



# AN ANALYSIS OF CONTEMPLATIVE MODES THAT MANIFEST FROM RELIGIOUS TO NON-RELIGIOUS SPACES (INSTITUTION CAMPUS)

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**Abstract :** The goal of this dissertation is to investigate the relationship between the environment and spirituality inside the body that allows healing, as well as how architecture can reassure healing or lay out spaces and occasions where healing can occur. We have an internal connection with our environment through physical, mental, emotional, and spiritual means. Healing cannot be understood apart from the factors that exist within an individual's activity successfully. These include the self, the family, the society, the environment in which life occurs, and thus the realm of spirit or essential nature. This study's methodology is based on a literature review for data collection and observation to identify and analyze the characteristics of diverse religious spaces. The final result would really be obtained by comparing the outcomes of the identified cases. The study concludes that the spatial characteristics of built space play a significant role in generating a divine atmosphere and a positive user experience. The study concluded that architecture is the material that connects man to nature, while understanding one's inner self and senses allows one to become aware of his surroundings. A holistic environment suitable for meditation experience is then created. A heavenly atmosphere is evoked by such a setting.

## I. INTRODUCTION

**CONTEXT OF THE STUDY** - Spirituality, derived from the word "spirit," is a broad concept with numerous interpretations. In general, it entails a sense of belonging to something larger than ourselves, as well as a hunt for meaning in life. It can be described as a sacred or transcendent experience, or simply a profound sense of vitality. Individual descriptions of spirituality may evolve over time as people become more accustomed to their own experiences. On the otherhand, it is a built expression of thoughts, preferences, beliefs, and emotions that communicates with its users symbolically. Spirituality is directed at all cultures, and people from all communities are invited to join them on their journey. Spiritual architecture thus serves the larger community by bringing all cultures all in one place to undertake spiritual practises. Architecture is concerned with the spirit of a place - the environment in which man performs his daily activities. A place like this can be defined by celestials, spiritual, and natural characteristics. Meditation is a technique for achieving spirituality and realising one's inner self. Thus, Mindfulness and Architecture are inextricably linked, with various layers leading to the conception of a 'Contemplative Surroundings.'

**PURPOSE OF THE STUDY** - Contemplative landscape creates an environment in which meditation becomes easier for the user. Contemplation architecture entails the creation of a built environment that serves as a space for direct and purposeful meditation. In the scenario of Vipassana Centers, the meditation technique requires users to meditate in closed spaces. The quality of the built environment will be critical for such centres. As a result, a thorough examination of the form, geometry, shape, and volume of a space capable of creating an atmosphere conducive to contemplation is required. A thorough comparative study of various meditation centres is required to understand the nature of built and unbuilt spaces.

AS A RESULT, WHILE EVERY SPIRITUAL ENVIRONMENT IS ALSO CONTEMPLATIVE, NOT ALL CONTEMPLATIVE SPACES ARE SPIRITUAL.

### 1.1 AIM OF THE STUDY

Analysing manifestations of contemplate in both religious and non-religious structures with appropriate case studies.

### 1.2 OBJECTIVES

- To prove Jones's three significantly different ways of conceiving of the relations between built forms and the act of contemplation.

- To study the various modes of contemplative architecture by comparing the medieval and modern buildings.

### 1.3 SCOPE

This study will include detailed study of contemplation in religious structures and non-religious structures. Derivation of various modes from existing case studies (religious & non-religious[contemplative centre]). Application of derived theories in ordinary buildings (institutional spaces & campus design). Contemplative practises as a means of attaining university objectives, such as teaching and learning outcomes, as well as student health and well-being, particularly mental health and emotional well-being.

### 1.4 RESEARCH QUESTIONS

- How does contemplative modes of spiritual spaces were going to be achieved in ordinary spaces?
- How contemplative practices differs from medieval and modern spaces?

### 1.5 LIMITATION

Analyzing various modes of contemplative with case studies of medieval and modern buildings.

