

PERFORMING ART CENTER

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 with Grade "A" by
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MAY 2021



DEPARTMENT OF ARCHITECTURE

BONAFIDE **CERTIFICATE**

This is to certify that this Thesis Report is the bonafide work of **PRANAV P (3621053)** who carried out the thesis entitled “**PERFORMING ART CENTRE**” under our supervision from January 2021 to May 2021.

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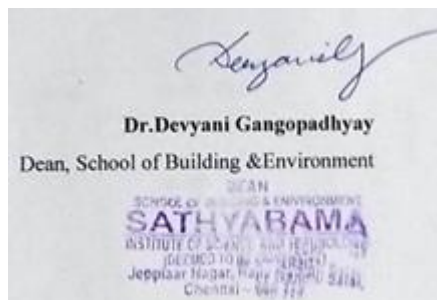
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Submitted for Viva voce Examination held on _____

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DECLARATION

I, **PRANAV.P** hereby declare that the Thesis Report entitled “**PERFORMING ART CENTRE**” done by me under the guidance of **Ar.Kavitha** (Internal Guide) and **Ar.** (External Guide)

Sathyabama Institute of Science and Technology is submitted in partial fulfillment of the requirements for the award of Bachelor of Architecture Degree.

DATE:

PLACE: Chennai
ACKNOWLEDGEMENT

SIGNATURE OF THE CANDIDATE

I am pleased to acknowledge my sincere thanks to Board of Management of **Sathyabama** for their kind encouragement in doing this Thesis and for completing it successfully. I am grateful to them.

I convey my thanks to **Dr. Devyani Gangopadhyay**, Dean and Head of the Department, **Dr.Sureshkuppuswamy**, design chair of School of Building and Environment, Department of Architecture and providing me necessary support and details at the right time during the progressive reviews.

I would like to express my sincere and deep sense of gratitude to my Thesis Internal Guide **Ar. Kavitha**, Internal review members **Ar. monisha** and External guide **Ar.**their guidance, suggestions and constant encouragement which paved the way for the successful completion of my thesis works.

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 Thesis .

I also thank my family and friends for their constant support in the completion of this thesis.

ABSTRACT

South India is artistically gifted country boasting a 5000 year old intangible cultural and spiritual legacy. Arts in south india is an affair of engaging tradition and adaptation. so it requires the state of teaching and learning and requires art facilities to showcase its talent. It has become more crucial to render the national and international audience a Indian artistic intangible cultural heritage. One way to preserve an art is to keep the art in practice.

So to provide a performace arts centre is a space that is intended for use by various types of the performing arts , including dance , music , art and social events. The center has teaching spaces for dance, music and art and social events for public people concert hall, library , gallery etc. And an interaction space food court and open air theatre for both public and art people .

A center like this could be a catalyst for other developments in the area if there is a way to bring in people to the centre. So to engage the public an attention for both an urban and internal connectivity should be creative. The facility is intended to be a transformative environment that pulls visitor into a unique environment.

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CHAPTER 1 - INTRODUCTION:

1.1 INTRODUCTION:

A work of art is an aesthetic expression of an idea or experience formed with human skills through a use of medium. A medium is any material any material from which art is made when a material or a medium is used in such a way that the work contributes to our understanding or enjoyment of life, we experience the work as art. The term “art” refers to music, dance and visual arts.

Today's technologically explosive societies need the humanizing rewards of art. Science and arts serve the humanity in the complementary way. Science seeks and find answers to problems and questions related to our physical world, and forms the basis of our technology the art helps foster out emotional, spiritual and imaginative/creative growth and help give visible, satisfying from to our physical environment.

So to provide a performance arts centre is a space that is intended for use by various types of the performing arts including dance, music and art and social events. The center has teaching spaces for dance, music and art and social events for public people concert hall, library, gallery. etc. And an interaction space food court and open air theatre for both public and art people.

What is Music?

Music is the art of sound in time, expressing ideas and emotions in significant forms through the elements of melody, harmony and color. Tones or sounds occurring either in a single line or in multiple lines and the feeling of movement of sound in time are the essential elements of music.

Types of Indian classical music

1. Hindustani music(northern)
2. Carnatic music (southern)

Carnatic music - Carnatic music is considered one of the oldest systems of music in the world. Imbued with emotion and the spirit of improvisation, it also contains a

scientific approach. This is mainly due to the contributions of such inspired artists as Purandara Dasa, known as the Father of Carnatic Music, and other scholars who codified the system and gave it a clear format as a medium of teaching, performing, prayer and therapy.

Carnatic music – carnatic singing , veena , violin and flute

What is 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 performed solo, with a partner, or with a group; either way, each dance tells a story.

Types of classical south Indian dances

1. Bharathanatyam
2. Kathakali
3. Kathak
4. Odissi

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

2. Kathak - This dance form origin from the groups of poets of ancient northern India, known as Kathaks, or story tellers. These poets, performing in village squares and temple courtyards, mostly specialized in recounting mythological and moral tales from the scriptures.

In the time of Mughal culture, Kathak became a sophisticated chamber art and taking care by art loving rulers, the practitioners of Kathak worked at refining its dramatic and rhythmic footworks.

3. Kathakali - Kathakali is one of the oldest theatre forms in the world. It originated in the area of southwestern India now known as the state of Kerala. Kathakali is a group presentation, in which dancers take various roles in performances traditionally based on themes from Hindu mythology, especially the two epics, the Ramayana and the Mahabharata.
4. Odissi - Odissi has originated from ancient northern India. The name Odissi refers to the dance style of the state of Orissa in eastern India. The divine love tales of Radha and the cowherd God Krishna are commonly used themes for interpretation

1.2 AIM:

The aim of project is “to provide platform for south Indian arts” and make them learn in a good environment and it also aims to import the public into the real world by creating entertainment and public interaction space.

1.3 OBJECTIVE:

- .To develop a interaction space for the public and arts people..
- .Make students learn arts in a peaceful environment in a separate world near beach.

CHAPTER 2 - LITERATURE STUDY AND CASE STUDY

2.1 KALA ACADEMY , GOA

LOCATION: Situated at Campal, Panaji along the banks of river Mandovi

Area has mixed land use with a military hospital across the road, a cricket ground and a park on either side.

ARCHITECT: Charles Correa

BUILDING TYPE: Institution

SITE AREA: 6.3 acres

SITE GRADIENT. Gentle Slope

INTRODUCTION:

- ♦ Venue of international film festival of India.
- ♦ 1969 - prime institution for promotion of art and culture in Goa.

ACCESS:

- ♦ Regular buses connecting Panaji and the academy are available.
- ♦ Dabolim air port, 35km
- ♦ Nearest railway station is Madgao, 53 km.

LAYOUT:

- ♦ Four entries to the site.
- ♦ Boat jetty provided on the river side.
- ♦ Coverage is about 40%. Well defined pedestrian and vehicular systems
- ♦ Includes the cafeteria, garden and amphitheatre.
- ♦ Site is divided into main building service building, muktangan, parking area, the exhibition space.

BUILDING STYLE AND CHARACTER:

- Designed by ar. Charles correa.
- Importance to the process of moving through the spaces in a building.
- Built form has been kept low ranging from one to three floors.
- This is further enhanced by the use of parapet walls for upper floors, which emphasize horizontally
- The pergola 'above the entrance acts 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:

- Building is divided into three zones:
Public Administration, Academic
- Provided at different levels so as to avoid conflict between these zones
- Ground floor includes facilities like
Auditorium,
preview
theater,
amphitheatre,
art gallery,
canteen etc, where public entry is invited



Figure 2.1.1

FACILITIES AT KALA ACADEMY

D.M Kala mandir	Teaching Studio
Open air theatre	Green Room
Mini OAT	Kitchen
Black Box	Administration
Rehearsal Room	Reception
Art Gallery	Lounge
Meeting Room	
Guest Room	
Preview Theatre	
Cafeteria	
Library	

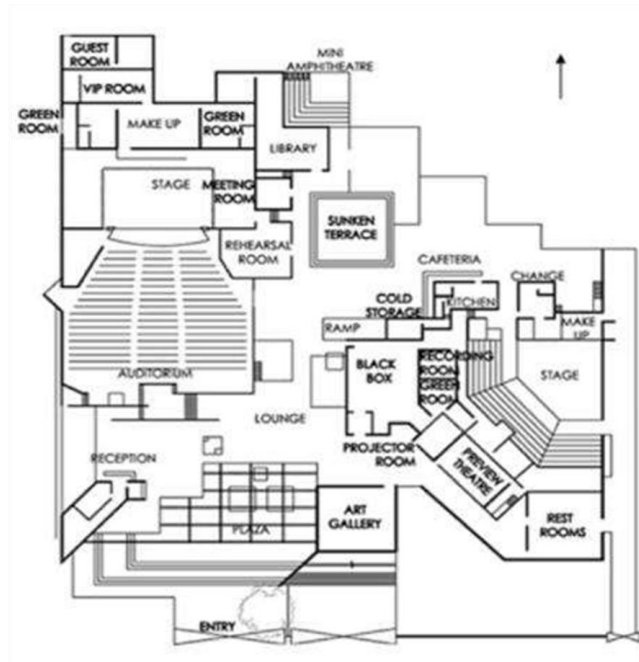


Figure 2.1.2

DM KALA MANDIR (AUDITORIUM).

