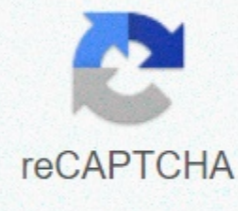




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Modern architecture through case studies

Comparing these two periods, vernacularization in the Pre-1945 period, on one hand, can be said to have imported foreign styles and technology, then localized by adding local motifs and ornaments. The Post-1945 period, on the other hand, is the inverse. READ: Vernacularization in Philippine Modern Architecture (part 2) It can be described as first stemming from an indigenous source (that is, a form, an ornament or a concept) and then being reinterpreted using foreign technology and idiom. This implies a shift of the understanding of the vernacular in architectural design in the Philippines. Before World War II then, the vernacular was seen as something that was to be added, submissive to the overall foreign technology. But post-war designers saw the vernacular as a way of asserting distinctiveness by using it as the dominant feature of design. In this context, distinctiveness was acknowledged as a means by which the Philippines can contribute to the "common fund of humanity," an articulation of a core doctrine of nationalist ideology.15 Despite this shift in the use of indigenous motifs, the tropical character remains constant throughout the twentieth century. Parsons, in the early twentieth century, and later, Locsin and Mañosa, identified the importance of the tropical climate in their design. For several architects and designers, tropicalness is an expression of regional character.16 Francisco Mañosa's Coconut Palace at the CCP Complex, built in 1980 (Photo from Designing Filipino: The Architecture of Francisco Mañosa) Sulo Hotel, Quezon City by Francisco Mañosa (Image courtesy of the Philippine Institute of Architects) Another significant idea was the search for a Filipino architectural archetype, much similar to Marc Antoine Laugier's idea of a "primitive hut."17 Mañosa believes in the bahay kubo as the "primitive hut" and thus the origin of Filipino architecture. He asserts that the bahay kubo represents the true Filipino character in architecture: one that is culturally and environmentally sensitive to the conditions of the Filipinos.17 Thus, for Mañosa, Filipino-ness is synonymous to a supposed primeval or primordial vernacular tradition. It is assumed that by incorporating the vernacular, the architectural designs become more authentic because its supposed origins are primordial and primeval. The authenticity of an imagined national character is thus established by quoting and referencing assumed essential and organic ties. The indigenous is portrayed here as natural and consequently, immutable, and legitimate. Tensions and contestations But this vernacular rhetoric is not without its problems. What do you consider as vernacular and indigenous in the first place? Conceptions of the vernacular by the American architects Burnham and Parsons are quite different from the notions of the post-war Filipino architects Locsin and Mañosa. As pointed out earlier, on one hand, American colonizers perceived the Spanish-colonial architecture as the vernacular. On the other hand, the postwar architects included in their definition the various Philippine ethno-linguistic groups. The categories are not as unchallengeable and static as they are often portrayed. We cannot simply use a singular and monolithic definition of the vernacular. The colonizer-colonized relation is also highlighted here. Nationalist programs in the Philippines during the first half of the twentieth century were conflated with colonial programs of the United States. An asymmetrical relationship exists between the colonized and the colonizer: the American colonial architects used the vernacular to portray the control of the colonizer over the colonial subjects. By using the Spanish-colonial vernacular tradition set within the overall Beaux Arts classical schema, Parsons was also depicting the subjugation of the local to that of the national. The buildings, in short, were also communicating the colonial presence in the islands. It was not simply an innocent use of an architectural style, but was instead the careful orchestration of visual imagery geared towards the colonial master's intention of domination. READ MORE: Escolta Maestros: 6 Filipino architects who shaped the old CBD Transfiguration Chapel, Malaybalay, Bukidnon by