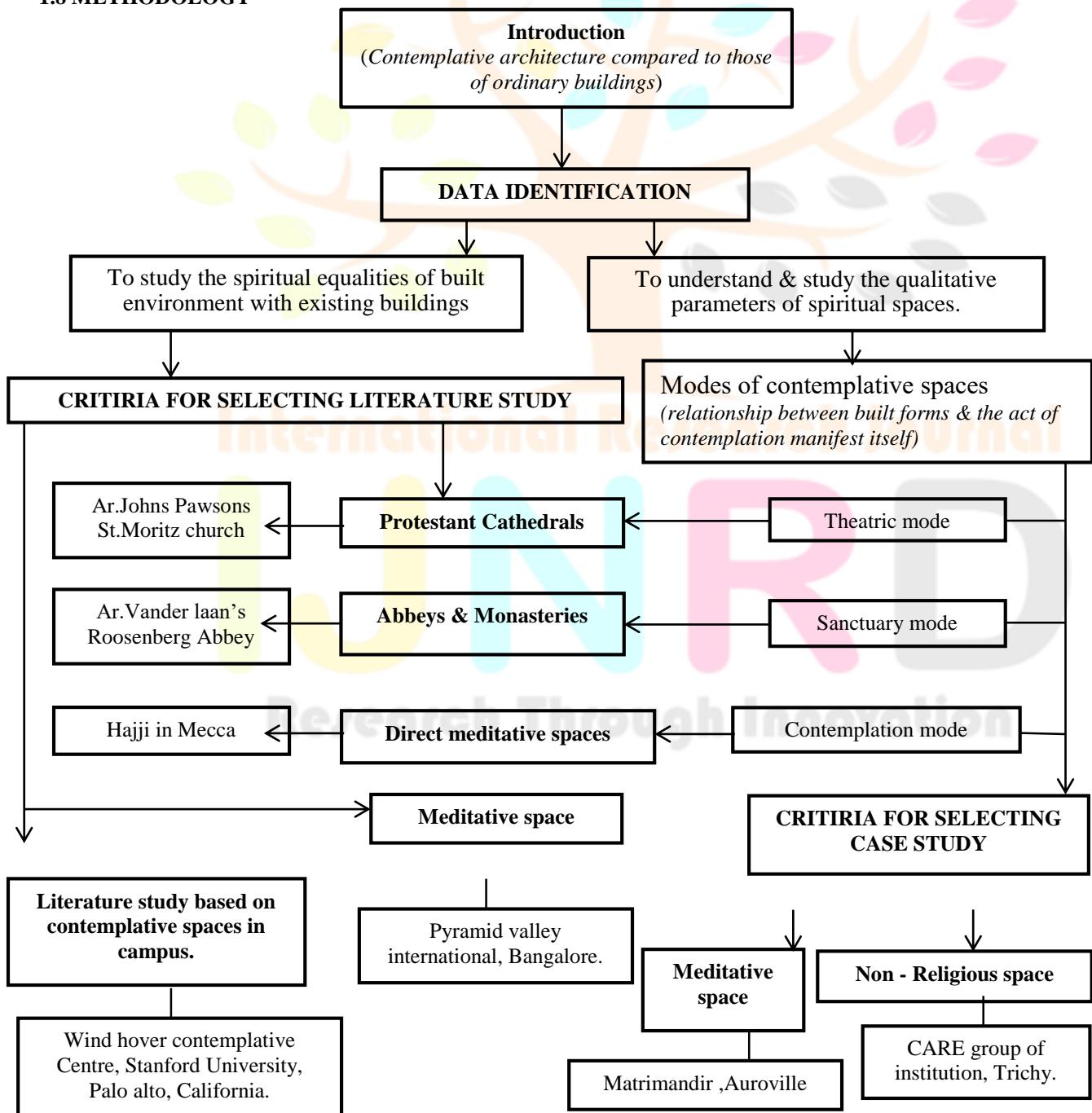
### 1.6 HYPOTHESIS

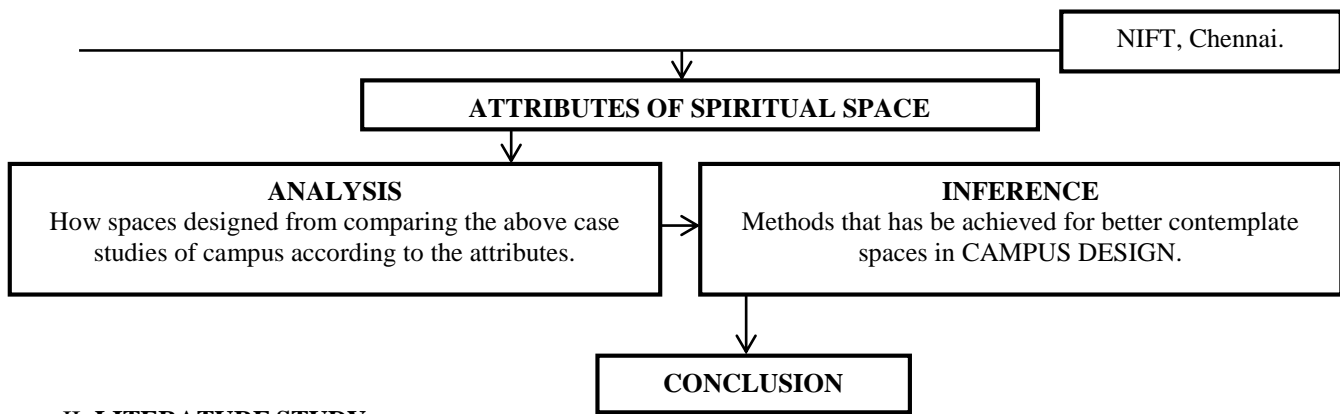
Wellness is dependent on the spatial characteristics of a place, whether it is built or unbuilt.

