

SRIRANGAM KALAI NATIYALAYA

THESIS

Submitted in partial fulfilment 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)

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DEPARTMENT OF ARCHITECTURE
BONAFIDE CERTIFICATE

This is to certify that this Project Report is the bonafide work of **J.ANUSHA (3621010)** who carried out the project entitled “**SRIRANGAM KALAI NATIYALAYA**” under our supervision from January 2021 to June 2021.

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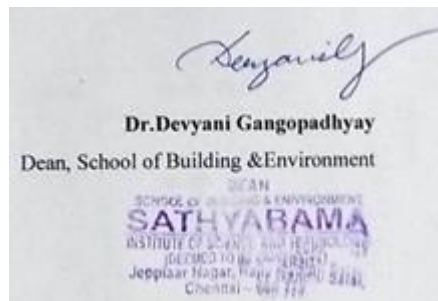
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Submitted for Viva voce Examination held on 03/06/2021

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DECLARATION

I, **J ANUSHA** hereby declare that the Project Report entitled “**SRIRANGAM KALAI NATIYALAYA**” done by me under the guidance of **Ar.Arun** (Internal Guide), **Dr.Devyani Gangopadhay** (Internal Review Member) and **Ar.** (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:

PLACE: Chennai

SIGNATURE OF THE CANDIDATE

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I wish to express my thanks to all Teaching and Non-teaching staff members of the **Department of Architecture** who were helpful in many ways for the completion of the project.

ABSTRACT

Integrating performing arts into educational experiences can help students learn vividly. As children grow, engaging them in performance arts can help them meet developmental milestones, including skills and psychosocial skills. Teachers can integrate performing arts and the discussion therefore into their classroom to honor student self – expression. Students benefit from this type of arts integration because it offers them modes of communication that can respond more easily to their culture.

The first is that the relationship and understanding of space differs from person to person and is influenced by cultural background, social circumstances and personal experience. To design a institute of performing arts considering the main principles of the site which gradually helps to learn them between nature and architecture of the space . The space designed provides an interactive environment and platform to the students .

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CHAPTER 1

1 INTRODUCTION

1.1 INTRODUCTION

A space for dancers which will function as their hub , studio, interaction space & residency. Therefore it was necessary to study and understand the feel of dancing and the space, along with the site. Although with modernization creeping in & the cities growing into urban sprawls, art spaces are being neglected.

The need to bring back the connection to the city's roots is being felt more prominently with each passing day.

The work of art is an aesthetic expression of idea or experience formed with human skills Through the use of medium. A medium is any material form from which art is made when a material or medium is used in such a way that the work contributes to our understanding or enjoyment of life , we experience the work as art.

1.2 AIM

- To establish an dance institute is to bring down the culture interests and to provide learning, practice and performing of various art forms.

1.3 OBJECTIVE

- Through dance art , the promotion of excellence and the preservation of India's rich cultural heritage.
- Development of a dance institute providing the required areas to be able to display and promote the art by architecture elements.
- Designing a flexible space for students, and also ensure constant activity at the institute, Inter connecting with nature elements around.

1.4 SCOPE

To understand the various programs in each of the departments .

This project will work as centre of excellence in creative arts and or impart training to young talent.

The project is to be started by studying the present cultural complexes and dance academies and then creating one only by understanding them.

To make the people aware of their culture as they are being stuck in the fast life and also, introduce them to the ancient Indian Dance which were performed in temples.

1.5 METHODOLOGY

1. STUDY

- aims & objectives
 - design problem
- design considerations
- literature proposed study
 - review design
 - bye-laws

2. ANALYSIS

- site analysis
- case study review
- design analysis

3. DESIGN

- requirement
- zoning and concept
- design proposal

CHAPTER 2

2. STUDY

2.1 DANCE

Dance is an art form that involves movement of the body. It is not possible to say when this form of art originated. however, it started thousands of years ago.

Dance may be participatory, social, performed, ceremonial, or competitive. It is an important part of ceremonies, rituals, celebrations, and entertainment. Choreography may be per-formed solo, with a partner, or with a group; either way, each dance tells a story.

Types of Dances

- **Kathakali**
- **Kuchipudi**
- **Andhara natyam**
- **Mohiniyattam**
- **Bharatanatyam**
- **Perini thandavam**

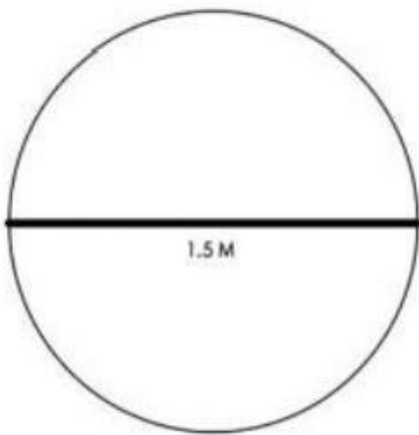
2.2 KATHAKALI

The costume of a Kathakali dancer is very elaborate and distinctive. One look at the costume is sufficient to figure out the character that the person is playing. The costumes also vary according to the character. For every genre, there are different types of costumes. i.e. hero, villain, female characters, demons, etc. have different costumes respectively.

The makeup looks more like a mask than the usual touching up of features. The white border is made of rice flour, red is made from vermilion, black is made of soot, etc. Each color has its own significance and symbolizes good and evil characters. Often, tourists who visit the state of Kerala take back clay figurines of the famous Kathakali

masks. Kathakali is performed using hard symbols and intensive footwork. With the help of mudras or the hand poses, a whole episode is portrayed.

