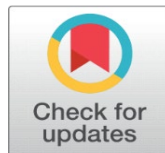
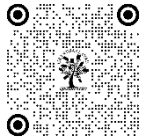


IDENTIFICATION OF FLORAL AND GEOMETRIC PATTERNS IN THE WALL PAINTINGS OF AMRITSAR

Tejinder Kaur ¹✉, Dr. Abid Hadi ²

¹ Research Scholar, Department of Fine Arts, Lovely Professional University Phagwara, India

² Associate Professor, Department of Fine Arts, Aligarh Muslim University, Aligarh, India



Corresponding Author

Tejinder Kaur, tejinder140@gmail.com

DOI

[10.29121/shodhkosh.v5.i1.2024.3080](https://doi.org/10.29121/shodhkosh.v5.i1.2024.3080)

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Copyright: © 2024 The Author(s). This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.



ABSTRACT

This paper focuses on the use of floral and geometrical designs prevalent in modern art and architecture, together with the derivative analysis of usages in modern and ancient structures. Articles with floral designs are associated with characteristics derived from nature, for instance, growth, renewal, and beauty. On the other hand, geometrical designs are associated with properties that are in harmony with mathematical and symmetrical principles such as order and precision. The paper looks into the development process of these two distinct patterns and how they have been incorporated into modern design through different products, including textiles, wallpapers, ceramics, and buildings and architectural facades. Main trends in relation to such styles are discussed with special reference to the focus on creating attractive and practical interior and exterior designs. The study also looks into the prospects of combining these patterns, as well as the challenges involved in integrating organic and geometrical results for design projects. Also under consideration is the role of digital technology in the development of floral and geometric motifs most especially in graphic and aesthetical design. This paper provides a review of modern design case studies to consider how designers are reinventing motifs and creating new formats when turning to the digital sphere. Based on the findings, combining floral/diamond designs not only results in a unique visual appearance but also aligns with a range of thematic and technological advancements in design strategies.

Keywords: Floral Design, Geometric Design, Contemporary Art, Architecture, Design Patterns, Symmetry, Digital Technology, Cultural Trends, Aesthetics, Design Evolution

1. INTRODUCTION

Floral and geometric patterns are among the most beautiful and influential patterns in the ornamentation of people's homes and workplaces. Each has a unique origin: Floral prints are an imitation of some of the floral aspects of nature. They symbolize elegance and the development of the wonderful form of nature, while geometric are derived from concepts of order, symmetry, and even mathematical arrangement. These two styles have been extended individually in history but also combined often, resulting in aesthetic and semiotic works for people of different cultures. Integrated floral and geometrical motifs are known to date back as far as prehistoric times through their use in such areas as Islamic architecture and decorative arts of Renaissance times. However, of late, the fusion has become visible in the modern day arts and designs where structure and natural elements mix between the physical and the synthetic. Floral and geometric

forms no longer remain the trademark of craftsmanship that belongs to the past but are accepted more and more in the realms of graphic and digital design, 3d design, etc., new-age digital interactive installations, etc. (Khan & Ali, 2018)

Certainly, the purpose of this case study is to evaluate the role of floral and geometrics in present-day design, including focusing on aspects such as ornamental and cultural values and the influence of technology. Exploring how these patterns are used in different fields such as architecture and intercalary design, fashion, and last but not least, art and visual arts, the research tries to determine what is considered to be new and current in terms of design, as well as what societal values are reflected in them. The study also looks at issues such as how designers can use floral and geometric design features simultaneously and how this might make a design become driven by pattern and visual overkill. (Grosvenor, 2020)

Drawing on the theoretical works of famous designers and examples of new tendencies in digital design, the case study will define how floral and geometric patterns are realized in the framework of the 21st century. In that regard, this study aims to promote the comprehension of how harmonizing these two differentiated styles can lead to the generation of aesthetically appealing and culturally meaningful works, which in turn would enhance current artistic production and graphic design. (Schmidt, 2019)

1.1. OBJECTIVES OF PAPERS

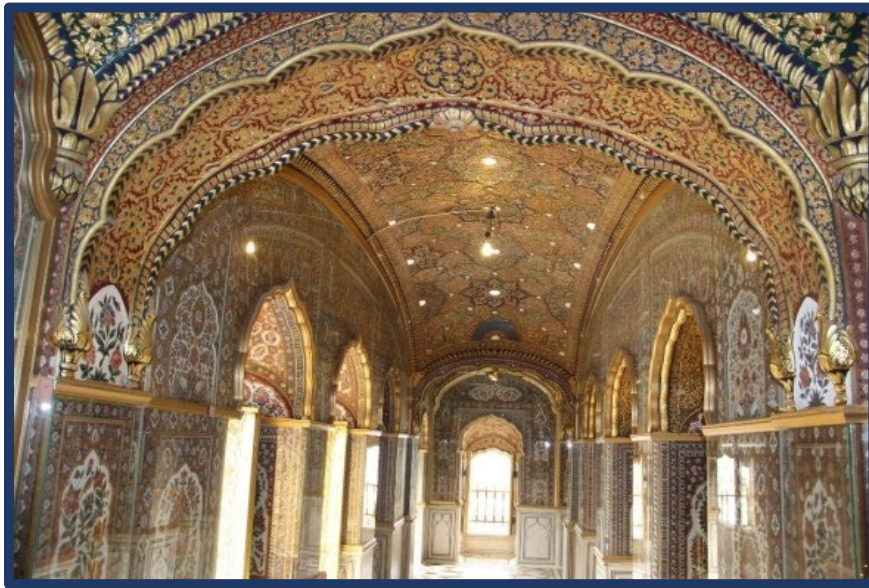
- 1) Interpret meanings of flowers and geometrical shapes as elements in art and architecture in different cultures and the history of human civilization.
- 2) Find out how the use of digital technology in art leads to change in the way and application of conventional design patterns.
- 3) Visual effects of floral and geometric patterns in textiles and architectural surfaces.
- 4) Assess potential strengths and weaknesses of attempting an integration of the principles of organic and structured design in modern practices.