### 1.7 NEED OF THE STUDY

The need for research is to develop research questions and objectives. Recognising the scope of study and establishing limitations.

### 1.8 METHODOLOGY





## II. LITERATURE STUDY

### The goal of literature review

The goal of a literature review is to provide an overview of ideas, theories, and important literature. This study will be based on a thorough examination of specific philosophies, concepts, and theories that address the concerns and issues raised earlier under this document. As a result, a literature review will include these issues, which will be critically analyzed and the appropriate principles and case studies enhanced. The theory of phenomenology discusses the experiential and visual qualities that improve a place. The natural landscape will be investigated in terms of physical, mental, and spiritual qualities that affect man. The interaction between individuals and the environment will be examined.

### Contemplative space categories

It is undeniable that physical design influences mental state and social interaction..There are three distinct ways of thinking about the relationships between built environments and the act of contemplation.

### 2.1 THEATRIC MODE

Architectural elements are used in the theatric mode to set the mood or provide a background for spiritual performances. This is common in churches with elevated preachers or platforms from which sermons can be delivered. Instead of seeing the architecture, visitors in these places participate in a ritual made necessary by the design.

#### 2.1.1 LITERATURE STUDY: AR. JOHN PAWSON'S ST. MORITZ CHURCH

Project: interior remodeling, St Moritz Church  
 Location: Augsburg, Germany  
 Client: Diocese of St Morit  
 Executive architect: Rainer Heuberger  
 Completion: April 2013



Figure 2.1 Facilitating spiritual rituals creating a focal point

The inside of the Church is minimalistic in style :

- Translucent white stone on the windows and glass for diffused sunlight.
- The interior is all white, with dark stained oak furnishings and Portuguese limestone floors.



Figure 2.2 Theatric mode of contemplative spaces

### 2.2 SANCTUARY MODE

The "sanctuary mode" of architecture entails the establishment of boundaries between the regular surroundings and something more substantial, resulting in the establishment of a "holy space" in which contemplative experiences are generally had.

#### 2.2.1 LITERATURE STUDY: AR. VAN DER LAAN'S ROOSENBERG ABBEY

The abbey was initially built to accommodate twelve nuns and twenty-five visitors. The complex was created for contemplation, stillness, or even intense engagement; it goes beyond the concept of functionality and can be used in a variety of ways. The Christian abbey or monastery is a prime example of a sanctuary structure.



Fig 2.3 Ar. Van der laan's Roosenberg Abbey



Fig 2.4 Inner view of abbey

### 2.2.2 ARCHITECTURE HAS A SPECIFIC ROLE: TO CREATE AN ORDER, A MEASURABLE AND INTELLIGIBLE INSIDE WITHIN AN UNKNOWABLE OUTSIDE, ROOSENBURG ABBEY DOES THIS IN SEVEN STEPS:

A long route through the trees that leads to the structure. It does not go directly to the building, but rather passes through it, focusing first on the side of the articulated west wing. An enclosing wall, free of axially or mirror-symmetry.

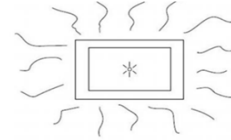


Figure 2.5 Sanctuary mode of Contemplative spaces

### 2.3 CONTEMPLATE MODE

Jones' third technique for conceptualizing the relationship between architecture and the contemplative feel was architectural contemplation. This includes built structures that serve as the actual emphasis of deliberate, intense focus during meditation.

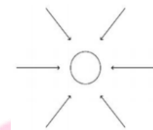


Figure 2.6 Contemplative mode of contemplative spaces

### 2.3.1 LITERATURE STUDY: HAJJI IN MECCA

The well-known Hajj in Mecca, as well as temples in Cambodia such as Angkor Wat and Borobudur, are prime examples of this.



Fig 2.7 Hajji in Mecca

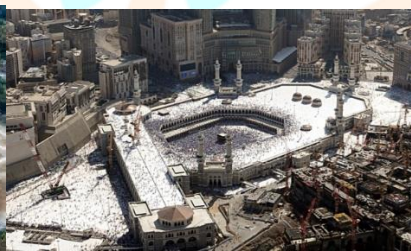


Fig 2.8 Angkor Wat temple

### 2.4 DESIGN TOOLS OF A CONTEMPLATIVE SPACE

#### 2.4.1 THRESHOLD

The Threshold is indeed the entrance to the spiritual place that serves as a barrier between it and the larger area surrounding and encourages you to enter.

