Traditional healing practices in India: Intangible knowledge and its resultant socio-cultural sustainability

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Abstract. There is an intimate relationship between our emotions and things around us. How and what we interpret from surroundings, formulates our experience of a space, which in turn governs the way we feel. Spatial setting has a deep impact on the practice and outcome of ‘psychological and spiritual’ healing. In India, there exist diverse traditional healing practices such as Ayurveda, Tibetan healing, Yunani, etc., which are the storehouses of intangible knowledge and ideas. The spaces of such practices appear to be unique and it seems that there are strong traditional ideas expressed through the physical construct of space. Such elaborate characteristics of the space enables the traditional systems to sustain in the rapidly urbanising society. The aim of this research is to explore the correlations between the spatial construct and fundamental ideas of healing as mentioned in the ancient texts of Ayurveda and Tibetan healing practice. Further, the research delves into understanding how such correlations result in socio-cultural sustainability of traditional systems. Tushita Meditation Centre at Dharamshala and I-AIM Healthcare Centre at Bengaluru are taken as primary building case studies. First-hand experience of the authors and observations with respect to the spatial construct are recorded. Further, the ancient texts of the traditional practices are studied to formulate the correlations with the ideas of healing as mentioned in the ancient texts of the respective practice. By doing such a study, we not only explore how the nature of the spaces is critical to the sustenance of the values embedded in the traditional system but also how it reflects on the overall continuity of the system. The outcome of the research is a set of correlations leading to sustainability of the traditional systems and hence, the importance of the UN Sustainable development goal 11 which suggests the strengthening of efforts to safeguard and protect natural and cultural heritage in order to lead to inclusive, sustainable and resilient cities.

1. Introduction

‘Our rich and varied cultural heritage has profound power to build our nation.’ [1] In the rapidly evolving world of technology and advancement, our local, indigenous and traditional communities and practices are the ‘knowledge banks’ of rich cultural values, which can be harnessed in order to lead to sustainable and inclusive development. Rather than a conventional understanding of the term ‘sustainability’, when one refers to the value infused traditional systems as ‘blueprints’ for sustainability, an interesting array of approaches and methodologies are revealed. Such methodologies are only successful if various stakeholders of the society contribute towards translating the intangible knowledge associated through relevant mediums such as art, literature, built environments, technology, etc. An example of such a
translation is the ‘Rice-fish co-culture’, a farming technique for over 1,200 years in south China, which was designated a "globally-important agricultural heritage system," by the UN Food and Agriculture Organization. A mutually-beneficial relationship has been documented: fish reduce rice pests; rice moderates the fish’s environment, reducing the need for pesticides by 68% and chemical fertilizer by 24% when compared with monocultures. [2] The findings suggest modern agricultural systems might be improved by exploiting other synergies between species. What would such a synergistic transfer look like in architecture and the built environment?

India is an epitome of ‘diversity’ as it houses endless varieties of cultural practices and systems. In the field of healthcare, barring the modern-day health care system, several time-honored healing practices such as Yunani, Tibetan healing, Ayurveda, etc. are also quite prevalent and are highly valued by the masses due to their inherent personalized outlook. Such practices are the storehouses of complex matrices of meanings, values, associations and related concepts. By all accounts, the nature and quality of spaces of such practices come across as attempts to go past conventional interpretations and gravitate towards being novel, eloquent and evocative. With personalised healing at the core, it implicates that such environments be elaborate, detailed and enhanced in order to mirror the fundamental ideas of the traditional healing practice in the construct of space. The aim of this research, thus, is to explore the nature, type and meaning of the alternations between the tangible and intangible aspects of space and the core concepts mentioned in the traditional healing practices. Further, it delves into understanding how this correlation leads to socio-cultural sustainability and continuity of the system. The objectives of the research are manifold as follows:

• To understand how traditional healing centres, establish their identity and distinguish themselves from conventional healthcare facilities, ensuring relevance and continuity.
• To examine the merit of symbolic representation in the making and narration of healing spaces,
• To explore the way in which the physicality of the space is a reflection of ideas of healing.
• To understand how the ideas of healing promote the formation of relationships between nature and built environment, ultimately leading to sustainability.

