



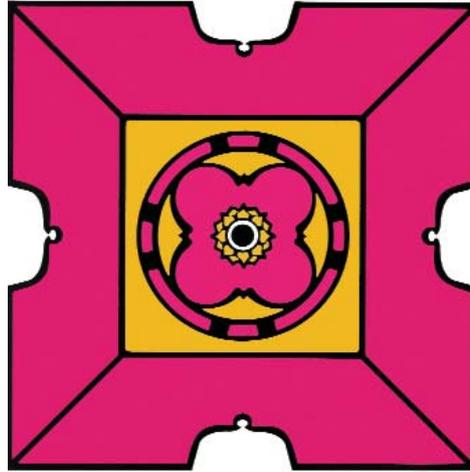
RAM DAS PUR

1979

SKETCHDESIGN PLATFORM & TEMPLE

According to the instructions of the
SSS Harbhajan Singh Khalsa Yogi ji
on the 27th July at la Cloutière Castle
to Guru Hans Singh Khalsa Douqué
19 rue Guisarde, 75006 Paris, France

Ram Das Puri Sketch Design



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Introduction:

This sketch design was executed according to the instructions of the SSS Harbhajan Singh Khalsa Yogi ji, on the 27th July 1979 at la Cloutière Castle, near Loches, to Guru Hans Singh Khalsa Douqué, 19 rue Guisarde, 75006 Paris, France.

Cette étude avait été demandée par le Siri Singh Sahib Harbhajan Singh Khalsa Yogi ji, le 27 Juillet 1979, au Château de la Cloutière, près de Loches, à Guru Hans Singh Khalsa Douqué, 19 rue Guisarde, 75006 Paris, France.

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RAM DAS PURI

Where

Angels

Dare to Tread

by S.S.GURU KE KAUR KHALSA

In February of 1977 the Siri Singh Sahib and about a half a dozen of his staff and aides sat down to review potential sites for a permanent location for the Summer Solstice Sadhana. An exhaustive search had been conducted of all available properties within a hundred mile radius of the Espanola Ashram and as each property was presented to him, he flatly turned it down. Finally, the entire portfolio had been presented to him. "Is there nothing else?" he asked. "There is one other place, sir, but..." As a last resort, he was told about a place, that few people had considered suitable, because of its aridity, but that it was private and very close by. He insisted on seeing it at once.

There was still a foot of snow on the ground when the caravan of cars arrived at the gate to the land. Within minutes of their arrival there, the Siri Singh Sahib had announced that this land would be the future home of the Khalsa. Details for the purchase of the property were arranged on the spot and before long work had commenced on the land that would come to be known as Guru Ram Das Puri.

Later, he told the story of what he had seen that day. He said that when he was first taken to Guru Ram Das Puri that day, he had walked in from the gate a few yards to a patch of grassy turf where there was no snow. He looked out over the land and saw a huge colony of angels hanging above the property, the sight of which made him decide that this land should be secured for the Dharma. Those with him offered to take him further down the property, even though it was snow-covered. They described to him how the rest of the land was laid out and how far it extended in each direction, but he said he didn't care about all of that. As soon as he saw the angels, he knew it was good land.

He said that angels gather in colonies and they are all over Ram Das Puri. When he finishes teaching Tantric Yoga and walks back to his quarters, he weaves back and forth, causing people to think that he is tired or hurt from teaching. Actually, he said, he just doesn't know which way to walk because there are so many angels in the way and that, if we had the vision, we would know what he meant.

He talked more about the nature of angels and what they can and cannot do to help people. They can merge with God at any time, but they choose not to. They can influence only for good and their influence on human affairs can only be indirect. If for instance, someone were driving their car towards a time and place where they would be destined to be hurt, the angels could not delay or detour them by causing a flat tire, because that would be destructive. Instead, they would put an idea into a person's head that it was exactly the right time for them to pull off the road and have a bite to eat, causing them to stop at a cafe and go inside. Once inside, they can arrange to have a beautiful woman start singing and delay them or their mother call for them at the cafe and tell them to go home. Angels, he said, can manifest their energy at several places at once, something which the Yogi can only do on a much more limited level. Yogis can suggest ideas into a person's mind, but can have no guarantee that they will be of influence, while the suggestions of angels are more thoroughly acted upon.

Guru Ram Das Puri
The Impregnable Stronghold of the
Servant of God

Guru Ram Das Puri lies on an ancient plateau overlooking the Rio Grande Valley and the Sangre de Cristo mountains of northern New Mexico, at an altitude of 7000 feet. The beauty and grandeur of the surrounding mountains and the cristal clarity of the sky make it the most secure and beautiful of all future homes of the Khalsa. As part of the planning of the future development of Guru Ram Das Puri, the Siri Singh Sahib dictated instructions for a sanctuary and temple to house the future of the Khalsa. Singh Sahib Guru Hans Singh Khalsa, director of the 3HO Foundation in Paris, France and an inspired philosopher, architect and city planner, was given the job of transforming these ideas into a working plan. He has dedicated himself to the development of these plans, far beyond the idea of a temple and a building, into the working structure of a compact city. Through God's grace, the Siri Singh Sahib's vision is being turned into a reality and an architectural wonder.

By S.S.GURU HANS SINGH KHALSA

Life, as a pilgrimage from birth to death, has many stations; death being but another station bringing in itself not final release. Final release from all conditions of existence, from all limitations is gained through knowledge; and knowledge, the realisation of Supreme Identity, is the means and the end in itself; it gives, and is, release. Some attain it while alive, others attain it at death. To the great multitudes, who are not destined to obtain the realisation of the Supreme Principle by knowledge, other roads lie open which also lead to the Centre. Pilgrimage is one: it brings joy, direction and release to those who have the capacity for making the journey, who have achieved control of their minds and bodies, who have wisdom, a spritual name and who have practiced sadhana. Tirath is the word for " a place of pilgrimage", usually on the bank of a river, the seashore, a tank or a lake.

The meaning of the word has to do with a ford or a place in the river where a passage can be made by wading across. These spots developed naturally into meeting and bathing centres. Usually a temple was built on such a spot. However, there is one tirath where one should always bathe and this is the tirath of the mind, called Manasatirtha. It is deep, clear and pure; its water is Truth and Knowledge.

Those who take this bath see the Principles and the true nature of things.

Ksetra is a sacred ground, a field of active power, a place where the final release can be obtained. The marking of such a site shows that it is dedicated to a higher presence. This practise occurred all over the world by means of standing stones, menhirs, lingas, towers or columns made of stone (in preference even to precious metals like silver or gold).