Eg: *Dhamma giri, Igatpuri & Began pagoda, Myanmar.*

#### 2.4.2 PATHWAYS

The Path welcomes exploration and discovery along the way. It roams through spaces, tickles one's interest, and tempts one to follow it to see where it may lead. This concept of journey is exemplified by the pathways that lead to places of worship.

Eg: *Lotus temple, New delhi & Walking path of philosophy, Kyoto.*

#### 2.4.3 PLAZAS OR SQUARE

The fundamental function of a plaza is to attract large people. Such outdoor gathering locations may be found in many spiritual spaces. Taking part in public liturgy may be a pleasant experience. The location in front of a religious facility's main door can facilitate this experience. These Plazas might be open green spaces that help to create a spiritual experience.

Eg: *Art of living, Bangalore & Taj Mahal, Agra.*

#### 2.4.4 NATURAL LIGHT

The never-ending cosmic war is represented by the periodical intervals of day and night, or light and darkness. In spiritual settings, it denotes the passage of time. Light is frequently given from above in a holy space to offer orientation and contrasted to the surrounding obscurity.

Eg: *Pantheon, Rome & Church of the light, Japan.*

#### 2.4.5 THE DOOR

According to Joseph Campbell, everything is feasible on the other side of the threshold into a spiritual zone.

Eg: *Shwedagon Pagoda & Hindu Temple.*

### 2.4.6 SACRED SYMBOL

This powerful work of art symbolises peace, spiritual illumination, and boundless potential. The lotus is a type of water lily that develops from contaminated water sludge. It reinforces the idea of rebirth. Make use of it to remind oneself that "this, too, will pass."

### 2.4.7 THE WATER

For thousands of years, water has served as a focal point of spiritual metaphor and religious ceremony in human civilizations. Water has been used with remarkable regularity throughout human communities to impart the sacred worth of life, the spiritual component of cleansing, preservation, and healing, and the deeper significance of suffering and redemption.

### 2.4.8 SACRED GEOMETRY

Sacred geometry is the utilization of sacred universal patterns in the creation of everything in our existence, most prominently sacred architecture. Sacred geometry is a pattern-recognition cosmos, a dynamic network of religious symbols & patterns that incorporate space, time, and shape.

## III . MEDITATION CENTERS : LIVE CASE STUDY - 1

### 3.1 MATRIMANDIR, AUROVILLE

**Location:** Auroville, TamilNadu.

**India Architect:** Roger Anger (French Architect)

**Project year:**

**Started:** February 1971

**Completed:** February 2008

**Vegetation:** Palm trees, Shrub cover

**Climate:** warm and humid climate

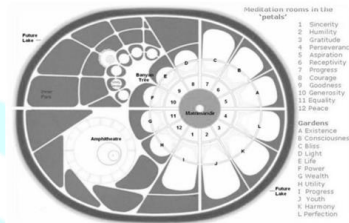


Figure 3.1 Park of unity map

#### 3.1.2 INNER CHAMBER

The top hemisphere of the structure's enormous interior room is totally white, including white marble walls and white carpeting. A pure crystal glass globe in the middle permeates a shaft of electronically directed sunlight that falls on it through a hole at the peak of the sphere. There are no pictures, structured meditations, flowers, incense, religion, or religious forms.

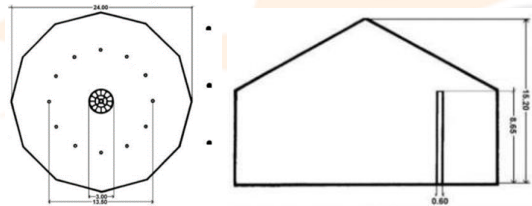


Fig 3.2 Section and Plan of the Inner Chamber

#### 3.1.3 MATRIMANDIR IS DIVIDED INTO TWO PARTS

**Inner chamber:** which has 12 meditation rooms and the main hall of Matrimandir

**Outer chamber:** which has 12 gardens, amphitheater, banyan tree, inner park and the future lake

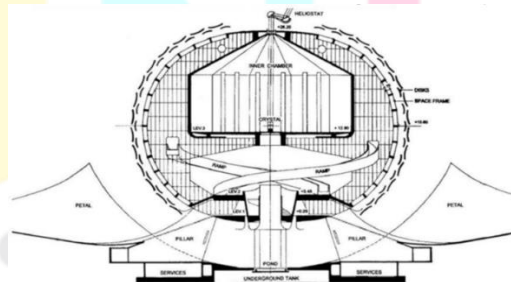


Fig 3.3 Vertical section of matrimadhir

#### 3.1.4 THE FOUR PILLERS

- Maheshwari (South Pillar)
- Mahakoli (North Pillar)
- Mahalakshmi (East Pillar)
- Mahasaraswoti (West Pillar)

### 3.1.5 OUTER CHAMBER

The "Park of Unity" would be made out of twelve gardens depicting the "twelve qualities of the Mother," and the Matrimandir and Park of Unity would eventually be ringed by a lake.

