program is what leads to the achievement of these goals.

FACILITATING SPIRITUALITY

- The structure investigates the construction of venues that allow individuals to experience Spirituality.
- This idea is aided by the spatial quality established in these locations, where people experience a sense of comfort
- The union of all religious and non-religious views allows for a more profound feeling of spirituality.
- The goal is to allow individuals to experience transcendence via spirituality.

PLACE MAKING

- The concept of placemaking will be produced by allowing the site and structure to have their own identities.
- The concept of placemaking will be produced by allowing the site and structure to have their own identities.
- Informal Functions will be established in the adjacent areas as a part of daily life.
- This raises the site's place-making value.
- Visits and Tourism activity enables the Space to grow into a destination.

TOURIST ATTRACTION

- Site will work as a magnet to draw visitors to the site.
- The site invites visitors to come and observe the regions of spirituality without obligation.
- Restaurants, leisure activities, and residential services will be offered, among other things.
- The site will have the unique USP of integrating Nature with the architectural form, providing visitors with a unique experience.

EXPERIENCING

- The goal is to provide the user with the opportunity to experience transcendence via spirituality and environment.
- The places will be intended to stimulate all of the senses and strengthen the link between the mental and the body.
- Spaces will be constructed to generate various experiences around the site in both spiritual and non-spiritual contexts.

6. DESIGN PROGRAM

The program focuses on achieving all of the purposes of the structure. The program controls how the site and structure come together. The degree to which the program is fulfilled after construction will determine how well the structure works.

SPIRITUAL SPACES

- Sanctum Of Transcendence (Meditation Hall)
- Centre for Spiritual Education
- Spaces for Introspection in nature (Landscape)

INFORMAL SPACES

- Residence for Tourists
- Residence for Staff
- Cafeteria/ Restaurants
- Pathways through the forest
- Spill Out spaces into Nature
- Sensorial Zones

COMMON/ SOCIAL SPACES

- Social Hall for gatherings
- Meeting Zones
- Leisure Activities along the site periphery
- Experience Zones
- Spaces integrating Nature,
- Senses and Notion of Spirituality

6.1 PROPOSED PROGRAM

Spiritual block, supporting block, meditation hall, male dormitories, female dormitories, services, accommodation as well as teacher's quarters and library/research center has been proposed as program.

Spiritual block:

Spiritual block includes all the spaces where the meditation and discourse is performed. It includes the spaces as listed below:

- Sanctum Of Transcendence (Meditation Hall)
- Centre for Spiritual Education
- Spaces for Introspection in nature through Landscape Supporting block:

- Dormitories for male meditators
- Dormitories for female meditators
- Guard's house
- Staff accommodation
- Teacher's accommodation
- Kitchen/Dining
- Sports hall
- Outdoor meditation spaces
- Administration and other utility spaces

SPIRITUAL HALL

Meditation hall for 108 people

Area with circulation, store, stage = 1960 m²

ADMINISTRATIVE BLOCK

Administrative block consists of reception, waiting and discussion area, clothing store, shops, library and public restroom on ground floor and small pantry, meeting room and manager room on the first floor.

Area with circulation = 350 m²

USERS RESIDENCES (MALE AND FEMALE)

Total users = 78

User residence's cluster includes six two-storey building. Each unit consists of total six bed room with attached bathroom.

Ground floor includes three bedrooms with one 3-seater and two 2-seaters with attached bathroom each.

First floor includes three bedrooms with one 1-seater and one 2-seater and one 3-seater room with attached bathroom each.

Area with circulation = 1850 m²

STAFF RESIDENCE

Total staff = 30

Staff residence's cluster includes five one-storey building and one semi-open hall, four units include three bedrooms with one 1-seater and one 2-seater and one 3-seater room with attached bathroom each, whereas one unit is for 3 bedrooms for masters.

Area with circulation = 1850 m²

KITCHEN/DINING FOR 160 PEOPLE

Kitchen including cooking, cleaning, store, preparation & counter = 200 m²

Three dining hall:

One semi-open dining hall with 60 people capacity,

One dining hall with 60 people capacity on the ground floor.

One dining hall with 50 people capacity on the first floor.

Area with circulation = 450 m²

OPEN SAMADHI FOR 108 PEOPLE

Area = 380 m²

GUARD'S HOUSE

Bedroom = 12 m²

Pantry/kitchen = 11 m²

Bathroom = 5 m²

Lobby = 7 m²

Total area = 335 m²

Circulation area (30 % of sitting area) = 10 m²

Grand total area = 45 m²

AREA CALCULATION

Total built up area = 6885 m²

Total site area = 34,125.18 m²

Ground coverage = 20%

USERS

Total count of users is 108 people where spiritual users are proposed to be 108 in numbers as it is believed that the number 108 has a way of representing the wholeness of existence. Remaining are the teachers, Staffs and helpers

Users are roughly classified into five groups.

