

Three days National Seminar
on
Bharatiya Shilp and Architecture
A conversation Between Text, Practice and Lokaanurupa Anubhav

13th December, 2019 to 15th December, 2019



GREHA
A Society for Research on
Human Habitat



इन्दिरा गाँधी राष्ट्रीय कला केन्द्र
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

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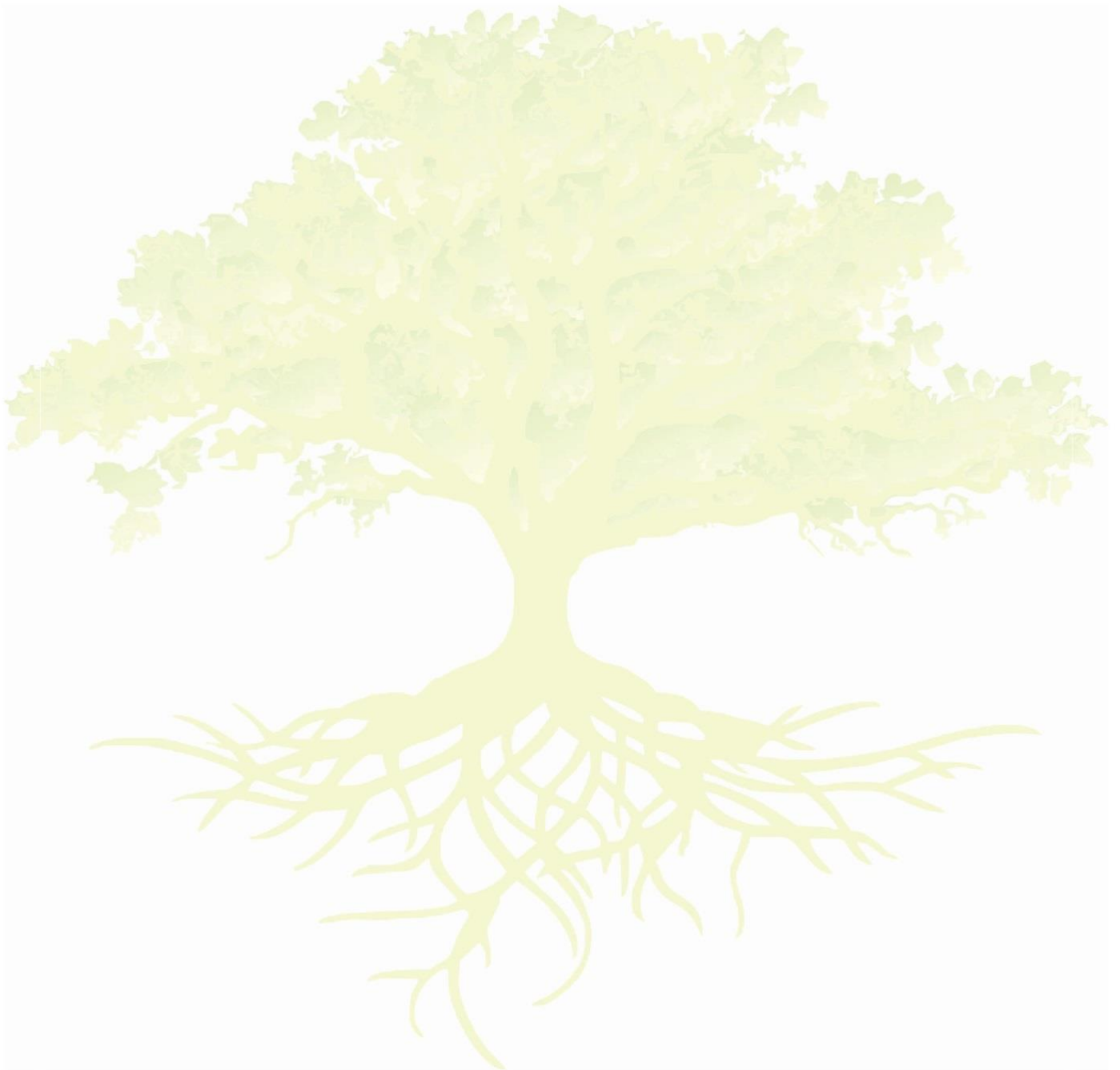
A conversation Between Text, Practice and
Lokaanurupa Anubhav

Indian Architecture: Ancient Values and
Indigenous Realities

in collaboration with

GREHA

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Message from the desk of Member-Secretary, IGNCA



It gives us immense pleasure to host the three days national seminar on 'Bharatiya Shilpa: Shaashvat Siddhaanta evam Lokaanurupa Anubhav -- Indian Architecture: Ancient Values and Indigenous Realities' in collaboration with GREHA, (a society for research on environmental development, habitat design and architecture), New Delhi.

We are noticing that in the fast paced life of today, where the societies are driven by the keywords like 'modern', 'ultra-modern' and 'smart' with regard to built spaces; the space for traditional knowledge systems and expressions of India have taken a hit and are eroding into background fast. Even at an institutional level, the curriculum presently being taught in the name of architecture, hardly satisfies the notions of Indian architecture and the aesthetic sense, the earthiness and the intellectual capacities possessed by the Indian sthapatins and shilpis.

About three years back, we at IGNCA, have initiated a dedicated Project titled the 'Bharat Vidya Prayojana', with the aim of re-contextualizing the Indic studies from Indian perspective and we are happy to put it on record that under the aegis of this Project, we have been able to create awareness and a network of scholars, who perfectly fit the bill. We have also organized specialized lectures, workshops and conferences etc., at various centres of Indic studies, which have been instrumental in creating awareness about these rapidly shrinking spaces. Students particularly have been our main focus and several of such sessions were organized at University and College levels. Students did not disappoint us. They came, attended the sessions with great enthusiasm and showered the speakers with array of questions first, and then by series of compliments; and promised to take this discourse forward amongst their peers. Alongside lectures, we have also launched some interdisciplinary researches and are documenting some intellectual traditions which significantly highlight the Bharatiya supremacy over others in the past. We have brought out a few publications and are in process of bringing out some more. Some other research projects are underway and we are eagerly awaiting their outcome; which will prove to be the milestones in new Indic researches. We have also experimented with producing some films on great personalities of Indic tradition and the response has been phenomenal.

I am happy to note that in this dialog on Shilpa and architecture, we are expecting about twenty subject experts who are adept at their respective research areas, coming together on a platform and presenting their researches. The curation of the program schedule has been kept so as to accommodate more space for discussions rather than conventional formal presentations. The organizing committee of the Conference has toiled a lot to put together the entire session schedule, technical and travel related planning, logistics, infrastructure and other such arrangements.

We sincerely wish that this seminar paves the way to create an authentic, well researched and well established narrative for the Bharatiya Shilpa and that this may actually become a beginning point, from where a vigorous and holistic dialog on Indic studies not only emerges, but, keeps echoing for times to come.

We wish everyone the very best.

(Sachchidanand Joshi),
Member-Secretary,
IGNCA
13.12.2019

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IGNCA

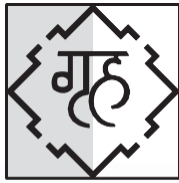
The Indira Gandhi National Centre for the Arts is a centre encompassing the study and experience of all the arts - each form with its own integrity, yet within a dimension of mutual interdependence, interrelated with nature, social structure and cosmology. It partakes of the holistic worldview so powerfully articulated throughout Indian tradition. The arts are here understood to comprise the fields of creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphic to general materials culture, photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in fairs, festivals and lifestyle that has an artistic dimension. Through diverse programmes of research, publication, training, creative activities and performance, the IGNCA seeks to place the arts within the context of the natural and human environment.

Recognizing the need to encompass and preserve the distributed fragments of Indian arts and culture, and to study the different aspects of Indology from Indian viewpoint, last year, it was decided by the Executive Committee of the IGNCA that a long term project titled Bharat Vidya Prayojana (BVP) may be initiated in the IGNCA.

The lack of institutional study and research on Indology in India has resulted in a serious discord in the understanding and appreciation of ideas contained in the said texts and traditions, especially by the younger generation. While it is welcomed that questions be raised about fundamental concepts and outlook of Indian traditions; the healthy dialogue is lacking and the discourse often becomes uni-directional, negative and anti-institutional to the time-honoured knowledge and traditions of India.

Hence under the Bharat Vidya Prayojana, the IGNCA aims to re-contextualize the study of Indology from an Indian perspective, and is attempting to provide the right platform for creating a healthy discourse through organization of special public lectures by eminent subject scholars, national and international seminars, focused workshops, and a host of other related academic activities, which will strengthen the dialogue and pave the way for a better comprehension of Indology.

GREHA



GREHA
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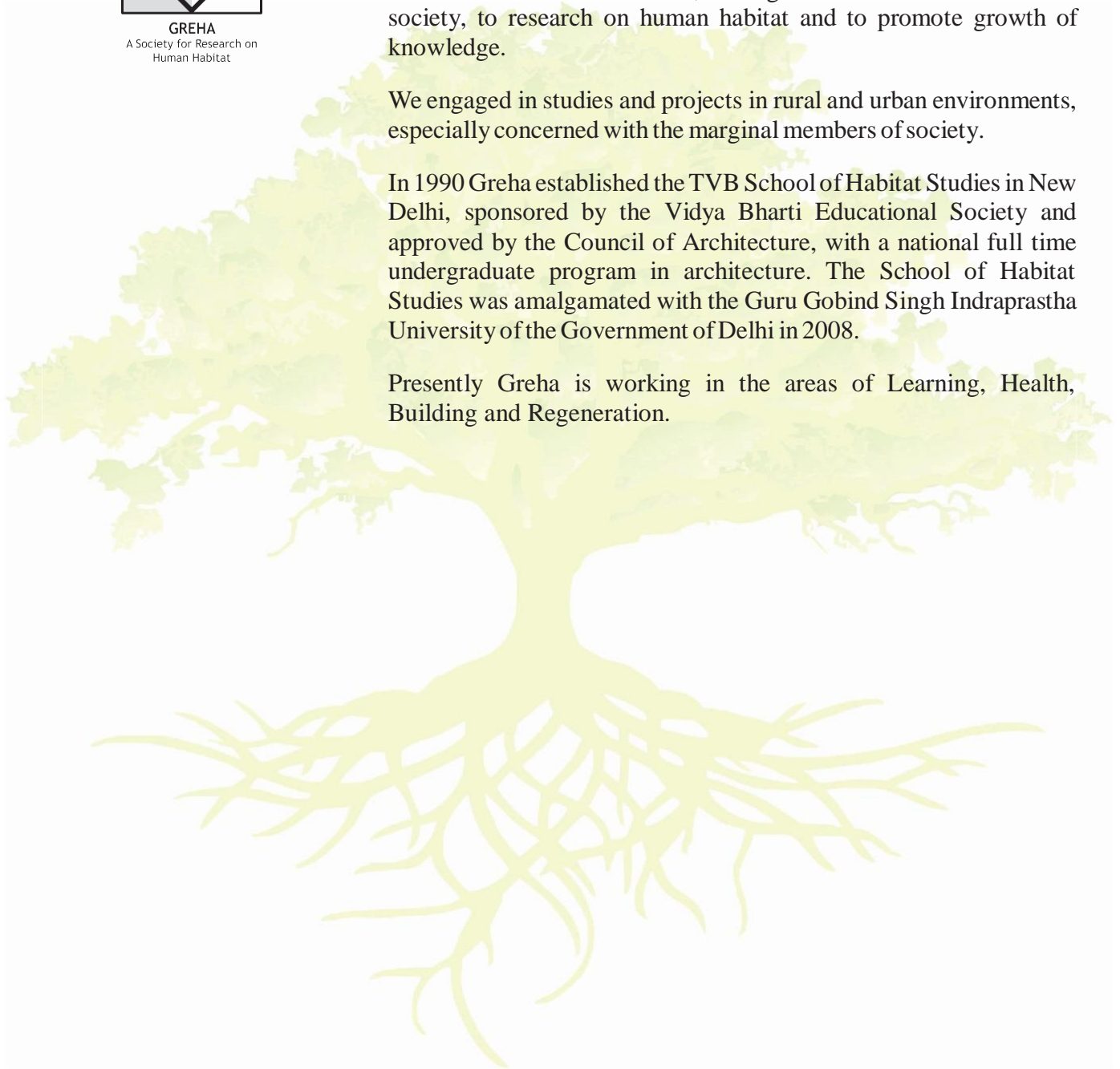
The word Greha symbolises both 'home' and 'planet'. We are a society for research on human habitat.

