CHAPTER - V
THE CONCEPT OF VĀSTU PURUŚAMAṆḌALA

5.1. THEME OF VASTU

The body is the temple of god and the soul is god absolute, from\(^1\) the time immemorial has been striving to live his life in a pain free state. The very motive of experiments and inventions in all branches of science is to motive pleasure, spirit or mundaneess. It appears that through this process man has come to the present stage the learned of the past have through over the motive of mans endeavour and adopted certain rules which now have become customs. It is unfortunate that modern man has ignored the scientific principles underlying these rules.

Let us examine Vāstu Puruśamaṇḍala which has proved conductive to the health of a building. In other words, the health of the inmates of a house is safeguarded. Vāstu Puruṣa means in the present context a site plane or a location plane.

\(^1\) Vastu Astrology and Architecture gayathri Devi vasudev

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5.2. VĀSTUPURUṢA MAṆḌALA

Mr. V. Ganapathi, the well-known Sthapati from Madras has said that Vastu is a living organism. While examining the statement, we have observed the following: The movable and immovable earth (prthvī). Water (apa), Light (tejas), air (vayu) and Akasa. It is said that it obtains in a molecule gets in the universe too: Yatha pinde Tatha Brahm ande.

We can assess with the statement for the following reasons:
1. The Vāstu purusha is said to be lying with his face and stomach touching the ground. His head is at the north-east (Īśāna) and legs at South-West (Nairṛtya). The pressure point, i.e., the Muladhara chakra the body is at the bottom. The Muladhara chakra denotes the earth (Prithivi) elements. The base (adistana) for the Mūlādhāra chakra should be stable. It has been prescribed that; the South-West portion of a building should be built in such a way as to be able to bear heavier weight. Even according to atmospheric circle, South-West (nairṛtya) portion receives more heat. Accordingly it has been suggested that the walls in that direction should be made thicker.

2. The Svāḍhustāna chakra in the body is in lower stomach, near two kidneys. It is connected with water (apa) element. According to Vāstu-Purusha Maṇḍala the position of this chakra is to the South and West. Therefore, it has been prescribed that wet areas, like; bathroom, etc. should be constructed in that direction. It is for swerage (utsarjana).
3. The *Manipūra Chakra* is at the nave (umbilicus). This *Chakra* is related to energy/fire (*tejas*). While in the womb of a mother, a foetus is to be fed with its navel. The Lotus is the base of Brahman with *Jiva* or *Pinda* or life. It has, therefore, been prescribed to keep this particular place unoccupied or vacant. Therefore, the central square within a building is to be kept open to the skies. It is believed that Vastu Purusha breathes through this open area.

4. *Anahata Chakra* is near the heart. It is related to atmosphere or air (*vayu*). The air is regulated by lungs in the body.

5. *Visuddha Chakra* is said to be in the throat. The hollowness in a throat denotes the ether (*akasa*) element. The Word *'Om'* is uttered through throat. The echo of an utterance exists in the hollow of the bone box of head and the space in brain. The head of Vastu Purusha is at the North-East (*Isana*). This direction is related to space (*akasa*). Atmospherically this portion is cooler. It has, therefore, been suggested to construct a Puja room (devagraha in this direction).
5.3. DIRECTIONS OF VASTUPUŘA MAṆḌĀLA

The limbs of Vastu purusha are also connected with construction of a building. Liver is an important organ for digestion. Liver is towards the South-West in the body. The Sthapatis, therefore, suggest to place cooking room or kitchen towards that direction, because it is related to Agni. Rays of the sun first reaches this direction. Pollution collected through a night is swept away by rays of the Sun; it is, therefore, possible that the
suggestion of locating kitchen towards the south-east is due to this aspect.

Fig.3
VASUPURUSHAMANDALA
ENERGY GRID WITH THE ENERGY BODY OF THE EARTH

5.4. GRAPHIC FIGURE OF VAŚTUPURUṢA

The North-West is said to be the field presided by air vayu. Organs like stomach, spleen and rectum of the Vastu Purusha fall on that portion. The store-room has been suggested towards that
direction. A spleen, according to the science of medicine, does the work of storing and restoring blood in the body. Herbs of medicine are recommended to be planted towards the north-West. The suggestion through this recommendation appears to be that a dweller should get the fragrance of herbs through the air.

