

Abstraction in Architectural Forms: with Special Reference to Vastu-Sastra

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Abstract

Art is the medium of Expression in which an Artist expresses his/her inner-self through Painting, Sculptures, Architecture, Music, Dance, Drama etc. The Aesthetic view of Architecture is one of an important Art in 64 types of art forms mentioned by *Bharatmuniin Natyasastra* and *Vatsayanain Kamasutra*. Man is a Social Creation, so, he is depended on Society to fulfill his daily needs. Normally, there are three basic needs of a man *Roti, Kapda* and *Makaan*. The word *Makaan* is defined as Architectural Art or the Art of Buildings. The fivefold Transformation of Art, is a combination of taste, sniffing, touching, hearing and seeing, if the feeling is expressed with action, colour, line, sound or words, and the same sense in the mind of the Viewers, Is called Art. These five senses are related to the five elements of nature (Air, Water, Fire, Earth, Sky or Space). These five elements are directly related to the Science of Indian Architecture, *Vastu-Sastra*. *Vastu-Sastra* is having a major role in the country. The Architecture of India is divided into *five parts* - Religious (*Temples, Satupa*), Residential (*Vihara*), Raj-Mahal (*Palaces*), Middle-Class (buildings with facilities of general public) and Buildings under the Chitra-Lakshana (*Rang-Mahal*). Religious Rituals, Beliefs, Tantras-Mantras have a special impact on *Indian Vastu-Shastra* in northern region of the country especially in Patiala (A Princely Estate of Punjab). The Architecture of Patiala shown in its *Qilas*(Forts) and *Mahals*(Palaces). All the Historical Monuments of the Royal city Patiala is based on *Vastu-Sastra* and the *Principles of directions*, especially during the time of *Maharaja Bhupinder Singh*. There are mainly four direction based buildings in *VastuVidya-Naritaya Mukhi Bhu-Khand, Aganaya Mukhi Bhu-Khand, IshanaKaun Bhu-Khand, Vayvaya Kaun Bhu-Khand*. Maharaja Bhupinder Singh wanted to remain young at all ages. That is why he established the Kali Mata Temple by bringing a statue of *Kal Ki Devi* from Calcutta and *Jawalji*. The estate was also related with *Kanfatta, Grohan* & some other *conflicts*, whose testimony provides the nomads of the *Sikdigarh Tribe* settled here at Patiala(background belonged to Alwar) Various types of Motives, Designs, ceremonials, decorations are seemed on Pillars, Cornices, Arches etc. So, it is said that on the abovementioned statements, the Architecture of Patiala is directly linked to the Abstraction and the Principles of *Indian Vastu-Sastra* and *Tantric Expressions*.

Art is an activity, in which the creation, production, mood and sense organs are modified according to certain specific disciplines. Art begins from the birth of a human being and in whole life, it runs like a shadow. Art word is derived from the Sanskrit language word 'Kal', which is meant to be made or inspired. A beautiful, sweet, tender, and relaxing method is considered to be the art of physical and mental senses. Looking at the art in detail, it gradually became associated with *Shilpa, Skill* and *Expertise*. It is artistic to put physical senses and mental perceptions on any Constructive, Music or any Creative work.

The cloth was first associated with the Shilpa or Craft under which the hand-made material was sold for economic benefits. Any work of human expertise that is designed according to the Principles, Balance, and Proportion, is Art or Craft. Nature is a part of the Art of God, and Art originated in Nature. Various Art Critics, Scholars, and Philosophers have presented different Ideas, Views on Art. Art was combined with artistry in ancient Roman art. The fivefold Transformation of art, is a combination of taste, sniffing, touching, hearing and seeing, if the feeling is expressed with action, colour, line, sound or words, and the same sense in the mind of the Viewers, Is called Art. These five senses are related to the five elements of nature (Wind, Water, Fire, Earth, Sky or Space). **Bharatmuni** has given in Natya-Sastra and **Vatsayana** in Kamasutra mentioned the sixty-four types of Arts, in which the Architecture gets a special place. Normally, there are three basic needs of a man Roti, Kapda and Makaan. The word Makaan is defined as Architectural Art or the Art of Buildings. The subject of the researcher revolves around the Architecture.