Leandro Locsin, constructed mid-1990s (Photographed by Dominic Galicia) If a distinct national identity is to be predicated on originality and authenticity, then a national architecture that is based on vernacular pre-colonial architecture becomes suspect. I argue that what is perceived as vernacular may not be really original and authentic in the first place. Vernacular architecture is not necessarily pure and pristine. Just because there have been no records of the transformation of vernacular architecture doesn't mean that they have not changed over time. Indigenous architecture changes and transforms through time, even before colonial encounters. The focus on the tropical climate as a category for national identity is also beset with problems. If tropicality were indeed a fundamental basis for national identity, then what would distinguish the Philippines from the other nations that also have a tropical climate? While it is true that climatological influence does bear distinguishable marks on architecture, it is not enough to establish national identity based solely on tropical characteristics. Politics of representation also surface in this debate. Selected sets of symbols that are appropriated become problematic because they may not truly represent the cultural heterogeneity of the Philippines. The image of a Filipina in traditional costume on the façade of Juan Nakpil's Capitol Theater in Escolta is biased towards the lowland Christianized Filipino cultures. The bahay kubo that Mañosa valorizes as the Filipino "primitive hut" is similarly restricted to the lowland cultures. Therefore, some Philippine cultures are included while others are excluded in the national narrative. Moreover, the act itself of selecting particular motifs and forms is not an innocent and unbiased operation. Which elements are appropriated? Who dictates the choosing of these elements? In the cases that I had presented, members of a cultural elite selected the symbols that were appropriated. As Ernest Gellner pointed out, nationalism is "the general imposition of a high culture on society, where previous low cultures had taken up the lives of the majority and in some cases of the totality of the population."19 The imaginings of a national culture were based and prejudiced towards the ideas of architects, designers and leaders that were trained within an educational system that was, and still is, colonially dominated. As Partha Chatterjee pointed out: "Even our imaginations must remain forever colonized."19 Evidently, whoever is in position has the ability to influence and dictate the construction of national identity.20 While it is true that Filipino designers and architects did not find it problematic to use local and indigenous motifs and ideas in the development of modern architecture, localization cannot be merely thought of as an appendage of modernization. Instead localization should be construed as part of the discourse of modernity. In the case of the Philippines, vernacularization was understood as the means by which the country could now truly participate in the international discussion. By asserting the uniqueness of modern architecture in the Philippines, the nation was therefore contributing to the common world knowledge and culture. READ MORE: Befitting an Honorable Man: Bobby Mañosa San Miguel Corporation Headquarters, Ortigas Center, Pasig by Manuel Jr., Jose and Francisco Mañosa, constructed in the 1980s (Photographed by Paulo Alcazaren) It is now apparent that the category of the vernacular as it was used in the formation of modern architecture cannot be assumed as a natural and neutral act in the design process. Through time, the conception of the vernacular has been transformed and redefined to match the needs of whoever is invoking the idea itself. Vernacularization is a highly suspect category. In conclusion, I would like all of us to consider expanding and rethinking our notions of what "vernacular" means. While we shouldn't compeletly dismiss the idea of "vernacular" as a beginning point in understanding Filipino identity in architecture, we need to reconfigure our parameters for defining national identity in architecture altogether. There is a need to change our understanding of the vernacular from one that is monolithic and singular, to one that is heterogeneous and polyvalent. Furthermore, there is also a need to be more