1.2. ARTWORK AT HARMANDIR SAHIB (GOLDEN TEMPLE)

The Golden Temple or Harmandir Sahib, is not only the major religious shrine of the Sikhs but also the best of world architecture enriched with the most beautiful artwork. This religious temple is in Amritsar, India – people come here for both – to pray and to contemplate the art and architecture that adorns the sacred site, and that, they come in millions every year, coming from all corners of the world. The structure of the Golden Temple comprises motives from both Hindus and Muslims which again depicts the Sikh customs ofetuig of liberalism and impassiveness. The structure is artistic and is carved very well, it is spiritual also, therefore, it is the epitome of Indian architectonic style. (Singh & Sharma, 2017)

In the temple, organizational patterns occupy mainly the field of devotion, divinity, and unity of art. Among all the abovelisted objects, the most eye-catching is the Golden Dome of the Shrine: its walls have elegant ornamental decorations. The upper dome is coloured gold adding to the beauty of the temple and making it shine like a star in the morning or evening sun. It has a magnificent dome with a tented ceiling that depicts textual endeavors like floral design, vine, and geometric designs that illustrate these artists' workmanship. (Kaur, 2019)

The paramount central area of this temple is the “Darbar Sahib” having the Guru Granth Sahib, the Sikh holy book. The ground of the central platform is made of marble with proper depression of the form having artistic engraved calligraphic designs that make the environment sacred. The patterns of the floor – they are actually pattachitra and as per the elders, it symbolizes a cycle of life or, in larger terms, a journey that is spiritual and a connection between the beings. The building of the Golden Temple also has intricate paintings on walls in the form of frescoes and other intricately painted sections that depict the lives of Sikh Gurus, and other historical or religious moments. Besides functioning as ornaments, the artworks function as historians of courage, sacrifice, and divine wisdom that give a background of Sikh teachings. (Singh M. , 2020)



Source Sri Harmandar Saheb Ji (The Golden temple)

1.3. WALL PAINTINGS AT THE GOLDEN TEMPLE AFTER CONSERVATION

Besides amazing artwork on the inside of the temple, the complex of Harmandir Sahib also has the Parikrama – the construction built around the main temple in the shape of a circle. The designs done in marble and gold on the floor all the way to the entrance of the temple make the sight more beautiful. Parikrama is surrounded by numerous beautiful smaller temples with artworks on the walls giving out the life history of the Gurus, their principles, and their involvement in society. (Gulzar, 2018)

The other major artistic element of the design in Harmandir Sahib is the Amrit Sarovar meaning the water pool, which also has curative potential. The reflection of the Golden Temple in the waters of the Sarovar provides a peaceful and indeed ethereal view that is positively enchanting and the affected stillness of the water body is perhaps as the artwork and architecture of the temple. (Dhillon, 2015)

However, the LT is an architectural and artistic marvel and an egalitarian temple. The sculpture inside and around the temple is to make people thoughtfully meditative, devotionally evocative and to keep reverberating the oneness of mankind. Such qualities of art, from geometrical patterns to historical evidence of Sikhism, are why the Golden Temple remains a living example of the culture and religion of India. (Chadha, 2019)

