

APPROPRIATE ARCHITECT



SITE WITH ITS SURROUNDINGS - 69 TIDAL ROAD

APPROX 8.5 KMS FROM THE AIRPORT, 1.0 KM FROM THE MAASBY ROAD EXT. MOTORWAY JCT.



PROJECT

The 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 Hindu Temple.

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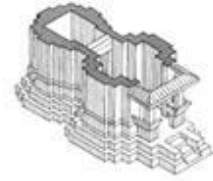
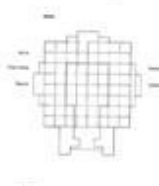
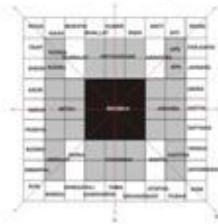


- Existing Buildings
- Existing Roads
- Site Boundary
- Water
- Site Access
- New Buildings
- New Roads

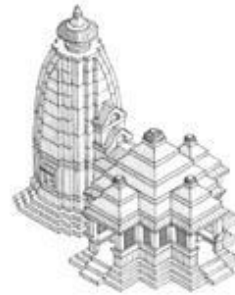
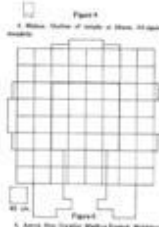
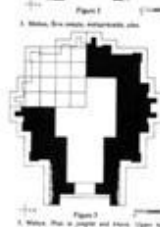


SITE ANALYSIS

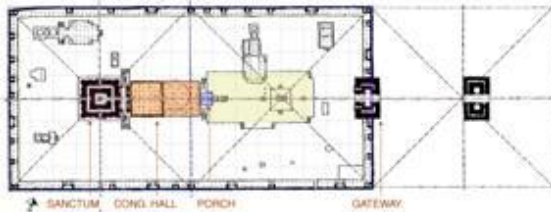
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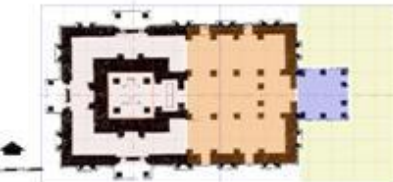
TRANSLATION OF THE PLANNING GRID TO FLOOR PLANS



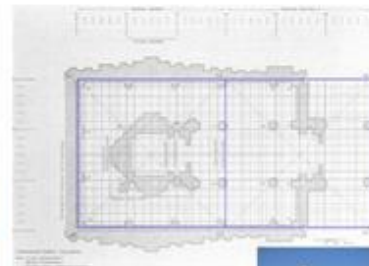
PRIMARY SACRED SPACES IN TRADITIONAL TEMPLES



EXAMPLE 1



EXAMPLE 2



EXAMPLE 3
PARSVANATHA TEMPLE

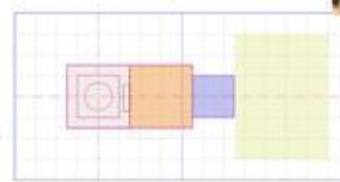


Sacred architecture can be described as a built form that expresses a vocabulary of forms as per the existing religious practice. The proportions, patterns and rhythms impart a natural energy and spirituality. However the design elements that give the building their sacred character seem to have been forgotten, ignored, modified, misunderstood and eliminated from the contemporary architectural parlance. 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.

MY ANALYSIS

- 1. SANCTUM
- 2. CORREL HALL
- 3. PORCH
- 4. GATEWAY

- 1. CORREL HALL
- 2. SANCTUM
- 3. PORCH
- 4. GATEWAY




TRADITIONAL LAYOUT & HIERARCHY OF SPACES

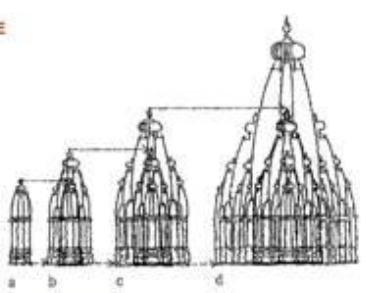
HINDU TEMPLE DESIGN IN





EMBEDDED AEDICULES & EMERGING CENTRIFUGALLY

MAIN DIRECTIONS OF MOVEMENT IN THE SHRINE

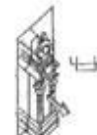


AEDICULE COMPOSITION

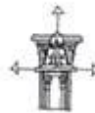


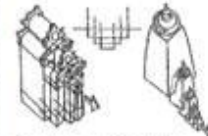
3.3 Architectural means of expressing movement in Indian temples:



