CHAPTER - VI

THE APPLICATION OF VASTU-PURUSA-MANDALA IN VASTU CONSTRUCTIONS

6.1 RESIDENTIAL ARCHITECTURE

The analysis of the vastumandala into grids yields spaces can be covered by residential construction. By taking one or a combination of more than one space, plans of varied sizes and shapes can be generated. The internal arrangements of rooms and their shapes can have further variations. In general, the basic plan compositions are ekasala, dwisala, trisala and catussala.

6.1.1. EKASALA

(a) Basic Plan

Ekasala is a detached directional house. Primary conditions in the design of ekasala are 1) the perimeter should satisfy the yoni requirement and 2) the center line of the building should not coincide with the anakanasutra. To satisfy the first condition it may be seen that the possible perimeters of the four directional houses fall on an Archimedian spiral starting from an initial radius of 3 hasta in the east and pitch of 8 pada (2 hasta 16 angula).
An ekasala may have two or three rooms. Its boundary should not develop the pada allotted for it. The proportions and dimension of the sala are decided as follows:

1. The desired length (istadirgha) of the sala is suggested by the owner in hasta units.
2. Taking this as the length, a rectangular shape with width to length ratio 1:3 is assumed, for which the perimeter is computed. It is then converted into pada units.
3. To this is added the yoni number of 1,3,5 or 7 depending on whether the house is on Es, S,W or N side of the centre.
4. The normalized perimeter in pada is converted back to hasta.
5. The semi perimeter is computed and from this the istadirgha is subtracted to obtain the width.
Alternatively the width-length proportion is adjusted or desirable gunāṁśa proportions.

In order to satisfy the second condition, the centre line of the salas are shifted by a few angulas from the centre lines of the plot. This shift is termed *gamana*. The vāstu texts specify that the shift of the axis should also satisfy the *yoni* formula for respective directions, ie. The gamana will be 1,3,5,7 angula or their multiples for the house on S,E,N, W respectively.

(b) Expansions of Plan

The primary dimensions of the perimeter of the ekasala and the proportions of the sides are basically applicable to the core units only. The core unit of the ekasala can be extended by passage halls (alindas) on the front, rear or sides. The core house could also be extended upwards to second storey to third storey. By such variations, a large number of plans can be generated. This provides great flexibility in the design of ekasalas and hence these house forms are most popular on the land. The Vāstu texts prescribe that given a choice, one should prefer either their *daksinaśāla* facing the north or the pascimasala facing East. The preferred perimeters
for the smallest size of daksiṇaśāla and paścimaśāla are 25 hasta and 20 H. 8A respectively with width to length ratio 1:2.

6.1.2. DVIŚĀLAS

Dviśālas are combinations of two diggrhas. Six combinations are possible in this arrangement, each with a specific name. It may be seen that only the first (viz. Siddharthaka-combination of S and W halls) is preferred. Each of the halls should have dimensions given by respective yoni of the hall. The corner space may be combined in the plan. In the total plan, the courtyard should yield dhwajayoni and building as whole should have the yoni permissible to each.
Fig. 20

DVIŚALA PLAN IN VASTUPURUSA MAṆDALA
To satisfy these conditions canons prescribed that each of the diksalas can have not only its own yoni but also other related yonies are given below.

TABLE 2
YONI WHICH MAY BE ADOPTED FOR ŚĀLAS IN PLANNING OCMBINATION BLOCKS

<table>
<thead>
<tr>
<th>Dik Sala</th>
<th>Own Yoni</th>
<th>Related Yoni</th>
</tr>
</thead>
<tbody>
<tr>
<td>E Purvaśāla</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>S Dakṣiṇaśāla</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>W Pascimaśāla</td>
<td>5</td>
<td>1,3,7</td>
</tr>
<tr>
<td>N Uttaraśāla</td>
<td>7</td>
<td>1,3</td>
</tr>
</tbody>
</table>

This conditions help to fix the dimensions of the combinations of the blocks without violating the design canons.