Several users may overlap in functions, for example, a spiritual user who is also a transient resident on the site. According to programs and functions, the categorical separation of users is done, which are divided into: Spiritual Users, Residents, Management (Staff), Locals and Tourists.

7.SITE ANALYSIS

SITE SELECTION CRITERIA:

The design's overarching goal is to establish a symbiotic link between nature and architecture and utilize it as the foundation for creating an outside-body experience for all of its users. The goal is to use the site as a means for people to experience the greatest levels of Spirituality. The aim is to design architecture that facilitates nature rather than the other way around. As a result, one ends up with a synthesis of two- Architecture and nature, in which they are both depending on one another and struggle for the existence of the other.

The following is the list of criteria that impacted the selection of the site:

TOPOGRAPHIC FACTORS:

This criterion pertains to the quality and nature of the land. The site aspires to include geographical differences such as elevations and depressions, as well as a combination of hardscapes such as rocks and boulders and softscape such as flora and plants. The location should be close to a body of water (seasonal or perennial) that is easily accessible from the site.

NATURAL BACKDROP:

This criterion pertains to the location's backdrop and surroundings. The site must be located in a natural environment with plenty of foliage and vegetative cover, but also have a major open space that allows for development. The location must be one in which the construction can blend in harmoniously with nature.

APPROACH AND ACCESSIBILITY:

This criterion is based on the experience gained on the route to the place and how it contributes to the entire experience. The quality derived from the approach for the site serves as a prelude for the structure and just adds to the emotions and experience the users will have. Furthermore, the site must be easily accessible in terms of ease and practicability. This assures that everyone who wishes to visit the center will be able to do so without difficulty.

PROXIMITY TO A COMMUNITY:

In this condition, "community" refers to a group of people who have a shared interest rather than individuals. This does not have to be a religious conviction, but rather a binding element such as a necessity or requirement. Hence the site location complemented by the other criteria can function at either a city level or a rural level without a change in the program

SOCIAL SIGNIFICANCE:

These criteria pertain to the site's social, intangible characteristics. This caters to the individuals who live in the nearby vicinity as well as their social investment in the location. This also serves as an incentive for individuals to visit the location from further away. However, the structure integrates itself mostly through adapting to social forces, and civilization and secures both the structure and the society's long-term existence.

POTENTIAL FOR TRANSCENDENCE:

This criterion relates to an intangible quality. This, however, may be one of the most significant considerations to consider. The potential of the location to convey a sense of transcending without the presence of the built environment must be considered while selecting the site. The structure will capture and only amplify its potential. Spirituality acts as a center for Social Interdependence.

7.1 LOCATION: RAMPUR, PALPA

Rampur is a municipality in Palpa District of Lumbini Province of West-Southern Nepal. According to Hindu mythology, Maharishi Vasistha taught Yogavasistha to Lord Rama in the cave of Rampur. Rampur is 65 km northeast from the headquarter city Tansen. The valley is bounded by Syangja District in the north, Tanahun District in the northeast, and Nawalparasi District in the east. The popular religious river Kaligandaki disconnects the boundary in the northern part. Kali Gandaki river flows through some villages of Rampur such as Gaudan, Dhakaldanda, Pyakluk. The view of the mountain Makalu and Annapurna has added more beauty to Rampur. Rampur is shaped by many historical and sacred places in or around it. Such as; Keladi Ghar at the bank of Kaligandaki, Talpokhara, Sita paila, Ram Mandir and many more.

At the time of the 2011 Nepal Census, it had a population of 11,515 people living in 2733 individual households. Now, it had a population of 35,396 people living in 8,134 individual households after merging Gadakot, Gejha, Khaliban and Darchha VDCs. Mix community like, Hindu 52%, Muslim 30%, Buddhist 10%, Christians 5%, Sikhs 1% and others. Agriculture is the main source of incomes of people in the valley. Commercial and tourism are other sources of income



Figure 60: Map of Nepal, Palpa district and Rampur Municipality



Figure 61: Aerial view of Rampur

7.2 PROPOSED SITE

The proposed site is located in Rampur, Palpa, Lumbini. The site is around 223 kilometers away and a 7-hour drive from Kathmandu. This site appears to be a destination rather than a transition. It will provide opportunities that will help both the micro and macro contexts. The surrounding environment is naturally spirited, serene, and not very secluded.