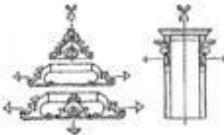
Projection Projection of an embedded form almost by definition suggests emergence or extension; projection is 'throwing forward', though (relative to the observer) things can also be thrown sideways, diagonally and backwards.




Bursting of boundaries Where a projecting and established form overlaps the contour of its base, its emergence is accompanied by a greater sense of expansion.



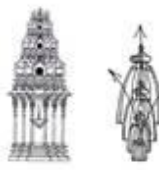
Staggering or multiple projection. Staggering, or progressive stepping out, suggests expansion in stages, a serial recession. Closely bunched elements can also create the impression of vibration (epithet: as if with keen energy). A staggered sequence of forms, embedded one within another, can be entirely at one level (in which case the elements slide out like an unfolding telescope), or step down as they step out.



Splitting Two aligned halves of something smaller as a whole suggest that the whole has split, or even that the halves are still separating especially if a projected form appears between them, as if emerging from the void.



Progressive multiplication Proliferation (the growth of the whole but not necessarily of the parts) is portrayed where elements are arranged in a sequence of rows, starting with one and then progressively increasing in number.



Expanding repetition Growth is expressed when, in a series, the elements are similar but get progressively bigger.

EXAMPLES OF AEDICULES IN TEMPLE ARCHITECTURE

6 WAYS OF EXPRESSING MOVEMENT THROUGH AEDICULES 3

AUCKLAND, NZ

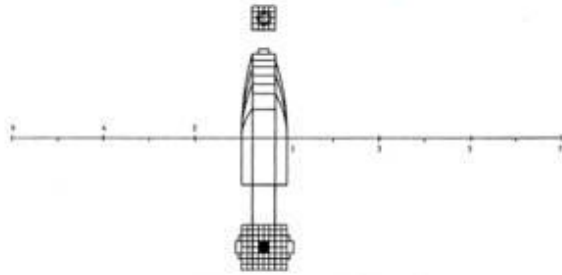
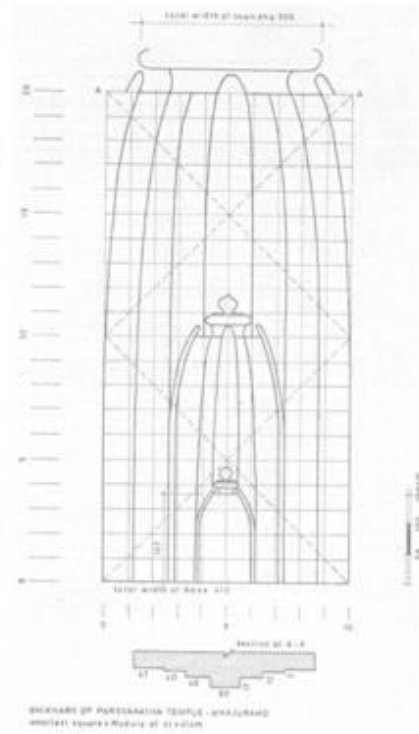
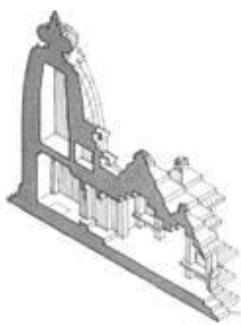
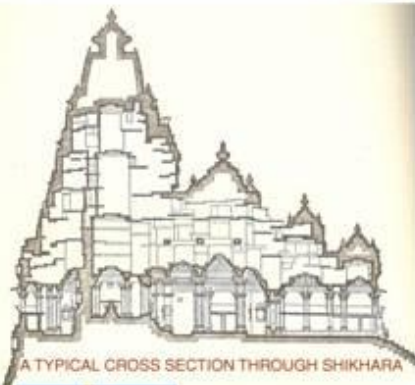


Figure 5 Temple: relation of plan to elevation and radii to determine curvature.