Architecture is both the Design and Construction of Buildings for both personal and government use. This is a picture of art, society and culture. Man is a Social Creation, so he is depended on Society to fulfill his needs. The Architectural Art is an integral part of the art, from the beginning of the man's culture. The need for buildings, the congregation and the maintenance of the material, regular weather conditions, innovation in local materials and continuous in technological means, the new discoveries begin in the field of building art. The Abstraction in Architectural Forms, Vastu-Sastra or Tantric, in India are seen only from the civilization of Indus Valley. People's belief shown from the ruins and mausoleum of buildings received from excavation are aware of the dynamics of the theology. The world's oldest Veda, Rig Veda has shown also, the knowledge of architecture and building construction. Between the time of Chandragupta, **Megasthenes** has mentioned 570 towers and 64 gates in Indika. The Architecture of India is divided into five parts - Religious (Temples, Satupa), Residential (Vihara), Raj-Mahal (Palaces), Middle-Class (buildings with facilities of general public) and Buildings under the Chitra-Lakshana (Rang-Mahal). Religious Rituals, Beliefs have a special place in Indian Vastu-Shastra. In particular, the Granth **Matsya Purana, Agni Purana, Vishnu Dharamotram Purana, Vaikhanasagam, Tantra-Mantra, Shilpa Sastra, Mayamta, Manasara, Agasya Sakaladhar, Shilp-Ratna, Vishvakarma Shilpa, Vishwakarma Vastu-Sastra, Samgrahana Sutradhar, Samrangana Sutradhar, Aparjit Puccha, Roop Mandana etc. are there in Indian Vastu-Sastra.**

All the Elements created in Architecture in Vastu-Sastra, are related to inventive learning. Various types of Tactics and Abstracts can be found on the **Pillars, Arches, Motives, Pots, Symbol** etc., which are sometimes set according to the Vastu-Sastra and Tantric Art. At the advent of Architectural Art, the belief in worship of the earth is in vogue. During construction, the guidelines for the main entrance of the buildings have also been taken care of. In these, Yantras, Mantras, Tantras and appliances also get a special place. They are an integral part of Hindu religion. In temples, Hindu-Trinity (Brahma, Vishnu, Mahesh) etc. are crafted. According to the predominantly geographical areas, for four Sides are Naritaya Mukhi Bhu-Khand, Agnaya Mukhi Bhu-Khand, Ishankone Bhu-Khand, and Vavyahakone Bhu-Khand are prevailing. These lands were divided according to the five elements of nature (Wind, Water, Fire, Earth, Sky or

Space). The allegations arising out of these lands and the treatment of redressal of these allegations are also detailed.

Architectural Art has been called the Science of Art. In the first five sections of the Indian Vastu-Sastra, has a great deal of knowledge about Vastu Vidya. They are under the titles like- Hindu Prasad Ki ChaturMukhPrasathaBhoomi, PratimaVizanan, PratimaLakshan and ChitraLakshan etc. These have been shown to relate the tactical intangible elements of the architecture. India's renowned Scholars **J.N. Banerjee** and **Dr. V.S. Agarwal** linked the art building with the abstract symbols of Tantric art. This discovery has given new guides to tangents and symbolic elements in Architectural Art. **Dr. D.N.Shukla** has shown the depth of material education in the Indian Vastu-Sastra. The PaliScholar **C.D.Chatterjee** has transformed Indian art as Vizanan's idol. According to them, there are three facets of ObjectShot- PratimaVizanan, PratimaLakshan and ChitraLakshan. Apart from these, some of the modern art critics, **A.K. Coomaraswamy**, **Shri T. GopiNathRao**, **Stella Cramrisch**, **Ganguly**, **B. Bhattacharya** etc. has also added Tantric Art to the Abstract Elements hidden in the Architecture.