The music that accompanies the dance is basically Carnatic music. The instruments vary from performance to performance and usually traditional instruments like chenda, idakka and shuddha madalam are used. The most amazing fact about Kathakali is that there is no oral communication between the actors; hence music is used to express emotions. The script is sung by the vocalists and rhythm varies according to the scene.



2.3 KUCHIPUDI

Kuchipudi is one of the well-known Classical Indian Dance form from Andhra Pradesh, India. The name Kuchipudi has origin from the name of a village "KUCHELAPURAM" with resi-dent Brahmins practicing this traditional dance form at Andhra Pradesh. Performed

to not only classical Carnatic music also Hindustani classical music, it shares many common elements with Bharatanatyam.

kuchipudi style of yakshagaana was conceived by siddhendra yogi a talented vaishnava poet and visionary who had the capacity to give concrete shape to some of his visions. He was steeped in the literary yashagaana tradition being guided by his guru teerthanaaraayana yogi who composed the Krishna – leelatarangini, a kaavya in Sanskrit.

To show the dexterity of the dancers in footwork and their control and balance over their bodies , techniques like dancing on the rim of a brass plate with a pitcher full of water on the head was introduced . Acrobatic dancing became part of the repertoire. By the middle of this century, kuchipudi fully crystalized as a separate classical solo dance style. Thus there are now two forms of kuchipudi.



2.4 ANDHRA NATYAM

It is a classical dance form originating from the Indian state of Andhra Pradesh. This traditional dance form, having a history of 2000 years, was lost in the Mughal and British era, and was revived in the 20th century. It is derived from various dance forms including older dance styles like Dasiattam, Kacherittam and Chinnamelam. It has strong similarities with Bharatanatyam. Though it originated in temples, it was also performed by the courtesans known as kalavantulu in Telugu.



2.5 MOHINIYATTAM

Mohiniattam or Mohiniyattam is an Indian classical dance form that evolved in the state of Kerala, India, and is counted among the two popular dance arts of the state, the other being Kathakali. Although its roots date back to the age-old Sanskrit Hindu text on performing arts called „Natya Shastra“, similar to other Indian classical dance forms, Mohiniattam adheres to the Lasya type that showcases a more graceful, gentle and feminine form of dancing.

Mohiniattam derives its name from the word „Mohini“, a female avatar of Lord Vishnu. Conventionally a solo dance performed by female artists, it emotes a play through dancing and singing where the song is customarily in Manipravala which is a mix of Sanskrit and Malayalam language and the recitation may be either performed by the dancer herself or by a vocalist with the music style being Carnatic. Traditionally the repertoire of Mohiniyattam follows two performance categories namely, „Nritta“ and „Nritya“ mentioned in „Natya Shastra“. It follows the Lasya type of dance that showcases a more graceful, gentle and feminine form of dancing and displays excellence in „Ekaharya Abhinaya“ form in other words a solo and expressive dance art complimented with music and songs. „Nritta“ is a technical performance where the dancer presents pure dance movements

giving stress on speed, form, pattern, range and rhythmic aspects without any form of enactment or interpretive aspects.



2.6 BHARATANATYAM

This dance form originated in the temples and courts of southern India. This dance form only used to perfume in the temple not on stage or outside of the temple. E Krishna Iyer and Rukmini Devi Arundale bought this temple dance form (Bharatanatyam) to the society and started performing on stage

The term Sadir began with the Maratha rulers of South India in the 17th century, who called the dance Sadir Nautch. This corresponds to the presentation of the dance in the courts. A more exalted role of the dance is evoked by the name Dasi Attam, the dance of the devadasis as a part of temple worship. A devadasi, whose name means servant (dasi) of divinity (deva), was an artist dedicated to the services of a temple. The dance of the devadasi was integral to the ritual worship. Devadasi families specialized in the arts of music and dance, and with the nattuvanars (dance masters), they maintained these traditions from generation to generation, supported by royal patronage.



2.7 PERINI THANDAVAM

The Perini siva Thandavam is a dance form usually performed by males. It is called 'Dance of Warriors'. Warriors before leaving to the battlefield enact this dance before the idol of Lord Siva. The Perini siva Thandavam is a dance form usually performed by males. It is called 'Dance of Warriors'. Warriors before leaving to the battlefield enact this dance before the idol of Lord Śiva (Siva). The dance form, Perini, reached its pinnacle during the rule of the 'Kakatiyas' who established their dynasty at Warangal and ruled for almost two centuries.

The Perini Thandavam, Telangana It is believed that this dance form invokes 'Prerana' (inspiration) and is dedicated to supreme dancer, Lord Siva. One can find evidence of this dance in the sculptures near Garbha Gudi (Sanctum Sanctorum) of the Ramappa Temple at Warangal. Perini is a vigorous dance done to the resounding beats of drums.

Dancers drive themselves to a state of mental abstraction where they feel the power of Siva in their body. While dancing they invoke Siva to come into him and dance through him. The Perini Thandavam is indeed believed to be the most invigorating and intoxicating male dance form.



2.8 Dance studio requirements

1. National dance teachers association, UK are as follows:

- Floor area The amount of floor area required depends upon three factors:
- Number of participants taking part in activities
- It would be unwise to allow more than 18 participants at one time Number of participants taking part in activities
- A useful rule of thumb is provide a minimum of three square metre for each participant of primary school age and five square metres for those in the secondary and tertiary age range.

2. Vestibule

- It accommodates space for any musical instrument device, visitor space and locker space.
- A space of 6-12 sqm within the dance studio but separated from the dance studio floor and act as entrance via entrance of the studio.

3. Studio height

- Physically it is important to have a headroom so that the dancer never feels inhibited in achieving height.
- A plentiful supply of fresh air is necessary for the dancer to replenish energy quickly. But beyond the physiological need the dancer performs.
- Best with a sense of being able to expand into space. The height of the studio relates to the circulation of the fresh air and to the opportunity to jump and lift.