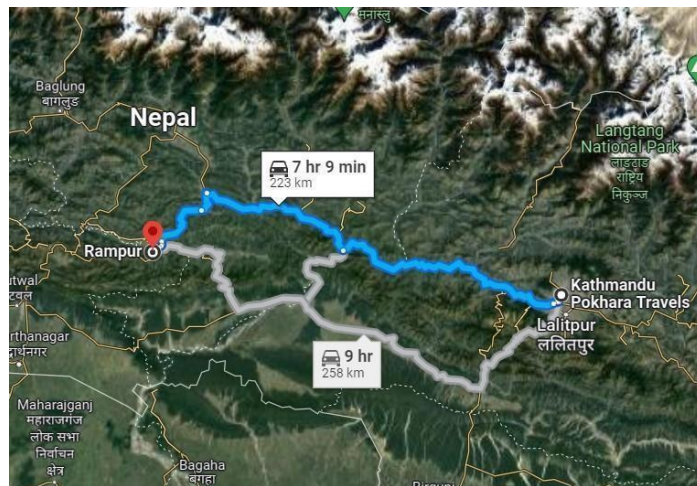


Figure 62: Google Image showing distance between Kathmandu to Rampur

GENERAL INFORMATION

- Location: Veltar, Rampur
- Site area: 34,125.18 sq.m (67.08 ropani)
- Topography: Contouring down facing in all direction except for West
- Current use: Barren land Latitude: 27°51'36"N Longitude: 83°53'24"E
- Adjacent Villages: Bole gaun and Velter Incline: Slope on the site at highest is 1

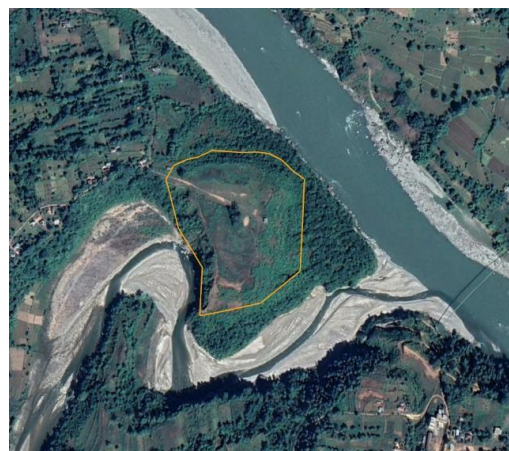


Figure 63: Site location

SITE FEATURES

- The site is isolated, serene, and tranquil
- Far from the core city area
- The site is located on a plain area of a hill, Adequate Sunlight on the site
- Potential for future expansion can also be done
- Merge of two river Kaligandaki and Nisti khola
- provide a vibrant ambiance
- Existing topography:
- Total elevation difference: 16m
- Accessed by Bote gaun Road

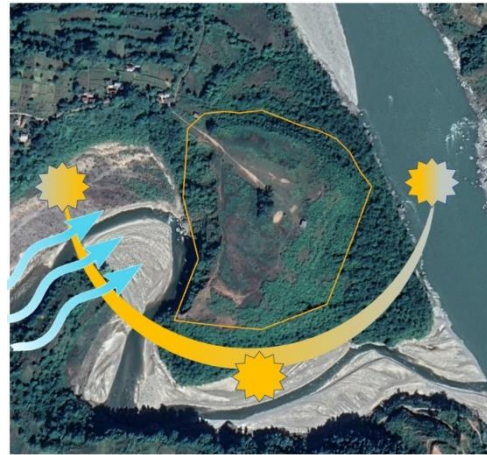


Figure 64: Site with wind direction and sunpath (satellite image)

SITE JUSTIFICATION

- The site provides for privacy no matter where one is standing on the property because of the height, the greenery, and the placement along the mountain wall.
- The landscape includes mountains, forests, and a variety of terrains.
- The location provides a panoramic view of the valley overlooking the city in the distance and the mountain range that surrounds it.
- Rampur development provide good road access to the site, facilitating visitors' trip to the place.
- The extensive natural vegetation on the site enables for the incorporation of nature into the site. It also includes scant vegetation regions that enable for construction.
- There is a decent combination of vegetated and open land that may be utilized to benefit the structure's design.
- The site contains scattered dwellings located a short distance away from the place.
- The position is greatly influenced by the surroundings. It is surrounded by hills and has a small elevation above the rest of the area. It provides views of the mountains as well as the woodland.
- The property is easily accessible via the main road, which is fairly near to the plot.