- Seating capacity - 1000 (1300 sq.m)
- Orchestra pit- 7.2 x 2.1 m
- Variety of acoustical conditions ranging from speech, plays to sitar recitals and orchestral arrangements
- Walls of the auditorium are painted illusions of an old goan theatre
- Stage is 80cm high from the first row.
- Raking height varies from 10-20 cm

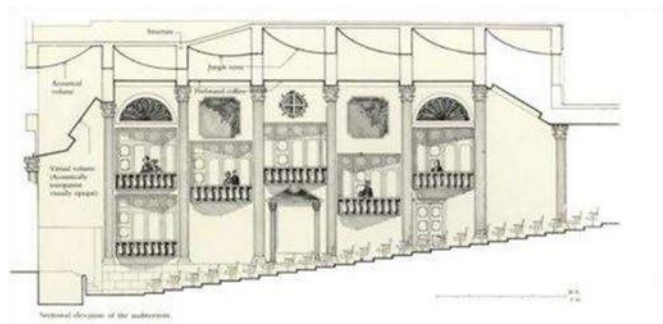


Figure 2.1.3

OPEN AIR AMPHITHEATRE:

- Seating capacity (no chair) - 2000
- Seating capacity (chair) - 1312
- .Proscenium opening - 15m
- Depth from curtain line 12m Amphitheatre is of double herringbone shape.
- .Main entry from road main lobby and the restaurant area.
- Stage is raised at 75cm above the ground floor level (eye level of the first row)
- .Lower Seat rise - 30 cm and tread of 100 cm
- .Higher Seat rise of 45 cm
- .Acoustics are good as the seats block out noise from the road side and the stage blocks out noise from the river side

MINI OPEN AIR THEATRE:

- Capacity-300 people.
- Used as an outdoor classroom and meeting space • OAT seating has a tread of 85cm and rise of 45 cm depth.
- Farthest seat is 6m away and no amplification required.
- Two aisles run along either end. Width - 120cm
- The steps have 15cm risers and 28 cm treads. Square shape stage is and has an area of 7.5 x 7.5 m

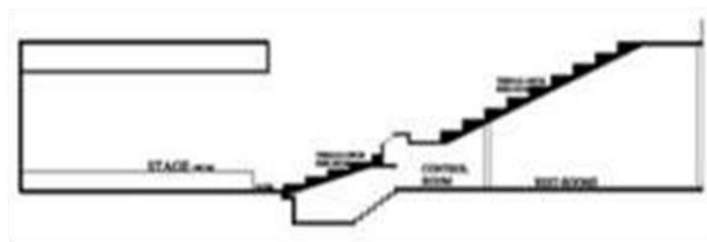


Figure 2.1.4

ADMINISTRATION:

Administrative area is on the first floor. The area divided into closed and open cabinets
Total area - 500 sq.m.

ART GALLERY

Running wall space - 30 x 1.50 mts

Carpet area of gallery - 90 sq.mts

The exhibits are displayed on the wall on four sides,

Lighting features are very normal no facility to hold a good exhibition.

Adjustable cove lightings are used in gallery



Figure 2.1.5

CAFETERIA:

Capacity for 100 members

Square table are provided each with 4 seats

3 sides open in to the outdoor landscape

It is accessible from all theatre meeting room - 45 sq.m



Figure 2.1.6

PARKING FACILITIES:

Parking facilities is provided on the south-eastern side.

Nearly 250 public parking are provided.

Special VIP and staff parking provided.

LIBRARY :

area- 135 SQ.M

Library is in proximity with mini o at.

Books are raked in glass shelves



Figure 2.1.7

TEACHING STUDIO:

.All the music studios are of the same size 3.3 x 2.6ms .Central air conditioning is provided for all classrooms.

.Acoustically treated classrooms with the same type of padding provided for the walls and ceilings.

.Three walls are faced with linen material and glass wool,
.the rest is paneled with wood particle board



Figure 2.1.8

SERVICES

.The service buildings (AC plant and generator room) are provided on the western corner of the site without disrupting building functioning .Two separate service entries have been provided generator room and the other eastern corner of the site.

.The eastern entry caters to the need of the amphitheatre and the canteen.

.A loading deck has also been provided here

.The septic tank is provided underneath the garden.

LANDSCAPE

.Beautiful lawns form the main part of the site. Trees are provided aptly at the front side of the building.

.Specially designed benches and lamp posts line the path Along the river side.



Figure 2.1.9

ANALYSIS

- .The zoning done is good
- .Good acoustical treatment
- .There is a good Flow of spaces
- .Good use of site features has successfully made the public spaces interesting by use of sculptures, paintings, seating etc. .The cafeteria is the most active space
- .Vehicular and pedestrian ways are proper
- .Service blocks are separated
- .Security measures provided are minimum.
- .The trees are more
- .There is large public spaces

2.2 GOVERNMENT COLLEGE OF FINE ARTS , CHENNAI

PROGRAM : School of fine art.

LOCATION :E. VR. High Road, Periyamet, Chennai, Tamil Nadu 600003.

STYLE: Indo-sarascenic style. ESTABLISHED

BY : Alexander Hunter ESTABLISHED ON:

1850.

AREA: 4 acres

DESCRIPTION:

It is the oldest art institution in India.

The institution was established in 1850 by surgeon Alexander Hunter as a private art school.

In 1852, after being taken over by the government, it was renamed as the Government School of Industrial Arts.

In 1962, it was renamed as the Government School of Arts and Crafts before finally being renamed as present.

BUILDINGS:

Admin	Visual Communication block
Multi-purpose block	Print making block
Sculpture Block	Ceramic block
Painting block	
Textile block	
History of Arts block	



COURTYARD

The courtyard acts as gathering space for outdoor activities and also as a work space for sketching and landscape painting.



ADMIN. PRINCIPALS OFFICE.

The admin block has a grand entry which sits on a raised platform. It is a two storeyed structure with the principals office in ground floor and admin in the first floor.



MULTI-PURPOSE BLOCK

This building is near the entrance. It is used for various purpose like conducting entrance exams, indoor programs, classes, working on their projects etc.



This is a single storeyed structure which is split into 4. This has 3 studios, storage space, burning kiln, a space for mixing mud and storing chemicals inside the studios.





SCULPTURE BLOCK

This is oldest building in the campus. There is a central courtyard which encloses the peaks of the buildings and also has a burning kiln.



PAINTING BLOCK

The painting block is also known as the red building. There is a library in the ground floor and a staircase which leads to the studios on the first and the second floor.



TEXTILE BLOCK

The textile block is a single storeyed structure which has a large open space in front. It has a burning kiln, a space for mixing mud and storing chemicals inside the studios.



PRINT MAKING BLOCK

This is a single storeyed structure which is divided into 3 and one is connected to the viscom block. This holds machines used for printmaking, chemicals, 3 studios and a storage space.



VISUAL COMMUNICATION BLOCK

This block is a 3 storeyed structure which holds 5 studios, computer labs, a portico which acts as a gallery and teachers room.



ARTS HISTORY BLOCK

This is a single storeyed block which has 2 classes and an attached canteen to it.

INFERENCE :

ENTRY: There is 2 entry where only one entry is opened

PARKING: There is a small temple and the parking holds upto 5 cars and students 2 wheelers.

CIRCULATION : around the central courtyard.

SITE SELECTION :Almost rectangle site, several individual blocks- around courtyard planning.

PLANNING : Not every block is connected , each block is a individual One can find signages which helps with the directions and small lawns

It has roads on the north and west side and on the south side there is a railway line.

VENTILATION & LIGHTING: The classrooms have enough lighting and ventilation as most of them are single storey blocks with a courtyard in the middle.