6.1.3. TRIŚĀLAS

Four combinations of Triśālas are possible. The preferred combinations are sukṣeta and hiranyanabhi here one may see a pattern of preference. With respect to the centre of the courtyard, the preference for single hall is the Dakshinaśāla. In this pattern
the front yard will be blessed by the morning and evening sun, at
the same time it will be in shade at noon especially in the tropical
summer of India. The building will also get ample exposure to
wind. In the Dwiśāla the western portion is covered and there by
the evening sun is avoided in the front courtyard. The two blocks
are still climatically well situated. In the Trisalas the southern and
western blocks are added either with northern or eastern block. In
the first case of sukṣetra, all the beneficial points of sīdhathaka
are available together with a semi-enclosure for the courtyard. The
semi-enclosed courtyard is used as the outdoor living space which
gets purified by the radiation of the morning sun and who remains
in shade throughout after noon. The northern block prevents cold
wind from the north, especially in winter. Sometimes
hiranyaṇābha plan is preferred to sukṣetra plan, especially where
northern cold winds are to be prevented.
Fig. 21

TRIŚĀLA PLAN IN VĀSTUPURUṢA MAṆḌALA

The cattuśāla are basically divided into three types. As separated four śālas (bhinnāśāla), partially separated and partially
combined halls (*slista-bhinnaśāla*), when the four directional houses without the corner spaces are built separately. Centered around the courtyard, the combination is named as bhinnasāla. Here each block is separated in all aspects and does not touch each other. The central courtyard is always open and their no construction will be allowed. This type is suitable for all classes of people.

When the southern and western halls as well as the northern and eastern halls are combined but the Agni and vayu corner spaces are left vacant. The catussalas are partially combined and partly separated. Such a plan is termed as *shslistabhinnasala*. 
6.1.4. CATTUŚĀLA (NALUKETTU) PLAN IN VĀSTUPURUṢA MAṆḌALA

When all corner spaces are included in integrated courtyard type plan, the buildings are called samslistacatusāla. In such
buildings, the outer perimeter as well as the inner courtyard perimeter should correspond to the dhwajayoni, whereas the inner dimensions of the halls in the four directions should correspond to their respective yonis. Depending on how the halls are combined in the plan, the catussalas are designed by different names.

The uses of the various spaces in the houses recommended by classic texts like Brahatsamhita are as follows:

**TABLE 3**

THE USES OF THE VARIOUS SPACES IN THE HOUSES ACCORDING TO BRAHATSAMHITA

<table>
<thead>
<tr>
<th>Religious rites</th>
<th>Blocks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worship room</td>
<td>North East corner block</td>
</tr>
<tr>
<td>Living area</td>
<td>North Block</td>
</tr>
<tr>
<td>Guest room, bed room</td>
<td>South block</td>
</tr>
<tr>
<td>Kitchen</td>
<td>South East Corner block</td>
</tr>
<tr>
<td>Store, study</td>
<td>West block</td>
</tr>
</tbody>
</table>

The typical plan of a catusala illustrates the detailed uses of the rooms.
6.2. DEVĀLAYA VĀSTUVIDHI ON THE BASE OF VĀSTUPURUSA MAṆḌALA

Temple architecture forms significant branch of vāstuvidya. In physical forms temples are structures built in durable materials and with pleasing aesthetic features and finishes. In metaphysical form temples are abodes of Gods and Goddesses, which bring joy to the devotee. Temples are thus called prāsādas. Vāstuśāstras, āgamas and ślipa synthesizes in temple architecture. In addition thanthra and jyothisha are also closely associated and incorporated in temple planning design and construction and maintenance including Naveekaraṇa.

Every temple has a builder and in tantric terminology he is known as Yajamāna (the sacrificer) or sthapaka or Karaka. In Vishundarmotharapurāṇa it is stated that the donor of the land for building a temple attains the abode of the particular deity of the temple. For selecting suitable site the yajamāna approached to an acharya.

Acharya thus belongs to a high born Brahmin family who performs all the ritualistic rits. He has the knowledge of essence of
the sacred texts, observes dīkṣa and follows the rules of conduct of his caste based on gunakarma\(^1\). Above all he should be believer in God and sacred tradition. The achārya is assisted by Stāpathi, also known as Viśwakarma or craftsman, who is considered as a discipline of stapaka. At an auspicious time the yajamāna has to pay his respects to the achārya and also get their blessings. This ritual is known as achāryavarnam.

In simplest form temples means the main shrine in which the deity is installed for worship. The cell in which deity in installed is called Garbhagriha. The platform on which the garbagraha is built is called adhiṣṭāna. The walls of Garbhagriha are called Bhitti and roof as Shikhara and on top the final called as stupika. The prastara and greeva are added when the ceiling is provided and additional height provided from the ceiling to the roof.

