

Understanding Vernacular: Vastu Shastra and Carl Jung's theories of Psychology

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Abstract

As an everyday practice of building, vernacular relies on numerous traditional practices and theories and ideas. Among them, Vastu Shastra stands as one of the most notable, influencing the vernacular of the Indian subcontinent significantly. At a glance, Vastu Shastra and Carl Jung's theories of psychology might not appear to share anything in common. On the one hand, Vastu Shastra is an ancient Indian theory of architecture that describes how dwelling spaces should be designed. On the other hand, Carl Jung was a Swiss psychologist and psychiatrist who founded a system of psychology came to be known as 'analytical psychology'¹.

In this paper an attempt is made to examine the fundamental principles of Vastu Shastra and Carl Jung's analytical psychology. It is based on the assumption that there exists a great deal of commonality between the two approaches, and a comparison between the two will offer new insights into the vernacular practices of those who practice Vastu in their building design and construction. As a preliminary investigation, it draws on the terminology that is common to both schools of thought. Spiritual archetypes, astrology, yoga, mandala and symbols have been studied by Jung and all these aspects are related to 'Vastu'- spiritual Indian architecture.

The paper concludes that Vastu and Carl Jung's theories can be used to get a deeper understanding of architecture psychology. Mandala is a technique that is used by both, but the use of it is unique. While Vastu consultants use Mandala as an underlying principle to design or evaluate the energies of built space, Carl Jung used it to understand the inner turmoil's of the Self, his patience or his own Self. These methods could be used to understand the psychological impact that Vastu has on its users.

Keywords: Vastu Shashtra, Carl Jung, Spiritual Indian Architecture.

Introduction to Vaastushastra

Vastu shastra has its origins in the Vedas that are a part of Hinduism and date back to 1500-1000 BC². The core fundamentals of Hinduism are laid out in its four Vedas, which are Rig Veda, Yajur Veda, Sam Veda and Atharva Veda³. The word Veda translates to 'knowledge' or 'to know' and each different text divulges various aspects of spirituality, natural forces, and

¹ Ruth Snowden, *Jung – The Key Ideas: Teach Yourself*, 2010, Introduction, p. XXII

² Patra, R., 2006. A Comparative Study on Vaastu Shastra and Heidegger's 'Building, Dwelling and Thinking'. *Asian Philosophy*, November, p. 199

³ K.Juyal, M., 2010. *Hinduism-The Sanatan Dharma*. New Delhi: Aravali Printers & Publishers (P) Ltd., Hindu Literature, p.18

philosophical theories;⁴ each of these four Vedas are supplementary Vedas that delve in the details of further topics. Vastu Shastra is a part of *Sthapatya Veda*, which is a supplementary Veda of *Atharva Veda*⁵. *Sthapatya Veda* is the part which is dedicated to architecture, from urban planning to house design. While these texts belong to Hinduism, they do not prescribe that only Hindus can read and understand them⁶.

Vedas are an imperative aspect of Hinduism, laying the rules of how people should live their lives ideally; they were written in Sanskrit and originated in India. The Vedas reveal a suggested lifestyle that should be followed for those who choose to believe. They deal with various aspects of life, such as how the Universe was created, what are the basic elements and forces of Nature, the human body, its core elements and many more similar aspects⁷.

The key terms of Vastu Shastra are *Panch Maha Bhutas* (Five elements) and *Vastu Purush Mandala*. The *Panch Maha Bhutas* are earth, fire, water, wind and space, which represent the elements of Nature. These elements are placed together on a grid, which is known as *Vastu Purush Mandala*. The functions of the space are laid out on the plan based on the locations of the elements. The activities that are supported by the elements are placed in the appropriate zones.