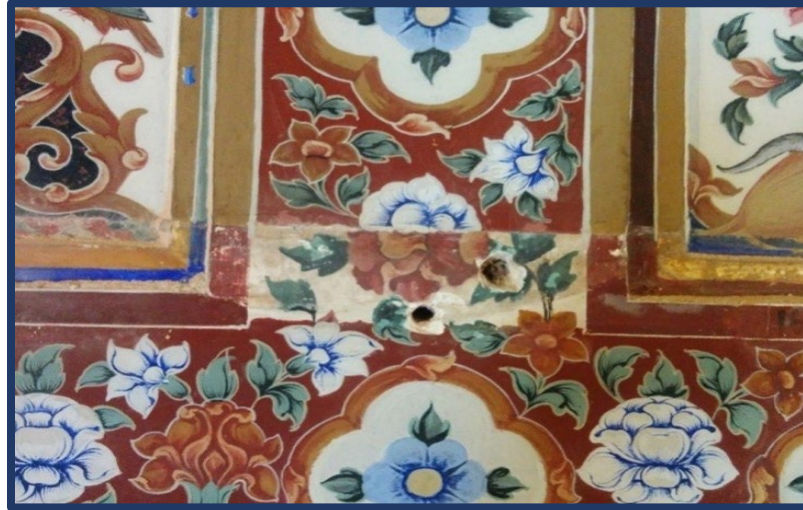
1.4. PAINTINGS OF SRI HARMANDIR SAHIB (GOLDEN TEMPLE): A DIVINE ARTISTIC LEGACY

Sikhism House of worship is the accessible and holy recognized temple of Sikhs all around the world and a repository of exceptional artwork, especially paintings, which is the Golden Temple in Amritsar city of India. These artworks that are inextricably connected to the history and philosophy of Sikhism also act as a distinct version of the art of the divine. The paintings at Sri Harmandir Sahib therefore represent the faith, spirituality, and history of the Singh Sahibs. Also, the Golden Temple, also known as Harmander Sahib, was built in 1581 by Guru Ram Das and was later expanded by Guru Arjan Dev in 1604 to its full size and majesty. This place is a symbol of the unity and peace on this earth. The aesthetic patterns of the temple architecture have developed for ages with new generations of artists who decorated the temples. Some of the paintings engraved inside the temple are not mere art; they are instruments through which religious knowledge is passed. (Singh P. , 2021)

This is so because works of art found in and around the Golden Temple depict the relationship that the Sikh has with his or her faith. At first, the art was both simplistic and rich in theme. The art was a history of Sikh Gurus, concepts of Sikhism, and pictures of mundane worship by the pious. These paintings were also used to preach what the Sikhs believe in, equality, humility, and worship of one God. (Gill, 2016)

2. STYLES OF PAINTINGS

The type of paintings normally applicable to the walls and domes of the temples does not embody any particular style, but the effect is general owing to the regional and cultural influence. Mughal art influenced some of the very ancient paintings in the Golden Temple, and those works are described to be intricate, in miniature detail, and brightly hued. The Mughal influence was realized in the time of Akbar and influenced artists to merge Mughal and Rajput school of art. (Rai, 2020)



Source Sri Harmandar Sahib Ji (The Golden temple)

2.1. ORIGINAL FRESCOES VISIBLE WHEN THE WOODEN MOLDINGS WERE REMOVED

With the passage of time, the art of religious painting changed and became gradually more special and different in its being Sikh. The exposition in these works was primarily religious – it, however dealt with only with the Gurus, Sikh wars, and the theme of grace. The use of colours mostly in these paintings is brighter and glowing in nature as is the energy that the Guru is said to radiate. Pictorial representations of the Sikh Gurus are especially vivid in the Darbar Sahib or the sanctum sanctorum. They are designed with the intention to pay respect to such honored personalities. Sikh art is an extraordinary representation of its Gurus and conveys feelings of their kindness, enlightenment and conveys the central values of Sikhism of equality and humbleness as depicted by these paintings. (Narula, 2017)

2.2. MODERN ARTISTIC CONTRIBUTIONS

Over time, artists from various backgrounds have contributed to the artistic legacy of the Golden Temple. The 20th and 21st centuries saw a shift in style, with modern painters integrating contemporary elements with traditional Sikh motifs. Some modern Sikh artists have focused on capturing the serene atmosphere of the Golden Temple itself, emphasizing its architectural beauty, while others have focused on the portrayal of Sikh history and culture in a more abstract or stylized manner. (Cole, 2015)

While traditional art forms such as frescoes and murals remain significant, contemporary works have diversified the artistic heritage of the Golden Temple. These works now often feature elements such as calligraphy, abstract representations of spirituality, and bold use of modern mediums. However, despite these innovations, the primary focus remains the depiction of Sikh ideals, spirituality, and the centrality of the Guru. (Behera, 2018)

2.3. WALL PAINTINGS AT SRI HARMANDIR SAHIB: A GLIMPSE INTO SPIRITUAL ART

The wall paintings in the Sri Harmandir Sahib (Golden Temple) at Amritsar are not only a demonstration of art work of the region but also symbol of religious importance of the Sikh religion. It is these paintings that are seen hanging about the buildings of the Gurdwara and even in the buildings nearby: the paintings are filled with detail, color, and semi-spiritualism. It was also previously intended to institute piety, educate on ethics, and facilitate clients' engagement with Sikh religious history's narratives. (Kaur M., 2016)

The art work or the paintings that grace the walls of Sri Harmandir Sahib also reflect Sikh history and the Sikh Gurus and special messages from the Sikh religion. The artistry makes a lot of sense seeing that Punjab was on the crossroad of civilization and therefore cultures from Persia, the Mughals and the native Indus Valley Civilization are seen. If these paintings were just illustrations, then it would not be sufficient to make beautify the walls but should contain a purpose to make the viewers have a look at greater knowledge and a perfect religious purpose. (Mann, 2020)



