

TAMIL CULTURE AND HERITAGE FOUNDATION IN SRI LANKA

A THESIS

Submitted in partial fulfillment of the requirements for the award of
Bachelor of Architecture degree

By

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BONAFIDE CERTIFICATE

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I wish to express my thanks to all Teaching and Non-teaching staff members of the **Department of Architecture** and finally to the one above all, to **The**

Almighty, May all glory be to him.

SANJEEV SIVAKUMAR

THESIS SYNOPSIS

The depth of Tamizh history of Sri Lanka during the Sangam and Golden era is unlike what we've witnessed in recent times, The entirety of Tamizh culture and civilizations have etched its way deep into the roots of all the nations around the globe through many aspects, Sri Lanka is one nation among them that holds a significant connection with the south Indian civilization due to the voyage of the ancestral lineage of Kings who reigned the land.

This thesis intends to explore the different stages in history that influenced the Tamizh culture and civilization to flourish in that nation and integrate these stages in an architectural form with modern visual technology to symbolize an entity that identifies itself as a modern habitation for all the collection of Tamizh history.

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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

1.2

The Tamil history in Sri Lanka is significant as the entire culture and tradition of Sri Lanka. The Tamil citizens of Sri Lanka have their form of culture and tradition that has been embraced for centuries within their communities.

1.2 NEED OF THE PROJECT

1.2.1 Resonating with the people

The place should symbolically connect to the locals and tourists on an intellectual and emotional level by establishing a nativity in design.

1.2.2 Historical references

The culture, as well as the site location, are historically valuable to Tamizh people connecting from epics to dates as far as the 3rd century BCE. The historical value and neighbourhood add essence to the intent of the design.

1.2.3 Multidisciplinary Spaces

The spaces should host various cultural activities from entertainment to educating programs for a wide variety of visitors to satisfy all age groups, combining solids and voids to form interesting spaces such as a performance space.

1.2.4 Finding the function

User-based classification for multidisciplinary function for all categories. flexible spaces for different spaces in a cultural centre is valuable.

1.2.5 Integrating Nature

Tamizh culture is derived from the timelessness of nature and its elements. The site's location near the estuary provides an opportunity to extend the design towards nature.

1.2.6 ESTABLISHING AN IDENTITY

The culture and tradition of Sri Lankan Tamizhs need to be established on a universal level to educate different cultures about the most diasporic race and their settlements.

1.3 AIM AND OBJECTIVE

To design a place for the Sri Lankan Tamils that have a symbolic connection to their roots with a form and function derived from the ancient historical narrative to uplift the presence of the Tamil culture in Sri Lanka and establish a strong foundation for a universal connection between different cultures.

1.4 OBJECTIVE

To establish an identity for the Sri Lankan Tamils with a symbolic narrative that also bridges communities from far across the world to educate them about the evolution of the most ancient civilization on the Lankan soil.

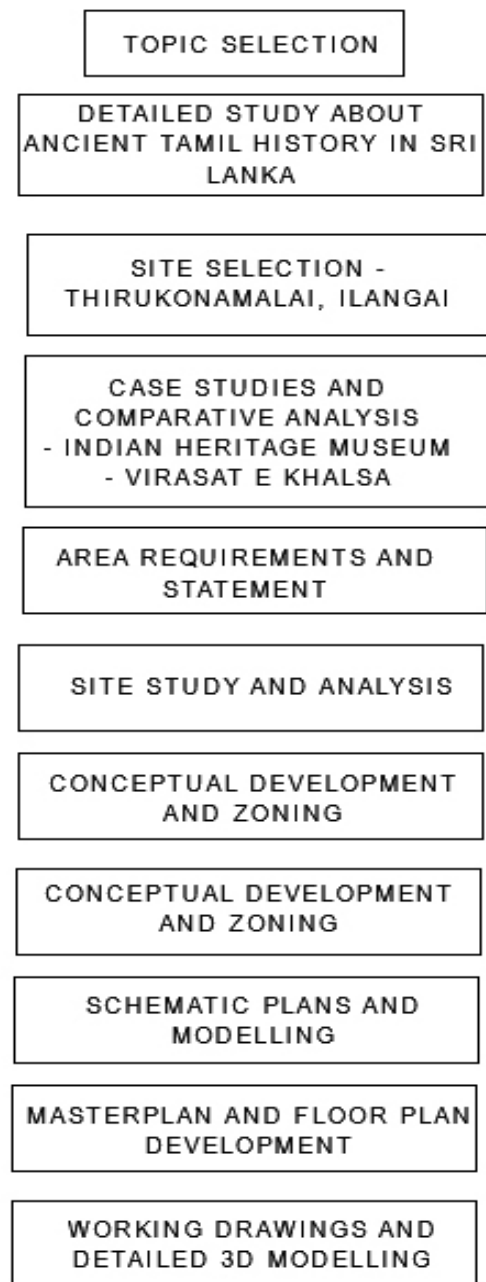
To make the place more than a cultural centre to attract tourists from different backgrounds to experience the uniqueness of Tamil culture through its portrayal in the architectural development.

To derive a resilience-based design around the natural features of the site in a coastal context that has previously endured natural calamities such as the 2004 Tsunami.

1.4 METHODOLOGY

The thesis will involve the study and research of different buildings which have the significance of culture and history on a symbolical level to understand its application and also identify the problems and formulate solutions in the chosen site with the inspired case studies to

evolve the design on a form and functional level, then the design requirements will be framed according to the intent of the design and also based on the category of users targeted to visit the centre. The design will become a combination of symbolic and functional design to create an identity derived from the context and the intention of the design program to create an unforgettable historical and cultural experience.



CHAPTER 2

LITERATURE CASE STUDIES

2.1 INDIAN HERITAGE CENTRE

Location - Little India, Singapore

Architect- ROBERT GREG SHAND ARCHITECTS

Building type- Heritage and Cultural Museum

2.1.1 THE CONCEPT AND DESIGN:

The diversity and multi-faceted nature of Indian culture is captured in using a translucent shimmering façade to create an impression of the IHC as a “shining jewel” in the day and transform into a “glowing lantern” at night. The most distinctive motif of the building is a pattern created from the geometry of the baoli, an Indian stepped well that is a lifeline and traditional source of water, as well as a meeting point for the community. The baoli also represents an active environment where the young and old interact, stories are told, and tradition is passed on. The baori is translated onto the façade via the composition of the curtain wall glazing, with staircases serving as a three-dimensional jali (intricate ornamental openwork typically found in Indian and Islamic architecture), modulating light, air, and air views between the streetscape and the galleries. In opening up the gallery experience to the street, visitors to the IHC become ‘actors’ against the colourful gallery wall, enticing passers-by to look in and engage with the building.

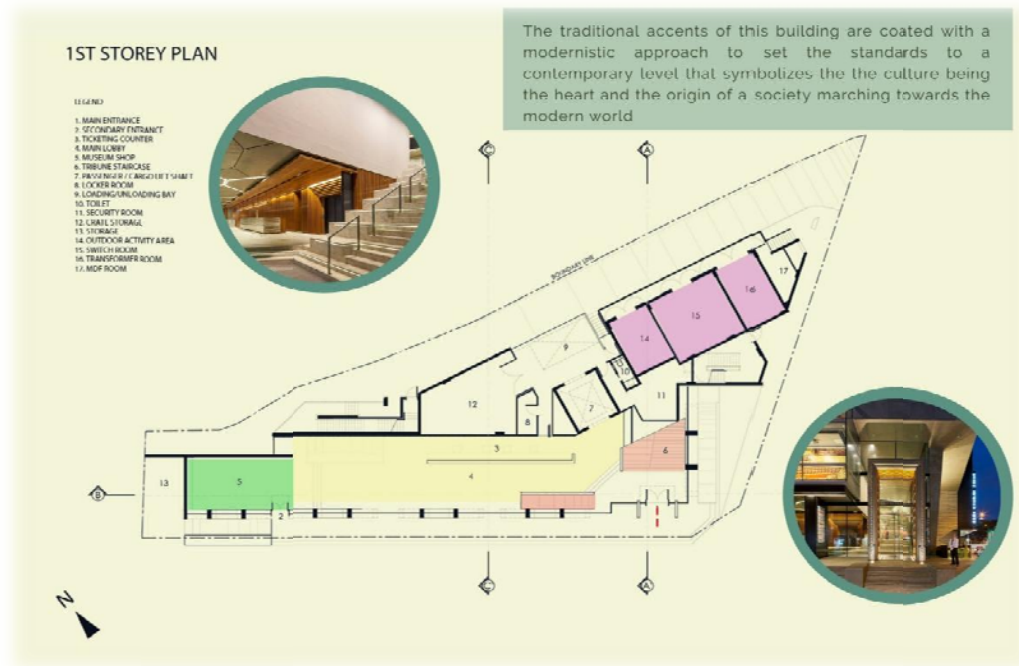


Fig 2.1: Plan of IHC

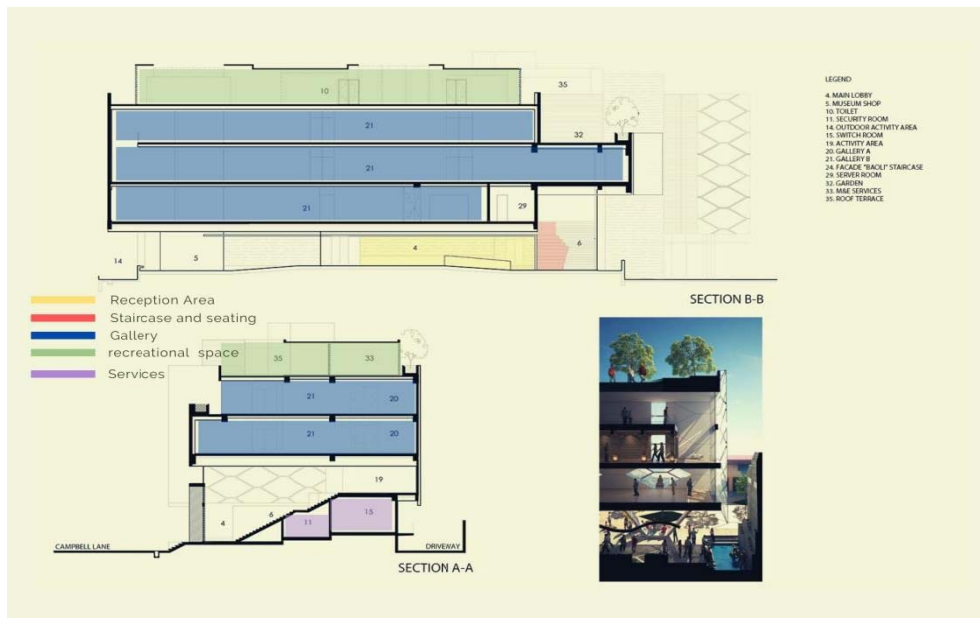


Fig2.2: Sections of IHC

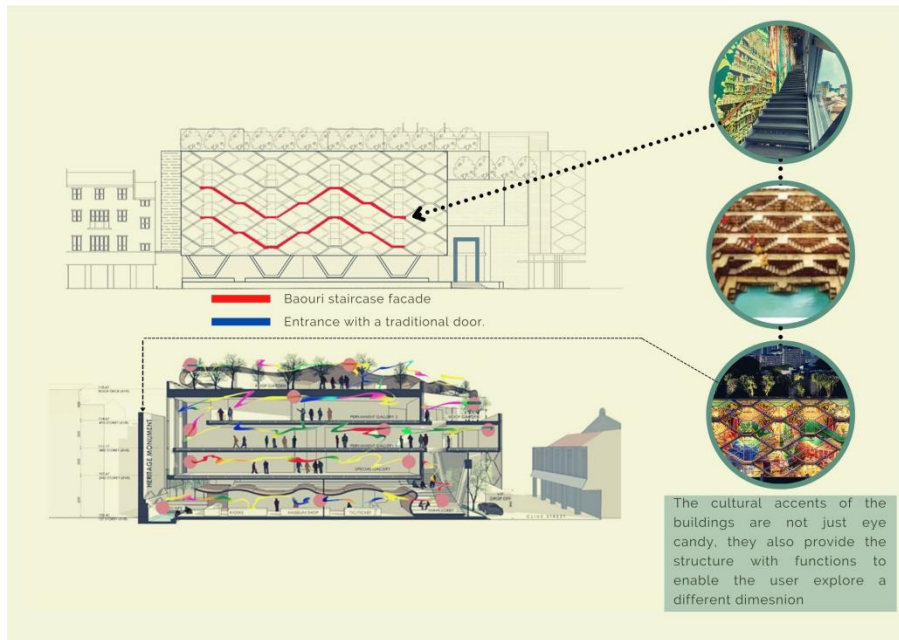


Fig 2.3: Elevation and Conceptual Section

2.1.2 ELEMENTS UNITY IN DIVERSITY:

Another design inspiration is the five-foot way, which refers to the traditional five-foot-wide covered pedestrian walkways along rows of shophouses, usually found in Singapore and Malaysia. This concept has been expressed as a vertical circulation core in the façade of the IHC. Staircases within the façade provide access between the galleries and afford visitors a visual connection to the street. Where there are no stairs, apertures in the gallery wall act as small balconies for the display of changing exhibits that are visible from the street as well as the gallery, further opening up the IHC experience to passers-by in the street below.

2.1.3 TAKEAWAYS FROM THE CASE STUDY

User Experience

The users are generally tourists who visit the place to experience Indian heritage and culture in Singapore.

The locals visit the places only on traditional festivals and other special occasions due to the heritage displays being stagnant for a very long time.

Students and researchers will find the place educative and informative for their research.

Experience with Heritage

The displays exhibit the heritage of Indian culture with artifacts and unique items that have evolved throughout Indian history.

The heritage connection is also established by adopting elements from Indian art and architecture into this contemporary building as a functional structure.

Experience with Culture

The place emphasizes around the streets of Little India which is a major cultural hub that engages with traditional activity regularly. This factor reflects on the building as well and is used as a venue for a highlighted celebration.

General Inference

The venue of the Indian Heritage Centre emphasizes the street in terms of portraying culture and festivities during special occasions

The adoption of traditional features in the main parts of the building such as the entrance is designed with a traditional door imported from Mahabalipuram.

These traditional elements are given a contemporary twist to form functional members of the building such as this baouri mural facade that also acts as a staircase

The tightly packed building's lack of natural ventilation and lighting is defended by a sustainable BMS which favors the technological multimedia displays.

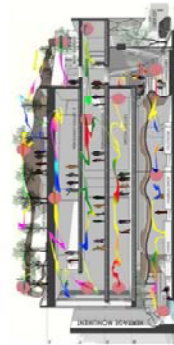
ATURE CASE STUDY 1: INDIAN HERITAGE CENTRE

USER EXPERIENCE

HERALLY TOURISTS WHO VISIT THE PLACE TO HERITAGE AND CULTURE IN SINGAPORE.

E PLACES ONLY ON TRADITIONAL FESTIVALS AND ASIONS DUE TO THE HERITAGE DISPLAYS BEING V LONG TIME.

ARCHES WILL FIND THE PLACE EDUCATIVE AND ER RESEARCH.



NATURAL FEATURES

THE SITE IS SITUATED IN AN URBAN AND CONTEMPORARY CONTEXT THAT DOES NOT CONSIST OF ANY DISTINGUISHABLE NATURAL FEATURE.

THE BUILDING IS COORDINATED WITH LANDSCAPING IN ITS RECREATIONAL SPACES WITHIN THE BUILDING.

LIGHTING AND VENTILATION

THE INTERIOR SPACES ARE TIGHTLY PACKED WITHOUT VENTILATION. THE ENTIRE BUILDING DEPENDS ON ADVANCED MULTIMEDIA DISPLAY.

THE BUILDING ADOPTS ARTIFICIAL LIGHTING AND VENTILATION ON MONITORING CONTROL.



CULTURAL ZONE

THE PLACE EMPHASIZES AROUND THE STREETS OF LITTLE INDIA, WHICH IS A MAJOR CULTURAL HUB THAT ENGAGES WITH TRADITIONAL ACTIVITY. REGULARLY THIS FACTOR REFLECTS ON THE BUILDING AS WELL AND SERVED AS A VENUE FOR A HIGHLIGHTED CELEBRATION.



HERITAGE ZONE

IT THE HERITAGE OF INDIAN CULTURE WITH ITEMS THAT HAVE EVOLVED THROUGHOUT INDIAN HISTORY.

SECTION IS ALSO ESTABLISHED BY ADOPTING INDIAN ART AND ARCHITECTURE INTO THIS BUILDING AS A FUNCTIONAL STRUCTURE.



CIRCULATION

THE BUILDING HAS ITS MAIN ACCESS ON ITS SOUTHERN SIDE, THE SERVICES ARE ACCESSIBLE ON THE NORTHERN PART OF THE BUILDING.

THE BUILDING CONSISTS OF 4 ZONES OF VERTICAL CIRCULATION.

THE TWO STAIRCASES ARE LOCATED IN THE EAST AND WEST ENDS OF THE BUILDING WITHIN 15M. THE CENTRAL PORTION CONSISTS OF ONE LIFT FOR VIP GUESTS AND SPECIALLY ABLED VISITORS.

THE MAIN FACADE OF THE BUILDING EXHIBITS AN EXTERNAL STAIRCASE THAT CONNECTS THE TWO GALLERIES.

4 INTERESTING FEATURES IN PERCEIVED

THE VENUE OF THE INDIAN HERITAGE CENTRE EMPHASIZES THE SITE CULTURE AND FESTIVITIES DURING SPECIAL OCCASIONS.

THE ADOPTION OF TRADITIONAL FEATURES IN THE MAIN PARTS OF THE BUILDING IS DESIGNED WITH A TRADITIONAL DOOR IMPORTED FROM THESE TRADITIONAL ELEMENTS ARE GIVEN A CONTEMPORARY MEMBERS OF THE BUILDING SUCH AS THIS BAUJURI FACADE IT.

THE TIGHTLY PACKED BUILDING'S LACK OF NATURAL VENTILATION A SUSTAINABLE BMS WHICH FAVOURS THE TECHNOLOGICAL MULTIMEDIA DISPLAY.