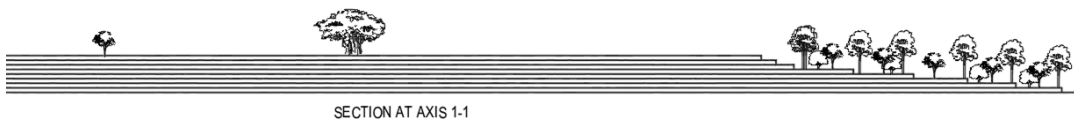


Figure 65: Site section

SITE PHOTOGRAPHS

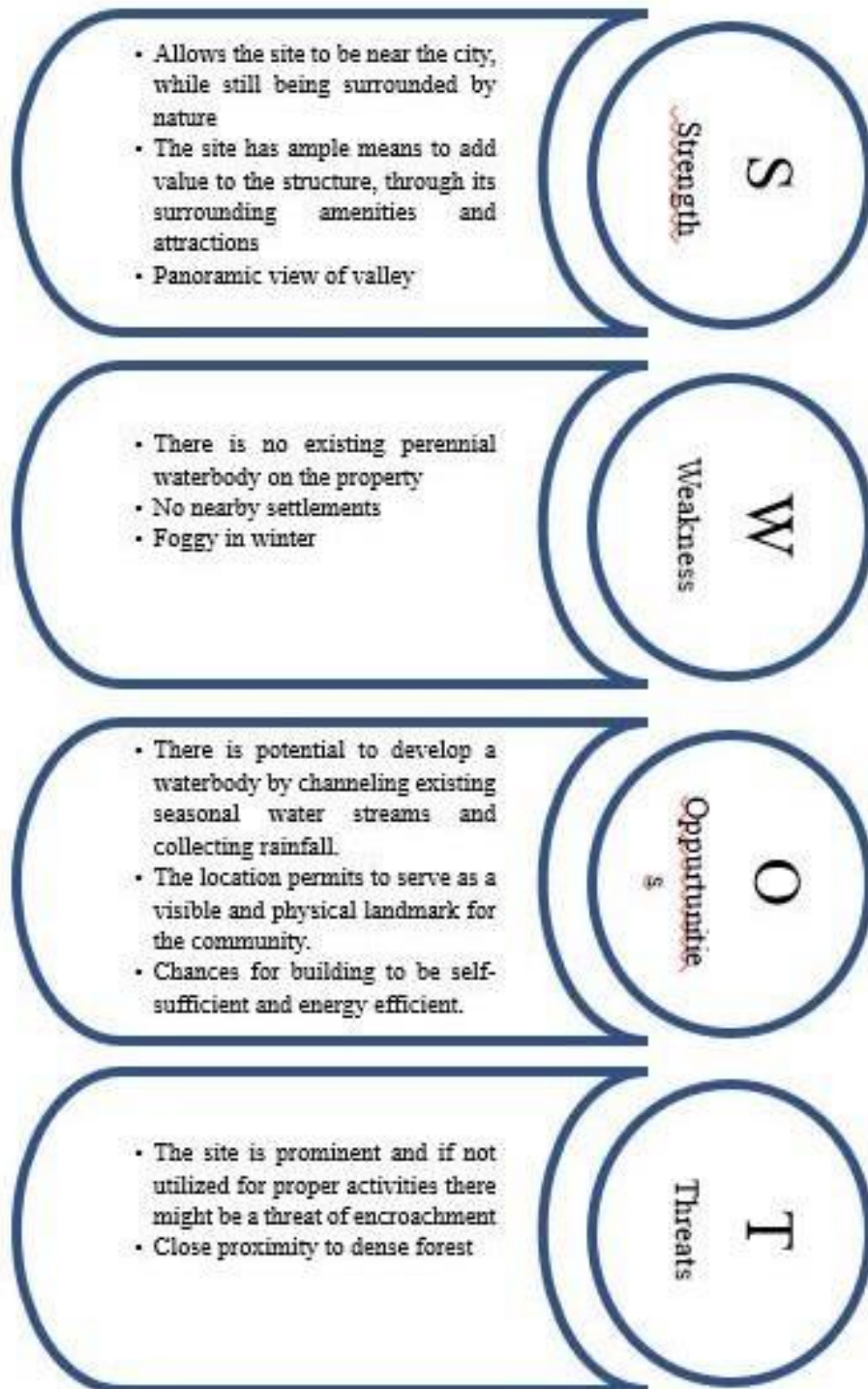


Figure 66: North & West direction



Figure 67: South & East direction

SWOT ANALYSIS



CLIMATIC CONTEXT OF SITE

May is the warmest month in Rampur, Palpa, with an average high-temperature of 39.4°C (102.9°F) and an average low-temperature of 28.3°C (82.9°F). January is the coldest month in Rampur, Palpa, Nepal, with an average high-temperature of 23.2°C (73.8°F) and an average low-temperature of 12.7°C (54.9°F).