inclusive and democratic in the choosing of elements to be appropriated for reinterpretation. I believe that the discourse of national identity in architecture should shift from a question of origin to a question of practice. While the question of where we came from is important, we should not be completely oblivious to the dynamic practices of identity formation. The true origins of Filipino architecture are still debatable and may not be fully understood at this point. Instead, I propose that we refocus our understanding of how identity is practiced and how this knowledge of our identity formation can lead to more empowering and ennobling projects. ENDNOTES 15 Anthony Smith identifies the three core doctrines of nationalism as: "collective self-determination of the people, the expression of national character and individuality and finally the vertical division of the world into unique nations each contributing its special genius to the common fund of humanity," in Theories of Nationalism, London, Duckworth, 1971, p.23, as cited in Partha Chatterjee, Nationalist Thought and Colonial World, Minneapolis, University of Minnesota Press, 1986, p. 8. 16 See essays in Alexander Tzonis, Liane Lefaire and Bruno Stagno, editors, Tropical Architecture: Critical Regionalism in the Age of Globalization, Great Britain, Wiley-Academy, 2001. 17 Joseph Rykwert, On Adam's House in Paradise, Cambridge, MA, MIT University Press, pp. 43-50. 18 Lito Zulueta, "Master Builder of the Filipino Soul" in Philippine Daily Inquirer – Sunday Inquirer, August 4, 2003. 19 Ernest Gellner, Nations and Nationalism. Ithaca, NY, Cornell University Press, 1983, p. 57. 20 Partha Chatterjee, The Nation and its Fragments: Colonial and Postcolonial Histories, Princeton, NJ, Princeton University Press, p. 5. A version of this article was first published in DCOMOMO Journal No. 34 (Paris, France: International Working Party for Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement, March 2006) and was first presented at the Seventh International Conference on Philippine Studies held at Leiden, the Netherlands, June 2004. With nearly 100 majors, minors and concentrations across a range of disciplines, you can specialize in practically anything, from accounting to world literature and everything in between. Browse the list below or filter by area of interest, degree type or school to learn more about the academic options available to you at CWRU. Want to know more about studying at Case Western Reserve? See our areas of study. Architecture and design-related texts of India For the 2004 film, see Vaastu Shastra (film). Part of a series onHindu scriptures and texts Shrutis Smritis Vedas Rigveda Atharvaveda Divisions Samhita Brahmana Aranyaka Upanishads UpanishadsRig vedic Aitareya Kaushitaki Sama vedic Chandogya Kena Yajur vedic Brihadaranyaka Isha Taaittiriya Katha Shvetashvatara Maitri Atharva vedic Mundaka Mandukya Prasna Other scriptures Bhagavad Gita Agamas Related Hindu texts Vedangas Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha PuranasBrahma puranas Brahma Brahmanda Brahmavaivarta Markandeya Bhavishya Vaishnava puranas Vishnu Bhagavata Naradiya Garuda Padma Vamana Varaha Naraya Kurma Matsya Other puranas Shiva Linga Skanda Yayu Agni Ilihasa Ramayana Mahabharata Shastras and Sutras Dharma Shastra Artha Shastra Kamasutra Brahma Sutras Samkhya Sutras Mimamsa Sutras Nyāya Sūtras Vaiśeṣika Sūtra Yoga Sutras Pramanya Sutras Charaka Samhita Sushruta Samhita Natya Shastra Vastu Shastra Panchatantra Diya Prabandha Tirumurai Ramcharitmanas Yoga Vasistha Swara yoga Shiva Samhita Gheranda Samhita Panchadasi Vedantasara Stotra Timeline Chronology of Hindu texts vte Angkor Wat, a Hindu-Buddhist temple and World Heritage Site, is the largest religious monument in the world. This Cambodian temple deploys the same circles and squares grid architecture as described in Indian Vāstu Śāstras.[1] Vastu shastra (vāstu śāstra - literally "science of architecture"[2]) is a traditional Indian system of architecture originating in India.[3] Texts from the Indian subcontinent describe principles of design, layout, measurements, ground preparation, space arrangement, and spatial geometry.[4][5] Vastu Shastras incorporate traditional Hindu and (in some cases) Buddhist beliefs.[6] The designs aim to integrate architecture with nature, the relative functions of various parts of the structure, and ancient beliefs utilising geometric patterns (yantra), symmetry, and directional alignments.