CHAPTER 3

3.CASE STUDY

3.1 Triveni kala Sangam, Mandi house, New Delhi



- The triveni kala sangam was established in 1950 as an academy of dance, music and painting with an aim of reintroducing traditional forms of expression into indian life.
- Confluence of arts, is an art complex and educational centre

- To provide a platform for creative artistic expression with an emphasis on promoting classical forms of Dance, Music and also Painting and other arts
- Architect : Ar. Joseph Allen Stein
- Location - 205, Triveni Kala Sangam, Tansen Marg, Todermal Road Area, Mandi House, New Delhi, Delhi 110001
- Building type : Institution
- Site area: 7000 sqft
- The centre is situated on a small plot of about one acre at tansen marg near mandi house round about
- The other institutes that surround it are the sangeet bharati, sri ram center, rabindra bhawan, sapru house and the sri ram bharatiya kala Kendra.

b) Access.

- Nearest metro station, mandi house.
- Buses access is available
- Indira Gandhi Airport, 21km

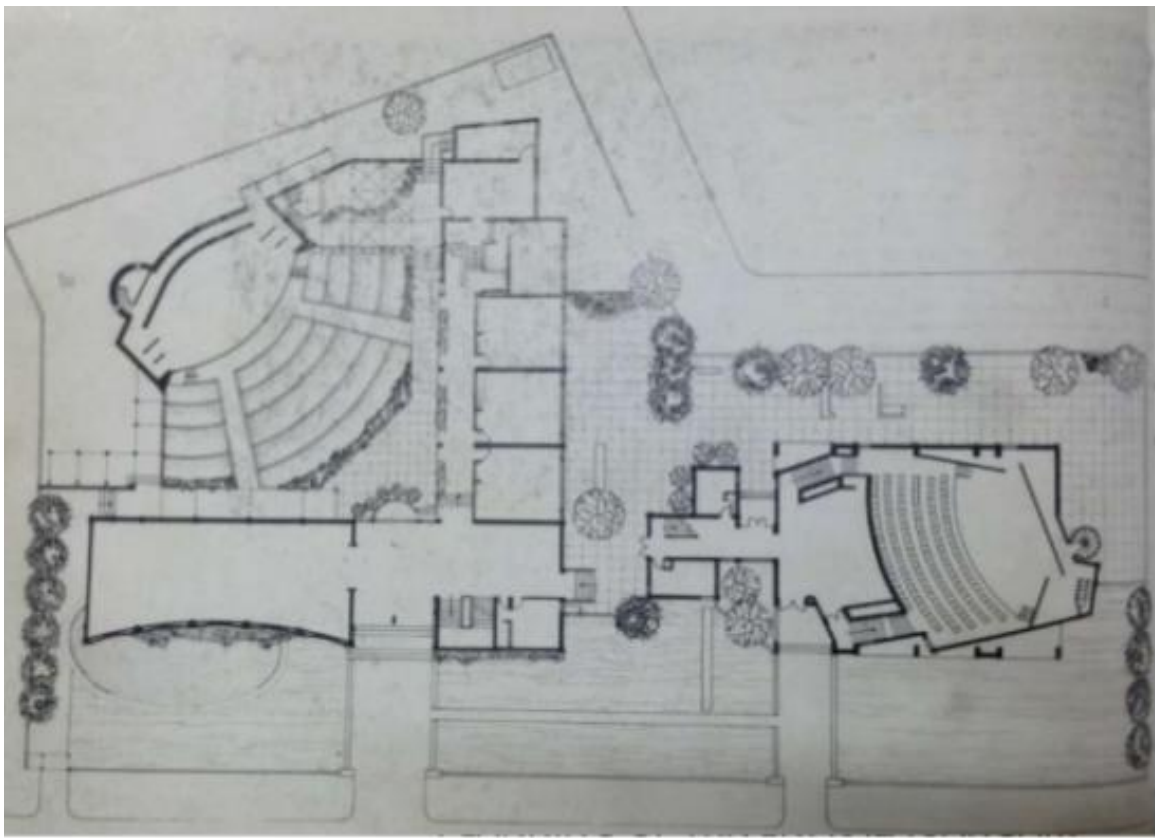
c) Layout

- 2 main entries to the site
- 60% ground coverage
- Site is divided into main building, exhibition space, oat , terrace café and auditorium