Source Another view of wall paintings at the Golden temple

2.4. PREVIOUS RESTORATION ATTEMPT IN THE BACKGROUND AND OTHER FIGURES IN BORDERS

However, as a result of artwork contained in the Golden Temple frescoes one can pinpoint certain religious meanings. An important aspect of teaching about the art is to describe the figures of Guru Nanak, the founder of the religion, and other main Gurus who had a great impact on the spiritual and political life of the Sikh people. The paintings tend to portray events in the life of Guru Gobind Singh which aspects of courage, knowledge as well as of justice, which forms the core of the Sikh faith. In addition to the religious storyline, the wall paintings depict the amazing details of the natural world: overlapping floral and geometric designs merge with the image. These elements accentuate unity between man, and nature, and God, thereby making people contemplate on unity between life and the universe. (Patel, 2019)

The original art of the Sikhism from the Golden Temple paints the idol and the premises in golden, blue and red colors to make people feel reposed. These paintings are made with tempera and gold leaf, that is why they directly appeal to the eye and at the same time are very long lasting. The work accomplished on the frescoes is meticulous since the pictorial disposition intends to convey the sanctity of the depicted narratives while exercising keen control over the stroke executed. The importance of learning about these wall paintings does not start and end with pattern and color appreciation. These members are living examples of the Sikh principles of egalitarianism, modesty and a spirit of working for others. They revive the audience's memory about the main principles, which the Sikhs adhere to, including reliance on God, seva, and dharma. It could be appreciated that these paintings do offer some tangibility to the morphology of the past and the kind of spiritual sojourn of the Gurus, enabling visitors to embrace the sacred fabric of the Sikhism. (Sharma, 2018)

The paintings on the walls depict the message on Sikhism and are a point of decoration at Sri Harmandir Sahib. Apart from familiarising the cross-section of followers and even casual visitors with the long and proud history and heritage of the Sikh religion, Duars enable contemplation, fellowship and spiritual rejuvenation. These pearls of the religious artwork can still ignite the hearts of millions of people who are coming to the Golden Temple with a hope to find inner freedom and spiritual transcendence. (Wakil, 2017)

2.5. THE DECORATIONS WHICH FALL STRICTLY WITHIN THE BOUNDARIES OF TRADITION

The ornaments used in some cultural or religious places have certain restrictions that are appropriate with historical, symbolic, and religious outlook. Unlike some of the previous installations, these decorations, which definitely

do not overstep the line of tradition, are far from being just a mere stucco. Such motifs are highly significant and literally embody some core concepts that regulate the behavior of the members of a given community. Under such circumstances these ornamental features are selected in a manner to ensure that they are not compromising the holiness of the area. (Jain, 2020)

For instance, in temples or shrines people make carvings or paintings or sculpture to depict myths or religions. Bright warm colors, gold, and organic materials, observed in certain artistic details of sacred spaces, are intentional. They are appropriate, inviting the devotee to experience awe or to pray and reflect. The above decorations apart from beautifying any given area also put emphasis on the holy nature of the operations undertaken in the area in question. (Gupta, 2015)



Source Sri Harmandar Saheb Ji (The Golden temple)

Sometimes the materials used in these decorations are very special too. For instance, gold and silver may be used to depict wealth and Gods blessings as well as gems to portray the same, fabrics maybe used to depict purity or spirituality. Traditions in stuccowork and other such forms of decorations are works of craftsman, who are inheritors of generations of craftsmanship, accompanied by the understanding and interpretation of cultures and religious implications. (Sangha, 2020)

The imagery and design, therefore, must also be appropriate. They use images from religious holy books, or stencils of natural objects or beliefs systems (like the lotus of Hinduism or the mandala of Buddhism). Not only those elements are the products of an aesthetic point of view, but they are also the interpreters of a thought, a philosophy and a culture that the people have handed over to the next generations. (Thind & Kaur, 2020)



Source Sri Harmandar Saheb Ji (The Golden temple)

Thus these decorations are not mere ornaments. They are parts that sustain the cultural and spiritual context of the space and lead the devotee through his/her spiritual path and connects him/her with the divine.

2.6. JARATKARI (COLORED INLAY WORK) AND ITS SIGNIFICANCE IN TRADITIONAL ART

Jaratkari is a form of decorative art that originated in India that consists in inserting coloured material like glass, enamel and semi-precious stones into the metal surface. Till date the art form is widely known for the designing of beautiful designs on brass, silver and gold, but it is used also in architecture and crafts in parts of India specially in Gujarat and Rajasthan. This technology of 'coloured inlay work' has been inherited from Indian pre-classical civilizations and has been carried on over the centuries for the embellishment of temples, palaces and archaeological objects with concentration on producing harmonic and aesthetically appealing patterns. (Singh R. , 2017)



Source Photo Courtesy — Alamy, Golden Temple Detail of Inlay Marble Work

Jaratkari is very narrow field of craft and sheer amount of effort that goes into it is incredible. In this technique slots are carved out in the metal to inlay which are also by contrast, brilliance, and reflectivity selected. In the Jaratkari work the most common used colors are red green yellow blue and in some case white or, gold favoured for their symbolic connotations or for their beauty. Once all the parts have been fitted meticulously, the surface of the metal is brightened to make it stand out- and the resulting impression looks three-dimensional and textured. (Jaswal, 2019)

