

NATYA DANCE INSTITUTE

A THESIS

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

By

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DEPARTMENT OF ARCHITECTURE
SCHOOL OF BUILDING AND ENVIRONMENT

SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY) Accredited

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NOVEMBER 2021



DEPARTMENT OF ARCHITECTURE

BONAFIDE CERTIFICATE

This is to certify that this Thesis Report is the bonafide work of Angeline Infantcia Dsilva (37210004) who carried out the Thesis entitled "Natya Dance Institute" under our supervision from July 2021 to November 2021.

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DECLARATION

I, **Angeline Infantcia Dsilva** hereby declare that the Thesis Report entitled “**Natya Dance Institute**” done by me under the guidance of **Ar. Kavitha** (Internal Guide), **Ar.Ramkumar. R** (Internal Review Member) and **Ar. Biswajith Paul** (External Guide) Sathyabama Institute of Science and Technology is submitted in partial fulfilment of the requirements for the award of Bachelor of Architecture Degree.

DATE:6.12.2021



PLACE: Chennai

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Angeline Infantcia Dsilva

THESIS SYNOPSIS

To enhance traditional spaces for traditional dances of India and to make this performing arts Centre into a tourist space passing on the culture, tradition and its importance to the next generation. This performing arts Centre involves five traditional dance practice which is to be thought in this platform. Creating traditional performance and learning spaces with a vernacular type of built form makes the place unique. The traditional spaces keep up the culture and tradition. Usage of brick, mud, bamboo etc... Also includes open performance space, with architectural features.

Five traditional dances - Bharatanatyam, mohniyattam, Kathak, Kuchipudi, Odissi. This performing arts center in Thanjavur is an initiative to make this art exposure to the tourist and the surrounding people who could effectively make use of it. The overall culture and art of a city represent the identity and shaping its image.

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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

Dance and design are two disciplines of ability that share a special relationship. Each discipline outline and uses space because of the medium for inventive interpretation. Design and dance share an identical language of form and type - each drawing on texture, color, and rhythm, each manipulating solid (body or brick) and house to outline themselves.

"Dancing is simply discovery, discovery, discovery," said Martha Graham one of the world's most well-known contemporary dancers.

1.2 NEED OF THE PROJECT

- We're are in a typical generation where performing arts is considered entertainment.
- I'm here having a vision on developing this as a professional Art and make people take this as a Passion and lead our Tradition, culture, heritage to pass on to our next generation and to keep up our tradition.
- Thus, this project could create a platform for these performing arts.

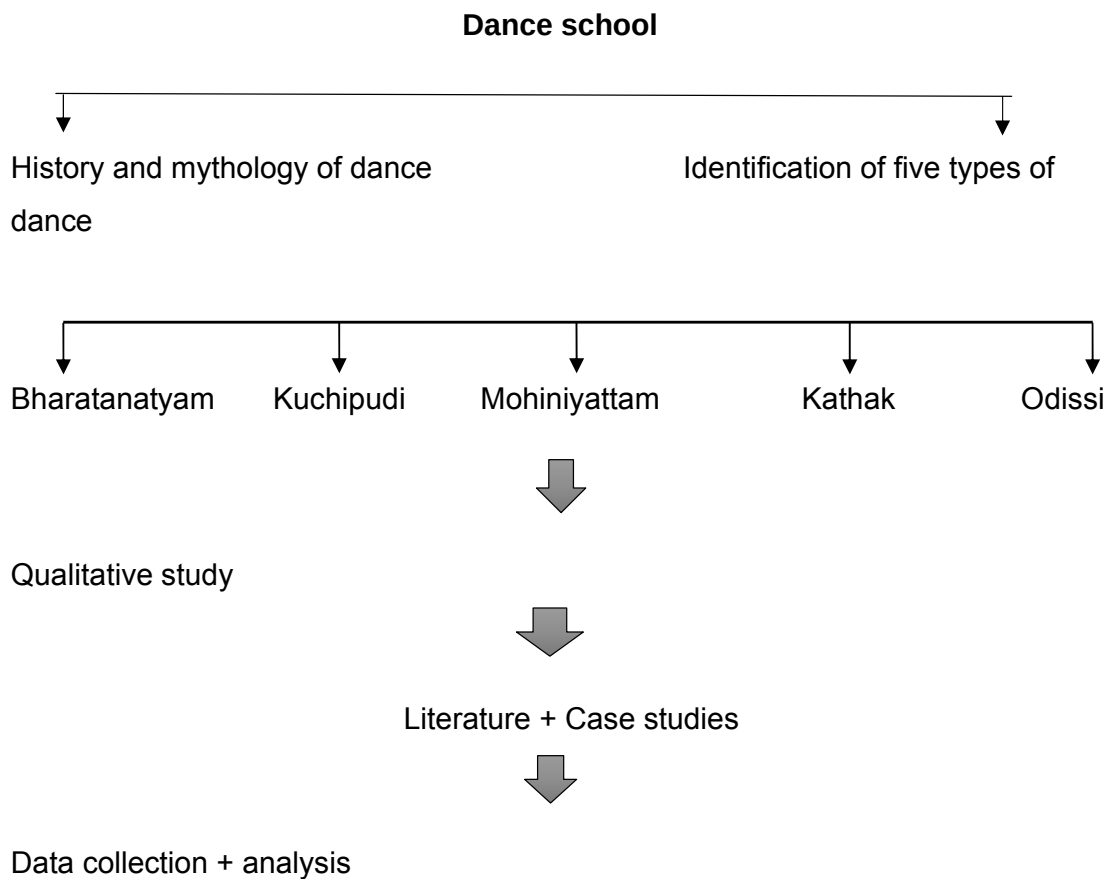
1.3 AIM

To enhance traditional spaces for traditional dances of India. Creating a platform to learn the traditional dances of India.

1.4 OBJECTIVE

- To make this performing arts Centre into a tourist space passing on the culture, tradition and its importance to the next generation.
- Creating traditional performance and learning spaces with a vernacular type of built form makes the place unique.
- The traditional spaces keep up the culture and tradition, also include open performance space, with architectural features.

1.5 METHODOLOGY



CHAPTER 2

LITERATURE AND CASE STUDIES

2.1 LITERATURE STUDY:

2.1.1 HISTORY AND MYTHOLOGY OF DANCE:

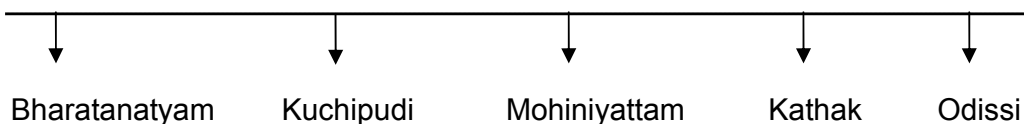
“The inner experience of the soul finds the highest expression in music and dance”.

Dance was made as to the 5th Veda that is irrespective of caste and creed.

Dance is a feature of the story about good and evil. In the early days, it was performed inside the sanctum of the temple by the rituals called Agama Nartanam. Classical dance is also known as Natya. Natya = singing, and abhinaya (mime acting) Lord Shiva manifests Tandava (masculine).

Lord Parvati manifests Lasya (feminine). Dance is the form of positive vibration of our body and mind. It is a form of worship through which a dancer can reach the Almighty. It is a form of Yoga. A dancer can only reach this stage through continuous training i.e., ‘Sadhana’.

2.2.2 FIVE TRADITIONAL DANCES



All the above five dances are among the Indian classical dance. They differ by their place, culture, costume, and style. But in common, all try to convey emotions.

The time duration of expertise in Bharatanatyam is 8 years.

The time duration of expertise in Mohiniyattam is 8 – 10 years.

The time duration of expertise in Odissi is 5 – 7 years.

The time duration of expertise in kathak is 6 – 7 years.

The time duration of expertise in Kuchipudi is 5-6 years.

2.2 CASE STUDIES:

2.2.1 Kalakshetra

Kalakshetra means holy place of arts. The training of young and talented people by masters of art with the background of religious spirit has been its aim.

Kalakshetra is a cultural academy dedicated to preservations of traditional Indian

2.2.1.1 Site and layout:

There are hardly any big buildings around. Main entry connecting three roads acting as a junction. Free-flowing informal pattern, organic patterns. And external access from north i.e., golden gate leading to koothambalam in the centre.

Vehicles seem out of place on the campus. Two access to the site front main entry and side access.

Location: Trivanmiyur village on outskirts of Chennai ,800m from the bus stop.