According to the *Matsya Purāna*, the Vāstu Purusha Mandala has particular deities of Vastu purusha in respective places. The North east (*Īśāna*) is said to be occupied by Jupiter and Vishnu. Accordingly the place of conducting mental work and the worship chamber in a house is to be situated in that direction.

The South East (*Agni*) is said to be occupied by the Moon and Parvati. The Moon is said to be the controller of mind and Parvati is the symbol of mother of mind. Frailty is the nature of mind. If Parvati becomes the possessor of the house-hold, her place is like that of a housewife is in that direction. Cooking room is to be in the South-East.

The North -East (*Īśāna*) is said to be occupied by Kate and Citragupta. So it is recommended that treasury accounts and store should be on that side. The South-West (*nairṛtya*) is said to be
controlled by Rahu and Kaama or cupid. So a bedroom should be situated in that direction. Rahu is said to be incomplete. Therefore, in order to bring completeness to life, this side must have been chosen for the purpose of marital life.

As stated before, the Vāstu Purusha lies with his back up. The concept may be that the burden is carried on the back. It is a rule that pillars are not to be raised on sensitive points of Vastu Purusha. The sensitive points according to the science of physics are inlets and outlets. It is presumed that the Vastu Purusha would suffocate if inlets and outlets are blocked with pillars. The sensitive points exist also on the folds of the arms and legs. Pillars, if erected on those points, would not find enough base and support. Therefore, those points are to be avoided for pillars.
5.5. VITHI OR PADA VINYASA 1

1. Brahma vithi (Brahma padam)
2. Deva vithi (Deivika padam)
3. Manushya vithi (Manusha padam)
4. Paisacha vithi (Paiśācha padam)
5.6. VITHIS

As stated before the South-West (*nirurthy*) should be heavier and the North East (*İşâna*) should not be so. *İşâna* is a place of deva-stana and, therefore, a place of deities. It is in consistence with nature that: the base should be heavier and the head should not be heavier. Nature has given us five organs. The main organs are the eyes for vision, the ears for hearing; the nose to smell and the mouth to taste and for speaking. Geographically speaking, all of them are in the head portion of a body. The head of the *Vastu purusha* is at the North East. The head should be senate. Therefore, it appears that the North-East is to be kept free from heavy structures like pillars etc.
Fig. 5
VITHI OR PADA VINYASA 2

5.7. VITHI OR PADA VINYASA 2

1. Brahma
2. Ganeśa
3. Agni
4. Jala
5. Naga
6. Yama
7. *Kubera*
8. *Deva*
9. *Piśacha*

5.8. **DIFFERENT TYPES OF VITHI**

Our health is maintained if we follow the rules of diet consistent with the rules of nature. In the same method the health of a building or vastu can be maintained if the construction is made by giving due regard to the principles of nature. The limbs in a body should invariably be in their proper places. So much so, the rooms in a house should be designed in their proper places. That will keep the house healthy and thereby the inmates will be very too happy. If one's two eyes are placed at the shoulder, it would be abnormal. So is the case with a building.

The rule of the Universe is that the sun is at the central place, the Earth and the other planets move around the sun. Vastu sastra appears to observe the sarin rule. The household duties such as diety worship, study of cooking are to be performed towards the east and: in adjoining directions, i.e., the North-East and the South East. The sun is in the mid-sky at noon, and so the middle house may be the dining hall and working place. After the sunset, the
skies, adjacent to the West, i.e. the South West and the North-West are covered with bedrooms and store house.

Although water is in everywhere, the thing cleanses the body is called water, while that which purifies the mind. Similarly, although stone, cement, bricks etc. are used all over the construction, if we construct a shelter out of these materials, it can be called a house but when constructed according to the Vastu Purusha principles, it becomes a home.