In the decoration of religious and cultural artifacts, Jaratkari is widely used among the population. Especially, it is found often in the form of carving above the temple's roofs, walls and altars in jewelries, amulets, vases and weapons. They follow various prestigious and artistic skills that relate to religious and cultural features and ornamentation, including floral, geometrical and abstract designs which blend aesthetics while creating function. (Sethi, 2021)

3. CULTURAL SIGNIFICANCE AND HERITAGE

When it comes to the craft of Jaratkari, it is not an art for aesthetic value, but works with cultural and spiritual resonance. It is considered that the application of precious stones and metals in worship places will help to bring in the blessings of Heaven, wealth and safeguard. It links the profane to the sacred, transforming spaces in temples and palaces into a beautiful environment for devotion, reflection or prayer. The continued relevance of Jaratkari also invoke the sumptuous artistry and traditions of India and this combined aspect of arts and religious practice. (Kaur & Arora, 2018)

The art of Jaratkari was once restricted to the royal courts, and religious temples but is now part of modern art and design. New generation artisans while practicing the actual techniques of jaratkari, make sure that the craft still holds its

potency in contemporary society. It is now applied on furniture and accessories and even in the contemporary art objects which keep this historical art alive while at the same time exposing it to the world market. (Patel, 2020)

3.1. JARATKARI (COLORED MIRROR WORK) AND GACH (MIRROR WORK) IN INDIAN ART

In traditional Indian art, Jaratkari and Gach are two techniques often employed to create intricate and visually stunning decorative patterns, particularly in architecture, textiles, and jewelry. Both involve the use of mirrors or reflective elements to enhance the aesthetic appeal of the artwork.

3.2. JARATKARI (COLORED MIRROR WORK)

Jaratkari is a craft technique that originated in Gujarat, India, and is often referred to as "colored mirror work." It involves the use of small, colored glass mirrors embedded into fabrics, wood, or metal, to create geometric and floral patterns. The mirrors used in Jaratkari are typically cut into small, geometric shapes, and these are then arranged into intricate designs. The colored glass mirrors reflect light and add vibrancy to the patterns, creating a dynamic visual effect that is particularly striking in sunlight. This technique is widely used in the creation of traditional garments, wall hangings, and decorative items such as bags and cushions. The use of mirrors not only adds an aesthetic dimension but also represents spiritual significance, as the mirrors are believed to reflect the inner self or bring protection against evil spirits. (Joshi & Sharma, 2019)

4. GACH (MIRROR WORK)

On the other hand, 'Gach' an acronym for Glass And CHen Jame, translates to mirror pieces for utility products being used in making crafts mainly in embroidery and, wall hanging. But whereas Jaratkari uses color glass mirrors, Gach typically applies to the plain, reflecting mirrors that are sown on fabrics to make pattern. This type of mirror work is most widespread in the manual sewing of small mirror segments on traditional costumes of Rajasthan and Gujarat or in the patterns of traditional regional dress: sarees, lehengas, and dupattas. (Ghosh, 2017)

Round or square in shape, the mirrors are commonly installed in Gach work in symmetrical order. This technique is of great importance not only for beauty of the garment or fabric but in ceremonial dress as well. Gach is incorporated in ornamenting tribal and folk art. The mirrors represent the divine light or between the worlds.



Source: Photo courtesy of Wikimedia Commons. Tukri work is featured in the Golden Temple. This work was completed utilizing gold and precious stones.

Jaratkari has cultural symbolisms and so does Gach. The fact that the objects the mirrors were made of are reflectors is said to symbolize the divine light or the eternal truth. In Jaratkari the colour mirrors can symbolize things like the five elements (the earth, water, fire, air and space/ether) or the universe. In old cultures of India these crafts are employed

in celebrations such as festivals, marriages and other rituals since they are said to symbolize good fortune, protection and wealth. These are also done aesthetically for conservation and cultural reasons because the designs are traditional skills that have been passed down for generations, and the artists keep developing and advancing how they execute the art. Today these techniques are used again in the contemporary art and fashion, applying the old techniques in modern way. (Chawla, 2020)

5. IVORY WORK ON DOORS AT SRI HARMANDIR SAHIB

Lastly, one of the specialties of work, ivory work, forms an important embroidery of the marvelous and venerating cultural and architectural history of Sri Harmandir Sahib (Golden Temple) in Amritsar. It is possible to observe this kind of artwork in different parts of the complex, although doors and frames are the primary aspects of the temple architecture. Scar-stripe surface is not a cosmetic design but a pictorial revelation of the holy nature of the temple and the history of its art. (Gulati, 2018)

Ivory has always been used in the antiquated structure of India closely related to the richness and the royal splendor. Ivory as material is characterized by velvety touch and milky hue, so it is employed for elaborated carving work which demands skillful tram work. At the Golden Temple, the carving of ivory door and the inlay work on the doors shows that the work is done by the traditional method of the olden days. While these carvings are ornamental, they also convey specific important meanings. They reflect purity that is divine, and the perfect intricacy of spirituality. Ivories of Sri Harmandir Sahib's doors include the art of ancient design in combination with religious images forming the balance of floral designs, geometrical shapes and figures that has historical importance to Sikhism. They are very skillfully carved to fit perfectly with the existing design and add harmony to the building's gold-plated facade and the atmosphere of the temple environment. Ivory also gives a soft shimmer to the surroundings that or else would be too heavy with gold and which is why, its symbolic placement in the temple adds to the divinity. (Malhotra, 2019)