Tibetan healing practice and Ayurveda are the two major systems explored in this research. Within a combination of phenomenological and hermeneutical frameworks, supported by first-hand experiences of the healing spaces by the authors, this research takes its critical references from traditional texts of both practices. Tushita Meditation Centre (Tibetan Healing), Dharamshala and I AIM Healthcare Centre (Ayurveda) in Bengaluru are considered as primary building case studies, while gyueshi (Tibetan Healing) and carak samhita (Ayurveda) are the fundamental texts discussed. Combining experience with meaning, we trace the meanings and the significances of these texts that the buildings and their spatial constructs hold with respect to the practice. Tibetan healing’s concept of ‘hierarchical spaces’, a spatial translation of the core idea of ‘three principle energies’ and the ‘inside-outside spatial relationships’ aligning with the concept of ‘nature and therapeutic visual expressions’ in the Ayurveda are some of the key highlights of the research.

This research gives us a critical window to extrapolate on the value of spaces of traditional healing practices, helping evolve attributes that can lead to socio-cultural sustainability. The United Nation’s Sustainable Development Goal 11 (SDG11) stipulates that a more embedded incorporation of world heritage into sustainable practices has the potential of addressing developmental and environmental issues currently faced in the world. Consequently, we look at methods by which this overlap can be successfully achieved, establishing the criticality of exploring new forms of translation of the intangible values of the traditional practices. In the case of healing practices, such translations are understood as the ‘evidences’ that ensure sustainability and continuity of the traditional systems.

Though the paper looks at two particular case examples of traditional healing practices of India – the Ayurveda and Tibetan systems, it is in no way a comparison between the two. On the contrary, Section 2 focuses on Tibetan Healing practices through the Tushita Meditation Centre in an attempt to generate a dialogue around the evident symbolic representations and intangible interpretations of the gyueshi within space. Section 3 addresses Ayurveda as placed in the carak samhita through the case example of I AIM Healthcare Centre, Bengaluru. Here, we try to correlate the fundamentals of the healing system
with the implicit qualities of space, which on initial perusal, seem banal and unoriginal, but can eventually be understood as rooted contemporary interpretations of healing principles.

2. Tibetan Healing Systems: Spaces and associated ideas of healing

At the Tushita Meditation Centre, the overall quality of the environment is beneficial for garnering peace and tranquillity. It has been designed for allowing all concerned to submerge themselves in imbibing and practicing the lessons of the Buddha. [3] To understand the intra-spatial relationships, the Centre is analysed in the sequence in which the user approaches it and the experience of the author is recorded from a phenomenological standpoint. Various parameters such as the setting, entry, materiality, organization, and aesthetics along with impalpable ideas are discussed as we proceed.

2.1. Encountering spaces

Approach and Entrance - the ‘identifying’: As one approaches the Centre, the gate of the establishment emerges as a marker of change in the existing fabric through its colour, scale and vibrancy (fig.1). It demarcates a layer of intimacy between the premises and its surroundings thereby setting it in distinction. The entrance is further raised, amplifying the dissociation and adding layers of intimacy.

The gate is adorned and painted in the five auspicious Tibetan colours, set with inscriptions. The mild-steel grills of the gate incorporate the motif of endless knots (fig.2), symbolic of balance. [4] It appears that, through symbolism and visual perception, the system tries to establish its presence in the surroundings.

Journey of Introspection - the act of ‘moving inside’: The built spaces in the premises are not directly exposed to the surroundings. Instead, a path that leads to the core of the premises (fig.3), adding another layer of intimacy and intensifying the disengagement from the outside world. The trees along the path act as buffers between the tranquillity of inner realm and the chaos of the outside world. As a result, nature is engaged in deepening the relationship with the user (fig.4). Materiality also plays an important role in escalating the process as it is observed that the path is not fabricated with any artificial material but left raw to create a ‘sense of wander’ in the forest, which adds to the spirit of the place. The traditional Prayer Flags hung on the sides of path are symbolic of ‘balance’ in the Tibetan culture. The use of flags
representing the five elements of nature reinforces the newly formulated relationship between the user and the surroundings.

