

# THE GLORY OF SPACES

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## ABSTRACT

The "Glory of Spaces" is the study of space in its philosophical and sociological framework. This vision of study has become important in order to understand how the space, either social or private, behaves in its axis. How the impact is cast differently, and how it behaves after such impacts.

Hence, in the discussion, the focus is on the space, directly or indirectly based on the perceptual space image and the physical space image. The study creates interest on when and where both images interact and cast effect on the viewers. The space in Mughal architecture has been discussed and analyzed.

The perceptual space seems clear as it links with the percept of the user. There are as many perceptual spaces as the observers. However, the perceptual space of one observer differs from that of the other which produces variety. Basically, the perceptual space also acts as the private space of the observer. It is always personal or private when it lies in the mind of the person and when it comes out in any art form, it becomes social or public.

**Keywords:** *Mughal Architecture – Perceptual Space – Physical Space*

## INTRODUCTION

When the idea of space being perceptual and physical in nature, is introduced in Architecture, its meaning and context gives multi-dimensional vision to the viewer. The human being has a very deep affection towards his space, and he sometimes uses it for religious purposes, sometimes for leisure activities and sometimes for residential purposes, and moreover in the case of Monarchs, for their mausoleums and



**Figure-01:** Vision of Infinity

Fort activities (Russel, 1979).

In general the perceptual space image in Egyptian pharoas gives the world a strong space mythology and its interpretation in a divine way. i.e. "that the pyramidal form of structure highlights the soul of king soaring up to the sky for his convenient assent to God" (Gombrich, 1940).

This unique idea of space mythology transforms the character of space as finite and / or infinite in nature. The idea of infinity and finiteness has created such a relationship where the perceptual space seems directly proportional to the physical space in the form of a pyramid. However the elevated vision of pyramid strongly proves the perceptual image of Egyptians. Here the emotion and logic act simultaneously at equal ends, by highlighting the existence and reality of the theme.

Mughal dynasties have cast their miracle impact over centuries. The vision of physical space which they produced in their Mosques, Mausoleums and in their Forts has cast an unforgettable impact on the people, starting from India to Pakistan and upto Kashmir.

## DISCUSSION AND ANALYSIS

Mughal mythology of space was based on delicacy, both in details and in spaces. The architectural Era of Mughal dynasty covers three generations' vision (Akbar, Jahangir and Shahjehan). The space impact in the building was the intellectual impact of their evolutionary process. Looking at spaces either interior space or the exterior space, the space developmental process gives a clear change in the state of mind in time and space.

Space appearing in Red Fort OR Lahore Fort, whether they are Dewan-e-Aam or Dewan-e-Khas or other space-visions, all have the same quality of clarity, simplicity and the idea of integration by showing the basic spatial formula. The architectural identity based on a series of progressive spatial and material use in their space relationship, seems very clear while moving through all these buildings. The perceptual vision of the aforesaid trait unfolds the understanding of its function and meaning.

Comparing the spatial analysis of Humayun's tomb with Taj Mahal, it becomes clear, that the plan develops the theme of Humayun's tomb by an arrangement of a central chamber with four corner chambers and corridors connecting their axes on the single central focal point, whereas in Taj Mahal the tomb is raised on a podium balanced by four detached minarets. Again in Taj Mahal, besides four corners it is also accompanied from both extreme ends by tomb Mosque and the identical reception hall, showing the sandstone cladding and contrasting with the white marble tomb. The same situation also appears in the Lahore Fort format, where the space division highlights the same impact. In general the perceptual space image among them does not give the basic diversity of their vision, but shows the homogeneous vision of their basic plan idea. "Though, the architectural characters vary from place to place by showing the age difference of dynasties." (Thomas and Hudson, 1984).

In Mughal architecture, the perceptual space image lies on delicacy through the symmetrical forms coordinated with open and closed spaces.