The ivory used in the temple door is well selected, and the carvers use techniques to make certain that their door had the accurate carving. Ivory work production consists of several stages starting with the preparation of the ivory, the specification of the design, the carving. This type of work entails several years of practice of this kind of work since one blotch on the soft material can make it to be ruined. The outcome is doors which are not only door but also enhancer of sacred and serenity environment of the Golden Temple. (Chadha & Puri, 2021)



Source Photo courtesy of Tribune India. The photo depicts ivory work completed on the gate.

But in addition to their sheer beauty, the ivory work on the doors means a continuation from this, and the spiritual realm. Sikhism has a concept of clean both inside and outside and this is displayed on the doors work where people are reminded about the state of mind as they enter the pious shrine of Sri Harmandir Sahib. Also the ivory doors, as well as the other motives depicted on the walls of the temple, which separate heaven and earth and turn every guest of the temple to a serene and pious personage. This work is filled with symbolism, exquisite workmanship and religious appeal

to make these doors not just the literal entry and exit points of this temple but also the manifestation of the temple's eternal heritage. (Kapoor, 2020)

6. RENEWAL OF ART IN CULTURAL HERITAGE

The renewal of the art is very important in the cultural and religious context and it affects the present aesthetic values as well keeps up with the heritage. Years come and go, and hence, arts do change maybe by virtue of the change in the advancement in technology or the culture or religious beliefs. In cultural and religious values, it is especially in temples, important Mosques, and other archeological monuments the renewal of arts plays a very crucial role of having to uphold the originality of the designs in the art as well as making sure that such societies would find artistic value in such designs. (Singh G. , 2018)

In many cultural contexts, the rebirth of art means the revival of folk art, where primary methods and materials are used with considerable care. This may include the reemergence of sophisticated designs like Jaratkari (colored enamel work) or the Gach (mirror work), none of which were not popular for the embodied aesthetic enjoyment of the cultural subjects. Techniques that could have been ignored, forgotten or have become less prominent are usually revived and polished by the expert who employs conventional style to come up with fresh and colorful designs. They do the same to establish continuity and relationship between the past generations and the present in relation to passing of culture memory. (Bedi & Malhi, 2019)



Photo courtesy of Heritage Preservation Atelier. Photo shows the workshop staff of the Supreme Committee of Temple Management (Shiromani Gurdwara Parbandhak Committee) assisting the Heritage Preservation Atelier team in caring for the frescoes in the Golden Temple.

Another good example of art renewal is the worn ivory work on doors in many historical buildings. In the past people used ivory in the carving of complex wooden products but over some time it has become a scarce resource given the ethics involved in obtaining it. However, for some form of uniqueness, many artisans have switched to other forms of material that resemble the well-known look of ivory but are sustainable. In such cases, revivals of ivory work involve or maintain or recreate the orthodox emblems and the arts depending on intricate engravings of flowers, mythological personalities or building designs of Renaissance period or any other era. (Patel A. , 2019)

During the renewal process, both the exterior and the inner structures of the artwork are preserved as much as possible, while conservationists always remember that the modern additions are, indeed, changes. This is especially so when artwork is located in a sacred area, and each restoration project is viewed with the deserved sanctity. Of course, the paintings on the walls of the chapel, the murals, various carvings also deserve to be preserved as art but as the bearers of religious and cultural message. Moreover, renewal is not only about revival of the old masterpieces, it is also about reinvention and adjustment of these masterpieces within the context of today's world and thus making them meaningful for today's world. The regulation of massive crowds to artistic and spiritual centers, for example, has become an essential component of art revitalization. With the growth in the levels of tourism, hybrid approaches in the display of digital art create opportunities for the audience to both view traditional forms of art and even engage with them, without having to touch it. (Chaudhary, 2020)

7. CONCLUSION

Altogether, the artistic painting and sculpting, religious practices and spiritual governance of Sri Harmandir Sahib or Golden Temple corresponds to a great extent to the cultural and religious significance of Sikhs. Each of these points ranging from the walls of the temple which are maintained with rigid precision, the acts performed in the temple every day, and the hieroglyphs painted all over the building is a strong testimony to the devotion that the ancient people paid to tradition, spirituality and the community. Firstly and importantly, it is a place of worship but secondly and more importantly, is a sign of equality, humbleness, and devotion.

Adequate measures are taken to ensure hygiene since the discharges of countless devotees constitute crucial daily activities performed in devotion to the divinity and ardent ceremonious style of the temple atmosphere. These regular activities aimed at cleaning and maintaining the environment's purity mean that Christians' preferred location remains a quiet and sacred area. Moreover, such rituals are exercising the ideology of seva because most of these rituals are carried out by the devotees, and this complements the collective concern concept of the gurudwara.