The material used during the construction of the buildings in the statue of Vizananand Astronomical Surveyors has also been described as a part of the concern of Tantric art. Depending on this, the material has been used in Patiala buildings. Each of the architectural expressions has different meanings and symbols. For example, the use of gold in the palace, silver in its doors, bronze and iron used in the doors of the gates, bricks in the walls as well as the use of stone, wood or door trousseurs and stones, The Wall-Painting (Sitraja), the roots or the framing of Pakaja, the metal display of the stones in the gallery (Sashtro-Kiranaja), the Jewellery of precious stones (Ratnaja), Ivory Carving, Gandharaja and the use of Kasumi are the common in buildings. Metals are usually used copper and bronze. Clay (Lepijaya) and ivory are described in dentistry. Clay made products are divided into two parts- Apakva (made from raw clay made to keep the walls cool), Pakva (use bricks and Concrete made with fire).

Tantric sense and religious belief can also be seen in Patiala state buildings, especially during the time of **Maharaja Bhupinder Singh**. Maharaja Bhupinder Singh wanted to remain young at all ages. That is why he established the Kali Mata Temple by bringing a statue of Kal Ki Devi from Calcutta and Jawalji, Where Havan, Yug, and Sacrifice were popular to please the Kali Devi. The estate was also related with Kanfatta, Grohan & some other conflicts, whose testimony provides the nomads of the Sikdigarh Tribe settled here at Patiala (background belonged to Alwar) Various types of Motives, Designs, ceremonials, decorations are seemed on **Pillars, Cornices, Arches** etc. The designs on roofs are also sufficient to show the meaning of tactical abstraction. The buildings built in Qila Mubarak, Sheesh Mahal, MotiBagh Palace have been made keeping in mind the Architecture. These are also built according to the Principles of Vastu-Sastra. Directions were given special attention in these rules.

It is good to build a Native house in Naritaya Mukhi Bhu-Khand. The number of rooms that are constructed in the nomadic terrain should be equal to them. Using the room in front of the Neutral Head Complex in a bedroom or a house store, there are good results. According to the Naritaya Mukhi Bhu-Khand principle, fruitful pastures have been planted in the buildings towards the west side of the Qila Mubarak. The Crown has more

height than the floor of the other buildings. Agnaya Mukhi Plot Such a land which is also called as the Agnaya Mukhi Bhau-Khand, in whose land the entrance route is in the southeast of Agnaya Mukhi Bhau-Khand. The influence of the Bhawan constructed on this kind of terracotta is mostly spread on the other offspring of women, children and the head of the household. In every Patiala state of the state kitchen is usually made in the main plot. Kitchen & garden are in Agnaya Mukhi Bhau-Khand gives many comforts and good fruits. Water should not be extinguished by anyone who is ignorant. Good results can be achieved in the ignorance-headed plot if the essential principles are followed. The main entrance should be built in the south plot of the Agnaya Mukhi Bhau-Khand.

If the plot is in any direction, if it is followed in conformity with the principles of the Vastu-Sastra, then it is proved to be a good fruit, and the people living there will receive economic, religious and spiritual progress. If the construction of the building is made compatible with it then many problems can be overcome. To get the sunlight as light as possible, East is kept open and low, because the sun has life on this earth. The sun gives the humanity and all the creatures energy as per the need of plants. In the Vastu-Sastra, each direction represents every Five Elements of the Nature & of the construction of the structure. In the North-East (the Water Element), North-West (the Air Element), South-West (the Earth Element), South-East (the Element of Fire) & In the Middle (the Sky Element).

Important of Directions: It is common knowledge of the people that the Purab Mukhi Bhau-Khand, Uttar Mukhi Bhau-Khand and Ishan Mukhi Bhau-Khand are bestowed. The ancient and the North-facing lands are beneficial and useful for every person, but if these lands, plot can not be useful even if architectural construction is not done. It is important to mention here that the plot is in any direction oriented, it can be made useful and useful with the principles of reality. Most of the buildings in Patiala state are based on Vastu Vidya as: East- Bathroom or Hamam, West- Dinner Hall, North- Place of drinking water. Ishan (northeast)-Worship Place, Bedroom to the South, Agnaya (South-East)-Lassi-Khana, Storehouse at Vayvaya (Northwest), Toilets, stores to Naritaya (southwest) sides.

