PROJECT

This research through design will be conducted to evaluate the traditional Temple designs, analyse the existing Temple designs in Auckland and develop an appropriate architectural vocabulary for a contemporary Buddhist Temple.
Sacred architecture can be described as a built form that expresses a vocabulary of forms as per the existing religious practice. The proportions, patterns and rhythms impart a natural energy and spirituality. However, the design elements that give the building their sacred character seem to have been forgotten, ignored, ridiculed, misunderstood and dimmed from the contemporary architectural palette. This has happened in a way that very few designers actually realize that the sacred ever existed. It is therefore a hidden discipline that warrants a rediscovery.
Hindu Temple Design in

Main Directions of Movement in the Shrine

Aedicule Composition

3.2 Architectural Means of Expressing Movement: Aedicule Temple

- Projection: Projection of an enclosed form above by distinction between mass and extension, particularly in the process of its expansion.
- Bursting of Boundaries: Where a projecting and extending form overlaps the confines of its frame, its emergence is accompanied by a greater sense of expansion.
- Progressive Multiplication: Proportionate linear growth of the whole, but not necessarily of the parts, as portrayed where elements are arranged in a sequence of mass, starting with one and then progressively increasing in number.

Examples of Aedicules in Temple Architecture

6 Ways of Expressing Movement Through Aedicules
AUCKLAND, NZ

Figure 5: Relation of plan to elevation and radii to determine curvature.

Studies conducted by Meister indicate the proportions of the curvilinear tower (Shikara). It was meant to span the distance of the exterior walls of the Temple to the walls of the Sanctum. The curvature is also defined as a segment of a circle that is a multiple of the Temple width as the radius. The various possibilities of the curvature are indicated in the diagram below.

A TYPICAL CROSS SECTION THROUGH SHIKHARA

The curve of the Shikara drawn by means of "ajñeya uttara" division and geometrical construction by and in some instances also drawn by hand by 1, 1 or 3 circle divisions.

THE MAIN VARIETIES OF THE CURVILINEAR SUPERSTRUCTURE
My Study Template to Analyse Existing Temples

Local Temple Analysis 1

First Temple in Auckland, Radha Krishna Temple, Kingsland

Second Temple in Auckland—Bhartiya Temple, Balmoral
NAL PLANNING PRINCIPLE
### And the aedicular.com

#### SUMMARY OF THE LOCAL TEMPLE ANALYSIS

<table>
<thead>
<tr>
<th>Temple Area</th>
<th>East</th>
<th>West</th>
<th>North</th>
<th>South</th>
<th>East and West</th>
<th>South and West</th>
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<td>Yes</td>
<td>No</td>
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<tr>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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</tbody>
</table>

#### WORSHIP PATTERN CHANGES

- **Yes**
- **No**

#### CHANGE IN MATERIALS

- **High**
- **Medium**
- **Low**

#### IMPORTANCE OF ARTIFICIAL LIGHTING

- **Yes**
- **No**

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*Images of temple structures and architectural plans.*
POSITION OF THE SHIKHA

The non-negotiable elements
From the research undertaken as a result of analysing the traditional Temple design and the examples in Auckland, I have formulated these non-negotiable elements that signify the sacredness in a typical Hindu Temple:

1. The entrance should be from the east. This is to ensure it faces the rising sun and is in the centre of the town and also faces the place where people live.
2. The slope of the land towards the north and east or both is considered the best.
3. The site should ideally be a square or a rectangle. For rectangular sites, the ratio should be 4:5 or 4:6. If the site is of any other shape, it should be demarcated and rendered a square or a rectangle.
4. The Temple plan should ideally be a square or a rectangle or a polygon.
5. The commonly followed grid is the one with 54 squares called Man-dala. The earth is considered a living organism full of life and energy. This energy is symbolized as a person and the site is considered his field.
6. The centre part of the building is to be kept open. It is considered as a breathing space for the Yastu Purusha.
7. The east area is recommended in the south or west areas of the building.
8. The south west part must be stable and strong to support heavy weights.
9. The base should be heavy and the apex should be tapering like a hill visually.
10. The temple should be on level ground.
11. The heart of the temple is the sanctum which houses the Deity, a Man dapa which is a hall for congregation and for activities like discourses, singing and dancing. This can be divided into an indoor area and an outdoor area, if required.
12. The deity should face east.
13. There needs to be a circumambulatory path around the deity area.
14. There should be a ceremonial entrance.
15. The entrance door should be at the cardinal point with the height being twice its width.

TRANSLATING THE PLANNING GRID ON SITE

DESIGN PROCESS

SITE PLAN | STAGE 1
ADD PRIORITY CONG. AREA
RA (TOWER) INFLUENCE THE

SITE PLAN........ STAGE 1
REDUCE GRID SIZE ADD HALL N 2 PARTS

SITE PLAN........ STAGE 2
ESTABLISH STRONG AX K SYMMETRY

DESIGN DEVELOPMENT STAGES

UPPER FLOOR PLAN........ SACRED PERIAT WORSHIP TAX EXTRANCE

DESIGN DEVELOPMENT SKETCHES

PROPORTIONS OF THE SHRIKASHNI MASTERTHE INDIANISMA
TEMPLE DWARKA AND THE OSMANIA SHYRAM. STUDIES DONE
BY M. ESTERKRAM

9
EVOLUTION OF THE ‘LIGHT WELL’ BHIRHARA

The worshipper needs to experience the descending light from above showing the presence of God. It also enriches the inner spiritual experience. The Bhirkara in my Temple design is a lightweight concrete续体 comprised of smaller elements above the Sanctum. Although symmetrical in spirit, I visualize them as an illuminated light well not just with small skylights but with the major part of the cuneiform tower comprising of glazed panels. The worshipper in front of the Sanctum would bath in the convey nature light during the day and in the artificial lights at night. This has the potential to become an excellent illuminated feature at night, something that a devotee can associate within the temple.

Each concrete sunken slab is an续体. They have been composed incorporating 3 of the续体ular elements that have been studied earlier namely staggering progression, expanding repetition and projection of embedded form.
FINAL

VISUAL CONNECTION WITH THE SHIKHARA

THE SHIKHARA AND ITS IMPACT

1. TETAL ALLOY TURRETS WITH ARTIFICIAL LIGHTS AT THE BASE
2. CONCRETE CONCRETE PANELS ARE THICK
3. GLASS - SOAP BRICK FITTINGS
4. CONCRETE TO CONCRETE ALUMINUM 500 THICK
5. SADDLE CONCRETE SADDLE 500 THICK
6. SHED SUPPORTS AS CONCRETE HANG
7. PYRAMID CAPPING (LOCAL TO VEDIC)

ENTRANCE ELEVATION - EAST