Encountering the Mass - A sense of attaining: As we move along the path, the built mass - the meditation hall or the main gompa, emerges. It reveals itself slowly, its silhouette peeping above and around the smaller built masses, while announcing itself as the place that holds one’s attention (fig.5). Further, the path slopes down exposing the front of the main gompa (fig.6). The user is now surrounded by the built mass announcing the absolute disconnection with the outside world. The gompa is monumental and is constructed on a raised plinth (fig.7). These simple physical manifestations of scale, segregations and motifs stitch together as a choreography of symbols, meanings and gestures that bring forth the sanctity of the place. Tibetan Buddhist symbolism is further ingrained through symbolism as the mantras, thangkas, kalachakra, mandalas start appearing on the ceilings, columns, windows and the walls (fig.8).

This journey of identifying, moving in and encountering establishes a certain hierarchy of spaces invoking the ‘universal depository’ or the womb. [5] The spaces are designed with different layers of intimacy such that the sequential contraction of relationship between the user and their externalised surroundings in turn initiates new bonds – that of the user and their inner selves, of the user and the Buddhist sense of being (calm) and of the user with their new found environmental consciousness. Nature, it seems is at the heart of this revelation and come across as a tool to reconnect.

Inside the gompa - The ‘core’: As we move inside the gompa, the space is divided into smaller low height volumes by columns to induce proximity, a sense of warmth in the space. (fig.9) On the other hand, the statue of Buddha in the gompa is kept under a double height space, a larger volume that enhances the status of the divine. The use of materials such as wood for flooring and furniture, silk for curtains, seating on the floor and cushioning, allows the temperature of the space to be regulated and the associated body heat is not allowed to dissipate. Artificial green, blue and yellow light is used in addition to the natural light let in through the windows. Symbolic representation is paramount in the space with thangka such as srid-pa-ho, eight medicinal Buddhas (fig.9), bhavakra, mandalas, etc painted on the walls and ceiling. [6]

Open spaces – ‘Lap of the nature’: The open public places, for instance, the viewing platforms and the eating areas, are such that they overlook the valleys and the mountains. (fig.10) The placement of scattered furniture helps control the proximity between users and maintain ‘absolute silence’. This control over the interactions between users enhances their relationship with the higher energy as well as with nature as they look out to the mountains and valleys, with no trace of any other entity or ‘distraction’, offering a mental space for introspection as per Maria, an instructor at Tushita.

2.2. Tibetan Astrology and its correlation with the space

Tibetan astrological interpretations of natural elements of wood, fire, earth, metal and water as signs of universal balance, abstract elements of nine magic mewa square numbers as astrological spirits and the twelve animal zodiac signs appear and reappear in space as symbols and motifs. [7]

These elements, signs and colours manifest associated meanings and ideas through visual narratives in the spaces. They are used as tools and become a ‘language’ for the construction of memory of space in user’s mind. Such symbols, appearing as mandalas represent the perplexing structure of the inner emotional and psychological universe, the karmic relationship between past and future life, reminding
The mandala exemplifies a perspective on the outer world: natural expanses of the earth and the sky, the planets of the solar system and the whole universe. [8] Similarly, the impact of colours on the visual impressions conveys plethora of associated ideas. For example, blue is associated with purity and healing, and while meditating in the presence of this colour, anger can be transformed into wisdom. White is the colour of learning and knowledge in Buddhism, it can cut the delusion of ignorance and turn it into the wisdom of reality [9].

The aesthetics and the interiority of the gompa, with its play of light and symbolic adornments on its inner surfaces, submerge the user within a larger worldview of astrological interpretations. They remove you from negative energies; construct new memories; help attach you to an unlimited identity, while prompting an intrinsic transmission and sustenance of intangible systems and values.