### 3.1.6 SACRED GEOMETRY

The Great Pyramid's Golden Section and proportions are exactly included within its cross section. The Great Pyramid's energy field is placed at one-third from its height.

## MEDITATION CENTERS : LIVE CASE STUDY – 2

### 3.2 PYRAMID VALLEY INTERNATIONAL, BANGALORE



Fig 3.4 Pyramid Valley View

- Kebbedoddi village is located in Kanakapura Taluk (30ms from Bangalore).
- Ar.Nilesh Chopra and Bharathi Prem are the architects.
- 28 acres of land.
- Completion year: 2008.
- Dry deciduous woodland type vegetation.
- The climate is tropical savanna, with significant wet and dry seasons

#### 3.2.1 CONCEPT

Every feature of the building, interiors, and environment is meticulously picked to be themed also called as thematic architecture .So, we're told, even the plants and colors used in the landscaping are picked for their spiritual harmony and to promote inner harmony and tranquilly.

#### 3.2.4 THE CAMPUS

The meditational pyramid is without a doubt the major attraction, with the path leading to it embellished with rocks, water bodies, and beautiful gardens. A statue of the meditating Buddha greets visitors at the pyramid's entrance. There are Buddhist-themed art galleries and a meditation training center. It also has a library with various materials for individuals interested in learning more about meditation.A 10,000-seat amphitheater, spacious dormitories, air-conditioned deluxe rooms and pagoda-style cottages for lodging, a 150-seat conference hall, semi-open dining area, and office spaces are also available.

#### 3.2.5 MAITREYA-BUDDHA PYRAMID

Beautiful paintings representing many parts of nature adorn the pyramid's outer surface:

- *The air is represented by the north face.*
- *The south face symbolizes fire.*
- *Water is shown on the east face.*
- *The west face depicts the planet Earth.*

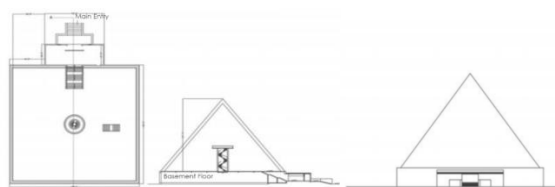


Fig 3.5 Main pyramid building sketches

### 3.2.6 SITE ZONING

The pyramid, office, parking, research institutes, and amenities are allocated within easy reach of guests, but units such as cottages, tents, holistic health center, spiritual theme park, tree of life, and other areas that require serenity are zoned in a remote position away from tourists.

#### The Lumbini Gardens

The lumbini garden is indeed a Zen garden created for meditation. Zen gardens are relaxing to visitors.

#### Kabhir Bhavan

Mediation center with a pyramid design. The exposed brick building with aluminum windows screams simplicity and minimalism.



Fig 3.6 Site Plan

#### Pagoda Cottages

The cottages are created in such a way that they mandate simple simplicity, and the architecture treads very gently on the land on which these cottages rest, highlighting the buildings' minimalism while still being comfortable and visually beautiful.

### 3.2.7 INSPIRED BY PYRAMID OF GIZA

This pyramid is built on the same principles as the Pyramid of Giza :

- Is orientated perfectly north to south.
- Having the golden inclination angle on both sides at  $52^{\circ} 51'$ .
- Over 640 genuine Himalayan crystals have been installed within the Pyramid to enhance the pyramid energy and aid in deeper meditational experiences.
- 

### COLLEGE CAMPUS : LIVE CASE STUDY

COLLEGE NAME : CARE

GROUP OF INSTITUTE

### 3.3 CONCEPT

The layering concept was inspired by the Srirangam temple in Trichy. there is a sense of declaration as one proceeds out from noise outer layer towards the pure inner layer, finally hitting the main shrine.



Figure 3.7 Concept derivation

### 3.3.1 ORIENTATION AND VENTILATION

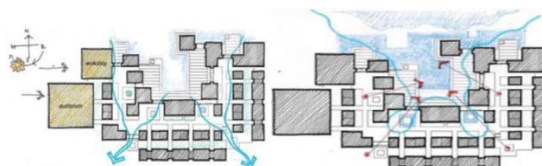


Fig 3.8 Ventilation pattern

Fig 3.9 Water view

### 3.3.3 OPEN SPACE



*Fig 3.10 Open space planning*

### 3.3.4 WATER AS A ELEMENT

The view of the lake will be embraced from the café space. Mini pools placed in between seating areas are also employed as a landscaping element in seating areas.