There is a mythological story behind the creation of the '*Vastu Purusha Mandala*' which relates to Shiva⁸ who was in battle with a demon named "*Andhikasur*". During the battle, Shiva began to sweat, and from his exertions, a man was born. This man worshipped Shiva, and was granted a "boon"⁹ that he could devour all the three worlds (Earth, Heaven and Hell). When the other gods and goddesses found out, they were terrified that this man could attack all the gods and goddesses and cause complete chaos. The 45 deities pinned this man (*Purusha*) to the ground, by sitting on his back. Since this demon was created to consume the worlds, he had a tremendous appetite. After surrendering to the deities, the *Purusha* asked what he could feed on, as his appetite was not satisfied. The deities then said that he would be known as "*Vastu Purusha*" and he was free to devour or irritate those people who did not follow the rules of Vastu shastra in construction of the built environment¹⁰. This story is necessarily mythological but that does not however diminish the value of the meanings of the Vasthu Shastra. Its basic premises appeal to have a greater meaning and value in everyday life to the extent that people practice the shastra in order to benefit from its potential values in organizing spaces and meanings.

⁴ K.Juyal, M., op cit,

⁵ Patra, R., 2006. A Comparative Study on Vaastu Shastra and Heidegger's 'Building, Dwelling and Thinking'. *Asian Philosophy*, November, p. 200

⁶ The Vedas makes it references to 'atma' which translates to soul. Anyone having a soul can read these texts and follow the principles that that it lays out.

⁷ Bhatt, R. K., 1979. *The Vedanta of Pure Non-Dualism*. Virginia: The Donning Company/ Publishers

⁸ In Hindu mythology the holy trinity comprises Bramha, Vishnu and Shiva, of which Bramha is the creator, Vishnu is the one who sustains and Shiva is the destroyer of the Universe.

⁹ A devotee will worship any one of the holy trinity to try and appease them, upon which the devotee's wish is granted, that is, a boon.

¹⁰ This is a mythology that explains the existence of the demon that will bring misfortune to your family if the rules of Vaastushastra are not followed.

Beliefs in Vaastushastra

The basic foundation of Vastu Shastra is that the Universe is made of five basic elements (*Panch Maha Bhutas*)¹¹. Each of these elements represents a specific type of energy. The built space is correlated to the Universe, since the energies of the latter have an impact on the energies of the former and *vice versa*, it is essential that these energies are balanced. The five elements correlate to the human body in two ways; firstly, as Hindu mythology claims, the human body is made of these five elements¹² and secondly, these five elements relate to the five senses of the body¹³ too.

Table. 1: Elements of Vastu and the Senses of human body

Element	Sense
Ether (Space)	Hearing
Air	Touch
Fire	Sight
Water	Taste
Earth	Smell

According to Vastu Shastra, if we are to have balance in our lives, these elements should be balanced at three levels; in the Universe, our built environment and our body. The energies of the Universe are dealt with in astrology (discussed later in the paper), energies of the built space are handled by Vastu shastra and the energies of the body are balanced by yoga and other such practices.

Vastu Shastra specifies that all five of these elements are important in maintaining a positive feel in every built space. Hence it is essential that the role of each element is understood independently. The element that is the base for other four elements, bringing them together is 'ether' or space and corresponds to the sense of hearing. It exists at the center of each building and room and therefore both should be free of columns, walls, beams or heavy objects¹⁴. Since it is associated with the sense of sound, it is important that there should be a pleasant sound in the house.

The next element is Air or *Vayu* which is known as the breath of the *Purusha* in *Vastu Purusha Manadala*. Adequate air circulation, or more specifically regular air changes is required in every architectural space as it allows for cooling and temperature control. If it can be provided naturally, then it reduces the need for mechanical heating and/or cooling systems. This element relates to the sense of touch, which implies that the house should use furniture and finishes that are pleasing to the touch. The location for the Air element on the architectural plan is in the north-west corner.

Agni or Fire symbolizes the sun which is considered the essence of life. When used correctly, fire can nurture things; on the other hand it can bring about devastation if it is not controlled. The sense that is related with fire is that of sight. In a house the use of adequate

¹¹ Bhatt, R. K., 1979. *The Vedanta of Pure Non-Dualism*. Virginia: The Donning Company/ Publishers.