Site area: 40 ha (40, 0000sq.m)

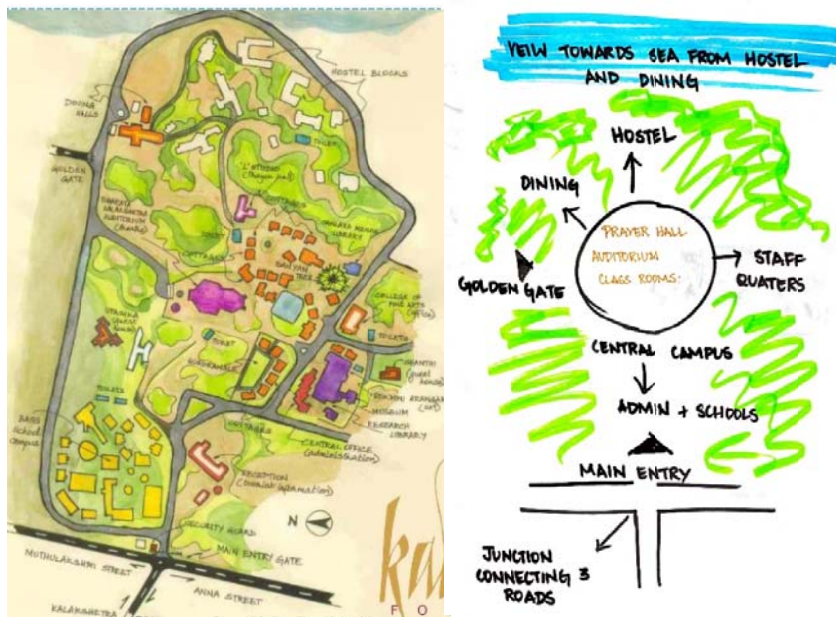


Fig 2.2.1 site layout and analysis

2.2.1.2 Analysis of spaces:

As one enters the site there is a pleasant, quiet and natural ambiance.



Fig 2.2.2 natural ambience

Koothambalam:

No pillars that bar the view of the stage Entrance and exit on each side of koothambalam.

Creating a Temple atmosphere. Inspired from Kerala Kalamandalam.

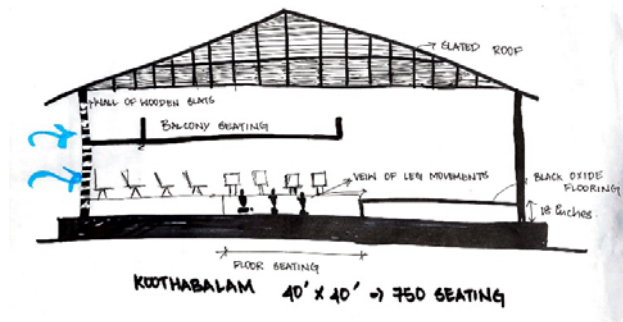


Fig 2.2.3 koothambalam section sketch

Rukmani Arangam:

70'x80' accommodating 300 people.

Black oxide flooring is suitable for lighting and richness.

Other spaces:

Sankara Menon Library

Rukmani Devi Museum

Reception and Resources centre

Two guest houses

Admin

Outdoor sports Toilet block Covered Prayer Hall.



Fig 2.2.4(a)OAT



Fig 2.2.4(b)open practice space



Fig 2.2.4(c) open practice space

Fig 2.2.4 open learning spaces

Hostel and Dining:

Hostel and Dining facing the sea at the rear side providing privacy and pleasant views

Dormitory and rooms are provided Infirmary with two beds are available.

2.2.1.3 Findings:

- Passive design strategies have been used. The connectivity with the built form and the nature is enhanced through openness in the built form and the materials used in it.
- The height of the built form is not more than a G+1,



Fig 2.2.5 inference of the space

- The openness in the classroom gives the “ spirit of reverence to the learning environment.
- The indoor and outdoor spaces mingle.
- The presence of trees acts as a noise barrier and creates a quiet environment.

2.3Nritya gram

Nritya gram is India's first modern Gurukul (residential school) for Indian classical dances and an intentional community in the form of a dance village, set up by Odissi dancer Protima Gauri in 1990. The residential school offers training in Indian classical dance forms, Odissi, Mohiniattam, Kathak, Bharatnatyam, Kuchipudi, Kathakali and Manipuri, eight hours a day, six days a week for seven years, following the ancient Guru-shishya tradition.

2.3.1 Site

Designed by Gerard da Cunha, the community is situated near Hesaraghatta Lake 30 km away from Bangalore. Today the Nrityagram Dance Ensemble has performed across India, in many countries abroad. The nearest bus stop is the Hesaraghatta village shop, from there an auto ride takes one to Nrityagram.



Fig 2.3.1 site location

2.3.2 Traditional forms of design:

Organic masterplan with the architecture having origin in traditional forms and construction. Different types of construction of different gurukuls.

To avoid disturbances gurukuls are placed separate and OAT is kept at the end.

Common dining and yoga centre are placed at the centre.

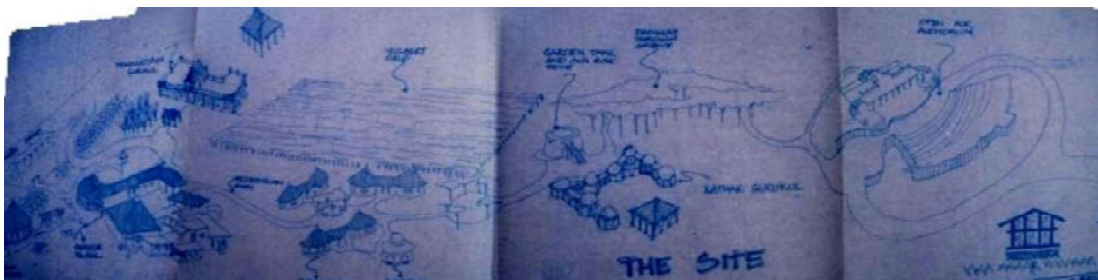


Fig 2.3.2 overall view (sketch)

2.3.3 Construction:

Will full agglomeration of stone, brick, mud, tile and thatch.

All external walls are mud plastered.

Three types of roof pattern:

1. Flat rough granite slabs.
2. Mangalore tile
3. Thatch pitched



Fig 2.3.3 materials used for construction

2.3.4 Spatial Analysis:

A hall with residence of teacher is used for teaching - Odissi and mohiniattam gurukuls have closed walls with small openings only for ventilation and light from courtyard.

Kathak gurukul has a semi open arched walls.

The entire complex is actually a garden.

There are many sculptures used as landscaping elements.

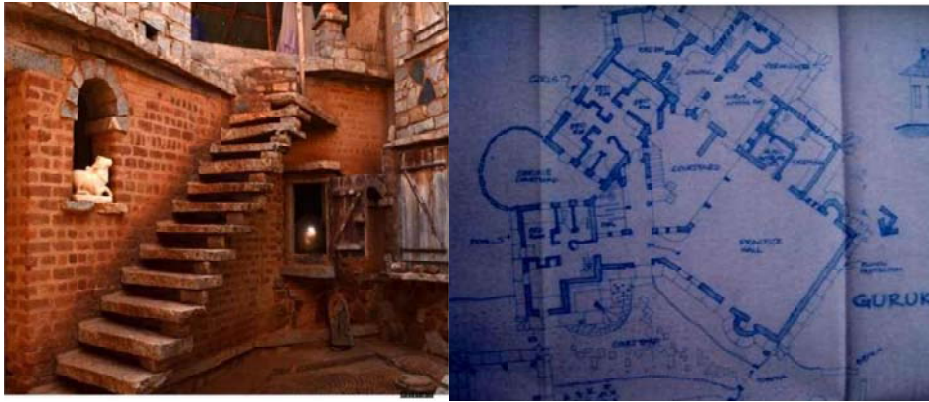


Fig2.3.4 guru room with classroom

Guest cottages: These round structures, inspired by the huts of Tibet and Ladakh, have housed some of the greatest maestros of dance and music, who have come to perform at Vasantahabba.

Temple: Fashioned from the raw mud and fired after it was built. It is decorated with dance motifs, mudras and costumes.



Temple



Kula



Amphitheatre





Fig 2.3.5 spaces in and around campus

Yoga Centre: Reminiscent of Stonehenge, the yoga Centre is an open structure attached to the temple, also used for open tosky performance.

Amphitheatre: Scooped out of red earth and built along the line of roman amphitheaters, this is one of the most famous structures at Nrityagram.

The design of each Gurukul consisted four elements:

- a) guru's residence
- b) male students' residence
- c) female students' residence
- d) practice hall

These 4 elements were gathered around a courtyard which became a central gathering point, with the stair to the roof placed here as an element to sit on watch the activity of the practice hall. The Guru's house was located that it had a private spillover to the east.

CHAPTER 3

DATA COLLECTION

3.1 DATA

37. Planning Parameters of Institutional Buildings.— Including nursery schools, Primary schools and religious buildings with floor area exceeding 300 sq.m. Secondary schools, Colleges, Higher Educational, Technical & Research Institutions, Students hostels & Dormitories, Research Institutions, Broadcasting, Telecasting & Telecommunication centers, Government & Quasi Government Offices, and Institutions, Government Archives, Museums, Art galleries and Public libraries, Foreign Missions, Consulates and Embassies.