At all times there are many spots on the globe that emanate a concentration of energy or power but, at specific times, certain parts of the earth receive a particular high dose of cosmic energy. Their positions change and the energy tends to fluctuate (probably in conjunction with the precession of the equinoxes and the fluctuatuations in the earth's magnetic field). These power spots go by the name of omphalos, naabhee or navel points. The centres of civilisation, in the past, were practically always grouped around these powerful navel points. Often, the standing stone marking the powerpoint was housed in a simple structure made of three upright slabs covered with a fourth slab? These were called dolmens and are the origin of the temple, which in its various forms is but an elaboration of the dolmen. The Guru Ram Das Puri site is situated in an area that has, as far as the Indian records take us, been known as possesssing particular properties that enhance and reinforce the cosmic energy. However, due to the energy shifts in the earth's magnetic field combined with the inclination of the earth's axis now moving into the constellation of Aquarius, the Guru Ram Das Puri site happens to find itself situated at a right angle to a cosmic window for the next few thousand years. This means there will be an enormous increase in energy in this area. The basic purpose of building a temple here in this time and space is to maximise the use of this energy for the purpose of resetting the course of our destiny. Our purpose is to build the optimum cosmic energy generator at the bottom of a shaft along which cosmic and mental energy can be projected and received. Each detail and activity of the temple, the platform and the pyramid will be subjected and geared to this aim; to guide the mind of each beholder, from whichever level of individual consciousness he starts his journey, through a combination of collective activities, to ever higher levels of consciousness, each time expanding further into the experience of the Supreme Consciousness.

Naadh and Layaa Yoga

The movement of the tongue in the mouth, in the rhythm prescribed by the mantric key, creates a permutation in the brain patterns which, carried by the sound current in the direction of the Infinite, unlocks the mind and reaches the extacy of consciousness in Unity. The Lingam coming out of the Yoni is an exact representation of this very process. Situated on places of power, the lingam also had a very practical function of transmitting the electrical energy from the sky to the magnetic energy of the earth. The conduction was provided by the material of the lingam, usually stone, and by the depth of the foundations and the almost everpresent water above or below the ground. Superstructures built over these standing stones served not only to cover the worshippers, but acted as generators, stepping up the energy exchange between heaven and earth and charging the entire congregation with vital energy. This exchange could be further reinforced by the effects of music and mantra, particularly the oscillating effect of Tantric chanting produced by the the alternating rhythm of male and female voices. This practice served not only for the benefit of the participants but for the good of the community living within the vicinity of these psychic energy generators. The powerful energy, generated at specific intervals (usually related to seasonal cycles), could be distributed along straight lines underground by means of a giant network of connections and boosters provided by any number of smaller temples, churches or simple towers or standing stones. The paths along which this energy travels are known by various names such as Leylines, Dragonlines, Trazos, etc. As long as these networks were kept intact the health of the inhabitants and the fertility of the land was assured indefinitely. Some particularly powerful places have been known to have been continuously charged in such a manner by what were known as Perpetual Choirs. One such choir was situated at Glastonbury in England during the Middle Ages.

Another still in use, is the Golden Temple in Amritsar. The beneficial effect of such centres of vibration on the collective psyche of humanity is tremendous. This effect can be further increased when individuals in different parts of the globe chant simultaneously thereby relaying the vibrations in order to establish a soundring around the earth. This effect can be further maximised by the the increase in the number of the participants, and even more so if, in each location where the chanting takes place, a structural support is provided; this being the original purpose of standing stones, temples and churches all over the globe.

Vastu Purusa Mandala

The form of the temple and all that it signifies is summed up by the word, Vastu Purusa Mandala. Vastu signifies a ritually leveled platform. Purusa stands for the Essence manifested in form. Mandala is a geometric and concentric pattern that holds the mind within a visual parameter, allowing a systematic return to the centre until the mind comes to rest on a constant point of focus. The temple is always built on level ground or on a platform, preferably a square. It may be surrounded by forests, ravines, rivers and hills (and later by streets, dwellings and walls of defense) but all these are of secondary importance as the platform and the temple are but a pivot by which the changeable panorama is linked with the structure of the universe. It is at the same time terrestrial and extra terrestrial. It is the place of the meeting and the marriage of heaven and earth; where the whole world is present in terms of measure and therefor becomes accessible to man. The surface of the earth, in traditional cosmology, is demarcated by the sunrise and sunset; by the points where the sun appears to emerge above, and sink below, the horizon. Together with the North-South axis they form a mandala. The earth, in this particular context, is always referred to as four-cornered whereas, considered in itself, the circle is, of course, represented as a circle. The form of the square is the stage on which is drawn the movement of the sun and the moon, through the years of their unequal courses, their meetings, reconciliations and fresh beginnings towards yet another coincidence. Such inequality and such imperfections are the cause of existence and serve as a basis for all astrological forecasts and astronomical calculations. There is always a remainder for nothing could continue if nothing were to remain. As such, the residue of the past provides the foundation of the present and it is in this sense that the word Vastu means the residue, as well as the residence. The square is the archetype of order. Related to the proportion of the square we have the perfect measure of man, for it is as high as it is broad. This is the canon of his accomplished figure. From the root of the hair on his forehead to the soles of his feet, his length is equal to the width of his arms outstretched horizontally, measured from the tip of his middle finger on the right to the tip of his middle finger on the left. This is the standard of his proportions and, in his maximum measure, serves as a standard of measuring. In this sense the figure of man, in its perfection, is identical to that of the Supernal Man, the Universal Being. When this identity becomes manifest, it is also known as Purusa. Measure implies limits and limits mean end and death. It is by man's own mortal frame that this knowledge of the structure of the universe is manifested and confirmed. The square (the form of finality) represents Order, Knowledge, Dispassion, Sovereignty and their opposites. Creation results from the interplay of these opposites, and in their balance lies the perfection of the square. The square of the extended world, in its order, has precedence over the circle of time (that contains the cycles of measurable time). Both these symbols are the ornaments of Dharma, the order of things in the cosmos and in the world of men. This is exemplified, with regard to spiritual and temporal power by the Peere and Meere, the sheathed and unsheathed sword, Guru Gobindh Singh reminds us of. The square represents Temporal Power and the circle represents Spiritual Power.

The Temple

The temple as a house of God is different from that of man; its parts though similar in name and form, function in the opposite direction, as in the treatment and disposition of the visible, of the light and darkness. There are no windows and the doors are not doors in the usual sense. Each part, each detail of the temple has a special significance, providing the beholder with a constant and continuous frame of reference that serves as a vehicle to his mental and spiritual journey of discovery in the world of opposites and reversals of the usual thought patterns. Thought is said to be reversed when it turns against the habitual current. This induces reversed, or emancipated thinking. It is the practice of *prtyahar*, when the will trains the mind to automatically single out negative thought patterns in order to reverse them. Slashing the minus, as it were, with the double edged sword of discrimination.

The Door

The door frame serves as a picture frame to the central image. Originally, a number of bamboo poles were fixed in the ground and tied at the top to form an entrance. The initial and essential meaning, in the sacred architecture, for initiation is derived from the word "in-re" meaning to enter. Ablution, transmutation and initiation are effected at the entrance, as the entrance represents the meeting place of the descending and ascending forces of life.

There are four doors to the temple, signifying symbolically, that the enclosed space is open to members of all faiths. The four doors have the following names and orientations: door of "turning away from the world" to the West, door of "firm basis" to the North, door of "knowledge" to the South and the door of "peace" to the East; All doors lead to the door of the Supreme Essence, also called Gurdwara.