¹² Shri Navnitpriya Jeethalal Shastri, *Shremad Bhagvat Raasavad*, 1992. Chapter 3, Band Shristi, p.216.

¹³ Juliet Pegrum, *Vastu Vidya*, 2000. See 'The five elements', p.50

¹⁴ Mayank Barjatya, *Energy & Health*, 2008. See 'Building Envelope and its Vibrational Impact on Human Energy Fields', pp.17-19

lights and colors are important as they can make the difference between a cold or cozy space. In the architectural plan, Fire element is in the south-east corner.

Jal or Water is a vital part of life on earth, as it constitutes 80% of our body and two thirds of Earth's surface. The location of this element is in the north-west of the plan. The sense of taste is associated with water. It represents all the aspects of the house that use water and the reflective surfaces. The placement of bathrooms, wells, water tanks, mirrors and glass is based on this element.

Prithvi or Earth provides the basis on which the other three elements, air, fire and water function. The sense that is connected to Earth element is that of smell. Flowers, house plants, incense with the right odors are an important part of the house. This element is located in the south-west of the plan. Since it is the Earth element it is the area of the house where all the heavy objects can be placed.

These five elements are placed onto a cosmological grid of 9x9 squares which is called the *Vastu Prush Mandala*¹⁵. This grid is divided into three components, *Vastu*, *Purusha*, and *Mandala* that mirror the threefold nature of existence in terms of mind, body and spirit¹⁶. There are 32 types of Mandalas ranging from a single site to a combination of 100 sites on a grid. For the purpose of this paper the (9x9) Mandala will be discussed. This is a simplified grid that shows the locations of the elements on the grid. The elaborate 81 grid shows each square representing divine forces, demonic forces, animals, plants and other qualities/ adjectives¹⁷. "The names of the forces or the processes involved in the evolution of the spatio-temporal cosmos are the Devas or Devtas (wrongly translated as gods because they are not personified)"¹⁸. This clarifies that *Mandala* represents forces of energy, which should be used to the advantage of creating positive spaces.

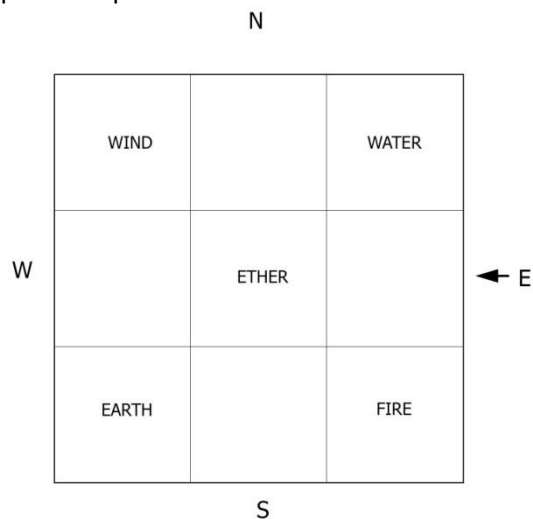


Fig. 1: 9x9 Mandala

Having introduced Vastu Shastra in brief, let us now look at Carl Jung and his theories and locate where the similarities and differences exist, as envisaged in this research.

¹⁵ D K Bubbar, *The Spirit of Indian Architecture*, 2005. See 'the site plans- the Mandala', p. 25

¹⁶ Juliet Pegrum, *Vastu Vidya*, 2000. See 'The five elements', p.58

¹⁷ Op. cit. See 'the mandala' p.60

¹⁸ Bhatt, R. K., 1979. *The Vedanta of Pure Non-Dualism*. Virginia: The Donning Company/ Publishers.