2.3. Associated idea of three principle energies and its correlation with the space

Ancient texts of gyueshi or the four tantras - the root tantra, the explanatory tantra, the oral instruction tantra and the subsequent tantra – are the sources and references for modern day practices of the Tibetan healing systems. This research focuses on the intrinsic ideas of healing and spatial qualities for which the oral and the root tantras are used as primary references. These tantras focus on the complexity of sensory consciousness and the significance of three fundamental energies in health. The text focuses on the three principle energies namely loong, tripa and baeken. These energies are related to the three root-causes of disorders; emotion causes imbalance in the energies that reside in the associated organs for each energy – heart and circulatory system (tripa), brain and nervous system (baeken) and the reproductive system (loong). [10] Attachment, Aversion and Delusion are considered as prime causes of disruption and instability in a healthy physiology. When the energies are in equilibrium, the above disorders are prevented, a stability that can be achieved with a balanced and comfortable lifestyle.

As per the text, the importance of a comfortable lifestyle, identified as ‘behavioural’ medicine, is in fact undisputable in that the spaces we live in define our quality of life. The spatial construct plays a very important role in maintaining the equilibrium of the energies, assuming the role of a preventative measure. Thus, it seems, spaces have the power to impact the minds of a user, and the experience of the spaces can be fine-tuned to prevent mental ‘poisons’. Inducing the emotions of detachment, positivity and actuality through conscious detailing of the spatial construct helps achieve this.

At the Tushita Meditation Centre, the intention of healing is translated in terms of creating a series of experiences, which helps in the prevention of causes of disorder. Recalling Vitruvian’s firmitas (strength), utilitas (functionality), venustas (beauty) at the Tushita Meditation Centre, detachment, beauty or delight and surety, as opposed to the disorders of attachment, aversion and delusion, are central to functioning of the space. Spatial hierarchy, layering of intimacy, symbolism, colours, organisation, scale, etc. are used to make the environment conducive to healing by detaching, stimulating and situating the user, creating a sense of introspection and calmness that alleviates one of the mental poisons.

3. Ayurveda: Spaces and associated ideas of healing

I-AIM Healthcare Centre provides safe and effective healthcare to the patients through a research-driven application of traditional Ayurvedic practices integrated with modern science. The link between the spatial construct and the spiritual idea associated with healing practised here, is understood through the phenomenological documentation of a personal experience as follows.

3.1. Hierarchy of space and the tridoshas

3.1.1. Hierarchy of space

Surrounded by lush medicinal farms and large patches of green lands, the Centre is set in the outskirts of Bengaluru. (fig.11) In a sequential shedding of the chaos of the city, one moves from a busy main road to a much less travelled meandering inner road, banked by rows of trees that act as buffers (fig.12). One begins to feel like one is in a world within a world, an island of calm, establishing a renewed
relationship with nature. After crossing the entry point to the Centre, there is no buffer and a two-storey building mass is revealed. The entrance porch is painted in green in order to camouflage with the surroundings and to provide a subtle transition between the outside and the inside (fig.12). On the central axis of the building, the statue of the divine is clearly visible without any obstruction. While there are different layers of intimacy created to dissolve the relationship between the surroundings and the user, a glimpse of the divine from the entrance porch marks the beginning of a new relationship between the divine and the user.

3.1.2. The concept of tridoshas and its correlation with hierarchy of space

Ayurveda’s ancient text, carak samhita, is considered as the basis of this research, and it emphasises on promotion of health and prevention of disease as the actual solutions for controlling diseases, concepts especially relevant in the current times. [12]

In a strong resonance with Tibetan healing, in Ayurveda too, the ancient text mentions and philosophises the universe as an exchange between elements and energies. What comes into play are the five elements or panch mahabhoota – Ether, Air, Fire, Water and Earth as converted to the tridosha or the three intrinsic energies vata, pitta and kapha. The tridosha grounds the panch mahabhoota into the living and a balance in their quality and quantity maintains psychophysiological harmony and integrity. [13] An individual is born with a specific prakriti or constitution as a unique combination of doshas. This prakriti is supported by a state of balance or vikriti, expressed as an elevation of doshas within a body at a given time. A disturbed vikriti or deteriorated health is an outcome of an imbalance in the doshas. Fear, anxiety, physical and emotional constrictions disturb vata; anger and jealousy misbalance the pitta; and attachment, greed, refusal to change, and demotivation or depression destabilise the kapha. The text, by indirect implication, conveys that conscious articulation of spaces can result in the alleviation of imbalances. Space, then, becomes an instrument to influence the physiology of the user; and healing is supported by the production of environments that make the user feel relaxed, conscious of their corporeality and introspective.