[7][8] Vastu Shastra are the textual part of Vastu Vidya - the broader knowledge about architecture and design theories from ancient India.[9] Vastu Vidya knowledge is a collection of ideas and concepts, with or without the support of layout diagrams, that are not rigid. Rather, these ideas and concepts are models for the organisation of space and form within a building or collection of buildings, based on their functions in relation to each other, their usage and the overall fabric of the Vastu.[9] Ancient Vastu Shastra principles include those for the design of Mandir (Hindu temples),[10] and the principles for the design and layout of houses, towns, cities, gardens, roads, water works, shops and other public areas.[5][11][12] Terminology The Sanskrit word vāstu means a dwelling or house with a corresponding plot of land.[13] The vrdhī, vāstu, takes the meaning of "the site or foundation of a house, site, ground, building or dwelling-place, habitation, homestead, house". The underlying root is vas "to dwell, live, stay, reside".[14] The term shastra may loosely be translated as "doctrine, teaching". Vāstu-Śāstras (literally, science of dwelling) are ancient Sanskrit manuals of architecture. These contain Vāstu Vidya (literally, knowledge of dwelling).[15] History The foundation of vastu is traditionally ascribed to the mythical sage Mamuni Mayan who is believed to be first author and the creator of vasthu shastra and expert in vastu constructions of ancient times.[16] According to Jessie Mercay, Chancellor and Professor (Volunteer) at American University of Mayonic Science and Technology, authentic vaastu science is based upon ancient principles discovered thousands of years ago by a rishi scientist/carpenter named Mamuni Mayan.[17] Mayan is one of the five sons of Vishwakarma.[18] Mayan is mentioned throughout Indian literature. Most notably, he built the city of Dwarka for Krishna.[17] Theories tracing links of the principles of composition in vastu shastra and the Indus Valley Civilization have been made, but scholar Kapila Vatsiyayan is reluctant to speculate on such links given the Indus Valley script remains undeciphered.[19] According to Chakrabarti, Vastu Vidya is as old the Vedic period and linked to the ritual architecture.[20] According to Michael W. Meister, the Atharvaveda contains verses with mystic cosmogony which provide a paradigm for cosmic planning, but they did not represent architecture nor a developed practice.[21] Varahamihira's Brihat Samhita dated to the sixth century CE, states Meister, is the first known Indian text that describes "something like a vastupurusa mandala to plan cities and buildings" [21] The emergence of Vastu vidya as a specialised field of science is speculated to have occurred significantly before the 1st-century CE.[20] Description Ancient India produced many Sanskrit manuals of architecture, called Vastu Sastra. Many of these are about Hindu temple layout (above), design and construction, along with chapters on design principles for houses, villages, towns. The architect and artists (Silipis) were given wide latitude to experiment and express their creativity.[22] There exist many Vāstu-Śāstras on the art of building houses, temples, towns and cities. One such Vāstu Śāstra is by Thakkar Pheru, describing where and how temples should be built.[7][23] By 6th century AD, Sanskrit manuals for constructing palatial temples were in circulation in India.[24] Vāstu-Śāstra manuals included chapters on home construction, town planning,[15] and how efficient villages, towns and kingdoms integrated temples, water bodies and gardens within them to achieve harmony with nature.[11][12] While it is unclear, states Barnett,[25] as to whether these temple and town planning texts were theoretical studies and if or when they were properly implemented in practice, the manuals suggest that town planning and Hindu temples were conceived as ideals of art and integral part of Hindu social and spiritual life.[15] The Silpa Prākasa of Odisha, authored by Ramachandra Bhattacharya Kaulachara sometime in ninth or tenth century CE, is another Vāstu Śāstra.