Introduction to Carl Jung

Since his childhood, Jung had duality in his personality which probably stemmed from the differences in his parents beliefs. His interest in spiritual matters had a strong impact upon his work. While studying medicine, Jung was interested in psychiatry, which was not considered a serious profession at the time. He was influenced by the thinking of Charles Darwin's theory of evolution and Freud's theories of the unconscious in human psychology¹⁹.

Jung was interested in understanding what goes on in the minds of the mentally ill, especially in patients who had dementia praecox²⁰. For Jung, their "associations, dreams, hallucinations and gestures were not just 'mad', but full of symbolic meanings²¹. Jung's work at that time was into word associations. Most of his colleagues at the time didn't agree with his work. The trend at the time was to reduce everything to its core components, so it worked like a machine. Jung was not comfortable with this approach as it was too simplistic and took away any aspect of individuality.

Jung was interested in Freud's concept of repression²², since it seemed very close to Jung's findings of his experiments in word associations. Freud's work with dreams in relation to the repression process caught Jung's interest. Jung and Freud were close friends for a number of years. During this time, Jung was the first president of Freud's International Psychoanalytic Association which produced a very unique journal for its time. A few years later, Jung sought his own way, after a rift with Freud. The next few years were traumatic for Jung, but he was focused on understanding his inner turmoil. At this stage Jung gave up public appearances and his career to focus his time on self-analysis. The dreams that came to him during this time helped him later to come up with this creative activity.

Carl Jung's work addresses the spiritual aspects of human psychology. For him, this unseen dimension is just as real as the existing world is to the rest of us. In order to understand people, Jung proposed that it is crucial to gain an insight into their unconscious minds²³. He clearly differentiates between the unconscious mind and collective unconscious, the latter referring to the deepest layer of unconscious that is not acquired but is inherited. Examples of collective unconscious are myths and religious beliefs that are passed on from one generation to the next forming an essential part of the belief system²⁴. Jung's interest to understand these subjects took him to the East, where he studied the philosophies of Buddhism and Hinduism. There, Jung studied spiritual archetypes, astrology, yoga, mandala and symbols, all of which are related to 'Vastu'; the spiritual basis of Indian architecture.

Carl Jung's theories

There are many theories that Carl Jung developed in his career. In this paper, only those theories that can be related to Vaastushastra will be explained and explored. The key terms that will be looked at are as follows.

¹⁹ Ruth Snowden, *Jung – The Key Ideas: Teach Yourself*, 2010, Introduction, p. XXIII

²⁰ Which was later known as schizophrenia

²¹ Ruth Snowden, *Jung – The Key Ideas: Teach Yourself*, 2010, Introduction, p. 6

²² A process of banishing unpleasant or undesirable feelings into the unconscious

²³ Ruth Snowden, *Jung – The Key Ideas: Teach Yourself*, 2010, Introduction, p. XVI

²⁴ C.G.Jung, 1999. The Development of the Idea of Collective Unconscious and of Archetypes. In: A. Storr, ed. *The Essential Jung*. London: Fontana Press, pp. 65

Archetype: “A universally recognizable image, or pattern of thinking, which represents a typical human experience²⁵”.

The archetypes that Carl Jung talks about include father, hero, masculine archetypes and many others. He was always interested in spiritual aspects of life and therefore wrote about the spiritual archetype. For Jung, the Christian philosophy that God the Father and Jesus were sinless beings was an unbalanced approach that completely denied the shadow.

“A lack of understanding of what goes on in the unconscious is dangerous because it means that we are afraid to confront the shadow and therefore do not develop the capacity to deal with evil²⁶.”

Jung could relate the concept of god being both ‘the annihilating fire and an indescribable grace’, which emphasizes the idea of balanced opposites was important to Jung.

Astrology is the study of the impact that the movement of the planets have on human matters. Since this is an example of both archetype and collective unconscious, Jung was interested in it. He was intrigued by the fact that even though planets are thousands of miles away, they can have an impact on our lives. Jung was more interested in understanding natal charts²⁷. He used natal charts to understand the events that occurred in the lives of married couples, to examine if there was a co-relation between events and planetary positions. At the end he could not find a direct correlation, but concluded that the analysis changed based on who was conducting it. The expectation of the person carrying out the analysis was the factor that caused the variations.