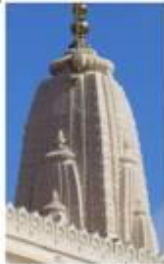
Studies conducted by Meister indicate the proportions of the curvilinear tower (Shikhara). It was meant to span the distance of the exterior walls of the Temple to the walls of the Sanctum. The curvature is also defined as a segment of a circle that is a multiple of the Temple width as the radius. The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



SHIKHARA OF PARASAKTI TEMPLE, BHARUKHANA
WESTERN SQUARE, MUSEUM OF GUJARAT



A TYPICAL CROSS SECTION THROUGH SHIKHARA

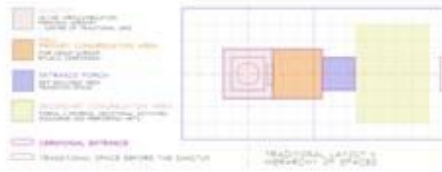


The curve of the Shikhara drawn by means of 'vedgana shira' (division and geometrical progression by six) is more attenuated than those drawn by 1, 4 or 5 fold division.

THE MAIN VARIETIES OF THE CURVILINEAR SUPERSTRUCTURE



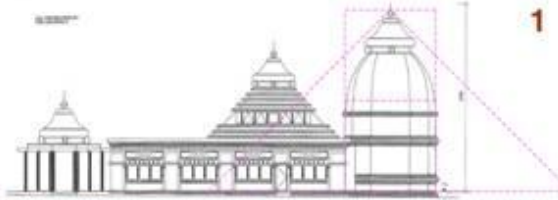
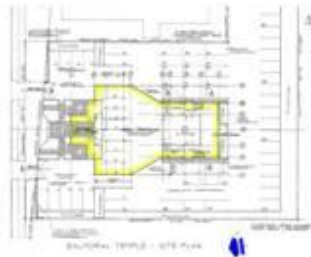
HOW DOES THE TRADITIO



MY STUDY TEMPLATE TO ANALYSE EXISTING TEMPLES

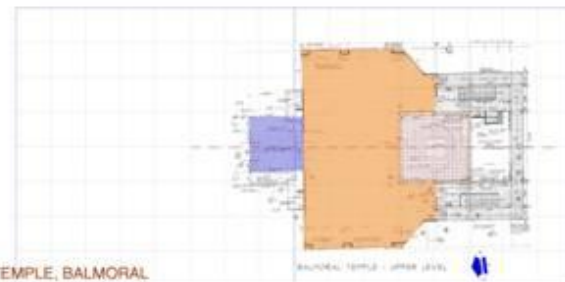
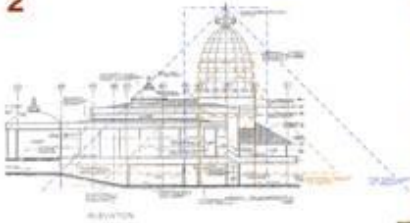