There are many stories regarding vāstu purusha As per the Hindu Mythology, in a war between Devas and Āsuras, a demon appeared and started torturing the Devas. Ultimately the Devas pushed him down and sat over him. The demon appealed to Lord Brahma for help and the Lord Brahma named him vastu purusha and blessed him with the words: “All works on the earth will have to be commenced and concluded only after honouring you. “In essence, without Vastu Purusha nothing will happen on the earth. The Vedas also give similar ideas Visvakarman or Vāstu Purusha. The Rigveda (10.81.3) says.
He who has eyes on all sides, mouth, arms and feet on all sides, and he who creates Heaven and Earth, wields them together with his arms as wings pervading the entire universe.

People think that construction of a house or abode is nothing, but construction with bricks and mortar as per the plan is something. There are various aspects to be considered and consulted before and during construction, even the position of doors (especially front door) and windows and the direction in which an entrance to the house is fixed have a lot of significance in the well-being of owner and residers.

The Vāstu Maṇḍala diagram showing the position where various utility services like kitchen, bedroom, bathroom, etc., should be situated in a house is also furnished. The sages have given beautiful and elaborate ideas for the construction of houses, temples, dams, towns, etc., according to Vastu Vidya principles so that one is happy without any trouble in life. Before starting construction of a house, according to the birth star and the Lagna of the owner of the house, the following are to be determined: the auspicious day, the direction in which (whether South, North, East
or West) the entrance should be made, where the kitchen, bedroom, etc. are to be located. All details of these are available in the science of vastu.

According to the Upanishaths, Brahma created the world out of Five Elements, namely Air, Fire, Water, Earth and Atmosphere. Ravi, Chandra, Šani, Guru, Kuja (or Angaraka) represent the five elements which make the universe. Besides the above five, Dhanahjaya (the sixth Element) and Sukra (the seventh element) are responsible for the life of all living beings on the earth and their happiness Sun, the lord of the universe, is in the middle having Budha on his left and Sukra on the right presiding over and dictating the course of other planets. Brabrnam and caiva pindandam.

Rahu is at the bottom and Ketu is exactly opposite to Rahu both in direction and position\(^2\).

5.9. SQUARE AS THE PREFERRED MANDALA

Although vāstu may have varied shapes to suit specific design situations, the square is the most preferred shape of the mandala in vāstuśāstra. Mythologically square is the shape of

\(^2\) Vastu Astrology and Architecture-Gayathri Devi vasudev
*Vajra*, the weapon given to Indra by Viṣṇukarma. Earth described as four cornered (*Catur Stihī*). The square fire-altar (*vedi*) is another sanctified form of this shape. The square may be microscopic in size as in the minute ornamental patterns or macroscopic in magnitude as in city layouts. The detailed analysis of square *vastumandala* thus forms the basis of all design processes.

A square may be defined with reference to two axes (*vinyasūtra*). One of the axes is the W-E line called *Brahmasūtra* and the other is the S-N line referred to as *Yamasūtra*. The point of intersection of the axes is the focus or origin (*brahmandbhī*). A square may be marked by lines at equal distances from this centre and parallel to *vinyasūtra*. The bounding lines of the square are called *pariyantasūtra*. The diagonal lines (*karnasūtra*) indicate the corner directions. The circle drawn through the limiting points of the *Brahmasūtra* and *Yamasūtra* of the square is called *Nagasūtra*, the square obtained by joining the same points is the *Sulasūtra*. 
Fig. 6
MAHAPITHA OF 16 PLOTS
### Site Plans

**UPA-Pitha Plan of 25 Plots**

<table>
<thead>
<tr>
<th>Marut</th>
<th>Mukhya</th>
<th>Soma</th>
<th>Aditi</th>
<th>Isā</th>
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<tr>
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<td>Rudra</td>
<td>Bhūdha</td>
<td>Apavasa</td>
<td>Jayanta</td>
</tr>
<tr>
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<td>Mitra</td>
<td>Brahmā</td>
<td>Āryaka</td>
<td>Āditya</td>
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<td>Sugriva</td>
<td>Indra</td>
<td>Vivavat</td>
<td>Savittra</td>
<td>Bhṛiśa</td>
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<tr>
<td>Pītṛ</td>
<td>Bhṛinga-Rāja</td>
<td>Yama</td>
<td>Viśvāsa</td>
<td>Agni</td>
</tr>
</tbody>
</table>