6.2.1. TYPES OF TEMPLES

The temples are classified in different types by different books. The temples are classified as per the kamigamyā based on regional styles as nāgara, versara, and drāvida. As per these types nagara types are square in shape (Himalayas and vidhyas), versara

\(^1\) Tantrasamuccayas 1.5
types are circular in shape (*Krīṣṇa* to *Kanyakumari*) and Dravida types with polygonal shapes (*Vindhya* to *Krishna*). However, nagara temples of Dravidian school adopted square plans for temples with octagonal cupola. Thus the temples are broadly classified into three based on the styles, such as Nāgara, dravida and Versara. The three styles also represent in three gunas such as Nāgara as Satvika, *Dravida as Raja* and *Vesara as tamasa*. These styles represent regional influences also. Nāgara is northern, Dravid is southern and Vesara is central. Nāgars style is defined as the one prevent between the *Himavan* and *Vindhya* mountains. The following table give a picture at glance regarding the classification.
DIAGRAM
COMMON TYPES OF ADHISHTAANA
DIAGRAM
SHADADHARA-PRATHISHTA
(COMMON TYPE)
### Table 4

**Type of Temples and its Bava, location, Devabhava & Shape**

<table>
<thead>
<tr>
<th>Type</th>
<th>Bava</th>
<th>Location</th>
<th>Devabhava</th>
<th>Shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nāgara</td>
<td>Satvika</td>
<td>Himalaya to vindya</td>
<td>Santam</td>
<td>Square from the basement</td>
</tr>
<tr>
<td>Drāvida</td>
<td>Rajasa</td>
<td>Vindya to Krishna river</td>
<td>Ugradevata</td>
<td>Eight corners</td>
</tr>
<tr>
<td>Vesara</td>
<td>Thamas</td>
<td>Krishna river to Kanyakumari</td>
<td>Husbabd and wife (couples)</td>
<td>Basement to shape</td>
</tr>
</tbody>
</table>

Tantrasamuccaya specifies temples with various measurements with the prasada width ranging from 2H18 A to 15H 10A. It also specified the variety of heights from the bottom of Adhistana to the top of stupika which goes up to 91H in multiple storeyed. The measurements to various elements like adhistana, pillar/bithi, prastara, greeva shikara are described in *Tantrasamuccaya, Mayamata, Šilpiratna*, and various vastu texts. *Kuzhikkattupacca* by Kuzhikkattu Maheswaran Bhattathiripadu describes the method of constructing square, circular, rectangular, octagonal and Gajaprista prāśādas, the main shapes of Śreekovils found all over Kerala.
There are twenty types of temples enumerated in the Brihatsamhita as follows:

1. Meru
2. Mahdara
3. Kailasa
4. Vimanacchanda
5. Nandana
6. Samudga
7. Padma
8. Garuda
9. Nandhivardhana
10. Kunjara
11. Guharaja
12. Vrsha
13. Hamsa
14. Sarvotobhadra
15. Ghata
16. Simha
17. Vritta
18. Catushona
19. Sodasasri and
20. Astasri

The temple named meru$^2$ is hexagonal and has twelve storeyed and also have internal windows of various$^3$ kinds. It has four doors or gates, in to four directions and is 32 cubits in width. Its height is 6 cubits.

$^3$ Brihatsamhita Chap 54
The temple named mandara is also in the hexangular shape. The width comes in 30 cubits and has ten storeyes and domes.

Kailāsa is also in hexangular type and has only 8 floors and 28 cubits width. The height comes to 56 cubits.

The vimānacchanda is in the hexagonal shape and eight floors. The width comes to 21 cubits.

The Nandana is similar to vimanacchanda but has six storeyed and 16 cupolas. The width comes to 32 cubits.

The temple named Samudga is circular in shape the width comes to 8 cubits, and only storey and have one dome.

The temple called Padma is shape like a lotus with eight petals. The width comes to 8 cubits, and only one storey and has one dome.

The Garuda is shaped like an eagle with wings and tail. The nandin is also an eagle but does not have wings and tail. Both are 2 cubits broad. They have storey and are adorned with 20 cupolas.

