

NRITYANCHAL  
A DANCE VILLAGE

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## INTRODUCTION

To create a space for dancers which will function as their hub, studio, interaction space; it was necessary to study and understand the feel of dancing and the space needed to feel and dance, along with the site and its climate representing nature as a whole.

Dance is a type of art that generally involves movement of the body, often rhythmic and to music. It is performed in many cultures as a form of emotional expression, social interaction, or exercise, in a spiritual or performance setting, and is sometimes used to express ideas or tell a story. And Bangladesh has inherited a living dance tradition which reflects the evolution of South Asian dance through the ages, from classical times down to the present day.

Concept of the project was to create transparency between dance and nature. Nature creates artists as recreators and the dwellings become a mesh of inter-relation. Seasons change rapidly in this region (i.esavar) which displays a platter of various shades of different colors. This creates a symphony and drama of colors in turn.

Thus merging the two aspects and creating transparency between dance and nature, encouraging the enjoyment of light and the externally framed views of landscape. Wide courtyards allow the skylights help to make the most of the daylight.

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## CHAPTER 1

## BACKGROUND OF THE PROJECT

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### 1.1 PROJECT BRIEF

I dream of building a community of dancers in a forsaken place amongst nature. It would be a place where nothing else would exist, except dance. A place where you would breathe, eat, sleep, dream, talk, imagine – DANCE. A place where dancers will drop negative qualities such as jealousy, greed, and etc. to embrace their colleagues as sisters and support each other in their journey towards becoming dancers of merit.

A place called Nrityanchal.

### 1.2 PROJECT INTRODUCTION

At Nrityanchal, dance would be a way of life, a matter of faith and belief which will be nurtured by the souls of its own people. Being a good dancer would be second only to being a good human being. In keeping with these beliefs, at the end of training, Nrityanchal will give birth to a complete dancer.

Nrityanchal would fulfill the role of gurus- as protector and as someone who would make knowledge and experience available. Trainees will learn under the guidance of several gurus; however their duties towards nrityanchal are of prime importance.

Nrityanchal would provide dance trainings and also degrees in different dance forms. Along with the intensive dance training, they would learn aesthetics, history of dance, philosophy, spiritual thought and dance theory. Regular workshops will be conducted in yoga, meditation, mime, theatre, etc. These workshops inculcate an awareness of interdisciplinary approach and an understanding of the inter-relatedness of all arts and physical traditions of Bangladesh and also other countries.

The institution's program will also be designed to support the artists and help them prepare for that day when they step off the stage and into the unknown. Nrityanchal would be known as an institution of dancers, that will teach dance and will also work dance, i.e. the place will be an open field for the dancers for employment as well.

It will not only value their artists for what they can bring to the stage but also for what they can eventually contribute when their training days are over.

### 1.1 AIMS AND OBJECTIVES OF THE PROJECT

Our country doesn't have such institutes or communities. There is BAFA, BULBUL academy, but they don't own their own space for these artists, the teaching spot is on rent. So, the main aim of my project would be to create that space for DANCERS. A place that would be known as dancer's zone

Nrityanchal will be an institution of dance education as part of its policy of popularizing the classical arts along with the contemporary arts. The aims of nrityanchal are:

- To impart dance education to young people
- To conduct knowledge building programs
- To open the world of dance to students.
- To conduct lecture demonstrations on classical and contemporary dance forms.
- To research the use of dance in education, therapy, rehabilitation, etc.
- To research and formulate a program of creative movement training for children.
- To provide employment in the institution (like it could be dancers association).
- To provide residential facilities, an environment of nature and dance, for the students of nrityanchal.
- To train students to excel both nationally and internationally and produce elite dancers.
- To be well known as one of the famous dance institute in the world.