LOCAL TEMPLE ANALYSIS-1



FIRST TEMPLE IN AUCKLAND, RADHA KRISHNA TEMPLE, KINGSLAND

2



SECOND TEMPLE IN AUCKLAND—BHARTIYA TEMPLE, BALMORAL

5

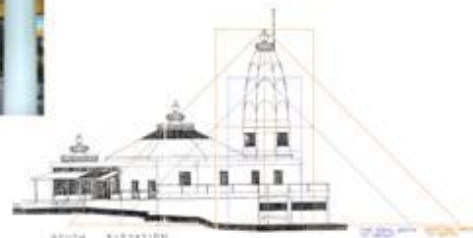
LOCAL PLANNING PRINCIPLE



3



SKETCH OF SHRI RADHA GIRDHARI TEMPLE, KUPES



SOUTH ELEVATION
SKETCH OF SHRI RADHA GIRDHARI TEMPLE, KUPES



SHAMNARAYAN TEMPLE, PAPAOTOTOS

4

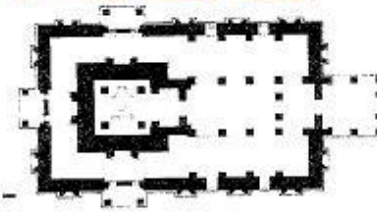


LOCAL TEMPLE ANALYSIS - 2

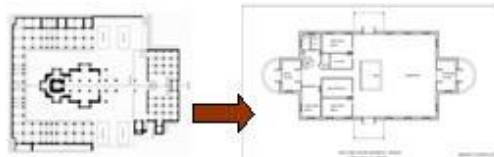
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Analytical points	Radhakrishna Temple Example 1	Balmeval Temple Example 2	BKCON Temple Example 3	Svaminarayana Temple Example 4
Temple entrance	East and North	North	North, Additional entrance from W & SW	South and East
Site entrance	East	East North unused Pedestrian entry	West	South
Fellow area	Yes	Yes	Yes	Yes
Which direction	East West	North South	East West	East West
Use of the Mandala	Saama to follow	Saama to follow	Saama to follow	Saama to follow
Primary axis Sandum	Yes	Yes	Yes	Yes
Primary Cong. Hall	Yes	Yes	Yes	Yes
Entrance Porch	Yes	Yes	Yes	Yes
Secondary Cong. Hall	No	Yes	Yes	Yes
Circumambulatory path	No	Yes	No	No
Levels	1	2	2	2
Fellow group, GI Shikha	Yes	No	No	No
Compositional element used	Repetition, Staggering	Repetition, Staggering	Repetition	Repetition, Staggering, Projection
New additional Areas	No	Yes	Yes	Yes
Dining	No	Yes	Yes	Yes
Kitchen	No	Yes	Yes	Yes
Toilets	Yes	Yes	Yes	Yes
Library	No	Yes	Yes	Yes
Devolational Shop	No	Yes	Yes	Yes
Shoe storage area	Yes	No	No	Yes
Office	No	Yes	Yes	Yes
Daily Store	No	No	Yes	Yes
Daily Kitchen	Yes	No	Yes	Yes
Practical qualities	No (suat. ad.) to temple	No	No, but there is room near temple	Yes, upper level