**NOTE:**
Detail allotments for this type have been obtained from "Architecture of Manasara", p. 57, footnote.

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**Fig. 7**

**TWENTY FIVE PLOTS OF UPA PITHA**
5.10. CATEGORIES OF MANḍALA BASED ON GRID DIVISION

A square maṇḍala may be divided into a grid of many cells. A maṇḍala of a single cell (naka) is the rudimentary shape called sakala. A square of four cells (2x2 grid) called pechaka chakra. A division of 3 x 3 grid yields one central cell and eight outer cells. This mandala is called pitha. By continuing this process, 32 types of mandala are derived with the division of series in a mathematical series from 1 to 32, based on which all works of architecture can be planned and regulated. These mandalas thus correspond to a geometrical method of Gnomon extension of space each with its special name and specified use indicated in table.

5.11. GROUPING OF MANDALAS

A scrutiny of the different types of mandala will reveal an interesting pattern of grouping for different purposes. Truly the focal point, Brahmābhi, the maṇḍala, itself can be taken as the minimal field of 0 x(0) grid, with respect to which all other mandalas originate. It is a point (bindu) having much significance in tantra. Originating from the bindu. The fields or mandalas may be grouped as set of 1, 2, 3, 5, 8 and 13 - in a summation series -
having special application for each set. The śakalamaṇḍala is the basic form enclosing space. By attributing a dimension to the side, it can enclose any space from micro to macro level. Hence the name sakala comes (everything). The four lines defining the sakalamandala Bhānu, Arkin, Varuṇa and Soma-enclose the space in the E, S, W and N directions. It is used as the maṇḍala for fire altar (agnivedi).
<table>
<thead>
<tr>
<th>Set</th>
<th>Div. On the axes</th>
<th>Name of Mandala</th>
<th>Configuration</th>
<th>No. of cells</th>
<th>Uses</th>
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<td>A</td>
<td>1</td>
<td>Sakala</td>
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<td>1</td>
<td>Fire altar</td>
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<td>B</td>
<td>2</td>
<td>Pecaka</td>
<td>2x2</td>
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<td>Seats</td>
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<td></td>
<td>Pitha</td>
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<td></td>
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<td>4</td>
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<td>4x4</td>
<td>16</td>
<td>Large seats</td>
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<td>5</td>
<td>Upapitha</td>
<td>5x5</td>
<td>25</td>
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<td>6</td>
<td>Urgrapitha</td>
<td>6x6</td>
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<td></td>
</tr>
<tr>
<td>D</td>
<td>7</td>
<td>Sthandiiia</td>
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<td>49</td>
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<td>8</td>
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<td>Paranasayika</td>
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<td>81</td>
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<td>Sthaniya</td>
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<td>Indrakanta</td>
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Fig. 8

UGRAPITHA PLAN

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<th>Soma</th>
<th>Aditi</th>
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<td>Bhūdhara</td>
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<td>Brahmā</td>
<td>Ayāka</td>
<td>Adya</td>
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<td>Indra</td>
<td>Vivasvat</td>
<td>Savītra</td>
<td>Bhṛiśa</td>
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<td>Bhṛīrta-Ṛaja</td>
<td>Yama</td>
<td>Vīśātha</td>
<td>Agni</td>
</tr>
</tbody>
</table>

NOTE: This is an amplification of the Ugra-Pitha Type.
Fig. 9

STHANDILA PLAN

Pechaka and pitha represent two primary forms, one without central cell, and another with a central cell. The even grid of pechaka and the odd grid of pitha are the mandalas from which all vastus are demarcated. Seats are the rudimentary examples of such
mandalas. The three mandalas of enlarged seats-mahapitha, upapitha and ugrapitha form the third set. Starting from upapitha there are three envelopes of spaces around the focus.