The Threshold

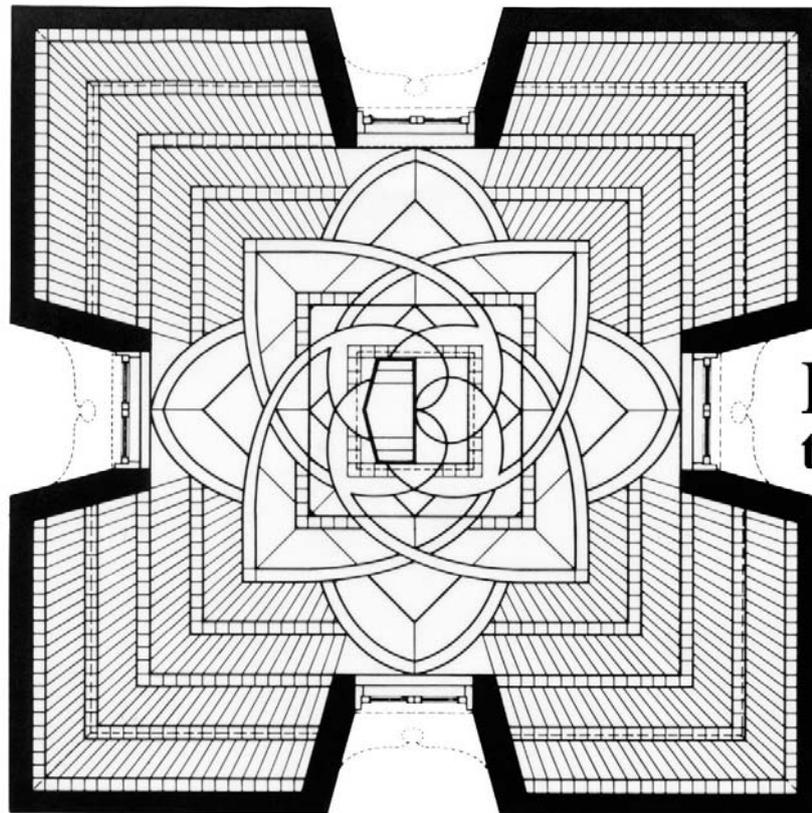
The threshold carries the mark of the Universe in which divinity is established, and serves as a reminder of the state of mind that is to be attained by the one who is about to enter if divinity is to be revealed. None may tread on it. To be able to enter into the Supreme Essence, man has to undergo a transmutation; for only when one has acquired a pure body himself, is one qualified to pass into the company of the holy and to confront the Supreme Essence, which is beyond form and dwells within the imprint of the Word. Either in image or in reality the element of water needs to be present near the entrance, for the washing of hands and feet affects man himself in his subtle body. One by one the *lowertatvas* are offered to (and absorbed in) the next higher ones until the Pure Principles are reached and so merge and re-integrate in the Supreme Principle in whose presence the temple has its ultimate destination.

The Central Image

The Siri Guru Granth Sahib is resting on a semi-circular marble slab, behind which is seated the reader. This arrangement is placed on a square platform, which in turn is slightly raised and supported at its corners on the backs of four lions representing the four pillars of the Khalsa; standing for Purity, Righteousness, Humility and Freedom.

The Plan

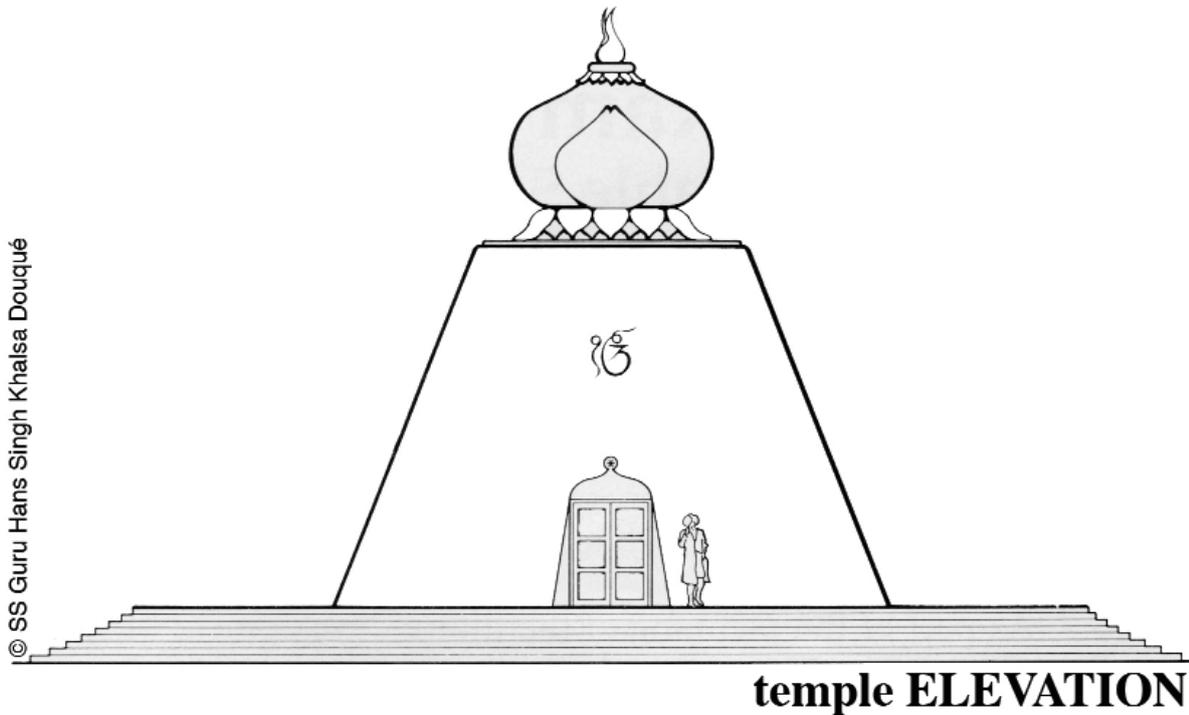
The plan of the temple shows the four entrances cut out of the sides of the four walls and projected inwards, so as not to disturb the essential shape of the solid. However small this solid may seem in relation to the total platform, it is to function as the source reverberator of the pyramid to be constructed over it. The complex lines on the plan show the tile pattern which, like a printed circuit, directs the vibrations, set up inside, towards the periphery and up the walls following the joints in the marble (and/or stainless steel) covering of the outside walls. Obviously the lines would never be so distinct in reality, especially when the same colour marble, or a faint difference in colour, like white and pink, were to be used for the floor covering. The space inside should not be interrupted by partitions, as these will disrupt the purity of the projected vibrational form.



**PLAN &
tile pattern**

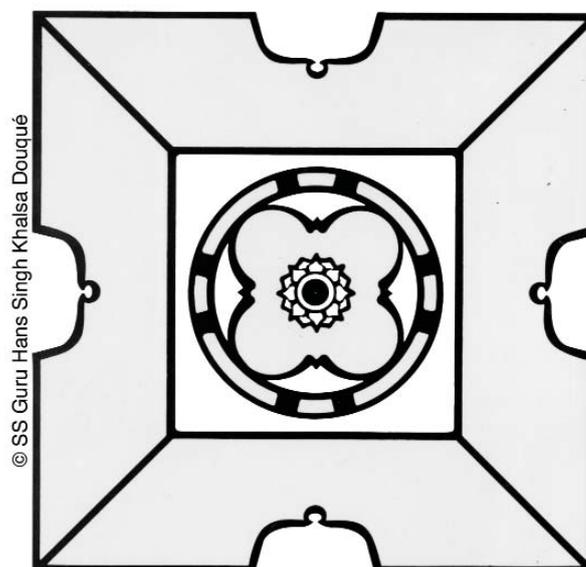
The Facade

The facade of the temple stands on its own platform, which is four feet high. The temple is in the proportion of a sitting yogi, according to the Indian canon. The total height of the temple is thirty-six feet with the flame to be projected out of the top another four feet. The total height of the projection will be forty feet. The dome will have eyes looking in the four main directions. The eyes gaze into the unknown distance without and the depth within. They do not perceive, they are not organs of sense, but a place of encounter of the outer and the inner worlds.