Greha was established in 1975, and registered in 1986 as a charitable society, to research on human habitat and to promote growth of knowledge.

We engaged in studies and projects in rural and urban environments, especially concerned with the marginal members of society.

In 1990 Greha established the TVB School of Habitat Studies in New Delhi, sponsored by the Vidya Bharti Educational Society and approved by the Council of Architecture, with a national full time undergraduate program in architecture. The School of Habitat Studies was amalgamated with the Guru Gobind Singh Indraprastha University of the Government of Delhi in 2008.

Presently Greha is working in the areas of Learning, Health, Building and Regeneration.



Concept

Architecture and Shilpa are distinct modes of making places worthy of habitation for all living beings. Their language-the vocabulary, syntax and, grammar are founded on knowledge of theory, method and practice. The former has been imported from the West (Europe, UK, USA, France, and Italy) and the latter is diversity traditions nurtured on Earth in India.

Today we see that though both traditions are present in cities, towns, and villages as well as in the infrastructure of transportation systems and utilities; there is little conversation between them. Just as contemporary architects are not familiar with ancient values enshrined in the classical texts, equally our classical scholars are not informed about the practices of contemporary architecture as well as the benefits of modern technology for habitat development.

This seminar is an attempt to begin this conversation, on the understanding that the basic concerns of both traditions is to provide appropriate and adequate places for inhabitation that are respectful for all human and non-human living beings. It is felt that this is necessary for efficient and meaningful use of the huge public resources that are being invested in the building sector for urban renewal, smart cities, housing, heritage related infrastructure development, and for supporting programs for manufacturing and skill up-gradation.

Some suggested themes for discussions are as follows:

- A. Do the traditions of Shilpa and Architecture share the understanding that to grasp the subtleties of inhabitation it is necessary to know our place in a cosmic perspective in an evolving framework measured by the study of astrology and its relation to human health and well-being?
- B. What is the way to reconcile three aspects of a habitation conceptualised by Architecture as functional, aesthetic and visually pleasing and, metaphysically meaningful by Shilpa as bhogaadyam, sukha-darshanam and ramyam?
- C. Is it not necessary to enlarge and enhance the philosophic basis of architecture by referring to Ayurveda; Panini's Ashtadhyay; Patanjali's Yoga Sutra and Astrology.
- D. Does Shilpa understood as a refinement of the self (Aitareya Braahmana) provide a frame for dialogue between the pracheena (ancient) and the arvaacheena (modern), the shaastreeya (classical) and the laukika (tribal) and the siddhanta (theory) and the vyavahaara (practice).
- E. What inhibits a conversation between architects and classical scholars?

Program Perspective

During the three day main assembly, the invited scholars will present their thoughts in a twenty to thirty minute presentation to invite discussion with the assembly who will have received the folio of papers as part of the seminar kit. We hope this will encourage presenters and discussants to engage in a creative dialogue so that a fresh perspective on many issues, outlined as discussion themes in the concept note, may emerge.

The three days of discussions are programmed as 3 sessions each day for deliberations under 4 broad themes:

- Vastu - Shilpa (Habitation and Human Condition)
- Gyaan - Shilpa (Human Health, Well being, and Philosophy)
- Srishti - Shilpa (Settlement and Cosmic order)
- Abhivyakti - Shilpa (Expression and Language)

In the evenings of the first two days there will be a lecture cum performance on music and dance by classical masters exponents.

The organisers offer a brief statement on their understanding of Shilpa and Architecture.

Shilpa is a pervasive term in Indian scholarly tradition and is used to denote the various arts, right from the time of the Aitareya Braahmana, where it is stated, 'atma samskritir vaav shilpani', i. e., the shilpas are a refinement of the self. The history of Bharatiya Shilpa traces its roots in the textual tradition beginning from various ancient texts such as the Samhitas and the Brahmanas till later texts such as Vastu-Vidya, Manushyaalaya-chandrikaa, Shilparatnam, Samarangana Sutradhara and Vishvakarma-prakasha etc. The subject is also discussed partly in the Brihat Samhita (chapter 53, under the head Vastu-Vidya and in the chapter 56 under the head Prasada lakshanam). Some of the Puranas such as the Matsya, the Agni and the Garuda also deal with the same topic, in great detail.

The essential concern of Architecture is with inhabitation, whereas in common parlance it deals with building construction and its appearance. To go deeper into issues regarding habitation, we need to deal with the human condition, and the Yoga Sutra can enable a better understanding of this. The expression of architecture in terms of building construction is better understood as a language with its own vocabulary and syntax, since construction has a definite grammar founded on scientific principles, much as the expressive power of Sanskrit is amplified by Panini in his Ashtadhyayi. It is also possible to enlarge and enhance the philosophic basis of architecture by referring to Ayurveda for a better understanding of human health and well being. The scope of architecture and the subtleties of inhabitation can start with an understanding of our place in a cosmic perspective in an evolving framework which is measured by the study of astrology. It is therefore our belief that classical texts on a range of subjects, from Aesthetics and Vaastu Shastra, to Sanskrit grammar and Yoga, to Ayurveda and Astrology, will all provide the context for an understanding of the links of contemporary architecture with its sources of inspiration.

Hope this three day long dialog is a beginning of a meaningful dialog to bridge the gap.

Dr. Sudhir Lall

Ar. MN Ashish Ganju

//shubamastu//

The Narratives of Delhi & It's Architecture - riwayat-e-dilli

Er. Aman Gopal Sureka and Ms. Aditi Chaudhary

“The purpose of architecture is to improve life”, said JohnLautner a noted architect in Michigan, USA area. While the aesthetics, design and structure of an environment hold the key to "improve life", a large part of its impact is left to the perception of the minds who inhabit it.

People today spend a lot of time playing games on their mobile phones. These games that they play have a defined "game design" narrative. The narrative is one of small rewards, milestones that reward short concentration cycles, leader-boards and "virtual identities". To "improve life" at home, in the office, and in the entertainment spaces, I believe that our "games" need a new architecture.

Like "architecture", India is also extremely rich in its heritage of games. ‘riwayat-e-dilli’ has been re-created in the age old architecture of the game of ‘gyanja’. ‘gyanja’ was a common pass-time based on common narratives of djinns, miracles, azdahas (dragon like snakes), atashkada (fire temples) and magicians. ‘riwayat-e-dilli’ visits these narratives from the perspective of the history and architecture of Delhi. In the process it reveals a unique narrative of the land and recreates an experience of ‘adventure’, similar to what one experiences when touring a city. This game also sensitises to see the city as a living organism, as a storyteller, breathing every second, trying to tell you stories of its existence and sharing its experiences.

It is by unravelling the story of Delhi and its experiences, that one rediscovers his/her own narrative entwined in that of Delhi and its place in the larger story of the cosmos.

The game simultaneously provides a platform for adventure and learning. The architecture of the game, in the way the cells are arranged and the path is curated, captures geographic, historical and social conditions of the heritage of Delhi. Learning from “history” is amongst the best ways to learn! As players engage with history, they also engage with themselves. The thoughts, decisions and actions of others, reviewed through the periscope of time, provides a beautiful perspective to one’s own thoughts and actions.

Games have been integrated very subtly yet powerfully in our heritage architecture and engagement spaces. The Gods have subscribed to them, the temples have curated special corners and spaces with game boards etched in the stones on the floor, even rituals have included them as engagements. The ethos of our games has rarely been a “quick reward”. In the large variety of the repertoire of Indian board games, games inspired by the thrill of gambling to powerfully introspective games that build on decision making and awareness have found space. We hope that the august audience will be inspired to consider building game corners and engagement areas in their architecture and design, to help improve the lives of the inhabitants.

Getting the City Back to its People

Ahmedabad's journey towards becoming India's first UNESCO World Heritage City

Ar. Debashish Nayak

People live and work in towns and cities. As society evolves in response to change and growth so does its expression of heritage, which becomes a resource. In today's pace of economic development, such resources tend to be perceived as being incongruous with modern needs - inefficient, unproductive and even inconvenient - and are sought to be replaced with buildings that appear contemporary and more efficient.

Most historical Indian cities have, at their core, areas of strong architectural and urban character. They

have been places of life, vitality, wealth, power, enlightenment and culture. These attributes do not accrue in a day or a decade. They represent centuries of growth, during which new elements are constantly juxtaposed with older ones.

Familiarity leads to indifference; citizens become insensitive to the gradual change in their environment. The city becomes a habit and few people, if any, recall the good that has been lost. It is necessary to inculcate awareness in citizens of the importance of the built environment, and to help them develop a harmonious and contemporary relationship with it without alienating past images of glory and pride. Urban renewal rebuilds not just the city but people's relationship with it. Old buildings and civic spaces must be reinvented as assets, not liabilities. They embody community history, emphasising tradition, heritage and culture through architecture and urban form.

Over the years, Ahmedabad Municipal Corporation (AMC) has taken initiatives for heritage conservation and development in the Walled City. Ahmedabad is now India's first UNESCO World Heritage City. AMC is now placed to share the methodology and important lessons of these initiatives with other cities to conserve their heritage.

Ahmedabad has some advantages over other cities. It has institutes of learning that have studied the Walled City area for many years, even though at an academic level. When, in the 1980s, Ford Foundation initiated systematic studies of three historic Indian towns in collaboration with their local municipal bodies, it sent civic officers from Ahmedabad, Jaipur and Hyderabad to ICCROM, Rome for a 16-week course in urban conservation. In 1996 AMC invited CRUTA Foundation, Calcutta, represented by the present author, to launch a process within its managerial setup to address heritage issues of the walled city. This led to the setting up of India's first municipal heritage cell and, in 1997 the first Heritage Walk launched by the civic body.

These initiatives led to programmes: celebration of heritage day/ week; documenting and restoring buildings with India's first bank loans by HUDCO, later subsidised by the French Government along with free technical support; creation of community spaces inspired by local history; training volunteer guides; and many more. While these initiatives were becoming popular, AMC initiated and amended heritage regulations with modifications in property tax, land use, disaster management plan and other relevant areas.

The media were encouraged to write for and engage with the community to motivate them to appreciate their own history and heritage. Engagement with national and International agencies and organisations also increased the value and appreciation of Ahmedabad's heritage. Nearly fifty Indian cities looked to the Ahmedabad model as a guiding example and send their municipal officers for training. Under Gujarat City Managers, Association, Ahmedabad, experiences were shared with major towns/ cities of the state. In 2010, AMC hosted an International Conference of Asian World heritage Cities, marking the preparation of Ahmedabad's nomination as World Heritage City. In 2011 Ahmedabad celebrated its 600th anniversary of its foundation, marking an important step in the journey towards heritage city status.

Architecture & Music: A Conversation

Sh. Irfan Zuberi

Architecture and music are immersive experiences by virtue of their intrinsic characteristics. One may be able to turn away from a painting or sculpture, but architecture and music engulf the body in space (architecture) and time (music). Insofar as architecture exceeds building and music exceeds sound, both occupy a unique place in the domain of aesthetics.

When Ustad Bade Ghulam Ali Khan exclaims that "yeh toh hawa ke saath khelna hai... gaana-bajana hawa mein mahal banane ka kaam hai..." or Pandit Bhimsen Joshi's taanmudras aspire to provide a visual representation of the movement of swaras within the body, we know that we are dealing with a refined and abstract understanding of space in music.

In my presentation, I will make an attempt to present a few correlations which assert that the centrality of design and structure in architecture is reflected in music through the emphasis placed on swara and tala. However, given that architectonic and musical thought have a long history of evolution that has enabled the disciplines to transcend their own boundaries, a conversation between architecture and music ought to reflect an interesting crescendo of intersections. Using a few examples from architecture and music across space and time, this presentation will grapple with the domain-specific interpretations of terms such as harmony, symmetry and rhythm from the Indic perspective.

जीवन चक्र - Exploring narratives in vernacular furniture.