Fig. 10

CHANDITA PLAN

The five mandalas in the 4th set are divisions of great importance from architectural considerations. They are used for the
planning and design of pavilions (*mangalapana*) houses (*manusualaya*) and temples (*devalaya*) According to *Mayamata*, architectural design starts from *sthandila mandala*. (7x7 grid). *Brahtsamhita* prescribes *astavarga* (8x8 grid), *navavarga* (9x9 grid) and *dasavarga* (10x10) for small structures, temple complexes and camping towns respectively. *Sthaniva* (11x11 grid), as the name denotes may be used for site divisions as in the case of small settlements.

![Site Plans: Chandita Plan of 64 Plots](image)

**Fig.11**

**CHANDITA PLAN OF 64 PLOTS (CIRCLE)**
The eight mandals in the 5th set, starting from desiya (12x12 grid) upto gatiita (19x19 grid) are recommended in planning of villages and towns. Of these padmagarha and karnastāna are most important mandalas used for the said purpose. The 13 mandals of the 6th set are meant for very large settlements such as commercial towns, temple cities and capital cities.

5.12. GODS IN THE VASTUMAŃḌALA

The paramaśāyimańḍala of 9 x 9 grid divisions perhaps forms the most important one in Indian architecture. This occupies the central position of the 5 mańḍalas recommended for architectural design of pavilions and other buildings. It is defined by 10 lines each in the W-E direction and S-N direction as indicated. The 81 cells so formed are appropriate to different gods in a particular pattern. In the centre, the region of 9 squares is the realm of Brahma. Surrounding in this is the region covered by two envelopes of square cells occupied by 12 aadhithyas (dhadasadithyas). In the four cardinal directions of Brahmasthana are assigned 6 cells each for Aryaman in the East, Bibaswan in the South Mitra in the West and Mahidhra (Bhubhrt) in the North.
Pairs of Gods, Savitr and Savitri, Indra arid Indrajit. Rudra and Rudrajit, Apa and Apavatsa reside in the corner directions, each pair having 4 cells each. Padadevatas stationed around in the outermost regions of cells are regents of stellar installations (nakṣatras), led by the wardens of the four regions of space (Lokapālaś Ravi in the East, Yama in the south, Varuna in the west and soma in the North, occupying the central cells. The comers are occupied by the regents of intermediate directions Agni (SE). Nirṛti (SW). Vayu (NW) and Iswa (NE). The remaining cells in the East are presided by the sparkling gods- Vasus. They cause the world to abide in light. On the western side are the deities of darkness. Similarly the north is occupied by the gods of birth. In contrast the southern side is the realm of ancestor-(the pitrus). Vastumandala is thus held in balance by the gods of light and darkness, birth and death with respect to the focal point of Brahma. Outside the vastu is the formless presence of other gods- Sarvaskatida, aspect of Agni in the East Aryaman. Chief of Pithru the South Jṛmbhaka, the yawn of Varuna in the west and Pīlipinchaka, in the north. The
corner spaces in the outer spaces are controlled by female demons Vidari (SE), Putana (SW) Paparaksasi (NW) and Caraki (NE).

**Fig. 12**

**PARAMA SĀYIKA PLAN**

The vāstumāṇḍala is seen to be a symbolic form of Cosmos. The Brahmasthana, the central region (terrestrial zone) is surrounded by representation of solar region, presided over by 12
suns, representing sun in 12 constellations (rāsi). Beyond the solar region is the stellar region divided into 32 star groups and controlled by 8 regents of directions (Aṣṭadikpala). Beyond the cellar region lies the unknown space represented by demons, in the eight directions. The idea of different regions enveloping the Brahmasthana has given rise to the division of vāstumandala into vīthīs or avrttis.

**Fig. 13**

PARAMSAYIKA PLAN (CIRCLE)
5.13. VĪTHI CONCEPT

The Brahasthana may be seen to be surrounded by three enveloping paths or vidihis in a vāstumaṇḍala. Even the cells occupied by Brahma may be viewed as an envelope or avṛtti around the Brahmanadhi. Hence this space can be called Brahmavitthi. Beyond the Brahmavitthi, the three layers of cells are designated as Devavitthi, Manusyavitthi and Pisacavitthi respectively. The vithi concept has its paralleled in the present day theories of psychological spaces in the present day. The Brahmavitthi is the intimate space. The Devavitthi is the well-known, godly, or well-lit space. The next to Devavitthi is the space of man, (manusyavitthi), partly known and partly unknown. This represents the social space. Thus from the intimate space to familiar space and then to the social space is one gradual transition. But beyond that is the region of pisacavitthi demon’s region, unknown and unfamiliar. The padadevatas of the grid division can be readily accommodated in the vithi concept also. The outermost pisacavitthi is occupied by the 32 gods of celestial space. The
twelve Adityas occupy the combined area of the *Devavidhi* and *Manusyavithi*. Brahma is the regent of the inner core.