Plate 2.1: Study of IHC

2.2 VIRASAT E KHALSA

- Project Type – Museum
- Project Location – Anandpur sahib, Rupnagar, Punjab.
- Architects – Moshe Safdie & Associates, Boston, USA
- Associate Architect – Ashok Dhawan, New Delhi

- Construction Consultant – Larsen & Tourbo limited, India
- Promoters and Developers – Anandpur sahib Foundation Trust
- Inception Date – 1-1-1998
- Completion Date – 13-4-2010
- Total Area – 75 Acre
- Built up Area – 40 Acre
- Project Cost – Total estimate cost including exhibits 224 crores

2.2.1 THE CONCEPT AND DESIGN:

The first block has been conceptualized as a boat, which is also the first gallery the visitors enter. It showcases the present culture of Punjab in a panoramic almost 360 degree view. The second block is the flower shaped building. Depicting the five virtues – Sat (truth), Santosh (contentment), Daya (compassion), Namrata (humility) and Pyar (love). Or the Panj Piaras (the five beloved ones) of Guru Gobind Singh. The five Sikhs (Panj Piaras) – Bhai Daya Singh, Bhai Dharam Singh, Bhai Himmat Singh, Bhai Mukham Singh and Bhai Sahib Singh. The third block is a crescent shaped building with petal-like projections forming its roof. The rooftops of all petals are covered with special stainless steel sheets, which symbolically reflects the skylight towards the Gurudwara.

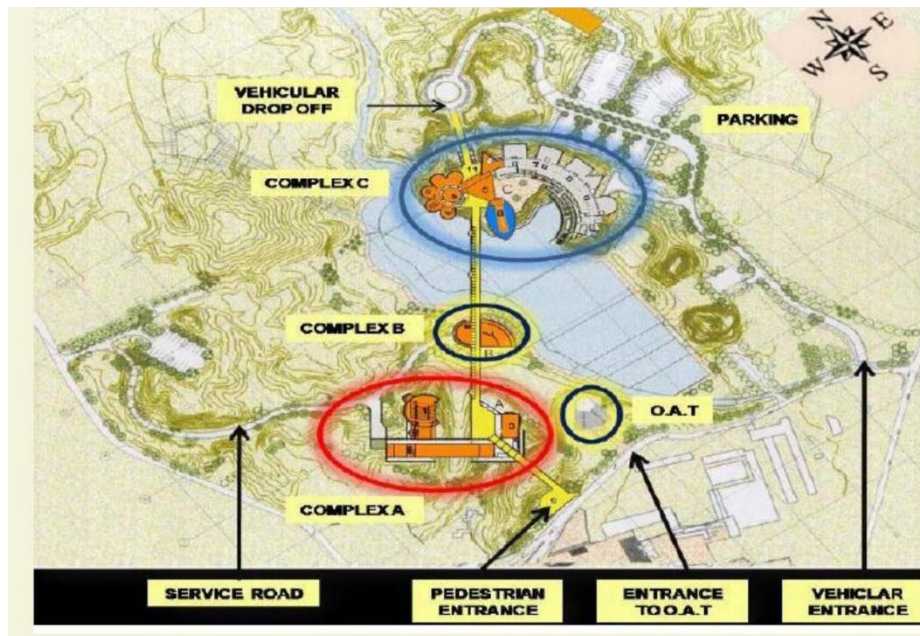


Fig2.4: Zones of Virasat E Khalsa

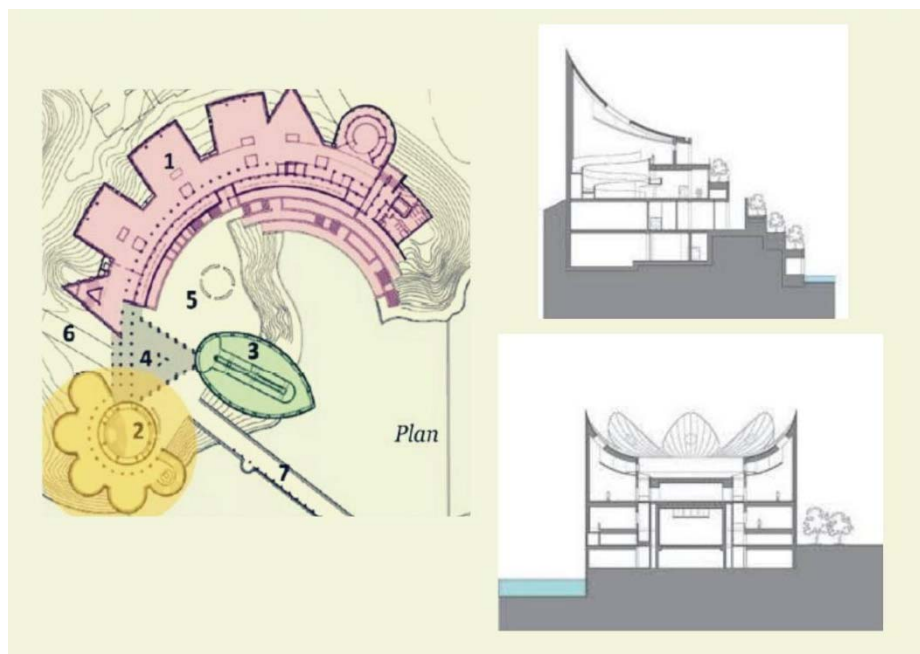


Fig 2.5: Museum Plan and Section

2.1.2 TECHNICAL FEATURES:

The structure is designed to cover all the seismic aspects which are applicable for India.

- Columns and beams – fairfaced concrete casted in single.
- Columns – no shuttering joints.
- Beams -limited, only in pattern shuttering ply imported from Finland for more length, thickness and smoothness.
- More than 2800 lighting fixtures.
- Electricity from 132kv substation of PSEB.

2.2.3 TAKEAWAYS FROM THE CASE STUDY:

User Experience

Tourists who visit Punjab are directed by travel guides to visit the Khalsa to learn about the evolution of Sikhism throughout different periods in history.

Locals have a deep connection with the history and heritage with the museum that inspires them to visit the Khalsa to engage themselves over again in their heritage.

Students are inspired to learn and understand the history of Punjab and Sikhism.

Experience with Heritage

Virasat E Khalsa is primarily a museum that displays the historical evolution of Sikhism, The crescent building is designed with 5 petals that symbolizes the 5 phases of the gurus of the Sikhs.

The boat building displays the heritage of Punjab and its evolution through history. In this museum, the historical activities are represented with life-like human figures that are positioned to display events of history.

Experience with Culture

The primary complex of Virasat E Khalsa is based on the historical values of Punjab which evolves into the cultural background portrayed in the galleries.

This culture is portrayed with a modern approach to shrines representing the religious and cultural personalities of Punjab.

In addition to these exhibits, the centre consists of a multidisciplinary auditorium used for cultural events

General Inference

The museum consists of a multimedia system to handle the VIRTUAL REALITY displays and an optional audio system that delivers the users favourable language.

The centre does not consist of spaces that are dedicated to artisans but their works are portrayed in the building to develop the narrative value on a cultural basis such as the usage of mural weavings from Mirzapur

The displays are unique in each phase, from holograms to robotics, every technology has been implemented to make the experience interesting.

The museum is emphasized not only on narrative murals that depict history but also abstract structures that symbolize major historical occurrences.



Fig 2.6: View of VEK.

IRATURE CASE STUDY 2: VIRASAT E KHALSA

USER EXPERIENCE

USERS ARE DIRECTED BY TRAVEL GUIDES TO VISIT THE BUILDING. THE EVOLUTION OF SIKHISM IS PORTRAYED THROUGHOUT THE BUILDING. THE BUILDING IS DESIGNED WITH A MODERN APPROACH TO SHINES REPRESENTING THE RELIGIOUS AND CULTURAL PERSONALITIES OF PUNJAB. THE CENTRE CONSISTS OF A MULTIDISCIPLINARY AUDITORIUM USED FOR CULTURAL PURPOSES.



NATURAL FEATURES

THE MUSEUM IS BUILT ON A 100-ACRE SITE WITH COMPLEX TOPOGRAPHY. THE SITE CONSISTS OF A RAVINE THAT SEGREGATES THE COMPLEX INTO TWO PARTS. A WATER BODY IN THE CENTRE AND CONNECTS THE SITE WITH A BRIDGE.



HERITAGE ZONE

VIRASAT E KHALSA IS PRIMARILY A MUSEUM THAT DISPLAYS THE HISTORICAL EVOLUTION OF SIKHISM. THE CRESCENT BUILDING IS DESIGNED WITH 5 PETALS THAT SYMBOLIZES THE 5 PHASES OF THE GURUS OF THE SIKHS. THE BOAT BUILDING DISPLAYS THE HERITAGE OF PUNJAB AND ITS EVOLUTION THROUGH HISTORY. IN THIS MUSEUM, THE HISTORICAL ACTIVITIES ARE REPRESENTED WITH LIFE-LIKE HUMAN FIGURES THAT ARE POSITIONED TO DISPLAY EVENTS OF HISTORY.



CIRCULATION

THE PRIMARY COMPLEX OF VIRASAT E KHALSA IS BASED ON THE HISTORICAL VALUES OF PUNJAB, WHICH EVOLVES INTO THE CULTURAL BACKGROUND PORTRAYED IN THE GALLERIES.

THIS CULTURE IS PORTRAYED WITH A MODERN APPROACH TO SHINES REPRESENTING THE RELIGIOUS AND CULTURAL PERSONALITIES OF PUNJAB.

IN ADDITION TO THESE EXHIBITS, THE CENTRE CONSISTS OF A MULTIDISCIPLINARY AUDITORIUM USED FOR CULTURAL PURPOSES.

LIGHTING AND VENTILATION

THE INTERIOR SPACES ARE DESIGNED WITH ARTIFICIAL LIGHTING. THE ROOFTOP OF THE BUILDINGS IS DESIGNED WITH AN OTS THAT REFLECT THE WATER BODY UNDERNEATH THE CRESCENT BUILDING TO THE SHIPINS.



4 INTERESTING FEATURES IN PER

THE MUSEUM CONSISTS OF A MULTIMEDIA SYSTEM TO HANDLE AN OPTIONAL AUDIO SYSTEM THAT DELIVERS THE USERS FAVORITE MUSIC.

THE CENTRE DOES NOT CONSIST OF SPACES THAT ARE DEDICATED TO A SINGLE ACTIVITY. THE BUILDING TO DEVELOP THE NARRATIVE OF THE MUSEUM IS BASED ON THE NARRATIVE OF THE NARRATIVE OF THE MUSEUM.

THE DISPLAYS ARE UNIQUE IN EACH PHASE. FROM HOLOGRAMS TO LIFE-LIKE HUMAN FIGURES, THE MUSEUM HAS BEEN IMPLEMENTED TO MAKE THE EXPERIENCE INTERESTING.

THE MUSEUM IS EMPHASIZED NOT ONLY ON NARRATIVE BUT ALSO ON ABSTRACT STRUCTURES THAT SYMBOLIZE MAJOR HISTORICAL EVENTS.

Plate 2.2: Study of VEK

CHAPTER 3

SITE STUDY AND ANALYSIS

3.1 SITE JUSTIFICATION:

Trincomalee also known as Gokarna, is the administrative headquarters of the Trincomalee District and major resort port city of Eastern Province, Sri Lanka. Located on the east coast of the island overlooking the Trincomalee Harbour, north-east of Colombo, south-east of Jaffna



and miles north of Batticaloa, Trincomalee has been one of the main centres of Sri Lankan Tamil language speaking culture on the island for over two millennia.



Fig 3.1: Site aerial view

3.1.1 HISTORICAL NARRATIVE

Early Iron Age

Megalithic urn burials have been excavated in Kathiraveli in the Batticaloa district and north of Nilaveli in the Trincomalee district. This included black and redware pottery tentatively dated to the 3rd century BCE and iron tools (Sudarshan Senivaratne, *The Archeology of the Megalithic Black and Red Ware Complex in Sri Lanka, Ancient Ceylon*, 1984). The ethnicity of these people can not be verified but remarkable parallels exist between these urn burials and those

excavated in the Kaveri, Ponnaiyar, Tamraparani and Vaigai rivers in Tamil Nadu. Similar sites have been excavated in the Jaffna, Kilinochchi and Mannar districts. The Jaffna islands and the Aruvi Aru, Elapat Aru, Modarakam Aru and Kal Aru basins stand out. North Sri Lanka shared the same early iron age culture as did Tamil Nadu. Preliminary evidence suggests that the 'megolithic culture' witnessed the introduction of iron, the potters wheel, the plough, rice cultivation and minor tank irrigation.

The Cholas

Former Chola Period - Ellalan (Monarch circa. 231 BC - 161 BC)

Latter Chola Period - Rajendra Chola 1

Inscriptions

A slab inscription known as the Nilaveli record was found within the premises of Pillayar temple in Nilaveli, a small town located 14 km northwest of the Trincomalee town (Gunasingam, 1975). This record contains 14 lines of writing indited in an admixture of Grantha and Tamil characters and has been dated to the early 11 century A.D.; the beginning of the Chola rule in Sri Lanka (Gunasingam, 1975). According to Gunasingam, the palaeography of this inscription very closely resembles that of the periods of Rajaraja I (c. 985-1014 A.D.) and Rajendra I [(c. 1014-1044 A.D.) Gunasingam, 1975].

Chola-era inscriptions record the activities of Tamil mercantile communities in Padavikulam (renamed Padavi Siripura in Sinhalese). The mercantile groups referred to were the Ticai Aayirattu Ain Nurruvar (Velupillai, Ceylon Tamil Inscriptions, Peradeniya, 1971) and the Ayyavole. Taniyappan, a merchant from Padavikulam, laid a foundation stone for a Siva temple there. A Tamil inscription by Raja Raja Chola refers to Ravi Kulamanikkeshwaram Siva Temple in Padavikulam. (K. Indrapala, Epigraphia Tamilica, Jaffna Archeological Society, 1971 - page 34). A 13th century Sanskrit inscription excavated here mentions a Brahmin village in the area. The paddy fields of Padavikulam were watered by the Per Aru river (renamed Ma Oya in Sinhalese).

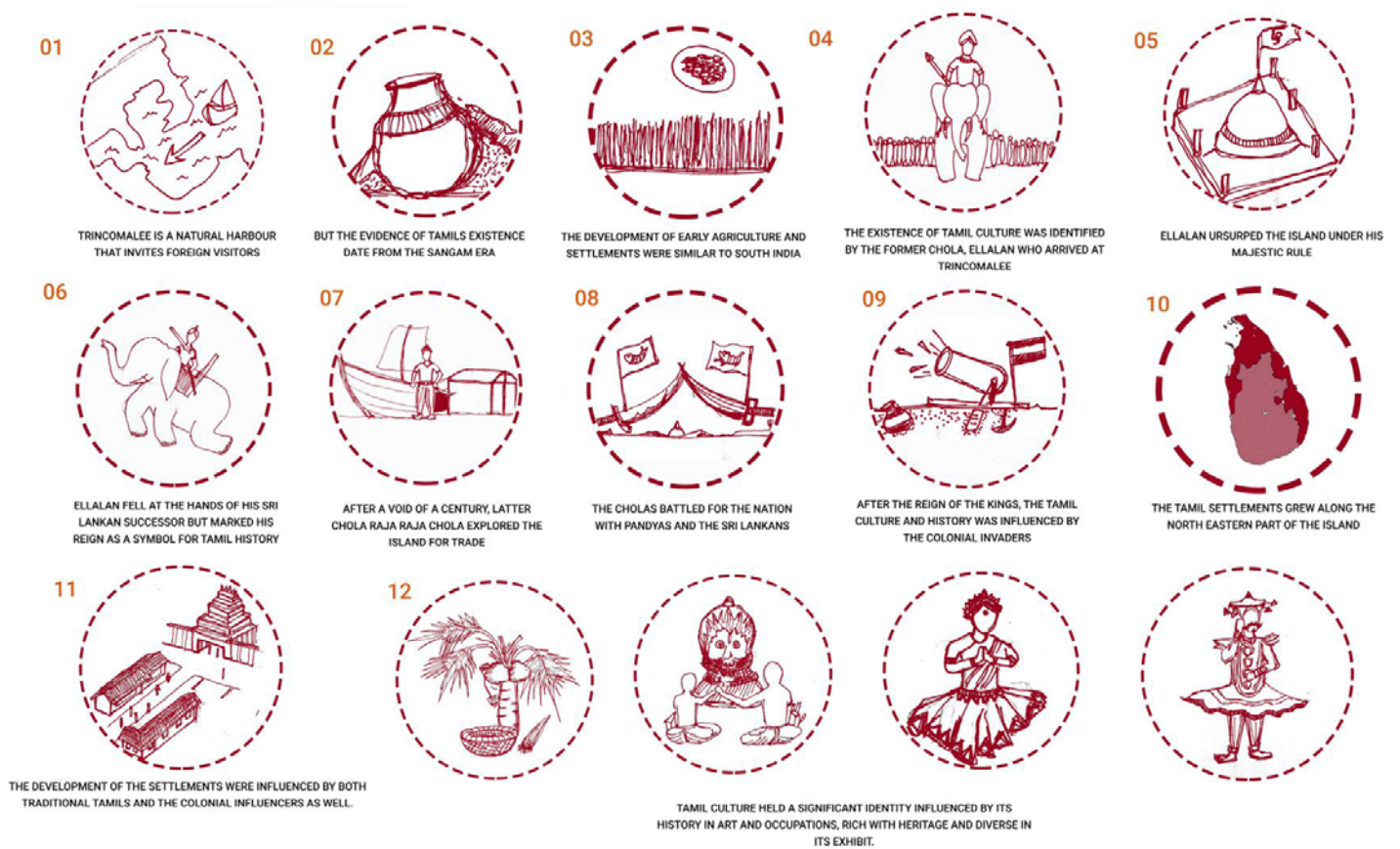


Fig 3.2: Illustration of the Historical Narrative

3.1.2 TOURISM

The total population visiting the city would approximately be around 1.2 lakhs, predominantly for beach and pilgrimage tourism.