SUMMARY OF THE LOCAL TEMPLE ANALYSIS



WORSHIP PATTERN CHANGES



CHANGE IN MATERIALS
IMPORTANCE OF ARTIFICIAL LIGHTING

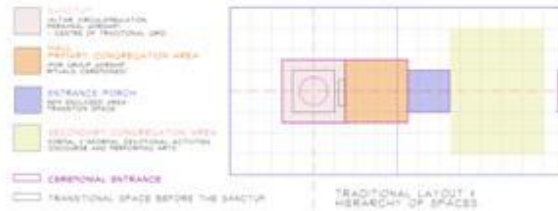


POSITION OF THE SHIKHA



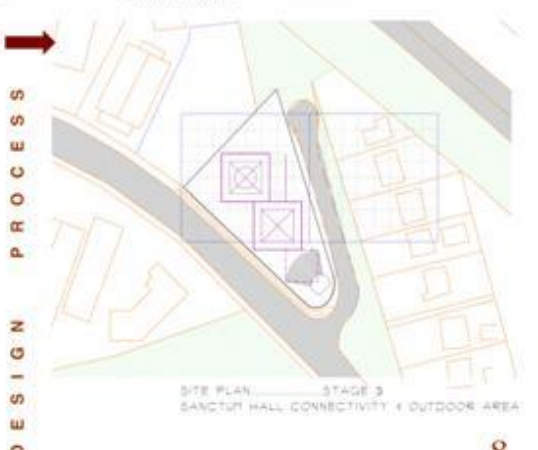
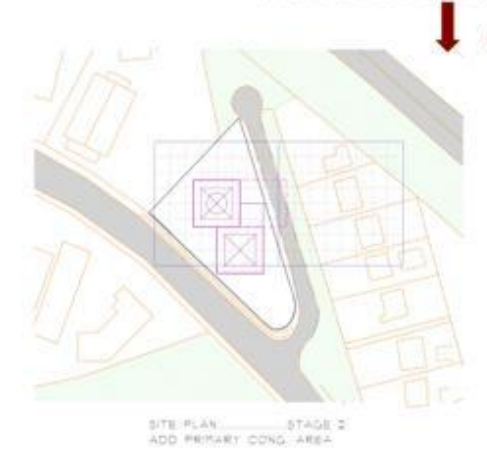
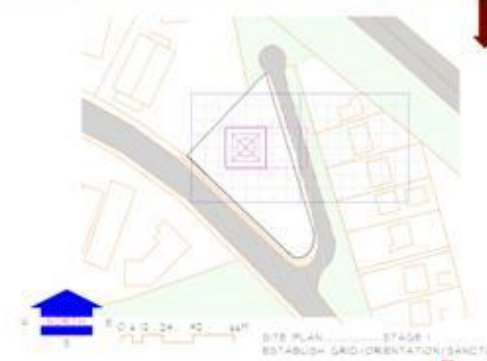
The Non-negotiable elements

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.



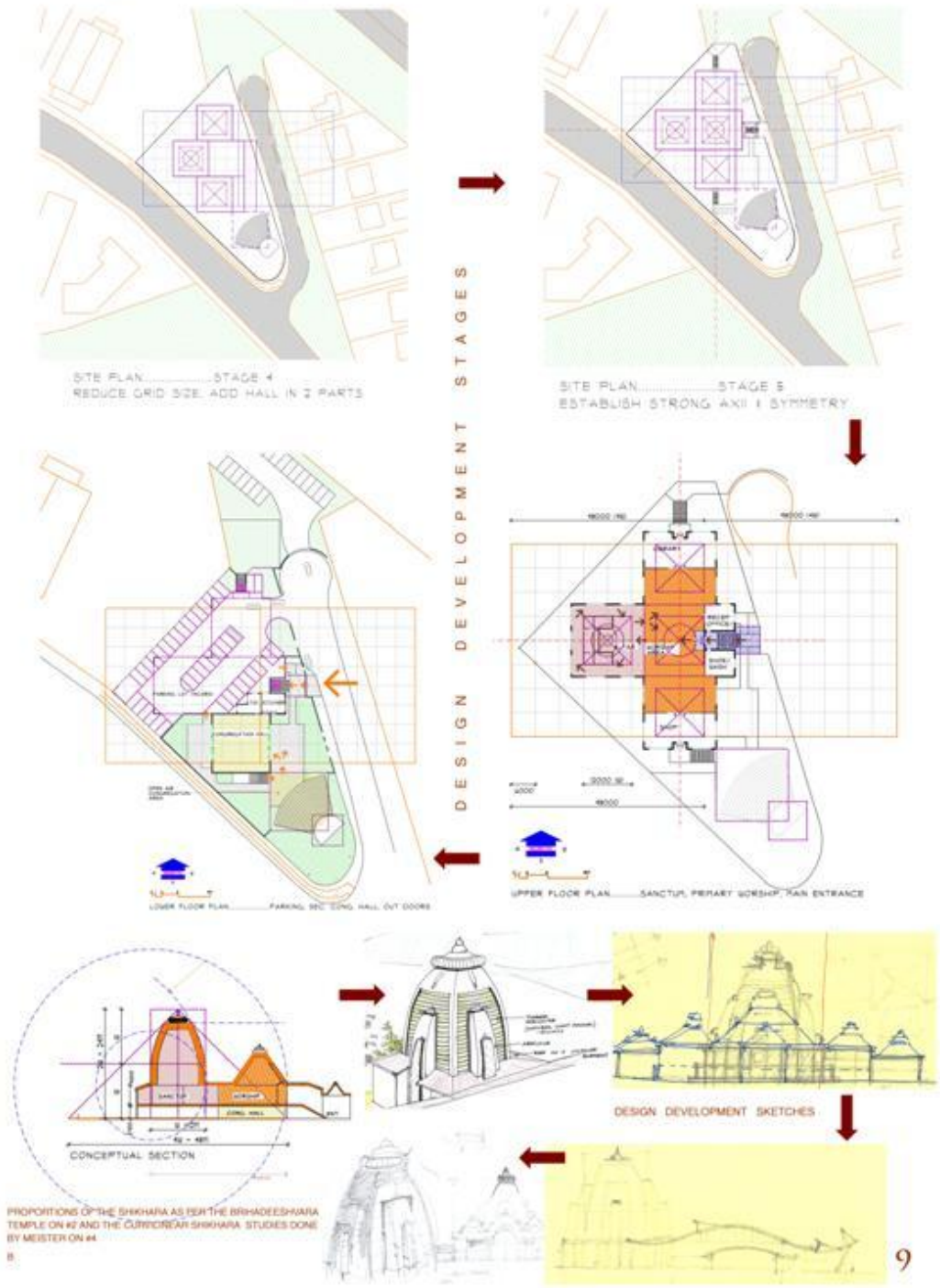
1. The entrance should be from the east. This is to ensure it faces the rising sun and is in the centre of the town and also faces the place where people live
2. The slope of the land towards the north and east or both is considered the best.
3. The site should ideally be a square or a rectangle. For rectangle sites the ratios should be 4:6, 4:7, 4:8 or 4:5. If the site is of any other shape it should be demarcated and rendered a square or a rectangle.
4. The Temple plan should be ideally a square or a rectangle or a octagon
5. The commonly followed grid is the one with 64 squares called Man duka Mandala. 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 Vastu Purusha
7. The wet areas are 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 along the cardinal point with the height being twice its width.