2.3 TRIVENI KALA SANGAM

Triveni Kala Sangam

Location:

205, Triveni Kala Sangam, Tansen Marg, Todermal Road Area, Mandi House, New Delhi, Delhi 110001

Types of events that take place:

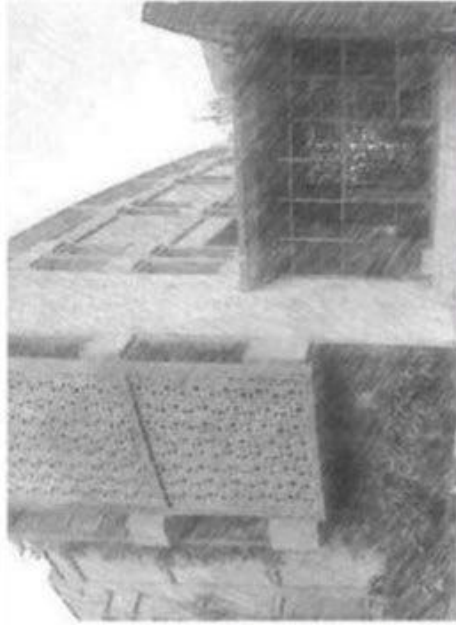
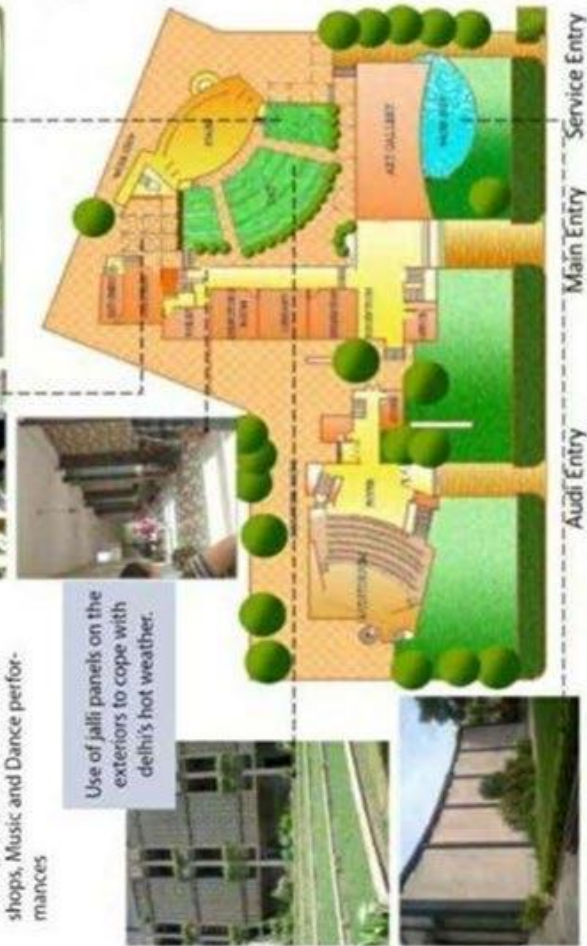
Art Exhibitions, Music, Dance and Photography classes and workshops, Music and Dance performances

Concept:

Flexibility in spaces for performance of different art forms as large number of events had to be organized in a small plot and harmony between the interior and exteriors.



Use of jali panels on the exteriors to cope with delhi's hot weather.



History

It started in one room by Sundari K. Shridharani above a Coffee House in Connaught Place, Delhi, with two students under noted artist K. S. Kulkarni. Pandit Nehru took notice of her efforts and appreciated her work and allotted the land for the institution. The centre was Built by the US architect Joseph Allen Stein in March 3, 1963. The idea was to form a complex which has non-commercial approach to art.



Figure 2.2.1

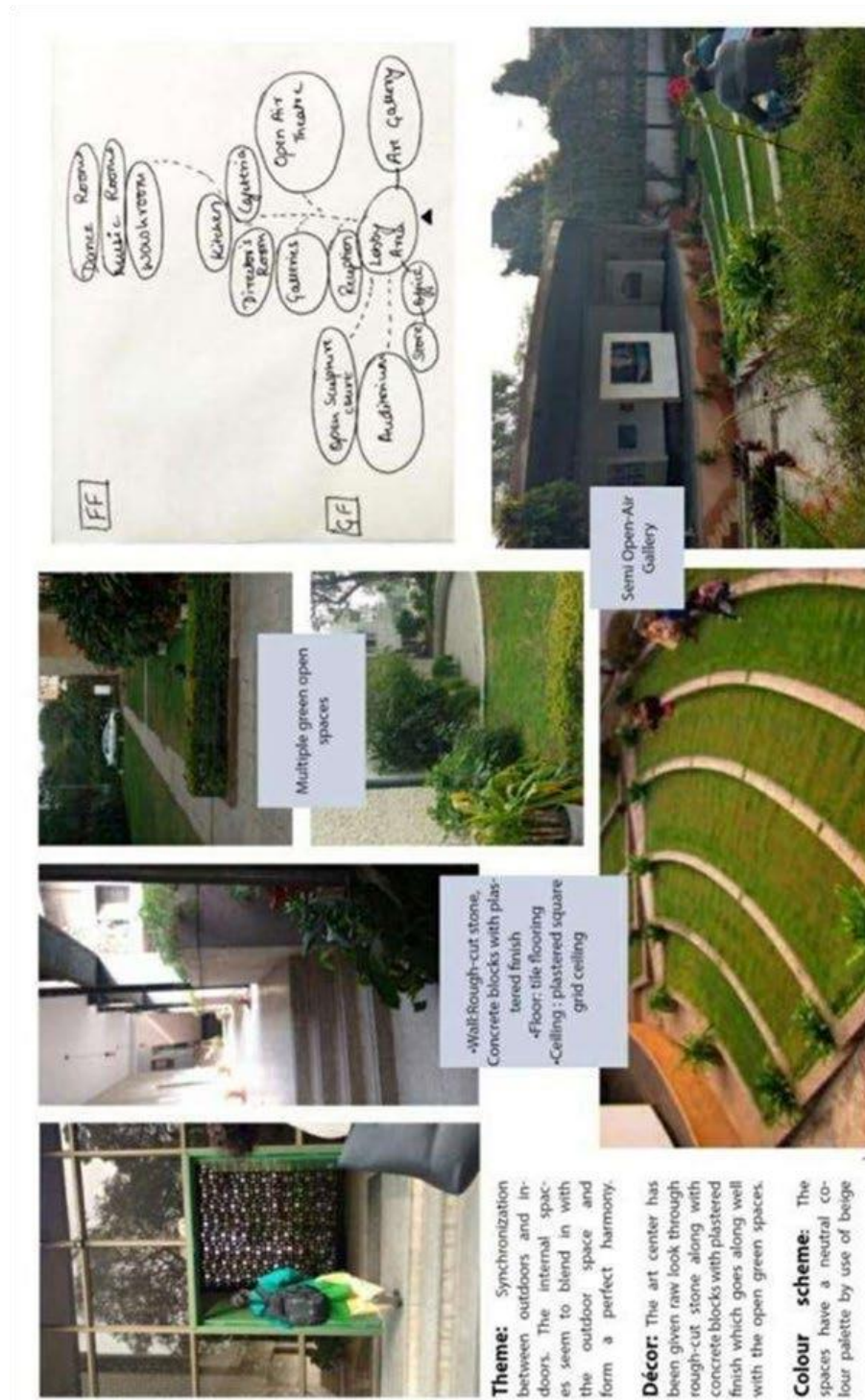


Figure 2.2.2

TRIVENI KALA SANGAM

NEW DELHI (1957 – 77)

ARCHITECTS : J A. STEIN

INTRODUCTION:

Triveni kala sangam was founded in 1952 by Smt. Sundhari Sridharni, as an academy of dance, music and painting with the aim of reintroducing traditional forms of expression into Indian life. Each of the functional units of the complex its, theatre, classroom, studios and galleries is individually articulated in the building massing

LOCATION:

Triveni kala sangam is located on 205, Tansen Marg, New Delhi.

It is the cultural core of the city with similar buildings like Sri Ram Centre for Arts, Rabindra Bhawan and Sangeet Bharati located close by.

ACCESS:

Access to the site is from the Tansen Marg, the road that leads to the Bengali Market. . There is not much heavy traffic on this road.

GENERAL PLANNING AND LAYOUT:

The centre is organised into a four storey classroom block with a canteen and shaded dining/ tea terrace to the north. And a ground floor gallery back with a shaded roof terrace above to the west

Opposite to the gallery is a covered stage opening onto an outdoor garden theatre which is heart of the complex.