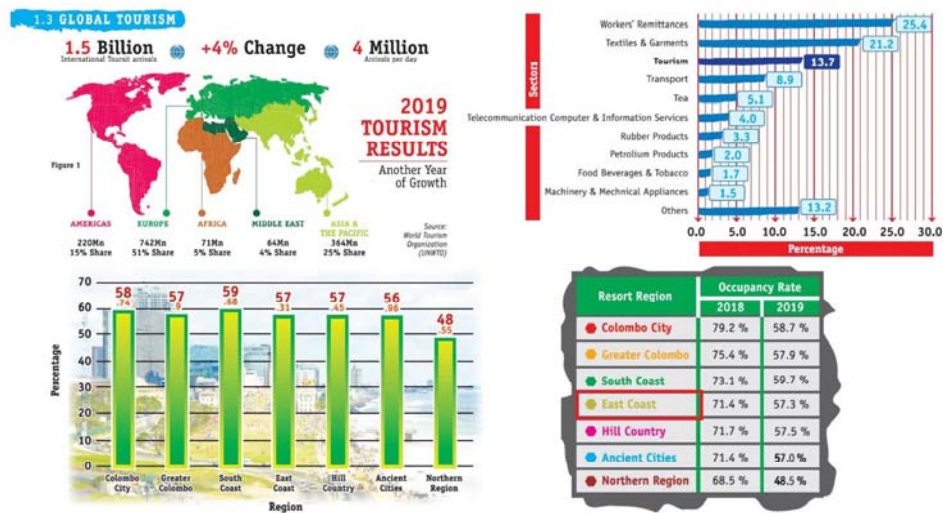


Fig 3.3: Tourism Demography

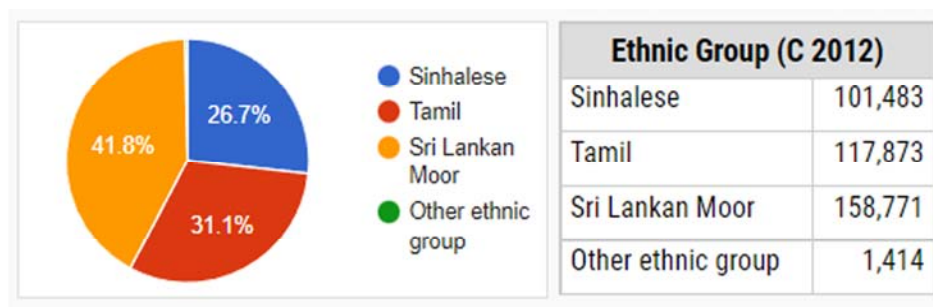


Fig 3.4: Population demography (Ethnic Groups) of Trincomalee

Trincomalee is a district with a diverse ethnic group despite being predominately of Tamil population which favours the justification with regards to the choice of this site.

3.1.2CULTURAL DIVERSITY

Tamil Culture in Sri Lanka is uniquely diversified from the rest of the ethnic groups due to its heritage rooting from different regions, evolving into a diverse culture within itself. The culture

and dialect of Tamil people vary from region to region even in the island of Sri Lanka which is a relatively smaller boundary than the other well know Tamil regions in South India.



Fig 3.5: Cultural practices of Tamizh people in Sri Lanka

JUSTIFICATION

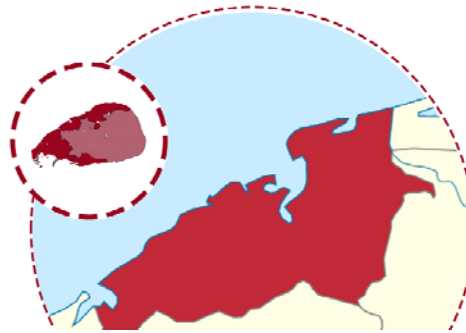


Plate 3.1: Site Justification

TRINCOMALEE

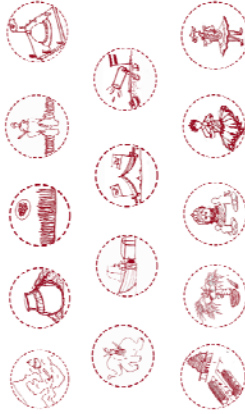
TRINCOMALEE IS THE ADMINISTRATIVE HEADQUARTERS DISTRICT AND MAJOR RESORT PORT CITY OF EASTERN

COAST OF THE ISLAND OVERLOOKING THE TRINCOMALEE OF COLOMBO, SOUTHEAST OF JAFFNA AND MILES NORTH OF TRINCOMALEE HAS BEEN ONE OF THE MAIN CENTRES OF SRI LANKAN KING CULTURE ON THE ISLAND FOR OVER TWO MILLENNIA.



HISTORICAL EVIDENCE

EARLY IRON AGE MEGALITHIC URN BURIALS HAVE BEEN EXCAVATED IN KATHIRAVELI IN THE BATTICALOA DISTRICT AND NORTH OF NILAVELI IN THE TRINCOMALEE DISTRICT. THE BURIALS WERE DATED TO THE 3RD CENTURY BCE AND IRON POTTERY TENTATIVELY DATED TO THE 2ND CENTURY BCE. THE TOOLS (SPEARHEADS, KNIVES, AND ARROWS) OF THE MEGALITHIC BLACK AND RED WARE COMPLEX IN SRI LANKA, ANCIENT CEYLON (1934). THE ETHNICITY OF THESE PEOPLE CAN NOT BE VERIFIED BUT REMARKABLE PARALLELS EXIST BETWEEN THESE URN BURIALS AND THOSE EXCAVATED IN THE KAVIRI, PONNALAR, TAMRAPARAN AND VALAI RIVERS IN TAMIL NADU. SIMILAR SITES HAVE BEEN EXCAVATED IN THE JAFFNA, KILINOCHCHI AND MANNAR DISTRICTS. THE JAFFNA ISLANDS AND THE ARU BASIN (ELAPAT ARU, MODARAKAM ARU AND KAL ARU BASINS) STAND OUT. NORTH SRI LANKA SHARED THE SAME EARLY IRON AGE CULTURE AS DID TAMIL NADU. PRELIMINARY EVIDENCE SUGGESTS THAT THE MEGALITHIC CULTURE WITNESSED THE INTRODUCTION OF IRON, THE POTTERS WHEEL, THE PLOUGH, RICE CULTIVATION AND MINOR TANK IRRIGATION.

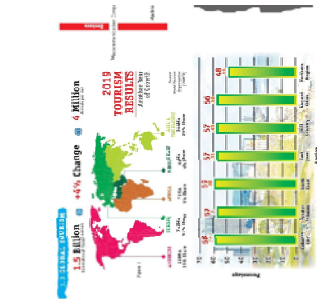


THE CHOLAS FORMER CHOLA PERIOD - ELIALAN (MONARCH CIRCA 231 BC - 161 BC) LATTER CHOLA PERIOD - RAJENDRA CHOLA I

INSCRIPTIONS

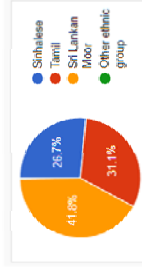
A SLAB INSCRIPTION KNOWN AS THE NILAVELI RECORD WAS FOUND WITHIN THE PREMISES OF THE PILLAYAR TEMPLE IN NILAVELI, A SMALL TOWN LOCATED 14 KM NORTHWEST OF THE TRINCOMALEE TOWN (GUNASINGAM, 1975). THIS RECORD CONTAINS 14 LINES OF WRITING IN AN ADMIXTURE OF GRANTHA AND TAMIL CHARACTERS AND HAS BEEN DATED TO THE EARLY 11TH CENTURY A.D. THE BEGINNING OF THE CHOLA RULE IN SRI LANKA (GUNASINGAM, 1975) ACCORDING TO GUNASINGAM, THE PALAEOGRAPHY OF THIS INSCRIPTION VERY CLOSELY RESEMBLES THAT OF THE PERIODS OF PARAKRAMA I (C. 985-1014 A.D.) AND RAJENDRA CHOLA I (C. 1014-1044 A.D.) (GUNASINGAM, 1975).

CHOLAS INSCRIPTIONS RECORD THE ACTIVITIES OF TAMIL MERCHANTS COVILAMUNIES IN PADANKULAM (RE-NAMED PADAVI SIRMUR IN SINHALESE). THE MERCHANT GROUPS REFERRED TO WERE THE TICCA, ANBATU, AN, NURRIPAR, (VELUPILLA), CEYLON, TAMIL INSCRIPTIONS, PERACENTIA, 1971) AND THE AYYAVOLE, TANIYAPPAN, A MERCHANT FROM PADANKULAM, LAID A FOUNDATION STONE FOR A SIVA TEMPLE THERE. A TAMIL INSCRIPTION BY RAJA RAJA CHOLA REFERS TO RAYI KULAMANIKESWARARAY SIVA TEMPLE IN PADANKULAM, (K. INDRAPALA, EPIGRAPHIA TANILUCA, JAFFNA ARCHEOLOGICAL SOCIETY, 1971 - PAGE 34). A 13TH CENTURY SANSKRIT INSCRIPTION EXCAVATED HERE MENTIONS A BRAHMIN VILLAGE IN THE AREA. THE PADDY FIELDS OF PADANKULAM WERE WATERED BY THE PER ARU RIVER (RE-NAMED MA OYA IN SINHALESE).



TOURISM

THE TOTAL POPULATION VISITING THE CITY AND 1.2 LAKHS, PREDOMINANTLY FOR BEACH AND F



TRINCOMALEE



VIVID LOCATIONS

TAMIL NADU CULTURAL NARRATIVE

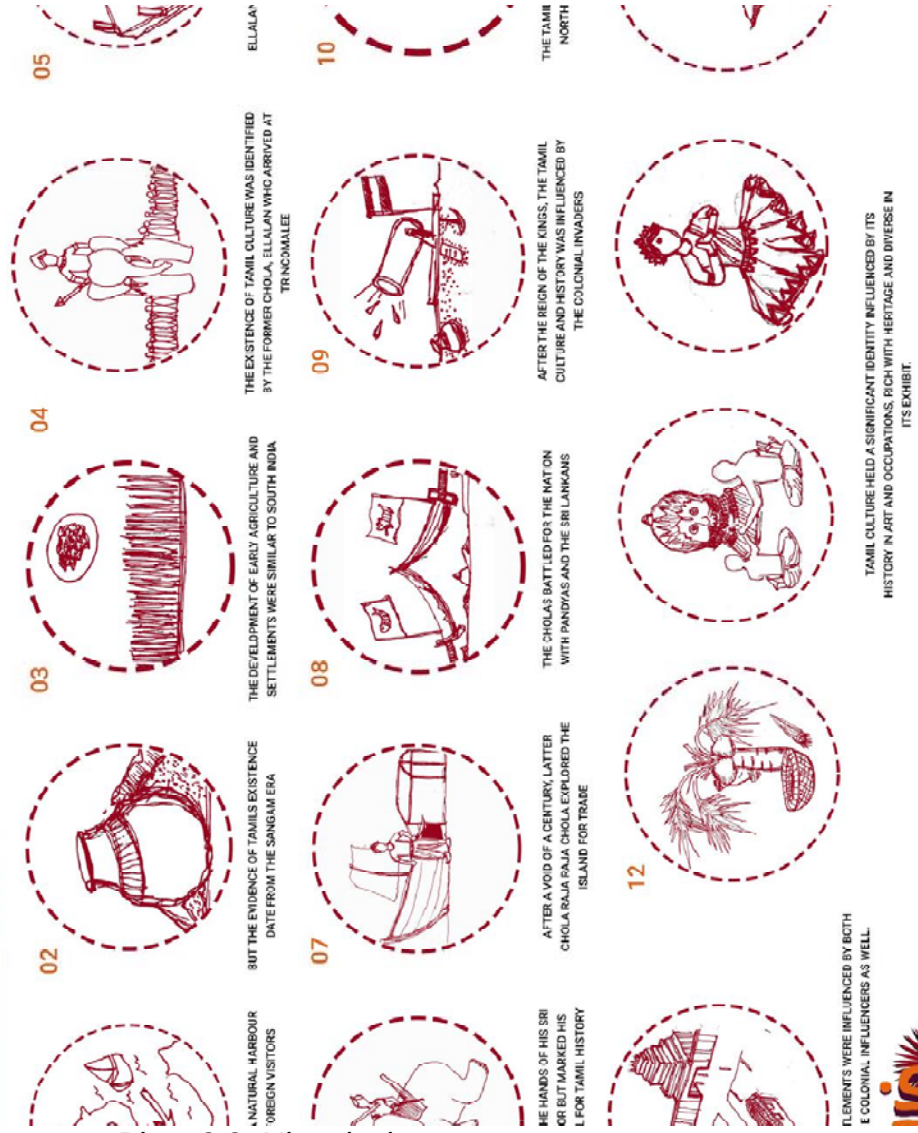


Plate 3.2: Historical events



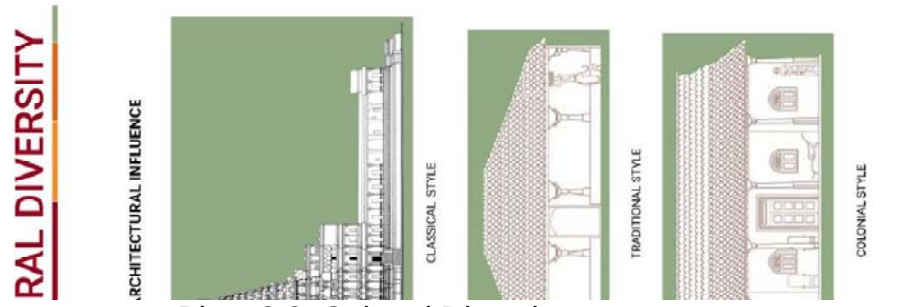


Plate 3.3: Cultural Diversity

3.2 SITE CONTEXT STUDY

3.2.1 CLIMATE DATA

Trincomalee features a tropical wet and dry climate, The city features a dry season from March through June and a wet season for the remainder of the year.

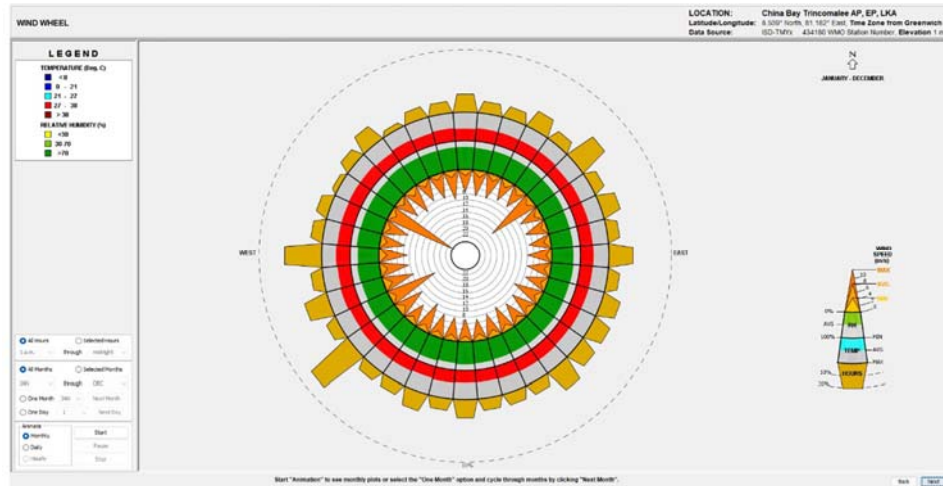


Fig 3.6: Wind path diagram

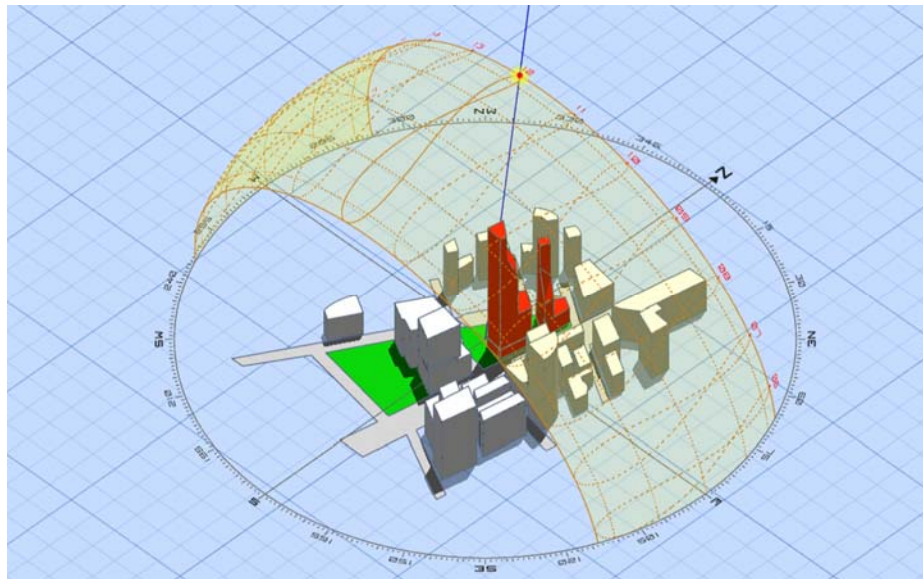


Fig 3.7: Sun path diagram

3.2.2 TOURISM

High frequency of tourists due to beaches (Uppuveli and Nilaveli beaches and temple (Koneshwaram temple) tourism, it is also known for exotic historic locations from the colonial era.

3.2.3 CONNECTIVITY TO THE SITE

The main road (nilaveli road) is an integral part of transportation in Trincomalee.

3.2.4 OCCUPATIONAL ACTIVITY NEAR THE LOCALITY

Trincomalee's coastal area allows its citizen to venture into the sea for fishing and the land away from the coastal belt is used for cultivation of coconut and other agriculture.

3.2.5 OTHER INSTITUTIONAL COMPLEXES NEAR THE SITE

There are 11 national schools and 16 private schools near the town. The eastern university's branch is established in Trincomalee along with a naval and maritime academy and other private institutes near the site with an average of 5 km distance.



Fig 3.8: Site Land Use map

3.3.3 BUFFER ZONES:

To avoid unwanted sound and odour from the road and the sea, the frontage and the rear zones of the site are feasible to create buffer regions within the premises of the site to avoid any natural or man-made hindrances.

3.3.4 CONTOURS:

The site consists of a very mild difference in its natural grading sloping upwards in the frontage zone and downwards towards the estuary in the rear zone which is naturally feasible for the site drainage pattern, the central region of the site consists of a mild mound which can be artificially graded to create different levels in the architectural design development.

3.3.5 SWOT ANALYSIS:

STRENGTH:

The site is situated in a historically prominent area of Tamilians and has a majority of population also. The historical significance lends the artefacts and evidences to be emphasized in the design program.

WEAKNESS:

Though the site is raised from the rest of the surrounding areas, it might be prone to MINOR flooding ISSUE if excessive rainfall isn't handled well in the site. The district's infrastructure is still in the bridge towards development in terms of transportation network.

OPPORTUNITY:

Trincomalee is one of the prominent tourists locations for leisure as well as pilgrimage which invites all categories of tourists to visit the site and the structure that is situated in it. The site is

located near an estuary that mixes into the sea to provide scenic views towards the water body from the site.

THREAT:

The coastal region might be susceptible to natural calamities such as high tidal waves or Tsunamis.