The temple called sarvathobhadra is square in shape and has four doors in four cardinal directions with manu beautiful dormer windows. It is five-storeyed in type and the breath comes 26 cubits.
The simhatype which is adorned with images of lion. It has 12 Angles and is 8 cubits broad. The last four vix, Vr̥tta that is circular, Catukona in quadrangular, sodasri that is one with 16 angles and Astasri in octagolan have significant names and are dark inside. All these have single storey except the Cturasra which has five domes.

According to Amarasomha there are four types of temples such as Swastikam, Sarvatobhadram, nandyavartam, Viccindakam. Temples having gopuras on four sides called sarvatobhadra. Temples circular in shape is called nandyavarta. Temple having large shape is called viccindakam.

Tantrasamuccayam⁴ classified the temples in to 9

1. Chandam
2. Vikalapam
3. Ābāsam
4. Circular
5. Rectangular
6. Gajapreshta
7. Eliptical

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⁴ Tantrasamuccayam
8. *Hexogocal*

9. *Octogonal*

The temples are classified in different types in another type it is generally divided into two as Alpa prasada and Mahaprasada.

**a) Alpa Prāsada**

The Sreekovil and garbhagraha is coincided in alpa prasada.

**b) Mahāprāsāda**

In mahāprāsāda, garbhagraha is inside the Sreekovil and there is an antaralam in between these two.

### 6.2.2 SELECTION OF TEMPLE SITE

The process of selecting land for the temple has to be carefully made on certain considerations. Hence the knowledge of the different types of land becomes necessary in tantric rites. The land is generally classified into samanya and sankirna. The samanya is fertile and inhabited by men and animals, where as the sankirna is not good living and cultivation. Samanya is generally fertile and is divided into four types; Purna, Supadma, Bhadra and Druma. Druma is unfit for constructing temples and performing
rituals, Samkirna types of land has floods and tyoons, often disturbing the normal life.

Indian architecture insists on the greatest attention required for the selection of site of a house of God, as the temples are the centres of Indian’s cultural and spiritual life. It is prescribed in sacred texts that the temples should be built on the banks of a theertha, river, lake, seashore, on a hill-top or mountain slope; in a forest, grove or garden; midst of village, town or city or in any other lovely place. The availability of water exclusively for temple rites is a must. The very concept of a temple or kshetra is moksha, the final liberation. This ultimate aim adds to the importance and suitability of the site. According to Tasntrasamuccaya, a land is classified into type based on flora, terrain texture of soil, slope etc, ie utama, madyama and adhama. The characteristics of the land are that it should have a level ground with trees fruit groves, flowery plants, cows and people and with a slope towards east. A place where river flows in a clockwise direction is considered ideal. The fitness of the soil is also important and tested in several ways. A pit is dug and the earth that has been taken out is put back
again. In a descending order of quality, it then either exceeds the pit in quantity, its level according to the quantity of the water found there in the morning; or flame put into the pit burns or else is extinguished, in the latter instance the soil is unsuitable, and has not be to abandoned\(^4\). The different kinds of earth recommended for the construction of the houses for the different classes of the society are likewise recommended to person of various classes for constructing temples. The temple site should always be divided into 64 squares. It is central or main gate would be auspicious if situated in one of the four cardinal directions.

The height of the temple should be double its width, and the height of the foundation above the ground, consisting of steps equal to a third of this height. The sanctum sanctorum should be half of the temple. All round there should be walls. Its door should be one fourth if the sanctum sanctorum in width and twice a height. The side-frame of the door should have a breadth of a quarter of its height. Similar should be the threshold and the upper block. The thickness of the frames is to be equal to a fourth of their breadth. A door consisting of three, five, seven or nine frames recommended.
In the lower part, up to height of a fourth of the door post, two images of door keepers being ornamented with e carvings of auspicious birds.

Matsyapurāṇa prescribes according to the colour of the soil white earth for Brahmans, red for Kshatriyas, yellow for Vaisyas and black for Sudras. Then comes the examination of the flavour of the earth. After the acquiring of suitable, land, the ground is ploughed. Seeds are sown and quality of the soil is tested according the germination in 3.5 or 7 nights and according to the size of the young plants. All this is done to assure oneself of the fitness and ritual purity of soils.

It has been specified in Tantrasamuccaya that a ground which is in form of a circle, crescent like semi circle, triangle, pentagon, hexagon, resembling in trident or winnowing basket or like the back of a fish or an elephant or a pig of a cow is unsuitable for building a temple.