## 1.2 PROPOSED PROGRAM

- Administrative zone
- Yoga and meditation center
- Classrooms for theory courses
- Dance studios for different level students of each department
- Audio visual hall
- Workshop hall
- Faculty areas
- Amphitheatre/Festival area
- Library and digital archive
- Residential blocks
- Storage facilities
- Exhibition space
- Civic gathering space

## 1.3 PROJECT RATIONAL

Dance is a type of art that generally involves movement of the body, often rhythmic and to music. It is performed in many cultures as a form of emotional expression, social interaction, or exercise, in a spiritual or performance setting, and is sometimes used to express ideas or tell a story.

Bangladesh has inherited a living dance tradition which reflects the evolution of South Asian dance through the ages, from classical times down to the present day. It is characterized by variety, versatility and richness of form and content. Transcending linguistic and political barriers, it is part of the world's cultural heritage.

Shibli Mohammad and ShamimAraNipa have been performing together for many years. As leading exponents of Indian classical dance, they are well known for their exquisite performances of Kathak, but are equally proficient in folk and creative (contemporary) dance. Their professional partnership is legendary – no other dance duo in Bangladesh has approached them in popularity and no major cultural event is complete without them. With their seemingly effortless co-ordination of movement, the chemistry between them is clear for all to see.

Their collaboration led to the formation of Nrityanchal Dance Company in 2000, in conjunction with Muhammad Jahangir, who, with his long experience in the fields of media and culture, co-ordinates the company's activities.

Dhaka city is expanding, but the new part of Dhaka lacks the cultural atmosphere. Till to date, the population of new Dhaka needs to rush towards puran Dhaka, ramna, TSC, dhaka university areas to celebrate any festive season. The new Dhaka thus needs its own place to grow this atmosphere to reduce the pressure in selective areas and also for common people to enjoy such a space in leisure and celebration times.

## CHAPTER 2

## SITE APPRAISAL

## 2.1 SITE LOCATION

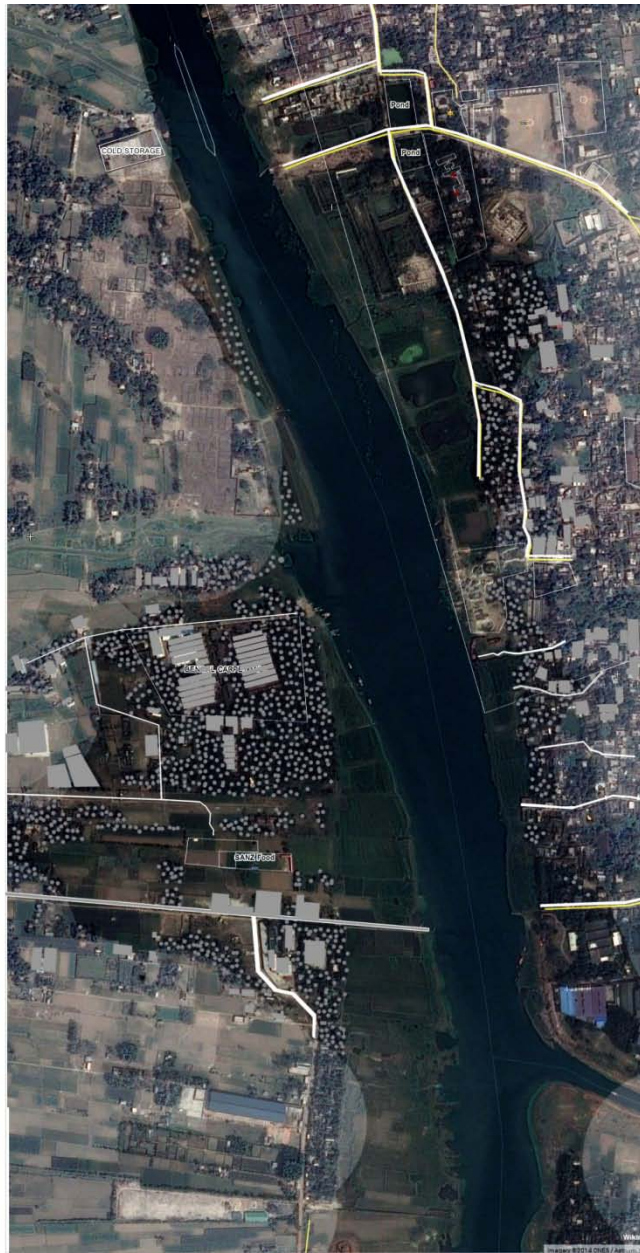


Fig.01 Site location (source: Google earth)