TRANSLATING THE PLANNING GRID ON SITE



DESIGN PROCESS

RA (TOWER) INFLUENCE THE



DESIGN OF A CONTEMPOR

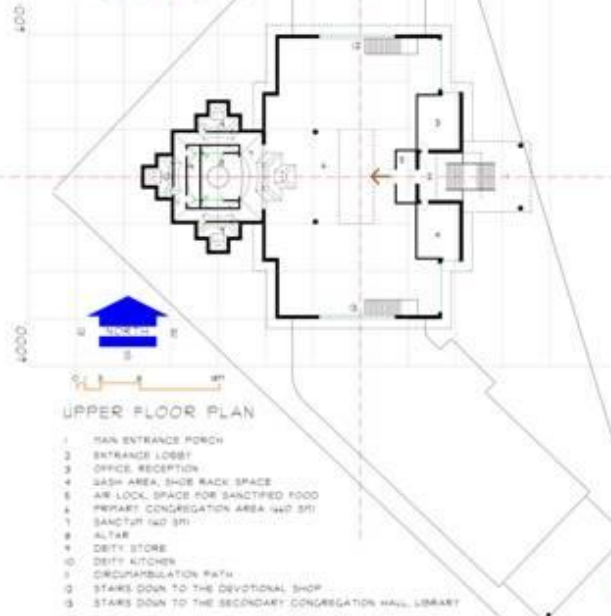
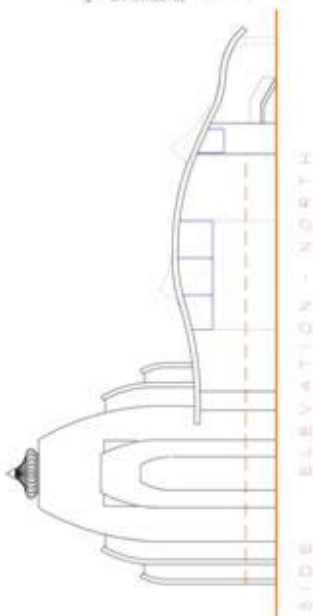
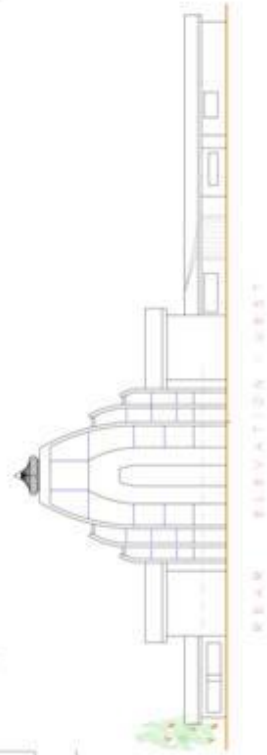