Sl.No.	Description	Continuous Building Areas	Other areas
1	2	3	4
A.	Minimum road width	7.20m	Minimum 7.2m for schools upto higher secondary level and industrial training institutes. For others, min. 9 m
B.	Maximum Height	18.30m.	
C.	Normally Permissible FSI	2.0	
D.	Minimum Setbacks	Where Street Alignment/new road is prescribed, it shall be from that street alignment/narrow line. In the case of others, it shall be from the property boundary.	
(i)	Front Setback	6m	6m

Fig3.1.1 Planning parameters

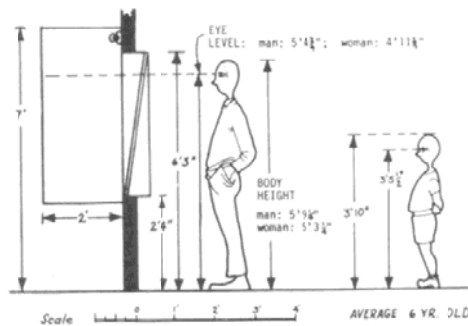


Fig3.1.2 Visual height for exhibition

(12) Auditorium, Kalyana Mandapams, Cinema Halls

(A) Corporation/ Municipal Areas	(B) Panchayat Areas
1 car space and 1 two wheeler space for the every 20sq.m of Auditorium/Kalyana Mandapam area or part thereof	1 car space and 1 two wheeler space for the every 50sq.m of Auditorium/Kalyana Mandapam area or part thereof

Fig3.1.3 Parking standards

Sl. No.	Sanitary Unit	Boarding Institutions		Other educational Institutions	
		Boys	Girls	Boys	Girls
1.	Water Closet (W.C.)	One for 8 boys or part thereof	One for 6 girls or part thereof	One for 40 boys or part thereof	One for 25 girls or part thereof
2.	Ablution Taps	One in each W.C.	One in each W.C.	One in each W.C.	One in each W.C.
3.	Urinals	One per every 25 pupils or part thereof	--	One per every 20 pupils or part thereof	--
4.	Wash Basins	One for every 8 pupils or part thereof	One for every 6 pupils or part thereof	One for every 40 pupils or part thereof	One for every 40 pupils or part thereof
5.	Baths	One for every 8 pupils or part thereof	One for every 6 pupils or part thereof	--	--
6.	Drinking Water Fountains	One for every 50 pupils or part thereof	One for every 50 pupils or part thereof	One for every 50 pupils or part thereof	One for every 50 pupils or part thereof

Fig3.1.4 Sanitation standards

PLANNING FACTORS

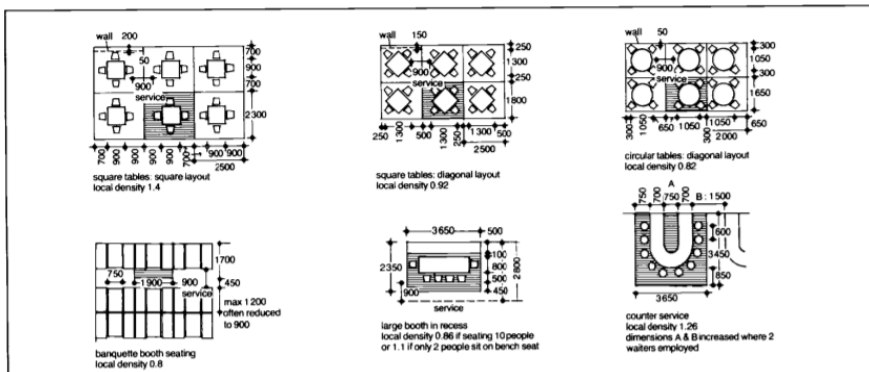


Fig3.1.5 dining space and standards

3.2 AREA STATEMENT:

SITE	91,000sq.m
OSR	8,800sq.m
PARKING	2,730sq.m
CAR	64
BIKES	208
ADMIN	360sq.m
NO.OF. OFFICE (5)	(25sq.m) (5m*5m)
DIRECTOR ROOM – 1	(25sq.m) (5m*5m)
ACCOUNTS ROOMS – 2 (25sq.m) (5m*5m)	(25sq.m) (5m*5m)
BOARD ROOM – 50sq.m (5m*10m)	50sq.m(5m*10m)
ART GALLERY	400sq.m(20m*20m)
WORKSHOP	280sq
CAFETERIA	1044sq.m
SCHOOL OF DANCE:	
STUDIO (8m*8m)	62sq.m(8m*8m)
NO.OF. STUDIO	42
TOILET	46sq.m
NO.OF. TOILET BLOCK	10
LIBRARY (G+1)	260sq.m(20m*13m)
VISUAL ROOM	260sq.m(20m*13m)
KOOTHAMBALAM	1150sq.m(50m*23m)
FEMALE GURU RESIDENCE	540sq.m(20m*27m)
ROOM (double sharing)	20sq.m (4m*5m)
NO.OF. ROOMS	7
NO.OF. GURU'S	12
MALE GURU RESIDENCE	440sq.m(20m*22m)
ROOM (double sharing)	20sq.m (4m*5m)
NO.OF. ROOMS	5
NO.OF. GURU'S	8

FEMALE STUDENT RESIDENCE	4 blocks
1 blockROOM (four sharing)	20sq.m (4m*5m)
NO.OF. ROOMS	20
NO.OF. student -	80
MALE STUDENT RESIDENCE –	1 BLOCK
ROOM (four sharing)	20sq.m (4m*5m)
NO.OF. ROOMS	8
NO.OF. student	64

Table3.2.1 area statement

CHAPTER 4

SITE STUDY AND ANALYSIS

4.1 SITE SELECTION AND JUSTIFICATION:

Thanjavur is famous for two important festivals, the natyanjali dance festival, and the Carnatic music festival. The Brahadeeswarar temple is exquisite with frescoes of 108 hands carved stone sculptures depicting women in different Bharatanatyam postures this shows how much importance they give to the art of dance. The period of Nayakas of Thanjavur, who encouraged art, classical dance, and music literature, both in Telugu and Tamil.

People of Thanjavur are humble, joyful and love to celebrate various events accompanied by traditional dance and music. It is also a tourist place. The people of this place give more importance to their tradition and culture; thus, they could make use of this Performing arts Centre to pass on their tradition and culture through dance.

WHY THANJAVUR.....?

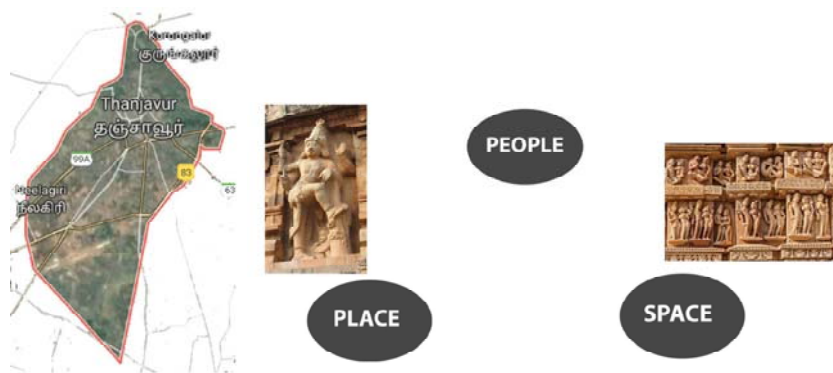


Fig 4.1 location map

The users of this space are predominantly the guru and the students and the public during workshops and festivals. Creating traditional performance and learning spaces with a vernacular type of built form makes the place unique. The traditional spaces keep up the culture and tradition.

Earlier settlements developed around the temple. Later the development has developed downwards that us towards Nanjikottai. The site chosen for this project comes under the educational zone. As per the land use map.

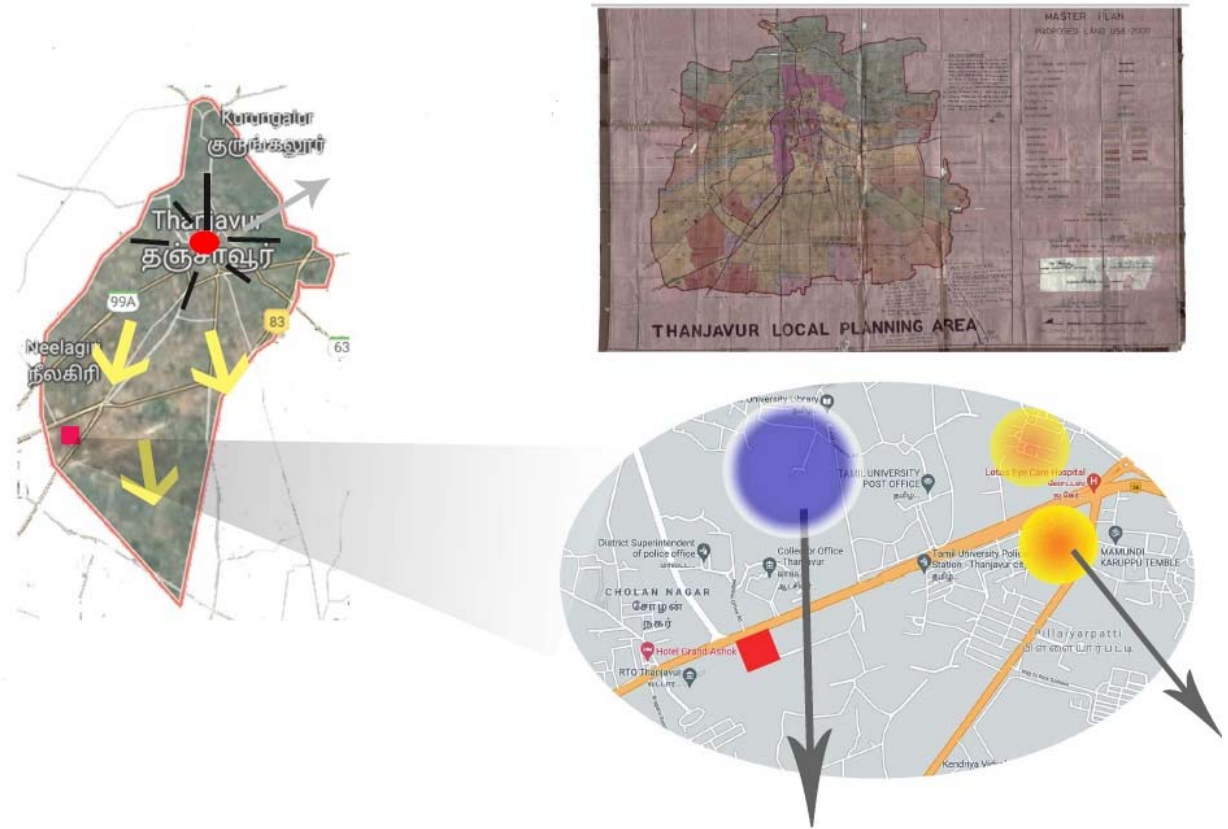


Fig 4.2 development and scope

4.2.Scope:

The site is located in the developing area by the NH road of Tanjore – Trichy.