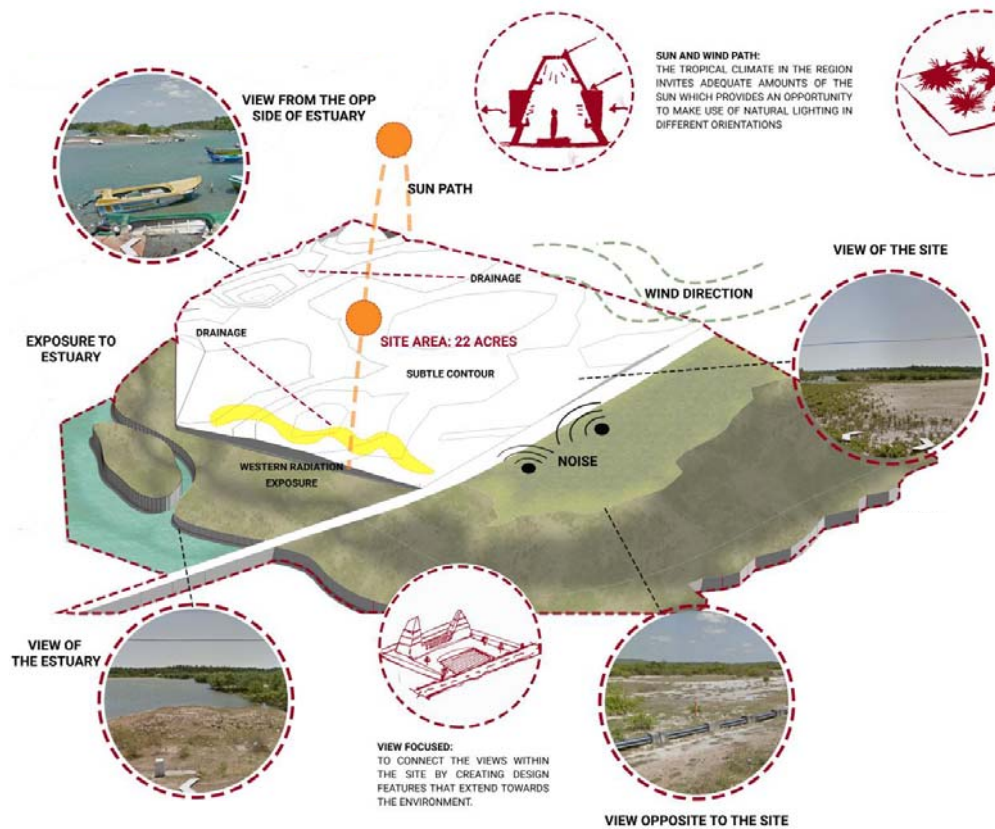


Fig 3.9: Site Analysis

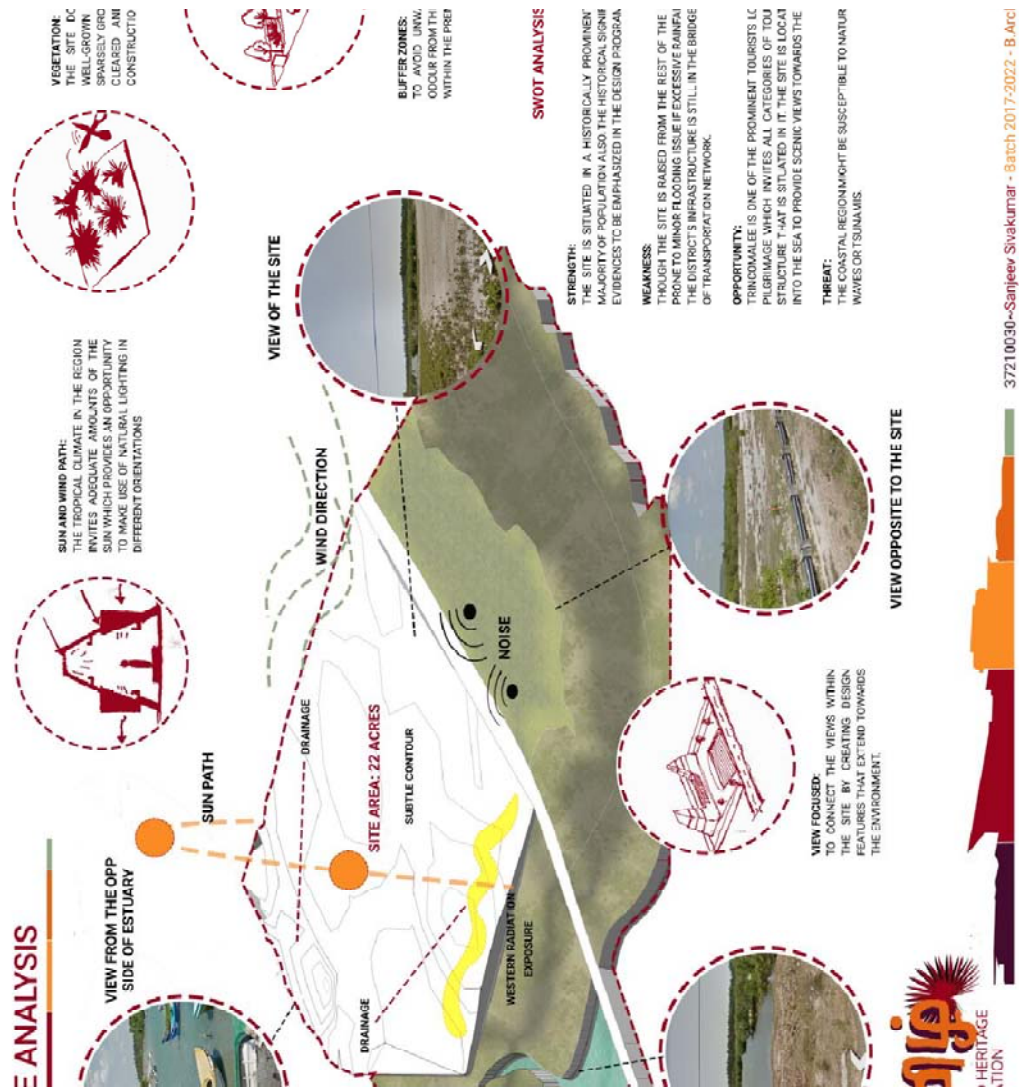


Plate 3.5: Site Analysis

CHAPTER 4

SPATIAL REQUIREMENTS AND STANDARDS

4.1 BUILDING REGULATIONS:



Fig 4.1: UDA (Sri Lanka) Regulations for Public buildings

29



CHAPTER 5

ARCHITECTURAL DESIGN

5.1 DESIGN PROGRAM:

5.1.1 USER ANALYSIS:

1. Students:

- Activities: Visit museums and experience cultural activities for educational and recreational purposes.
- Purpose: education driven motive to visit and experience.
- Age groups: students suitable for ages 10-23

2. Tourists:

- Activities: Visit museums and experience cultural activities to learn about local tamil people and explore traditional activities
- Purpose: Curiosity-driven motive to experience local culture
- Age groups: All ages.

3. Locals:

- Activities: Visit museums and experience cultural activities to entertain themselves.
- Purpose: Entertainment driven motive.
- Age groups: 13 and above.

4. Artisans and Cultural Performers:

- Activities: Demonstrate art and craft to entertain and educate students and tourists.

- Purpose: Generate revenue from the activity. Integral part of the design program
 - Age groups: Ages 25 - 60.
5. Artisans and Cultural Performers:
- Activities: Demonstrate art and craft to entertain and educate students and tourists.
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 - Age groups: Ages 25 - 60.

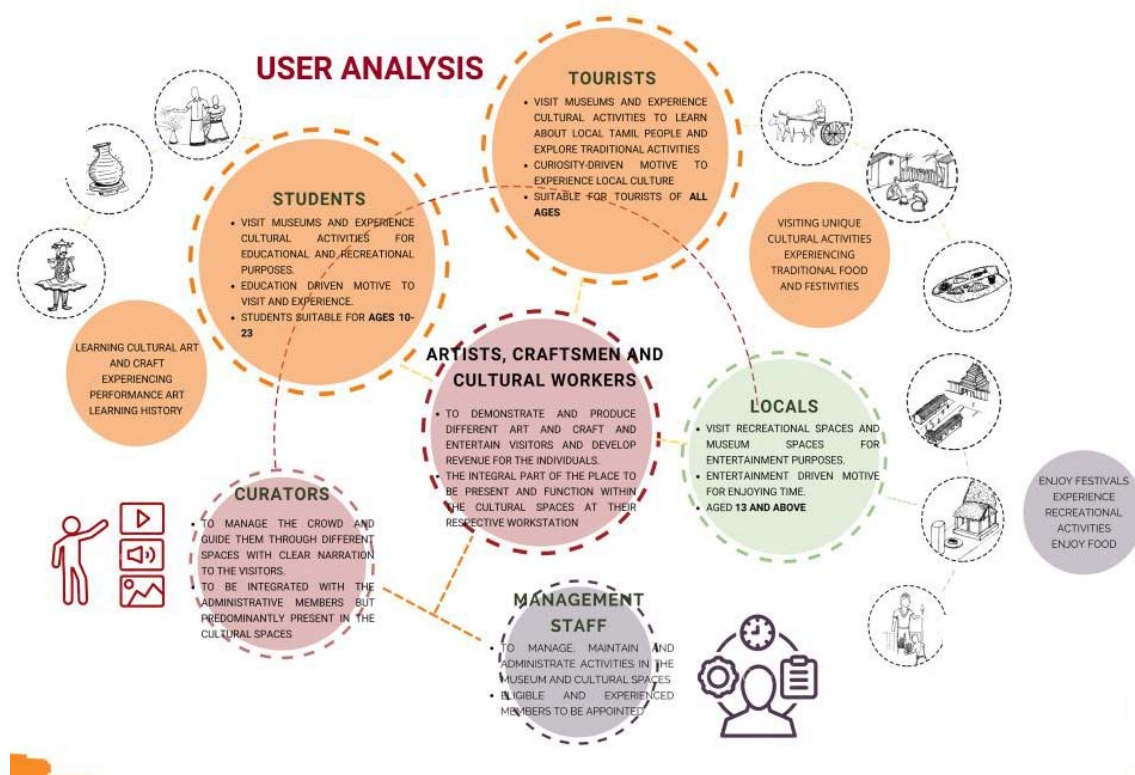


Fig 5.1: User analysis

5.2 AREA STATEMENT:

5.2.1 ESTIMATED FOOTFALL:

- Floating footfall : 8,000 - 10,000 (Variations due to seasonal tourism)
- Fixed population: 2,000 - 5,000 visitors per day (Local students and visitors).
- Approximately 2,000 students are expected to visit the centre (assumption based on the local population in the neighbouring institutions.
- Approximately 500 tourists are expected to visit the centre (assumption based on local tourism footfall).

5.2.2 LAND USE DISTRIBUTION:

1. General:

- Site Area: 22 acres - 89,030.8 sqm
- Permissible FSI: 2
- Maximum Ground coverage: 60% = 53,418.48 sqm
- Total built-up area: $2 \times 89,030.9 = 178,061.6$ sqm
- OSR: 10% = 8,903.08 sqm
- Visitors centre: 2551 sqm = 0.6 acres = 2.8%
- Museum Zone: 10750 sqm = 2.6 acres = 12%
- Cafe Zone: 1560 sqm = 0.4 acres = 1.7%
- Cultural Centre: 7800 sqm = 1.2 acres = 8.7%
- Admin: 170 sqm = 0.04 acres = 0.17%
- Library: 1000 sqm = 0.24 acres = 1.1%
- Workshop (4 nos.): 3400 sqm = 0.84 acres = 3.8%

- Artisan Housing: 1060 sqm = 0.26 acres = 1.1%
- Souvenir Shop: 240 sqm = 0.05 acres = 0.2%
- Parking: 10980 sqm = 2.7 acres = 12.3%
- Services: 800 sqm = 0.2 acres = 1%
- Landscape area (open spaces and circulation): 52083 sqm = 12.87 acres = 58.5%

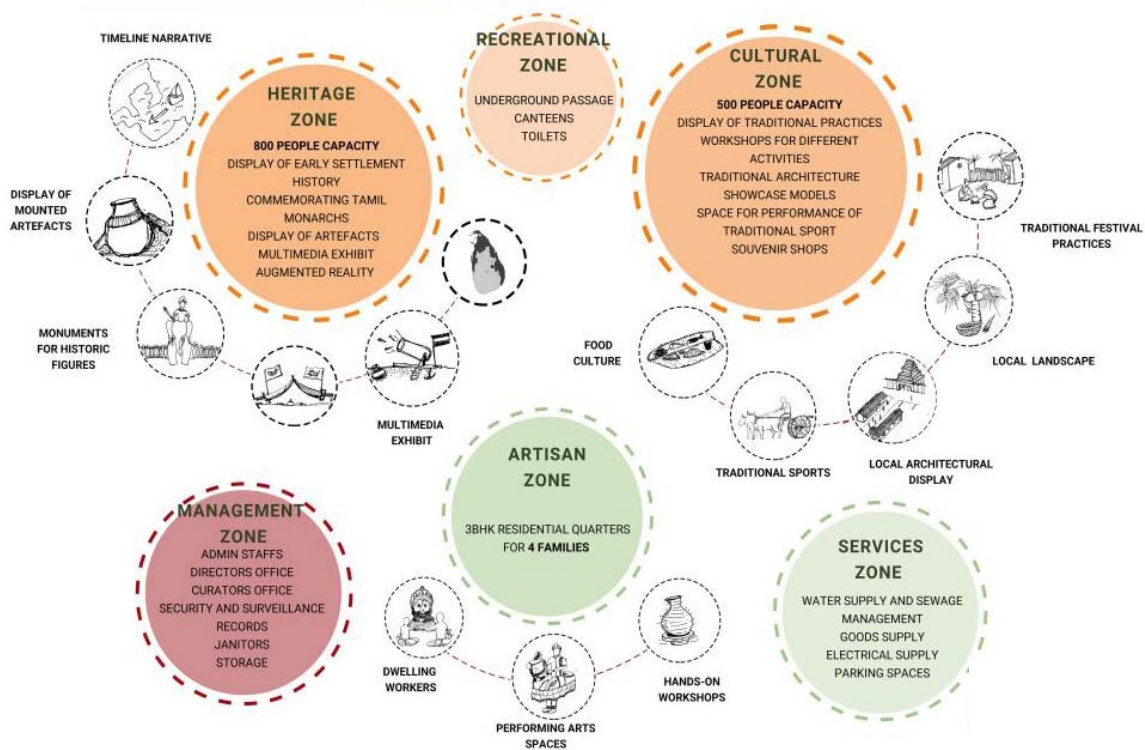


Fig 5.2: Zoning

5.3 DESIGN PROGRAM DERIVATION:

5.3.1 KNOWLEDGE, RECREATION AND LEARNING:

The emphasis of the design is based off these three aspects of the cognitive spectrum to create an impact on not only the younger generation but also the older one's to establish a cultural identity.



Fig 5.3: Knowledge, recreation and learning

5.3.2 CULTURE, HISTORY AND ART:

Combination of these three elements in a society will establish an identity, this centre for Tamil culture will uphold these fragments together to forge a cultural recognition that the Tamils of Sri Lanka deserve throughout the world.



Fig 5.4: Culture, history and art.

I No.	Space	Category	Quantity	Area (sqm)
1	Visitors Centre	Official Building		
	Seating area		-	
	Reception		-	
	AV Room		3	
	Conference room		1	
	Server Room		2	
	Gents toilet		-	
	Ladies toilet		-	
	Security Cabin		2	
	Cloak Room		1	
	Pantry and Storage		1	
	Circulation space		-	
2	Sangam Museum	Museum 2		
	Practical Display		1	
	Control Room		1	
	Circulation corridor		-	
	Emergency exit		1	
	Functional buffer		-	
3	Ellalan Museum	Museum 2		
	Mural Display			
	Practical and virtual display			
	Circulation corridor			
	Sea view deck			
	Visitors info desk			
	Electrical and maintenance			
	Service for practical display			

Fig5.5(a): Area Statement

4 Chola Museum	Museum 3			3900
Mural walk			1	2100
Virtual Battlefield			1	1800
5 Colonial Museum	Museum 4			1410
Mural walk			-	620
Void Tunnel				700
Artefact Display			1	720
6 Recreational Zone	Closed and Open Spaces			9360
Cafe (Upper level)			-	1500
Cafe (Lower level)			-	1500
Kitchen and Storage			-	900
Outdoor Stepped Seating			-	800
Museum escape			-	3700
Cultural Centre			-	7800
7 Admin	Official building			1700
Reception			-	300
Strong Room			-	300
Curators and Records			-	500
Directors Room				400
Toilets			2	1000
8 Library	Public-Institutional			1000
9 Souvenir Shop	Commercial		2	1200
10 Workshop	Institutional-Recreational		4	8500
Work space				6000
Machinery				1200
Storage				1200
Wash Area				1000

Fig5.5(b): Area Statement

11	Artisan House	Residential
	Living Area	
	Dining Area	
	Double Height Courtyard	
	Kitchen	
	Master Bedroom	
	Toilet	
	Guest Bedroom	
	Toilet	
	Laundry/Utility	
	Upper floor bedroom	
	Toilet	
	Open Seating	
	Open Activity space	
	Indoor Activity space	
		Total for 4 units
12	Parking	Open Space
	Car	150
	Bike	300
	Private Bus	15
	Circulation	
13	Services	
	WATER SUPPLY	
	SEWAGE MANAGEMENT AND TREATMENT	
	GOODS SUPPLY	
	ELECTRICAL SUPPLY	
	Total Area	
	Total Area w/o parking and Services	

Fig5.5(c): Area Statement

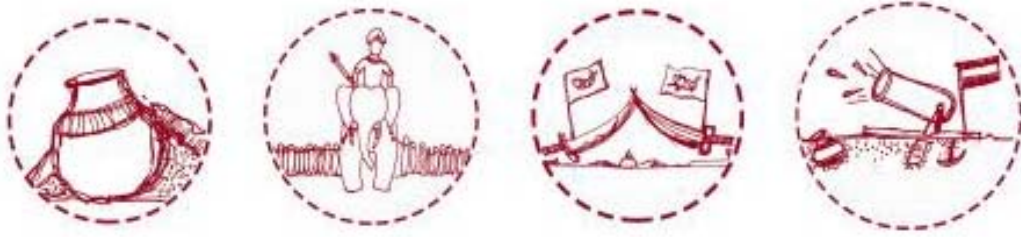


Fig5.6: Chronological Narrative

5.4.2 FORM:

Based on site analysis, considering the sun and wind direction an arched form is designed capsule the museum as an integrated narrative of different time period.