The site is located in savar beside Bangshi River. The surrounding neighborhood is closely attached to this river. Overall topography is rather flat and local landscapes are very diverse. Degraded forest and settlement primarily occupy high land and areas used for agricultural mainly. [Fig.05] The urban growth is very high in the east side and west side is filled with vacant land. [Fig.04]

The only communication and transport way is boat between east and west sides. Transport by boat from savarthanaghaat, balurghaat and bhagolpurghaat. [Fig.02]





Fig.02 Site communication way (source: Google earth)



Fig.03 Site land mark (source: Google earth)

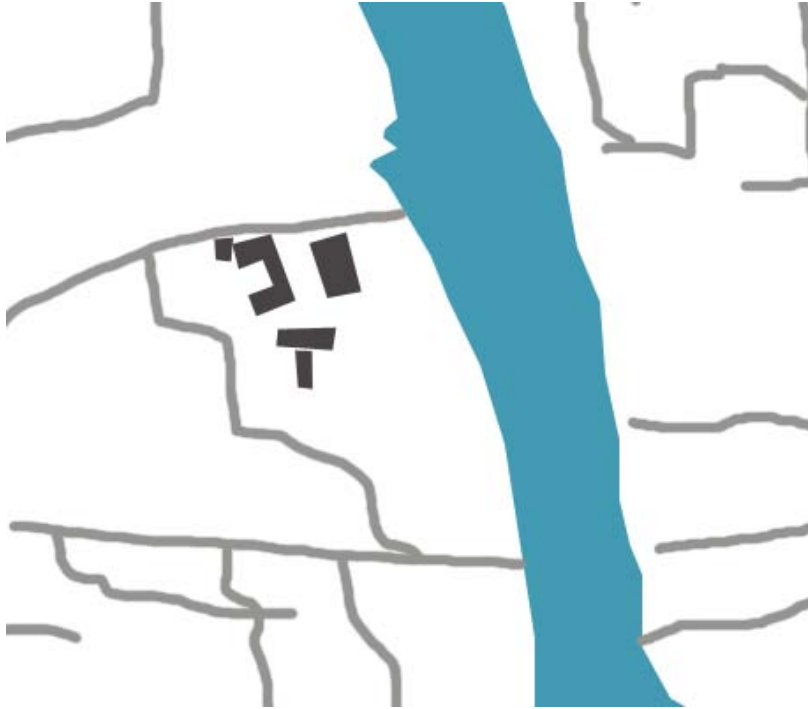


Fig.04 Solid in site

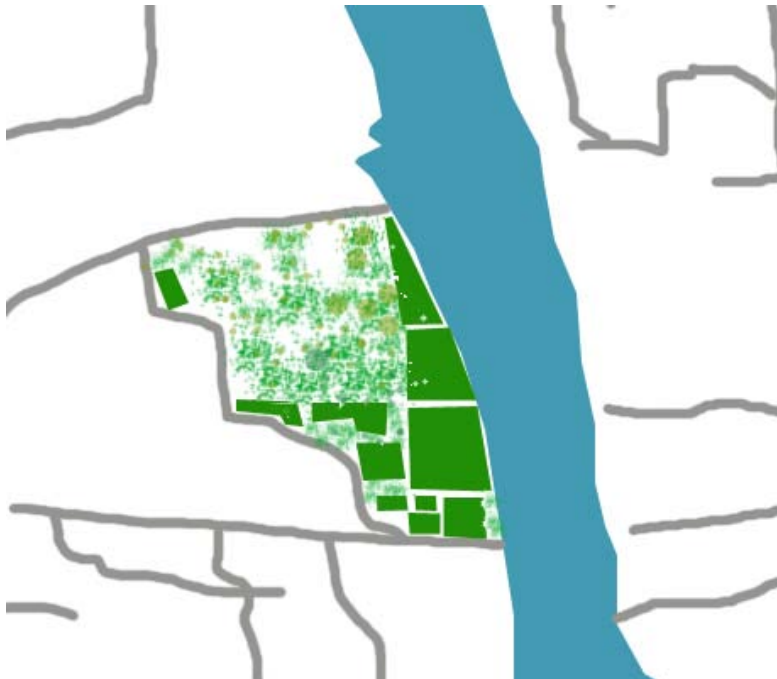


Fig.05 Green in site

## 2.2 Climatic factors

### 2.2.1 Wind

Wind speed of savor, Dhaka is quite low. In the month of June and July there is a rise in the speed when it reaches at 5 knots. The cyclonic wind occurs usually during the retreat of monsoon with the wind speed reaching up to 40-60mph. Most of the storm and stormy wind hits the locality from north-west side.

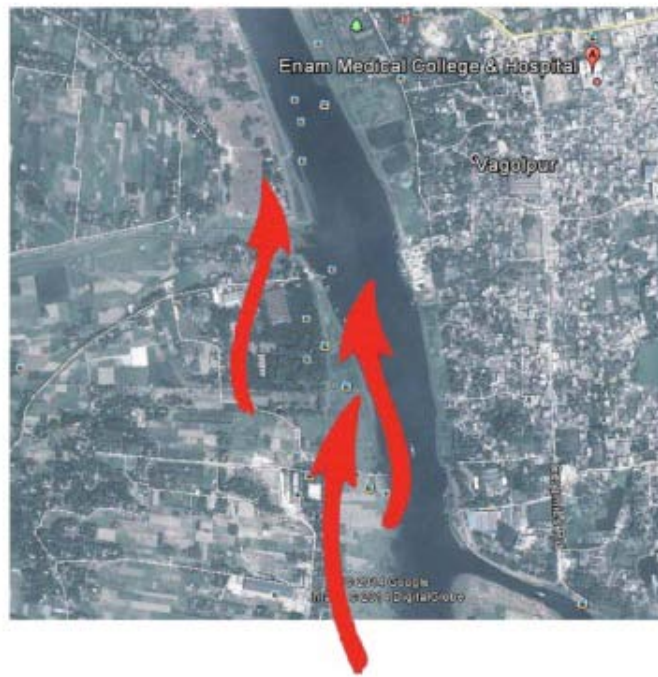


Fig.06 Site wind flow- north to south

## 2.2.2 RAINFALL

The driest month is December with 6 mm. Most precipitation falls in July, with an average of 372 mm.