Prof. Jay Thakkar and Ar. Mansi Sathyanarayan Rao

Vernacular furniture, as we term it is predominantly utilitarian furniture, made by the local craftspeople, using indigenous resources, for the people of a particular region. In a country like India, where the vernacular fabric changes every few hundred kilometres, a region's architecture, interior architecture and furniture are excellent examples that reflect several social and cultural aspects of that particular region. The research project aims at studying and documenting vernacular furniture that has traditionally been and continues to be an inherent part of the day to day life in an Indian household. It is being conducted in four phases, covering the regions of Gujarat, Rajasthan, Punjab and Haryana.

Thought Processes

Prof. Joy Sen

‘Considering this kind of creative process in analogy to that of the Rishi taking place in the mind of the Sthapaka (Architect or built-environmentalist), it will be clear that his vision was safely based on metaphysical conceptions, supported by continuous references to sacred scriptures and the effort to understand their esoteric meaning. This was not a simple intellectual acceptance or adherence (as known to our current system of degree and book-based education). The ancient artist had a deep feeling of being himself an integrated part of the cosmos and of participating in all its categories and elements, a feeling acquired by innumerable generations in uncounted centuries of meditative experience. - Alice Boner (Vastu-sutra Upanishad)

‘Built environments have various purposes: to shelter people and their activities and possessions from the elements, from human and animal enemies, and from supernatural powers; to establish place; to create a humanized, safe area in a profane and potentially dangerous world; to stress social identity and indicate status; and so on.

Thus the origins of Architecture are best understood if one takes a wider view and considers socio-cultural factors, in the broadest sense, to be more important than climate, technology, materials, and economy.....In traditional Indian architecture: space, time and matter are manifestations of the creator; material space and material things make visible ideational spaces. For the architectural environment, this has three consequences:

1. It stresses limits of control: one changes oneself rather than the environment. Thus, building – which is a major modification of the environment – require rigorous adherence to the appropriate cosmological model and also requires stress on ritual purity.
2. The cosmological model emphasizes the center, and centrality is most important socially and architecturally.
3. Ideational space can only be made manifest through symbols). Space is transformed by symbols and rituals) so that the divine is made visible, and architecture is called ‘Vastu Sthaptya Vidya.’ - Amos Rapoport (Cultural Origins of Architecture)

A deeper recovery of the Indian Architectural semantics: complementarities between the North Indian and South Indian style

Introduction - The Dawn Of Indian Architecture

‘There was an inquisitiveness in the race to start with, which very soon developed into bold analyses, and though, in the first attempt the work turned out might be like the attempts with shaky hands of the future Master-sculptor, it very soon gave away to – 1) strict science; 2) bold attempts; and 3) startling results. Its boldness made these humans search every brick of their sacrificial altars; scan, cement, and pulverize every word of their scriptures; arrange, re-arrange, doubt, deny, or explain the ceremonies. It

turned their gods (personification) inside out, and assigned only a secondary place to their omnipotent, omniscient, omnipresent Creator of the universe (Brahma- Brahmanaspati-Brihaspati), their ancestral father-in-heaven; or threw Him altogether overboard as useless, and started a world-religion without him with even now the largest following of any religion.' - Swami Vivekananda (Historical Evolution of India)

'This aesthetic side of a people's culture is of the highest importance and demands almost as much scrutiny and carefulness of appreciation as the philosophy, religion and central formative ideas which have been the foundation of Indian life and of which much of the art and literature is a conscious expression in significant aesthetic forms.' - Sri Aurobindo (The Foundations of Indian Culture)

Building Bridges

Prof. M.N. Ashish Ganju

A few years ago I was walking round a monument under the care of the Archeological Survey of India accompanied by a celebrated rock musician. As we were examining the frescoes on the walls of this 'protected' monument, the official guide suddenly asked my companion what was his occupation. Without hesitation this iconic musician replied, "I am a builder of bridges".

This made me think of the deeper truth embedded in his apparently fictional representation of his persona. When this musician would perform in public, the concerts would be attended by thousands of young people who would become hysterical with emotion. It was clearly perceivable that the performance connected this huge crowd of diverse people in a powerful collective of adoration and excitement, bridging across their personal differences. The ephemeral bridge he would build every time he performed made him one of the most celebrated musicians of the twentieth century in the Western world.

The bridges we want to build in this conference are to connect a very different set of conditions. Our ancient society, which was ruled over by invaders and traders for several centuries, has changed its developmental narrative after political independence a few decades ago. At first public resources were invested in developing an industrial base with concentration on heavy industry. In the last two to three decades the emphasis shifted towards also building urban infrastructure, and considerable public resources are being invested now in schemes for improving the living conditions of our growing population.

Urbanisation in the sub-continent is an ancient phenomenon. Archeological evidence reveals remains of well organised cities as old as 2500 BCE. In living memory our many cities have been undergoing rapid change. Instead of learning from our long experience of urbanisation, it is evident that our cities are becoming more unliveable day by day. This is in spite of the advances in the study of architecture and urban planning that has taken place in the last two centuries. On one hand we have new technologies that offer the promise of all modern conveniences to city dwellers, yet it is ironic to find that urbanites can no longer rely on clean air and water as well as a sanitary physical environment which was earlier taken for granted as life support systems in human settlements. In fact the unpredictability of climate systems world-wide has generated the spectre of an unprecedented humanitarian crisis in our times. Scientists tell us that the climate crisis is largely caused by the way we have constructed our buildings and cities in the last two or three centuries.

What has caused the rift in our understanding of building humane habitat?

The expression of our culture and civilisation is evident very clearly in the architecture of our human settlements. The discipline of architecture can be represented as emerging at the conjunction of history, geography and philosophy. In our sub-continent the history of architecture presents a most impressive lineage; geographically we exist in a variety of environmental conditions - from high mountains to large river basins, to a huge desert, rain forests, and a unique plateau, as well as a lengthy coast line and off shore islands - all in close proximity. Our philosophical background comes from some of the most powerful ethical systems known to humanity, from Vedanta to Buddhism, as well as Jainism, Sufism, Sikhism, and others.

We seem to have lost touch with our indigenous realities, and along with that our ancient values, which form the foundations of our society. The bridge we need to build will connect the ancient with the indigenous to steer us out of the civilisational crisis that seems to have beset our planet and its myriad life forms.

The Dynamics of Space, Time & Nature in Traditional Architecture

Prof. Madhu Khanna

My presentation explores the interrelationship of space time and nature dynamics as related to built form that have shaped the philosophy of traditional forms of sacred and secular architecture.

Modern Architectural practices are generally oriented by function and rarely value the crucial interplay of space, time and nature dynamics in the environment. In contrast to the functional approach the traditional architectural practices are shaped by a holistic philosophy. According to the Hindu principles of Vastu Sciences, for example, the cosmos is a manifestation of a transcendent, non-dual, yet immanent principle, which unfolds the world and inhabits it as its animating principle. The one, undivided principle is known variously as Brahman or Purusha, or Cosmic Being. This principle, which contains the universe in its womb in potential form, is the beginning of all spatial dimension and temporal duration. As it evolves, the original wholeness is split asunder, gets differentiated and gives rise to form a pair of opposites: the elements (earth, water, fire, air and sky), and the world of the senses. The sacred cosmos emanates as a perfect mandala, somewhat akin to a spider's web as it projects itself from the centre to the periphery, the world is mapped out in graded order to form a hierarchy. Whatever lies outside the periphery symbolizes the zone of chaos and anti-life; whatever lies within the sacred cosmos reflects an integral unity of all existence. In this drama of creation, sacred space is visualized as expanding horizontally and vertically into four cardinal directions, the intermediary quarters, the nadir and the zenith. This notion of space was derived from the earliest observation of time. Time arises from our cognition of changes that occur. In a changeless universe, time would not exist, yet the changes that take place evoke the sense of time, such as the rising of the sun, the pulsation of the heart, the seasonal cycles are invariable and follow a set pattern. This pattern in nature gave the notion of cyclicity. Cyclicity creates rhythm and from rhythm arises number, a parameter of dimension. These norms have governed sacred architectural practices in India.

The paper will discuss the significance of the holistic approach of traditional architecture and its relevance today.

The Knowledge Paradigm: The architecture for water

Dr. Meghal Arya

The antiquity of Indian tradition is, I think, less impressive than its extraordinary continuity...
Gurucharan Das, The Elephant Paradigm, 85

The primary intent of this note is to articulate architecture as a repository of the cumulative knowledge of a society. Architecture's materiality and continuum attributes to it a dimension of permanence with layers of experience that becomes the wisdom of generations. The patina of time on the architecture includes these. Keen observation and appropriate responses build this knowledge transferred through the various aspects of architecture that may include the construction, the spatial relationships or the form. These responses consolidate as an amalgamation of lived and shared experiences, memories, observations and deductions all of which contribute to the creation of the knowledge of that society. Increasingly, as there is emphasis on the explicit formulation and codification of information, other forms of creating and communicating knowledge are fading. Folklore, folk songs, crafts, theatre, rituals as forms of transmitting knowledge are endangered in a world dominated by the overwhelming belief in the written word. The search for knowledge in architecture stems from a reasoning that knowledge is more than what is verbalized into words, concepts and theories. This knowledge is seen in the vernacular and the traditional and is tacit. Mimetic learning is the basis to the transference of such

knowledge. It is inclusive and dynamic, evolving through collective and individual efforts. Polanyi calls it personal knowledge while Pallasmaa acknowledges it as silent knowledge explaining that "Even in the technological culture of today, the most important existential knowledge of our everyday life does not reside in detached theories and explanations, but it is a silent knowledge, beyond the threshold of consciousness, fused with daily environments and behavioural situations" (20).

The presentation will attempt to make explicit the human knowledge extracted from the water structures and in particular to present them as components of an ecology. The diverse water bodies are seen as part of a larger infrastructure network for water considering that water flows, thus, connects and links. It argues that the architecture for water is the point that connects both, the systemic aspects of water collection and distribution that relate to engineering and hydraulics, as well as social aspects that relate to communities thus creating a spatial ecology of water elements. It implies paradigm shift in the understanding of the architecture for water for its engineering marvel or architectural exuberance. This lens provides a unique potential to understand how water has linked the development of societies, the socio-cultural relationships, the geography and the environment to the architecture. The presentation will also argue in favour of not only accessing traditional knowledge, but also qualifying it potentially as a repository of scientific knowledge allowing it to be expanded beyond the limitations of its socio-cultural and geographical context.

The need for this inquiry emerges from a concern about how we 'view and perceive' our resources. Piped and cloaked under layers of earth, the movement of water, its collection and distribution has been erased from our urban sensibilities, taking away fundamental relationships of society, environment, the making and other aspects of human endeavor. Over time, it is converted into mono-functional infrastructure performing only one task - to store and transport water unlike the historic water bodies which were multifunctional as the findings of the research demonstrate. To balance the homogenizing and mono-cultural trends of the contemporary world, it is important to put this knowledge in the public realm, to make it accessible. The resilience of the traditional systems needs to be investigated for future generations. As new conditions are created in human evolution, situations where answers can be seen in the traditional context emerge. Such a situation has occurred in the discourse on water management and it is hoped to initiate a productive dialogue on the integration of social and environmental ecosystems in infrastructure developments. The aim is to redeem the ancestral and fundamental bond between the city and its waters.

Drishti & Shrishti

Prof. Narendra Dingle

Refinement of the self is based essentially on drishti (insight) that creates mirages of cognition sprouted from the ground of human consciousness. In any creative work from literature to architecture, where the means change from word to edifices built with materials, also change the manner and meaning of refinement, considerably.

Shrishti (manifest world), besides what the senses experience as the 'given' phenomenal world, also includes what the humans create. Processes of manifestation indifferent fine arts vary but the chatsh pat or the four quarters of consciousness discussed in the Upanishads remain a constant.

The dialectics between drishti and shrishti becomes most enchanting for an artist. Shrishti would mean forms of creative manifestations. Architects must engage in creating a secure, safe and sustainable habitat that is also joyous to life. Dealing with nature, human communities and other organisms makes the process in architecture different from Fine Arts. My inquiry would be in the realm of consciousness being the ground for drishti, to see its manifoldness, particularly for further discrimination. In the course of life one encounters various events and living beings. All of them enter into the pralaya with or without one's conscious effort. This playa forms a ground for imagination and form making that refine the consciousness as well as the act of architecture.