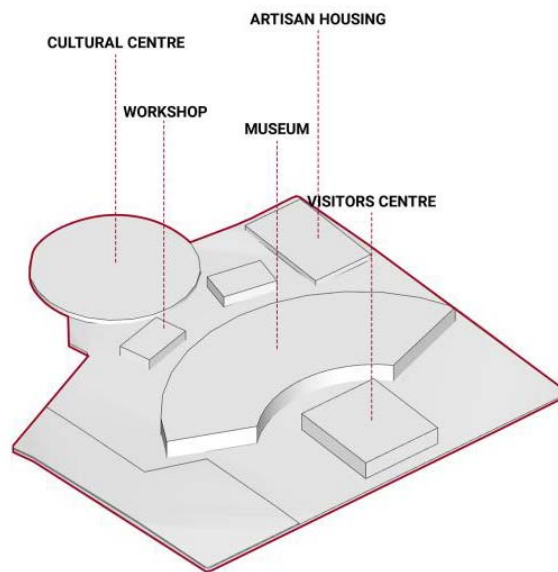


Fig5.7: Form derivation

5.4.2 THE NARRATIVE:

The form is segregated into 06 divisions that contains a diverse museum narrative derived from the chronological order which also provides centers recreation for cultural activity.

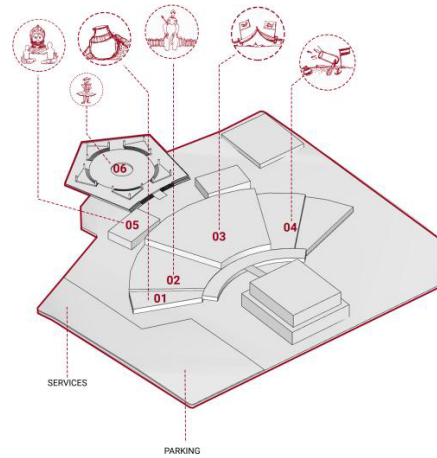


Fig5.8: Historical narrative

5.4.2 SYMBOLICAL APPLICATION:

The centre is disintegrated and positioned into individual buildings to narrate a point in history with respect to its location, importance in history while retaining the ethnicity of each period.

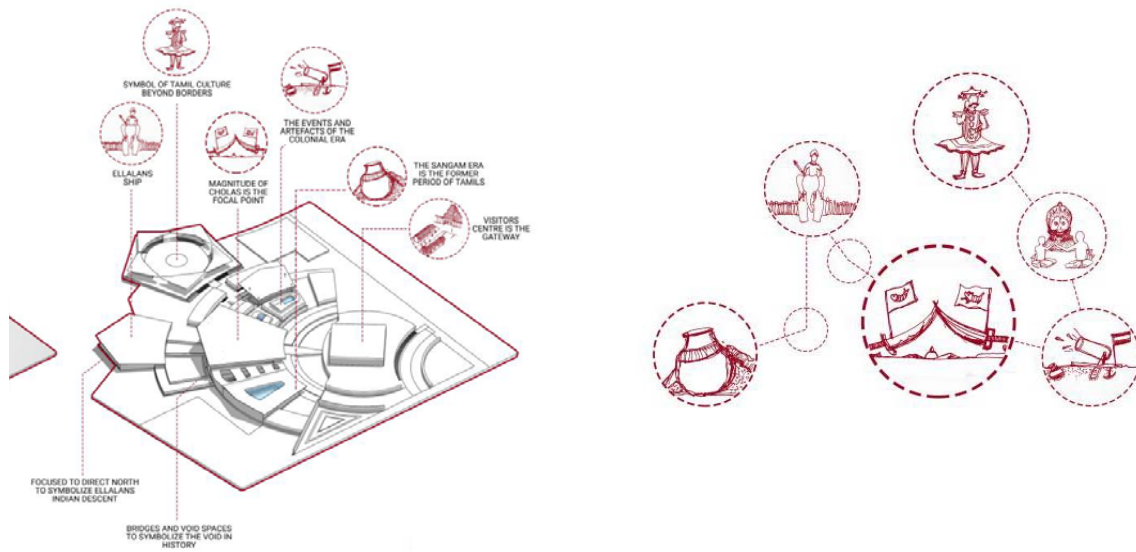


Fig5.9: Symbolical narrative

5.4.3 INTEGRATED EXPERIENCE:

The museum consists of technological display whereas the cultural centre is more of a grounded hands on experience which blends together to provide a cohesive heritage and cultural experience that makes us relive the past and preserve it for the future.

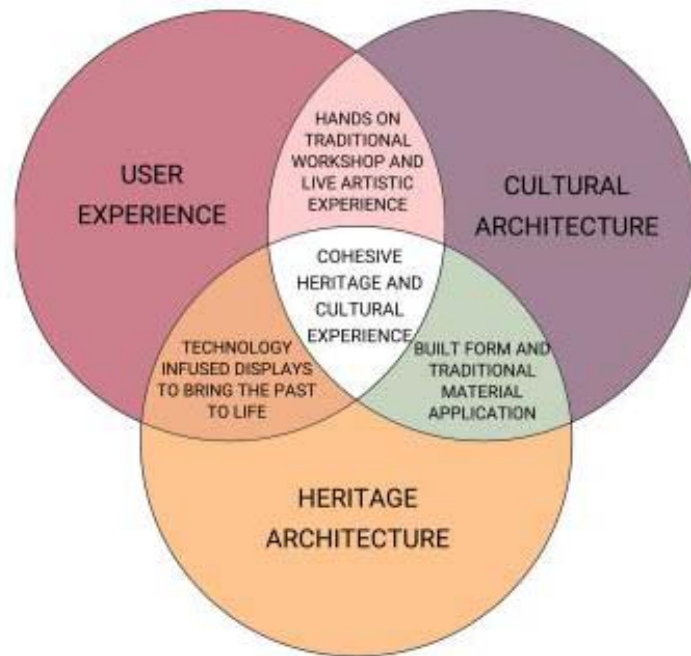


Fig5.10: Intergrated experience diagram

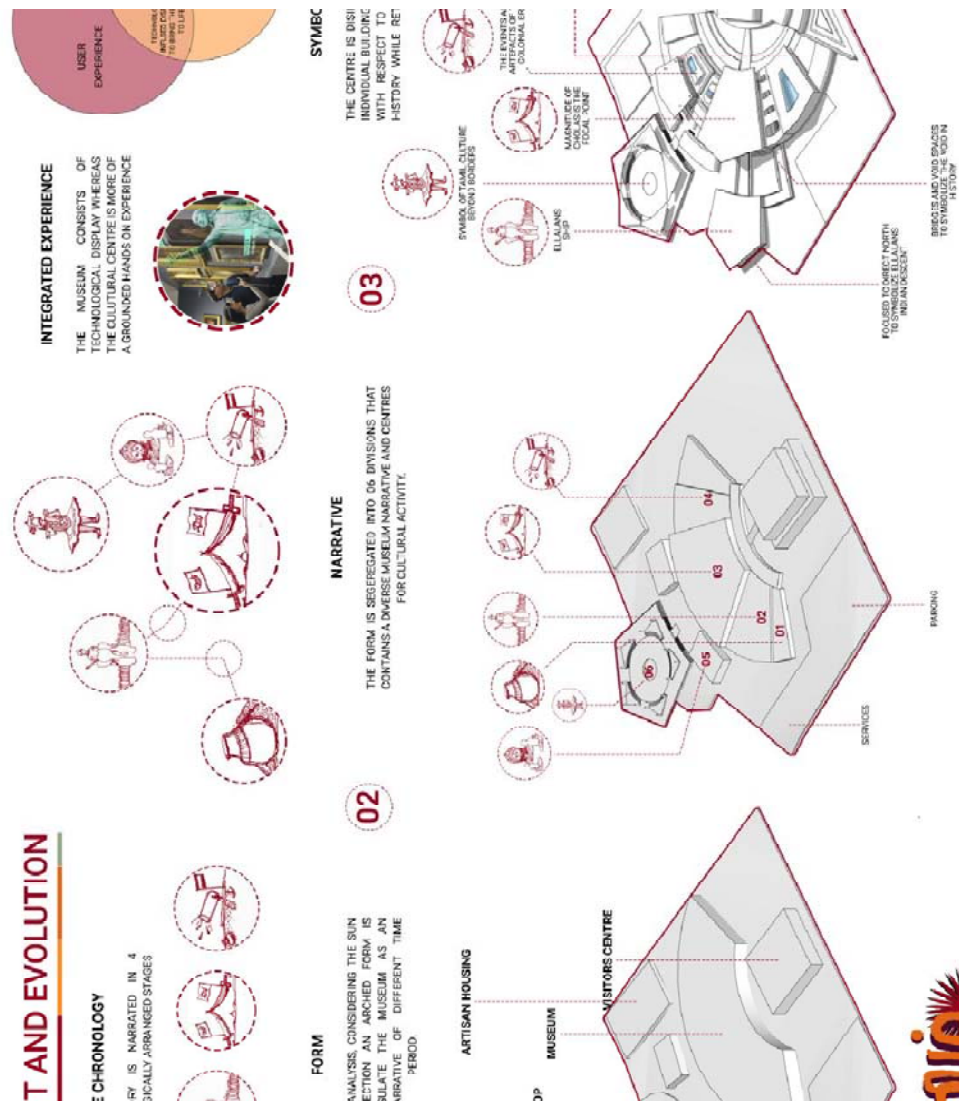


Plate 5.2: Conceptual Evolution

5.5ARCHITECTURAL DESIGN :

The locality of Trincomalee depends on its heritage tourism areas for inserting an identity of its Tamil culture in Lanka, the establishment of a contemporary landmark with a traditional vibe will draw the attention of tourists and locals alike and embrace a new identity for the Tamils of Sri Lanka.

Difference In Levels:

The experience of the user while in motion towards different spaces is diverse due to difference in the volume of each spaces designed to symbolically convey the importance of the historical period which translates the drama of the spaces for the user.



Fig5.11: Masterplan.

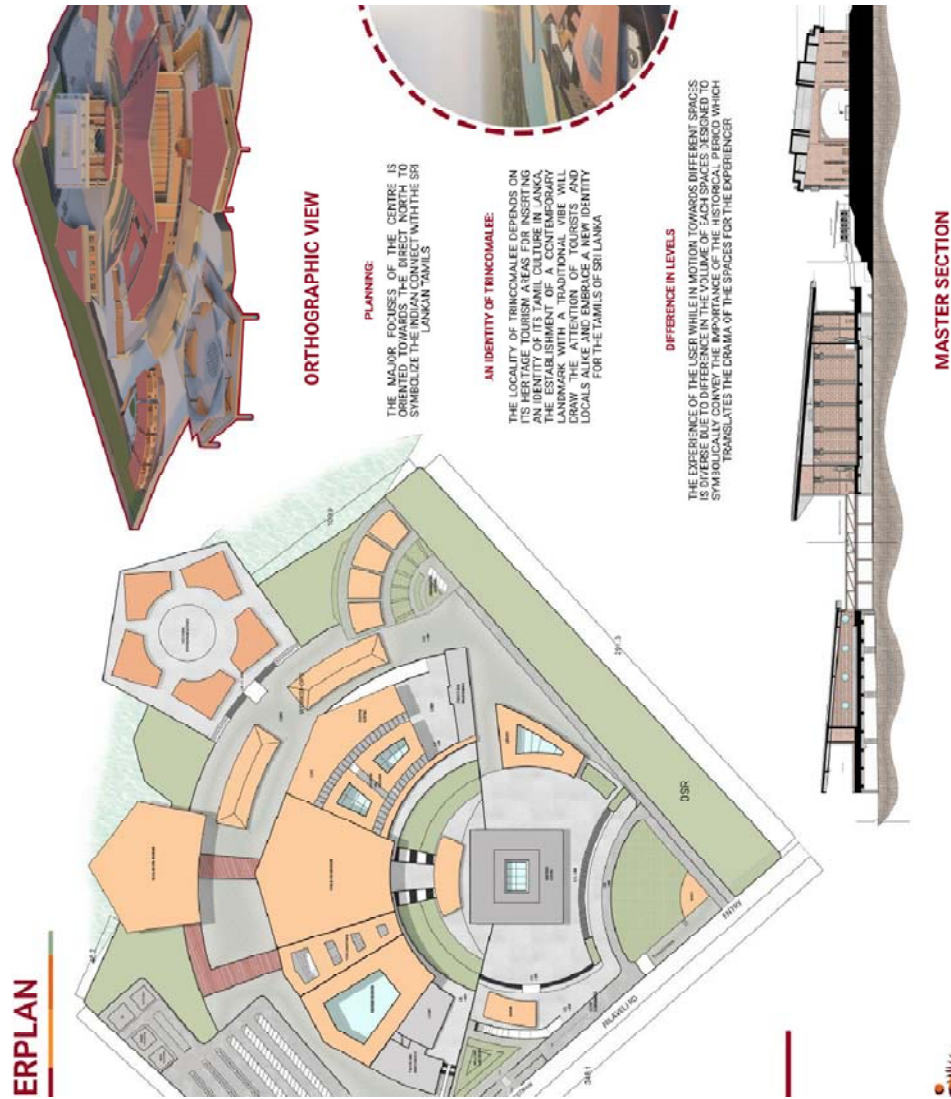


Plate 5.3: Masterplan

ELEVATIONS AND VIEWS

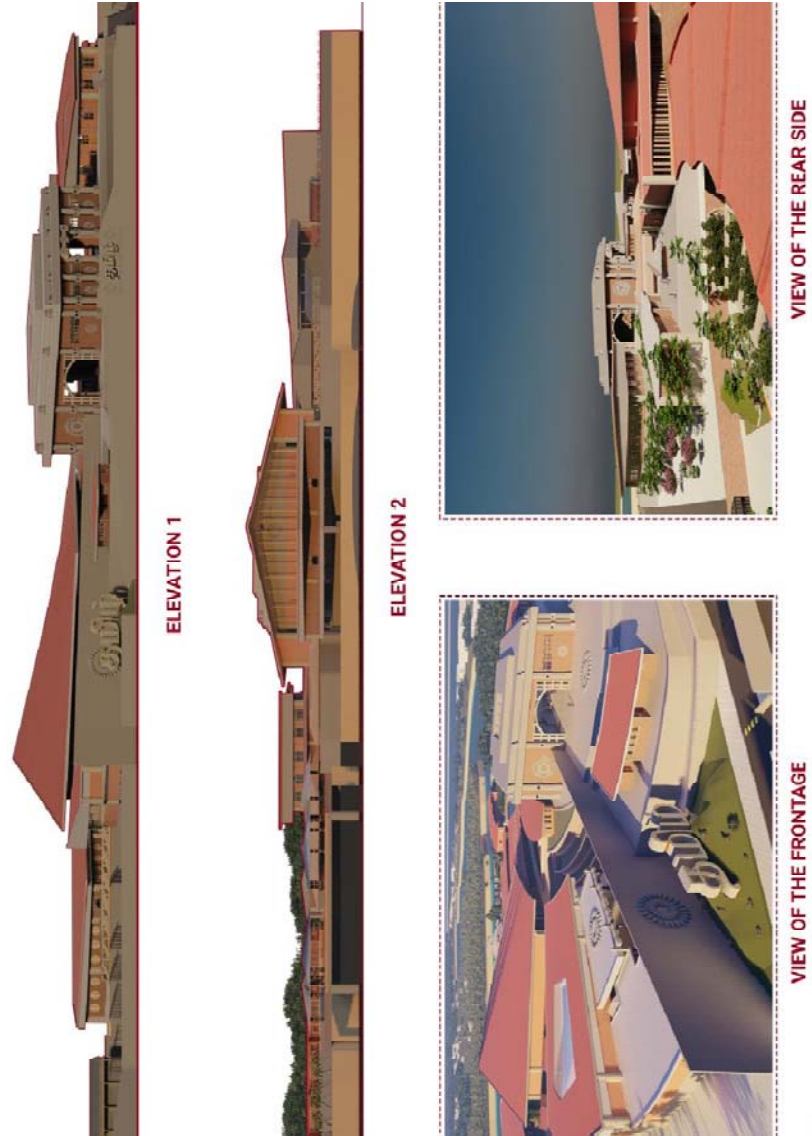


Plate 5.4: Site Elevations and Views

5.5.2 VISITORS CENTRE:

The Visitors centre is the main gateway towards the cultural and heritage experience, the level of the centre is raised 8m above the ground level by artificially grading the site with the existing uneven mounds to create a grand entrance and build up a frontage for the visitors to experience the iconic nature of the centre. The visitors centre acts as a prelude and an image for the rest of the cultural and heritage centre.

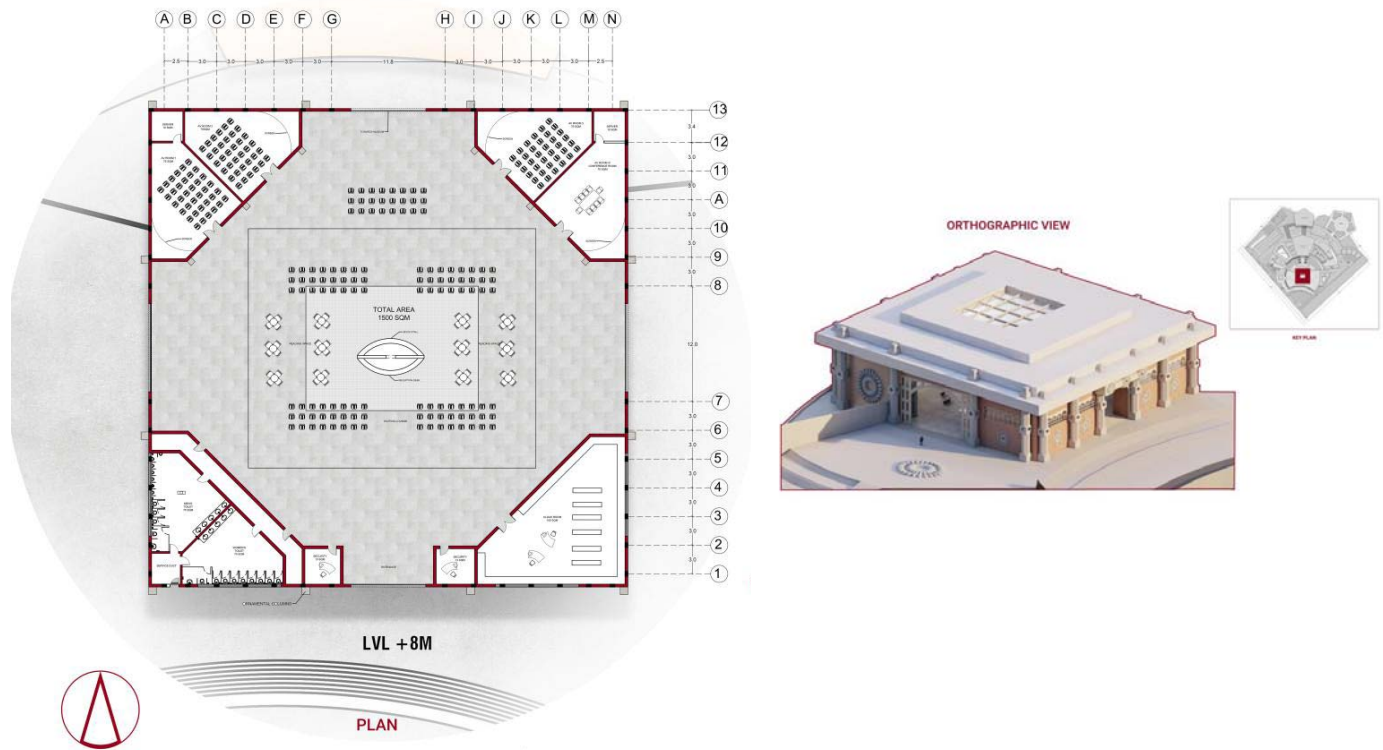


Fig5.12: Visitors centre plan and view.