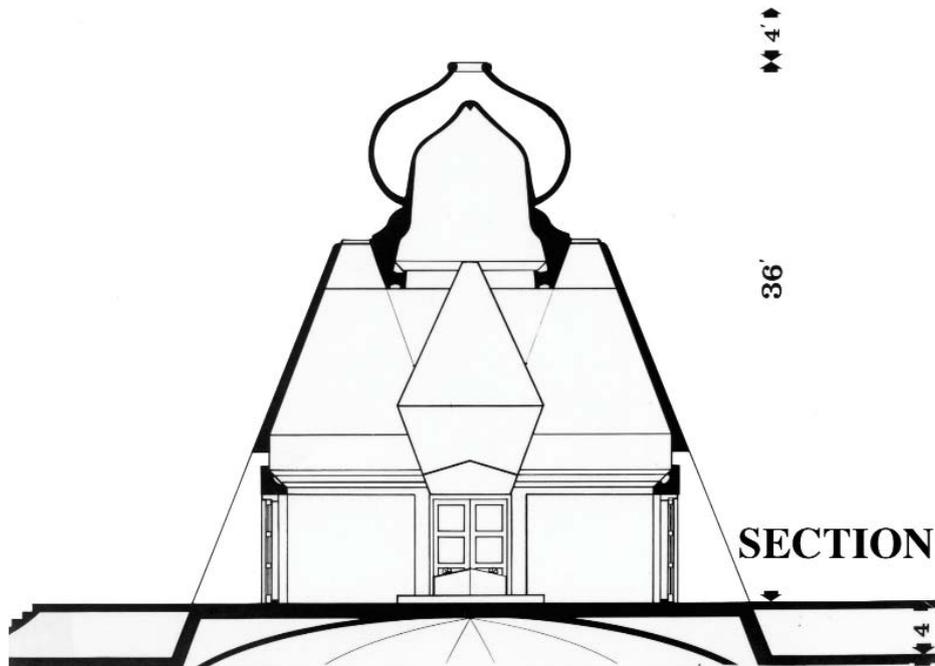
The Roof Plan

The roof plan shows the top view of the temple and the reduction of the principle of the temple to its basic symbols, the circle and the square. The circle is contained by the square, time is contained by space, temporal power is contained by spiritual power. They are the essential elements of the Dharma Chakra, the Seal of the Khalsa.

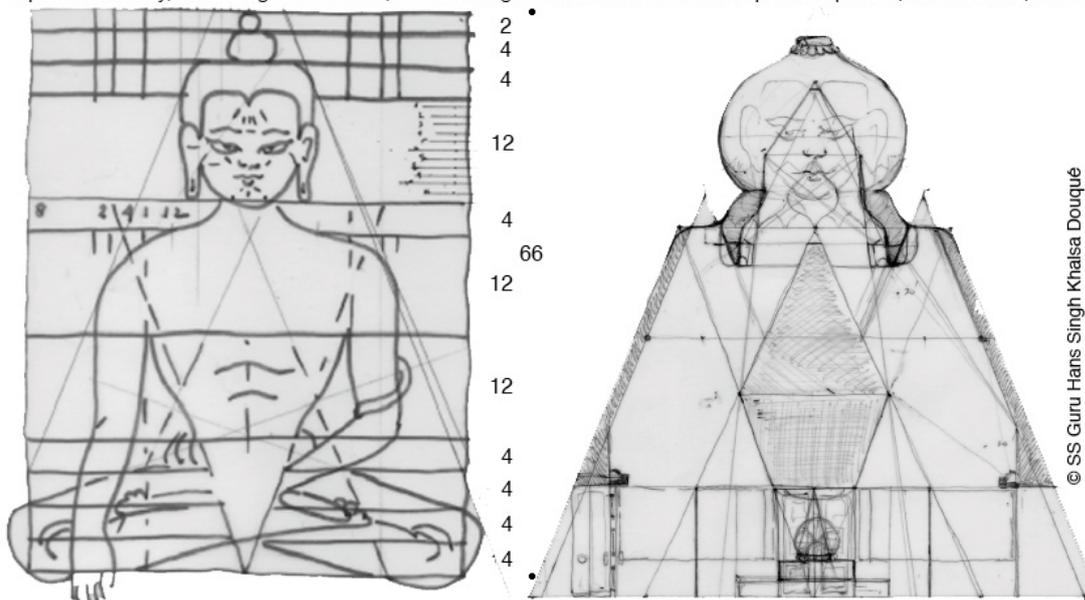


The Section

The section in the same scale shows the internal distribution of the forces. The underlying principle governing this distribution is the same as in any living human being. At each chakra or energy centre the energy filters in and down at an angle that is equal to the number of petals of each chakra. The shape above the palkee is suspended from the neck; its form is following existing lines of force. Around the neck is a void, covered in glass, letting the light filter in from above.

