Summer Fellowship Report

On

Places of Worship

Submitted by

Priyadharshini Kannan

Under the guidance of

Prof.Kannan M. Moudgalya
Chemical Engineering Department
IIT Bombay

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Acknowledgment

I truly believe that everything that we do and everyone whom we meet is put in our path for a purpose. First and foremost, I would like to thank the FOSSEE team for giving me this opportunity to learn something new. I would like to express my sincere gratitude to my mentor Mr.Bhairav Lahotkar, Sr. Graphic/Web designer, Dept of CSE, IIT Bombay for providing his invaluable guidance, comments, and suggestions throughout the course which shaped the present work as its show. I would specially thank Dr.Rajita, Deartment of CSE, IIT Bombay for constantly motivating me to work enthusiastically.

I am grateful to my parents and teachers for supporting me in every aspect of my effort. Last but not the least I want to thank my friends and co-interns in IIT Bombay who made this demanding time joyful but always efficient.

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Chapter 1

Introduction

Places of worship is a specially designed structure for performing the acts of devotion, veneration or religious study. In India, we have a lot of temples. Every temple has its unique architecture, rituals, sculptures. Temples are the treasury of art and architecture. My screening task is Pencil sketching and Video making. I have sketched Tanjore Brihadeeswarar Temple which is known for its Architecture. My Sketch is the backside view of the Brihadeeswarar temple and my video is about the scientific reasons behind Chidambaram Nataraja Temple. I have faith in Hinduism not only because of its religious importance but also because of the scientific reasons behind it. Most of the ancient temples which are present now (leaving the destructed ones) are built on the rules of Agama Shastras. Researches tell us that all these ancient temples were built on the places where there is a high flow of magnetic vibrations. Most of the temples are built in the direction of east-facing Sun such that Sun's rays first fall over the Kumbham of Temple Tower. Before a Vigraham is installed over a place, a copper plate is taken on which Vedas and Mantras are written and then it is placed under the Vigraham of Garbhagraha or Moolasthanam. Proper Avahanam(rituals) and Prathista are done before installing the Vigrahas. These copper plates can absorb the magnetic vibrations and pass these vibrations on to the Vigraham. In Agamic temples, the inner sanctum will be always small and open on one side such that these vibrations pass towards us while praying. These vibrations are needed for a man to give eternal energy to the soul. Many kings in India have contributed a lot to the art and architecture of the temples.

Chapter 2

Placeholder Icons

My core task in this FOSSEE project is Pencil Sketching for the placeholder icons for the website 'collab.nvli.in'.
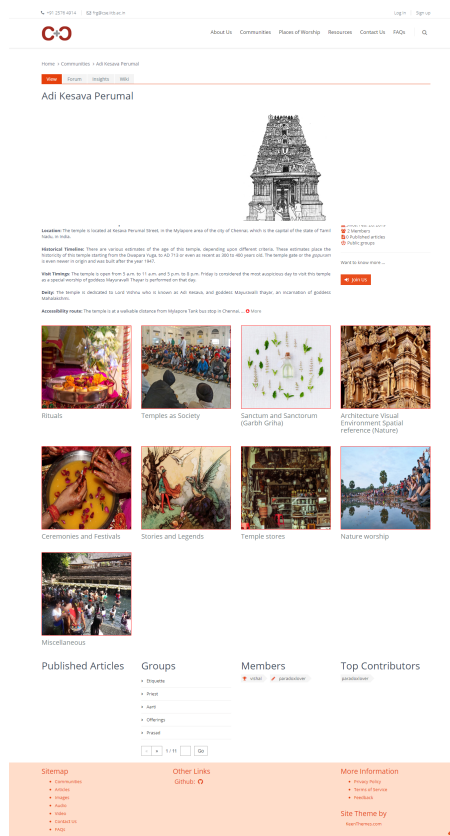
Figure 2.1: Webpage of the site "collab.nvli.in".