## 3.4 NIFT, CHENNAI : LIVE CASE STUDY



*Fig 3.11 Entrance to academic block and main entrance*

### 3.4.1 CONCEPT

TOY WITH A COLLAPSING CUBE ,THE EFFECT OF THE KALEIDOSCOPE.

The idea was inspired by a toy cube that a trainee brought to the workplace one day. A white cube that, with simple manipulations, mysteriously splits into multidimensional prismatic colourful forms before collapsing back into an universal white cube. These triangular coloured compartments act as wind catchers and buffers for the areas within, diverting the wind and keeping the harsh Chennai sun at bay.

The moral of the story is that it is never too late to play with your toys. You had not even know what you might discover.

### 3.4.2 ENTRANCE

Directional walls with voids have been utilised to accentuate the entry. The main entrance to the academic block is not highlighted by a raised platform or perhaps a series of steps. The main entry court has been thoughtfully planted to function as an interacting zone.



*Fig 3.12 Movement of path*



### 3.4.3 CIRCULATION PATTERN

Movement on campus is accomplished through two unique interconnected networks: covered circulation and open-to-sky places. Movement through landscaped courts is the fundamental movement axis at the institutional scale, forming the spine along which every feature of the campus gets its point of reference. The entry rotunda, the centre plaza, the playground, and the hostel court are all events that give this outdoor walk a distinct feeling of place. Each of these locations is designed to assist specific activities. This enclosed circulation is an overlays of spaces that change in volume, light quality, and colour all the time, and it also serves as an exhibition gallery and a background for model shooting.

### 3.4.4 NATURAL LIGHTING

The complex is designed in such a way that the buildings are divided by deep transverse fissures that act as wind tunnels and light wells.

### 3.5 IIM, AHMEDABAD: CASE STUDY

ARCHITECT : LOUIS I. KAHN, B.V. DOSHI



Fig 3.13 Site plan

### 3.5.1 CONCEPT

#### Fusion of vernacular and contemporary architecture

He tackled the design of the Indian IIM in much the same manner that he handled the design of the National Assembly Building in Bangladesh, including local materials (brick and concrete) and huge geometrical exterior extractions as tribute to Indian vernacular architecture. It was Kahn's way of fusing contemporary architecture with Indian culture that could only be used at the IIM.



Fig 3.14 Front view

### 3.5.2 ORGANIZATION PRINCIPLES

ACADEMIC BLOCK- Formal construction with a structured geometrical layout, a specific axis.

FACULTY AND ADMINISTRATION BLOCK- the library and classroom structure defines the plaza's borders,

### 3.5.2 CIRCULATION

Campus circulation has been organised in such a way that automobile traffic is kept away out from academic zone.



Fig 3.15 Road from the main entrance



Fig 3.16 Village streets linking the dorms

### 3.5.2 VEHICULAR MOVEMENT

The campus has three entrances.

1. Admission to the academic block
2. Entry into the residential market
3. Service enrolment

### 3.5.3 PEDESTRIAN MOVEMENT

The dormitories have been organised to enclose courts between them, and pedestrian walkways surrounding the courts connect various regions. Underpasses passing beneath the dormitories have been created in select dorms for uninterrupted circulation.

### 3.5.4 LANDSCAPING

Landscaping is an essential design feature that has been skilfully incorporated with campus building design.

The primary court around which the buildings are planned is the Louis Kahn Plaza.

### 3.5.6 PLAZAS AND OATS

The Louis Khan Plaza is one of the most lively areas in the historic campus area. There is also an open lawn/OAT cum plaza on the new campus.



*Fig 3.17 Open lawn cum plaza*

### 3.5.7 OUTDOOR STUDY AREA

Too many people, no place to sit, a lack of time, glare from the sun and structures on books and papers, loud from traffic, outside diversions, dogs, and no place to write or lean on were all factors that hampered outdoor study.