The windiest months (with the highest average wind speed) are May and July (12km/h). The calmest months (with the lowest average wind speed) are November and December (6.1km/h).

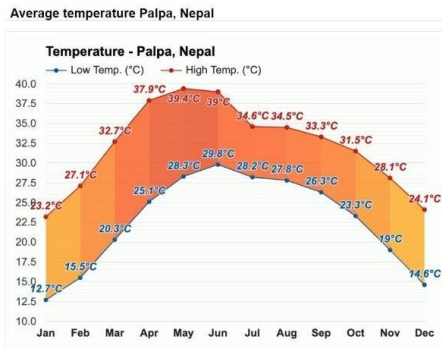


Figure 68: Diagram showing Average Temperature of Palpa

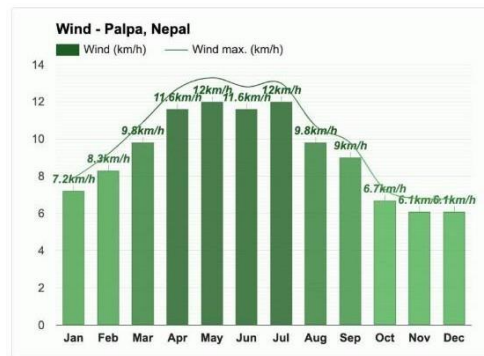


Figure 69: Diagram showing Wind Velocity of Palpa

With an average of 13h and 53min of daylight, June has the longest days of the year in Rampur, Palpa. December has the shortest days of the year in Rampur, Palpa, with an average of 10h and 25min of daylight.

September is the most humid month, with an average relative humidity of 68%. With an average relative humidity of 25%, April is the least humid month.

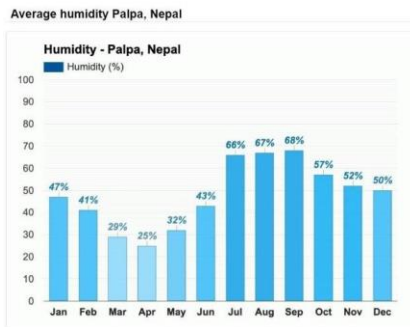


Figure 71: Bar Chart showing Average Humidity of Palpa

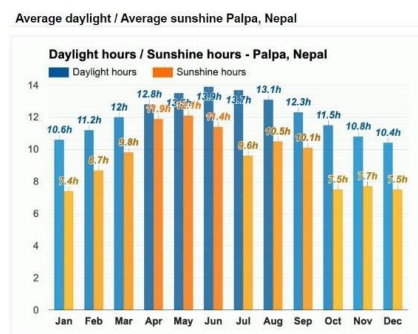


Figure 70: Bar Chart showing Daylight hours of Palpa

The months with the lowest UV index in Rampur, Palpa are January and December, with an average maximum UV index of 5. March through August, with an average maximum UV index of 8, are months with the highest UV index in Rampur, Palpa, Nepal. November is the only month when rain does not fall in Rampur, Palpa. The month with the most rainfall is July, when the rain falls for 23.7 days and typically aggregates up to 252mm (9.92") of precipitation. Throughout the year, in Rampur, Palpa, Nepal, there are 91.7 rainfall days, and 694mm (27.32") of precipitation is accumulated.

ANALYTICAL CONDITION

A Spiritual Centre for Spiritual Practices in Rampur, Palpa is identified as a location where individuals may engage in the different disciplines of spirituality taught and information imparted by spiritual masters. The spiritual masters will coach the aspirants on their spiritual path and assist them in better understanding their personal experiences.

Such a center will primarily include a contemplative space, training, administration, conferences, and residential amenities. The center would appreciate the current environment and allow individuals from many cultures to participate in activities provided by the complex. The natural scenery and ambient circumstances will be crucial factors in the spiritual journey.

When developing the meditation center, the sacred elements of architecture will be taken into account. Various ideas and philosophies covered previously will inform planning concepts. In order to disclose the core of this undertaking, a nuanced approach will be adopted. Identity in terms of location, culture, spirituality, and environment, while meeting the demands of the Users are served by the proper spatial organization, which is enhanced by massing, perceptual qualities, and symbolic significance. The literature study will have an impact on the design of the building.

The design will be responsive to climate circumstances, and an architectural language will be developed to connect the many functions. Ordering elements will be used functionally, and symbolic allusions to certain archetypal principles will be made. The public and private regions will be defined using a hierarchical arrangement. Acoustic components, Natural lighting, and ventilation will be considered. The Spiritual center will be located accessible to the Rampur community as well as the nearby community of Palpa, Syangja, and Tanahun. The project aims at considering the theories discussed in the literature review, namely phenomenology, critical regionalism, sacred elements, natural elements, and psychological and experiential attributes of space when man integrates the environment.