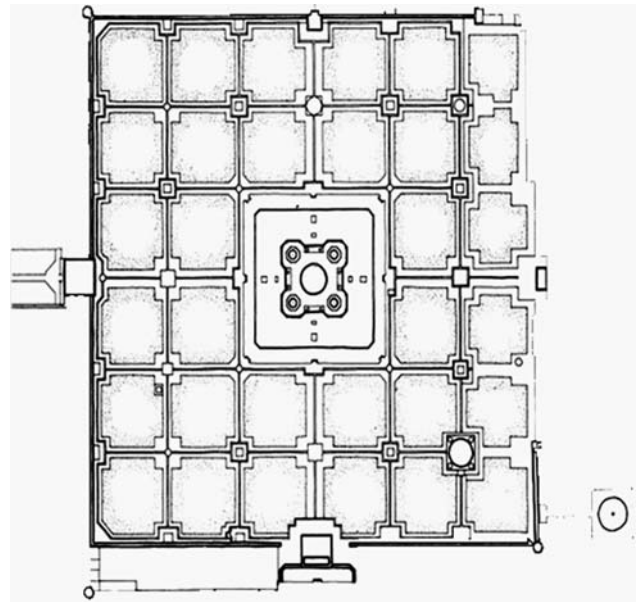


Figure-02: Humayun Tomb

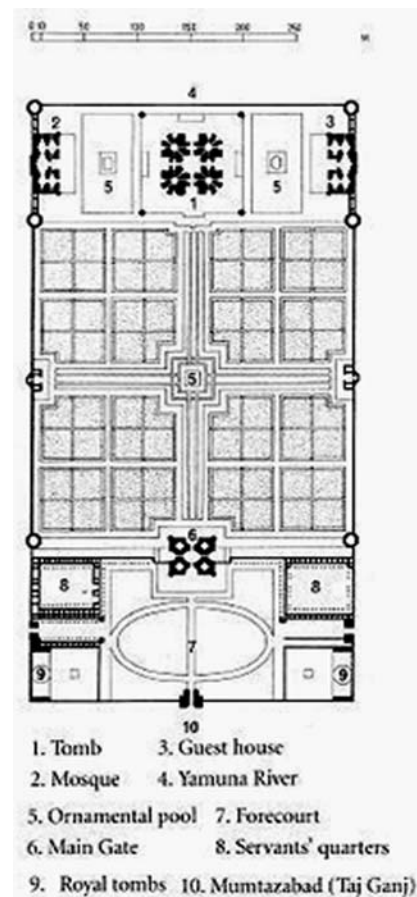
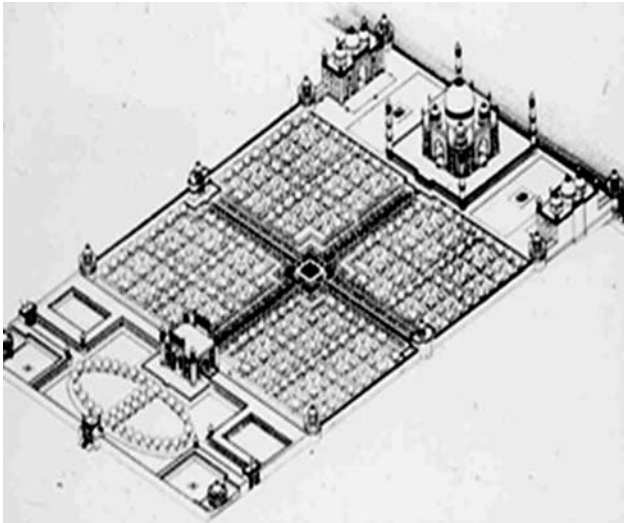