The two texts that I have been looking at for some years are The Principal Upanishads and

The Lankavatara Sutra to decode the area of human consciousness; finally that is where the aesthetics of experience can be explored. I have had to depend on the English writings of S Radhakrishnan and D T Suzuki for learning these texts, respectively. Additionally, The Aesthetic Experience According to Abhinavagupta, (by Raniero Gnoli) the orized primarily for theatre and poetry, becomes significant for its discussion on bhava, vibhava and anubhava etc.with its strong emphasis on the multiplicity of shades of feeling and object-subject relationship. It would however be important to distinguish between the aesthetic experiences of a drama from that of architecture. The latter is ignited in the mind of the patron and the architects they embark on a project. The sthayi bhava keeps modifying itself whenever the act of designing opens up drishti as never before. An exploration of the detailed visualization of the edifice yet to be built is very much an aesthetic experience that continues for the architect until it is finally built. When built, it is in the public domain for its living experience.

It also indicates an undercurrent that connects all creative work in the Indian subcontinent from poetry, theatre, music, dance, visual arts and architecture. No spatial experience can discount the emotive field of expression. Hence, both the Rasa Theory and its connection to the materiality of space making in architecture need a contemporary exploration.

Mandukya Upanishad informs that consciousness is chatushpat 'The self is Brahaman, this same self has four quarters.' The chatushpat of vishva, taijas, pragya, and turiya are defined as the waking, dream, dreamless and spiritual states of consciousness. A living being experiences and sways through these states in one's lifetime continuously. All of this is a resource from where one's drishti energizes for a performance in the field of arts. Evidently, one does not only get one's drishti from the phenomenal world alone. Hence, even when one is engaged in the act of conceiving and building the human habitat, drishti results from the field that is chatushpat.

The Samranganasutradhara and contemporary Indian architecture

Dr. Neena Zutshi

Compiled around 1100 AD by King Bhoj, the narrator of the SS is the celestial architect Vishwakarma answering architectural concerns of his human progeny. The treatise initiates with the beginning of architecture on earth and goes on to elaborate on its diverse implications – ritual, astrology, design process, iconography, classification, nomenclature - among a host of other contextual topics. Originally written in Sanskrit, the Mohanbohini Hindi translation by Pandit Srikrishna “Jugnu” effectively, with minimum loss of meaning, forms the basis of this research. As a compilation, it is derived from all preceding texts including the Manasara and stands apart because of the secular compiler as well as its spatio-temporal location.

The content is open to interpretation by a linguist, philosopher, priest, architect, mason, sculptor, historian or a geographer which denotes that architecture was (and is) an amalgamation of diverse fields. As an architect with both practice as well as academic exposure, my study focuses on architecture as theory and practice in the treatise. 44.08, 09

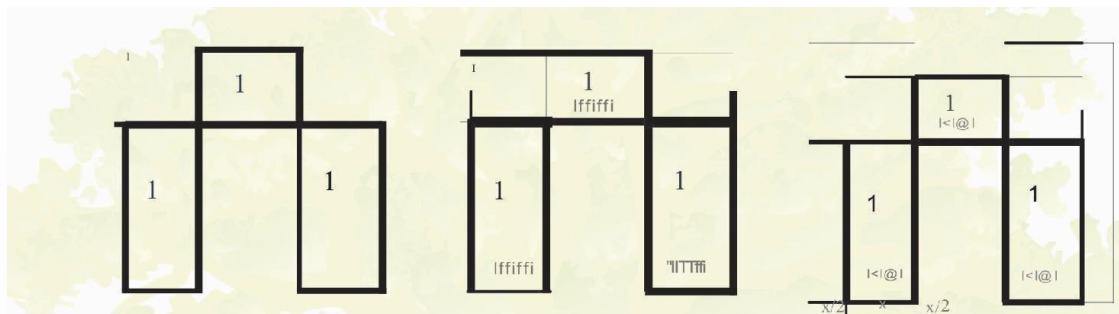
The architect who has theoretical knowledge only and is not proficient in practice
During practical work, becomes a spectator of war

And like a coward becomes either fascinated or empty-headed
Knowledge of practice and no understanding of the relevance of theory

Makes the architect prone to influence by others, leading to wavering of direction and focus
Theoretical implications include historiography, the relationship between text and architecture and the analysis of historical buildings while practical concerns addressed are design process for temples, palaces and dwellings and the utility of the contents for conservation of historical architecture.

Typical components of a dwelling are:

1. Enclosure unit Shala
2. Internal courtyard Defined by the number and arrangement of the shala
3. Verandah Aalind (may be internal/external)



It is premised that a contemporary dwelling may interpret these to allow for climate and culture as contextual influences orientation which is unfavorable pejorative like (decay) .. /donkey/preferable as privacy is not compromised and therefore positive names like prosperity/happiness/grace.

A palace is named after the requirement of the monarch i.e. world”, “upgrading of splendor” design process which generates a “modular” and “flexible” layout to allow a large number of unpredictable occupants given the sensitivity given the juxtaposition of enclosed, semi

The design process which configures a reminiscent of Christopher Alexander’s Pattern Language generated with a parametric methodology. The algorithm is textual instructions which generate a three dimensional additive form whose overall proportions are detail of ornamentation and iconography is open to contextual interpretation by the mason. The experience of architecture guides the form generated by the text, primarily for royal and public dwellings, as they are inhabited by humans while temples, as on aesthetics of form. Allowing a post grouped based on their form attributes

- Inhabitant will be aff Interpretation: North-east courtyard is comfortable and private. for habitation. If a courtyard is planned in the south – uncomfortably hot for outdoor activities – (death). A court at the rear of the built form is

“conqueror of the and simultaneously specifies habitable ven royal lifestyle while the concentric enclosures suggests climatic semi-enclosed, jali and pavilion halls. hich “pattern” into a “language” for public dwelli and shape grammar while a temple is specified for the architect whil sacred dwellings, are post-colonial analysis of historical architecture as opposed to location/patron/evolution such that – Fearful and punishing life Interpretation: South will be uncomfortable and public. affluent

south-west then its name is comfort in the dwellings is based architecture, temples may be South-west courtyard conundrums like the Chausath Yogini the body of temple architecture effectively.

The Chausath Yogini

The relevance of the Samranganasutrathara today is established by its conservation as well as providing an alternative paradigm for historiography. Further, the inhabitation of residential space to generate place. The text architecture pointing to a holistic the discussions on contemporary architectural pimplications.

Aspects of Geometry and Proportions in Jagannath Temple in Ranpur Orissa

Prof. Rabindra Vasavada

There are several texts followed for building arts in Orissa in various periods of its architectural history. These texts are originally in Sanskrit and translated in Oriya for the master builders to follow in their works. These texts have been continuously revised and reinterpreted by successive generations of scholars/master builders and many times it is difficult to trace the original authors and the sources of these works. Several of these are translated in English and other languages for the purpose of acquiring better understanding and insight into the building arts and it's the then ongoing traditions. These texts also belong to a larger body of canonical knowledge prevalent in India "in so far as the temple corresponds to the image of Man and that the ground plan and elevation concretize the concept of 'Purusa' on the micro and macro levels." (as Kapila Vatsyayan describes in the Foreword for Silparatnakosa) The pursuits of these texts provide a deep insight into Indian vision, approach, methodology and technique of architecture and other related arts, which embellished the temples. These texts describe the canons or rules of devising a temple through its plan and elevation, establishing its various measures on ground as well as in height, the way different variations of temple types develop and about their definitions and the rules about orientation etc. It also advises on how to decide the basic unit of measurement and how to apply the same in developing the proliferation of its garbhagriha into a full temple form. In all the traditional texts on temple building arts, the position of a patron is as important as the master-builder as the patron is considered as the 'ideal' man in whose image the building would be symbolized and built. The patron's body and the measures derived from it becomes the generative measure for the whole form and his cosmic stellar positions become the guiding factors for orientation of the building established on site to initiate the execution. Alice Boner in her paper on Silpa Sarini mentions "that in Orissa tradition Visvakarman and Sukracarya are symbolic terms which stand for different trends in art, the first giving expression to the laws of order and co-ordination, the second to the forces of expansion and disruption. One could be called "classical" or "Apollonian", the other "baroque" or "Dionysian." It correctly explains the two aspects of any manmade form, one relates to the organic and sensuous and the other relates to the well-ordered and the serene, rational. These texts when accepted as a basis of prescription for temple building arts show us the method to analyze the temple architecture of Orissa. Though the application of a particular text and the method described therein always remain as a conjecture as it is very difficult to conclude on the exact precise source followed in case of a specific temple and also the extent to which the texts were forming a basis in making design decisions of the master builders. As mentioned earlier, there has always been a practice to initialize the process of design and execution considering the patron as the organic source of inspiration along with a specific prescription from the canonical text of the region. Information pertaining to both these aspects is the basis for a definitive analysis for us today. What is available to us today is the text and theory to a fair degree of exactitude, however, the record of the patrons and their personal details used to decide the basic dimensioning order as well as orientation matrix is hardly available, which leaves us to a lopsided analysis, however, the exercise is worth its try in order to arrive at the basic dimensioning order and proportioning systems operative in the basis of the overall temple form.

Sanskrit - Vastu and Works of Soil Testing ; How relevant it is in today's Sustainable Stabilized Rammed Earth Architecture.

Ar. Rupa Bhaty

Sanskrit treatise on Vastu (from verb root Vas i.e., to dwell, Dwelling Architecture) considers soil testing to be the first and foremost requirement for the construction of any building. Ancient Architects determined the fitness of the site through several tests. They regarded the earth to be an important ingredient. A site was usually chosen after close inspection of earth's qualities like color, smell, taste, form and sound. "Bhur eva mukhya Vastu syat" - It says that the matter in the building construction, the earth is the principal object. Vastushastra authors certainly had some idea about the significant property of soil, i.e., permeability, consolidation and compressibility, and shear strength. These are now a part of soil mechanic studies.

A brief history of rammed earth will be discussed. How it was used in China, Near east, Far east, India, Rome. Pliny the elder documented Pise de terre or rammed earth, a building technique that has existed for over ten thousand years. For hundred year in United states also it was in vogue.

Earth was, thus, an important ingredient in any kind of construction of dwellings. Indeed first forms of dwelling were inspired by anthills and burrows from the animal world. We find that early humans started experimenting with mud, further determine quality of mud which could be used for shelter resisting severity of seasons, especially heavy rains. The quality of mud as a clay of definite proportion of silt and sand which would make the bricks more strong as well as sus-tainable was finally reached by the vedic times. We see that different shaped sun-dried bricks were used in Agnichayana yajna of Shrauta rituals, to make Shyena-bird Altar (will briefly dis-cuss). Sulba sutra - Geometry had started playing its role in creation of forms. We also find thick mud and sun dried bricks in ratio of length to width to thickness at 4:2:1.

It apparently make us understand that our vedic time's dwellings were sustainable and complete-ly Eco friendly, when abandoned, used to get dissolved in earth without any traces left or some part were reused (e.g- Toda Hut, an example will be explored how it had vedic influence), until more sophisticated tools were not invented to chisel the rocks.

Today it appears that we are again in search of our roots from where we had begun many thou-sands of years ago. We now call it Sustainable Stabilized Rammed Earth (SRE) architecture (IVC) , Adobe (IVC- Lothal, Punjab), Wattle and Daub (Assam and NE Regional Architecture) . We would discuss what are the probabilities of reducing Carbon footprints on environment with the help of ancient understanding into today's Rammed Earth Wall Earthen Architecture , apart from just rural, especially in Urban and semi Urban areas and how this can come into the main field with the innovation in design. It is a matter of design of soil and soil mechanics. It will be discussed how the appropriate design of soil can bring optimum thermal insulation via high thermal mass with sense of Aesthetics and sustainability, minimal maintenance, fire resistant, insects, termite and rodent free with safer sustainable aspects into consideration. And how yet it brings us nearer to the major object "Bhur eva mukhya V?stu sy?t". What of soil should go to soil alone.