Unlike popular belief²⁸, Yoga is a technique in Hinduism that uses physical exercises, breathing techniques and meditation as a way of attaining reunion with the divine. Jung used the physical postures to calm his mind, and he thought of it as a method of relaxing the ego’s grip over the unconscious. This allowed the identity of the individual to evolve without prejudices. The spiritual change that was described in the Yogic text fascinated him. It was another example “of the archetypal process of separation and eventual rebalancing of the opposites”²⁹.

Mandala “A symbolic circular figure that represents the universe, or the wholeness of the Self³⁰.”

The Mandala is a symbol that is used in Hinduism and Buddhism to represent the Universe. The symbol that is used is always symmetrical in shape and can vary between square, circles and occasionally other shapes.

The Mandala is another example of archetypal symbol. Towards the end of his dark phase, Jung started to draw Mandalas in order to understand his inner self. After writing Seven Sermons, Jung painted his first Mandala, but he didn’t understand it completely. He then started

²⁵ Ruth Snowden, *Jung – The Key Ideas: Teach Yourself*, 2010, See glossary, p.181

²⁶ Op. cit. See religion and spirituality p.151

²⁷ A natal chart shows the position of the celestial bodies at the exact time and place of someone’s birth.

²⁸ Most people think that Yoga is only limited to physical exercises, while it also involves breathing and mental discipline and meditation.

²⁹ Ruth Snowden, *Jung – The Key Ideas: Teach Yourself*, 2010, religion and spirituality, p. 157

³⁰ Op. cit glossary p.182

drawing these on a daily basis and observed the changes in them, which helped him chart his own psychic development³¹. Jung realized that the Mandala was representing the universe itself, or the 'inner universe' which he referred to as 'Self'³² "The Self is the central archetype and it is the archetype of wholeness and order, which transcends the ego"³³

Jung was keen on understanding the symbolism that appeared in dreams, but the symbols created by the subconscious had deeper meanings for him than Freud believed. Jung saw strange mythological characters in his own dreams and those of his patients were rich in archetypal symbolism. A symbol was different from a sign, since a symbol had a special connection associated with it.

Comparing Vaastushastra and Carl Jung's theories

Jung studied both Hinduism and Buddhism in order to understand different religions of the East. One of the core philosophies of Hinduism is the existence of three main gods- Vishnu, the creator, Shiva, the destroyer, or Brahma the god of love, all of which originate from Brahma along with many other gods and goddesses. Amongst these gods and goddesses, many are considered to either have a destroying aspect about them or are considered to be a destructive force themselves. Jung was fascinated that the dark side of the divine is openly shown in Hinduism.

While Jung defines archetype, there is no mention of it in Vaastushastra, but concepts that are similar to archetype can be found in the later. The similarity between the two is that Carl Jung refers to archetype as "an invariable nucleus of meaning"³⁴, which exists in principle only, but not as a physical existence. The characteristics of an archetype are described keeping that entity in isolation. For example, the archetype of a mother exists in principle, but when it comes to understanding a mother, she has many more aspects to her personality than just being a mother. The duality of her nature is seen when on the one hand she is a loving mother and on the other hand, in order to raise her children well, she has to discipline/ punish them. Spare the rod and spoil the child is an example of how crucial it is to discipline children. The similar concept is seen in Vaastu Shastra, where the gods and goddesses are described as protectors of humans, but they also have a negative side. This negative side creates balance and harmony, so that people understand that there is a good and a bad side to the Universe. Similar to the Universe and gods and goddesses, there is a good and a bad side to humans. This relates to Jung's thought that the dark side should be accepted. The non-acceptance of this bad side could lead to psychological suppression, which in turn could be the cause of psychological disorders. Vaastushastra accepts the positive and negative aspects of the gods and uses them to create positive spaces.