![Diagram](image)

**Fig. 14**

**PARAMA SAYIKA PLAN (TRIANGLE)**
Vithi concept in an elaborate form is seen in the: 18x18 grid division used in the planning of large temple complexes. Here the vithis from the innermost regions in expanding envelopes are designated, as 1) *Brahmavithi* 2) *Vindyakvithi* 3) *Agnivithi* 4) *Jalavithi* 5) *Sarpavithi* or *Nāgavithi* 6) *Yamavithi* 7) *Kuberavithi* 8) *Devavithi* and 9) *piśācavithi* (fig.08.06). Here also each of the vithi has special significance the vāstumaṇḍala. Only certain vithis are considered auspicious for being covered by building. These restrictions are ultimately associated with the positioning of padadevatas in the vāstumaṇḍala.

5.14. VĀSTUPURUṢA GRAPHIC METHOD

Many concepts have been associated with the positioning of gods in vāstumaṇḍala. One of them is the concept of Vastupuruṣa. Here the vāstu, whether microscopic or macroscopic in form, is dwelled in a filled in which Vāstupuruṣa is lying incarnate. Mythologically vāstupuruṣa is a formless being; encompassing in the earth and sky in all direction. But he was brought to his lying position by gods. He was held fast to the field defined by the square mandala with his head in the Is an corner, (NE), the knees
and elbows in the Agni (SE) and Vāyu (NW) corners and the feet in the Niṛṛiti corner (SW). The gods occupied various limbs of his body and surrounded the prostrate position. Thus being held to the ground and resided by the gods, not only the maṇḍala but the vāstupuruṣa himself was sanctified. The figure of the vāstupuruṣa is generally super-imposed on the vāstumaṇḍala to indicate the positions of the padadevatas on different parts of the body giving the vāstupuruṣa maṇḍala a graphic as well as magic pursa mystic expression.
Fig. 15
ASANA PLAN
Fig. 16
ASANA PLAN
The mythology of vāstupuruṣa perhaps represents the symbolism of creating a built environment from the nature. The definitions of square form is symbolic of the first act of design. All designs start from defining the boundaries and giving shape to a form. It is followed by the divisions of the shape into sectors. All analyses and design processes originate from this form definition.

From the purely technical point of view, vāstupuruṣamaṇḍala is a graphic model for design purposes. Texts give specific names to designate the particular lines. The cells in the grid so formed are grouped depending on their special characteristics. The padadevatas in the squares have the function of identifying the different zones for planning purposes. Irrespective of the mode of divisions and size of the grid the number and relative positions of the regions identified by the name of the gods are the same and hence easy to remember. The schemes for 8x8 grid and 10x10 grid divisions of the mandala are also favourable.
5.15. THE DIAGONALS AND INTERSECTIONS IN VĀSTUMANĀḌALA

The vāstumaṇḍala, defined by the drawn lines (padaśūtra) may be again overlayed by a set of diagonal lines. The longest diagonals drawn from the corner to corner of the maṇḍala are called vamśa or karṇasūtra and the smaller diagonals drawn through 1/3 division of the bounding lines (paryantasūtra) are called rajjus. The set of orthogonals diagonals give intersection points called marma. These are vital and vulnerable points in the mandala having special importance.

Vastuvidya assigns the dimensions of nodes, orthogonals and diagonals as 1/8, ½ and 1/16 of the nominal grid dimensions for 10x10, 9x9 and 8x8 grid respectively.