A Model for Architecture

Prof. S.R.Bhatt

By nature and necessity human being requires a habitat to reside. In case of animals construction of habitat is instinctive but for human beings who are more intelligent creatures on the earth it is well planned as per their needs and aspirations. Any ideal planning and execution of a human habitat has to be holistic and integral taking into account all facets of Reality which surround the habitat. These facets are both external and internal. The external facets are the outer reality. They are tangible in nature. The five material elements, viz. earth, water, fire, air and space, planets, stars and galaxies etc. constitute the external facet. The internal facets are the mind, intellect and the spirit. These are intangible. In comparison to the external ones the internal ones are more fundamental and influence the external ones. However, the external ones also get affected by the internal ones. Both these facets can be distinguished but cannot be separated as such. Though these may appear to be apart yet they are distinct and not separate. They are interconnected and interdependent. Therefore, both are to be reckoned with in an integrated manner. A holistic approach to habitat has to take into account an integrated view of both in their proper proportion. Since the habitats are constructed by the intelligent human agent the exercise of this intelligence has to be ratiocinative based on judicious understanding. In a perfect planning of architecture, no single factor should be overlooked or neglected. All are of equal value.

Human architecture though drawn from Nature it is an imposition upon Nature. Here, natural resources can be manipulated and transformed with the help of science and technology. However, Nature should be treated as 'Mother' which provides the requisite base and sustenance. So, Nature should be the starting and guiding principle. A good habitat has to be Natural and in accordance with the laws and forces of the Nature. It is truism to say that 'Nature protects when it is protected' and this should be our paramount consideration.

In architectural planning four factors are to be taken into account:

- The purpose and aim of architecture.
- The means to realize that purpose.
- Efficacious, judicious and skillful employment of the means.
- The conducive result for mutual caring and sharing.

In planning a house or township two guiding principles are 'hita' and 'sukha'. Hita stands for general wellbeing in terms of health and hygiene. Sukha involves pleasant and soothing environment. These depend upon social, economic, geographical and geological conditions with difference in tribal, rural and urban settings. But basic amenities must be provided whatever be the setting. Interior embellishment and external ambience have to be soothing and convenient.

In Indian architectural treatises all these have been considered. Ancient Indian thinkers have seriously pondered over them and on the basis of their concretely lived experiences penned some texts which may be of great universal significance. A proper study of these texts is a desideratum.

Human needs and requirements are not static or uniform. They are determined by time, place, and circumstances. Accordingly, architectural planning and execution also has to change but the basic framework is universal and must be adhered to.

In my delineation, I shall delve upon these points. Of course, it will be theoretical but foundational in nature.

Parampara Siksha

Ms. Sashikala Anant

Traditional Pedagogy or Parampara Siksha consists of several areas of individual preparation and team efficiency

- The body has to be trained to work for hours continuously in the yard and the site. Yoga sAdhana is a must for this.
- The senses have to be trained for a heightened aesthetics and for an aligned response.
- The theories contained in the texts have to be learnt by heart and understood in their field application.
- Hand skills have to be developed through regular use.
Working with the hands
- Sketching, preparing measured drawings, maintaining tools, training the eyes are a daily habit.
Studying the texts
- Shilpa Shastra and Vastu Shastra
- Grammar of creativity - Tala in sculpture, pada vinyasa or modular design in architecture, tribhanga or flexion in sculpture and ratios and proportions.
- Natya and Sangita texts - to be read and performances to be viewed.
- Veda and Agama -to be studied under a teacher
Assisting the elders
- Preparing material, sharpening tools, detailing drawings and listening to discussions between Guru and client or yajaman.

Visiting temples and other appropriate monuments

- Site visits with senior crafts people
- Discussing and understanding aesthetics as well as proportions
- Studying reference material particularly in projects that may require new ideas

Shanm Arga - Shaivism, vaishnavam, shAktam, sauram, ganapatyam and kaumAram

- Each of these religious paths has their own philosophies, rituals, symbolism and mythology. They have to be understood clearly so that the built form and the sculpture can reflect all of them. Inherently, the shilpi is not required to believe in anyone of them but to represent them to the best of his ability, In Ganapati Sthapati's words "we are practicing shaktas, but we use the symbols of shaivism for our personal appearance and we build for vaishnavites, Buddhists and Jains. It is a complex system and a capability developed through practice".
- Local narratives are an important part of temple buildings as well as monuments. They have to be studied in depth so that the building reflects this character. It is only through this that the people of the area can identify with the building and foster it with affection and sensitivity.

Team building and understanding energies

- The energy of the land and the space has to be understood to be able to build with appropriateness. This can be done only through sadhana so that the body and the senses can pick up natural energies without difficulty.
- The traditional vishwakarma were also very efficient as a team. Their understanding of time and work, quality of output, individual capabilities and holding the larger vision of the design were of an excellent order.

Creativity

- All Parampara Siksha are tuned towards creativity and aesthetic excellence in the final state. Even though the training is in a very systematic manner, it is possible for the artist/artisan to be able to bring out their highest capabilities. The grammar of the training was both thorough and allowed for personal freedom. Ultimately, the end product is rasanubhava and brahmAnubhava in both the artist and the rasika.

Laukikshilpa and the Architecture of vastu (thing) and vaastu (space)

Prof. Savyasaachi

On the understanding that, when the foundation of contemporary architecture is determined by 'real estate markets' then whether it is a house or public garden or a business complex or an entertainment set-up...all of it is determined by the state of art of technology. All built forms seem to become like prefabricated garments-its users enjoying maneuvers to fit into standardized arrangements and measurements of rooms, windows, height of ceilings, storage space and, utilities.

It is worth exploring what would become of contemporary architecture when Shilpa understood in its more inclusive laukik meaning, the labor of 'crafting living as an art form' within the limits of historical circumstances, is introduced into its foundation. That is to say, when making built form is becomes integrated with theory and practice of 'living as an art form'.

For instance, a question for exploration could be, what will determine the materials, measure and location of rooms, windows, height of ceilings, storage space and, utilities.

Is it labor?

Will enjoyment become conviviality?

Towards this exploration I will bring to the discussion table forest dwellers laukik craft.

From this laukik stand point, only with respect for labor is it possible to know the relation between the twofold sense of Vastu as thing and to dwell in (Vas-tu) on the one hand and, Vaastu the site, on the other. The former is the root that hold latter-its ground.

Further, the laukik sense of 'contemporary' draws attention to the coevalness in the synchronicity of concurrent diverse modes of thinking and doing, each with a different depth of time in history. In this sense of contemporary, the past is present in the here and now and, the future is open with fresh possibilities, it is not dark, stifled and choked with shadows from the past.

With laukik labor it could be possible to decommission the myopic sense of the contemporary derived from languages of 'state of the art technology' and unveil the dynamic architecture of vastu and vaastu. This could open up a discussion regarding the value, meaning and significance of each of these diverse modes at par with each other, for the creation of a fresh heritage in the future.

From Space to Consciousness: Mandala, Mandara & the ends of Architecture

Dr. Shonaleeka Kaul

My talk will explore the difference in the semantics of space between the Western notion of 'architecture' and the Indic concept of vastu, focusing on the term akāśa in the latter, vis a vis its different physical and metaphysical, material and spiritual connotations. In Indic conceptions, right from the first millennium BCE, the word for space akāśa implies vastness, transcendence, and a phenomenon as all-encompassing as the sky itself (which is also denoted by the same word). Clearly then, in the Indic vision, space as akāśa was the very opposite of anything finite, bounded or enclosed. So in this understanding, architecture or 'building' would be the paradoxical attempt to limit the limitless, enclose the unenclosable. Which begs the question: Is architecture then a contradiction in terms? And what does this transition from the unlimited to the limited, from the transcendent to the contingent, do to space? What are the qualities it brings to space and what perhaps does it take away? In forcing a separation thus between the world within and the world without, and ushering within the built interiors the bulk of our activities, has 2 civilization and its prime force, architecture, contracted and narrowed down rather than expanded our lives and our realities?

This is both a question of physics and metaphysics. Ultimately, however, it is perhaps a question of ethics: What is the practice of architecture meant to effect in human terms? My paper will go into this

question. Urban architecture in India at present suggests an overwhelming functionalism and monotony, apart from a confused poverty of form, in the mushrooming jungle of skyscraper-slums that the urban core and peripheries alike are becoming. While there is nothing wrong with function, the question really is what is the nature of function that is aimed at. Is it that of mere utility or is it that of purpose -- a lasting human validity, as Aldo van Eyck, the Dutch architect, put it? This paper will draw on two central and closely connected concepts of space from early India, that of the mandara and the mandala, to demonstrate the ways in which form and spirit fused synergistically in these conceptions with a view to transforming the individual partaker and ultimately the community. In a poignant contrast to the present, traditional Indic architecture thereby served a purpose that was larger than itself.

Upodghata: the prelude to the ensemble

Dr Sudhir Lall

The IGNCA-GREHA Conference on Shilpa and Architecture aims to explore the possibilities of a dialog between the traditional bharatiya shilpa and modern day architecture; and the people who are concerned with both. Hence it has been thought necessary that a cordial syntactical and semantic ambience be created first, so that the context of the conference becomes clear. The proposed presentation will be an enquiry into the concepts of the Shilpa of Vastu, Gyaan, Srishti and Abhivyakti, in the framework of Loka and Anubhava or Siddhanta and Prayoga. It will also attempt to present the holistic view and interrelatedness of the Indian arts and how Shilpa has been the guiding as well as a binding force and an umbrella term for these. How these concepts, though understood as independent verticals today; are actually a continuum of one another, gaining substance and deriving authority from each other.

Traditional Indian Temple Architecture: Text and Context

Dr. Sushma Jatoo

Looking at the age old and huge temple complexes such as the Tanjavur Brihadishvara and the like, across India, constructed almost a millennium ago, the spectator becomes awestruck and is compelled to ponder over questions like, when, how and who built these marvels of traditional Indian architecture? However, the Indian textual tradition comes handy as the seeds of this discipline can be seen sown in the Vedic corpus, the oldest extant literature of the mankind. The seed further flourishes in the Agamic literature of the Shiavas (Ajita etc.), Shaktas (Manthana Bhairava etc.) and the Vaishnavas (Ishvara Samhita etc.) along with the Puranic corpus such as, the Matsya, Agni, Garuda, Kalika, Vishnudharmottara etc. This sprawling history of Indian architectural texts culminated into a full-fledged discipline; when the dedicated texts namely, the Mayamatam, Aparajitapriccha, Manasara, Samarangana Sutradhara, and Vastumandanam, along with the texts on Shilpa, namely, the Shilparatnakosha, Shilpaprakasha etc., composed by the traditional Shilpashastris in the due course of time.

The present paper attempts to study the journey of the textual tradition of Indian temple architecture through the texts mentioned above and how this successful tradition can be revived and replicated in the present day Indian context and environmental conditions.

Architecture Of The Mind, Body & Open Spaces

Ms. Swagata Sen Pillai

RATIONALE

It is a well-known fact that the link between the plastic or visual arts and the performing arts, has long been explored by societies through philosophy, scriptures, culture and the practice of communities and people over centuries. In India, the line dividing the two is so fine that they may well be a single fluid unit. From the philosophy of Universal Singularity, to the plurality of time and space, to the merging of the two - the shastras have made way for the exploration of both exclusive and inclusive interpretations that may hold forth at different view-points, but converge on the final outcome - that 'stasis' - the state of eternal immobility such as is exhibited by sculpture and architecture, is closely related to 'ecstasy' - the dynamic, fluid, ephemeral joy of movement and one may well cease to exist in the absence of the other. Ignoring the debate on whether architecture is more of an art than a science and whether or not it can be included in the realm of an artistic enterprise, it must still be agreed upon that architecture is a creative pursuit and includes many facets that are reflected in the pursuit of other creative arts such as dance and music and painting. Research, both erstwhile and recent, has iterated the fact that 'material structures enable people to think in new ways before words can stabilize them as conventional narratives'(Andrzej Piotrowski). These nonverbal exchanges, as is the case with the abstract and performing arts, lend themselves as an aspect of development of the collective national identity.