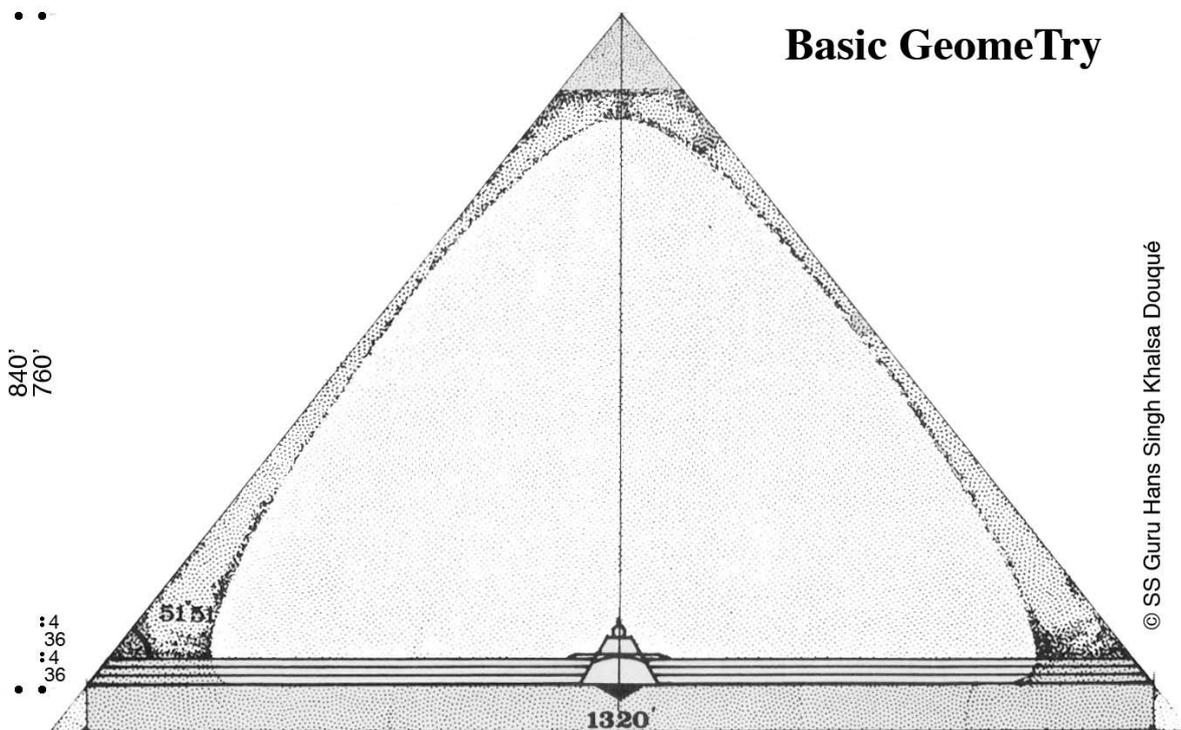


Proportional Study, according to the Vastu, for the design of the Sikh Dharma Temple in Espanola, New Mexico, USA



The Pyramid

The pyramid, with its one-quarter-mile base has its sides and edges set up by means of the three to four main floors of the platform at an angle of $51^{\circ}51'$. This is the same angle as the pyramid of Cheops. In order to profit from the pyramid energy, as has been scientifically confirmed, it is not necessary to build up the solid; in fact only the ridges of the pyramid need be constructed to obtain the same result. What is proposed here is the erection of a frame with a base of one-quarter-mile square and shooting up some 840 feet, approaching a height similar to that of the Eiffel Tower or twice that of its predecessor, the Great Pyramid at Cheops. This frame is to be hollow inside giving access to an upper platform by means of stairs, an escalator or an elevator. We are assuming that today's engineering technology has sufficiently advanced to measure up to this task, as a project of this scope has not yet been built. Once built it will function as a gigantic cosmic machine, an etheric generator, a pranic oscillator and will have been put together with the absolute minimum effort. It may even change the climate and will serve as a landmark from horizon to horizon, gathering all that space within its architectural composition.



The Platform

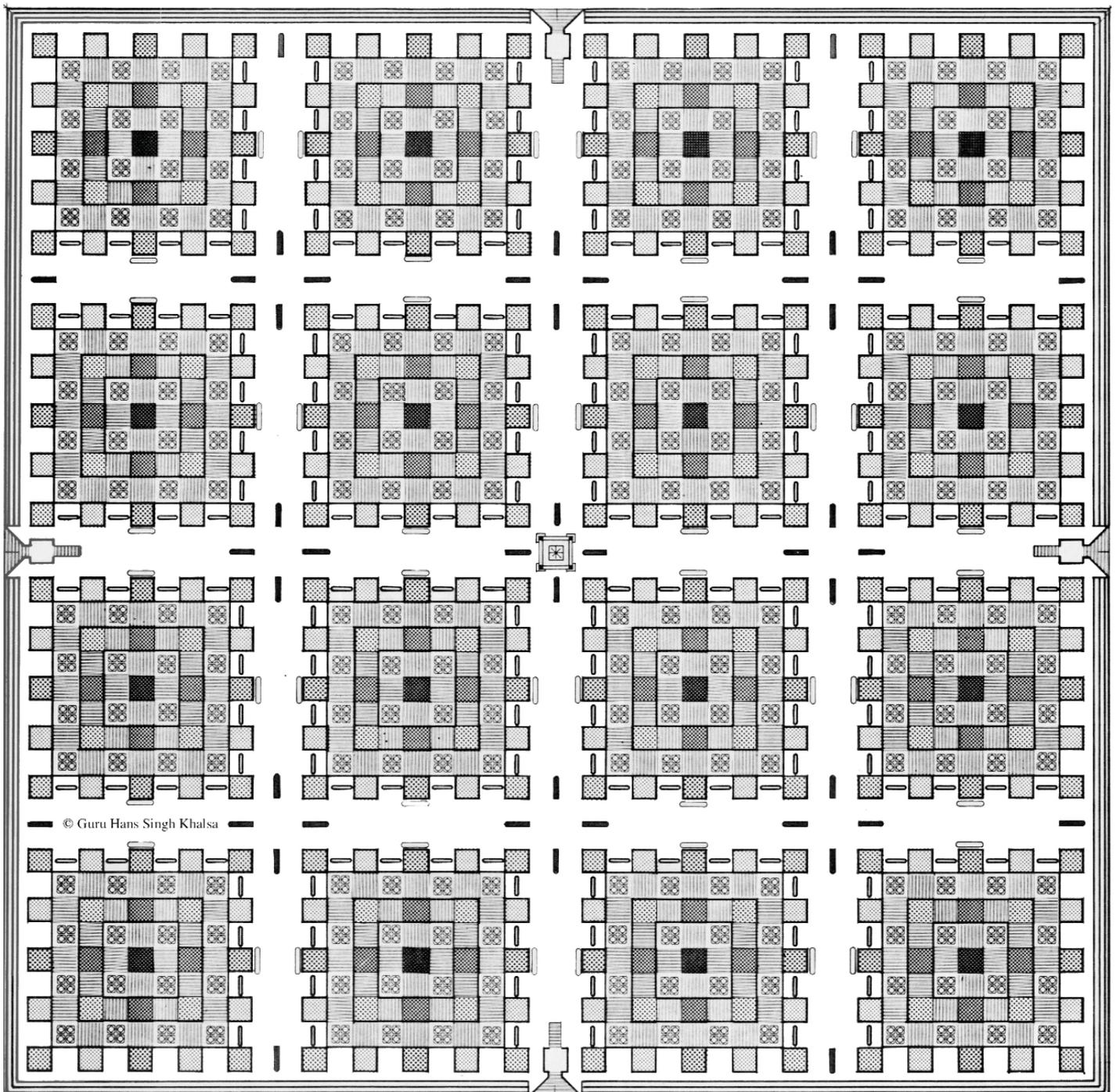
The platform measures one-quarter of a mile square and is thirty-six feet thick, enough for three main levels. The platform will be partly sunk into a ridge, partly suspended over the river valley and, to a large extent, be suspended over a down sloping plane. The temple will be situated at the very centre of the platform and will be placed on a small platform of its own raising the temple four feet above the level of the main platform. The platform will have sixteen very large courtyards. The ridges connecting and enclosing these courtyards will house the main administrative functions and the supply and circulation systems on the different levels. These ridges will also provide the main support systems for the platform. The courtyards or theatres will house all kinds of functions pertinent to a large spiritual, social, cultural and commercial centre. It may also include some dwelling structures. Construction systems within the theatres can vary from platform support system and can therefore be adapted to the suitability of the various activities to be housed in them.

Supply connections to the main system will be coordinated and the circulation patterns within the theatres will link up with the platform circulation system.