Figure-03: Taj Mahal showing basics theme plan of Humayun Tomb



**Figure-04:** Taj Mahal Plan

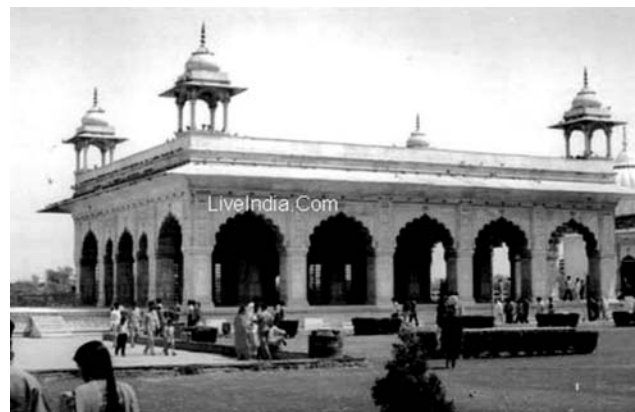
In the perceptual vision the idea of human scale with reference to the open and closed spaces casts a dramatic effect over the user; here through their vision, they develop a clear scale difference between themselves and the ordinary man. This can be easily seen from the pavilions of Dewan-e-Aam. The single structure building composed of series of cusped Arches flanked by huge gardens and other buildings. This tells us how they enlighten their highness before the layman through scale and through elevated impact. In architectural mythology, the space and movement in Mughal Architecture, leads the attention of the beholder towards the intellectual insight of the perceiver, whereby the combination of these two new relationships seems to develop a sequential experience, which means the symmetrical interdependence or one can say, the relationship of one space to another.

In all the above cases the space distribution depends on the need and sequence of relation. It should also be noted that buildings here are not only based on geometry and proportion but also on experience and functions (as seen from the Dewan-e-Aam and Dewan-e-Khas). The experience and function in all such Forts show the successive refineness in their character.

In the Red Fort, where Hindu influence casts very different impact over the building, the profile seems different from that of Shahjehan



**Figure-05:** Interlocking Space Vision (Lahore Fort).



**Figure-06:** Interlocking Space Vision (Red Fort).

and Jahangir. Akbar seems to be influenced by other religions. However, the hybrid product appears in a very rich and massive way, and the Hindu character of central courtyard has carved brackets in serpentine vault and steps, curves and massive rectangular piers (Klingelhofer, 1985).

In Jahangiri Mahal, Jahangir also tried to incorporate the fusion of Hindu culture in the era of Fatehpur Sikri (made by Akbar). This fusion of Hindu and Islamic design and detailing made the building massive as compared to Islamic Architectural characters. His vision was to create architecture of conspicuous power. It also displayed an expression of imperial interaction and ambitions in its aesthetics.



**Figure-07:** Fusion of Hindu Culture in Jahangiri Mahal Red Fort (Delhi).



**Figure-08:** Royal Pavilion - The Vision of Space Clarity (Lahore).

The square pavilions and the underneath water channels were the Mughals favourite character of designing. Looking all over Mughal dynasties, this architectural feature enhanced the beauty of the environment. The idea of such experiences creates curiosity among the tangible and intangible space in Forts.

In Mughal Fort designing, the pavilions like Dewan-e-Aam and Dewan-e-Khas both have a key role in their functions. In both cases the perceptual space appears very mature.

The design formulation in both cases highlights their expression differently where Dewan-e-Aam through its single storey structure with series of cusped arches flanked by huge garden showing the social space image. On the other hand the Dewan-e-Khas (and other buildings) highlight the space for special purposes not for public but for royal use. Its environment does not cross the buildings but lines within the enclosed space. The construction in both cases has a clear difference of their imagination.

The symmetrical interdependence of Dewan-e-Aam in Red Fort, Delhi and in Lahore Fort has the same image. But the striking difference in Dewan-e-Khas is the flow of water channels and the huge central courtyard. This private pavilion was the sitting zone of the Royal family. In both



**Figure-09:** Dewan-e-Khas (Lahore Fort).



**Figure-10:** Dewan-e-Khas (Red Fort).

cases the symmetrical interdependent space was based on experiences and needs and was according to functions. However, the unbalancing attitude of any one of them causes asymmetrical interdependence.

## CONCLUSION

Mughals, through their vision, developed a definite image by means of perceptual analysis about the tangible and intangible environment. This whole phenomenon unfolds their perceptual image. The basic concept of their perceptual space seems identical but verifies expression perceived by their experience and through time and place. Looking in detail we find that the whole phenomenon was based on their symmetrical interdependence doctrine which was a part of their perceptual space. It was the seasoned philosophy of their sequential experience, which later on appears in Taj Mahal as a wonder of world heritage.



**Figure-11:** Dewan-e-Aam (Lahore Fort).



**Figure-12:** Dewan-e-Aam (Red Fort).

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