According to 'Vaastu', 'Mandala' is a cosmological grid that is divided into 81 squares, each square representing the force of either a god or goddess. This grid is simplified to create a basic grid of 9 squares (shown above). All of these gods and goddesses are pinning down the demon 'Vaastu Purusha' and keeping the demon locked in his position. If the demon is to rise,

³¹ The ever changing state of inner self

³² Self was a reference Jung made to the wholeness (inner universe), which is different from self which we used daily.

³³ Ruth Snowden, *Jung – The Key Ideas: Teach Yourself*, 2010, See jungs inner world, p.51

³⁴ C.G.Jung, 1999. The Development of the Idea of Collective Unconscious and of Archetypes. In: A. Storr, ed. *The Essential Jung*. London: Fontana Press, p. 84.

he will cause havoc to the inhabitants of the space in which they dwell. While both 'Vaastu' and Jung refer to 'Mandala', the similarity is that both refer to it as a symbolic representation of the universe. Both refer to the unseen aspects of the universe and how these aspects have an influence on our lives. The difference is that Jung primarily uses it to explore and understand the wholeness of Self³⁵, whereas 'Vastu' uses it to connect the user of the space with the energies of the universe. Jung used it to understand his and his patients inner turmoil's by analyzing the mandala that was drawn. The mandala would be drawn by the person who was trying to be understood. To reach to the state where he could draw a mandala, Jung would meditate first. The process of meditation would free the subconscious from the ego and that would allow for the mandala to be representative of the turmoil of the Self. Vaastushastra uses mandala to map the energies of the universe on to the site. Once the basic grid is laid out, it allows the architect to place the various functions in the appropriate zones. Each quadrant on the site has a specific element which it is associated with, which defines the functions and activities that should occur in it. The correct placement of functions as per the grid creates harmonious space, which creates a positive inner self for the people who are living in that space. Vaastu Shastra links the energies at three levels, the subconscious, with the living space and the universe. By creating a mandala and using it as the basis of a plan, the inner self is at peace and creates positivity.

The story behind the Hindu 'Mandala' is an example of Jung's archetype that represents a pattern of thinking followed by the Hindus. An example of spiritual archetype is that of god in religion according to Jung, wherein god is an image that is recognized by its followers. On the other hand, 'Vastu' states that if the gods and goddesses are happy it would result in their followers living a peaceful and successful life. 'Vastu' explains gods and goddesses as forces of nature, which need to be balanced in order to create positive spaces. In order for the common man to follow the rules of 'Vastu', the forces were called gods and goddesses and their wrath was emphasized so that the tradition was not questioned.

Since Jung explored Hinduism, he was intrigued by yoga. Jung understood that yoga was not simply an exercise routine to keep the body fit, but was more for spiritual alignment. In yoga there are seven states of the unconscious mind which are symbolically represented by seven different 'Mandalas' and can be used to understand the Self. Therefore it was possible for Jung to understand his inner self by drawing mandalas. The mandala works in both ways, one to create a built space by basing it on the mandala and secondly to understand the subconscious of the person who draws it.

Astrology is another aspect that Jung studied, since it is also an example of archetype and collective unconscious. It is an example of archetype wherein locations of stars and planets are the images that are recognized by people. Jung used Astrology to understand if birth charts had an impact on what happened in people's lives, but could not establish a correlation. While both Jung and Vaastu look at astrology, it is done in completely different ways. The difference is that astrology plays an important role in 'Vaastu'. The birth chart in Hindus is made as same as Jung created his natal charts; depicting the position of the planets at the time the individual was born. Various aspects of 'Vaastu' relate to astrology, such as designing the house, auspicious times to begin the project and the date when the house should be occupied. The planets have a direct impact on the users of the space, as the energies of the universe are reflected in the house. 'Vastu' is supposed to be a microcosmic reflection of the macrocosmic universe. If the planets are in a position that can cause trouble for people, the dwelling space can be created to

³⁵ The word self as used by Jung is reference to the subconscious without the ego. While most people think that the self includes the ego and its reactions to the outer world.

avoid major catastrophes. Living in a house that has the correct energies, reduces the impact of the planetary movements.