At I AIM Healthcare Centre, organization of space is such that it promotes the disconnection at different levels. Starting from the setting till the mass is revealed, the relationship between the world is disintegrating and all the focus is drawn to developing a new relationship with oneself, nature and divine, encouraging a state of tranquillity. As you proceed in to the building, another layered understanding appears – the subtle transition and alteration of the ‘publicness’ of realms. It is as if you shed your external skin. Quietness resounds and you are on with your self and with the space. Such spatial articulations bring forth indirect translations of preventing the causes of imbalances in doshas.

Moving inside the building, while the lower floors give a sense of stability – being one with the earth, the upper floor has a feeling of lightness - of floating into the sky. Inside the treatment room, the very inner core of the Centre, a deeper recall to the womb is experienced, a need to let go and just be. The cladding of brown tiles on the walls of the treatment room replicates the mud to give a character of natural dwelling to the space. This helps in maintaining the connection of an intimate space with nature. The deep wooden coloured furniture and the low height ceiling help in restoring the body heat. A core concept of healing in Ayurveda being keeping the body and space warm and still, these actions prevent any imbalance in the principle energies.
3.2. Physical attributes of spaces and the concept of gunas

![Figure 13. Double height entrance lobby](image)

![Figure 14. (left) secondary courtyards in front of rooms and (right) primary central courtyards](image)

![Figure 15. (both) Use of natural material in detailing the mass](image)

3.2.1. Physical attributes of spaces
As one enters the mass, the space opens up into a double heighted, well lit space of a large expanse and an unending view of the deeper, cooler, darker realms. As the entrance opens, the transition is designed to be unnoticed and helps in neutralising the shift in the volume from the outside in. Though enclosed and cocooning, the volume is large and spacious - not very dense in terms of occupancy, and maintaining the lightness of the outside from within. (fig.13) The courtyards are the cavities in the mass that help in bringing stability and lightness into the building (fig.14), creating a sense of warmth and belonging. The interiors of the spaces vary in terms of material, colour and texture depending on the type of relationship the space forms with the user. For example, to merge building mass with the nature, materials such as stone and clay tiles are used to clad the mass, while on the inside, transparent material such as glass is used in order to maintain ‘nature space’ relationship discussed below.

3.2.2. The concept of gunas and its correlation with physicality of space
A blend of qualities or gunas make a functional entity, an energetic force of nature, given form by different doshas. A set of twenty gunas, organized into the following ten opposing pairs, are used to describe every substance or experience. These are: heavy-light, slow (dull)-sharp (penetrating), cold-hot, oily-dry, smooth-rough, dense-liquid, soft-hard, stable-mobile, stark-subtle, cloudy-clear.

Ayurveda’s core principle - that any substance or matter can produce an impact - is fundamental to the understanding of gunas and the correlated concepts of space; such a material understanding becomes imperative in the comprehension of the spatial construct’s influence on the physiology of the body. Gunas, then, come across as the ‘apparati’ for spatial articulation, structuring experience, influencing reactions; to result in the articulation of uniquely rooted intra-spatial relationships.

At I AIM, through the first hand experience as well as in conversation with Dr Vivekanand, a renowned practitioner, what came out was that the concept of gunas was clearly imbibed in the space. The play with the mass, volumes and density, punctures, finishes of the surfaces, etc. are some of the attributes that are used to create subtle corporeal revelations. The silent juxtaposition of contrasting entities, of the sanctity and the casualness, the dark and the light, the hard and the soft, all have at their core an expression of the gunas and result in overlapping of energy forces of healing.