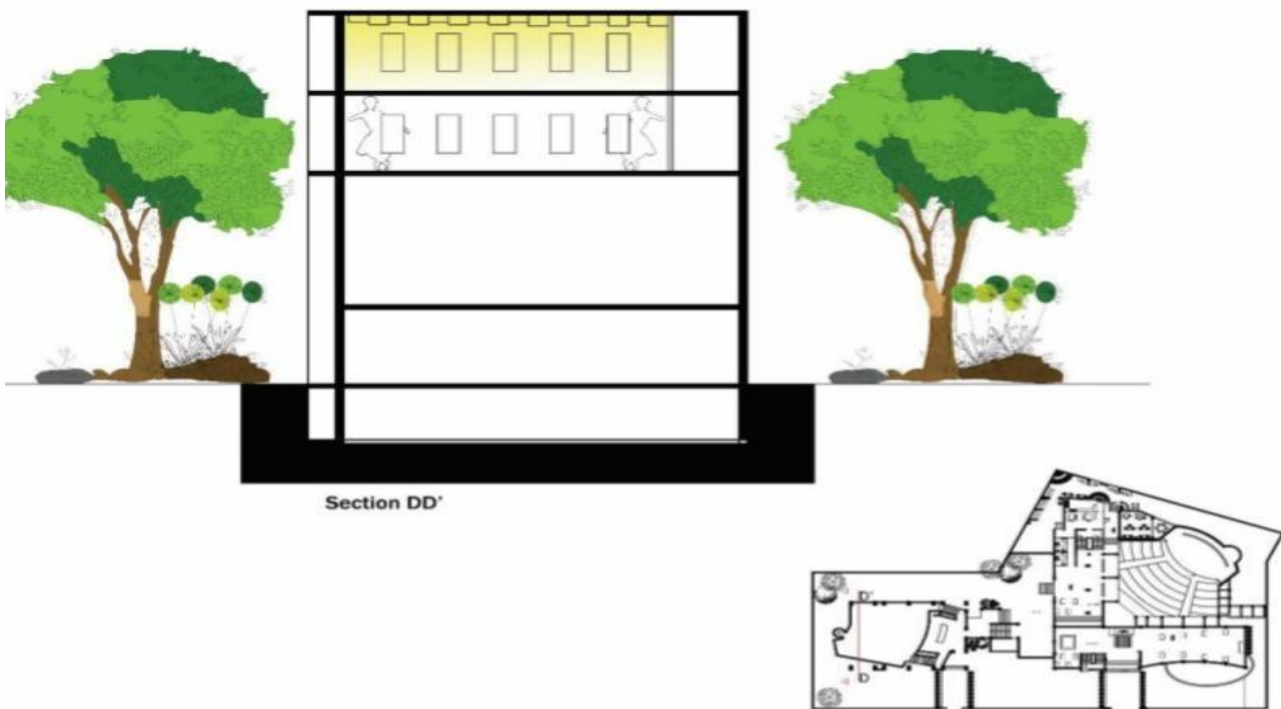
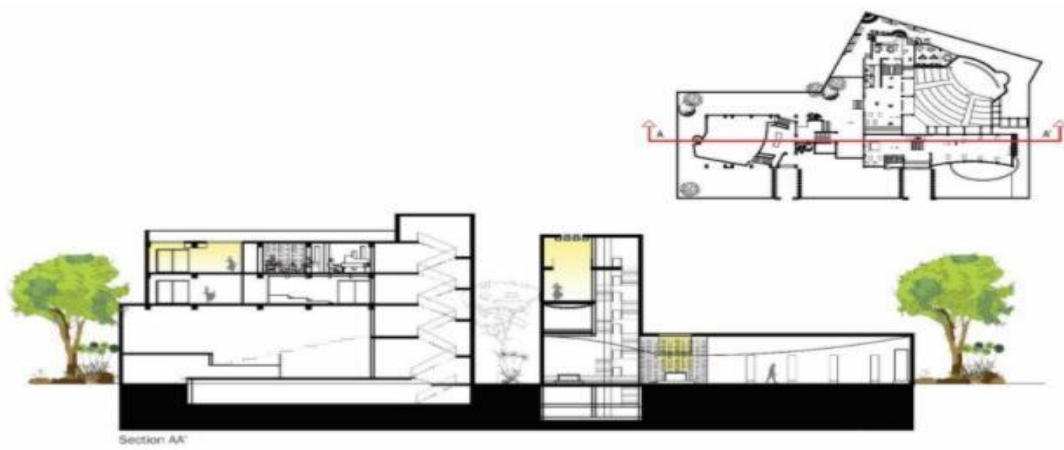
d) Zoning

- Building is divided into 3 zones
- Public, administration and academic
- The ground floor has the public area like lounge, exhibition halls, art gallery, library, conference rooms, administration room etc





- One which is the main entry and also, excess to the main building
- There are 2 main entries to triveni kala sangam
- Auditorium This fully air-conditioned premises has a seating capacity of 150 guests.



3.2 KALASHETRA

Site Area – 40 hectares.

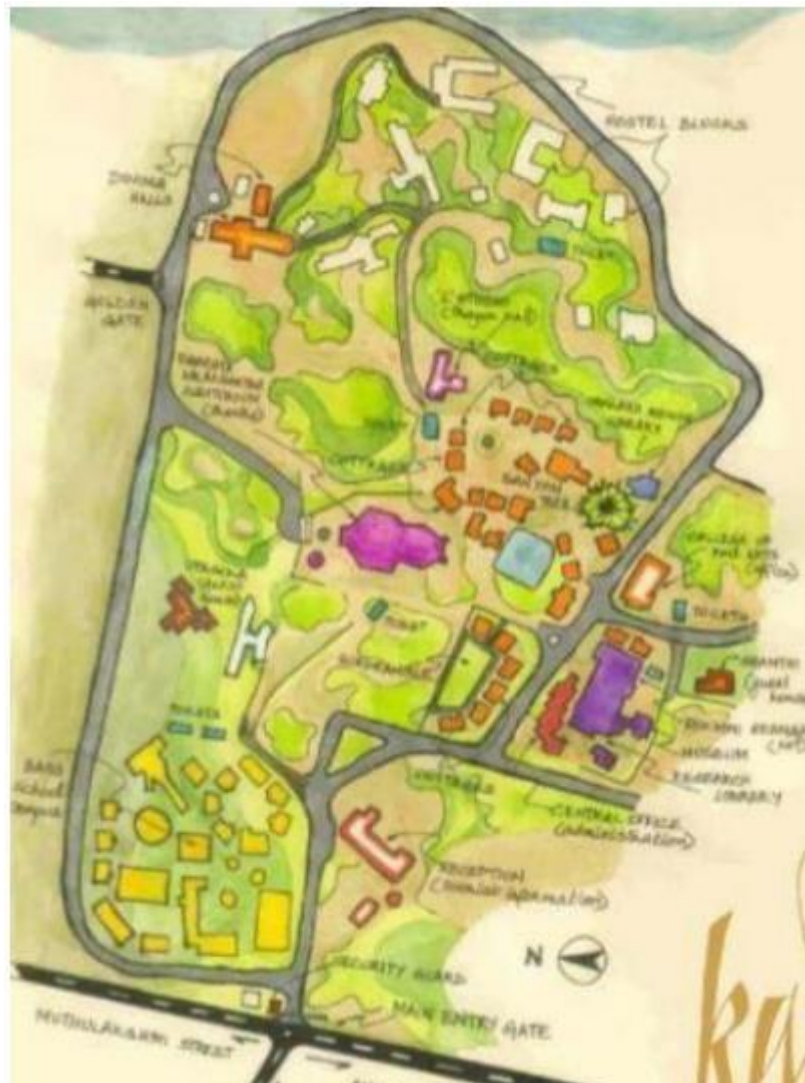
Location - thiruvannamiyur in outskirts of Chennai.