[26] Silpa Prākasa describes the geometric principles in every aspect of the temple and symbolism such as 16 emotions of human beings carved as 16 types of female figures. These styles were perfected in Hindu temples prevalent in the eastern states of India. Other ancient texts found expand these architectural principles, suggesting that different parts of India developed, invented and added their own interpretations. For example, in Saurashtra tradition of temple building found in western states of India, the feminine form, expressions and emotions are depicted in 32 types of Nataka-stri compared to 16 types described in Silpa Prākasa.[26] Silpa Prākasa provides brief introduction to 12 types of Hindu temples. Other texts, such as Pancaratra Prasada Prasadhana compiled by Daniel Smith[27] and Silpa Ratnakara compiled by Narmada Sankara[28] provide a more extensive list of Hindu temple types. Ancient Sanskrit manuals for temple construction discovered in Rajasthan, in northwestern region of India, include Sutradhara Mandana's Prasadamandana (literally, manual for planning and building a temple) with chapters on town building.[29] Manasara shilpa and Mayamata, texts of South Indian origin, estimated to be in circulation by 5th to 7th century AD, is a guidebook on South Indian Vastu design and construction.[7][30] Isanasivagurudeva paddhati is another Sanskrit text from the 9th century describing the art of building in India in south and central India.[7][31] In north India, Brihat-samhita by Varāhamihira is the widely cited ancient Sanskrit manual from 6th century describing the design and construction of Nagara style of Hindu temples.[22][32][33] These ancient Vāstu Śāstras, often discuss and describe the principles of Hindu temple design, but do not limit themselves to the design of a Hindu temple.[34] They describe the temple as a holistic part of its community, and lay out various principles and a diversity of alternate designs for home, village and city layout along with the temple, gardens, water bodies and nature.[12][35] Mandala types and properties The 8x8 (64 grid Manduka Vastu Purusha Mandala layout for Hindu Temples. It is one of 32 Vastu Purusha Mandala grid patterns described in Vastu sastras. In this grid structure of symmetry, each concentric layer has significance.[7] The central area in all mandala is the Brahmasthana. Mandala (circle-circumference" or "completion", is a concentric diagram having spiritual and ritual significance in both Hinduism and Buddhism. The space occupied by it varies in different mandala – in Pitha (9) and Upatitha (25) it occupies one square module, in Mahaapitha (16), Ugrapitha (36) and Manduka (64), four square modules and in Shthandila (49) and Paramasaayika (81), nine square modules.[36] The Pitha is an amplified Prithvimandala in which, according to some texts, the central space is occupied by earth. The Shthandila mandala is used in a concentric manner.[36] The most important mandala is the Manduka/Chandita Mandala of 64 squares and the Paramasaayika Mandala of 81 squares. The normal position of the Vastu Purusha (head in the northeast, legs in the southwest) is as depicted in the Paramasaayika Mandala. However, in the Manduka Mandala the Vastu Purusha is depicted with the head facing east and the feet facing west.[citation needed] vastu directional cakara It is believed that every piece of a land or a building has a soul of its own and that soul is known as Vastu Purusha.[37] With Vastu shastra, the main concern is the direction of the front door. The main door can face north, northeast, east or west. Northwest is a fine choice with a brass helix, and southwest can be corrected with a lead helix. Typically, one avoids buying a house facing south because it can lead to bad luck. [38] A site of any shape can be divided using the Pada Vinyasa. Sites are known by the number of squares. They range from 1x1 to 32x32 (1024) square sites. Examples of mandalas with the corresponding names of sites include:[7] Sakala (1 square) corresponds to Eka-pada (single divided site) Pechaka (4 squares) corresponds to Dwi-pada (two divided site) Pitha (9 squares) corresponds to Tri-pada (three divided site) Mahaapitha (16 squares) corresponds to Chatush-pada (four divided site) Upariitha (25 squares) corresponds to Pancha-pada (five divided site) Ugrapitha (36 squares) corresponds to Shashtha-pada (six divided site) Shthandila (49 squares) corresponds to Sapta-pada (seven divided site) Mandukal Chanditaa (64 square) corresponds to Ashta-pada (eight divided site) Paramasaayika (81 squares) corresponds to Nava-pada (nine divided site) Aasana (100 squares) corresponds to Dasa-pada (ten divided site) Bhadrmahasan (196 squares) corresponds to Chodah-pada (14 divided sites) Modern adaptations and usage Vastu Shastra-inspired plan adapted and evolved by modern architect Charles Correa in the design of Jawahar Kala Kendra, Jaipur, Rajasthan.