The drawing of the platform shows a basic layout of the sixteen squares. Each square shows a progression of descending little squares from the periphery towards the centre of each square taking care of the access of natural light and at the same time assuring the the maximum usable floor space within each theatre.

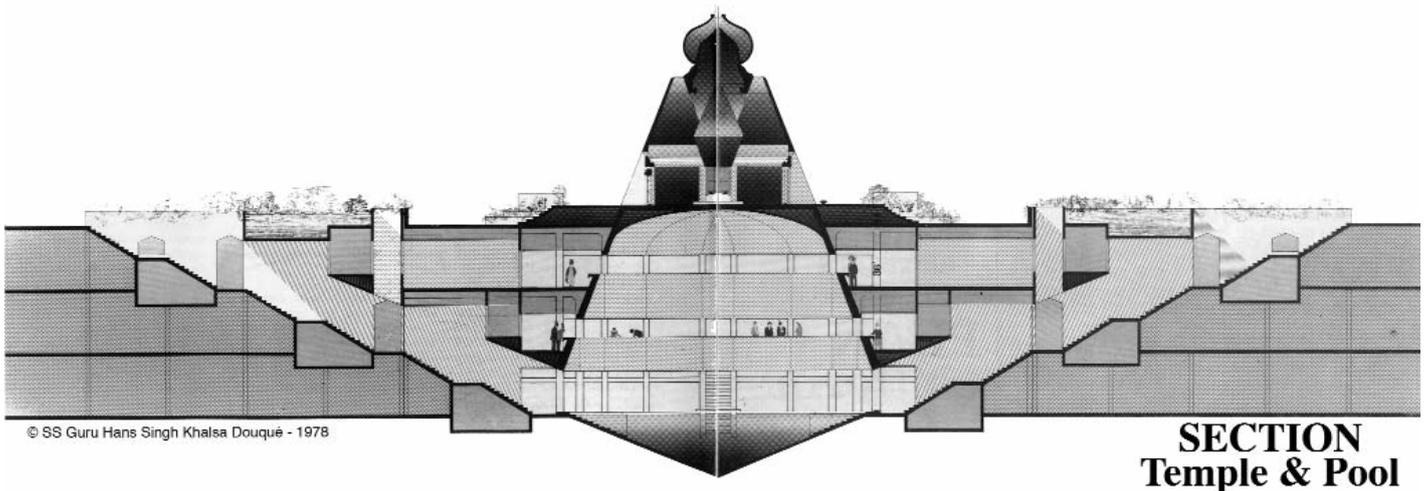
A separate section across one of the theatres shows the principle of this arrangement. A modular measuring system will be applied throughout the project based on the foot. In subdividing the platform, use will be made of the basic numbers in the mile, these are eleven, five, three and several twos.

The platform will be connected to the surrounding land by four axes served by large staircases near the four main edges of the platform.



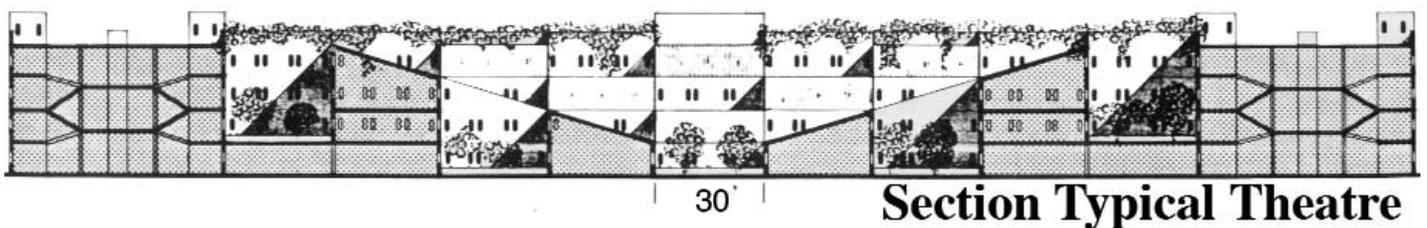
The Large Section

The large section shows again the temple and also the pool underneath. It shows the large hall formed by the stresslines projected by the walls of the temple right down to the ground where it forms the foundations that hold up the temple. It also shows a part of the platform. The section passes through the staircases that lead directly from the gallery, surrounding the pool, to the platform in four main directions to the open air, reminiscent of the airshafts in the Cheops Pyramid; Light wells light up the airshafts and on each floor a visual orientation is maintained with these shafts through glass panels.



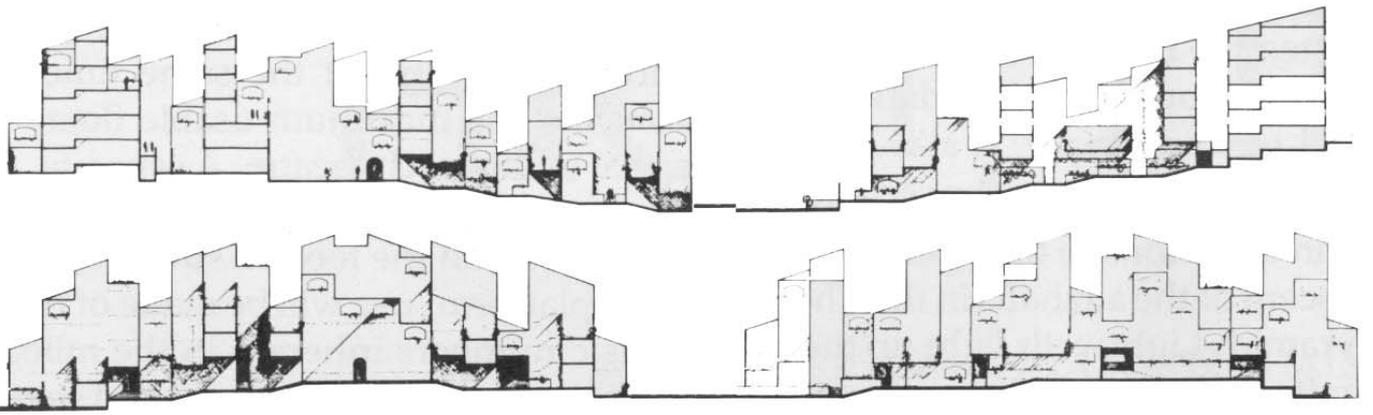
The Dwelling Theatre

The drawing of the dwelling theatre shows an example of how one or some of the courtyards could be organised to house a closely packed and stacked dwelling structure, without ever rising above the level of the main platform to interrupt the view of the temple situated in the centre. The four smaller sections show impressions of what such a village, contained within one of the platform theatres would look like. A town unit like this combines prototype dwellings, with their facades and other elements like staircases, sunshades, solar panels, around central open spaces to give edge characteristics to the structures, identity to the parts and orientation to the inhabitants.