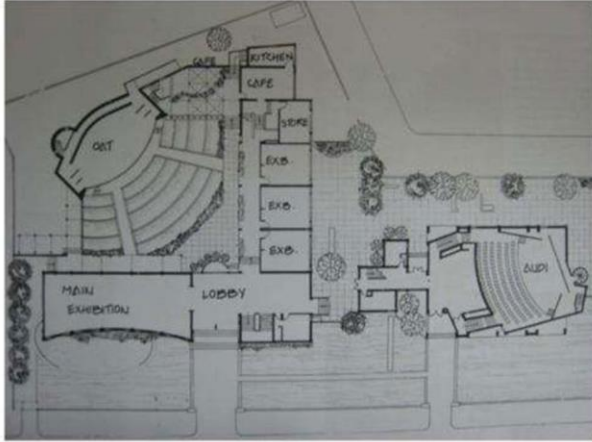


Figure 2.2.3

PHASE I houses the music and dance studios, an O.A.T, a library, café, exhibition galleries and the administrative areas.

PHASE II-comprise of an auditorium for 200 people, painting and sculpture workshops and residential apartments. The building layout is influenced by 2 major factors-

Large no of functions to be handled on a small site

A high degree of flexibility required for various functions. The building has been perfectly designed in a relatively small site of one acre following individual articulation of functional units in the building massing.

On entering the lobby the principle areas of interest like art galleries, auditorium, OAT etc is visible at once.

The two heavy massed blocks rise up to 4 storeys and are a response to tight program within a tight site.

INDIVIDUAL SPACE ANALYSIS:

RECEPTION AND LOBBY AREA:

The main entrance to the building leads to a large rectangular space, which acts as the reception area.

The wooden partitioned cubicle serves as the reception office.

A staircase opens into this area and connects various floors to basements.

To the right of the main entrance is the "Sridharni Gallery" and straight ahead is the corridor, which houses the classrooms.

EXHIBITION GALLERY

It is located right next to the main entrance.

The gallery is curved in plan and is supported on a beam-column structure.

The displays are hung on the walls

A special framework of wood is attached on the roof, which has spotlight on it.

MUSIC STUDIOS:

The music studies are used for teaching instrumental and vocal music.

There are 3 studios in all, each 15'-0" x 15'-0", two for instrumental and one for vocal.

These studios are located on the second floor. The access is from a 6'-6" wide singly loaded semi-open corridor, which overlooks the O.A.T. below.

The flooring is bare except for mattresses on which the artists and students sit.

Storage space is provided along one length of the wall, which is adequate.

Cavity walls are provided for insulation.

The lighting and ventilation is taken care of by providing window opening on the whole length of the wall on the north side.

AUDIO VISUAL STUDIO:

The AV studio is located in the basement of phase 1

It has facility of recording of playback voices and music and a separate chamber for listening

The Triveni auditorium is a small hall with a capacity of 200 seats.

PARKING:

There is no parking space in Triveni Kala Sangam. Vehicles have to be parked on main road and parking space is also not sufficient

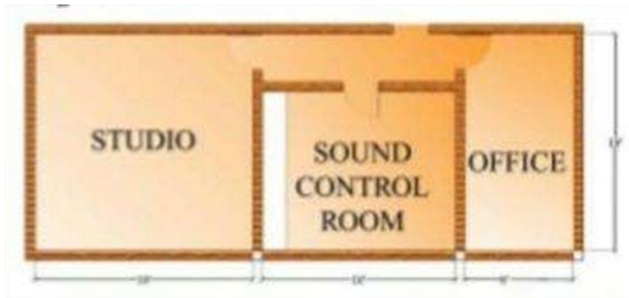


Figure 2.2.4

LANDSCAPING:

The whole complex is well landscaped.

Three well landscaped lawns in front of the building is contrasting with its external features.

The whole environment of the complex is calm and peaceful.

ART HERITAGE:

Art heritage or a exhibition hall for visual art is located in the basement floor.

The hall is L type in plan.

The space is well lit and has good circulation area within the ground floor with the AC, green rooms, art room, stores etc, below.

It is a proscenium theatre with the actors and audience in separate spaces.

The side walls have teakwood paneling, whereas the rear walls, stairwells and railings have sound absorbing treatment of teak wood states over fiberglass wood insulation.

The ceiling is offered in expose concrete with a few acoustical panel, placed randomly.

The control room is located behind the audience seating. It includes both sound and light control

- The lights for the stages are
- concealed in the depth of the coffers and are not visible to the audience.
- The seats are placed over precast slabs, combining the built in AC ducts. This leads to unusually high ranking of seats for a hall of this size.

- As the AC is fed through ducts below the seats, it causes chill at the audience feet.
- For exclusion of external noise, ducts are treated heavily internally with sound absorbing lining and externally with plaster.
- **OAT:**
 - The OAT is located between the
 - teaching corridor and art gallery.
 - It has a capacity of 350-400 people.



Figure 2.2.5

Analysis

- Flexibility in spaces for performing different art forms.
- The internal spaces seem to blend with the outdoor spaces and form a perfect harmony.
- Small plot utilized well
- Multiple open green spaces.

2.4 BHARAT BHAWAN

Charles Correa the architect found here the possibilities of a series of terraced gardens, which would be seen cascading down to the lake. The visitors enter at the highest level and walk down a pedestrian spine, flanked by a pattern of courtyards, to reach the various parts of the complex. Each curve and space defines itself. Each

of the part of the building is distinct yet flows easily one another, linked by meandering paths. The total effect is one of the surprise and pleasure. There is always a moment when the eye can rest and the mind contemplates.

Location : bhopal , madhaya pradesh

Area: 120m²

Architect : charles correa.

Court of Fountain :

Courts form a major special element in the building. The MUGHALS always *planned* their complexes around the courtyard .From the court of the fountain one has a visual choice due to the level difference. This court guides the visitor to tribal folk art gallery & gallery & administration. antarang, bhairang, & vagarth towards west and south. This is the largest court in the 3 courts.

Folk Art & Tribal Court:

This court is also square in plan. The walls are barren and the visitor traffic is less as compared to the other courts . Informal seating is done on the steps like ghats. sculpture and low level landscape are the dominating features of this court administration of the complex is housed in this court.

Court of Antarang :

One enters this court either from the circulation axis or from the court of fountain. The overbridge is the main gate for the entrance to this court. The court leads to graphic area, permanent gallery & antarang. The court performs as an extension and an outdoor space. passage, room for the visitor waiting to gain entry in the permanent museum

ROOPANKAR is the only museum of its kind in India which houses contemporary folk and tribal art together with urban art. Roopankar has two fully equipped

workshop for printmaking and ceramics. There are about 6000 tribal and folk art objects and nearly 250 urban art work in the collection of Roopankar museum. waffleslab roof with coffersmakes The otherwiseheavy roof seem light Large Cut outs in pyramidal shape Streaks the monotony and natural light is taken fromthem. Wooden flexible

Urban Art Museum :

The skylight over the shells and along the baysand edges form the "yellow pool of light". To avoid the direct sunlight on paintings wooded vertical blinds are used as controlling devices.

The entry is from 36.0 meter wide gate. The artificial lighting is done by lamps placed in the waffle slab and is directed towards the exhibit. The images of buildings from old Bhopal are Condensed in the galleries of urban art. The modern art section is spread over three levels. The lowest level is plus88.2 and houses the travelling exhibitions. While the upper level plus 90.2 houses the permanent museum of modern art.



Figure 2.4.1

RANGMANDAL is a professional repertory which has at its disposal a fully equipped indoor auditorium, Antarang, an open air theatre Bahirang, with a spectacular location on the lake, and a studio theater Abhirang. It owns an impressive theater library and data bank.

VAGARTH is the centre of Indian Poetry. It aims to collect and preserve the ancient and contemporary poetry in Indian languages, whether in the spoken, written or in the printed form.

Vagarth's library consists of more than 13.000 books. These include book of poetry in Indian languages, English translation of poetry in foreign languages, works on poetics, literary criticism and culture. Rare manuscripts of some renowned, Indian poets, hundreds of audio and video recordings of reading in Bharat Blavan by significant Indian poets are also collected in Vagarth's archives.

ANAHAD is the center for classical, folk and tribal music. Anahad, aspires to preserve the tradition and promote its immense contemporary creativity in all its glory and diversity.

The chief activity of Anhad is organizing performances of classical and folk music and dance. It organizes several series of music concerts. Anhad possess an archival collection of about 2000 hours of audio and video recordings, books on music and dance and over a 100 long playing records of foreign music to aid reference and research.