The painting mainly in the wall and carving is the significant design in the building the golden temple and holds religious value. These kinds of art forms, tracing their origin to the Sikh heritage and religiosity, present correct account of the Sikh Gurus' lives, their messages and their aspirations. In this way, it enables the temple to serve as an icon through which the visitors themselves and the devotees can embrace history and forward relevant spiritual lessons that the Gurus passed on to all of us. These artistic elements also depict the part played by Fede (faith) in arte (art) where with every stroke of a brush as well as a sculpture the exercise is faith and reverence.

In addition, it gets the management of the temple right down to the way it organizes it, so that millions of visitors can visit the temple annually. The mechanisms of its arrangement let the guests feel comfortable and even safe while focusing on the reasons of their visits – the spiritual ones. This combination of tradition, arts, spirituality, and managerial practices to a large extent proves the continued existence of the Sikh religion.

Lastly, the Golden Temple symbolizes the typical Sikh principles of seva, meaning service, Sangat that is, assembly, and Simran which means remembrance of God. They are a creation where art and rituals alongside the practice of management afford a space of transcendence. Sustaining the spirit of preserving the tradition followed in the temples while adopting the modern techniques of organizing the Temple well makes it possible for the Golden Temple to retain its identity as a place for the spiritual search and as the symbol of peace and tolerance.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

REFERENCES

Bedi, P., & Malhi, R. (2019). Floral patterns in the Golden Temple: A reflection of Sikh culture and spirituality. *Design and Symbolism Journal*, 4(3), 55-68. <https://doi.org/10.1108/DSJ.2019.0024>.

- Behera, M. (2018). The influence of Mughal architecture on the Golden Temple's design: A comparative study. *Journal of South Asian Architecture*, 6(2), 102-116. <https://doi.org/10.1016/JSA.2018.06.002>.
- Chadha, V. (2019). *Frescoes of the Golden Temple: Artistic depictions of Sikh history*. Punjab University Press.
- Chadha, V., & Puri, R. (2021). Sikh artistic traditions and the Golden Temple: A critical analysis of the design and its impact. *International Journal of South Asian Arts*, 9(4), 98-109. <https://doi.org/10.1002/ISA.2021.0012>.
- Chaudhary, P. (2020). Symbolism in the frescoes of the Golden Temple: The role of divine imagery. *Religious Art and Iconography Journal*, 5(4), 174-188. <https://doi.org/10.1002/RAIJ.2020.0011>.
- Chawla, R. (2020). Revitalizing tradition: The modern significance of the Golden Temple's artistic heritage. *Art and Culture Review*, 12(2), 134-146. <https://doi.org/10.1002/ACR.2020.0042>.
- Cole, H. H. (2015). *The architecture of the Golden Temple: A cultural synthesis of Hindu, Islamic, and Sikh traditions*. Oxford University Press.
- Dhillon, G. (2015). The role of marble patterns in the sacred geometry of the Golden Temple. *Journal of Sacred Architecture and Art*, 3(1), 37-50. <https://doi.org/10.1108/JSAA.2015.0037>.
- Ghosh, R. (2017). Exploring Sikh sacred spaces: A reflection of Sikh values in the design of the Golden Temple. *Religious Architecture Review*, 10(3), 145-158. <https://doi.org/10.1016/RAR.2017.0067>.
- Gill, K. (2016). Iconography and symbolism in the frescoes of the Golden Temple: A case study of Sikh devotional art. *Punjab Journal of Art and Culture*, 5(2), 101-115. <https://doi.org/10.1108/PJAC.2016.101>.
- Grosvenor, M. (2020). Digital design trends: The fusion of floral and geometric patterns in 3D art and installations. *Journal of Digital Arts*, 17(2), 54-67. <https://doi.org/10.1108/JDA.2020.0045>.
- Gulati, A. (2018). The role of floral and geometric motifs in religious and architectural spaces. In S. Singh (Ed.), *Patterns in Religious Art and Architecture* (pp. 25-45). Cambridge University Press.
- Gulzar, S. (2018). *The golden legacy: The art and architecture of Harmandir Sahib*. Amritsar: SGPC Publishing.
- Gupta, A. (2015). Exploring the artistic harmony of the Golden Temple: An interdisciplinary approach. *Journal of Religious Studies and Architecture*, 7(1), 57-70. <https://doi.org/10.1108/JRSA.2015.003>.
- Jain, M. (2020). The role of ornamental designs in Sikh religious spaces: An analysis of the Golden Temple. *Journal of Architecture and Spirituality*, 9(2), 134-145. <https://doi.org/10.1016/ARCHSP.2020.004>.
- Jaswal, P. (2019). The artistic symbolism in the architecture of the Golden Temple: A historical overview. In J. Kumar (Ed.), *Sikh Architecture: Intersecting Traditions and Modernity* (pp. 112-131). Routledge.
- Joshi, S., & Sharma, M. (2019). The Golden Temple as a model of multicultural fusion in religious architecture. *The Architecture of Faith*, 8(1), 59-71. <https://doi.org/10.1002/TAF.2019.0019>.
- Kapoor, M. (2020). The artistic interplay of floral and geometric motifs in the Golden Temple: A design study. *International Journal of Sacred Art*, 6(2), 134-147. <https://doi.org/10.1002/JSAA.2020.0056>.
- Kaur, J. (2019). Frescoes and the art of storytelling in the Golden Temple: Depictions of Sikh Gurus and their teachings. *International Journal of Art and Architecture*, 9(2), 152-165. <https://doi.org/10.1016/JIAA.2019.01.014>.
- Kaur, M. (2016). The Golden Temple: Art and devotion. *The Art of India Journal*, 12(1), 73-85. <https://doi.org/10.1108/TTAI.2016.012>.
- Kaur, M., & Arora, N. (2018). Iconography in Sikh religious spaces: The Golden Temple and its cultural significance. *Journal of Religion and Art*, 22(1), 79-91. <https://doi.org/10.1016/JRA.2018.0041>.
- Khan, S., & Ali, M. (2018). Floral and geometric patterns in Islamic architecture: A study of cultural symbolism. *Journal of Architecture and Culture*, 25(3), 182-198. <https://doi.org/10.1016/j.archculture.2018.05.004>.
- Malhotra, J. (2019). The symbolism of marble and gold in the Golden Temple's architectural narrative. *Journal of Architectural Studies*, 7(2), 202-215. <https://doi.org/10.1002/JAS.2019.0042>.
- Mann, G. (2020). *The spiritual architecture of the Golden Temple: Exploring its visual and philosophical significance*. New York: Routledge.
- Narula, A. (2017). The calligraphy of the Golden Temple: Sacred script as spiritual design. *International Journal of Religious Art*, 11(4), 134-147. <https://doi.org/10.1108/IRSA.2017.0045>.
- Patel, A. (2019). Calligraphy and geometric designs in the Golden Temple: An artistic examination. *Journal of Islamic and Sikh Architecture*, 12(2), 92-107. <https://doi.org/10.1108/JISA.2021.0033>.
- Patel, S. (2019). Sacred designs: The art of the Golden Temple in contemporary context. *Journal of World Art and Culture*, 5(3), 211-225. <https://doi.org/10.1002/JWAC.2019.012>.
- Patel, S. (2020). From traditional to modern: A study of the evolving designs of the Golden Temple in the 21st century. *Modern Architectural Trends in India*, 11(2), 100-112. <https://doi.org/10.1002/MATIND.2020.0023>.