8. CONCEPTUAL DEVELOPMENT

A spiritual center is a place designed to promote spiritual growth, reflection, and connection with a higher force or inner self. It is a location where people can go to find comfort, inner calm, and a sense of direction. The basis of concept develops from the site suitability, program and circulation, sense of place and incorporation of five senses to create the best possible experience.

Approach 1: Site Consideration

There is an existing Bar Peepal rukh at the center of the site. This tree is used as a focal point on the whole site. A circle is drawn around it that enhances its value.

Approach 2: Axis

Main concept it to create the main transcendental space at the center of the center to reinforce the spiritual significance of the space. Three axes were created and at the intersecting point of these axis an open samadhi was formed giving a circular shape at the center. Axes guide individual throughout the site connecting spiritual space, residence, services block and natural functions.

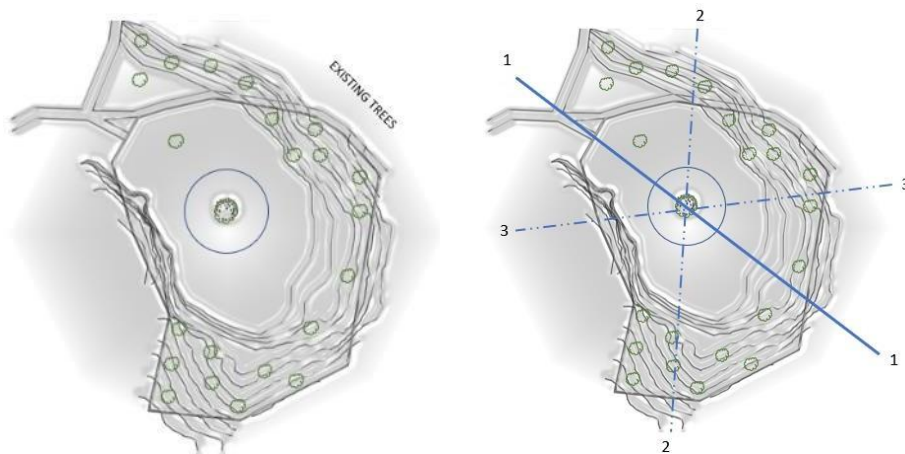


Figure 72: Site plans

Approach 3: Zoning and Orientation

Axes acts as basis for zoning. Strong axis gives visual point for design development. Main spiritual hall is located at the end of Axis 1-1 and other two axes are drawn as per the site accessibility and visual point of view. Except one end of Axis 1-1, all other axis visually directed toward Open samadhi and site surrounding without any building blocks placed on the axis.

Following this, zoning is developed based on the site context, as the accessible road are at North west, Services block like Admin and kitchen are located near it. Accordingly, the staff and user's residence are placed on the two side of the main hall. From the

literature review and case study, the orientation of the block in the center was to be placed in the N-S direction for the maximum usage of sunlight and warmth. Considering this placement different pocket of green and open spaces were built in response to this which helped in creating the balance between mass and void.



Figure 73: Site plan with zoning

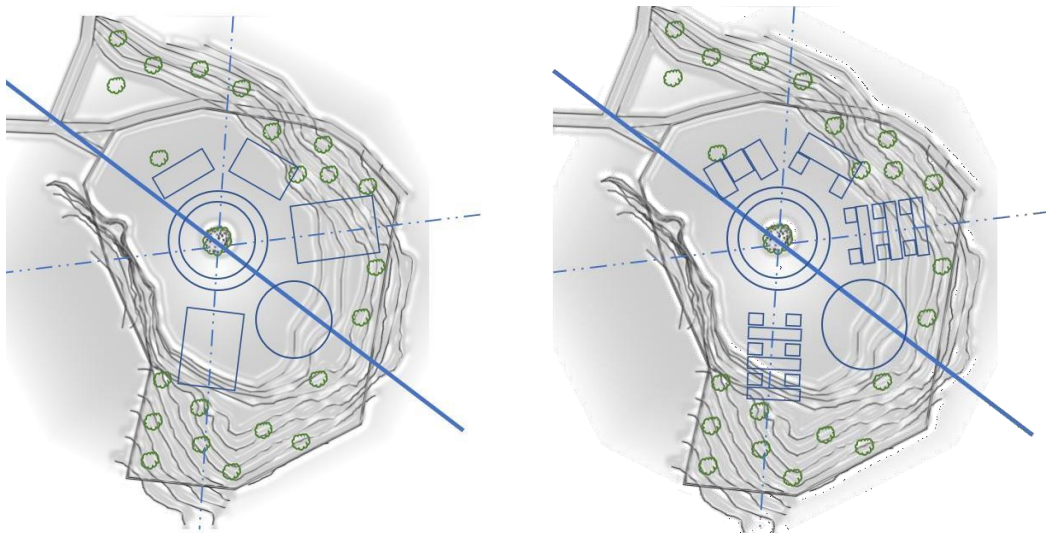


Figure 74 : Site plan with program allocation and open spaces

Adjustment of the space as per the program formulation and clusters of building is created to achieved proper lighting and circulation within the center.