NIRALA SRIJANPEETH is the chair for creative writing instituted in Bharat Blavan by the government of Madhya Pradesh, the incumbents have been writers of repute including Nirmal Verma, Dilip Chitre, Krishan Soluti, Kedarnath Singh, Krishna Baldev Vaid.

Kamalesh, Ramanath Tripathi, Vinod Kumar Shukla, Ramesh Chandra Shaha and Manzoor Ehtesham.

ASHRAM has hosted artists and writers of national eminence, Mallikarjun Mansur, Bhavesh Sanyal, Nanuver Singh, Nirmal verma, Zia Mohiuddin Dager and Ambadas have lived in residence at Bharat Bluvan's Ashram.

CHHAVI is recently opened center for classical cinema.

SITE PLAN -Planned to form a series of courtyards and terraces open to sky.

Uniform, single built mass.

Uses natural contours well.

MATERIALS - Red sandstone, brick, sand, exposed concrete.

FUNCTIONS - Auditorium, art galleries,museum, multi arts complex, no residential component

LEARNINGS -•Spill out space with every indoor space creates a conducive atmosphere for cultural activities

- The transition of spaces from one to other is interesting as there is an element of curiosity at every level.
- Vast expanse of open hard surfaces- could have been greener.
- Good example of contemporary meets Indian architectural style
- Teaching schools could have been incorporated more boldly.
- Lake view used appropriately.

2.5 kalakshetra

Kalakshetra literally means a holy place of arts (Kala · Arts, Kshetra : Field or Holy place). Deriving inspiration from this noble ideal, Kalakshetra was established, in the words of Rukmini Devi, "with the sole purpose of resuscitating in modern India recognition of the priceless artistic traditions of our country and of imparting to the young the true spirit of Art, devoid of vulgarity and commercialism." The training of

young and talented people by masters of art, with the background of a religious spirit, has been its main aim.

SITE AREA: 40 ha

LOCATION: Thiruvanmiyur village on outskirts of Chennai

COMPLETION: 1962, Koothambalam auditorium in 1985

VICINITY: Besant Nagar, South Chennai, the complex is only a few metres away from the Sea. Theosophical Society and Besant Theosophical High School nearby.

FUNCTIONS: Kalakshetra is a cultural academy dedicated to the preservation of traditional values in Indian art, especially in the field of Bharatanatyam dance and Gandharvaveda music. Kalakshetra focuses on Bharatanatyam, carnatic vocal and instrumental music, the visual arts, traditional crafts and textile design, textual heritage, aesthetics, history and philosophy.

COMPONENTS: Kalakshetra Foundation comprises of Kalakshetra, The Besant Theosophical High School, The Besant Arundale Senior Secondary School, A Craft Education and Research Centre including the Weaving Department, the Kalamkari Natural-Dye Printing & Painting unit, the Visual Arts Center, The Bharata Kalakshetra Auditorium, the Rukmini Arangam, four libraries, the Rukmini Devi Museum, hostels, staff quarters and guest houses

With a huge banyan tree in the center of the Kalakshetra campus, the classes are held in cottages and in the open sometimes. The institution follows a gurukula system and is associated with the cultivation and promotion of the ancient cultural traditions of India. The theater within the Kalakshetra is built according to the Natya

Shastra. The institute conducts research into works of several renowned Sanskrit scholars to stage dance productions, not only for an Indian audience but also for major world theaters.

The Craft Education and Research Center of Kalakshetra is famous for reviving traditional South Indian sari patterns and colors in silk and cotton. The Hand Block Printing Unit works with hand-carved wooden blocks to create attractive saris, dress materials and home linen. These units are also a good source of livelihood for destitute women from poorer sections of the community.

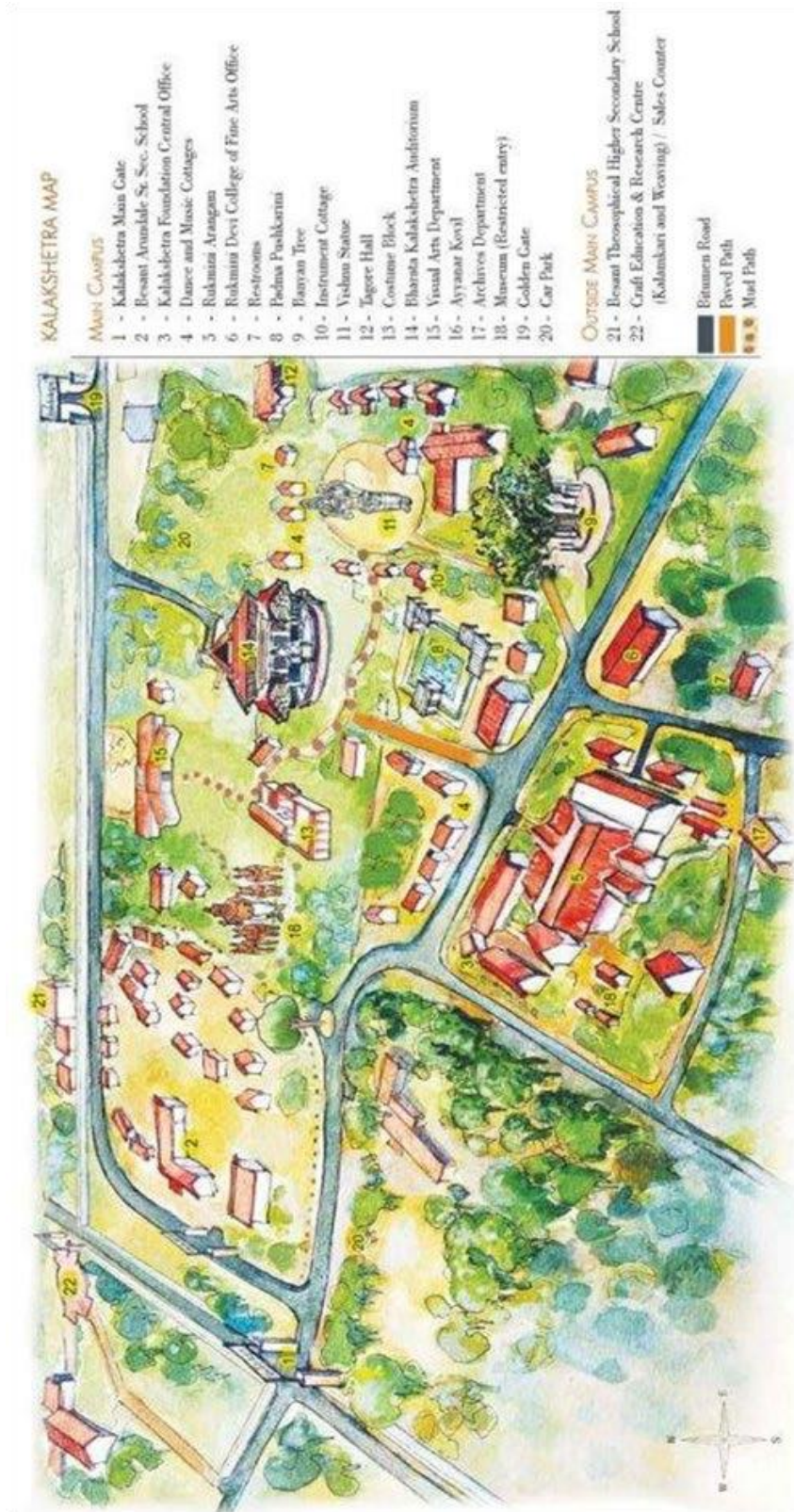


Figure 2.5.1

The Auditorium

Designed by Appukuttan Nair, the Bharata Kalakshetra Auditorium was built like a traditional Koothambalam in Kerala style. Measuring 40x40', the auditorium can seat 750. 50 can be accommodated on the floor directly in front of the stage. There are 428 chairs in the octagonal well of the theatre, 168 chairs on the peripheral veranda, and 104 in galleries in the balcony. The stage itself is raised only a foot-and-a-half from the rest of the floor, allowing the audience to clearly observe the footwork of the dancers. The building has walls of wooden slats, which allows the breeze to blow through, along with sounds from the outside. Dressing rooms are available for artists, on the ground floor. "...my intention was that the dance, now abolished in the temple should create the temple atmosphere on the stage..."- Rukmini Devi The stage area is 45% of the audience seating area, reflecting the emphasis that the auditorium's designers laid on the art and the artists. The dressing rooms are generously sized.