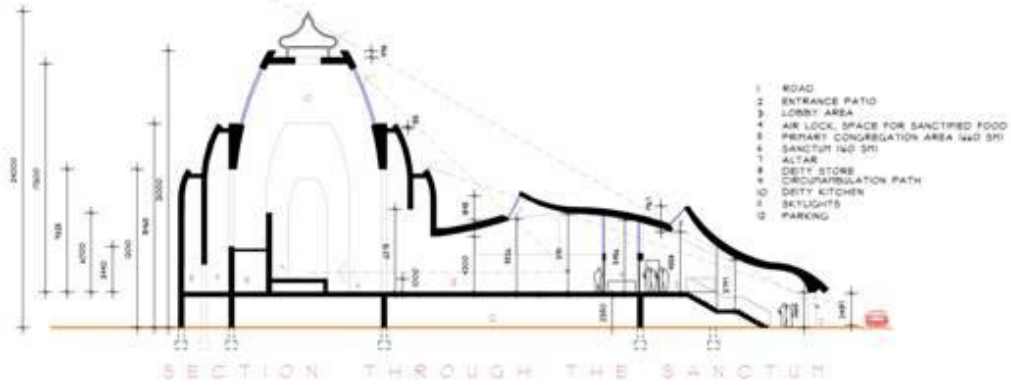
ARY HINDU TEMPLE



THE FINAL DESIGN

The formal temple fused with the Kiwi Bach
 The overall feeling was that of the New Zealand vernacular penetrating the main symmetrical Temple and imparting homogeneity to the overall Temple precinct.

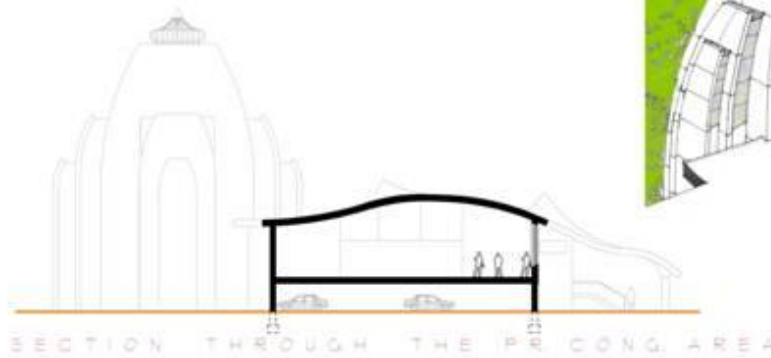
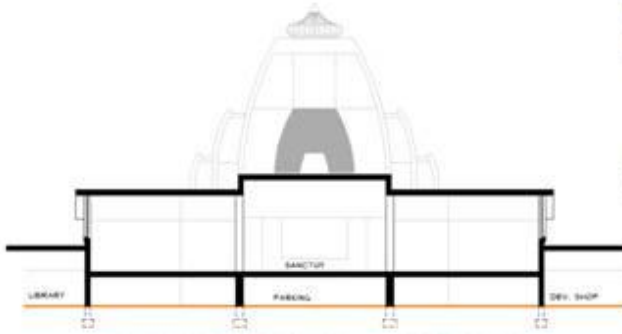