INFLUENCE & INSPIRATION

The fluidity of motion reflected in the fluid lines of construction, or the ambiguity of open space-giving rise to myriad depictions of the unformed thought, a raised ceiling - creating a feeling of wonder and awe, closed spaces - arousing urgency and the need for speed. No matter what we depict and where, it is an inescapable fact that the architecture surrounding us influences thought and behaviour. That creativity both precedes and follows the framework of architecture - moulding art into spaces like a second skin. Our behaviour and thoughts both reflect and are born of that interaction and with the right input, the design responds as well - thoughts are fed by the senses that experience the built spaces. but largely remains a non-representational artform. However, continuity or sequence may be built into the framework through the use of circular pathways or levelled spaces within the structure, enabling the performer to use the same for similar representation.

space, time & divinity

ART IN GENERAL AND DANCE IN PARTICULAR, IS REPRESENTATIONAL - IT HAS A TALE OR STORY TO COMMUNICATE AND THE CONTENT GUIDES THE FORMATION. ARCHITECTURE CAN ENHANCE AND AUGMENT THAT CONTENT

Both forms deal with practice in space as the master - the commander of movement and layout. Choreography defines space through the use of the body in movement and gesture and the use of a look while the architect begins with space and builds form. Just as architecture is the embodiment of beauty in its three aspects of appearance, structure and utility, so too does the artist's mind perceive beauty, imagine its structure and create a format where the presentation is palpable in one of these aspects.

The Indian artiste is even more inclined to blend the formation of thought and space as in our shastras the art of architecture is amongst the 'arts' more than the 'sciences' and the architect, the painter and the sculptor have often been the same - as is the case with the performer who is the architect of thought, the painter of emotion and the sculptor of physical presence. Reality, embellished by sensuality and uplifted by spirituality is the means that both mediums move in, flowing into and away from each other seamlessly.

Temples are the most telling area of confluence, lending themselves to analogies of the structuring of a presentation in dance-aligning the structuring with the effect and the purpose. Repetitive shapes along vertical axes creating areas of deep concentration, long corridor spaces creating a sense of movement in

time, the transition from the outer to the inner sanctorium defining the inward journey and so on to the exit - gathered and moving out towards space again.

CONCLUSION

The Sthapatyaveda says:

As is the human body, so is the cosmic body

As is the human body, so is the body (structure) of the building

As is the body of the building, so is the cosmic body

As is the building plan, so is the cosmic plan

Indeed, the construct of thought and definition of it through movement is both reflective of and intrinsically interwoven with, the art and philosophy of the constructed space - 'sthiti' and 'prakriti' converging to create 'anubhuti' replete with 'divyabhakti'. The 'shilpi' dealing with his or her medium in accordance with the 'shastra' and creating something divine in the process. As 'sthatishilpa' and 'sangitashilpa' meet and support, enhance and etch the contours of each other in various ways, modern spaces merge into the ancient experience of the human mind and modern movement blends into ancient structures, across space and time

An incomplete Idea Of Development or The Story Of The holy Fire In Juan Villages

Dr. Swati Janu

Narratives of an 'unprecedented' and 'rapid' urbanisation in the global South occupy the introductory lines of any academic work on Indian cities today. This sense of urgency stems from a singular narrative of 'development' where urbanisation has become equated to 'development'. Conversely, the rural has come to be seen as undeveloped - reminiscent of the colonial lens of viewing civilizations outside of the narrow frame of colonial cities as 'uncivilized' and 'backward'. Our current idea of development in architecture and urbanisation, consequently, is a linear narrative that marks a shift away from traditional architecture and practices towards contemporary practices of construction in industrial materials and consumptive indicators of development such as cars and air-conditioners. While these forces have shaped our current aspirations, India's national housing policies have further exacerbated the resultant polarization.

The Indira Awas Yojna, now repackaged as the Prime Minister Grameen Awas Yojna, is a social welfare programme to provide housing for the rural poor. Launched in 1984, it has supported the construction of millions of houses in rural India, though with the caveat that they need to be 'pucca'. In its classification of materials, traditional building materials such as mud and even stone were classified as 'kuccha'. Even though it has undergone several revisions since, its initial definition of 'pucca' promoted a wave of concrete structures in villages across India, be it coastal or mountainous areas. Its effect over the last few decades has been that 'pucca' has become synonymous with concrete and traditional architecture is now seen as 'kuccha' or undeveloped.

I found this loss the most palpable in the story of the holy fire in the Juan villages of Keonjhar district, north of Orissa. Told to me by Duskar Barik who founded the grassroots NGO, KIRDTI (Keonjhar Integrated Rural Development and Training Institute), which I later understood further through my travels, this story is about the traditional architecture of the indigenous Juan tribe. Categorized by the government as a PVTG or Potentially Vulnerable Tribal Group, the community is today threatened by the 'development' of the 30% who reside in cities - as their lands are being taken over, often illegally, for mining, power plants, and by deforestation.

Traditionally, every Juan village has a community centre or 'manda ghar' where all community

meetings and incidental meetups take place. Communally built by the village, the walls are built in mud with clay tile roofs, plastered in beautiful colours of the 5 varieties of locally available mud. Every village displays its traditional tools, weapons and drums on its walls and at the heart of the centre, lies the holy fire or 'dhuni'. It's a fire that is constantly kept lit and considered sacred, with an idol-less shrine to the Mother Goddess installed outside the centre. If there is a visitor to a house, the food is cooked by taking embers from the holy fire. The youth of the village are responsible for the upkeep of the centre, with the boys collecting firewood regularly and the girls responsible for its cleaning. The community centre also acts as a grain bank where every house keeps a reserve of grains for contingency.

With funds coming in for 'development' from schemes supported by the Indira Awas Yojna, these community centres are now gradually being replaced by community centres built in concrete with iron sheet roofs, along a formulaic model developed by local contractors. There is one issue, however. The holy fire cannot be lit inside the new structures as the soot makes the corrugated iron sheets sticky. While some villages have moved the fire to an adjacent house or school, others have moved them outside in the open. Concurrently, the community space has also moved to an adjacent house or school, and in some cases, this deconstruction is gradually leading to its erosion- as the villagers told me that they have stopped meeting as often as they used to. It began to dawn on me that not only have our housing policies led to an erosion of the traditional building practices but also of the culture and sense of community in the Juan villages.

The youth told me that they would prefer to build their own houses also in concrete as it is 'modern' and requires hardly any maintenance. I live in a concrete house myself and am in no position to tell the youth how they should live. What I do feel the urgent need to discuss, however, is the incomplete idea of development that the community centres are being modelled along and the loss of sustainable practices, knowledge and culture. That is also how urban India is being shaped while rural India is expected to follow the same trajectory. Therefore, the question I would like to probe further on is, "How can Shilp be understood as a refinement of the self (Aitareya Braahmana) to provide a frame for dialogue between the



The traditional Juan community centre

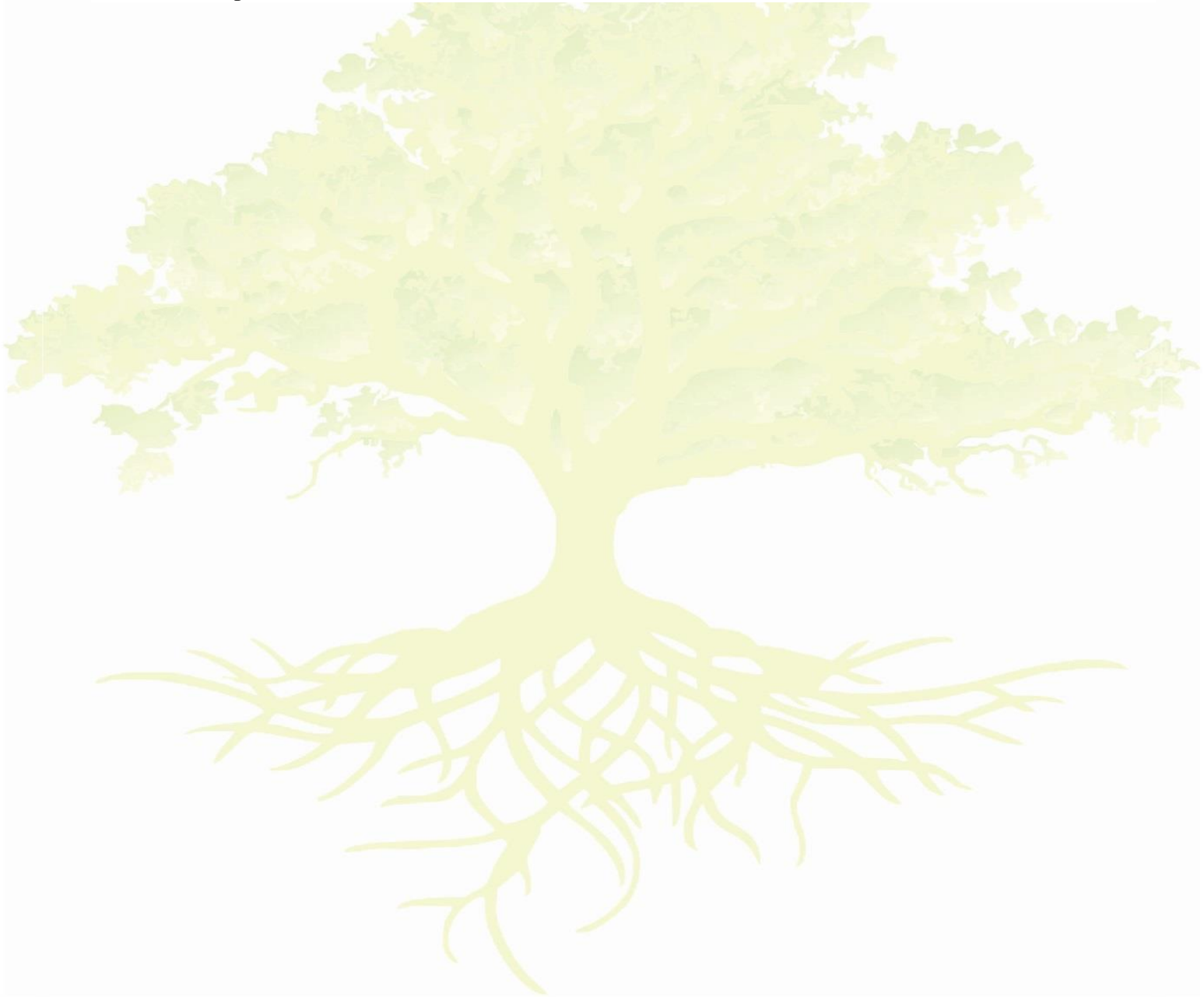
The new community centre with the grain bank as a separate structure and the 'dhuni' outside



The Presentation:

Dr. Vibhuti Sachdev

- Some key concepts of Vastu Vidya [to deliberate upon and to demonstrate how different design approach is]
- Take up a case of a pre-modern city to demonstrate application of principles in Urban Design in the case of Jaipur



BIO NOTES

Er. Aman Gopal Sureka is presenting here in the capacity of a narrator at Khol Khel. Professionally Aman has been a consulting Information Technology engineer for over 20+ years in an organisation called MASS (Manufacturing Automation & Software Solutions).

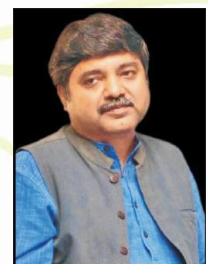


khol khel is an endeavour to provide children with a window to an "indic world view". the land of gandhi ji, tagore, and the heritage of vedic india, does not subscribe to the adages "the world is a market" or "time is money". but our current social experiences converge towards these "truths". through games from all over the world and from all times past, khol khel attempts to engage the current generation in a process of inquiry and possibly a philosophical awareness to the diversity of values that is our heritage. games also provide a platform for experiential learning. khol khel also extends and applies the design of ancient board games through technology to provide a context for experiential learning as opposed to rote learning.

Ms. Aditi Chaudhary is a postgraduate student at Deccan College, Pune majoring in Archaeology and Ancient Indian History and Culture. She received her Bachelor's degree with honours in History from University of Delhi. Her interest areas include history, material heritage, art and culture.



Ar Debashish Nayak is an architect who has more than two decades of experience in managing urban conservation issues of Historic Cities in India and abroad. He is the Founder-Director, Centre for Heritage Management of Ahmedabad University. He has been advisor to the Heritage Programmes in the Municipal Corporations of various cities including Ahmedabad (since 1996), Jaipur, Amritsar, Old Delhi, Lucknow, Pondicherry etc, as well as to the Indian Heritage Cities Network launched by UNESCO, India. He was also the Gujarat State Project Co-ordinator for National Mission on Monuments and Antiquities, and member of the National Committee on Conservation Policy, Archaeological Survey of India.