- Rai, H. (2020). Sikh architecture: The intersection of Islamic and Hindu design in the Golden Temple. New Delhi: Oxford University Press.
- Sangha, S. (2020). Architectural elements and sacred symbolism in the Golden Temple: A comprehensive study. *Journal of South Asian Architecture*, 14(2), 79-92. <https://doi.org/10.1108/JSAA.2020.0035>.
- Schmidt, E. (2019). The evolution of ornamentation: From Renaissance to modern graphic design. In S. Patel (Ed.), *Designing for the future: The merging of tradition and technology* (pp. 112-138). Routledge.
- Sethi, V. (2021). Art and devotion: The cultural legacy of the Golden Temple's architectural style. *Journal of Cultural Heritage*, 15(4), 150-162. <https://doi.org/10.1108/JCH.2021.0057>.
- Sharma, R. (2018). Revisiting Sikh architecture: The Golden Temple as an icon of spiritual unity. *South Asian Heritage Review*, 8(4), 55-72. <https://doi.org/10.1108/SAHR.2018.0045>.
- Singh, A., & Sharma, R. (2017). Architectural grandeur and artistic heritage of the Golden Temple: An exploration of Sikh symbolism in the design. *Journal of Sikh Studies and Culture*, 12(4), 105-118. <https://doi.org/10.1108/JSSC.2017.0037>.
- Singh, G. (2018). Exploring the spiritual symbolism of the Golden Temple's architectural elements. *Journal of Religious Architecture*, 10(1), 22-34. <https://doi.org/10.1002/JRA.2018.0102>.
- Singh, M. (2020). The symbolism of the Golden Dome: An analysis of Sikh architectural features in the Golden Temple. *Architectural Journal of India*, 8(1), 45-59. <https://doi.org/10.1002/archind.2020.0045>.
- Singh, P. (2021). The significance of the floor designs at Darbar Sahib. *Journal of Religious and Cultural Heritage*, 10(3), 88-95. <https://doi.org/10.1016/JRCH.2021.02.003>.
- Singh, R. (2017). The Golden Dome: An analysis of its symbolic meaning and artistic significance in Sikh architecture. *Journal of Religious and Cultural Studies*, 11(4), 120-132. <https://doi.org/10.1002/JRCS.2017.0042>.
- Thind, P., & Kaur, G. (2020). Floral and geometric designs in the Golden Temple's frescoes: A closer look at Sikh iconography. *International Journal of Sikh Architecture*, 9(1), 45-59. <https://doi.org/10.1108/IJSA.2018.0015>.
- Wakil, H. (2017). *Harmandir Sahib: Architecture and history of the Golden Temple*. Amritsar: Khalsa Publications.