Internal arrangements of forts and Palaces:

Man's planetary state varies, if there is built in accordance with the house, shop, factory, etc. Vastu-Sastra, happiness, peace, success, spiritual progress can be achieved. Vastu-Sastra is a complete science. Adhering to its rules achieves comfort, enhances self-esteem and achieves success in life. Qila Mubarak and the internal structure of royal buildings can be found in all the tenets of education.

The main door: The main door is very important part of any building. The door size should be according to the size of the plot. The main entrance of the building should be open towards the public place. The main door is open in narrow and low light, it is considered inauspicious. The main door must be two slabs. Both sides of the square should open inwards. Qila Mubarak Darwaja is a symbol of royal splendor and it satisfies all the rules of Vastu Vidya. The two doors should not be present in front of them. The main door should always be in proportion to the size of the building.

Windows: The windows of the building in any building are the eyes of the building. The windows in the building should be in such a place where the net air in the house can be reached. The windows should be in proportion to the door size. One or two windows should be in one room. Most of the windows are considered an environment of conflict in the home. In Patiala buildings, windows & the proportion of doors is proportional.

Beam: Beam is built to handle the weight of the house. These are found in multi-storeyed buildings. The theme produces drums as well as lifting. The beam above the main door also should not be. Beam used in the kilts and palaces extinguish the real-world learning and the beams of big and small shapes in the buildings can be very elegant Have been created.

Stairs: An important place for stairs in the construction of the building, while making the steps, we have to take care of some things. Stairs should always be cluttered, as the clock needles run. Stairs should always be in the odd number, such as 7,9,11,13,15 etc. This house provides a good result. Pauses should always be constructed in South, West or Airy. Stairs should not be built in north and east directions. The direction of steps made in the whistle house is also directed towards who is favoured.

Lighting: Natural Light is given a lot of importance in the houses or building. The sun's energy which has its effect on the atmosphere and its living things.

Flora and Fauna: By planting trees, the glory of the building can be decorated flowers. White flowers can be decorated from the north. At Agnayakaun should use red, orange, pink coloured flowers. In the palaces, there is a special arrangement of Windows and Balconies which are designed to earn energy to the east.

Ranbaas or Guest House: Every room in the building places its own significance and influences the lives of humans, if according to the Vastu-Sastra, rooms, guest houses, residences, are made in the proper place. In the building, Men have a profound effect on the people. The men's room should be made in the North-West. Its door should be opened in the East. The decoration of this room and the furniture of the furniture should be good on the visitor. Rooms made under the guest house are decorated with state-of-the-art decorations, artistic samples, and a Bhagat of the Maharajas.

Bedroom: The comfort home in the building is made more than two, but the head of the house has a special significance in the house building. The place of the head of the house is made in Nayaratya, which is called in the South-West. Creation at this place can be rewarded with good fruit at that side. According to Indian Astrology, Religious Texts and Science too, one should not sleep on the north side, because according to religious majors the head of the dead is in the direction of the north. According to the Scientists' opinion, the North Pole is the magnetic place, which is the most powerful pole. Due to the powerful magnetic elements of the North Pole, the power of the forehead collapses. Head is not allowed to sleep due to the north. The dead is found only by the head on the north side. The effect of the magnetic dust is from the south direction to the north. Due to the pulling of the poles by heading in the north, the pollutants are easily drained.

Rani Mahal: Rani's Palace made in Qila Mubarak can be made in the other direction, but making son and queen's bedroom in the north is very useful. Earth and Sunset After the midnight, the earth will start its special attraction. This physical change leads to child's happiness. This is probably due to the RaniMahal generally made in the north direction.

Bathroom: According to the Vastu-Sastra, the bathing of the bath should be made or in the direction of the south. The door of the house should be kept east or north. Earth's road to the Vayvaya (South-West), which can easily drain the water. Perhaps that is why Patiala's bath house is on the Vayvaya Side.

Kitchen or LassiKhana: The kitchen is an important place of the house. This place does not affect the cook, but it affects every person of the family. The cook should always be in the fire. The kitchen is in the middle of east and south. This place is related to AganayaKaun, Because the god of Vidisha is a Fire. The kitchen at this place provides benefits for people living in the building. The health of the people living in the building remains healthy. Qila Mubarak's Kitchen orLassiKhana is its main example.