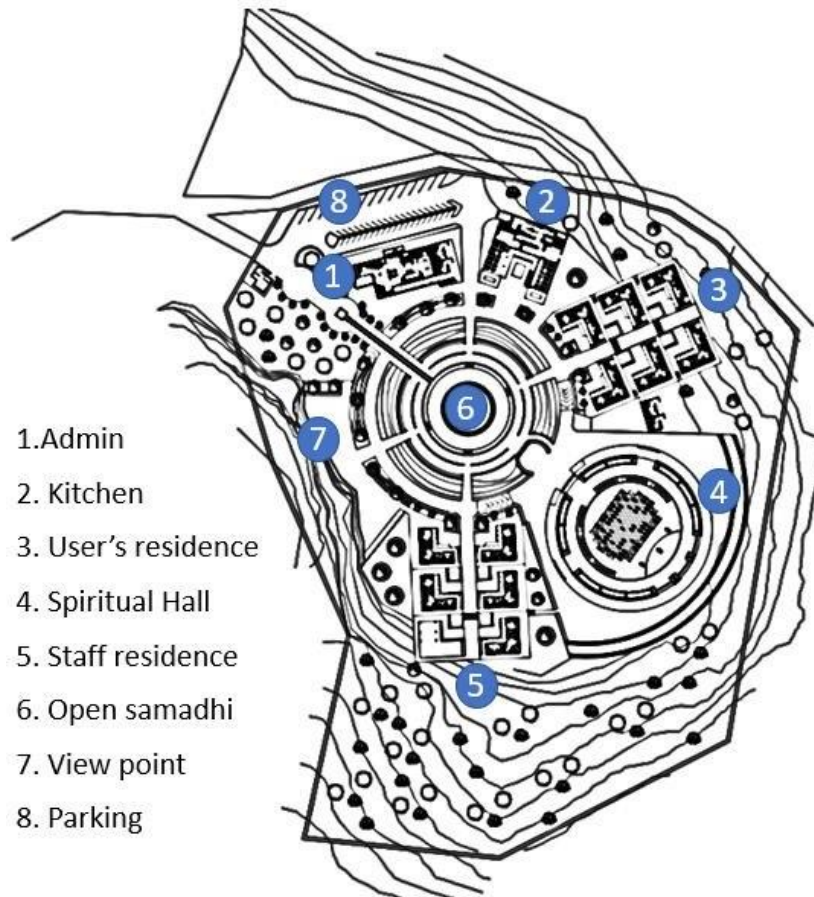


Figure 75: Masterpan development

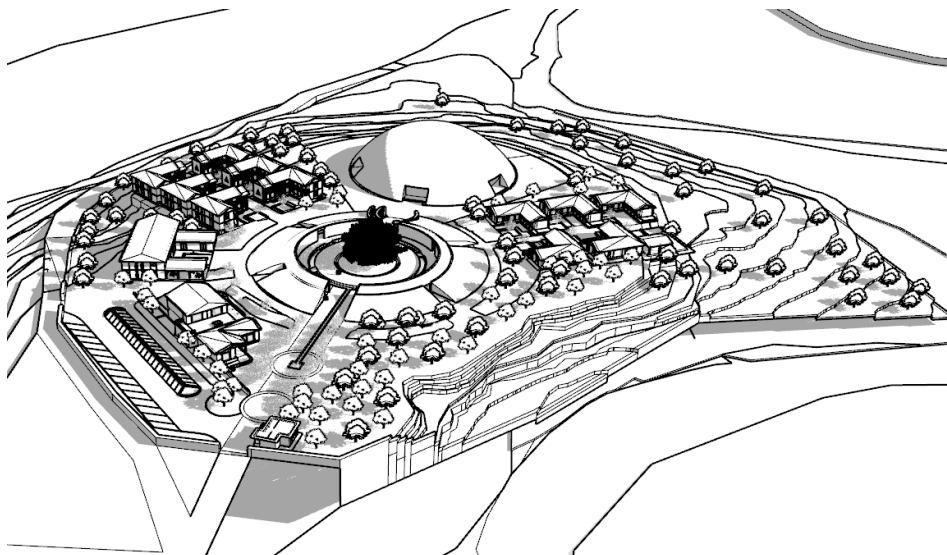


Figure 76: Conceptual 3d development

9. COMPONENTS

9.1 ENTRANCE

Entrance lies on the North west corner of the site. The entrance is visually connected to the Open samadhi which is itself a commanding form of the site and is guided through other supporting spaces like guard house, admin, landscape and water body.