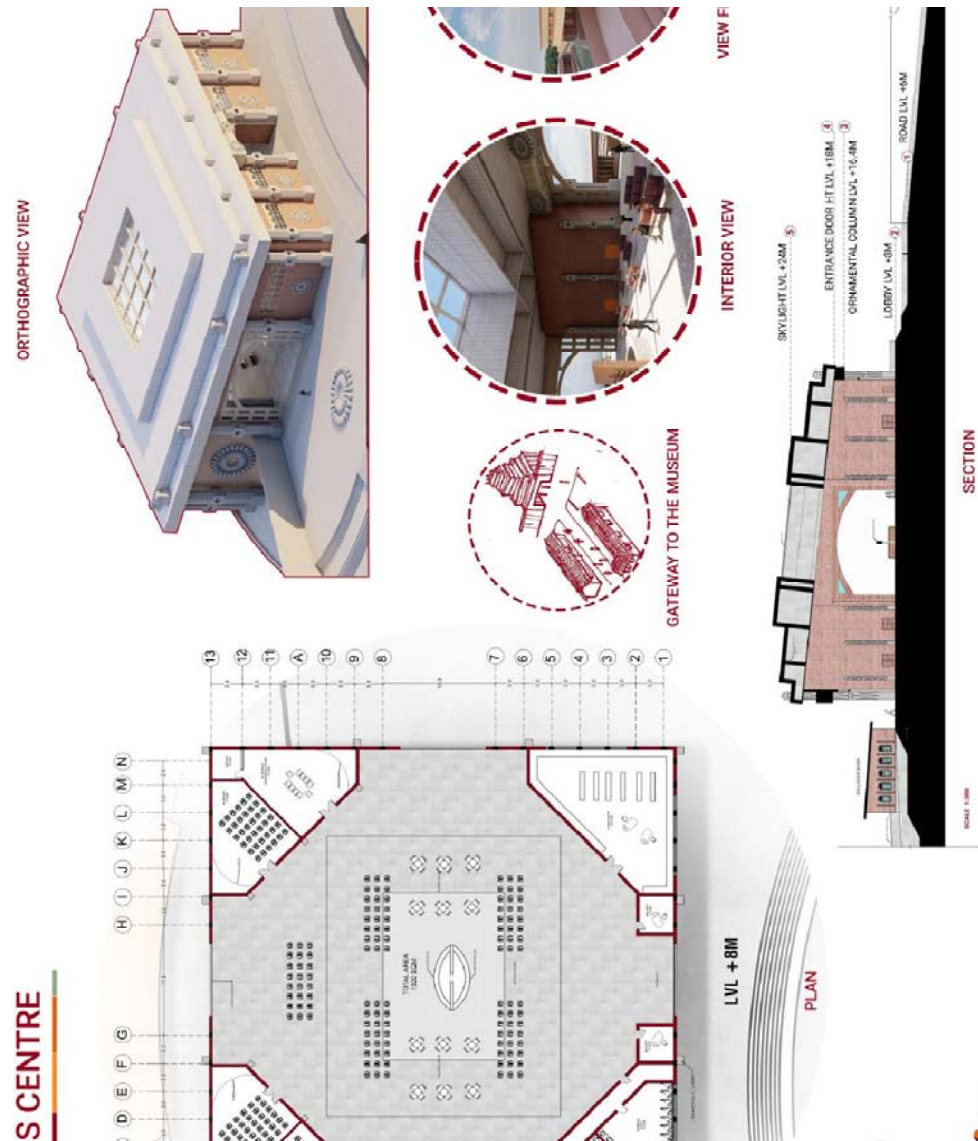


Plate 5.5: Visitors Centre

5.5.3 SANGAM MUSEUM:

The accurate point to start Tamil history is at the sangam period, dating from the early kumari kandan period, the traces of south Indian culture were found in the north eastern coast of Sri Lanka by archaeologist. the oldest form of Tamil was excavated on stone carvings as valuable proof for Tamils existence before the advent of the Cholas. this museum commemorates that connect in history with life like display that makes the user relive the scenario. This museum is the beginning of the entire museum journey which is also symbolically linked to the narrative of

the Tamil history in Sri Lanka. The entrance to the Sangam museum also consists of basic amenities and ticketing services required for the beginning of the journey.

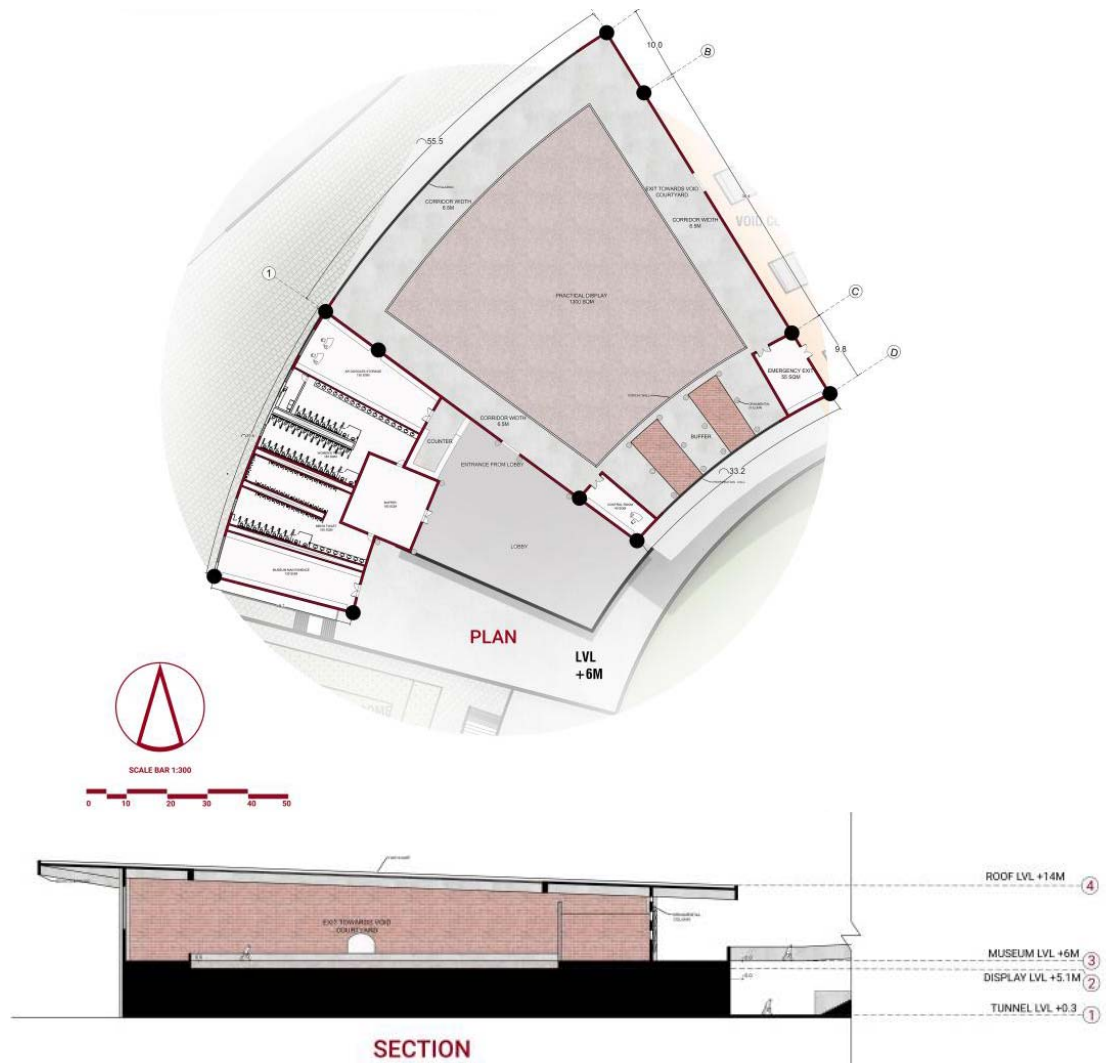


Fig5.13: Sangam Museum Plan and Section.

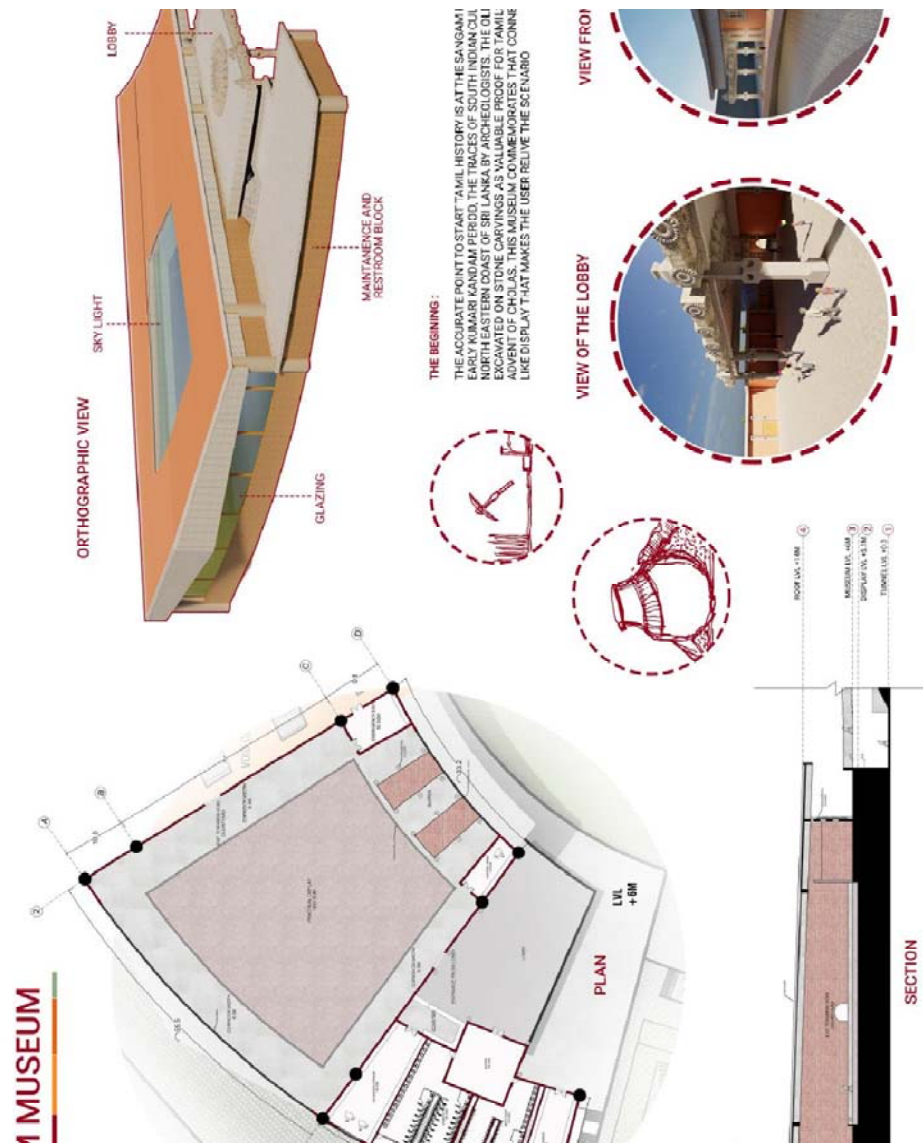


Plate 5.6: Sangam Museum

5.5.3 ELLALAN MUSEUM:

The Ellalan Museum is the second stage of Tamil History in Sri Lanka, which is generally heard as the period of the former Cholas. This particular museum is disconnected from the rest of the museum complex yet connected with bridges that symbolically portray the voids in the events of Tamil history in Sri Lanka. A part of the Museum extends into the water body beyond the site which is also oriented towards the northern side to symbolically connect to the advent of

Cholas. This museum has a combination of both virtual and practical displays interacting with each other to give a vivid experience.

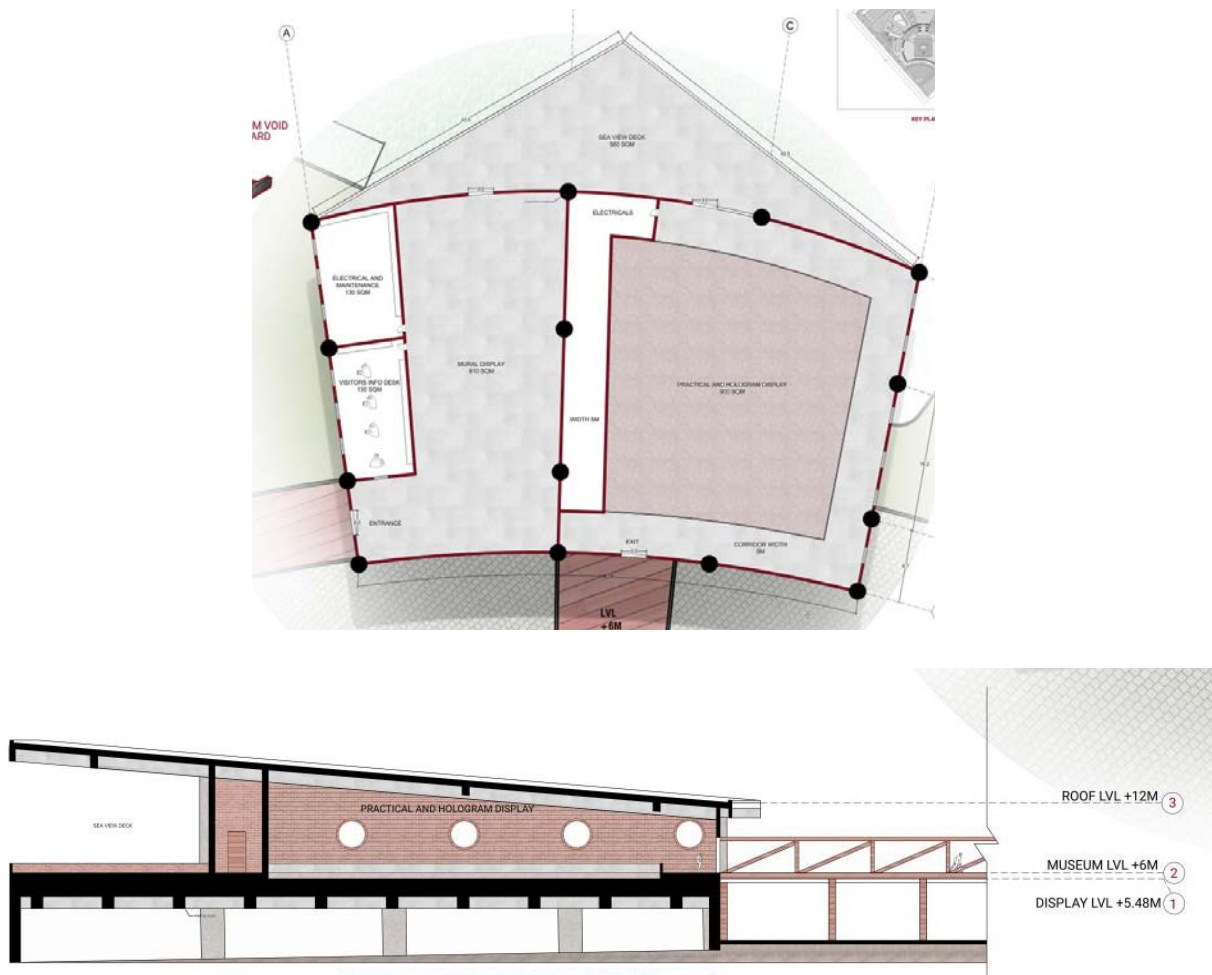


Fig5.14: Ellalan Museum Plan and Section.