According to directions, the significance of colours are having an important place in Vastu-Sastra. IshanKaun (Yellow), East (White), Agnaya (Green), North (Sky), South (Red), Vayavya (white), West (Blue), Narataya (Green) etc. There is a special significance of the Seven Colours of Rainbow. Separately, different colours can be obtained in separate rooms in the building. It is good to have White, Light Blue or Green Colours at the main entrance of the building. Red Colour is considered to be best in buildings. Yellow colour is a long-standing symbol of the Sun & Energy, the Green triangle offers refreshment, wisdom and good sense. Black and Blue colours are also beautiful and are inauspicious too. White colour is a symbol of Purity & Peace. Different colours have different effects. Dark Red colour is very powerful. Black, dark stars produce negative energy. Apply positive images, with whom we should be motivated to develop new life, new passion, excitement, mental and physical growth in our life. Generally Yellow and White colours are useful on the roofs and walls of the rooms. The complexes built in the TajMahal have different colour gourds. Beautiful scenes of religious, flower paintings, gardens and Prakariti are beautiful. Many efforts have been made for the happiness and happiness of the house, which will keep the house family, always prosperous. Long-term bamboo plantation is considered to be very powerful. This plant gives good indications of good health and fertility. Water is considered very mangling with the home's main door, in particular it proves to be very useful for the door in the north-east direction. Therefore, the water should be kept in place with the door. Without bamboo ascetic is used to worship God in the house. This makes the home environment clean. This turns out to be a negative energy positive. The man who lives in the house experiences peace. The Jyoti, decorated by Baba Ala Singh, still promotes the glory of the fort. Today, the buildings of the princely state of Patiala can be closely associated with Tantric art. Construction has also been kept in mind. The land before the construction of the Bhawan was tested, the TrikoniBhumi is unclaimed. Even religious, tornadoes were devoid of avoiding the vicious architecture. Before making Ardaas, Divination is considered auspicious.

Vishvakarma called- 'IshanyaDevtaGeham' and said about the worship of a Cow and burns the products (Desi Ghee, Rice, Black Sesame, Gur, ChandanChurra, Desi Kapoor, Rumaletc) from every household member. These Vastu deities, Venus Devta, Kuldevi, are happy and do so to keep the peace and happiness of the house. So we see that the Patiala kingdom is a clear overview of religious customs, rituals, tactics and architectural compositions.

Vastu-Sastra or Tantric Education affects not only the designer of buildings but also the mood of the dwellers in the buildings. The complete sources of Vastu-Sastra or Tantric education are directly influenced by nature, so if they are brought use through a process then it eliminates negativeness. If they are used in natural processes then they produce a positive effect. The building is a special place for building materials because humans have to do their day to day activities. The skillful halls of the buildings show clear evolution of a cultural society. Whether there are articles in theology, tantric education, customs, rituals, superstition, cultural activities or cultural activities, each one's relationship with makes sense of Art. This subject has been neglected in written sources, but rituals, craftsmanship, architectural or antitrust academics consider these as important, as the five elements in the body. As the human body meets the five elements, each of these buildings is made up of these five elements. So it can be said that building art is not just a combination of bricks, clay, etc., but it is a combination of human traits, superstitions, culture and systems. Human begets only from nature and remains absorbed in nature according to its capabilities. These structures are either silly or silent, but these buildings are clearly manifestations of living, superstitious mental tendencies, residences, customs, cultures, and the feelings of those who live in the buildings.

Here the Scholar's views on Structures are: The Courtyards, Walls, Roofs and its Elements are having their own Aesthetic Values assume as the three stages of a human life. The Scholar defines the inner relationship these three stages as the Courtyard is related to childhood because every person spent his childhood almost in the courtyards, the Walls fulfill the verb of our Young Stage and covered us as like a Shield, the Roofs clearly support and defends us as like as our Ancestors. Shading on the roofs and protecting them are the aesthetic aspects of buildings. Their Elements like Windows, Doors, Pillars, Arches, Cornices, do not seem to be less than a Decoration. So, the Architecture based on the Vastu Vidya generates the Positive Energy.

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