*Fig 3.18 Outdoor study area*

## 4.1 COMPARATIVE STUDY OF MEDITATIVE SPACES

DESIGN TOOLS	OSHO INTERNATIONAL MEDITATION RETREAT	MATRIMANDIR, AUROVILLE	PYRAMID VALLEY INTERNATIONAL, BANGALORE	ANALYSIS	INFERENCE
THRESHOLD	The center's main gate was created in accordance with the Pune Center.	There is no defined threshold identified	Here a connecting wooden bridge acts as a threshold which represents the forest around it.	the main gates did not represent the center's beliefs or principles.	The threshold should be aesthetically appealing and inviting as it marks the transition from the outside world to the inner world of spirituality.
PATHWAYS	The spiral route heading to the meditation hall, which is surrounded by trees, provides a sense of self-discovery and mental serenity.	The Matrimandir's entry has been built to provide the user with a spiritually experience.	The route to the pyramid is framed by a stunning landscape of rocks, lush green gardens, and tranquil water bodies. In all of these situations, the entrance and walk to the main structure are constructed in such a way that they create a journey for the user because they travel from the outer world to the inner precincts where one hopes to discover a sense of devotion.	The walks were both bordered by trees and gave mental serenity in both circumstances. The settings are tranquil and peaceful, providing users with a spiritual experience.	The road to the Centre should provide the user with a soul-stirring experience as they left the outside world behind and join this world of spiritual encounters.
PLAZAS or SQUARE	The middle area was designated for groups and modest activities.			The major objective of the center space is to encourage huge crowds to congregate. These areas at meditation centers encourage people to engage and make their visit unforgettable.	Central Areas should be included in the architecture since interacting with others may be a gratifying part of the public ritual.
DESIGN TOOLS	OSHO INTERNATIONAL MEDITATION RETREAT	MATRIMANDIR, AUROVILLE	PYRAMID VALLEY INTERNATIONAL, BANGALORE	ANALYSIS	INFERENCE
NATURAL LIGHT		Natural light enters through an opening at the tip of the sphere.	Passing through windows in every way.	Natural light is present in all of these situations, which symbolizes hope with the rising of the sun each day and allows the user to witness the changing world.	Natural equipped with lighting for meditation places usually come from above and serve as a guide and a contrast to the neighboring darkness.
SACRED SYMBOL		Mother's symbol, Shri Aurobindo's symbol, and the lotus flower	a statue and water are present about Buddha.	Sacred symbols that convey the religious thoughts of that faith and also have mystical importance are present in each of these instances.	Sacred symbols should be present because they have the power to alter a person's awareness, actions, understanding, and welfare.
THE WATER	Numerous components were used in the creation of the central landscape. It was really serene and comforting.			The landscape is important because it improves the user experience. It creates an atmosphere of calmness and positivity.	Such facilities ought to be landscaped since it promotes mental tranquilly and offers a relaxing setting for meditation.
SACRED GEOMETRY		Golden Section and Great Pyramid proportions.	based on the design of the Giza Pyramid.	As pyramids are stores of good energy that aid in meditation, the proportions and designs in each of these examples are based on pyramidal principles.	The holy geometry of the pyramid should be considered when creating it since it is the most stable construction because it attracts and radiates cosmic energy.

## 4.2 COMPARATIVE STUDY OF COLLEGE CAMPUS SPACES

DESIGN TOOLS	CARE GROUP OF INSTITUTIONS	NIFT, CHENNAI	IIM ,AHMEDABAD	WINDHOVER CONTEMPLATIVE CENTER ,STANFORD UNIVERSITY	ANALYSIS	INFERENCE
PLAZAS & OAT			The Louis Khan Plaza is one of the most lively areas in the historic campus area. There is also an open lawn/OAT cum plaza on the new campus.		A plaza is an important location in modern campus architecture, whether it is geometrically organized or unorganized, hard space or soft vegetation, at the intersection of many campus route networks.	A plaza is a prominent area that can be provided at a campus entrance or the portal of a large structure.
PATHWAYS		Movement on campus is accomplished through two unique interconnected networks: covered circulation and open-to-sky places.	circulation spine with branching cul-de-sac roads to accommodate additional green areas and pedestrian routes. A parking spot has been created near the complex's main entrance to avoid disruptions in the academic area		In both cases the pedestrian way was covered with trees on both sides and included interesting lighting factors inside the block	Pathways should be designed in this way so that the way to destiny will be more easier for pedestrians
COURTYARDS	The water pond inner paver is situated in the centre of the campus building around on which rooms are designed. middle layer-all departments are directed in the same corridor allowing communication between them the classrooms were planned between those two open courtyard so as to encourage nature motivated learning experience outer layer-workshops are designed to be flexible		Small pocket courtyards are located between distinct intermediary blocks on the new campus.	open-air courtyards. These two courtyard styles of space complement each other: one offers expansive vistas of the countryside, while the other has indirect and diffuse illumination with opaque rammed earth walls and slivers of distant landscaping 50 to 100 feet away. Benches are placed in proportion to the vistas and artwork, allowing access to both.	Because they have elements such as natural lighting, courtyards were used as contemplative spaces in the preceding three spaces. Water element, as well as a study area with a spiritual space location.	These are fantastic chances for developing important design locations where people may assemble to engage in institutional life informally throughout everyday routines but they are frequently overlooked due to quick cost-cutting efforts. In the near future, if there is a desire to significantly improve the quality of campus architecture, courtyards and atriums would be a fruitful place to do so.
DESIGN TOOLS	CARE GROUP OF INSTITUTIONS	NIFT, CHENNAI	IIM ,AHMEDABAD	WINDHOVER CONTEMPLATIVE CENTER ,STANFORD UNIVERSITY	ANALYSIS	INFERENCE
NATURAL LIGHT	open planning and low height walls allow maximum ventilation and sunlight to enter. illumination allows through both sides of the roof of the stairway and hallway area, giving a wonderful experience when going through it, and recessed windows in hostel rooms to provide greater lighting.	WIND TUNNEL EFFECT The complex is designed in such a way that the buildings are divided by deep transverse fissures that act as wind tunnels and light wells. Light flows into the building's centre, creating a sensation of layering by establishing planes of variable light intensity.		the positioning of skylights, and the general north-south linear orientation of the structure. "Each picture has a skylight." Aidlin adds. The paintings are intended to be washed with indirect light. The backdrop materials are black, but the paintings themselves are bright."	in above studies natural lighting were achieved by light walls skylights and by recessed windows.	Natural lighting were better for well being than artificial lighting. Through this openings of natural lighting we can also consume ventilation and air circulation.
LANDSCAPE ELEMENT (WATER)	The view of the lake will be embraced from the café space. Mini pools placed in between seating areas are also employed as a landscaping element in seating areas.		Landscaping is an essential design feature that has been skilfully incorporated with campus building design. The primary court around which the buildings are planned is the Louis Kahn Plaza. This serves as an area for leisure as well as formal events for large groups.	water is present in a form of pool of reflections	The landscape is important because it improves the user experience. It creates an atmosphere of calmness and positivity.	Such facilities ought to be landscaped since it promotes mental tranquilly and offers a relaxing setting for meditation.
THRESHOLD	here the entrance was far away from the block so that it is not a well being act on this campus	Directional walls with voids have been utilised to accentuate the entry. The main entrance to the academic block is not highlighted by a raised platform or perhaps a series of steps. The main entry court has been thoughtfully planted to function as an interacting zone.		Entrance was fully defined by gravel pathways	The main gate of NIFT represents the whole concept of the campus	Parking should be strategically located to enable motorists to enter the campus and park their vehicles with minimal physical and social impact on the campus. While campus entries shall be placed where the majority of students will enter on foot, there should also be pleasant subspaces for waiting, eating, casual studying