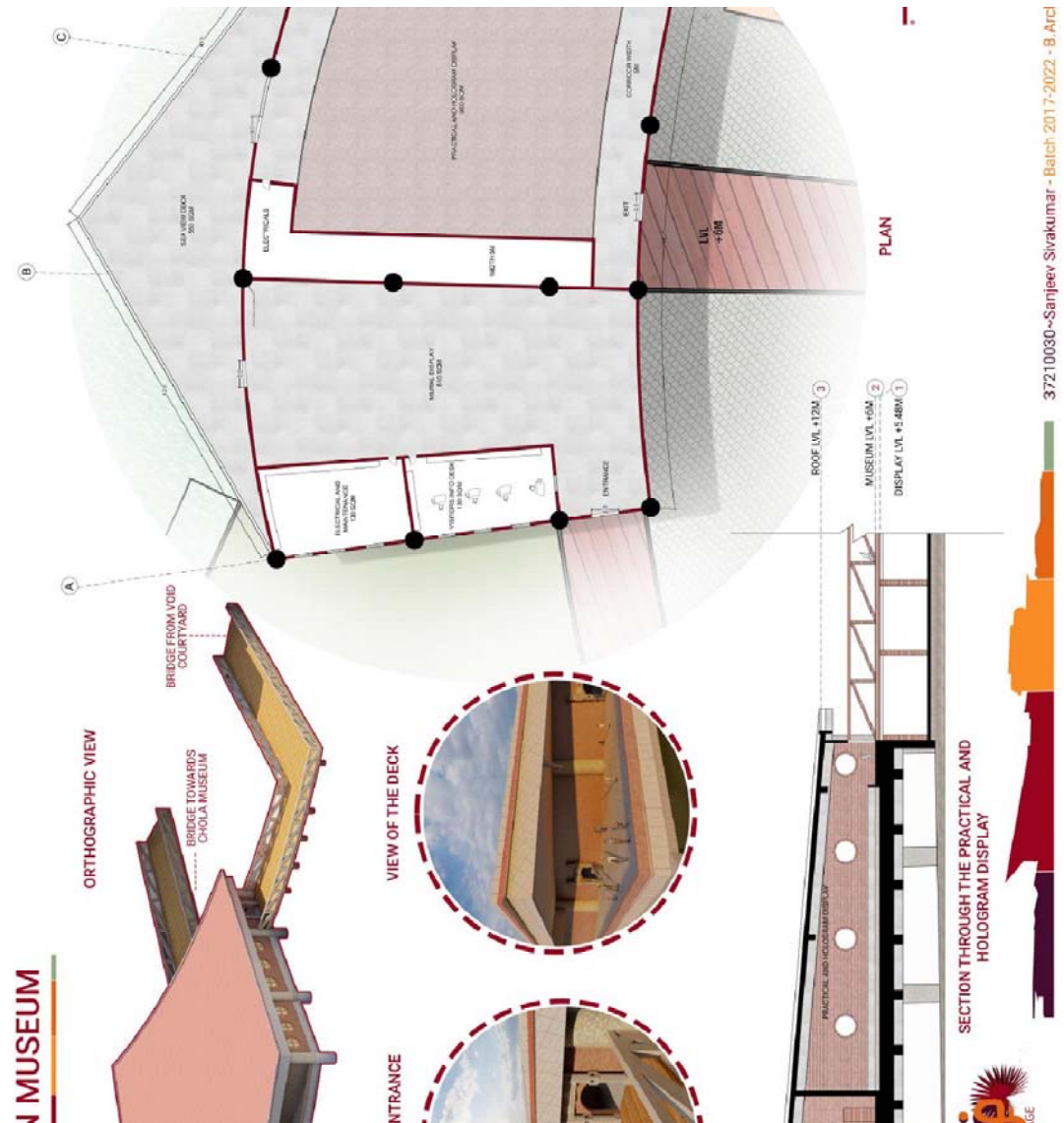


Plate 5.7: Ellalan Museum

5.5.4 CHOLA MUSEUM:

The history of south Indian kings impacted the monarchs of Sri Lanka as well, this era evolved Tamil history in Lanka after the advent of the great kings raja raja chola and Rajendra chola to conquer the island which forged historical events and laid the foundation for the development of colonial Tamil monarchs. The narrative of this museum is connected from the Ellalan museum through a void bridge, The chola museum is the tallest structure integrated into the museums narrative which symbolically identifies this period as the golden era which was a flourishing period for the Tamils around the world, especially in Sri Lanka which laid the foundation for the

future events in Tamil history. This museum particularly consists of a contrasting shift in the display leading from an ordinary mural display to a central virtual battlefield that gives the user a reliving experience through surprising technological displays.

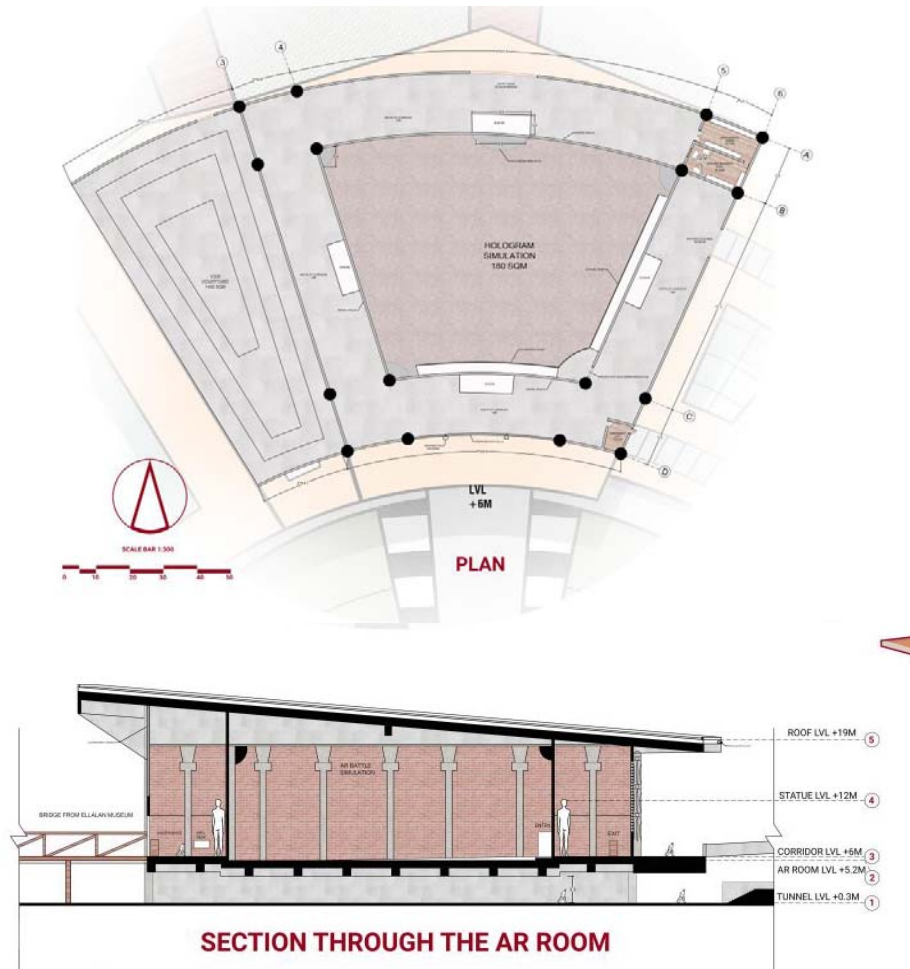


Fig5.15: Chola Museum Plan and section.

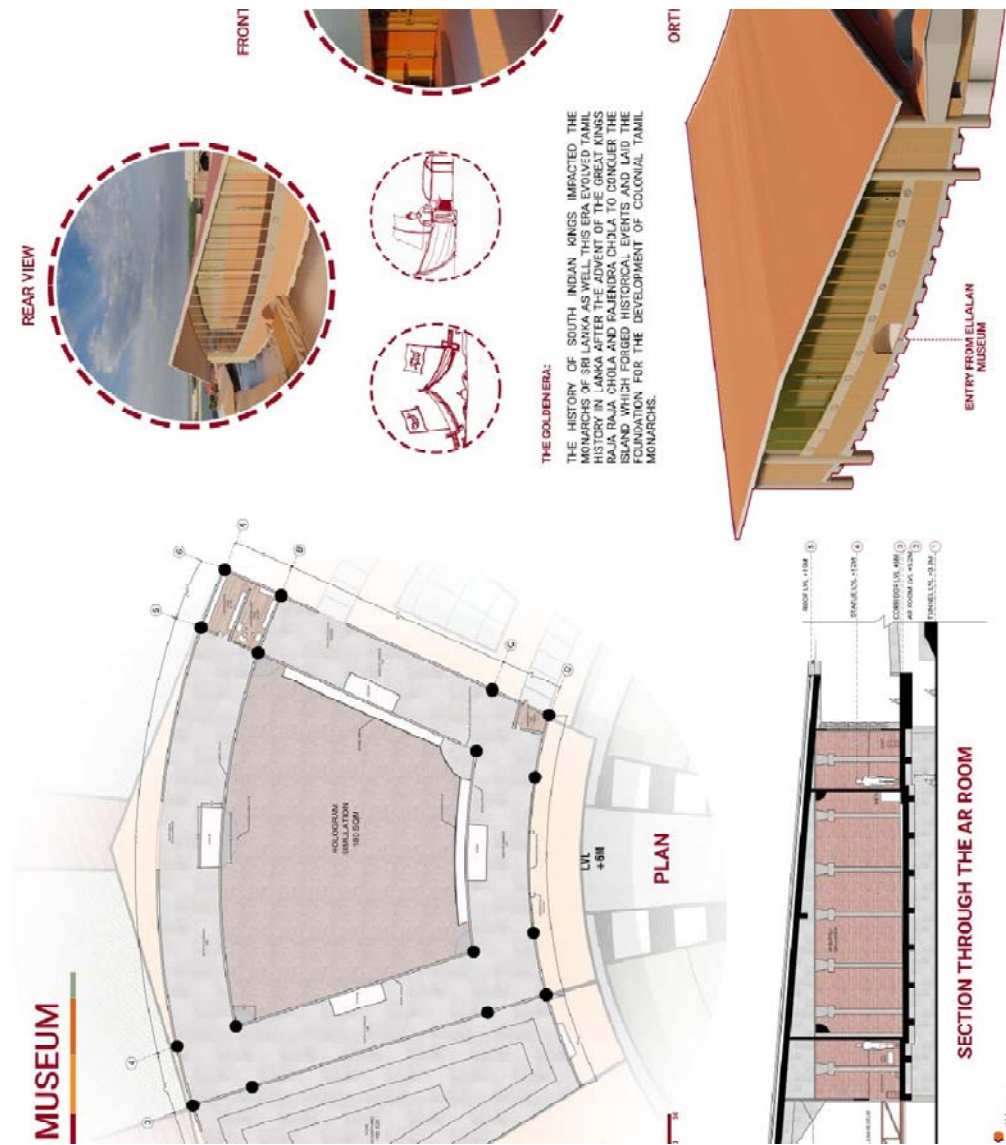


Plate 5.8: Chola Museum

A MUSEUM AND VOID COURTYARD VIEWS



Plate 5.9: Chola Museum Views

5.5.5 COLONIAL MUSEUM:

The colonial period is the by product of the golden era, its direct connection to the last monarchs of Lanka was sturdy until the arrival of the westerners. this historical period is closer to our current time and many of its greatest treasures are still preserved for the future generations to witness in this museum. This museum predominantly showcases existing archaeological pieces that relates to Tamil history in the colonial period, making this the only artifact display and a very grounded one compared to other displays. This museum is indirectly connected with the Chola museum which breaks of in-between to provide the users with an escape for a break or to

continue the museum experience by entering into the colonial period. The break space is provided with a cafe which is also accessible from the ground level and also provided with stepped seating in the upper level for the users to relax and enjoy the view beyond the complex through the vertical openings on the wall.

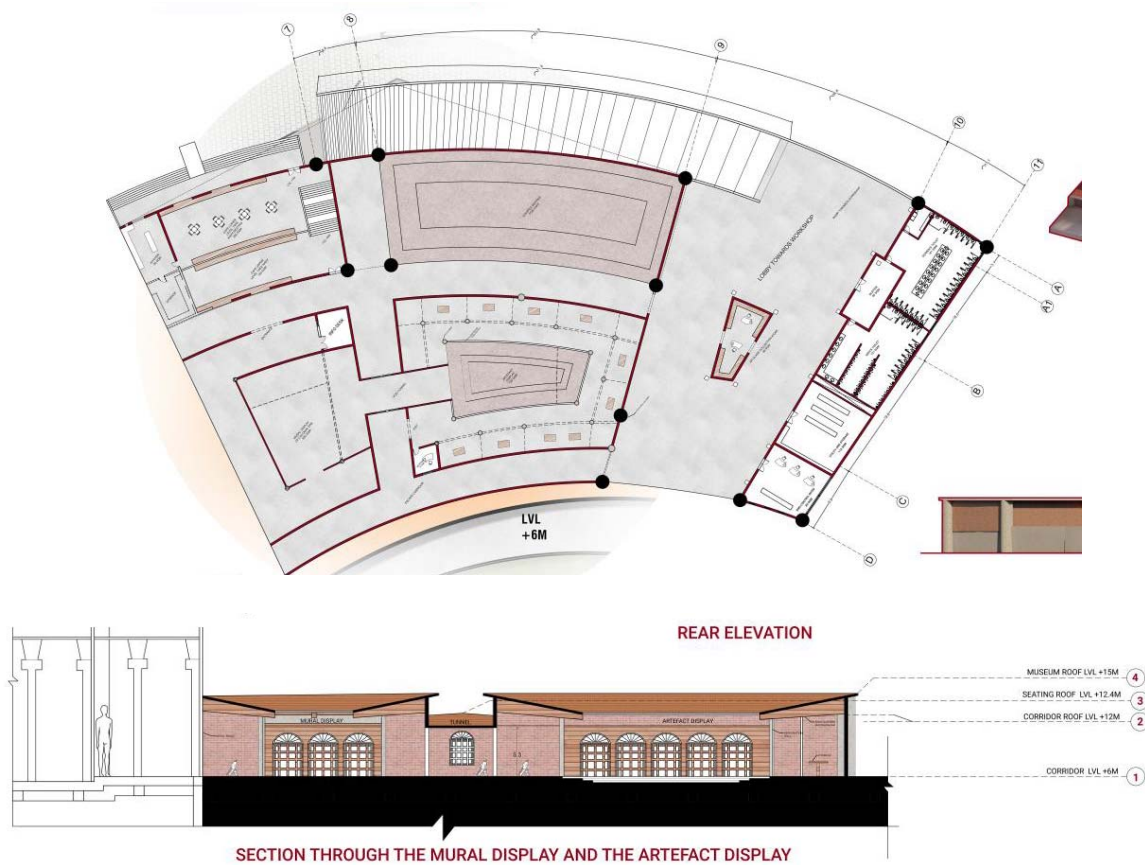
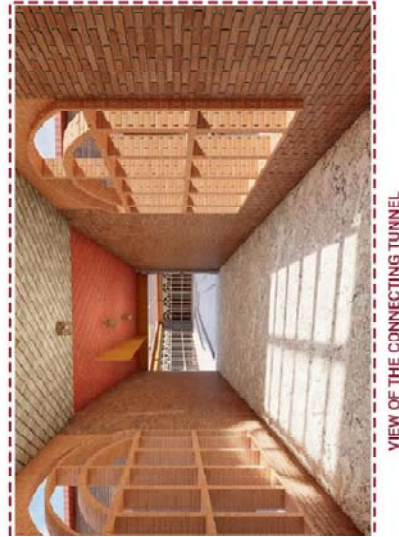


Fig5.16: Colonial Museum Plan and section.

AL MUSEUM VIEWS



VIEW OF THE CONNECTING TUNNEL



VIEW OF THE ARTEFACT DISPLAY



VIEW OF THE PATTERNS CREATED BY THE PERGOLA



VIEW OF THE LOBBY TOWARDS CULTURAL CENTRE

Plate 5.11: Colonial Museum Views



INTERIOR CONCEPTS



SANGAM MUSEUM PRACTICAL DISPLAY



ELLALAN MUSEUM PRACTICAL AND AR DIS



CHOLA MUSEUM MURAL DISPLAY



CHOLA MUSEUM AR BATTLEFIELD EXPERIE

Plate 5.12: Museum Interior Concepts

5.5.6 WORKSHOP:

Educating art and its forms

The cultural centre makes use of the valuable contributors to establish and educate young and old minds about the artistic side of heritage with spaces dedicated to a hands-on workshop to widen the user experience to a different dimension and learn about the traditional art and craft in a simple method. The workshop complex consists of 4 studios with a capacity of 50 people each, provided with general and equipment storage within the workshop rooms and a wash area in the outer corridor for user convenience.

The design of the workshop is to integrate old methods into making the crafts despite the use of technology to commemorate the museums historic value. the work of arts are contributed to retailers for the artisans revenue.

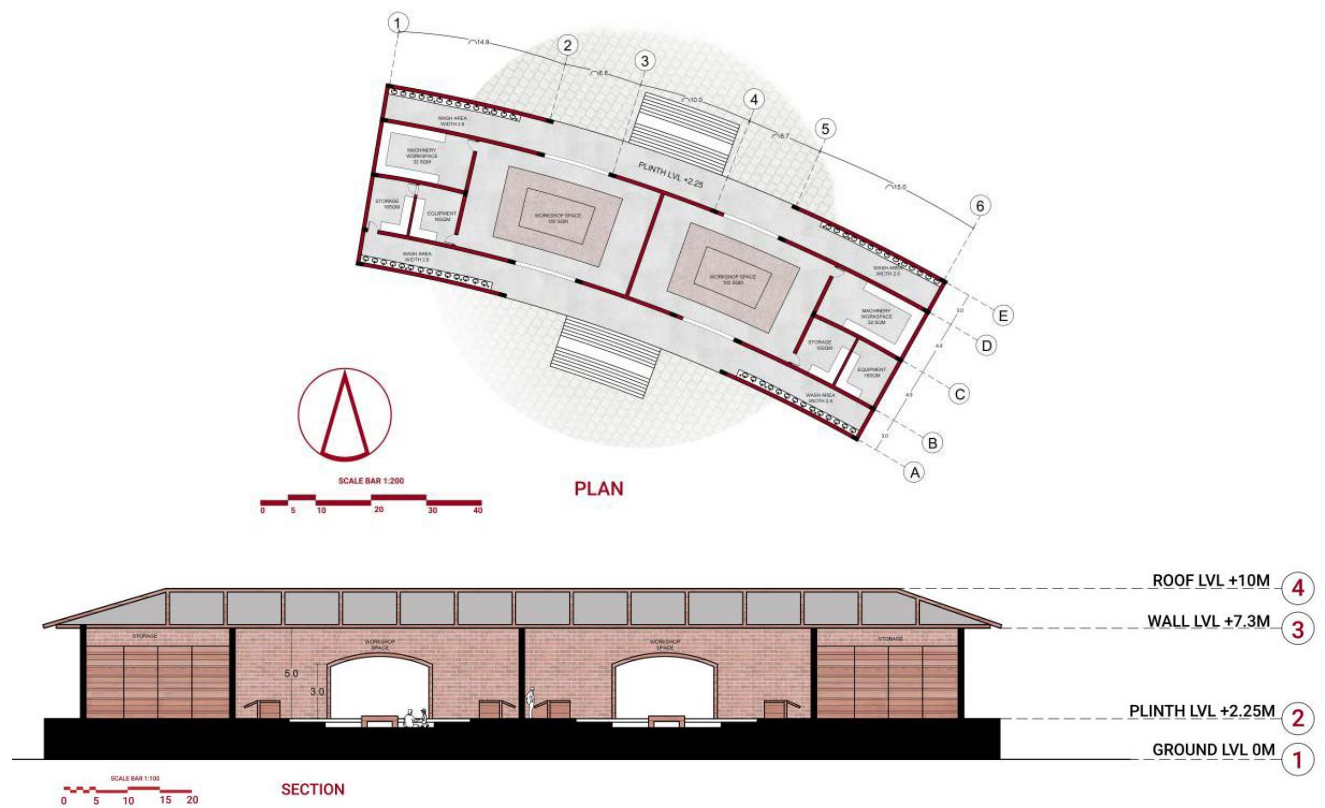


Fig5.17: Workshop Plan and section.