5.16. PLANNING SIGNIFICANCE OF VĀSTUPURUṢA MAṆḌALA

The division of the maṇḍala into specific areas assigned to different gods has significance in deciding the build ability of a site when the site is considered as the vastumandala. Irrespective of the size of the site, the Brahmaṣṭana is the holiest. It demarcates the
region of temple structure. In a 9x9 grid division, the temple will thus occupy 3x3 cells in the centre giving ground coverage of 9/81 of the site or approximately 11 percent of the maṇḍala. In an 8x8 grid, this will amount to 4/64 part and in a 10x10 grid, the Brahmasthdna will cover 16/100 part of the maṇḍalā.

In the case of secular buildings, the Brahasthana will not be built upon. It form the central courtyard (ankana). Here only the cells occupied by 12 Adityas covering the area of devavīthi and manusyavīthi can be built. The total ground coverage in the case of 9x9 grid division thus will be restricted to 40 out of 81 cells or a little less than 50 percent of the maṇḍala. The outermost squares are again left vacant This region forms the permanent open space around the building, having a depth equal to 1/9 of the site width. The division of this peripheral region into 32 divisions are used for assigning the gate structures giving access to the plot. On each side, there are two positions for the gates according to manusyalayacandrika, one major gate and one minor gate located to the left and right side of the central cell respectively. The
*parvatasutra* of the mandala denotes the positions of the fence or compound wall.

The significance of the marma lies in the fact that they are considered as sensitive spots which must not be hurt or interrupted (*vedha*) by any constructions. When the *vāstumandala* is co-extensive with prāsāda, the points of pillars, walls, etc should not coincide (*vedha*) with marma. To ensure this condition, their centre lines are shifted by half the (dimension of the node to the inside of the buildable area. In the case of 8x8 grid, this shift will be built on the ability of a site when the site is considered as the *Vastumandala*. Irrespective of the size of the, *Brahmastāna* is the holiest. It demarcates the region for temple structure. In a 9x9 grid division, the temple will thus occupy 3x3 cells in the centre giving a ground coverage of 9/81 of the site or approximately 11 percent of the mandala. In an 8x8 grid, this will amount to 4/64 part and in a 10x10 grid, the *Brahmastāna* will cover 16/100 part of the mandala.

In the case of secular buildings, the *Brahmassthana* will not be built upon. It will form the central courtyard (*ankana*). Here
only the cells occupied by 12 Adityas covering the area of devavīthi and manushyāvīthi can be built. The total ground coverage in the case of 9x9 grid division thus will be restricted to 40 out of 81 cells or a little less than 50 percent of the mandala. The outermost squares are again left vacant. This region forms the permanent open space around the building, having a depth equal to 1/9 of the site width. The division of this peripheral region into 32 divisions are used for assigning the gate structures giving access to the plot. On each side there are two positions for the gate according to Manuṣyālayacandrika, one major gate and one minor gate located to the left and right side of the central cell respectively. The paryantaśūtra of the maṇḍala denotes the positions of the fence or compound wall.

The significance of the marma lies in the fact that they are considered as sensitive spots which must not be hurt or interrupted (vedha) by any constructions. When the vastumandala is co-extensive with prasadda, the points of pillars, walls, etc should not coincide (vedha) with marma. To ensure this condition, their centre lines are shifted by half the (dimension of the node to the
inside of the buildable area fig 08.09. In the case of 8x8 grid, this width they will be 1/32 patha, and in the case of 9 x 9 and 10 x 10 grids it will be 1/24 and 1/16 respectively to pada width. The mandala. In asr 8x8 grid, this will amount to 4/64 part and in a 10x10 grid, the Brahmasrdna will cover 16/100 part of the mandala.

In the case of secular buildings, the Brahmasrdhana will not be built upon. It will form the central courtyard (anakana). Here only the cells occupied by 12 Adityas covering the area of devavithi and manusvavithi can be built. The total ground coverage in the case 0(81 cells or a little less than 50 percent of the mandala. The outermost squares are again left vacant This region forms the permanent open space around the building, having a depth equal to 1/9 of the site width. The division of this peripheral region into 32 divisions are used for assigning the gate structures giving access to the plot. On each side, there are two positions for the gates according to manusyalayachandraka, one major gate and one minor gate located to the left and right side of the central cell
respectively. The paryantasutra of the mandala denotes the positions of the fence or compound wall.