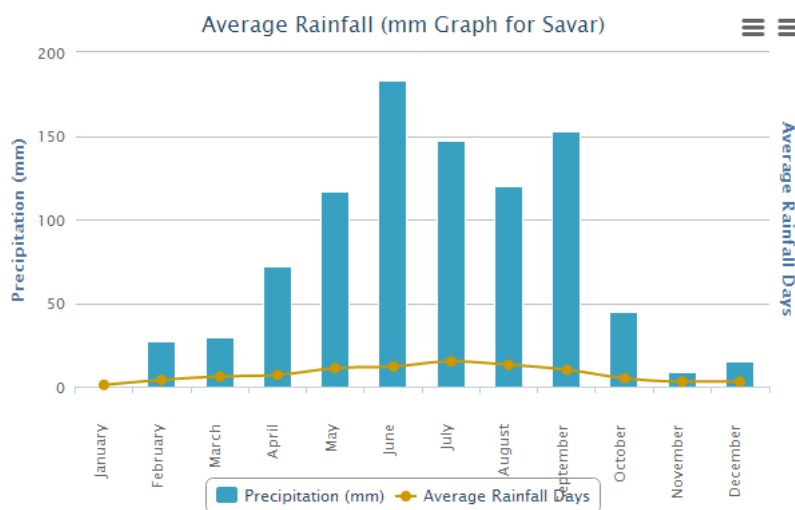


Fig.07 Site's average rainfall

## 2.2.2 Temperature

The warmest month of the year is May with an average temperature of 28.9 °C. In January, the average temperature is 18.8 °C. It is the lowest average temperature of the whole year.

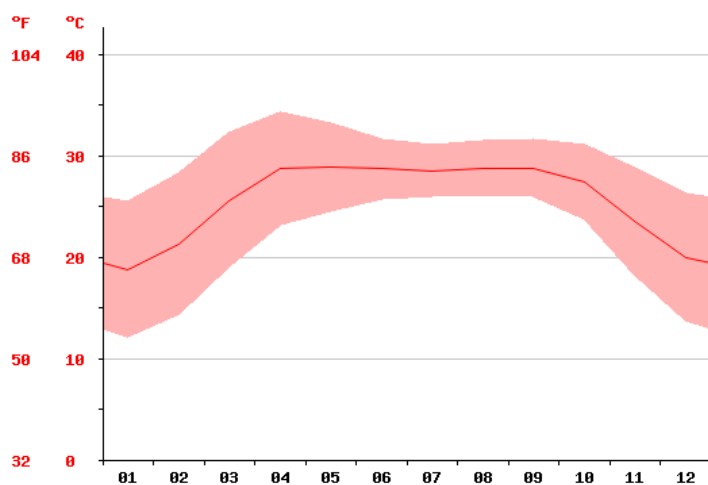


Fig.08 Temperature graph of savar area  
(Source: <http://en.climate-data.org/location/123710/>)

### 2.2.3 Noise:

As the site is located just beside the river Bangshi and as this is the only way to go by boat so there is no noise problem around the site. The only noise comes from the engine boats and balurghaat, which is situated opposite of Bangshi River. Rows of trees provide several levels of buffer which also reduce the surrounding noises. Other than that, the entire site is very calm, quiet and soothing because of its natural settings.

### 2.3 Ecological factors

There are different kinds of trees located in scattered way throughout the site. There are some fruit trees like coconut, banana, guava, mango, jackfruit, papaya, Indian apple, lemon, etc. some flower trees are like krishnochura, radhachura, kathbadam etc. Timber trees such as mahogany, shegun etc are also there. There are couples of types of shrubs surrounding the site.

#### Name of trees:

Krishnochura  
 Beetle tree  
 Mayhogoni  
 Jambura  
 Bamboo tree  
 Koroil  
 Coconut tree  
 Punpata  
 Banana tree  
 Banyan tree

There are two types of aquatic ecology, they are:

- Free floating plants
- Submerged floating plants

For example : floating grass, water hyacinth, water chestnut, water lily, etc.

## 2.4 Swot analysis

### Strength:

- Bangshibari stands on the bank of bangshi river which creates dynamic characteristics.
- The site induces regional romanticism which provides inspiration as well as seclusion for contemplation required for creative exercise.
- The river separates the site from main urban dwelling which enables privacy.
- The traditional mode of transportation is by river which diminishes local dwellings.

### Weakness:

- The remoteness of the site can be a problem in the time of emergencies.

The land can be flooded from river overflow. The dense wood surrounding the pose other possible threats.

### Opportunities:

- The river can provide an extra attraction and experience for visitors as well as users.
- It will also help the local transporters and business.

### Threats:

- The structure itself and dwellings can disrupt the natural habitats and ecology.