Figure 2.5.2

Because the auditorium is used primarily for dance performances, the level of the stage is just 18 inches higher than the lowest level of the seating area, enabling all audience to see the foot work clearly. The proscenium, like the Shakespearean theatre in Stratford-upon-Avon, thrusts forward into the audience, and there are doors on each side for entrances and exits. There are no

pillars that mar the view of the stage. The stage is equipped with advanced lighting and sound systems.

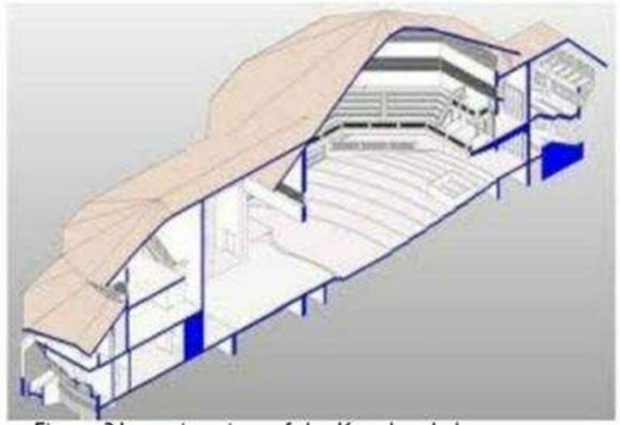


Figure 2.5.3

RUKMINI ARANGAM

It was designed with the help of architect Kiffin Peterson. Measuring 70'x80', the open-air space can accommodate 300 and an additional 50 can be accommodated on the floor directly in front of the stage. Dressing rooms are available, on either side of the stage which is covered under a thatched roof, each measuring 10'x12'. The stage is made of black oxide which is suitable for effective lighting. The Rukmini Arangam - open-air theatre is equipped with lighting and sound systems.

PADMA PUSHKARINI

A pond in the campus – a stage for musicians was inaugurated. Three elegant mandapams surround the pond, one of which is the stage for the musicians. The pond is bordered by granite steps and terraces. It is named after Dr. Padmasini, who was a revered teacher at Kalakshetra.



Figure 2.5.4

CLASSROOMS

Kalakshetra Foundation is an institution dedicated to the teaching of the arts in a traditional gurukul setting. The "classrooms" here are thatched cottages where dance - Bharatanatyam, and classical music – singing, and instruments like the violin, veena, flute and mridangam are taught. These are naturally lit and ventilated spaces. Practice sessions are often held outdoors. The cottages have attached accommodation for the guru to whom shishyas come for learning in small groups of about 5 to 10. Open spaces, spreading trees, buildings which are open to the light and the breeze, cultivate a spirit of reverence for learning and for the environment. The cottages are arranged such that they form a courtyard amidst them which is landscaped and maintained to act as spill outs.

- **SANKARA MENON LIBRARY**

The Sankara Menon Library, located next to the banyan tree, the hub of the college, is for students, researchers and staff. The library contains over 10,000 books covering subjects such as dance, music, painting, literature, and religion. It contains fiction in Kannada, Malayalam, Tamil and English, and some Sanskrit texts.

RUKMINI DEVI MUSEUM

The campus is host to a museum dedicated to Rukmini Devi, the founder of Kalakshetra. The personal office of Rukmini Devi is now the Rukmini Devi Library which has restricted access. Other components of the campus are:

Reception and resource center 2 guest houses

Administration block

A senior secondary school

Outdoor sports areas

Toilet blocks-6 in all Covered prayer hall

ANALYSIS

SITE PLAN - Organic, no master plan. Different buildings designed by different architects as per need of time

MATERIALS - Granite, Timber, thatch roofs, mangalore tiles, oxide floors, concrete structural elements.

FUNCTIONS - School of classical music, dance, crafts and weaving, museum, auditorium. Gurukul system with residential premises

LEARNINGS - •Passive design strategies

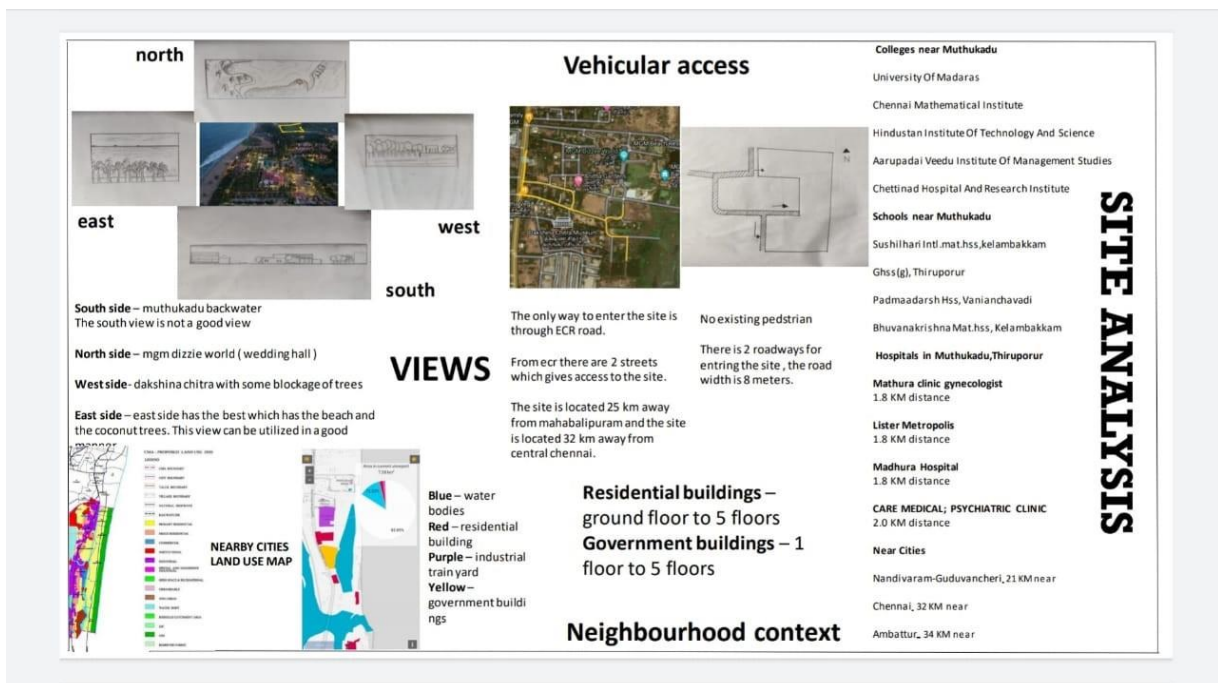
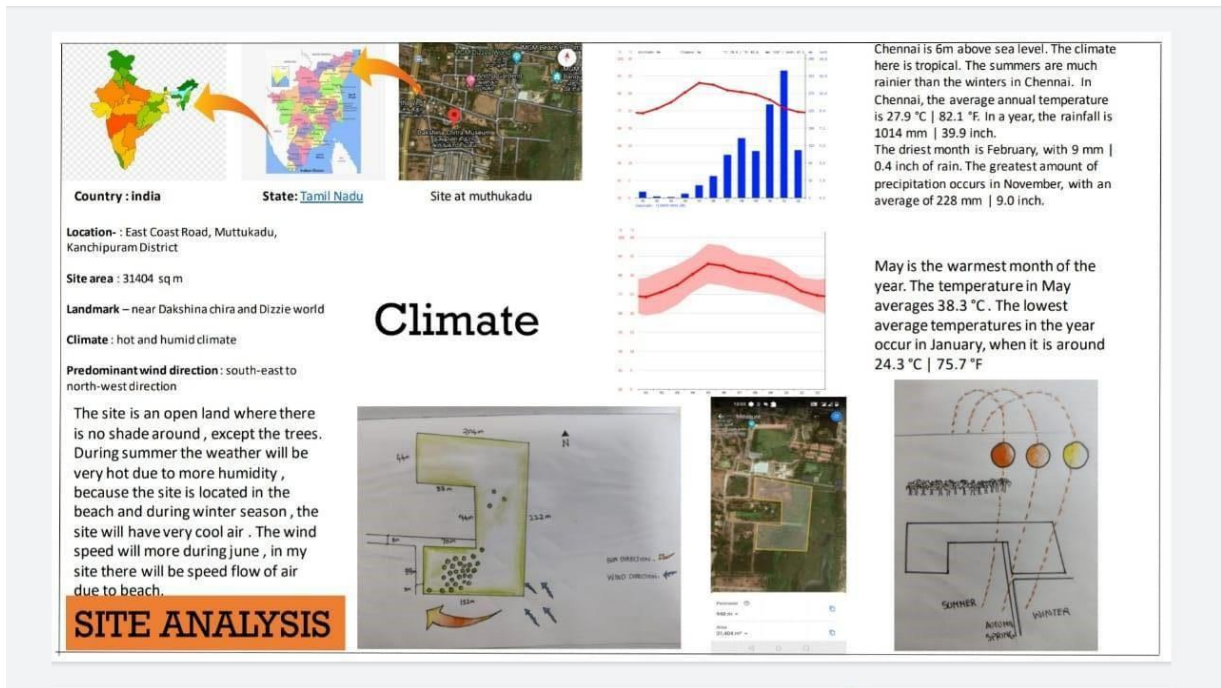
- Indoor and outdoor spaces mingle into each other
- A prior thoughtful site plan would have led to better usage of space and uniformity in designs of different buildings
- The site has a seafront, but it has not been incorporated in the design which could have created waterfront spaces.
- The kund like elements with pavilion for music

classes and performances is enchanting and mesmerizing

Open spaces , spreading trees, building which are open to light and breeze , cultivate a spirit of great respect for learning and environment.