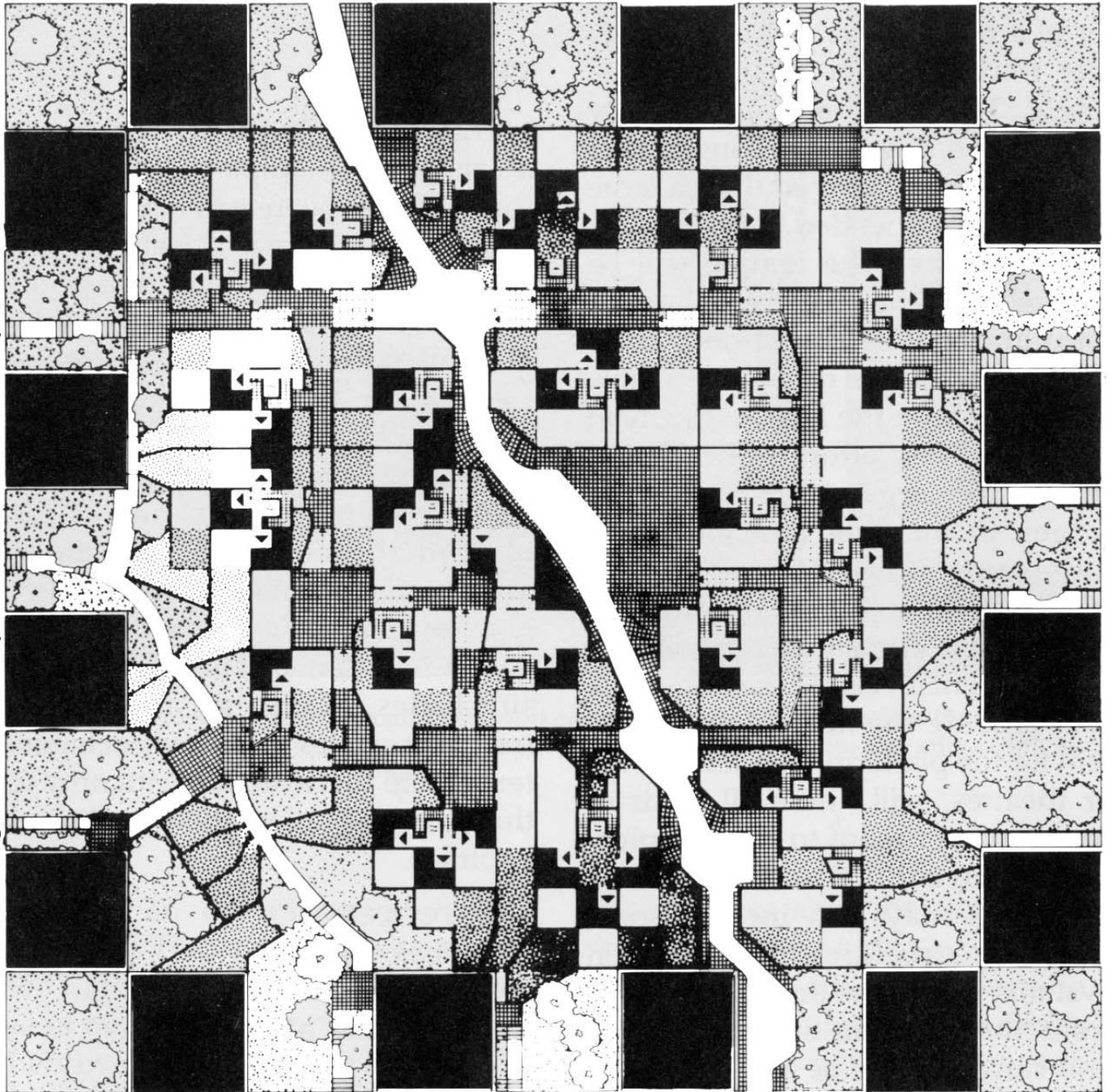


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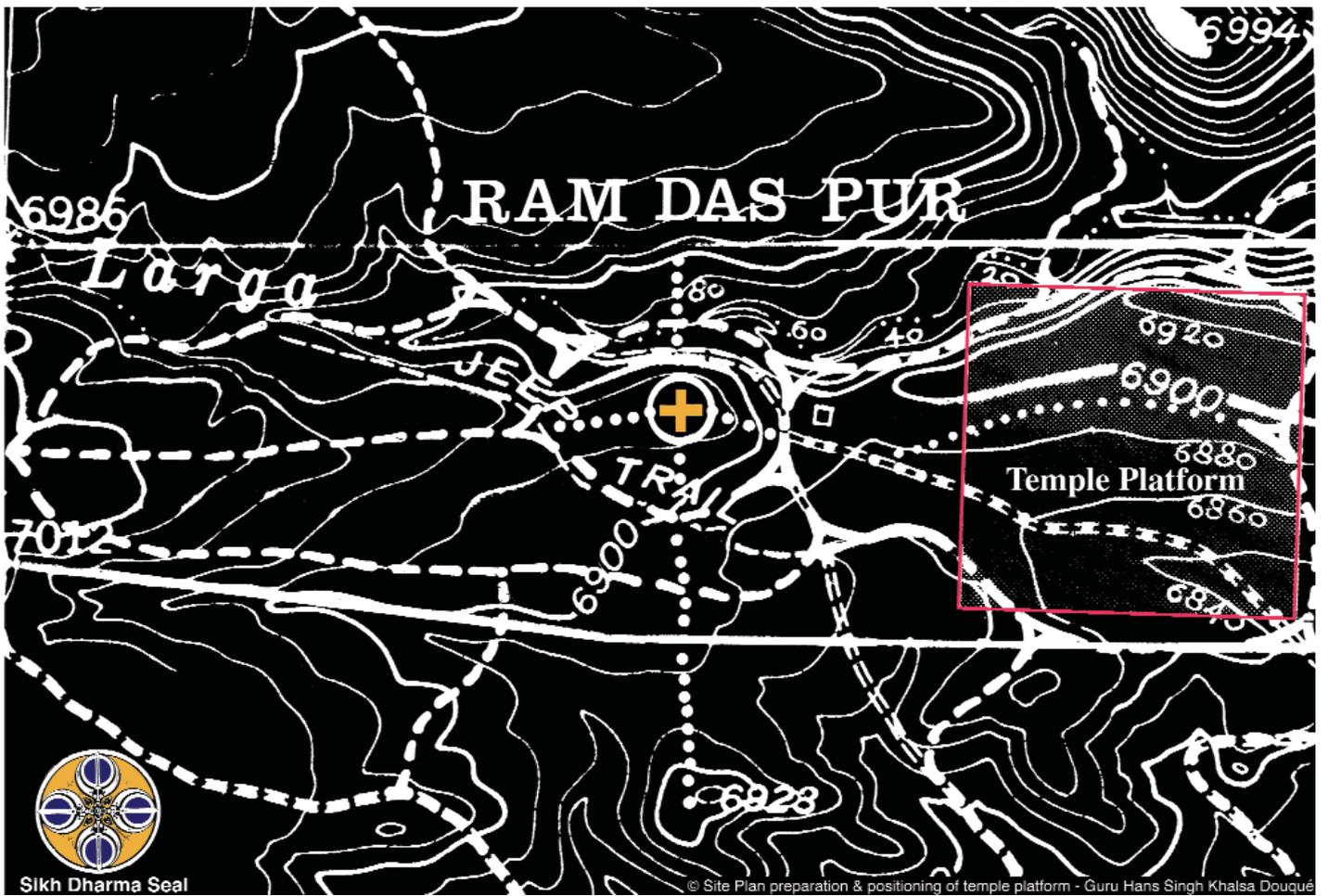
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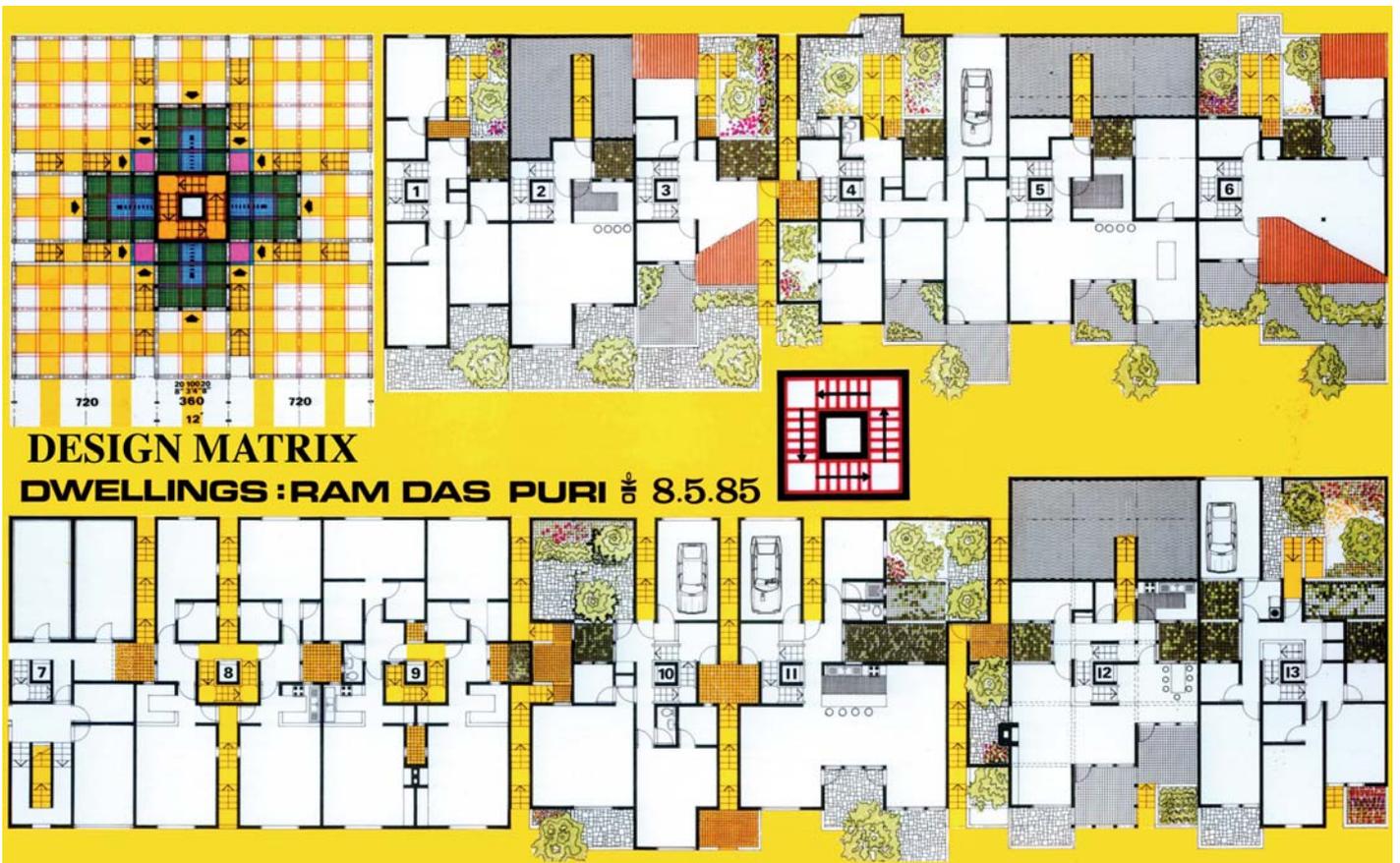
Ground Level Plan

400 inhabitants

DWELLING CLUSTER = LIVING THEATRE

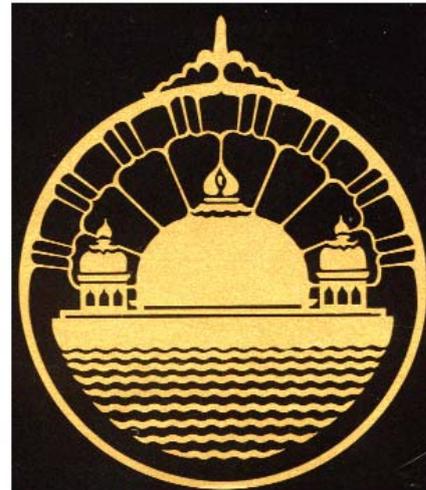
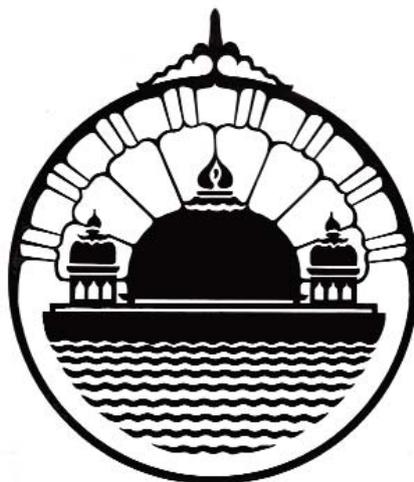


Dwellings on slopes



Standard Temple Design in Form and Function

© Guru Hans Singh Khalsa Douqué



Harī Mander

This design represents the Golden Temple as an emission and reception centre of the Nad, as generated by the Sangat. The ideal temple, in its earthly function, is based on a square, with four towers at the main corners, representing the four corners of the earth, with a fifth tower or dome in the centre, representing the cycle of time. To enhance the effect of the projected Nad, the temple is placed in a tank. The first layer of lotus flower petals, represents the sound current, emanating from the Sangat within. It is said that any sound current thus produced, takes forty days to reach the confines of the cosmos, where they are reflected back to the source in a manifold manner, represented by the second row of rays, bouncing back off the circle, containing the composition. The returning amplified currents thus produced, have a greatly searched after effect on the water surrounding the temple, charging it with beneficial vibration. Hence the Nectar Tank.

Comments:

The basic layout of the temple consisting of four towers at the corners and one in the centre corresponds exactly with the layout of the "Grail Castle" as described in the legends of the Holy Grail, as well as others subsequently built, frequently surrounded by a moat filled with water for reasons of defense.

The Canadian High Commissioner, James George facilitated hYogi Bhajan's immigration to Toronto, Canada in 1968. James George and his wife lived for many years in Paris, where I visited them regularly until they returned to Canada. During the time I worked on the Ram Das Puri design he lent me the book on Hindu Architecture that was to be my main source of inspiration. I actually copied the entire book.

James George himself was a fervent student of Gurdjieff and Madame de Salzmann with whom he studied the "Gurdjieff Movements". I had the fortune of assisting at one of the mouvent demonstration on stage, as well as experience the beginning effects of some of the exercises at a nearby Dojo.

Book ref: "The Hindu Temple" by Stella Kramrishch, University of Calcutta 1946.