In that task, I have given nine topics such as

- **Rituals**

- **Temple as Society**

- **Sanctum and Sanctorum**

- **Architecture Visual Environment Spatial Reference**

- **Ceremonies and Festivals**

- **Stories and Legends**

- **Temple Stores**

- **Nature Worship**

- **Miscellaneous**

Figure 2.2: Rituals.

Figure 2.3: Temple as Society.

Figure 2.4: Sanctum and Sanctorum.

Figure 2.5: Architecture Visual Environment Spatial reference.

Figure 2.6: Ceremonies and Festivals.

Figure 2.7: Stories and Legends.

Figure 2.8: Temple Stores.

Figure 2.9: Nature Worship.

Figure 2.10: Miscellaneous.

I have completed six sketches for the placeholder icons.

- **Ceremonies and Festivals**

- **Rituals**

- **Sanctum and Sanctorum**

- **Temple Stores**

- **Nature Worship**

Figure 2.11: Ceremonies and Festivals.

Figure 2.12: Rituals.

Figure 2.13: Sanctum and sanctorum.
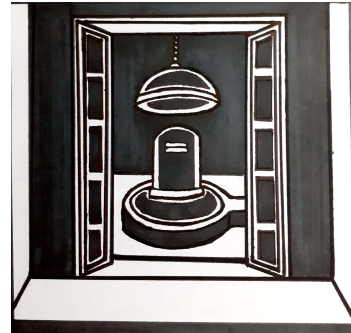

Figure 2.14: Temple Stores.

Figure 2.15: Nature Worship.

Figure 2.16: Stories and Legends.

Chapter 3

Sanctum and Sanctorum

Garbhagriha is the sanctum sanctorum, the innermost sanctum of a Hindu temple where resides the murti (idol or icon) of the primary deity of the temple. The word means "womb chamber", from the Sanskrit words 'garbha' for womb and 'griha' for a house. The room has a single entrance, normally facing east to be accessed by the rising sun, and no windows. It is normally square, and at least approximately a cube, with the representation of the temple's deity placed in the center, so that it can be seen by worshippers outside. Relative to the size of the temple, and especially the large tower arising over it, it is a rather small room, and there is no view from below up into the shikhara or tower, which is treated as completely solid, although in fact for structural reasons it very often includes a hollow space.

Figure 3.1: Reference Images for Sanctum and Sanctorum.

My sketch depicts the sanctum which has shivalinga within it. Firstly I have searched for reference images on the internet. I found nearly 15 images for reference and from that, I have chosen 3 images. Then I started my sketch and I have done an outline sketch for the placeholder. I shown it to my mentor, he analyzed my sketch. And he suggested some ideas to enhance my sketch and pointed out some corrections in it. I corrected it and that outline sketch came to the present look and I started Shading sketch. I have made two options for shading sketch. From that, my mentor has chosen one option and asked me to do some corrections in it and I made those corrections in it. Then I began to do the Filling sketch and I have made two options for that. My mentor advised me to do some changes in one of the filling sketches and I made the changes in it. And at last, I get the final output for the Placeholder of Sanctum and Sanctorum as given below in figure 3.4.
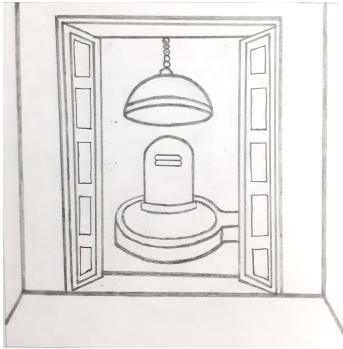
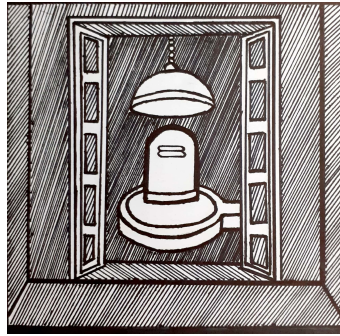Figure 3.2: Outline sketch of Sanctum and Sanctorum.
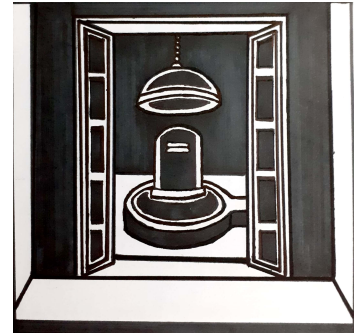