EVOLUTION OF THE 'LIGHT WELL' SHIKHARA

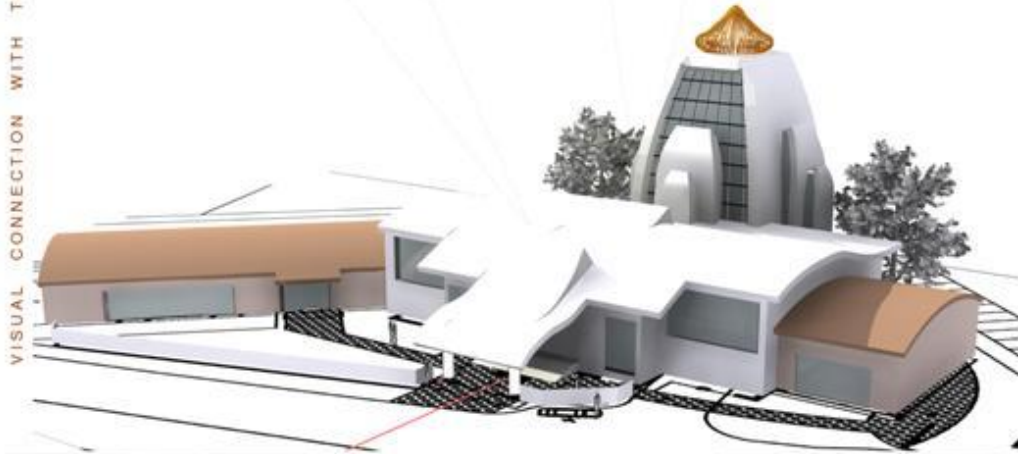
The worshipper needs to experience the descending light from above showing the presence of God. It also enriches the inner spiritual experience. The Shikhara in my Temple design is a lightweight concrete aedicule comprising of smaller aedicules above the Sanctum. Although symmetrical in spirit, I visualize them as an illuminated light well not just with small skylights but with the major part of the curvilinear tower comprising of glazed panels. The worshipper in front of the Sanctum would bath in the (divine) natural 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 with within the temple.

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

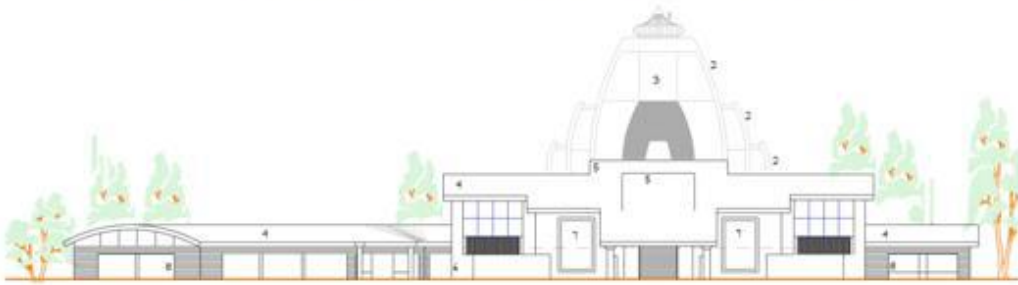


F I N A L

VISUAL CONNECTION WITH THE SHIKHARA



THE SHIKHARA AND ITS IMPACT



- 1 METAL ALLOY TURNINGS WITH ARTIFICIAL LIGHTS AT THE BASE
- 2 LIGHTWEIGHT CONCRETE'S PANELS 450 THICK
- 3 GLAZING - SHOP FRONT FITTINGS
- 4 LIGHTWEIGHT CONCRETE ROOF 800 THICK
- 5 POSITION OF ROOF/LIGHTS
- 6 LIGHTWEIGHT CONCRETE WALLS 800 THICK
- 7 RELIEF/ARTWORK IN CONCRETE PANEL
- 8 PLYWOOD CLADDING (LOCAL NZ VOCABULARY)

ENTRANCE ELEVATION - EAST

D E S I G N

T H E E M E R G I N G V O C A B U L A R Y