Surrounded by all possible zones.

This small residential zone improves the possibility of the project by inviting people to learn and make use of the site.

The site is surrounded by many institutions, among them is the Tamil University.

This helps in improving the scope of my project by inviting students to cultural competitions.

4.3 SITE STUDY:

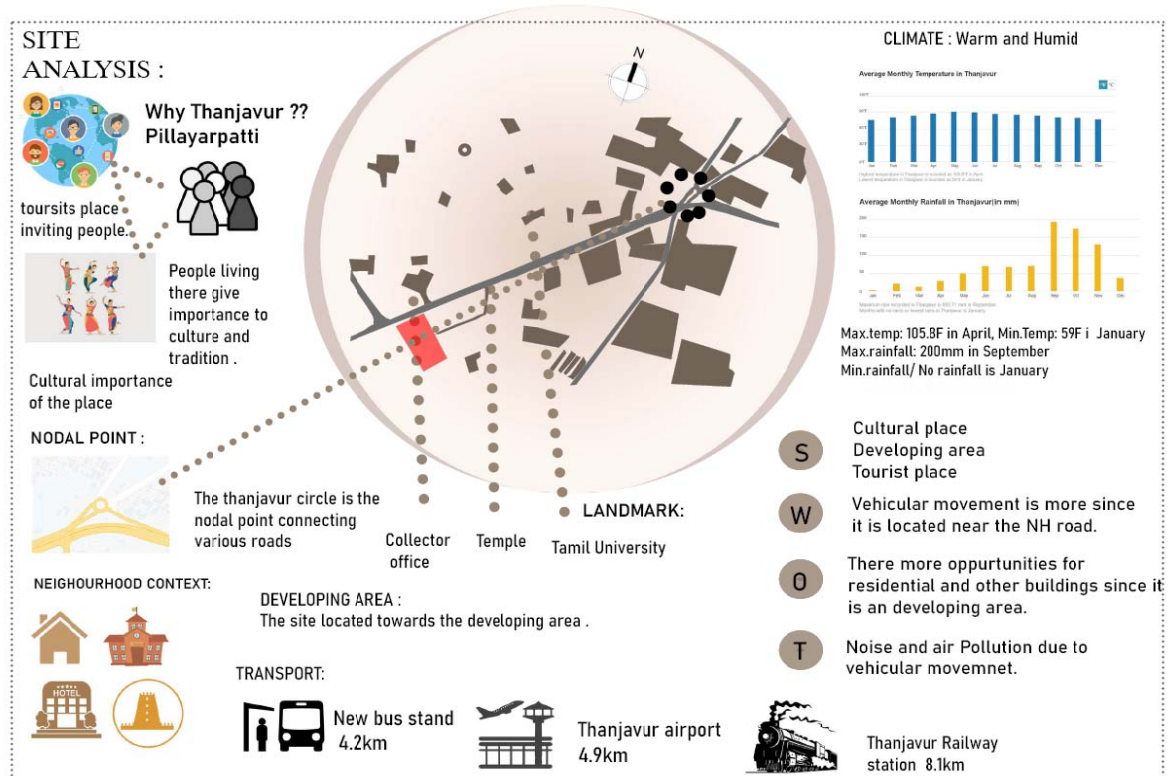


Plate 4.1 site study analysis

4.3.1SWOT Analysis:

S - Cultural place, Developing area, and a Tourist place

W - Vehicular movement is more since it is located near the NH road

O - There are more opportunities for residential and other buildings since it is a developing area.

T - Noise and air pollution due to vehicular movement.

4.3.2 ClimateAnalysis:

Temperature:Max.temp: 105.8F in April, Min.Temp: 59F January

Max.rainfall: 200mm in September,Min.rainfall: No rainfall is January.

4.4 SITE ANALYSIS:

SITE ANALYSIS :

ORIENTATION:

The longer side facing the north and south, letting in north light and ventilation through the built form.

SOIL TYPE:

Red loamy soil is available in the site.

VEHICULAR MOVEMENTS :



Two access points can be given one from the main road use of public and the other from the secondary road for services.

ROAD APPROACH :

15m wide Trichy - Tanjore NH road which comes from the Tanjore circle (the nodal point).

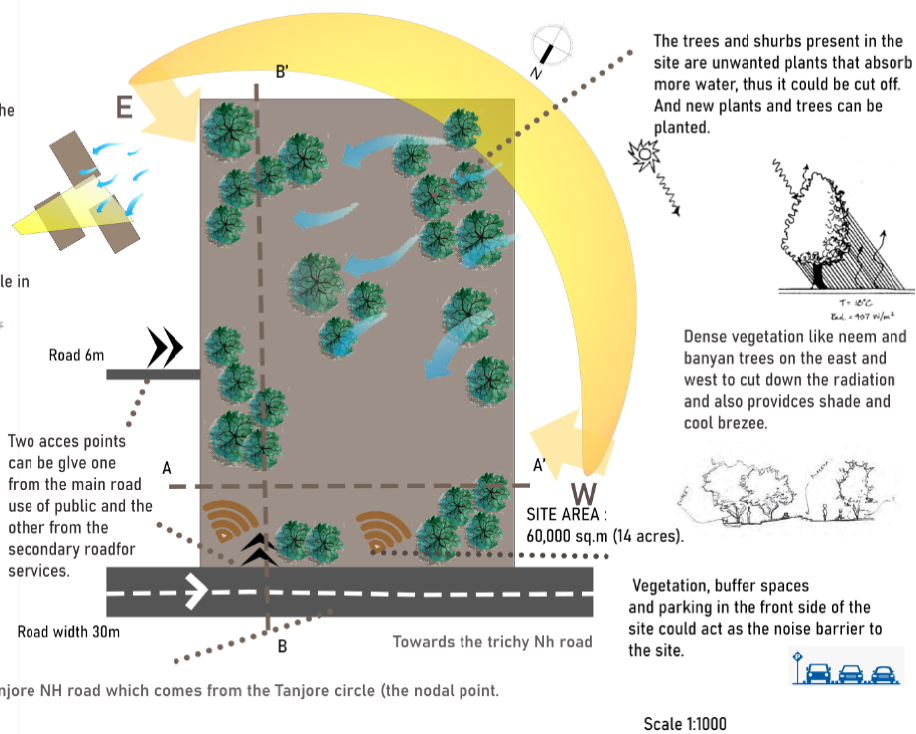


Plate 4.2 site analysis

4.4.1 Climate study for warm and humid climate: Vernacular architecture in warm and humid climate zone: The central courtyard and deep verandas allow cross-ventilation in the rooms. Blend into the landscape of tree plantations. The Southwest orientation of the house prevents harsh sun rays. A sloping roof is provided to protect from the heavy rainfall of the region. The built form is raised on a high plinth with verandah. Basic materials used are laterite, granite, timber, mud, thatch, coconut leaves, bamboo, and Mangalore tiles. Granite is used for foundation, laterite is for walls, timber is for wall facing and roof frame, Mangalore tiles are for roofing.