Figure 3.3: Shading sketch of Sanctum and Sanctorum.

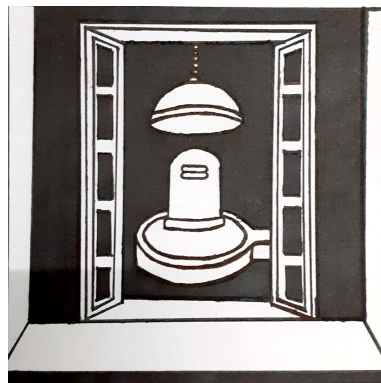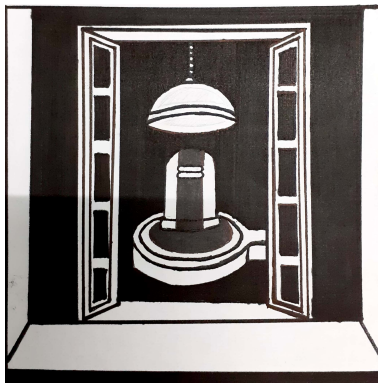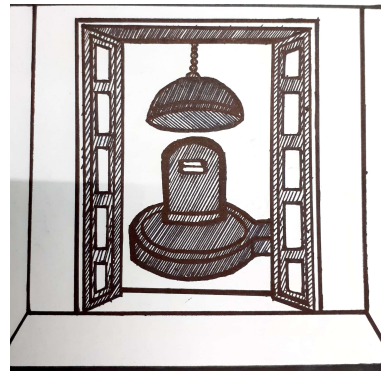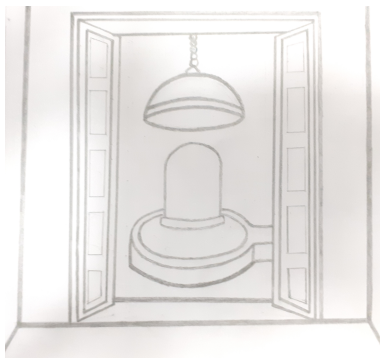Figure 3.4: Filling sketch of Sanctum and Sanctorum.

Figure 3.5: Rough sketches for Sanctum and Sanctorum.

Chapter 4

Rituals

Rituals are the religious or solemn ceremony consisting of a series of actions performed according to a prescribed order. The rituals vary greatly among regions, villages, and individuals. They are not mandatory in Hinduism. The nature and place of rituals is an individual's choice. Some devout Hindus perform daily rituals such as worshiping at dawn after bathing (usually at a family shrine, and typically includes lighting a lamp and offering foodstuffs before the images of deities), recitation from religious scripts, singing devotional hymns, yoga, meditation, chanting mantras and others. Vedic rituals of fire-oblation (yajna) and chanting of Vedic hymns are observed on special occasions, such as a Hindu wedding. Other major life-stage events, such as rituals after death, include the yajna and chanting of Vedic mantras.

Figure 4.1: Reference Images for Rituals.

My sketch depicts the sage performing yagna. First of all, I have searched for reference images on the internet. I found nearly 15 images for reference and from that, I have chosen 3 images. Then I started my sketch and I have done an outline sketch for the placeholder. I shown it to my mentor, he analyzed my sketch. And he suggested some ideas to enhance my sketch and pointed out some corrections in it. I corrected it and that outline sketch came to the present look and I started Shading sketch. It came out well in my first attempt and then I began to do the Filling sketch. I have done trials and errors for the placeholder sketch. My mentor advised me to do some changes in that filling sketch and I have done it. And at last, I get the final output for the Placeholder of Rituals as given below in figure 4.4.