[a] Jumbura trees

[b] Lemon trees

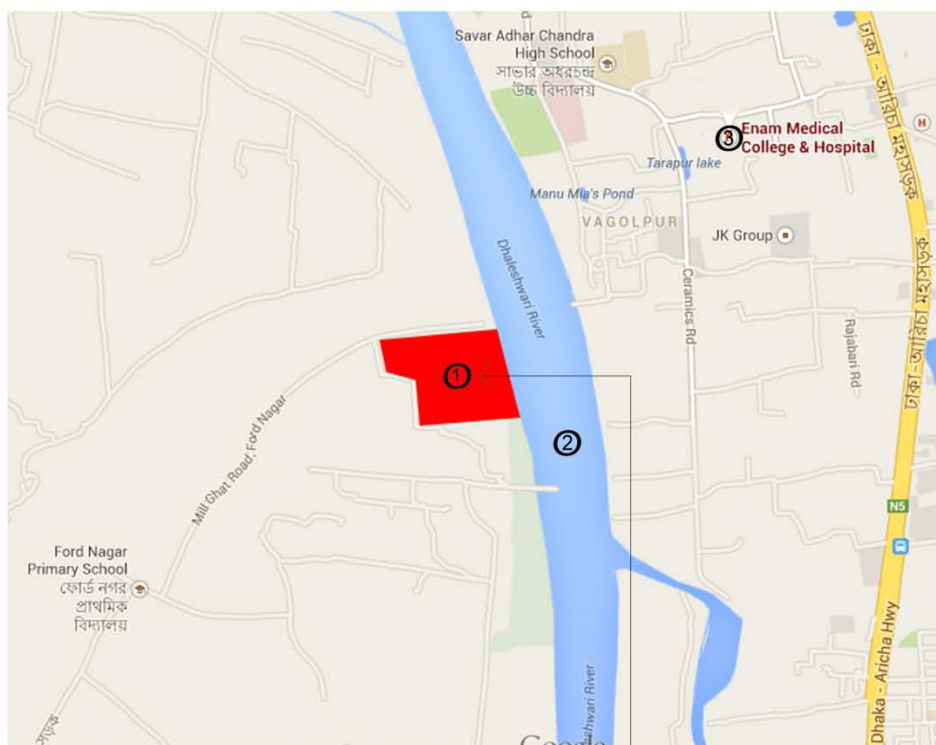


trees

[d] Bamboo trees

[c] Beetle

Fig.09 Trees of the site



- 1 site
- 2 bangshi river
- 3 enam medical college



Fig.10 Site image

## CHAPTER 3

## LITERATURE REVIEW

*"You've gotta dance like there's nobody watching,  
Love like you'll never be hurt,  
Sing like there's nobody listening,  
And live like it's heaven on earth."*

— William W. Purkey

### 3.1 DANCE AS METHOD OF HEALING AND EXPRESSION

*"There are children who live each that struggling with academics, with complicated family lives, and with emotional and physical challenges. I have seen these children leave the dance floor with a renewed spirit of hope, better able to handle the problems they face because of the inner peace they derive from the beauty of dance."*[Harwayne, 2011]

Dancing is more than fun – it's therapeutic. Some of the physical effects are obvious:



Dance can improve balance and flexibility. — Allen Birnbach/Masterfile

Some of the physical effects are obvious: dance can, among other things, boost cardiovascular health and bone strength (because it's weight-bearing exercise), as well as improve balance and flexibility. But there's evidence it does much more.

One of the earliest structured uses of dances may have been in the performance and in the telling of myths. It was also sometimes used to show feelings for one of the opposite gender. It is also linked to the origin of "love making." Before the production of written languages, dance was one of the methods of passing these stories down from generation to generation.

In European culture, one of the earliest records of dancing is by Homer, who's "Iliad", describes chorea (χορεία *khoreia*). The early Greeks made the art of dancing into a system, expressive of all the different passions. For example, the dance of the Furies, so represented, would create complete

terror among those who witnessed them. The Greek philosopher, Aristotle, ranked dancing with poetry, and said that certain dancers, with rhythm applied to gesture, could express manners, passions, and actions. The most eminent Greek sculptors studied the attitude of the dancers for their art of imitating the passion.[Wikipedia]

### 3.2 Role of Classical Dance in Education

Dance is the form of 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'.