Fig 4.4.1 material study

CHAPTER 5

ARCHITECTURAL DESIGN

5.1 USER ANALYSIS:

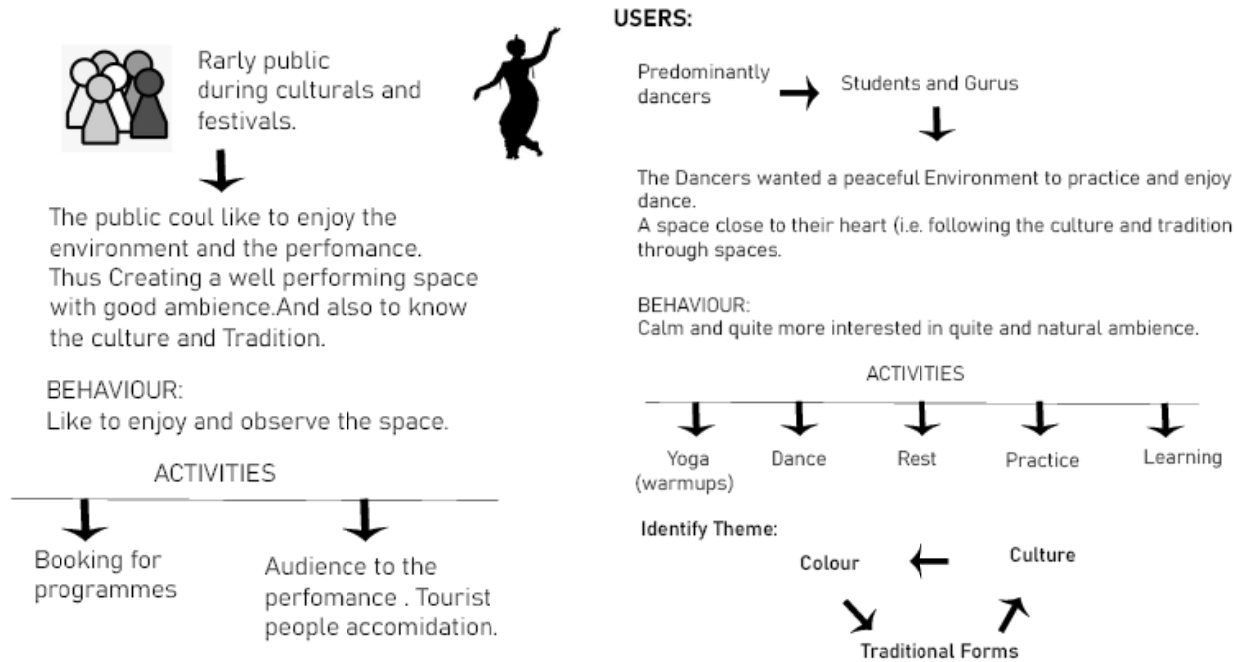


fig 5.1.1 user chart

5.2 DESIGN PROGRAMME:

This dance school is a platform for students to learn different dance forms with performing spaces which could be used as cultural performing spaces thus initiating an entertainment space for local people and the tourist.

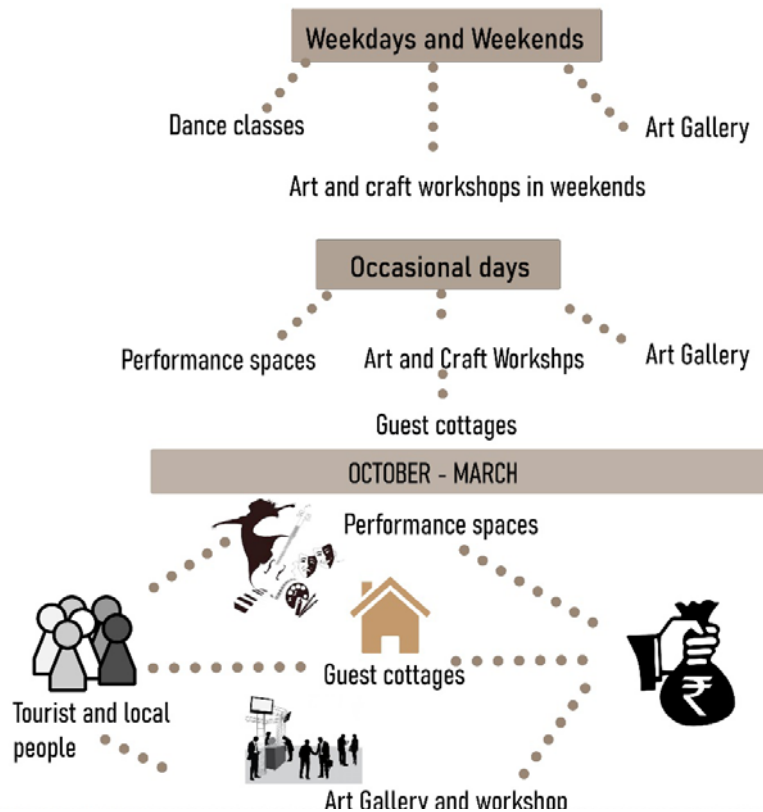


Fig5.2.1 programme chart

5.3 CONCEPT:

Elements of different places: Five Dances

Bharatnatyam, Tamil Nadu: Colors of exposed surface. Courtyards, gardens and squares.

Kuchipudi, Andhra Pradesh: Circular plans, courtyards, Sloped roof. paintings on mud walls.

Mohiniyattam, Kerala: Hanging lights in verandahs, Red or black oxide flooring and mural paintings.

Odissi, Orissa: Circular plans, mud walls with white paintings on it.

Kathak, North India: Brown and white in color Niches, Mughal arches.

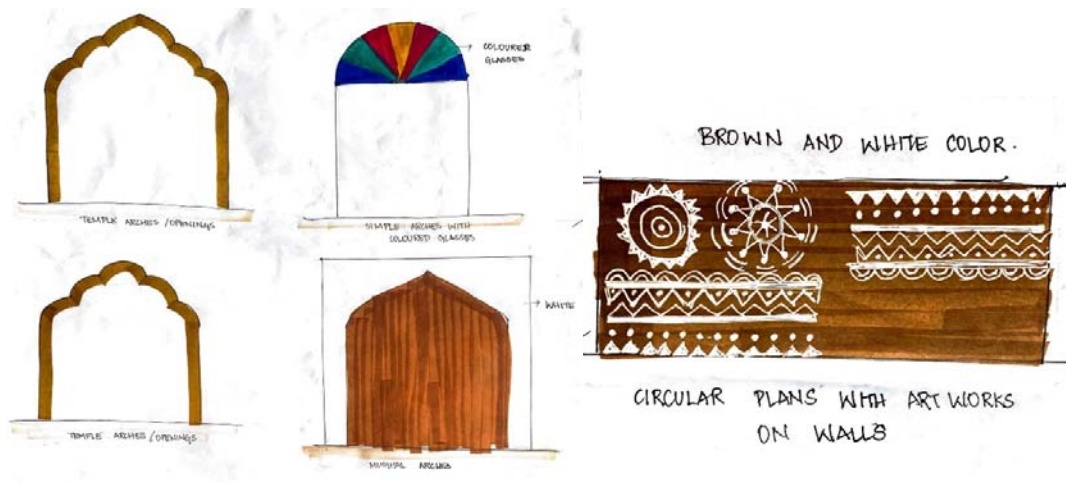
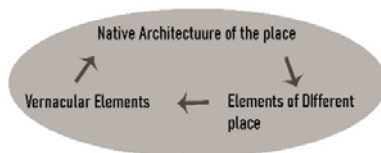


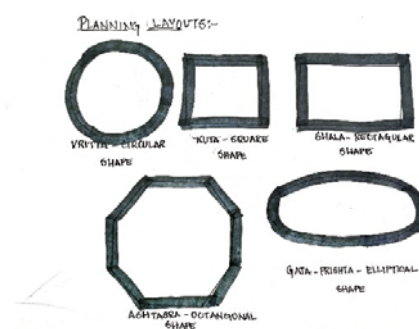
Fig 5.3.1 elements of different places

Integrating the native architecture of thanjavur with the combination of Vernacular materials and elements that connects with the nature. And adding onto it the different elements of different places eg. mural paintings of kerela ,arches brown and white colour etc...



Native Architecture: Dravidian

Planning Layouts: square, rectangle, circular, elliptical and octagonal. Elevated platform. Materials used: mud, stone, rubbles and wood. Trabaeted system



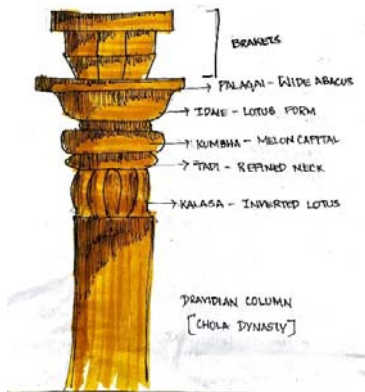


Fig 5.3.2 dravidian architecture

Vernacular elements:

Courtyards, thinnai, sloped roofing and connect with nature.

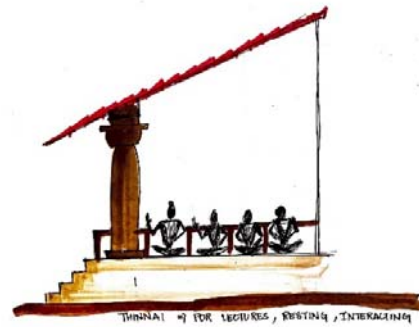
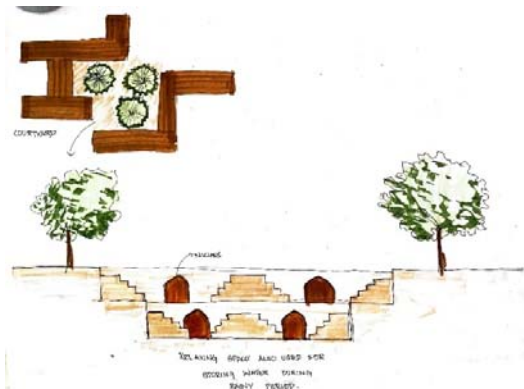


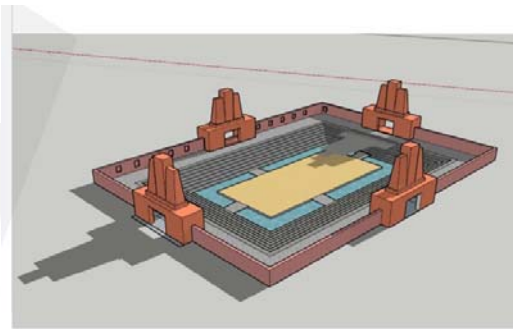
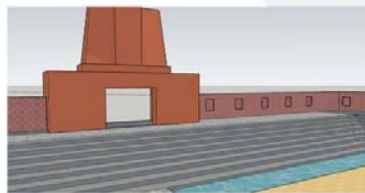
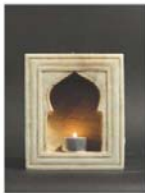
Fig 5.3.3 vernacular elements

[illegible]

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Fig 5.4.2 site model



The five manifestations of nature namely air, water, fire, land and sky are in cooperated in this space.