Figure 4.2: Outline sketch of Rituals.

Figure 4.3: Shading sketch of Rituals.

Figure 4.4: Filling sketch of Rituals.

Figure 4.5: Rough sketches for Rituals.

Chapter 5

Ceremonies and Festivals

There are a great number of Hindu religious festivals held throughout the world. The festivals typically celebrate events from Hindu mythology, often coinciding with seasonal changes. There are many festivals which are primarily celebrated by specific sects or in certain regions of the Indian subcontinent. The festive season is widely celebrated. These events have a historic significance to them and are rooted in various cultural and linguistic norms. The onset of the famous Diwali marks the beginning of lighting 'diyas', beautifying homes, offering gifts and visiting friends and family. Similarly, the Holi festival is described as the 'Festival of Colors", with its magnificent rain dance and the 'gulaal'. 'Utsava' is the Sanskrit word for Hindu festivals, meaning 'to cause to grow 'upward'. Todumal or Todumal or Todumal is derived from the Sanskrit word, Utsava. The Sanskrit word Utsava comes from the word "ut" meaning "removal" and "sava" which means "worldly sorrows" or "grief".

Figure 5.1: Reference Images for Ceremonies and festivals.

My sketch depicts the Rathyatra in Puri Jagannath Temple. I have chosen this sketch because it is one of the most famous festivals in India. Firstly I have searched for reference images on the internet. I found nearly 15 images for reference and from that, I have chosen 3 images. Then I started my sketch and I have done an outline sketch for the placeholder. I shown it to my mentor, he had a look in my sketch. And he suggested some ideas to enhance my sketch and pointed out some corrections in it. I corrected it but though I felt that it lacked some features in it. I approached my mentor to sort out that, he helped me with his ideas. It worked out and my outline sketch came to the present look and I started Shading sketch. I have made two options for shading sketch. From that, my mentor has chosen one option and

asked me to do some corrections. I made those corrections and then I began to do the Filling sketch. I have made two options for filling Sketch. My mentor advised me to do some changes in one of the filling sketches and I made the corrections in it. And at last, I get the final output for the Placeholder of Ceremonies and Festivals as given below in figure 5.4.

Figure 5.2: Outline sketch of Ceremonies and Festivals.

Figure 5.3: Shading sketch of Ceremonies and Festivals.

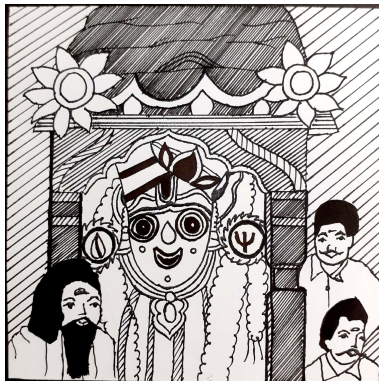Figure 5.4: Filling sketch of Ceremonies and Festivals.

Figure 5.5: Rough sketches for Ceremonies and Festivals.