[8][39] Vāstu Śāstra represents a body of ancient concepts and knowledge to many modern architects, a guideline but not a rigid code.[14] The square-grid mandala is viewed as a model of organisation, not as a ground plan. The ancient Vāstu Śāstra texts describe functional relations and adaptable alternate layouts for various rooms or buildings and utilities, but do not mandate a set compulsory architecture. Sachdev and Tillotson state that the mandala is a guideline, and employing the mandala concept of Vāstu Śāstra does not mean every room or building has to be square.[8] The basic theme is around core elements of central space, peripheral zones, direction with respect to sunlight, and relative functions of the spaces.[8][40] The pink city Jaipur in Rajasthan was master planned by Rajput king Jai Singh and built by 1727 CE, in part around Vastu Shilpa Shastra principles.[8][41] Similarly, modern era projects such as the architect Charles Correa's designed Gandhi Smarak Sangrahalaya in Ahmedabad, Vidhan Bhavan in Bhopal,[42] and Jawahar Kala Kendra in Jaipur, adapt and apply concepts from the Vastu Shastra Vidya.[8][40] In the design of Chandigarh city, Le Corbusier incorporated modern architecture theories with those of Vastu Shastra.[43][44][45] During the colonial rule period of India, town planning officials of the British Raj did not consider Vastu Shastra, but largely granted Islamic Mughal era motifs and designs such as domes and arches onto Victorian-era style buildings without overall relationship layout.[46][47] This movement, known as Indo-Saracenic architecture, is found in chaotically laid out, but externally grand structures in the form of currently used major railway stations, harbours, tax collection buildings, and other colonial offices in South Asia.[46] Vastu Shastra Vidya was ignored, during colonial era construction, for several reasons. These texts were viewed by 19th and early 20th century architects as archaic, the literature was inaccessible being in an ancient language not spoken or read by the architects, and the ancient texts assumed space to be readily available.[40][46] In contrast, public projects in the colonial era were forced into crowded spaces and local layout constraints, and the ancient Vastu sastra were viewed with prejudice as superstitious and rigid about a square grid or traditional materials of construction.[46] Sachdev and Tillotson state that these prejudices were flawed, as a scholarly and complete reading of the Vastu Sastra literature amply suggests the architect is free to adapt the ideas to new materials of construction, local layout constraints and into a non-square space.[46][48] The design and completion of a new city of Jaipur in early 1700s based on Vastu Sastra texts, well before any colonial era public projects, was one of many proofs.[46][48] Other examples include modern public projects designed by Charles Correa such as Jawahar Kala Kendra in Jaipur, and Gandhi Ashram in Ahmedabad.[8][39] Vastu Shastra remedies have also been applied by Khushdeep Bansal in 1997 to the Parliament complex of India, when he contended that the library being built next to the building is responsible for political instability in the country.[49] German architect Klaus-Peter Gast states that the principles of Vāstu Śāstras is witnessing a major revival and wide usage in the planning and design of individual homes, residential complexes, commercial and industrial campuses, and major public projects in India, along with the use of ancient iconography and mythological art work incorporated into the Vastu vidya architectures.[39][50] Vastu and superstition The use of Vastu shastra and Vastu consultants in modern home and public projects is controversial.[48] Some architects, particularly during India's colonial era, considered it arcane and superstitious.[40][46] Other architects state that critics have not read the texts and that most of the text is about flexible design guidelines for space, sunlight, flow and function.