The concept of marma and the restrictions on marmavedha is partly technical and partly mysterious. The restrictions that no constructions should come on maharma ensure that Brahmastāna will not be encroached upon by any civil constructions. The shift of the centre lines of walls and pillars towards the buildable area will further ensure that the plinth line will be confined within the devavīthi and manusyavīthi without encroaching on the side clearance.
Fig. 17

VILLAGE PLAN OF DANDAKA LAYOUT

In the planning of villages and town, the Brahmatana takes the position of the temple complex and other regions for secular constructions such as residences, market, schools, hospitals, poultries etc. Here the orthogonal and diagonal lines take the positions of streets. The width of the streets will be proportional to
the width of the cell (pada). In the case of small settlements, the block width and correspondingly the street width will be small. But in the case of towns, the block width will be larger and the streets will be wider. Similarly the junctions will be enlarged to 1/8 of the block width considering them as nodes (marma) in the mandala. This proportional system ensures that vastumandala concept can be adopted for all planning and design situations.

5.17. THE CONCEPT OF VĀSTU YOGI

5.17.1. VĀSTU YOGI AND IT’S HOUSE

Vāstuśāstra is the traditional science dealing with constructions which are in the harmony with nature. It covers all the aspects of beauty, mathematical standardization. Rules and Regulation, Strength of materials bio-physical relationship, eco-friend line and landscaping.

The yogaśāstra has great role in scientific system of vāstu construction. This influence can be seen in vāstuśāstra, from the site to the fixing of the last stūpi avasana-phalaka. While we do deeply into the subject of vastusastra, we can realize the relation between Yoga and vāstuśāstra.
5.17.2. ĀDHĀRACAKRAS, KOSAS AND NADIES

In the Yoga system the ādhāracakras are treated as the whirlpools of bio-energy. These energies the subtle and physical bodies of a person. So one’s perceptional capacities depend on the energy of these adharacakras. In the yoga system all the nadies are treated as the connecting links of seven Adaracakras:

1. Mūlādhāracakra  
2. Svādhishanacakra  
3. Manipūrakacakra  
4. Anāhatacakra  
5. Viśuddhacakra  
6. Ajnacakra  
7. Sahasrāracakra

The figure 3 and 4 of Vastu Yogi are given in the foregoing page for perusing these Ādhharacakras.
VASTU YOGI

HOUSE
5.17.3. KOSAS AND NAḌIS

In the Yoga system the kosas are divided into five groups called panca-kosa: Annamayakosa, Jivamayakosa, Manomayakosa, Vijnanamayakosa and Anadamayakosa.

The functions of the Kosas are:

1. Bhutikam-Physical
2. Pranatmakam-Internal
3. Mansasikam-Mental
4. Jnanatmakam-Knowledge level
5. Atindriyam-Suprasensory perception

In the Vāstuśāstra, the measuring of the radiation of the sunlight, the nature of the mud, and so on is by the feeling of an aura of utmost pleasantness. It is an experience. This phenomena of self-experience can be seen in all Indian philosophies. The prana in the body flows with vital energy through nadis. These same phenomena can be seen in vāstuśāstra, the flow of cosmic energy from solar flame and wind in the house site is channel through the

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application of sūtravinyāsa process. All the path of the sutras are kept without any obstructions to keep the uniform spreading of the vital force-cosmic energy. The path of the sutras also maintains the atmospheric pressure, temperature and echo inside the house with respect to the amicable conditions.

According to the theory of interrelation with the Universe, the whole universe is the result of the combination of prāna and ākāsa having the power of internal sound (vibration). In the Indian concept it is called Nādabhrma.

According to Nyāyā theory of vibration it is a property of Akasa, the womb of all panchapranas and panchabhutas. In vāstuśāstra the comfortable habitation is the total result of pachaprana-samannvaya in Vāstu-śilpa, the house.

It is therefore, the yogaśāstra and vāstuśāstra are inter-related and they have similar features in the light of the above said descriptions.