Chapter 6

Temple Stores

The temple stores usually contain articles that are used for doing rituals in temples. And they sell the Books, God idols, flowers, Garlands, Banana, Coconuts, Lamps, Bells, Camphor, Incense sticks, etc.,
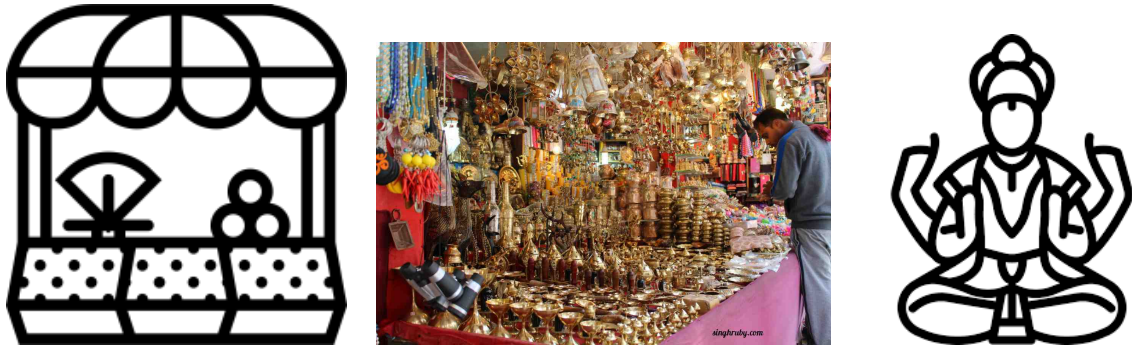

Figure 6.1: Reference Images for Temple Stores.

My sketch depicts the Typical temple store. Firstly I have searched for reference images on the internet. I found nearly 15 images for reference and from that, I have chosen 3 images. Then I started my sketch and I have done an outline sketch for the placeholder. I shown it to my mentor, he analyzed my sketch. And he suggested some ideas to enhance my sketch and pointed out some corrections in it. I corrected it but though I felt that it lacked some features in it. I once again discussed with my mentor to sort out the lacking features, he gave me some ideas. Using his ideas, I have drawn a new sketch and it came out well. I easily made Shading sketch and then I began to do the Filling sketch. I have made two options for filling Sketch. My mentor advised me to do some changes in one of the filling sketches and I made the corrections in it. And at last, I get the final output for the Placeholder of Temple stores as given below in figure 6.4.

Figure 6.2: Outline sketch of Temple Stores.

Figure 6.3: Shading sketch of Temple Stores.

Figure 6.4: Filling sketch of Temple Stores.

Figure 6.5: Rough sketches for Temple Stores.

Chapter 7

Nature Worship

Nature worship is one of the varieties of religious, spiritual and devotional practices that focus on the worship of the nature spirits considered to be behind the natural phenomena visible throughout nature. A nature deity can be in charge of nature, a place, a biotope, the biosphere, the cosmos, or the universe. Nature worship is often considered the primitive source of modern religious beliefs. Common to most forms of nature worship is a spiritual focus on the individual's connection and influence on some aspects of the natural world and reverence towards it.

Figure 7.1: Reference Images for Nature Worship.

My sketch depicts a woman worshipping a tree. Firstly I have searched for reference images on the internet. I found nearly 15 images for reference and from that, I have chosen 3 images. Then I started my sketch and I have done an outline sketch for the placeholder. I shown it to my mentor, he analyzed my sketch. And he gave some ideas to enhance my sketch and pointed out some corrections in it. I corrected it but though I felt that it lacked some features in it. I sought my mentor help to sort out that, he helped me with his ideas. It worked out and my outline sketch came to the present look and I started Shading sketch. I have made the shading sketch. Then I switched to do the Filling sketch. I have made two options for filling Sketch. My mentor advised me to do some changes in one of the filling sketches and I made the corrections in it. And at last, I get the final output for the Placeholder of Nature Worship as given below in figure 7.4.
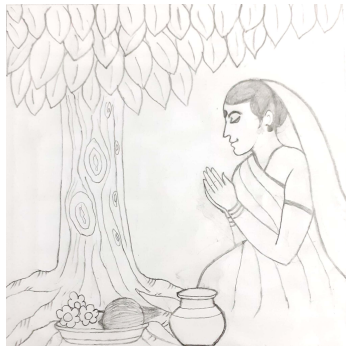
Figure 7.2: Outline sketch of Nature Worship.

Figure 7.3: Shading sketch of Nature Worship.