Completion - 1962

Kalashetra is a cultural academy dedicated to the preservation of the traditions and values in Indian art, especially in Bharatanatyam dance and Gandharvaveda music. Kalashetra

focuses on baratabatyam , carnatic vocals, Instrumental music , visual arts , traditional crafts and textile design and textile heritage , aesthetics , philosophy and history .

Kalashetra foundation comprises of kalashetra ,the besant theosophical high school, the besant arundale senior secondary school , craft education and research centre with the weaving department , the kalamkari dye printing and painting unit , the visual arts centre , the bharath kalashetra auditorium, the rukmani arangam, four libraries , the rukmani devi museum , hostels ,staff quarters and guest houses.



Auditorium

The Auditorium is designed by Appukutan Nair , the bharath kalashetra auditorium was built like a traditional kooothambalam in kerala style. Measuring 40'x40' , the auditorium seat is 750 , 50 can be accomodated on the floor directly front of the stage. There was 428 chairs in the octogonal well , 168 chair on the peripheral veranda and i04 in galleries in the balconies . the stage is raised ony a foot and half from rest of thr floor , allowing the audience to clealy observe the foot work of the workers . the building has walls made of wood slates to allow the breeze through the building, along with sound from outside .

Dressing rooms are available in the ground floor for the artists. The stage area is 45% of the audience seating area , refecting the emphasis that the auditorium's designers laid on the art and the artists. The dressing room is generously sized . because the auditorium is used primarily used for the dance performance, the level of the stage is 18 inches higher than the lowest level of the seating area, enablling all the audience to see foot work celarly.

RUKMANI ARANGAM

It was designed by an architect named as kiffin peterson . measuring 70'x 80' , the open air space can accommodate 300 and additional 50 can be accomodated directly in front of the stage . dressing rooms are availabe on the either side of the stage which is coverd by a thatched roof each measuring 10'x12'. The stage is made up of balck oxide which is suitable of effective lighting . the Rukmani aragam – open air theatre is equipped with lighting and sound systems.

PADMA PUSHKARINI

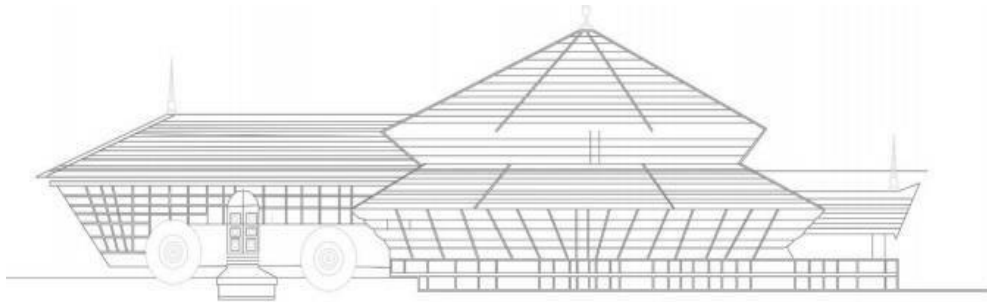
A pond in the campus was inagurated . three elegant mandapas surrounded the pools , one of which is the stage of the musicians . the pond is bodered by the granite steps and terraces. It was named after Dr. Padmasini who was revered teacher at kalashetra.

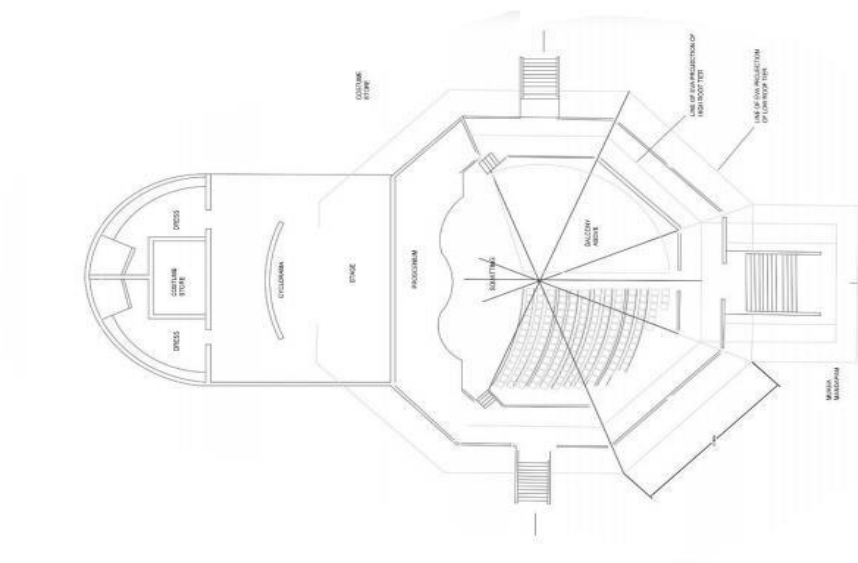
CLASSROOMS

Class rooms are thatched cottages with bharatanatyam and classical music – singing, instruments like violin ,veena , fueet and mridagam are taught .