Fig5.4.3 veiw and concept of kulam

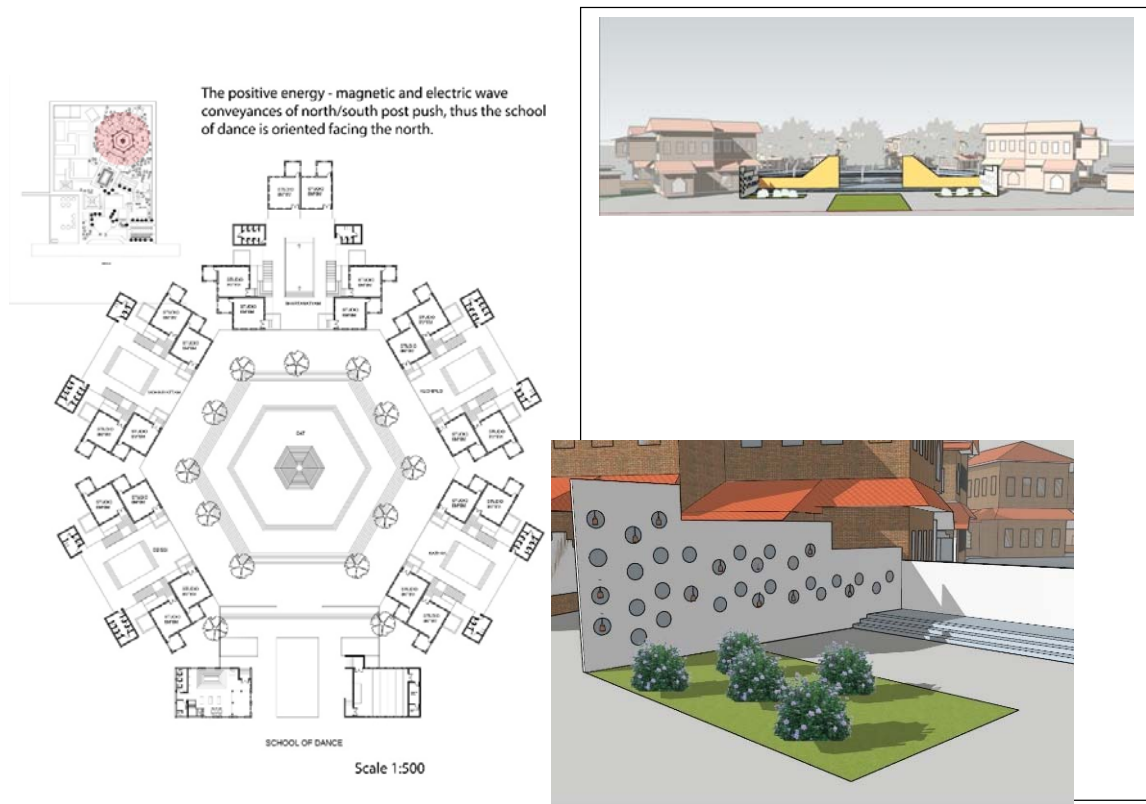


Fig 5.4.4 School of dance block with views

The five dances are all brought together connected by a performance space i.e., amalgamation of 5 different art form into one common platform.

ACTIVATION OF Senses

Sight, Hearing, Touch, And Smell. Ringing of bells - hearing

Plants like tulsi, jasmine and rose -smell

The sculptured mud wall - Touch

Niches with light – Sight



Fig 5.4.5 school of dance block



Fig 5.4.6(a) studio plan



Fig 5.4.6(b)studio section

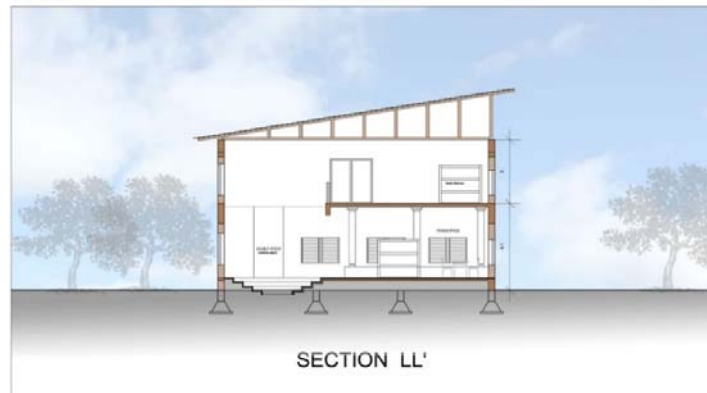
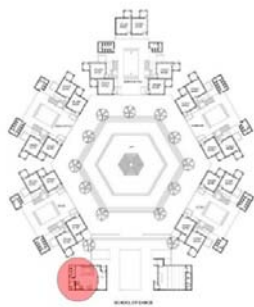
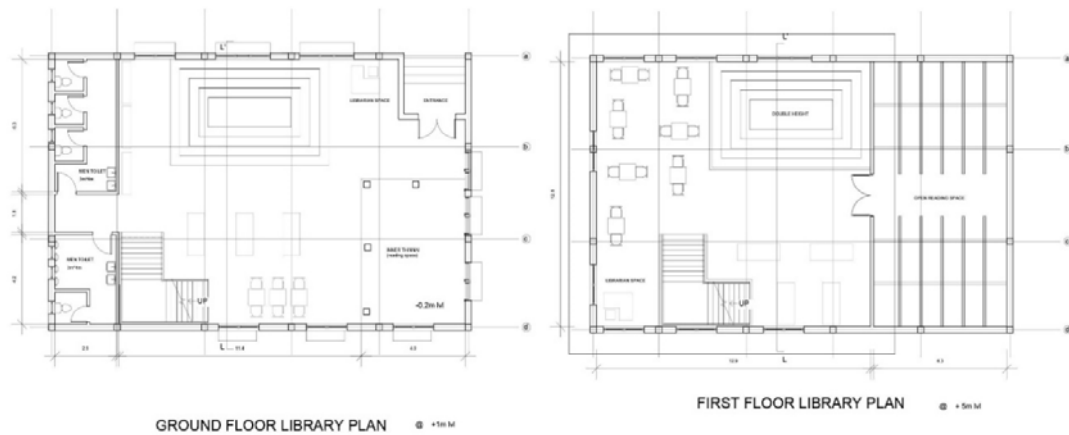




Five different arch opening for five school, each arch representing each dance form and its state's arch openings.

Fig 5.4.6(c) studio elevations

Fig 5.4.6 studio plans, section and elevation



Scale 1:100

Fig 5.4.7 library block

The one-sided sloping roof is provided for the north light to penetrate into the building and the other side slopes into the landscape.