[40][50] Vastu Shastra is considered as pseudoscience by rationalists like Narendra Nayak of Federation of Indian Rationalist Associations.[51] Scientist and astronomer Jayanti Narlikar considers Vastu Shastra as pseudoscience and writes that Vastu does not have any "logical connection" to the environment.[2] One of the examples cited by Narlikar arguing the absence of logical connection is the Vastu rule, "sites shaped like a triangle ... will lead to government harassment. ... parallelogram can lead to quarrels in the family." Narlikar notes that sometimes the building plans are changed and what has already been built is demolished to accommodate for Vastu rules.[2] Regarding superstitious beliefs in Vastu, Science writer Meera Nanda cites the case of N. T. Rama Rao, the ex-chief minister of Andhra Pradesh, who sought the help of Vastu consultants for his political problems. Rama Rao was advised that his problems would be solved if he entered his office from an east facing gate. Accordingly, a slum on the east facing side of his office was ordered to be demolished, to make way for his car's entrance.[52] The knowledge of Vastu consultants is questioned by Pramod Kumar (citation required), "Ask the Vaastu folks if they know civil engineering or architecture or the local government rules on construction or minimum standards of construction to advise people on buildings. They will get into a barrage of "ancient" texts and "science" that smack of the pseudo-science of astrology. Ask them where they were before the construction boom and if they will go to slum tenements to advise people or advise on low-cost community-housing—you draw a blank."[53] Sanskrit treatises on architecture Of the numerous Sanskrit treatises mentioned in ancient Indian literature, some have been translated in English. Many Agamas, Puranas and Hindu scriptures include chapters on architecture of temples, homes, villages, towns, fortifications, streets, shop layout, public wells, public bathing, public halls, gardens, river fronts among other things.[5] In some cases, the manuscripts are partially lost, some are available only in Tibetan, Nepalese or South Indian languages, while in others original Sanskrit manuscripts are available in different parts of India. Some treatises, or books with chapters on Vastu Shastra include:[5] Manasara Brhat samhita Mayamata Anka sastra Aparajita Vastu Sastra Maha-agamas (28 books, each with 12 to 75 chapters) Ayadi Lakshana Aramadi Pratisitha Paddhati (includes garden design) Kasyapiya Kupadi Jala Sitha Lakshana Kshetra Nirmana Vidhi (preparation of land and foundation of buildings including temples) Gargya samhita (pillars, doors, windows, wall design and architecture) Egra Pithika (types of houses and their construction) Ghattotsarga Suchanika (riverfront and steps architecture) Chakra Prasana Jnana ratna kosha Vastu sarani (measurement, ratio and design layouts of objects, particularly buildings) Devalaya Lakshana (treatise on construction of temples) Dhruvadi shodasa gehani (guidelines for arrangement of buildings with respect to each other for harmony) Nava sastra (36 books, most lost) Agni Purana (Chapters 42 through 55, and 106 - Nagaradi Vastu) Matsya Purana (Chapters 252 through 270) Maya samgraha Prasada kirtana Prasada Lakshana Tachchu sastra (primarily home design for families) Manushyalaya Lakshana (primarily human dwellings) Manushyalaya Chandrika Mantra dipika Mana kathana (measurement principles) Manava vastu lakshana Manasolasha (chapters on house layout, mostly ancient cooking recipes) Raja girsha nirmana (architecture and construction principles for royal palaces) Rupa mandana Vastu chakra Vastu tattva Vastu nirraya Vastu purusha lakshana Vastu prakasa Vastu pradipa Vastu manjari Vastu mandana Vastu lakshana Vastu vichara Vastu Vastu vidhi Vastu samgraha Vastu sarvasva Vimana lakshana (tower design) Visvakarma prakasa (home, roads, water tanks and public works architecture) Vaikhanasa Sastra jaladhri ratna Silpa prakasa Silpalaka Dipika Silpartha Sastra Sanatikumara Vastu Shastra Samarangana Sutradhara See also Aranmula Kottaram Feng shui Kanipipayur Shankaran Namboodiripad Maharishi Vastu Architecture Shilpa Shastras Tajul mulluk References ^ R Arya, Vaastu: The Indian Art of Placement, ISBN 978-0892818853 ^ a b c Narlikar, Jayant V. 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