Figure 7.4: Filling sketch of Nature Worship.

Figure 7.5: Rough sketches for Nature Worship.

Chapter 8

Stories and Legends

Hindu mythology is narratives found in Hindu texts such as the Vedic literature, epics like Mahabharata and Ramayana, the Puranas, the regional literature like Periya Puranam. Hindu mythology does not often have a consistent, monolithic structure. The same myth typically appears in various versions and can be represented differently across socio-religious traditions. These myths have also been noted to have been modified by various philosophical schools over time and particularly in the Hindu tradition. These myths are taken to have deeper, often symbolic, meaning, and have been given a complex range of interpretations.
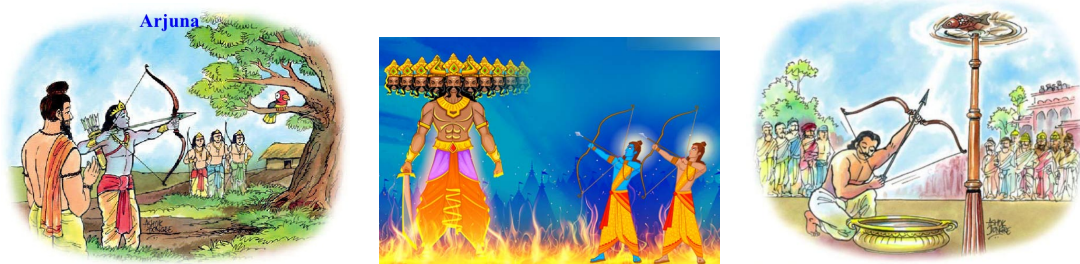

Figure 8.1: Reference Images for Stories and Legends.

My sketch depicts a scene in Mahabharatha, Arjuna points his arrow towards a fish by seeing its reflection in water. Firstly I have searched for reference images on the internet. I found nearly 15 images for reference and from that, I have chosen 3 images. Then I started my sketch and I have done an outline sketch for the placeholder. I shown it to my mentor, he analyzed my sketch. And he gave some suggestions to enhance my sketch and pointed out some corrections in it. I corrected it but though I felt that it lacked some features in it. I sought my mentor help to sort out that, he helped me with his ideas. It worked out and my outline sketch came to the present look and I started Shading sketch. I have made the shading sketch. Then I switched to do the Filling sketch. I have made two options for filling Sketch. My mentor advised me to do some changes in one of the filling sketches and I made the corrections in it. And at last, I get the final output for the Placeholder of Stories and Legends as given below in figure 8.4.

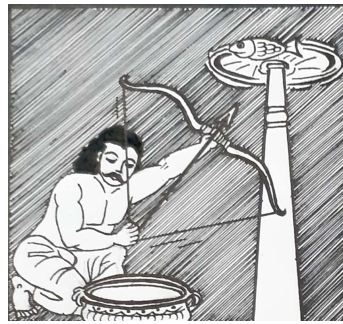Figure 8.2: Outline sketch of Stories and Legends.

Figure 8.3: Shading sketch of Stories and Legends.

Figure 8.4: Filling sketch of Stories and Legends.

Figure 8.5: Rough sketches for Stories and Legends.

Chapter 9

Conclusion

I have been working under the topic of Places of Worship in FOSSEE Fellowship 2019. It is a great experience for me and this fellowship has introduced me to a new ambiance. FOSSEE Fellowship has helped me in enhancing my Pencil sketching skills. My mentor helped me to enrich my pencil sketching skills and taught me some of the important details of the pencil sketching. And I have learned a lot of new things in this Fellowship. I have learned some of the open-source software during this fellowship like Gimp, Inkscape, Latex. I conclude this report by mentioning a quote, "With every ending comes a new Beginning". I believe that this ending might open a new window to my future endeavors.

Reference

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- https://en.wikipedia.org/wiki/Hindu_mythology