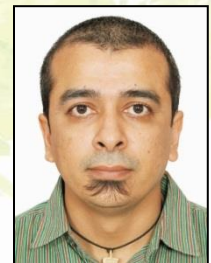


In addition to Ashoka Fellowship (1990 - 1993), Salzburg Fellow (1990), Ten Outstanding Young Indian Award (1994) and in 1995, Friends of the United Nations Citizen's Award at New York, and AnubhaiChimanlal-AMA NagriktaPuraskar - citizenship award for his contribution in Ahmedabad. In 2015, he was awarded the Lifetime Achievement Award by the Governor of West Bengal. He has been recently awarded 'The Spirit of Ahmedabad' award by Chief Minister of Gujarat for his contribution in protection of city's heritage.

Sh. Irfan Zuberi is the Project Manager, National Cultural Audiovisual Archives, the world's first ISO 16363:2012 certified Trustworthy Digital Repository, at Indira Gandhi National Centre for the Arts, Ministry of Culture, Government of India. He is presently Chair, National Archives Section and Member, Editorial Board at the International Association of Sound and Audiovisual Archives. Irfan holds a Master of Philosophy Degree from Delhi School of Economics with a thesis titled 'Theodor W. Adorno's Theory of the 'Culture Industry': A Critical Appraisal in the Context of North Indian Classical Music' (2007). He has over twenty years of work experience in the domain of performing arts, having successfully implemented projects at Ravi Shankar Institute for Music and Performing Arts (2002-2005), Aga Khan Trust for Culture (2009-2013), NaadSaagar Archives and Documentation Society for South Asian Music (2009 onwards) and Indira Gandhi National Centre for the Arts (2013 onwards). Irfan has published widely and presented papers at international conferences on subjects ranging from ethnography and musicology to audiovisual archiving, digital preservation and intellectual property rights.



Ar Jay Thakkar is an Associate Professor at the Faculty of Design, and Co-founder and Executive Director at Design Innovation and Craft Resource Centre (DICRC) at CEPT University, Ahmedabad, India. He is also Exhibition Curator of Academic Exhibitions at CEPT University. He has worked on various design, craft, exhibition and research projects in India, Europe and Australia. One of such key projects is the Vernacular Furniture of North-West India. Notable publications co-authored by him are "Sahaj: Vernacular Furniture of Gujarat" (2018, co-authored with Mitraja Bais, Samrudha Dixit and Ben Cartwright), "Prathaa: Kath-Khuni Architecture of Himachal Pradesh" (2013, co-authored with Bharat Dave & Mansi Shah), "Matra: Ways of Measuring Vernacular Built Forms of Himachal Pradesh" (2008, co-authored with Dr Skye Morrison) and he has authored "Naqsh: The Art of Wood Carving of Traditional Houses of Gujarat - Focus on Ornamentation" (2004). Sahaj was launched by Shri Vijay Rupani, Chief Minister of Gujarat. Matra won a Critic's Choice Award - Best Written Work on Architecture 2009 at the national level award and it was presented by ArchiDesign Awards for Excellence in Architecture and Infrastructure, organized by the Foundation of Architecture and Environmental Awareness. His book Naqsh has been chosen by the Government of Gujarat for 'Swarnim Gujarat' Celebrations. He is also a recipient of the Charles Wallace India Trust (CWIT) and Simon Digby Charitable Trust (SDMC) research fellowship. He has received gold medals from the CEPT University and the Gujarat Institute for Civil Engineers and Architects (GICEA) for his research work. He has earned his Masters degree in Visual Communication from the Birmingham Institute of Art and Design (BIAD), United Kingdom and Bachelors degree in Interior Design from the School of Interior Design, CEPT University. He has been affiliated with different universities and organisations in across multiple countries and has published and presented papers, delivered lectures, organised field research, conducted craft- design workshops and mentored many students.



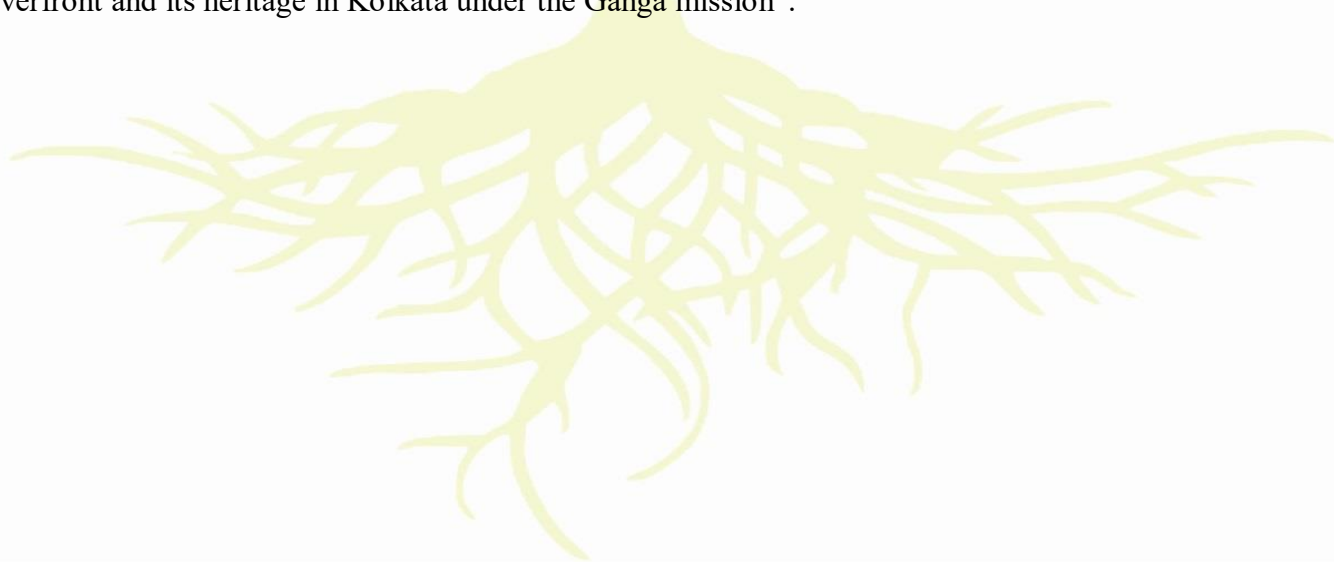
Ar. Mansi Sathyanarayan is a Senior Research Associate at DICRC, CEPT University, where she has been involved in a number of projects of craft documentation, craft innovation workshops and craft awareness programs. Her forte has been in working with craft communities to facilitate craft-design education and training programs to bring about innovation and ensure sustenance of traditional craft practices. She is an integral part of the Vernacular Furniture of North-West India project, which is the first-ever research of vernacular furniture in the region. She has previous experience of spatial design, heritage listing and documentation projects with INTACH, and conservation of the Ena de Silva House with Architect Amila de Mel and the Geoffrey Bawa Trust, Sri Lanka. She has a Bachelor's degree in Architecture and an MA in Museums, Heritage and Material Culture Studies from SOAS, University of London. She is a recipient of the Chevening Scholarship (2017-18) and the Charles Wallace India Trust and Simon Digby Charitable Trust Scholarship (2017-18) Scholarship to study and conduct research in the UK. Her research interests lie at the intersection of heritage (particularly crafts and material culture) and ideas of development.



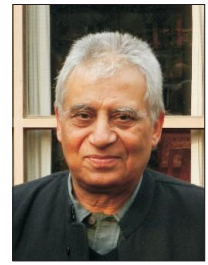
Professor Joy Sen is a professor, Architecture and Regional planning. He is head of the Department, Architecture & regional planning in IIT. His area of research is in community and regional planning analyses and programming and also in architecture and planning related heritage studies and documentation.



He has been awarded with 'Best teaching feedback – Basic Design' and Best paper award UPPD in 2015 in Singapore. There are various publication under him, the recent is "sustainable Public Space Development, case of riverfront and its heritage in Kolkata under the Ganga mission".



Prof. Munishwar Nath Ashish Ganju qualified from the Architectural Association School of Architecture in 1966. He returned to India in 1967 for higher studies and has since been researching through teaching and practice. He has taught at the School of Planning and Architecture, and the Indian Institute of Technology in New Delhi. He was founding Director of the TVB School of Habitat Studies, New Delhi, Visiting Professor at the University of East London, U.K., and the Università IUAV di Venezia, Italy. The practice has taken him throughout the Indian sub-continent, including Afghanistan, first as a consultant to UNICEF and the Governments of India and Afghanistan, and later as architect planner for buildings and campuses for public institutions. Presently he builds with the Tibetan refugee community in Dharamsala to research the practice of a sustainable architecture in the Himalayas.



He has been a member of several committees of the Government of India, including the Committee to Advise on Maintenance and Modifications in Rashtrapati Bhawan New Delhi, and the Ministry of Urban Development's Committee for Redevelopment of the Lutyens Bungalow Zone New Delhi. He has won several prizes in national and international design competitions. Recently he co-authored with Narendra Dingle, a theoretical essay entitled "The Discovery of Architecture - A Contemporary treatise on ancient values and indigenous reality" which is published by GREHA.

He is based in New Delhi, living and working on the urban fringe to demonstrate the principle of urban renewal by citizens.

Prof. Madhu Khanna, is an author, scholar of Indie studies, cultural researcher, a truth seeker and a scholar-activist. At present she is Tagore National Fellow at the National Museum, New Delhi. Until recently, she was the Director of the Centre for the Study of Comparative Religions and Civilizations, Jamia Millia Islamia, New, Delhi, where she has taught courses in Hindu Studies and cross-cultural studies in the areas of Religion & Gender, Religion & Ecology and Religion & The Arts. She has been Bina and Haridas Choudhury Distinguished Fellow (2013-14) in Asian and Comparative studies at the California Institute of Integral Studies, San Francisco.



She received her doctoral degree from Oxford University, from the Faculty of Oriental Studies. She has authored / edited seven books which have been translated into German, French, Italian, Dutch and Korean.

She is the founding member and Chairperson of Shri Kunja, A Rural Centre for Eco-heritage and Green Consciousness located in Bamunara Village in Burdwan District, West Bengal.

Described by the Sunday Times Magazine, London, (13th July 1997: p.40) as 'the respectable public face of modern Tantra'. She has delivered lectures in America, Canada, Europe, Japan, Thailand, Indonesia and Australia at various universities and public forums. Her works and lectures have brought to light the authentic interpretation of our cultural heritage and tradition. Her work has contributed greatly to build bridges between traditional knowledge and its contemporary adaptations in the modern times.

She is the Founding Trustee of Tantra Foundation, New Delhi and the Centre for Indic and Agamic Studies in Asia (CIASA), the academic wing of the Tantra Foundation. She has recently been nominated to the Academic Council of Nalanda University, India.

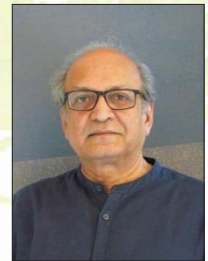
Dr. Meghal Arya is an Associate Professor, teaching Design and History since 2000 at CEPT University with a doctoral degree in architecture. She challenges the understanding of contemporary architecture both as practicing architect and academic researcher. Key to her work is seeking the knowledge that is embedded in the traditional architecture of India, unfolding its essentials and translating its value/strength into the present context.



The particular focus of her research lies on the relation between water and human built environment, where she investigates how interaction of people and urban water is expressed spatially. Through her approach, she encourages students at CEPT and leading international institutions in Madrid, Vienna and Milan to rethink/question hitherto practiced process and methodology of reconstituting water infrastructure. In her continuous search to improve teaching and access to knowledge, Meghal curates faculty development programs for teachers in architecture and shares her research in exhibitions and publications, both nationally and internationally. Most recently, she published her research in a book titled 'Spatial Ecology of Water'.

She is also partner in a niche practice Arya Architects with Vijay Arya with a portfolio of public institutions including sports facilities, educational institutions, museums and a zoo credited with numerous awards.