The surrounding of the community is closed yet provides ample spaces for interaction and combined activities. the grounded design provides each household an open experience with lots of space for activity which the artisans and their families can explore within their homes.

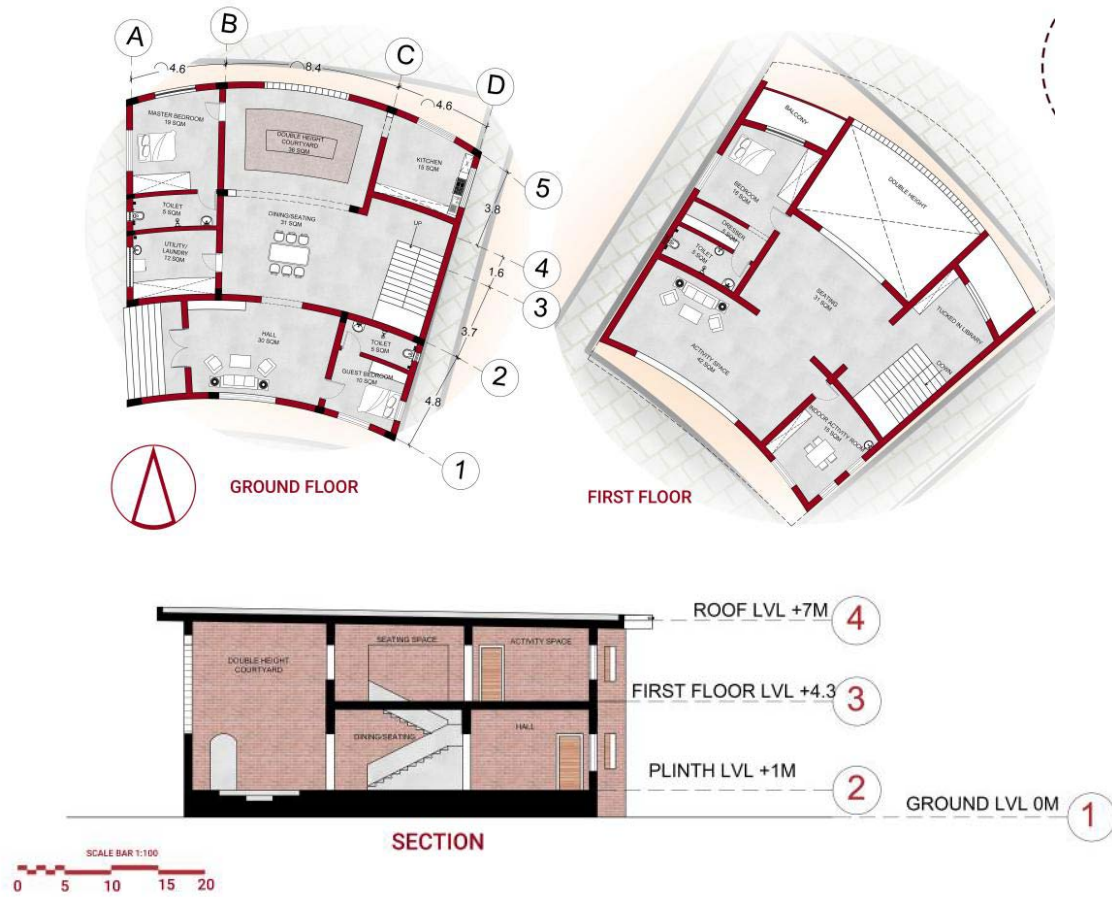


Fig5.18: Artisan Housing Plan and section.

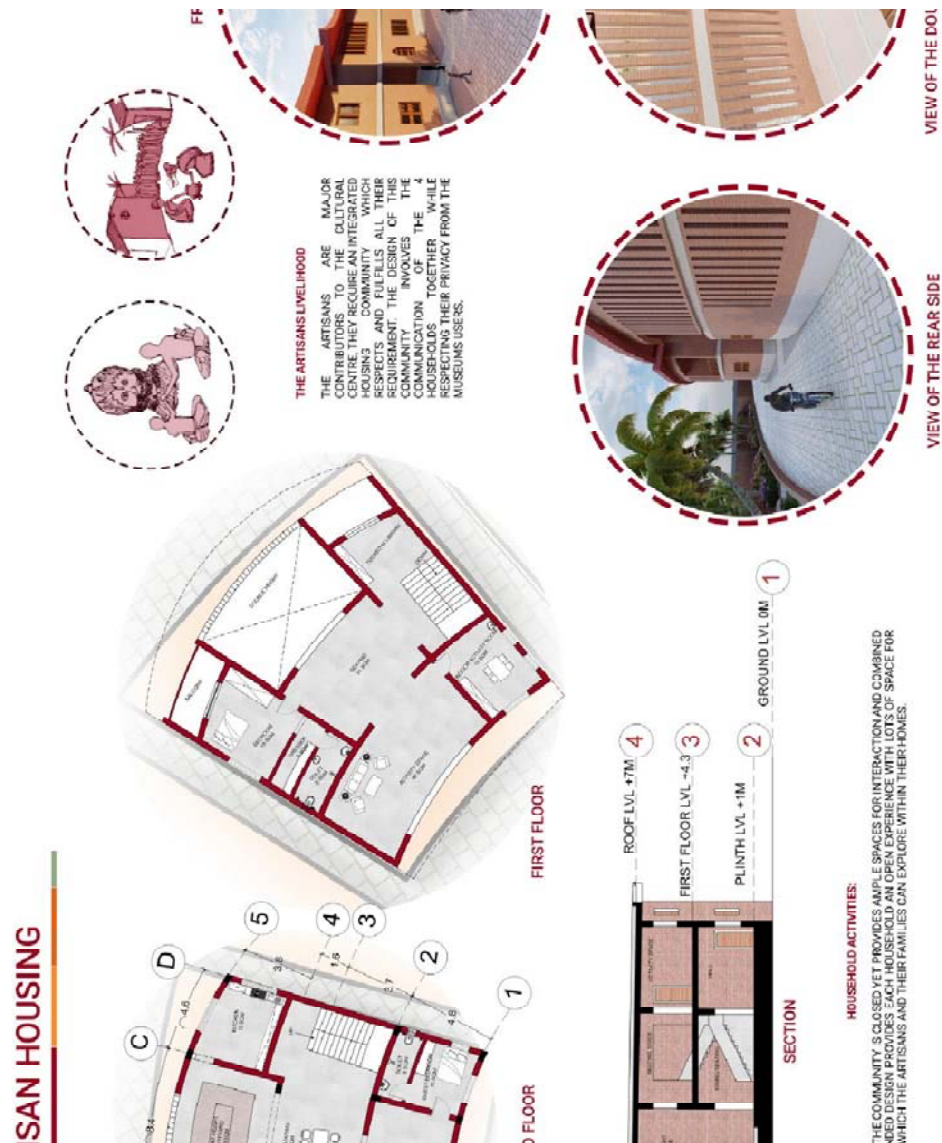


Plate 5.14: Artisan Residence

5.5.8 ADMIN ZONE:

The Library

the literature of tamil history and culture is very immense and this centre is available to preserve these scripts in its dedicated library for the users to access and research on Tamil history. This Library is designed at the very entrance of the centre to make it more accessible to users who prioritize it. The library is designed with relevance to the sun path to bring in healthy sun light from the east and avoid the users to experience the western radiation.

The Admin Block

The main management functions in this part of the centre to keep the museum and its organizers in check and maintain revenues. The admin block is designed to be in close proximity to the visitors centre to maintain the management within the entry premises. The block consists of the basic office spaces for the directors, curators and stronghold rooms for museum maintenance.

The Souvenir Shops

The products of the workshops are retailed in the souvenir shops located at the ramp passage towards both the museum and the cultural centre. The products to be sold in the souvenir shops are produced by the artisan community in the workshop with students who contribute their help during open workshop activities.



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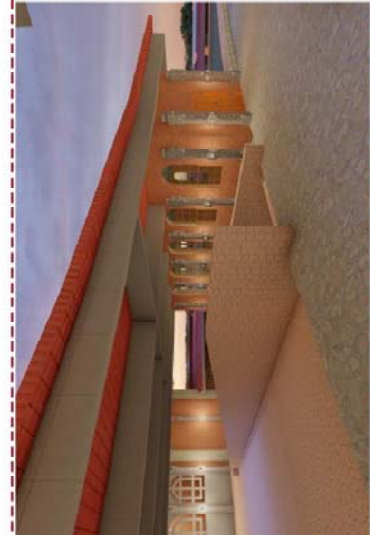
ADMIN ZONE VIEWS



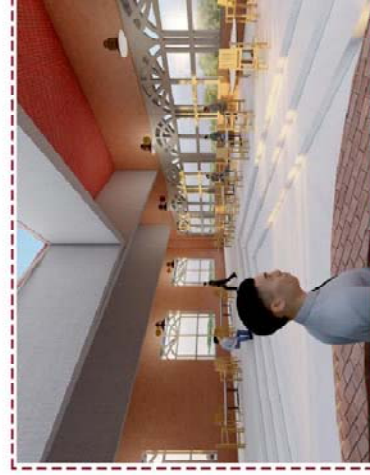
VIEW OF THE ADMIN BLOCK



VIEW OF THE LIBRARY



VIEW OF THE SOUVENIR SHOP



INTERIOR VIEW OF THE LIBRARY

Plate 5.16: Admin Zone Views

5.5.9 THE CULTURAL CENTRE:

The Cultural Integrity

The climax of the whole experience is the cultural performance centre, which is a multidisciplinary space for artistic performances or recreational activity. this space also peaks into the estuary to provide a visual experience beyond the centre.

The Symbolic Identity

The cultural centre is derived as an abstract of the dutch fortress near the shores of Jaffna, this centre peaking into the waters of the estuary is a symbolic identity of the cultural expansion of Tamil culture in different nations in the present and throughout history.

The cultural centre is designed for a capacity of approximately 2000 people, it not only serves as a performance space but also a recreational space, a part of the centre acts as a deck that intervenes with the estuary. The seating spaces provided are raised above the performance space which is centralized for better viewing. The seatings are shaded with simple thatch roof provided by the skillful artisans of the cultural centre.

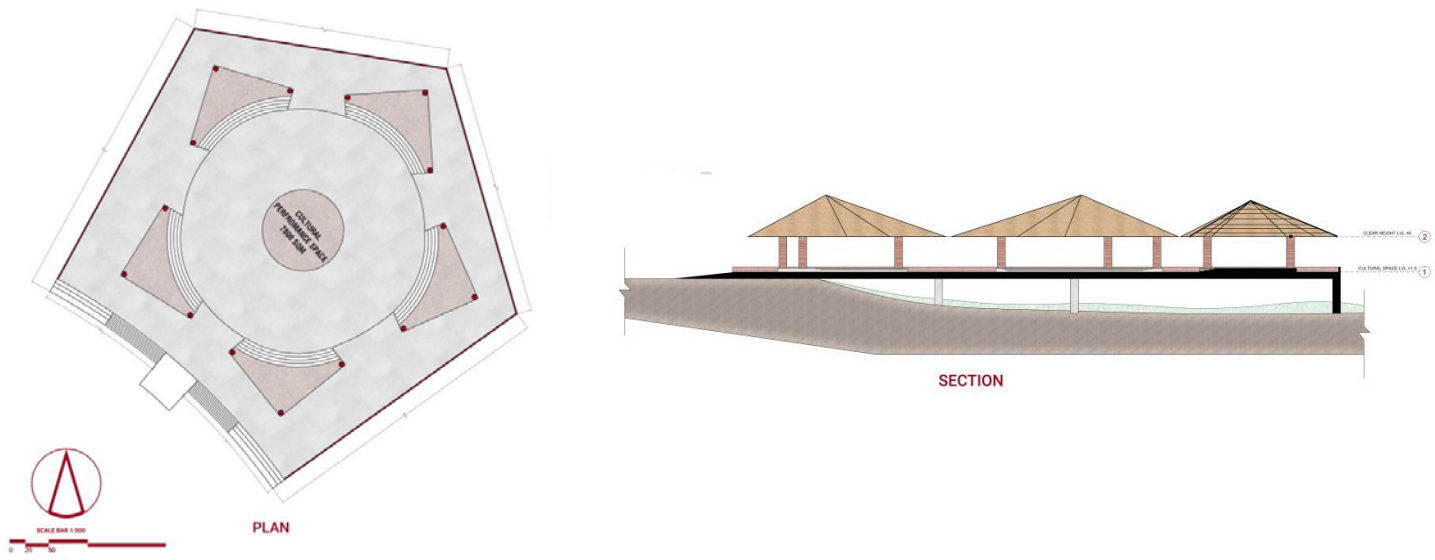


Fig5.19: Cultural centre plan and section.

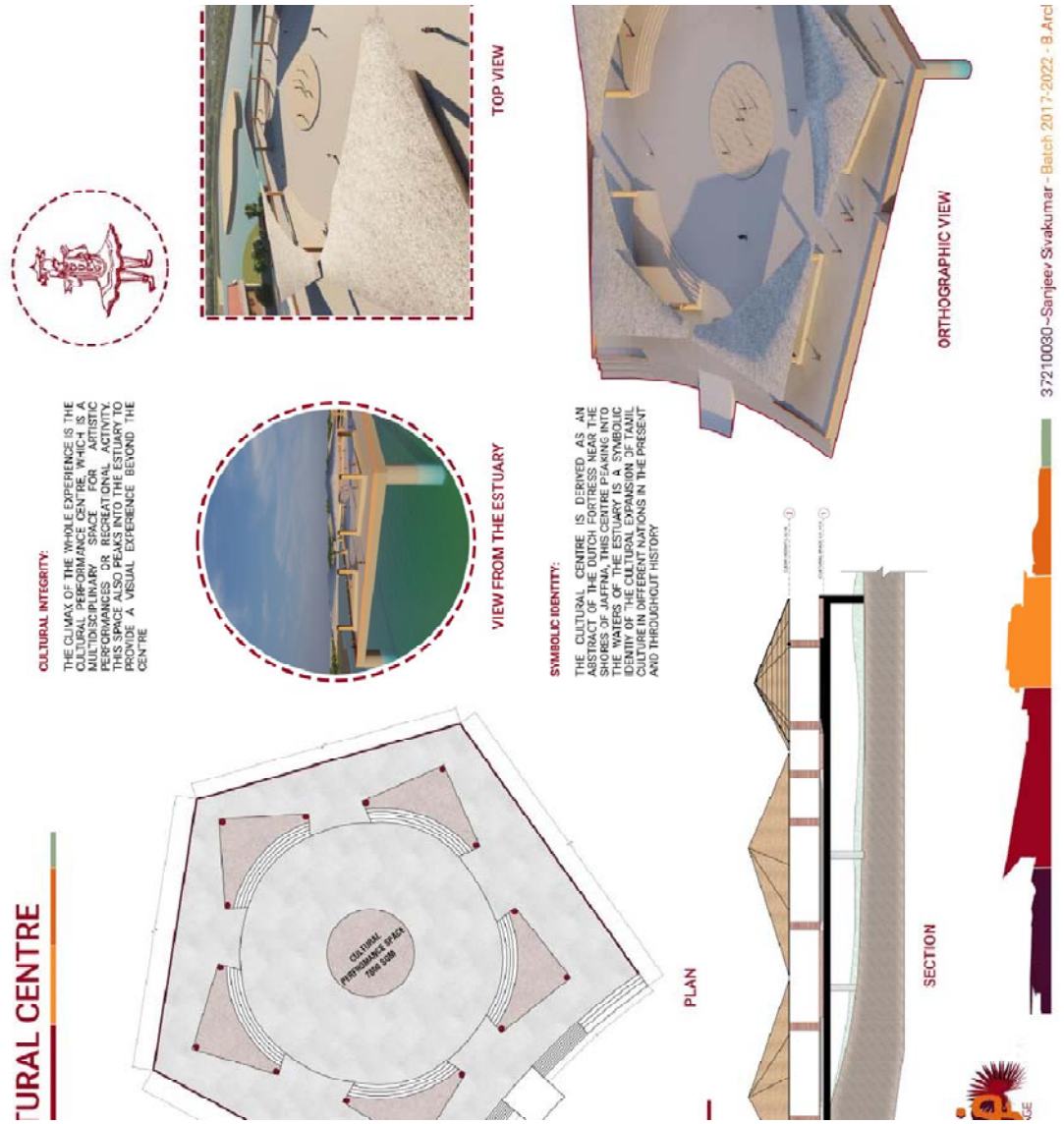


Plate 5.17: Cultural Centre

CHAPTER 6

CONCLUSION

The Tamil History of Sri Lanka is very unknown to other Tamil cultural clusters due to many unforeseeable forces of today that keep its ancient stories under the rubble to due complicated and unfortunate events in history.

This Thesis connects the dots between many historical incidents dating from the Sangam period, in which many traces of south Indian culture and linguistic evidences were traced, existing before the advent of the Cholas. The Cholas and their history with Sri Lanka can be segregated into two events, the former Chola advent and the latter Chola advent, with a period of 100 years in between them. The latter Chola advent laid the foundation for the colonial history of Tamils in Sri Lanka, with extended monarchy periods and the establishment of a predominant Tamil society in the North-Eastern part of Sri Lanka.

Tamil Culture and Heritage Foundation is a museum of such kind that imbibes ancient Tamil history of Sri Lanka onto its walls and represents the history as a symbolical element to its users. Symbolism is a key to different narratives of an event and a silent representation of deep ideologies that can only be understood by breaking down the elements and the narrative assigned to it.

The museum is a symbolical entity of different events in Sri Lankan Tamil History narrative different events on a physical level rather than being a vessel for displays of historical artifacts.

The purpose of this Thesis is to look beyond the complicated history of Tamil people in Sri Lanka by researching ancient history to connect the dots with Tamil culture and establish a design program derived symbolically from the historical events which is represented through architecture and made universal for all groups of users to educate history to the masses and to establish an Identity for the Tamil population in Sri Lanka.

CHAPTER 7

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5.1 HISTORY REFERENCES

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