3.3. Nature-space relationship and the ideas in tarka sangraha

3.3.1. Nature-space relationship
The nature-space relationship is expressed throughout the premises with varied tool such as the use of relative scale, volumes, materiality, etc. In the entrance lobby, large span glass windows maintain a strong visual connection with the outside. Further into the built mass, the interconnections between corridors become points where the sky enters, almost reminiscent of the Roman oculus (fig.14) – a deeper connection with the heavens and the world beyond. The presence of the divine within these atria further reinforces the connection. The courtyards are designed such that the surrounding ecology is included in the spatial setting, strengthening the relationship between the nature and the user. (fig.14) The railing with leaf motifs, pebbles as flooring, use of materials such as stone (fig.15), clay tiles, tries to capture the essence of nature and of the outside in the interiors of the space.
3.3.2. Tarka Sangraha: Healing and visual perception, and how it enables nature space relationship

_Tarka Sangraha_, a text that elucidates the philosophical premise of Ayurveda, put forth the primacy of visual impressions and perceptions as having a strong discerning impact that alters the physiology of the body.[14] Repeated references made in the text point to the importance of visual imagery, especially that of nature and associated elements. Such images are said to instigate calmness, serenity by impacting the nervous system and creating stable physiology. It states that strong instances provided by natural sceneries - view of mountains, rivers, forests, greenery, oceans and such like - render the brain clearer and inconveniences begin to vanish. What emerges is a significant role of nature in the making of the built environment – visual, perceptual, physical, material, phenomenological and correlational – to support stable physiology.

At I AIM, the constant attempt to incorporate nature, physically or visually, is backed by the idea of therapeutic visual impressions. Other than light, the sky, the greens, the materials and the divine as expressed through the courtyards, the punctures, the atria, the play of shadows, the materiality, there is also an attempt to incorporate graphic reminders of nature - elements such as informational posters about medicinal value of plants, metal railings that are shaped like leaves, the predominant use of green colour in the interiors, etc.

4. Conclusion: correlations and resultant sustainability

Extrapolating from the above case examples, it is revealed that synergistic transfers from traditional practices into architecture express themselves as a combination of direct and indirect interpretations. Additionally, it appears that the overall spatial construct is a form through which the fundamental and impalpable meanings of traditional systems can be amplified. In the case of the I AIM Healthcare Centre, the correlation between the ‘nature space’ and Ayurveda’s concept of therapeutic visual impressions, encourages the user to form a bond with nature, and thus, at a larger picture, sensitize and respond to the environmental emergencies such as climate change. On the other hand, the case of Tushita Meditation Centre reveals the appositeness of spatial characteristics as ‘behavioural medicine’. It highlights the need for awareness of consequences that our living conditions might have on us – in short and long terms - such that one learns to create what promotes health and happiness in the society.

Tibetan healing’s interpretation of astrological imperatives into symbolic adornment of spaces and the translation of the three principle disorders into the generation of experiential apparatus in the built form come across as unique ideas that correlate philosophical discourse of traditional systems into the production of space - in a significant way that is both based in the past as well as a neoteric exigency. Ayurveda’s spatial assimilation of the concept of _tridoshas_ and of the _gunas_ by the juxtaposition of contrasting characteristics in space is an opportunity for the system to deepen its relevance through ‘space’ as a medium. Such correlations also bring to light the urgency of considering cultural heritage as a complex matrix of meanings, values, and associations and not merely as an old property, tangible artefacts or museum collection.