Figure 78: Entrance area



Figure 77: Bird eye view

9.2 ADMINISTRATION BLOCK

The administration block is easily visible and accessed from the entrance. This block houses the administrative services along with library, shops and public restroom on the ground floor. The entrance leads directly to the information desk and discussion room from where the visitors can be guided whereas manager's room and meeting hall is in the first floor.



Figure 79: Admin & library block

9.3 KITCHEN

Cafeteria should feed 100 people at a time, making holistic meals under the schedule for the residents and foods for the visitors too. Service entry is connected to the unloading and screening section of the cafeteria and is stored in store. Entrance and circulation are guided through the Axis 2-2 which separates the admin block and kitchen. The kitchen houses three dining hall where one semi-open dining and covered dining hall is

provided just at left and right of the entrance and other one on the first floor such as it manages the crowd (visitor and user) at meal time.



Figure 80: Kitchen Block

9.4 STAFF AND USER'S RESIDENCE

Planning strategy of both male and female dormitories are same as sometimes the user's number could be more than the others. The entrance to user residence is accessible from the Axis 3 on the north east corner with a large passage so that view while the movement remain clear and visually connected to the open samadhi and Kali-gandaki at north. Building is L-shaped and the linearity of building is broken by the small attic to the floor defined by a plants and balcony. Planning of circulation is subtle and linear to create silence through planning.



Figure 81: Residence Block

9.5 SPIRITUAL HALL

Meditation hall is designed in a Dome shape that is located at the south east corner of the site. It serves meditational space for 108 people. As the site located at the merges of two rivers where dome shape conveys a sense of transcendence, wholeness, and connection with the divine or the cosmic.

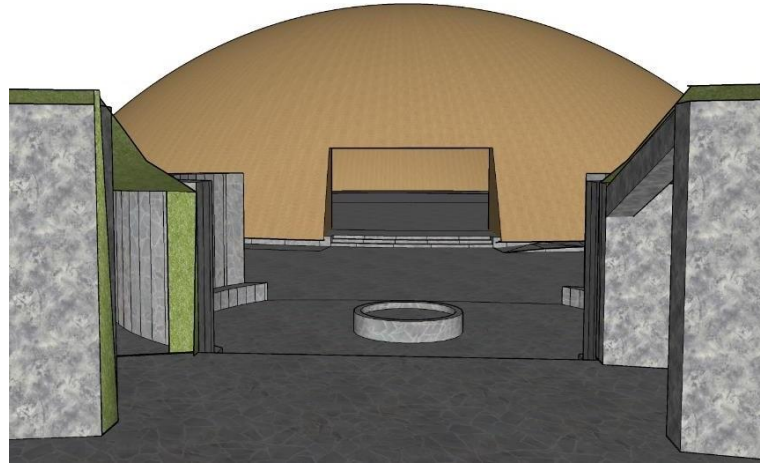


Figure 82: Spiritual Hall

9.6 OPEN SAMADHI

Centrally located samadhi is an open platform for meditation which is influenced by the chautaris design surrounded by mound around it. There are six opening in the mound which leads to different built space. This mound stands out the character of this center as it's inner walls provided cave like raw space for meditation for both visitors and users. Open raised platform is surrounded by water element as its presence enhances calm and clear thoughts.



Figure 83: Open Samadhi

9.7 3D VIEWS



Figure 84: Aerial View



Figure 85: Entrance



Figure 86: Admin & Surrounding



Figure 87: Interior of Open Samadhi



Figure 88: Open Samadhi



Figure 89: Opening of Open Samadhi



Figure 90: Mound



Figure 91: Residence Accommodation



Figure 92: Aerial View

10. CONCLUSION

From this architectural thesis research on spiritual center, it is concluded that Spiritual awakenings is the result of actual and true spiritual process. And the true spiritual process is possible only through interaction with nature and natural phenomena that is being represented in our living. So, the vision of my study about the spiritual center is to align the spirit with architecture and nature. Alignment of five elements of nature within the spirit of individual results the actual harmony between spirituality and life.

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ANNEX (DESIGN DRAWING)