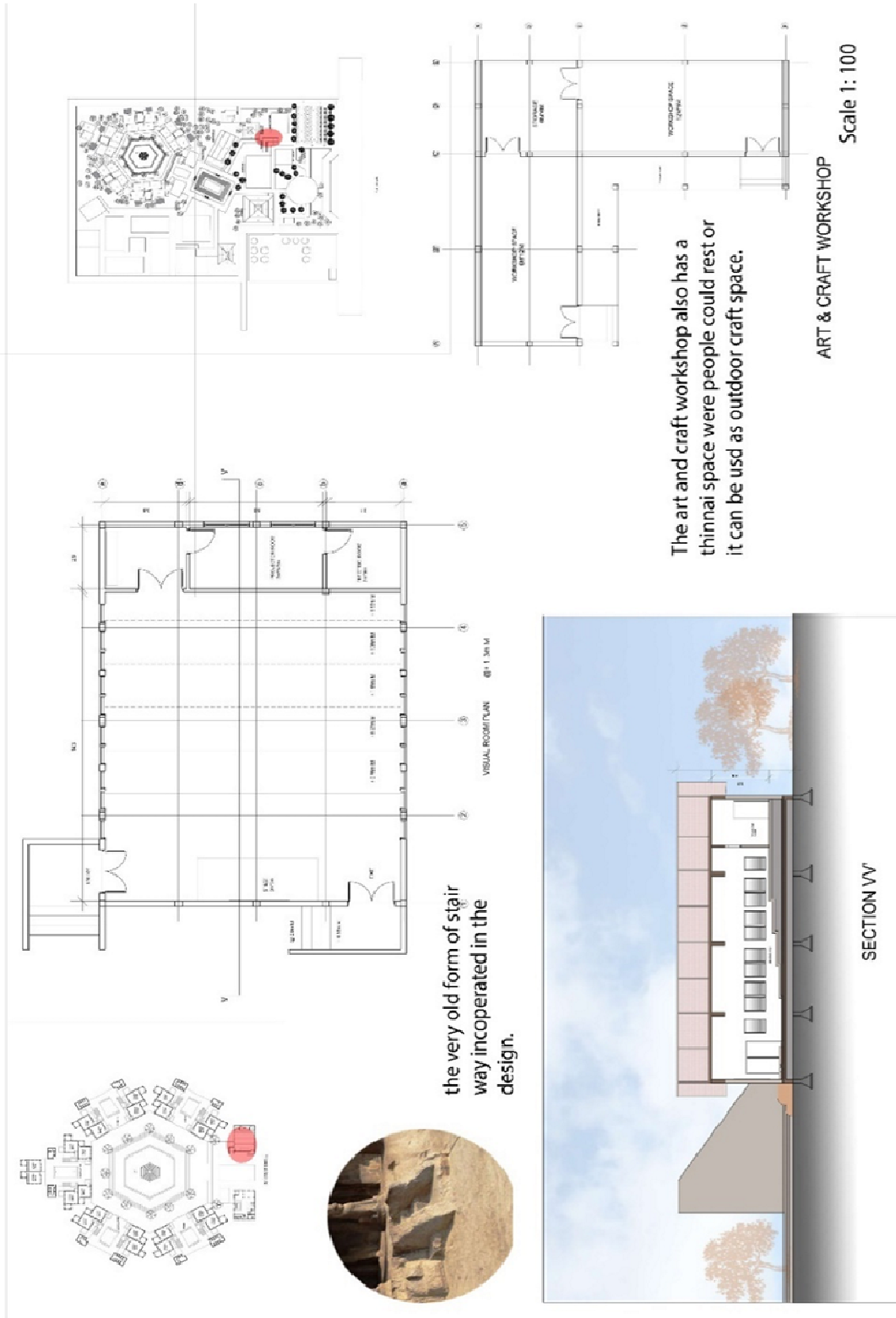


Plate 5.1 visual room block

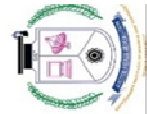
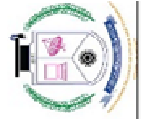
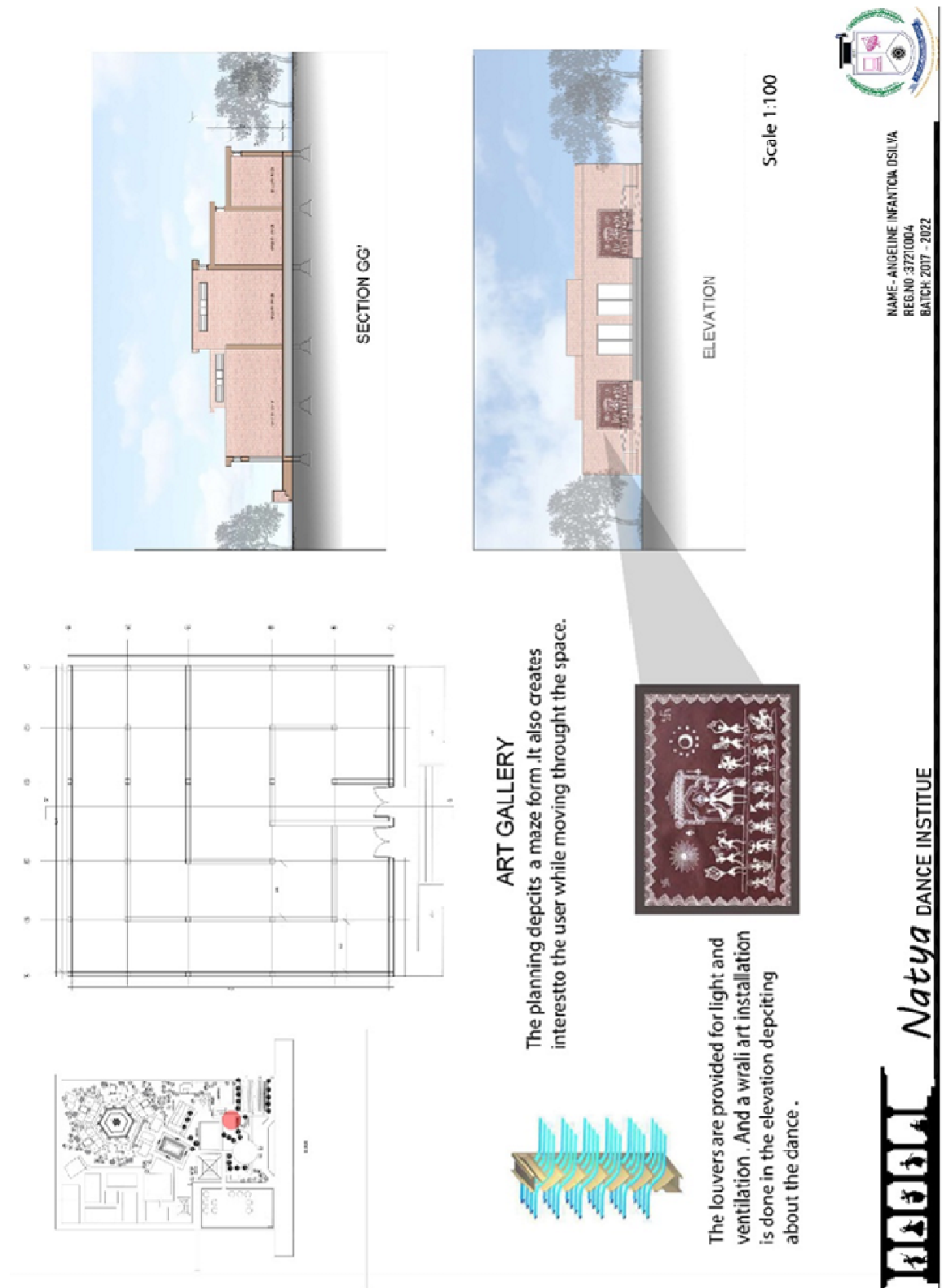