Through these contemplations, what emerges as quintessential is the need to extrapolate the values, methods and signification made available by any traditional system. When looked upon from the perspective of built form and meaning, ideas relating to the setting, approach, organisation of mass, hierarchy in organisation, materiality, porosity, play of light, treatment of surfaces, transition in volumes, intrarelationships of spaces, function v/s volume relationships, proportions, symbolism, relative scales, etc. are some of the tangible observations which can be considered as the ‘experiential descriptors’ or the characteristics of a space. These are tools for shaping experience for the user and for creating better ‘informed’ built environments conducive to healing. In order to benefit the development of rooted global perspectives, the implicit values of traditional practices need to be practiced, which in the turn will aid in the continuity of the system. In modern healthcare, one of the most prominent examples of such translation are the Maggie’s Centres. Drawing inspiration from the concept of ‘home like spaces’, the Centres are designed to provide warmth and intimacy in order to comfort terminally ill patients. Natural backdrops and the spatial continuum make an appearance and even take precedence in all the 15 Centres around the world, appearing as lush green fields, sculpted labyrinths and meditational.
paths as in the Centre at Dundee by Frank Gehry; or as the idea of the universe as an ever-changing charged cosmic entity at the Centre at Swansea by Kisho Kurokawa. This celebration of nature and associated energies promotes introspective healing. Though there is no direct reference to an existing philosophy, it can be said that these Centres are attempts at the incorporation of a range of tangible and intangible aspects that are intrinsic to human well-being.

Heritage has to be contemplated and transmitted both tangibly and intangibly in order for us to understand the complexity of the meanings it contains. The correlations discussed in this paper also bring forth that any such transfer has to have both material and immaterial interpretations. Traditional healing systems cannot and should not result in architecture that is simply reminiscent of the past. Rather, healing, and by extension well-being, is a mental and physiological process and can also be achieved if the transfer of knowledge is both implicit and explicit. In such a case, buildings ‘behave’ rather than ‘perform’. They become repositories of knowledge rather than mere expressions. There is a need of new strategies, approaches and tools in order to strengthen the efforts to preserve our rooted knowledge and culture (UN SDG 11, Sub target 11.4). It is essential for future researchers to contemplate on varied methods of translation of intangible values into new forms. Keeping in mind the validity of the translations is essential for enabling the system to become more relevant in the context. Not only it is important to ensure the continuity of the systems but also, to explore the potential of it in order to harness collective benefits for the society. Heritage should not be the victim of change rather it should be seen as a catalyst to bring about meaningful changes.

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Glossary

1. **Gyueshi**: Oldest written evidence of Tibetan healing practice
2. **Carak Samhita**: Sanskrit text by Carak on Ayurveda
3. **Gompa**: Meditation room
4. **Kalachakra**: highest initiation in Tibetan Buddhism, relates to “good fortune,” “world peace,” and the “relationship of the microcosm to the macrocosm
5. **Mantra**: a sacred utterance of words or phrases meant to have religious powers
6. **Thangka**: Tibetan Buddhist painting
7. **Mandala**: Symbolic picture of the universe in Tibetan Buddhism
8. **Srid Pa Ho**: Mandala of Protection
9. **Eight Medicinal Buddhas**: The seven Medicine Buddhas and Buddha Shakyamuni personify the ultimate source of healing
10. **Bhavchakra**: Thangka symbolic of circle of life
11. **Loong**: Energy associated with nature of air
12. **Tripa**: Energy associated with fire
13. **Baek en**: Energy associated with water and earth
14. **Vitruvian’s Firmitas, Utilitas and Venustas**: According to Vitruvius, an architect should focus on three central themes when preparing a design for a building: *firmitas* (strength), *utilitas* (functionality), and *venustas* (beauty) and that an architect's designs must refer to the unquestionable perfection of the body's symmetry and proportions. If a building is to create a sense of *eurythmia* - a graceful and agreeable atmosphere - it is essential that it mirrors these natural laws of harmony and beauty.
15. **Panch Mahabhoota**: Five elements in nature namely Air, Water, Fire, Earth and Ether
16. **Tridosha**: Three faults or impurities
17. **Vata**: Energy associated with air and ether
18. **Pita**: Energy associated with fire and water
19. **Kapha**: Energy associated with water and earth
20. **Vikriti**: a state of balance of the Tridosha
21. **Gunas**: Qualities
22. **Roman Oculus**: round opening at the top of the domes, or cupola, found in pantheon in Rome
23. **Tarka Sangraha**: It is a philosophical textbook of Ayurveda which discusses basic facts about visual processes.