When the selection of land for the construction of temple is over we need to find out the suitable time and direction. This is known as Sankustapana. It means the shadow of gnomon.
The measurements are to be adopted according to the needs of the architectural patterns. In measuring lands the space covered by the foot is often taken as a unit. Thus Pada is technically
denotes as an area of square foot.

The temples may be built only on good locality and at an auspicious time. An idol installed in an auspicious shine at the proper times becomes worthy enough for the god to bestow his presence.

In order to find out the suitability of the land for building temples the area is to be ploughed to sow seeds. That must be done in astrologically favourable time. Once the land is marked for a temple the patron should find out the suitable priest to perform the installation ceremony etc. He is to seek cooperation of others in this ceremony. The next step is plough the land of the temple, and then seven types of seeds are sown during the ceremony. After the seeds are grown, they are to be grazed by cows.

Next step is the clearing the site, up to the end of the proposed temple campus. The area is to be set out fixing the centre first and fining out the different directions. For making the area,
stakes are to be fixed firmly driving them into the ground using in an iron hammer. These stakes are to be connected by threads of cotton tied to them to demarcate area. If there are any thrown like bushes on the ground they has to be removed.

Now it is the time for vāstupūja. By vāstu a demon whose body in ground is indicated. The rite is to be aimed to please him by offering dhṛavyas of pooja offerings. Vāstupūja is an important ritual to be performed at the temple. Vāstupuruṣa is supposed to lie on the ground with his face down and on his limbs dwell in four sides as well as four corners.

6.2.3. VĀSTUMANḌALA AND VĀSTUPURUSA

The shape of a vāsumanḍala is to be kept to be same as that of the site of house, palace, temple or a township. A site of a square or rectangular shape is generally preferred. The square plot which has been demarcated is known as vastu and it reflects the miniature of the earth and comprise the orients and all directions. The square symbol of elliptic represents the different cycles and the enclosures of the space that are separately traversed by the celestial bodies and
also the number of units of time taken by the bodies in traversing such an enclosure.

The square is divided into a number of compartments of squares of padas viz aṣṭa-varga (64 pads), nava-varga (81 pads, and daśa-varga (100 pads). Of these aṣṭa varga and navavarga are the two important types adopted for temple architecture.

Vāstuṇītiṇa faces upwards with folded hands in the form of worship of the god, the supreme, and with the forty five Devatas i.e. the Brahma and 44 Devas occupied his body. The rituals of vastupurusa change at every three and quarter nāsikas (one nāsika equals 24 minutes) as his position changes.

The square, comprising 81 compartments symbolises the ecliptic, the great circle on the apparent sphere of the sky, where the sun and moon traverse. The square is divided into three sections. The central part covering 9 compartments is termed as brahmaveedi. It is surrounded by 12 rectangles representing the resickra of Indian astrology. At the outer of rasicakra there are 32 squares all representing naksatras. Each square is presided by divinity designated as pada devata. At the outer side of the squares
and at the positions of Dikpalas there are other 8 devas. Thus the number of devas is 53. The rite associated with vastupurusa and conducted after bbhū parigraha is the vastu bali or vastuyaga.

6.2.4. GARBHA GRAHA

According to Īśānagurudevapaddati the alpaprasada is horizontally divided by length and breadth into 5 equal parts consisting of 25 padas. The central pada, as raised pita or pedestal of the seat of the image and its measurements relate to the height of the idol. The central pada constitute the proper Garbhagraha. The outer 16 padas are meant for the thickness of the wall which is called grahabhitti.

In eka-tāla garbhagraha, the wall is built covering the entire padas except the space for the doorway. The garbhagraha may be covered and enclosed by an inner wall and an external wall. The passage between these walls is known an Madhya-nadi or antarala. In Santhara garbhagraha, the length and breadth of the prasadas divided into nine parts comprising 81 padas. The central pada is meant for the pitika and eight surrounding padas for the garbhagraha. The outer 16 padas of garbhagraha is meant for inner
wall, the next 24 padas surrounding it for amblatory purpose and the outer 32 padas for the external wall with provision for doors. It is also seen that in santhara type the garbhaha is sometimes on an elevated level with well protected closed walls and its access from the madyanadi. Garbhagraha has to be analysed on the basis of two aspects viz, plan and elevation.
6.2.5 GROUND PLAN

As per the ground plan the garbhagriha distinctly falls under five types based on the shape viz, square, loiblong, rectangular, vritta elliptical and garbhagrahas. All garbhagrahas belong either to Niranthara or Santhara type. The features of the axial plan are 1) with Garbhagraha alone and 2) Garbhagraha with Mukhamandapa.