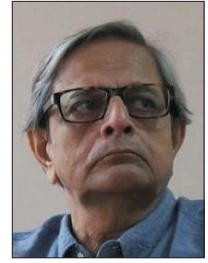
Prof. Narendra Dingle (born 1948) is a practicing architect, writer, and educator based in Pune. He has taught at the SPANew Delhi. He is the Academic Chair at PVPCOA Pune. His works evolved around cultural and contextual issues, have been executed in different parts of India and the Sultanate of Oman, have featured in architectural journals in India and abroad. Exhibition of his drawings and architectural works have been held in Pune, Mumbai and Nagpur. His books include Jharoka (Marathi), The Discovery of Architecture jointly authored with M N Ashish Ganju, Dialogues with Indian Master Architects, and Cause Gaitonde (awaiting publication). Currently he is working on a book in two volumes on Architecture in Maharashtra Tradition & Journey for the Government of Maharashtra.



Dr. Neena Zutshi is an architect with an undergraduate and doctoral degree from School of Planning & Architecture, New Delhi, she has practiced architecture in India and abroad. Her research interest is history and theory of architecture with a focus on the Samranganasutradhara and generative design process and currently, she is a Professor at the School of Architecture and Planning, G.D.Goenka University, Haryana.



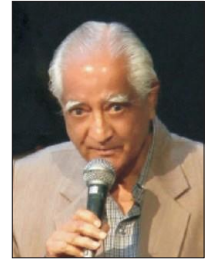
Prof. Rabindra Vasavada, Architect has been involved in practice and academics of architecture since mid-sixties with his base in Ahmedabad. He was an assistant to Prof Louis Kahn when he established his site office at the Indian Institute of Management Campus in June 1969. After his post-graduation in architecture and planning from Royal Danish Academy of Fine Arts in 1974, in 1976 he joined School of Architecture in Ahmedabad as an Assistant Professor. He has taught there in various capacities as well as in other Schools of Architecture in India and abroad. In 1998 he left his teaching positions and concentrated in his own practice and research. He has been a research scholar with American Institute of Indian Studies at Varanasi, Indian National Science Academy New Delhi, German Research Council, Bonn and University of Heidelberg and with Project for Indian Cultural Studies, Franco-Indian Research, Bombay. His research interests since 1970s has been on historic cities, Temple architecture and water structures with special emphasis on historic construction and traditional settlements. In 2007, he was invited by CEPT to formulate and commence a post-graduate Programme in Architectural and Settlement Conservation, of which he was appointed as a Professor and Head. He also started a Centre for Conservation Studies to work in the field for awareness, advocacy and consultation. He has ben on many institutions as an Adviser and also is Life Member of INTACH, Saurashtraltihis Sabha. His professional works include amongst Institutional, historic building conservation. In 2010, he was assigned by the Ahmedabad Municipal corporation to prepare the Dossier for Historic City of Ahmedabad for nomination of the city for World Heritage Status from UNESCO. He lead a team of architects from his Centre for Conservation Studies as Head of the Technical Committee for this. Ahmedabad was the first Indian City to be inscribed on the World Heritage City List in July 2017. Since 2017 he has returned to his practice and has been a consultant for heritage conservation efforts in India. He has been a Fellow of the Royal Asiatic Society of Great Britain and Ireland and recently is appointed as an Adviser to Asia Scotland Trust, Edinburgh Scotland, UK. He has extensively travelled in India, Nepal and across UK, Europe, Russia, Australia and Japan.



Ar. Rupa Bhaty loves reading Indian Sanskrit texts and books pertaining to wide range of studies including Astronomy, explores possibility of Archeoastronomy in Suryasiddhaant , Vedaanga Jyotish and other Indic scriptures. Have been Reading Rig veda for past 15 years and exploring new thoughts via connecting the scripture with other hard sciences involved in human evolution. Volunteers in the sustainable architecture and archaeology events. In pride possession of three cows and love to spend time with them. Passionate about Environment. Has planted and reared more than 2000 trees in Kutch. She made mandatory to plant a tree sapling per house during her tenure as the Chief Architect in Gandhidham Development Authority which is now in fruition. In leisure times she paints canvas which comes to her naturally by birth, her painting exhibition in Mumbai, Delhi and Gandhidham had a privilege of inaugurating by then Consul. Gen H.E Paul Folmsbee and Consul. General of Germany and has been appreciated by critiques. Had given qualitative cumulative rehabilitation services, re-planning of the city and the evaluation of the to be structured buildings, after the city had faced ruthless devastation of earthquake in 2000. Had worked day and night to bring the city in normalcy with the help of NGOs and City Development Councils. The work was recognized and acknowledged by AWA, Association of women in Architecture, United States.



Prof. Siddheshwar Rameshwar Bhatt is an eminent philosopher and Sanskritist. At present he is National Fellow of Indian Council of Social Science Research, Ministry of HRD, Government of India. Presently he is Chairman of Indian Philosophy Congress and Asian-African Philosophy Congress. He is also Honorary Chairman of Universal Veda Gurukulam, Tiruvannamalai. He is a member of General Council of ICCR. He is member of Mentor Group, General Council, and Executive Council of Sanchi University of Buddhist and Indic Studies, Madhya Pradesh. He is member of Academic Council of Nalanda (International) University, Ministry of External Affairs, Government of India. He is Editor (India) for Bloomsbury Encyclopedia of Philosophers, London. He is a Member of Board of Advisors of Council for Research in Values and Philosophy, Washington D.C., USA.



Prof. Bhatt retired as Professor and Head, Department of Philosophy, University of Delhi, Delhi. After retirement he joined Emeritus fellowship of UGC. Thereafter he served as Chairman of Indian Council of Philosophical Research, Government of India.

He is internationally known as an authority on Ancient Indian Culture, Buddhism, Jainism and Vedanta. His research areas include Indian Philosophy, Logic, Epistemology, Ethics, Value-theory, Philosophy of Education, Philosophy of Religion, Comparative Religion, Social and Political Thought etc. He has lectured in many universities and research institutes of India, Nepal, China, Sri Lanka, Japan, South Korea, North Korea, Iran, Vietnam, Malaysia, Singapore, Thailand, Turkey, Belgium, Finland, Germany, United States, Canada and Trinidad. He is a member of many national and international associations. In the world Philosophy Congress sessions he organizes separate Round tables on Hinduism, Jainism and Buddhism. He is on the Editorial Board of many international journals. He is recipient of many awards.

Dr. Sashikala Anant holds a degree in architecture from the School of Architecture, Madras University. Sashikala has researched the classical Indian science of Architecture - Vaastu, for over forty years. She was a student of Sri Ganapathi Sthapati, a leading authority on the Vaastu Shastras. She was part of a team that made the 1991 award winning film A Shilpi Speaks that explains the traditions of the sculptor. Her other books on Vaastu are, The Indian Tradition of Design Based on Vaastu Shastras, A Penguin Guide to Vaastu, and Vaastu- a Path to Harmonious Living (Roli Books), and an English translation of Pratimamana Lakshanam a book on Iconometry by Sri Ganapathi Sthapati.



Sashikala has studied the Vaastu texts extensively, assimilating traditional wisdom and exploring its field application. She now lives in Kotagiri where she works on projects incorporating the wisdom of Vaastu in creative and harmonious ways with the modern lifestyle. She and her husband have set up a meditation centre in a small village outside of Kotagiri called Kanuhatty. They are continuing their work with teaching and training young people on the path of Yoga & Vaastu.

Dr . Savyasaachi is Professor at the department of sociology Jarnia Millia Islamia. He has worked in the fields of political ecology, indigenous people, development, social movements, and conservation architecture.

He has taught social anthropology to students of 'conservation architecture, at the School of Planning and Architecture Delhi.

At National Institute of Design, Ahmedabad, he has taught weeklong SLA courses on Indian Society and culture and has been sharing with textile students ways of doing field work and Craft Documentation.

He has been in country faculty as well travelling Anthropology faculty for the International Honors

Program 2017 and has several research papers and publications to his credit.

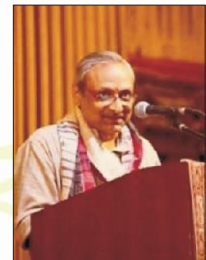


Dr. Shonaleeka Kaul specializes in the cultural and intellectual history of early South Asia. She is Associate Professor at the Centre for Historical Studies, Jawaharlal Nehru University. She has also been the Malathy Singh Distinguished Lecturer in South Asian Studies at Yale University, USA; the Jan Gonda Fellow in Indology at Leiden University, The Netherlands; and the DAAD Visiting Professor at the South Asia Institute, Heidelberg University, Germany.

Her publications include The Making of Early Kashmir: Landscape and Identity in the Rajatarangini (Oxford University Press, 2018), Cultural History of Early South Asia: A Reader (Orient BlackSwan, 2014), Imagining the Urban: Sanskrit and the City in Early India (Permanent Black, 2010), and, most recently, Eloquent Spaces: Meaning and Community in Early Indian Architecture (Routledge, 2019) and Looking Within: Life Lessons from Lal Ded, the Kashmiri Shaiva Mystic (Aleph, 2019).



Dr. Sudhir Lall is presently working in the Kalakosa Division of the Indira Gandhi National Centre for the Arts (IGNCA), which is dedicated to investigating the intellectual traditions of India. Dr. Sudhir Lall is a Ph.D in Sanskrit from University of Delhi and in the said division, is committed to bringing forth a holistic view of Indian artistic traditions. His Ph. D. thesis is on a poetical study of the Vamanamahapurana. He obtained his M.Phil. Degree on an interesting Sanskrit composition known as Bhojaprabandha. He is a keen student of religions, cultures and philosophies. He has trained himself in various ancient scripts such as Sarada and Grantha by means of workshops on Manuscriptology and Palaeography. He is Project Director of VedicHeritage Portal and Bharat Vidya Prayojana of IGNCA.



Dr. Sushma Jatoo coming from the family of scholars of Indian traditional knowledge systems, Dr. Sushma Jatoo is the Project Director of the Nari samvaad prakalp: Gender, culture and religious studies program of IGNCA. She is also a Senior Faculty at the Kalakosa Division of the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, and is looking after several official projects on Agamas, Indian architecture and musicology, etc.



Dr Jatoo has initiated the ‘Śāstra and Prayoga programme’ of IGNCA, which is dedicated to exploring the continuation of performative traditions as per the textual traditions of India.

She is a keen student of religious studies, the arts and cultures, and philosophical traditions, and is committed to bringing forth a holistic view of Indian artistic traditions. She has made significant contributions in the publications of IGNCA, and has been an active member of the UNESCO’s project for Safeguarding the Intangible Cultural Heritage of India: the Documentation of Indian Oral Traditions of the Vedas.

She is keenly interested in cross cultural studies and has actively contributed in the organization of several national and international conferences, Exhibitions, colloquiums, etc.

She is one of the authors of the concept of IGNCA’s ambitious project on preservation and promotion of the Vedas, titled the Vedic Heritage Portal and is presently associated with the project as a member of its Task Force. She is also one of the distinguished faculty members of the Post Graduate Diploma course on Cultural Informatics (PGDCI) conducted by IGNCA.

Ms. Swagata Sen Pillai - Social Development Practitioner & Community Mobiliser - HR Professional, Communication & Content Specialist - Documenter, Trainer, Motivational Speaker and Master Story Teller, Theatre Actress, Anchor & Film Maker: all of these are integral parts of the whole that goes into the making of Swagata Sen Pillai, Director, Kinkini Dhvani Institute of Performing Arts and Partner, Svarchhaya Communications.



Dr. Swati Janu is an architect, writer and community artist based in Delhi whose work engages with housing rights and urban informality in Indian cities. Her social practice combines architectural activism, community engagement, policy advocacy and design pedagogy. A graduate from School of Planning and Architecture, New Delhi, Swati also holds an MSc in Sustainable Urban Development from University of Oxford, UK. She is the founder of Social Design Collaborative as well as visiting faculty at Ambedkar University, Delhi (M.Des. Social Design).



Dr. Vibhuti Sachdev qualified as an architect (1989, SPA, Delhi) with a Phd in Vastu Vidya (University of London). She has worked as a conservation consultant, writer and designer, and is interested in issues of negotiating modernity, urbanism, and the craft and cultural traditions. She has taught at the University of Sussex, and written four books and several articles on the subjects of Jaipur, traditional knowledge systems, Indian cities and Indian modernities. She is currently Professor and Dean at the Sushant School of Art and Architecture, Ansal University, Gurgaon.



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