CHAPTER 3 – SITE STUDY

3.1 SITE ANALYSIS





topography

Topography : In my site , the land is mostly not sloped and has no contour slope

Since the land is not sloped , will be providing separate drainage plumbing.



Nearby bus stops:
Muthukadu (2)

Mary world (muthukadu) (2)
Panjabur (2)

Near by airports:
Chennai airport : 21 km
Tirupati airport : 131 km

Near by railway station
Velachery : 12.2 km
Tambaram railway station : 19 km near
Mambalam railway station : 25 km near

BUSES TO DAKSHINA CHITRA
From Poonamallee: PP49 via K.K.Nagar.
From Parry's Corner: 188A, 118, PP19, 19E and 19G.
From KK Nagar: PP49, 19.
From T.Nagar: 19B.
From Valsaravakkam: PP49.

SHARE AUTO
From thiruvanniyur
bustand to akkarai
And
sholinganallur signal to
akkarai
From akkarai to
mayajal or to dakshina
chitra

VEGETATION



Name: neem tree
Tamil : vepa maram
Type: native



Name: coconut tree
Tamil : thenna maram
Type: native



Name: magifera indica
Tamil : Ma maram
Type: native



Name: common ivy
Tamil : pothuvana ivy
Type: grown in my site



Name: Bucida Bucares
Tamil : Nattuvadamai
Type: Native

There is coconut trees , magifera indica and bushes inside the site and in the near by surroundings all the trees above are present.

SITE ANALYSIS

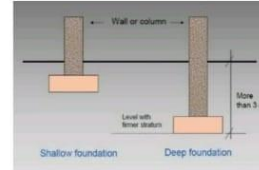
ANALYSIS

- The site is an open land where there is no shade around , except the trees.
- During summer the weather will be very hot due to more humidity , because the site is located in the beach and during winter season , the site will have very cool air . In the site it is exposed to the elements like moisture fraught air , bright sunlight , strong winds and salt water corrosion
- So it useful to use corrosion resistant material like concrete , brick, wood
- The use of Curved exterior wall helps in deflecting the strong winds and wind barrier trees.
- The topography of the site has no slope, so providing separate drainage plumbing.



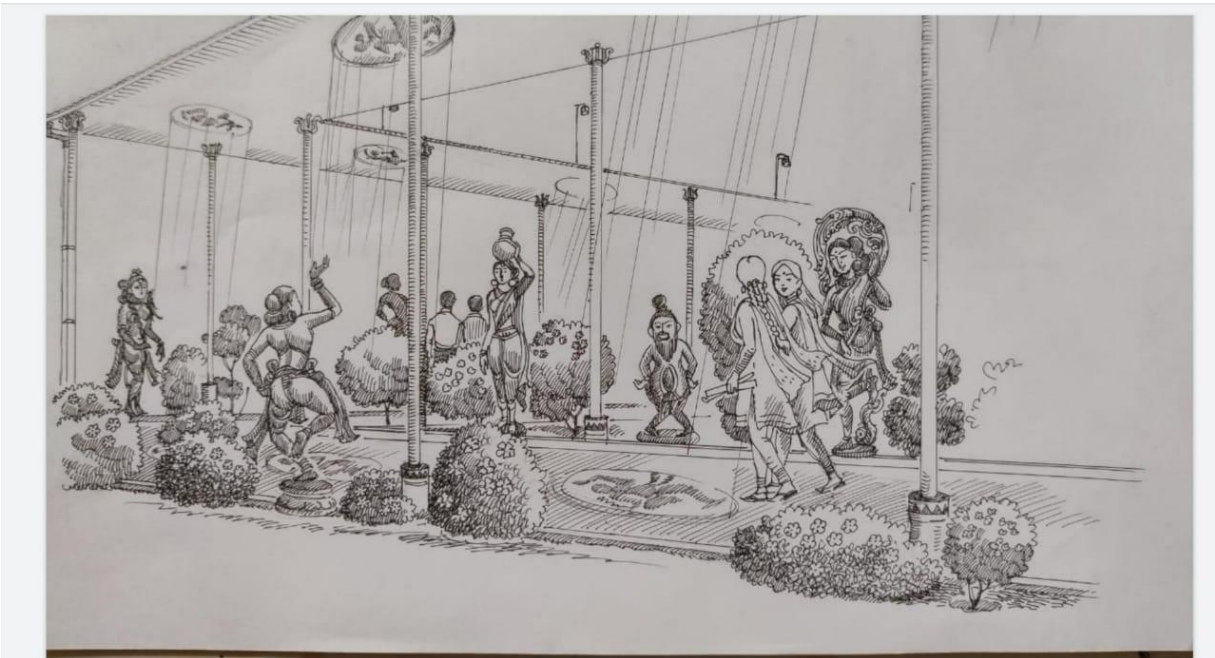
ANALYSIS

- There is loose soil in the site. it is necessary to increase the strength of the loose soil by the structure. The pile foundation or deep foundation is used in this scenario. The main advantages of pile foundations are high load capacity and corrosion resistance.
- 'muthukadu' comes under the coastal restriction zone – 3, where the rules are building should be 200 m away from the high tidal sea and can build till G+2 (9m)
- The exterior walls which gets hit by the strong wind can be in curvilinear shape and by keeping wind barrier trees.



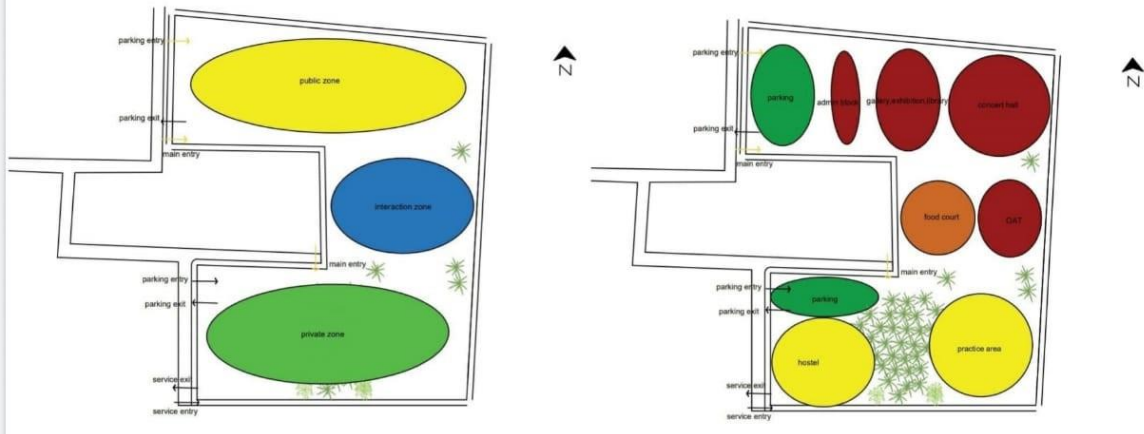
3.3 ZONING AND CONCEPT

concept





Conceptual zoning



4 AREA REQUIREMENTS

Open air theatre (1000 seats)

program	Area (sq.m)	units	Total area (sq.m)
Seating area	1300	1	1300
Stage area	400	1	400
Green room	72	1	72

Back stage	150	1	150
storage	20	1	20
		total	1942 sq .m

Concert hall (600 seat)

program	Area (sq.m)	standard	units	Area (sq.m)
auditorium	540	0.9 sq m per person = 0.9 * 600	1	540
Stage area	180	Music 1800 sq ft	1	180
Back stage	54	30 % of stage area	1	54
Storage	20		1	20
Green rooms	30		2	60
toilets	54		2	128
circulation	295			295
Room mechanical	25		1	25
Audience lounge	50		1	50
Audience toilet	30		1	30
Entrance lobby	150		1	150 (total) = 1532 sq m