The elevation of the temple called vimāna or prāśāda. They are brodly divided by two as Mahā-prāśāda and Alpaprasada.

Mahaprasada mainly depends on the number of tala (floor) and falls under types according to Tantra-samuccayam. Alpaprasada depends upon the measurement of uttara on each side, starting with 2 kole and 8 angula and increasing by 8 angulas and ending with 15 k 10 angulus. Accordingly there are 39 variables based on measurement of uttara of which 20 are meant for those facing east and 19 for those facing other directions depending on yoni.

6.2.6. SOPANA

The approach from the antar-mandala to the Garbhagriha is through sopana. It is built at the front the sreekovil. The length of
the sopana from lower sill of front of door upto ground level is 1.5 d and 2.d and must have even number of flight steps, sopana is of two type; those having direct flight of steps with balustrades of either side of those having lateral flight of steps meeting at a common landing at the top of the steps. These steps have banisters on either side in the shape of elephant trunk or lions head with long rolled tongue. Usually they are having flowers at sides. The sopanas are generally made up of granite.
DIAGRAM
MOTIFS IN THE SOPĀNA
6.2.7. PILLARS OR COLUMNS

Pillars stand on Prathi the top moulding of the adhistana. Their number varies from 12 to 20 depending upon the size of the garbhagaha. In case of 12 pillars, four are at the corners and two on each side and the space in between the pillars is equal. The common shapes are square, hexagonal, octagonal sixteen faced of circular.

6.2.8. WALLS

The walls are built on the vedika, and all of them are made up of granite stones, burnet bricks or wood. The walls have the following decorative elements. Gavaksha, marmakuta, kudyastambha, Madyasala, Salilnantara, Nasika, Panjara, thorana, prasadadwara and ganadvara. According to Isanagurudevapadati, the temples have four doors, the vidyavara, sanitdvara, nirritidvara, pratistavar.

6.2.9. JAGATI

The basement of a prāsāda is called jagati. Jagatis are of five types depending upon the shape of the temple square, rectangular, octagonal, circular and elliptical. A jagati is large, medium or
small, its width is three, four or five times the width of the prasada, respectively.

Jagati adds to the grandeur and magnificent of the temple to the beauty and ornamentation of the adistana. Wide and raised terrace on which the prasada, the main shrine of the temple rests upon the adhara.

After planning the temple with its ground plan, the vertical section and its special architecture from the jagati should be devised corresponding, It should be carried the shape of the prasada. Its width is given in proportion to that of the Prasada. If the width of prasada is 8 padas Jagati’s width would be 28 padas or in another instance 32 padas.

6.2.10. MATERIALS FOR TEMPLE CONSTRUCTION

The main materials used for the construction of temples were stones, timber and bricks. The basic books Bṛahatsamhīts, Mayamata, Tantrasamuccaya etc. give details of how to select these materials and what are the process and varieties.

The selected stone should be dense smooth deeply embedded in earth in an eastward or northward orientation of appropriate
length, of pleased appearance, and nature-neither young, nor old ages. A young stone which produces a deep sound is smooth, feels cool when touched. Mature stone is suitable for every use. An aged stone is rough like the skin of a toad or fish, has streaks, flaws and spots and is not suitable for temple construction. Stone is also distinguished by gender. A male stone is which uniform in colour, dense, smooth and cylindrical. It provides the sound of an elephant bell, when struck. A female stone is wide around the middle and produces no sound. The gender of the stone is especially relevant in the construction of temples and idols.
Stone should be rejected if it is damaged by wind, sun and fire, too soft in alkaline water, shaky and has been displaced, rough, with cracks, fissures, streaks, spots and is aged, and of an underlined colour and contains grior has already been used. The face of the stone its underside as quarried out, its upper surface is its head.