These are naturally lit and ventilated spaces. Practice session are usually help outdoor. Cottages have attached accommodation for the guru to whome shiyas come in groups of 5 to 10 .

Open spaces , spreading trees and buildings that are open to the light and breeze cultivate a sirit of reverence for learning and the environment. the cottages are arranged in such way that they for a courtyard admist them which is landscaped and maintained to act as spill outs.





3.3 KALA ACADEMY , GOA

The kala academy goa , is situated near campal in panaji along the banks of the river mandovi. Area has mixed land use with military hospital across the road. A cricket ground and a park on either side .

Architect : charles correa

Building type : Institution

Siteacre :6. 3 acre Site gradient



The venue for the international film festival of India .
1969 – prime institute for promotion of art and culture in goa.

ACCESS : Regular buses connecting to panaji . Dabolim airport which is 35km .Nearest railway station in madgaon ,53 km.

LAYOUT : Four entries to the site Boat jetty provided on the river side
Coverage is of 40% Well defined pedestrian and vehicular system . Includes the cafeteria , garden and amphitheatre .

BUILDING TYPE AND CHARACTER : Designed by Ar. Charles Correa .
Importance to the process of moving through the Spaces in the building . This is further enhanced by the use of parapet walls for upper walls , which emphasize horizontally. The pergola above the entrance as an extension To

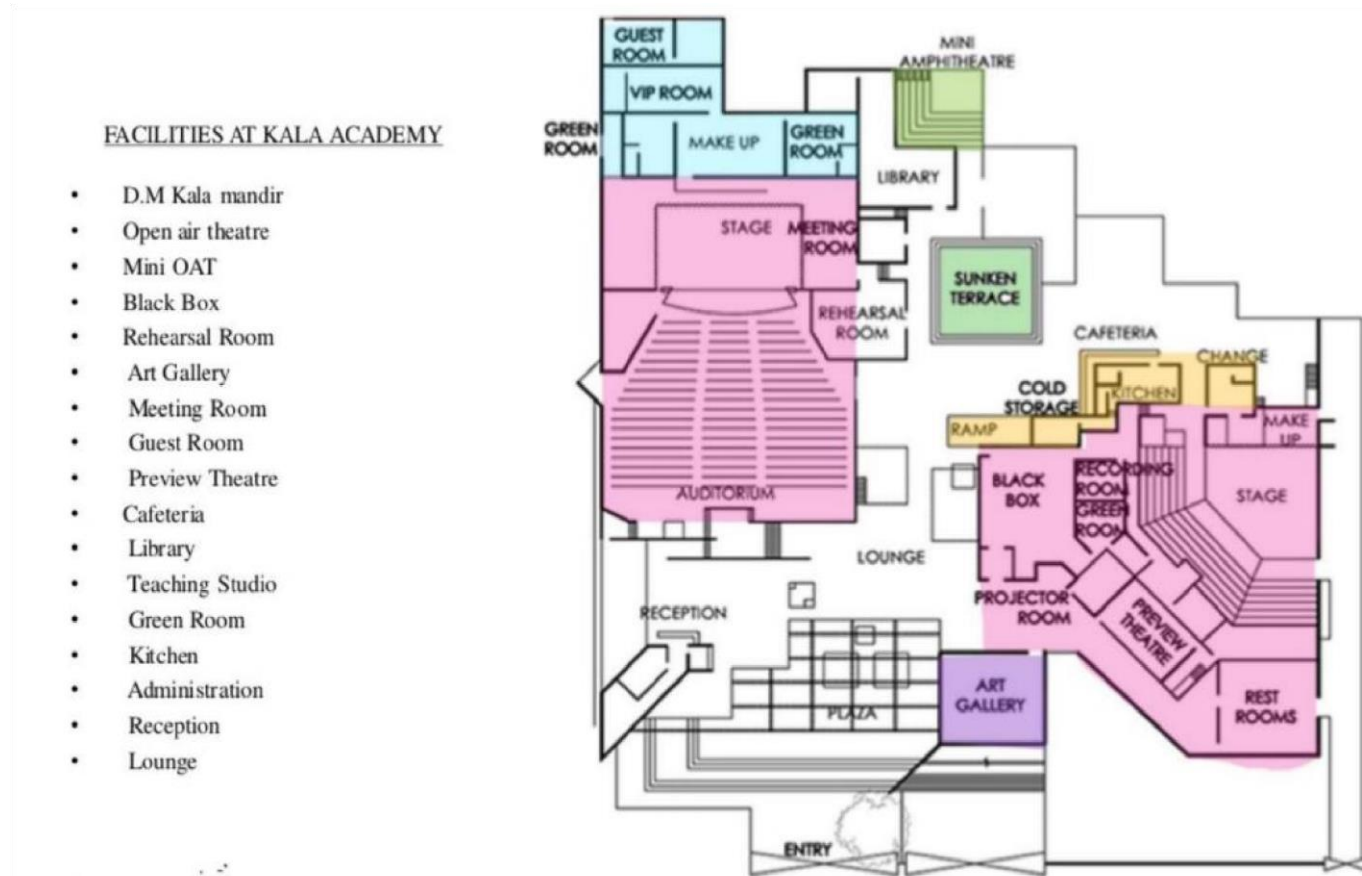
the foyer of the main auditorium and amphitheatre . Use of coffer slabs and parapet walls . Extensive use of specially designed seating .