### 5.3 CONCLUSION

The spiritual experience of people will be influenced by architectural features.

The aforementioned study concentrated on identifying the qualitative characteristics of spiritual places and studying the spiritual dimensions of the built environment. The architectural features of the buildings under analysis provide users a soul-stirring experience as they move through them. These components improve a space's spiritual character as well as mental health.

The study also shows that there is a clear connection between the geometric shapes of architectural spaces, the materials used in their creation, and the awareness of the users.

### 5.4 JUSTIFICATIONS

#### 5.4.1 THRESHOLD

- The spiritual space's threshold should be decorated with a representation of the religion's philosophy or spiritual emblem. To encourage students to walk, the campus threshold should be placed closer to the campus blocks.
- The main entrance must to have a beautiful landscape surrounding it and be welcoming.

#### 5.4.2 PATHWAYS

- The path should go to the main building, and the layout should be symmetrical since it is appealing and provides a moving experience for the user.
- The user experience is improved when the walkways are flanked by gardens or ponds.

#### 5.4.3 CENTRAL PLAZA

- For small group activities, the campus area should include a sizable central plaza close to the main structure.
- The plaza can take the shape of a courtyard or an outdoor theatre where a sizable crowd might congregate.

#### 5.4.4 NATURAL LIGHT

- Natural light and ventilation should be provided in mental activity rooms, as light represents hope.
- Natural light should be given from above for contemplative places to provide direction and contrast from the surround darkness.

#### 5.4.5 SACRED GEOMETRY

- Spiritual environments should be designed and planned using Golden Proportions.
- The holy geometry of the pyramid should be kept in mind when constructing since it is the most stable structure and absorbs and radiates cosmic energy.
- Although holy geometry is not a primary technique in campus architecture, it may be achieved through architectural shapes.

#### 5.4.6 SACRED SYMBOL

- Every religion has its own set of sacred symbols, and the presence of these symbols enriches a spiritual atmosphere.
- Sacred symbols include the lotus flower, a body of water, a Buddha statue, and so on.

#### 5.4.7 FORM AND GEOMETRY

- The main building's form and geometry should be symbolic and appealing to visitors.
- Form should be related to the religion and beliefs.
- However, in the center, interior and other elements took precedence over form or geometry.

#### 5.4.8 MATERIAL AND COLOUR

- Material and color should be utilized in accordance with their importance.
- White represents a quiet and calming environment, while gold represents knowledge and meditation.

#### 5.4.9 SCALE AND PROPORTIONS

- The primary structure should be gigantic in scale.

## VI. REFERENCES

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