Plate 5.2 art gallery block



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BATCH-2017 -2022

Natya DANCE INSTITUTE



Plate 5.3 koothambalam block

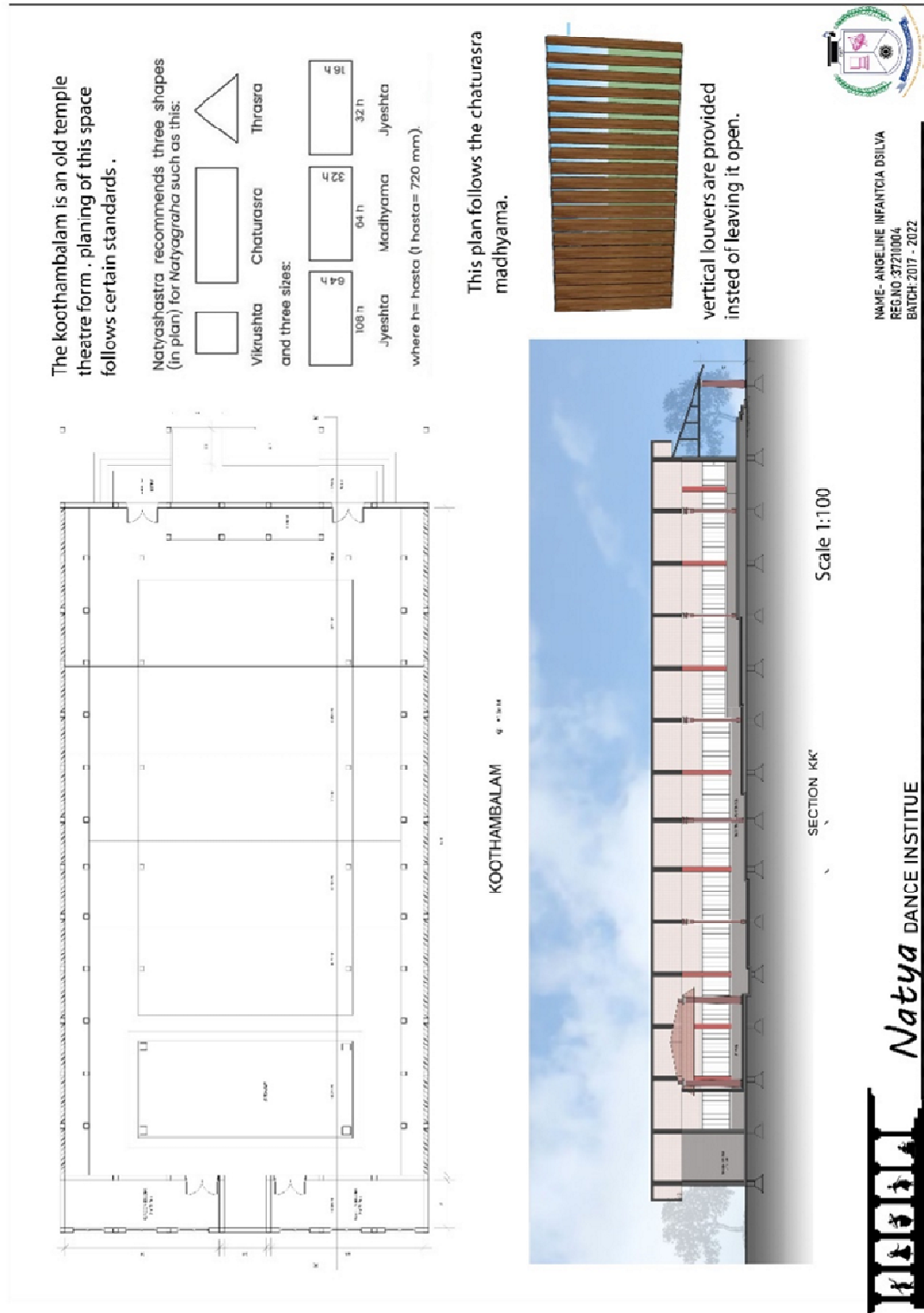




Fig5.4.8 koothambalam elevation

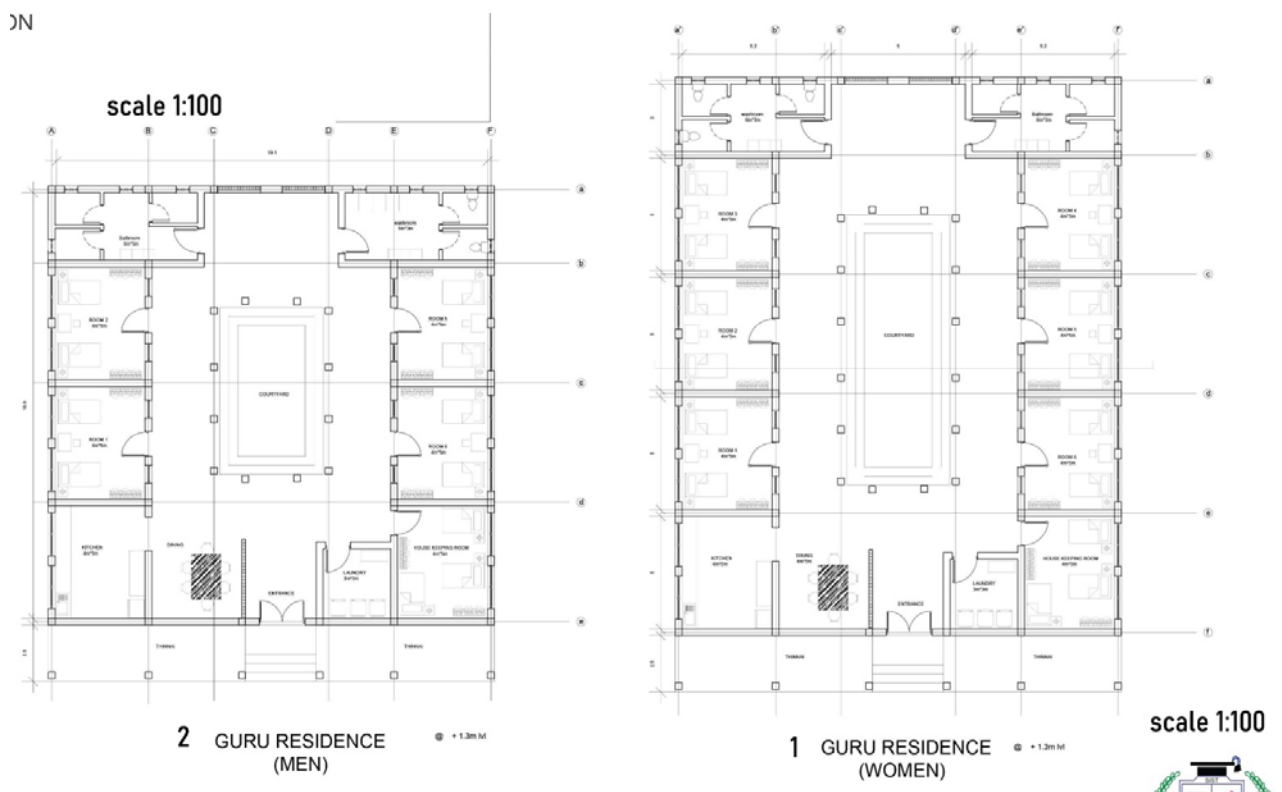
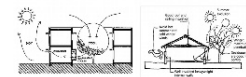
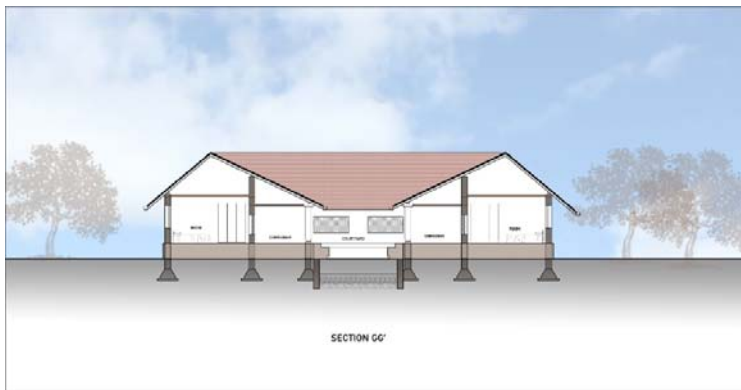


Fig 5.4.9 guru residence plan



The residence blocks are planned like the traditional house form to make the user feel more comfortable and home like environment .

Fig 5.4.10 guru residence section

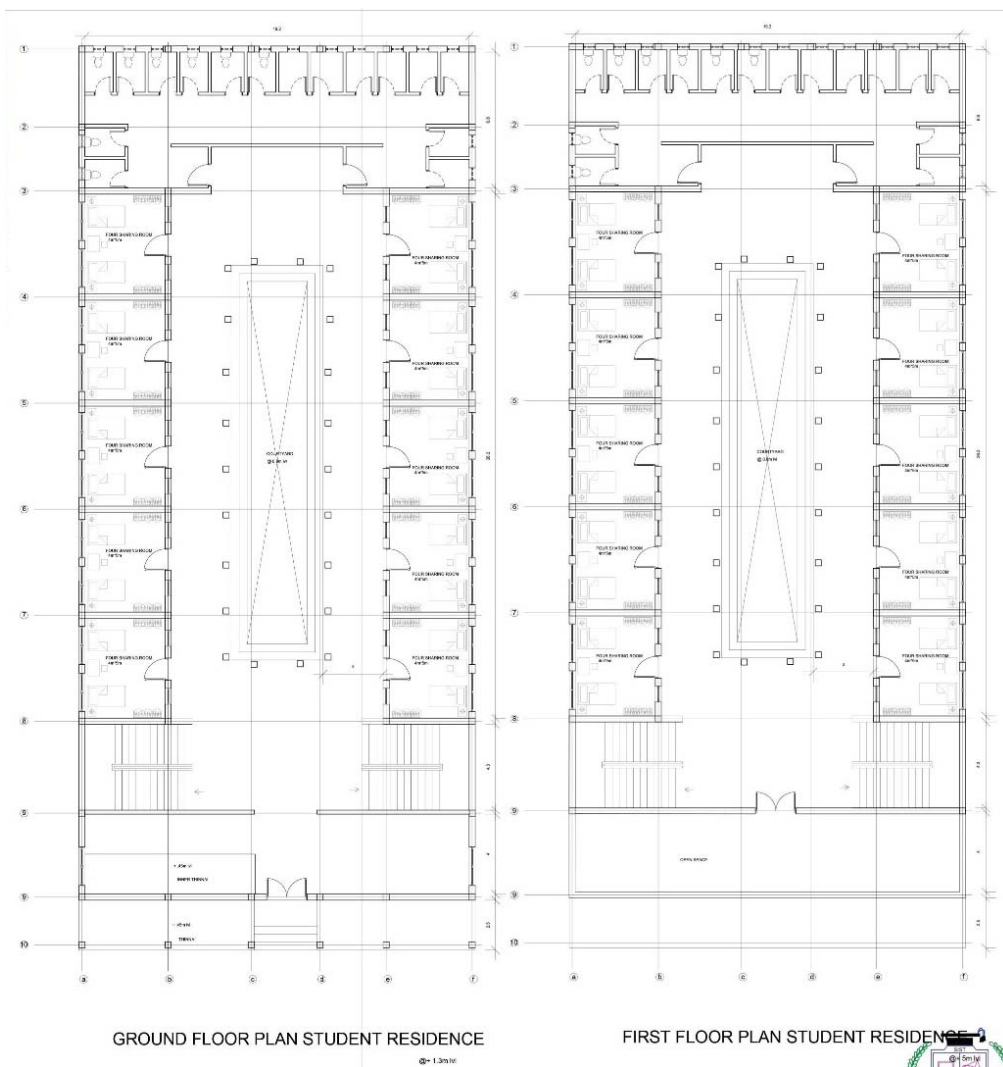
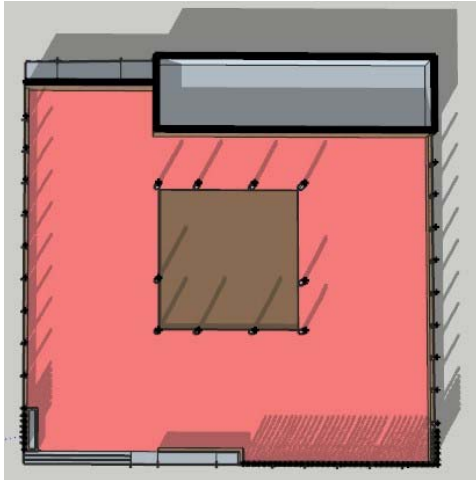


Fig 5.4.11 student residence plan



Vegetation with water draining excess water into another planterbox. And also, semi open wallshaving the view of temporary stalls in the osr which makes the people aware / move towards the stall.

Fig 5.4.12(a) cafeteria conceptual plan



Fig 5.4.12(b) cafeteria conceptual view



Fig 5.4.12(c) cafeteria conceptual model

Fig 5.4.12(c) cafeteria conceptual models and view

CHAPTER 6

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