BUILDING LEVEL ZONING : The building is divided into three zones – Public , Administration and academic Provided at different levels so as to avoid conflict between the three zones .

The ground floor includes the following activities :

The second and third floor the academic administration facilities . Circulation linked through the levels are segregated through the levels – ground floor for audience function and second and third floor for staff and students with a



degree of inter linking.



D.M KALA MANDIR (A.C AUDITORIUM)

Seating capacity 1000 (1300 sq.m) Orchestra pit 7.2 x 2.1 m. Variety of acoustical variation ranging from speech , plays to sitar recitals and orchestral arrangements . Walls of the auditorium are painted illusions of a gold loan theatre. The stage is 80cm high from the first row. Ranking height varies from 10 -20 cm.

MINI OPEN AIR THEATRE :

Capacity- 300 people Used as a outdoor classroom and meeting space. Seat seating has a thread of 8.5cm and riser of 45cm depth. Two aisles run along the either end . width – 120 cm . The steps has 15cm riser and 28cm thread. Square shape stage has a area of 7.5 x 7.562



OPEN AIR AMPHITHEATRE : Seating capacity – 2000 (no chair) Seating capacity – 1312 (with chair) Proscenium opening -15 m Depth from curtain line – 12m Amphitheatre is has the shape of double herring bone shape.

Main entry from the road is the main lobby and the restaurant Stage is raised at 5cm above the ground level (eye level of the first row) Lower seat rise is 30cm and thread of 100 cm.

Higher seat rise of 45cm Acoustics are good as the seat block out the noise from the road side and the stage Blocks out noise from the riverside.



ANALYSIS: Good acoustical treatment Flow of spaces have resulted in a good built open relationship Good use of site feature has successfully made the public space interesting by the use of sculptures, paintings, and seating etc. The cafeteria is the most active space with the view of the river Vehicular and pedestrian are properly defined Service blocks are seperated Security measures which are provided is minimum Sinage provided is minimum.

CHAPTER 4

4.AREA REQUIRMENT

ADMIN	SQ.M	NO OF USERS
RECEPTION	12	4
LOBBY	16	8
WAITING ROOM	14	20
OFFICE ROOM	96	16
DIRECTOR ROOM	90	4
CONFERENCE ROOM	100	12
STAFF ROOM	100	16
TOILET	60	20
TOTAL	612	100

CAFETERIA		
KITCHEN	120	10
DINING	900	210
STORE ROOM	40	4
TOILET	44	8
TOTAL	904	322

PRACTICE PERFORMANCE AREA		
DRESSING AREA	150	10
STAFF ROOM	20	16
PASSAGE	120	16
D.L.A. AREA	240	160
S. AREA	40	20
TOTAL	570	210

DANCE STUDIO	BUILDING	NUMBER OF STAFF
KATHAKALAI DANCE STUDIO	140	40
KOCHI-KATTALAI DANCE STUDIO	140	20
KOCHI-KATTALAI DANCE STUDIO	140	20
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KOCHI-KATTALAI DANCE STUDIO	140	20

EXAM ROOM		
STAFF ROOM	14	1
EXAM HALL	240	1
TOILET	40	8
TOTAL	264	9

HOSPITAL		
BOYS HOSTEL	540	24
GIRLS HOSTEL	540	24
TOTAL	1080	48

HOSTEL CANTEN		
DINING	84	160
KITCHEN	10	1
TOILET	30	40
WASHING AREA	30	4
KITCHEN	40	5
TOTAL	204	160

AUDITORIUM		
STAGE	60	10
LOBBY	20	2
TOILET	40	100
SEATING	900	400
RESTROOM	20	3
GREEN ROOM	60	10
TOTAL	740	525

PROGRAM	TOTAL AREA SQ.M	NO OF USER
ADMINISTRATION	612	100
CAFE	904	322
TRACING AREA	570	210
DANCE STUDIO	600	230
EXAM HALL	264	9
HOSPITAL	1080	160
HOSTEL CANTEN	204	160
AUDITORIUM	740	525
TOTAL	5032	1739
SUB TOTAL AREA	6032	
CIRCULATION - 30%	2721	
TOTAL SITE AREA IN SQ.M	7753	

CHAPTER 5

5.SITE ANALYSIS

5.1 LOCATION

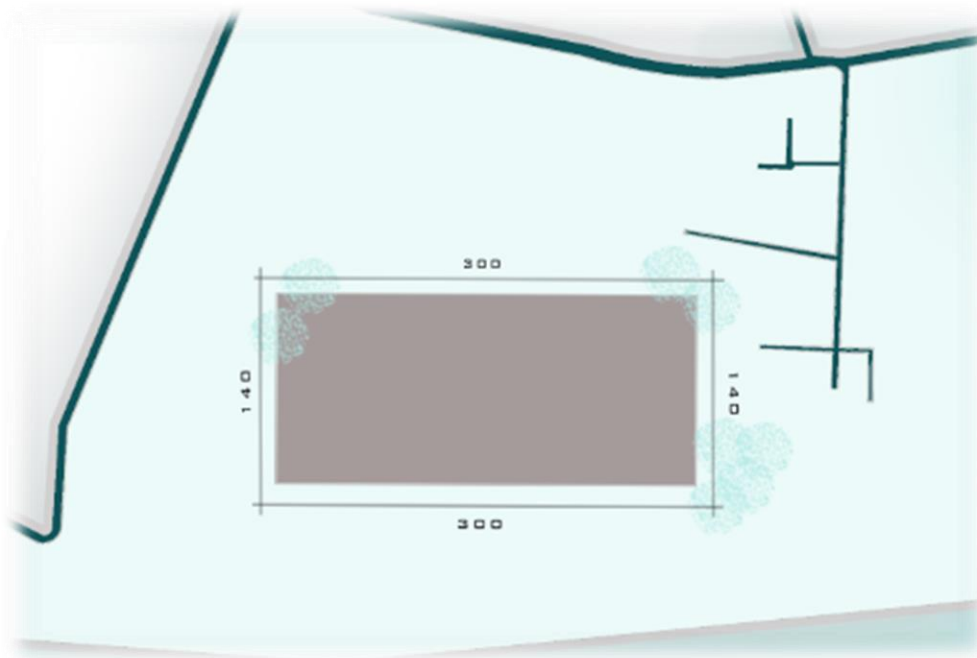
CITY:SRIRANGAM (THIRUVARANGAM)