Gallery

program	Area (sq.m)	standard	units	Total area (sq.m)
gallery	300	5 sq m / painting space on wall	2	600

Stone sculpture	250	10 sq m / sculpture 10*18 = 180	1	250
Lobby and reception	140		1	140
office	110		1	110
Generaror room	95		1	95
launge	70,60		2	130
toilet	105		2	210
Café shop	30		1	30
			total	1565 sq m

Administrative block (50 people)

program	Area (sq.m)	units	Total area (sq.m)
Lobby and reception	90	1	90
Office space	80	1	80
Conference room	50(min area for 10 persons is 22sq m)	1	50
secretary	30	1	30
Asst. sec	30	1	30
dining	85	1	85
toilets	20	2	40
Record room	30	1	30
		total	435 sq m

Food court(600 people)

program	Area (sq.m)	standard	units	Total area (sq.m)
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Seating area	1355	Service or public circulation – 5ft Between units- 4ft Length – 4ft Width – 2ft 6 inches	1	1355
kitchen	670	50% of seating area	1	670
			total	2025 sq m

Library

program	No of person/ no. Of books rack	Area req/ (person/unit / book rack)	Area (sq.m)	units	Total area (sq.m)
Books racks/co		Each rack- 2m + 150 books One row – 4 racks + 8m +600 books Each unit – 4 rows of racks + 2400 books= 93 sq m	93*3	1	279
Reading space	30		50	2	100
Archives + preservation lab			100	1	100
Office room			50	1	50
librarian			30	1	30
				total	559 sq.m

Practice/ training area (300 people)

program	Area (sq.m)	units	Total area (sq.m)
Lobby and reception	122	1	122

Music class			
Carnatic singing	20(12 people)	2	40
veena	44 (8 people)	2	88
flute	32(12 people)	2	64
violin	35(12 people)	2	70
Lecture room	35	1	35
staffroom	30	2	60
toilet	70	1	70
storage	7,10	4	34
		total	633 sq m

program	Area (sq.m)	units	Total area (sq.m)
Dance class (pavilion)			
bharathanatyam	160	1	160
kathakali	160	1	160
kathak	160	1	160
odissi	160	1	160
Dance class			
bharathanatyam	75(8 people)	2	150
kathakali	75(8 people)	2	150
kathak	75(8 people)	2	150
odissi	75(8 people)	2	150
Lobby	44	4	176
staffroom	70	1	70
toilet	60	1	60
storage	70	1	70
		total	1616 sq m

Practice/ training area
300 people

Practice/ training area (300 people)

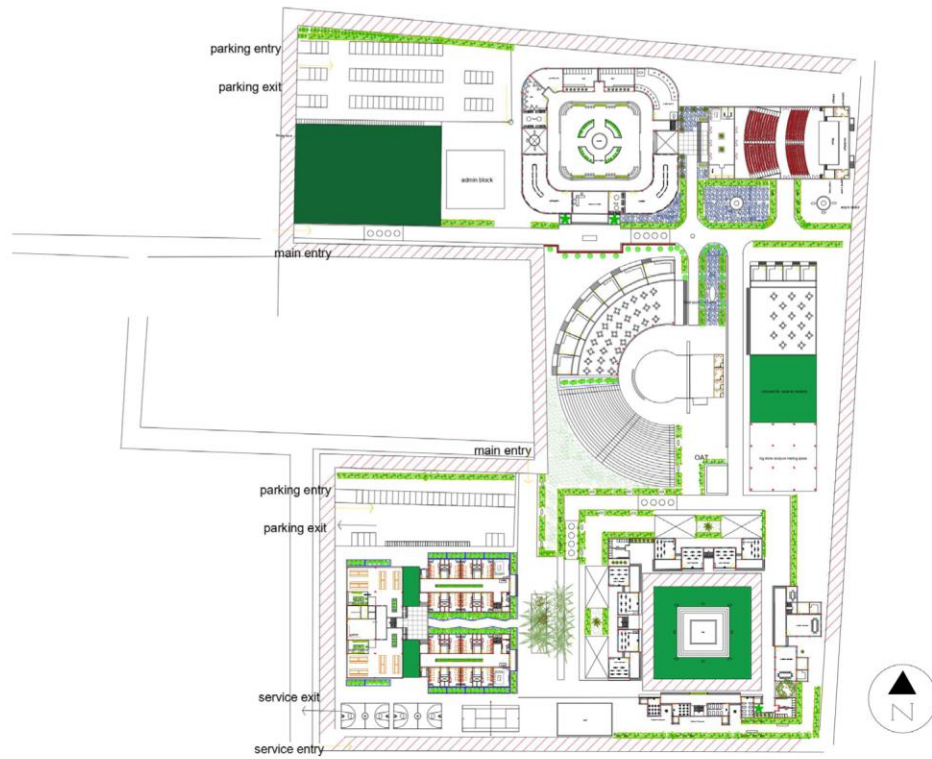
	Area per unit(sq.m)	standard	units		Total area (sq.m)
Art class					
Visual art	140(16 people)(1.5 sqm per person)		2		260
Sculpure making (discussion +workshop + storage)	180(including storage) (15 people)	Half bust 1sq m Storage = model +raw materials = 25 +25 = 50	2		360
staffroom	30		1		30
Visual courtyard	800		1		800
Big sculpture	800		1		800
			total		2250 sq m
			Overall total		2756 sq m

program	Area (sq.m)	standards	units	Total area (sq.m)
Boys rooms	42	2/3 of students population 30 sq of double room(includes storage , bed and working area)+ toilet in each room (6 sq m)(3 people / room)	24	1008
Girls rooms	36		24	1008
Dining + kitchen	1070		1	1070
reception	50		1	50
Private laudge	12		12	144
laudge	52		3	156

Hostel (for 155 population)

Warden room	24		3	72
laundry	12		2	24
			total	3532 sq m

Additional requirments				
parking			5000 sq m	
	Built up area			10296sq m
	Open spaces	(including parking)		37413 sq m
	Semi open space			5743 sq m
	Total area			53452 sq m

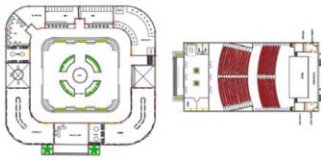


master plan

Master plan

master plan

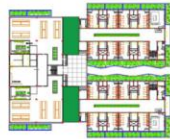
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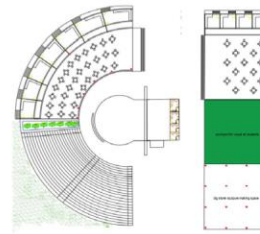
gallery and auditorium grd floor plan



academic grd floor plan



hostel and dining grd floor plan

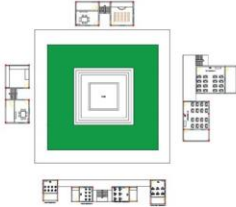
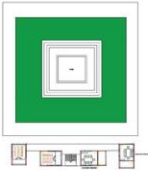


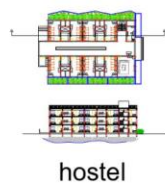
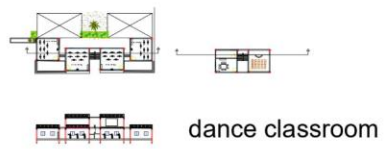
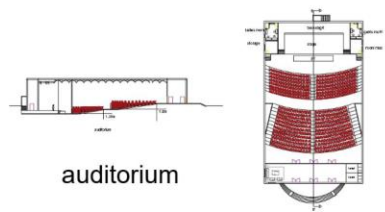
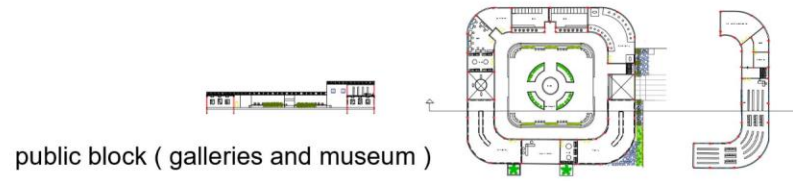
OAT , food court grd floor plan

ground floor plan

plan

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 first floor plan with columns	 first floor plan with columns	 first floor plan with columns
 second floor plan with columns	 second floor plan with columns	
First and Second floor plan		plan PRANAV P 3621053



sections

section

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