Jung was seeking the universal truth and referred to spiritual matters in relation to the inner world of the soul, or 'higher Self' rather than the external world. According to him, these were not related to any specific religion. The ultimate goal of Hinduism is that the soul unites with god. This was something that Jung did not agree with, as uniting with god would mean that the soul would lose its existence. However, Hinduism and Vaastu refer to specific gods and goddesses and at the same time refer to the '*atma*' (soul) and how the soul can connect with the higher Self. Ideally 'Vastu' is an integral part of Hinduism and should not be studied in isolation. Ancillary aspects of study and practice such as astrology, yoga, meditation and others are recommended for the wellbeing of people who follow this philosophy. By following all the disciplines of 'Vastu' people can lead fulfilling lives.

Conclusions

Carl Jung was interested in understanding the spiritual world. When he could not find the answers he was seeking in Christianity, he read about others including Hinduism and Buddhism. He could relate with some of the concepts of these religions and used them to understand his patients and himself. Vaastu Shastra is a study that deals with the spirit of architecture. Both Jung and Vaastu study the spirit or the intangible aspects of the physical and tangible worlds. Both try to answer the questions related to the experiences of the subconscious. A question as simple as "how do you feel when you are at home?" can be answered by either school of thought. Jung would probably address the psychological aspects of archetype of home, family, mother, father etc. or ask the users to create mandalas to understand how they feel or any other similar technique. While Vaastu would check the existing plan and analyze it based on the mandala to understand where the energy problems would lie. Either is a valid way of trying to understand the users experience, as the mandala creates energies that affects how the user experiences the space and the mandala drawn by the person is a way to understand how the subconscious is affected by the house.

Vaastu Shastra relies on balancing energies of the house, similar to Jung's beliefs of balancing the opposites in life. Jung practiced yoga in order to calm himself and to free himself from his ego. Vaastu Shastra suggests that those who follow it should practice yoga at home daily. With the practice of yoga, the chakras of the person open up. This leads to spiritual alignment and of the inner self and of the house. If the Vaastu of a house is correct, people who live in it will experience positive energies and therefore will be able to meditate or practice yoga. If the house is not as per Vastu, yoga will help to reduce or get rid of any hindrances. The practice of Vastu and yoga should not be treated as separate practices, since they both are a way of life.

While Jung didn't understand how astrology could have an impact in the lives of people, Vastu relies on it to a large extent. The birth chart of the owner of the house is drawn up and various auspicious times are calculated based upon it. While Mandala is a chart that is used by the architect to create a positive space, Jung used it to understand his own and his patients psyche. It might be a possible method for psychiatrists and architects to come together and understand the impact the built space has on people. If the users of the house are to draw these Mandalas on a regular basis, before and after living in a house designed as per Vastu, it might be possible to understand the impact it has on their lives.

On the one hand Vastu suggests that the psychology and subconscious of people are affected by the spaces that they live in. Carl Jung advocates that since these theories are a part of the collective unconscious, its followers have made it a part of their belief system. Further investigation is needed to know which one supersedes, or perhaps if they are both interlaced and interdependent on each other.

This paper is a preliminary outcome of a doctoral research that examines the nuances of meanings that cut across the conventional boundaries of mythology and psychology in order to understand the universe in a holistic manner. While psychology may be considered a modern science, Vastu Shastra is treated as an ancient practice often seen as unsubstantiated by 'modern science'. Vernacular settlements however are often constructed on the basis of 'unsubstantiated' principles which are yet found to be both meaningful and wholesome. This paper demonstrates that there are many unseen connections between the ancient practices and the modern sciences, as seen in this analysis of Carl Jung's theories and Vastu Shastra.

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