6.2.11. TIMBER

The trees selected is either too young or too old for using temple construction. The trees also classified as male, female and neuter. Trees with cylindrical trunk from the base to top are male; with broad base to thinner top are female and thinner base and broad top is neuter. All of these are suitable for dwellings but wood joined together during construction should be of same gender. The usage of wood is in the same orientation as of the tree originated from. The vertical pieces are placed in accordance with the disposition of the tree it originated from, and for lateral pieces, the inside of the tree must face downwards, and the face constituted the outer surface must face upwards. Trees must not be avoided are those that are near the graveyard; inside the boundary of a farm or
a garden; on uneven land, cracked, damaged, and uprooted by lighting, storm, rivers of fire, leaning or resting on other trees; covered with ant, abode of birds, or frequented by the animals, covered with cobwebs, landmark sacred or roadside trees, etc.... Trees that seem to be able to bear weight and water are good for use in dwellings.

6.2.12. BRICKS

The soil for making bricks and tiles must be red in colour and solen; mixed with white sand; without pebbles, gravel, roots, of a homogeneous colour, pleasant to touch. Clods of earth are put into a knee deep hole and fill with water. It is then kneaded by foot, by stamping on in forty consecutive times. To this sap of khira, adamba, amra, abhaya, aksha and the three myroblans is added, and mixture is kneaded three more times. This mixture is used to mould the bricks of prescribed dimensions, and after they immersed in water, and those which are not damp when taken out are used for construction.

The chosen bricks should be of an even blood-red colour, well baked and well proportioned. Bricks that are black weak and
old, powdery, broken, uneven and with pieces of stone are not recommended. They should be free from cracks and tissues, without flows, and give off a harmonious sound. The bricks are distinguished based on gender; a male brick has clear rectangular sides and length of odd numbered angula; a female brick has an even numbered angula length and neuter brick has curved sides. The gender of the bricks as of stone is of special consideration in the temple construction and its restoration.
HYPOTHESIS

The subject matter of vastu, comprising both the theoretical aspect as well as field application has been like an ocean which I have attempted to cross in my frail craft. There is so much more thing that has to be comprehended, and so many applications that need to be tested out. In my lifetime I see only one small area of this vast ocean getting charted and becoming relevant to contemporary use. This thesis is only a preliminary offering in which I have attempted to give a comprehensive, yet easy to understand the view to the building tradition while palaced against the backdrop of Vedanta and the spiritual quest of our forefathers. Perhaps many others maybe inspired to walk further in this path and leave footprints behind for generations to come.

To be a designer, the tradition has insisted that knowledge and skill in the particular subject go hand in hand with a deep understanding of life, knowledge of sister traditions such as music, dance and painting, a love for nature, understanding of geology and geography, comprehension of mathematics, awareness of
philosophies and religious beliefs as well as a fundamental commitment to integrity of action and honesty of purpose.

This glimpse into the world of vastu is therefore addressed to the serious students of value architecture’ and for those inquisitive individuals who have been walking the path of truth to understand the nature of human collectivity and individual excellence. Let vastu also be a saadhana towards the brining tougher interaction and sublimation of the human lot. Let this thesis the concept of vastupurus mandala we are offering with hope.

The thesis of my the “VĀSTHU TEXTS AND VASTHUPURUSAMANDALA - A CASE STUDY WITH SPECIAL REFERENCE TO MANASARA”. The finding of the work may be included in the hypothesis.

The three dimensional system consists of three axes. They are X, Y and Z of these three are mutually perpendicular. The ends of these axis pointed towards upward, downward, East-west an north-south directions. But according to Vastusastra in ‘Vastupurusamanadala’, along with these 4 direction, there are 4 corner directions also. They are south-East, South-West, North-
West and North-East, representing fire, earth, air and water. So there are ten directions in vastupurusamandala. According to modern science these three axes are longitude, altitude and latitude in order to measure these axes we can use height area and depth. In vastupurusamanadala these four axes are indicating the directions that are mentioned as the following.

Directions and axis -  ‘sūtras’
East-West -  Brahmasutra
North-South -  Yamasutra
North-East to South-West -  Kinasuta
North-East to South-West -  Mruthew sutra

Axes and sutras pass through the core (brahma) of the vastupuruṣamaṇḍala. Thus vastupuruṣamaṇḍala is the completion of the principle science of universal mystery completely involved in it. The universal forces such as solar energy, Bioenergy, Geomagnetic forces, centrifugal forces due to the rotation of planets and cosmic rays each one involved in it. Thus we can say that vastupuruṣamaṇḍala is a machine, where all natural forces are brought together.