DISTRICT:TIRUCHIRAPPALLI (TRICHY)

STATE:TAMIL NADU

GEOGRAPHICAL COORDINATES: 10°52' 0" North,78°41' 0" East

Its bounded by the Kaveri River
(also known as Cauveryriver) on one side



5.2 NEIGHBOURHOOD

THOUSAND PILLARED MANDAPA:

There are many mandapams in Sri Ranganathaswamy Temple. One of the finest is Thousand Pillared Mandapa and it is a fine example of a planned theatre-like structure

AMMA MANDABAM

it is 3km from site arulmigu panayadi andavar thirukovil it is opposite to site

sri ram nagar is nearby residencial area constrution is on process near site.

5.3 POPULATION

The population of srirangam was estimated to be one thousand at about the sixth century AD.

They were Hindus and belonged to the castes of the brahmins, kshatriyas, vaishyas and the sudras.

Srirangam Taluka has total population of 207,494 as per the Census 2011.

Out of which 103,262-males 104,232-females.

In 2011 there were total 51,860 families residing in Srirangam Taluka. The Average Sex Ratio of Srirangam Taluka is 1,009.

5.4 CLIMATE

The average climate of srirangam is humid average temperature range

(°C): summer-max 37.1°C

min. 26.4°C. winter-max. 31.3 °C

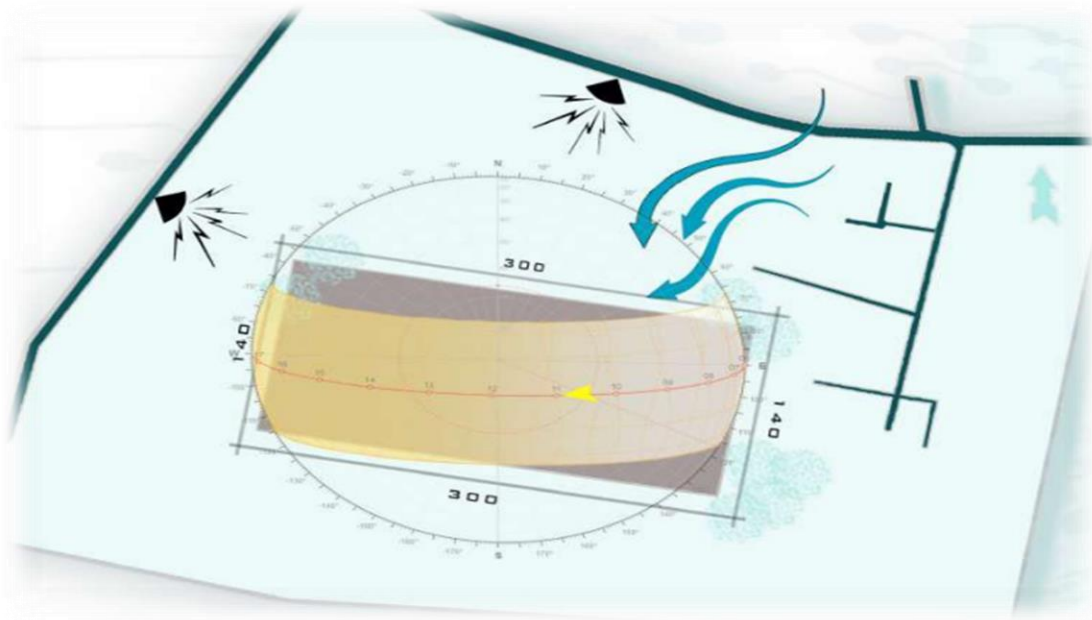
min. 20.6°C.

Rainfall: 835 millimetres.

5.5 ECONOMY

Due to the famous temple, Sri Rangam has a thriving economy based on tourism.

5.6 SITE



5.7 ROAD NETWORK



5.8 POPULATION

The population of srirangam was estimated to be one thousand at about the sixth century AD.

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5.9 ECONOMY

Due to the famous temple, Sri rangam has a thriving economy based on tourism.

Srirangam town is also home to several hundred people who work in offices and industries located in Tiruchirappalli.

INSTITUTIONAL

Srimath Andavan Arts and Science College

(Autonomous) is situated in Srirangam. There are numerous public and private schools available here. Boy's higher secondary school is one of the oldest and famous schools. This school was founded in the year 1896. Govt. Girl's higher secondary school is also an important oldest school in Srirangam.

- Sri Vageeshe Vidyashram CBSE School
- The Higher sec school for Boys
- Chinmaya Vidyalaya
- The Higher sec school for Girls
- St. James School

- KalaivaniMatriculation School
- Vignesh RengaMatriculation school
- AkilandeswariVidyalaya
- SreeVaijayantheeVidyalaya

CULTURE

Local festivals that are celebrated here areSrirangam festival, Samayapuram flowe festival,VaikuntaEkdasi, and the Teppakulam festival

The city is known for textile weaving and gem cutting.The Trichy Travel Federation (TTF) was formed to promote tourism in Trichy.The federation organizes an annual food festival called Suvai.