So, for the child who wants to learn dance, the first thing she has to do is undergo hard training from which she will learn discipline and patience which are the most important factors in a child's life. The second thing is the total body movement of a dancer so that a child has her complete physical fitness and gets control over the body. The third thing, dance is a mode of expression of our inner feelings. So, she can express herself through dance. In that way she will develop self-belief and self-confidence. The fourth thing, Classical Dance is based on mythology. So when a child learns dance, she is bound to learn the history of dance and the culture of the country.

***"Science is curiosity about life, art is wonder at life, philosophy is an attitude towards life and religion is reverence for life"***[SandhyaKiran]

True culture includes all these four aspects and a cultured man ought to show development along all these four lines. It is therefore obvious that education in aesthetics is as essential if not more as mere intellectual or physical education. Man can never be complete or balanced or rhythmic unless his emotions are trained, developed and sublimated, and herein comes the need for introducing art in our educational curriculum as a compulsory subject. Classical Dance is the highest form of art.

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

***"Dance is the most immediate and accessible of the arts because it involves your own body. When you learn to move your body on a note of music, it's exciting. You have taken control over your body, and by learning to do that, you discover that you can take charge of your own life."***An expression by Jacques D' Amboise that is so poignant, that it sets you thinking.

Dance education in schools is important because it develops kinesthetic intelligence. This intelligence is echoed in other aspects of students' lives. Sometimes dance permits humans to express, communicate and understand ideas, feelings and emotions they could not say or understand in other ways. When students receive dance education, they accumulate information and learn ways of thinking that complement other subjects. Some students through exposure to dance in their schools will go on to obtain pre-professional training needed to become successful dancers or to have dance related careers.

Dance education can be offered in a variety of methods. Students can get a brief taste of the dance forms by way of lecture-demonstrations or small, simple workshops. Else, elaborate capsules of sequentially rich programs may be offered through the year. In the curricular context, classical dance

may be a subject on its own or a component within other subjects like Music, Social Studies, Literature or Language. It would be interesting to see how we could interweave dance into Science and mathematics too.

Creating and performing dances is one critical component. But a majority of students will not go on to earn a living in dance. Therefore, a broad approach to dance instruction in schools allows students to absorb information according to their capabilities and levels of interest. This helps in generating a complete awareness about the dance form at the school level itself and in the long run, we are creating an informed and intelligent audience for our classical dance forms.

### **3.3 Dance and Architecture**

Dance and architecture are two disciplines of creativity that share a special relationship. Both disciplines define and use space as the main medium for creative interpretation. Dance is movement of the human body through space over time. Architecture and its spatial qualities are experienced by the human body through movement over time. To think about space created for and by the body as the common linkage between dance and architecture. Utilizing the dance performance theatre as a vehicle of design investigation, by employing spatial concepts as perceived in dance to inform the design of architectural space. The intent of this thesis is to find an architectural solution for the dance performance theatre that informs the users of dance and allows dance to inform the definition of the architectural space.

Mission is to build self-esteem, discipline, and the drive for excellence among children and youth through dancer training and art education.

Architecture and dance share the same language of shape and form - both drawing on texture, colour and rhythm, both manipulating solid (body or brick) and space to define themselves.

Dance frames the architecture - directing the eye of the observer to notice how they see shape as it is juxtaposed, body to buildings.

The person who watches dance does none of the physical work themselves but in perceiving the performance they experience the rhythm of it as though it were in their own body. In much the same way we can experience architecture, when through the installation attention is brought to the line and curves of the physical environment, the observer starts to experience a building with the same sense of movement that they observe dance. By this process of re-creation and redefinition of spaces, dance/movement join with architecture to create work that is alive within the visual frame of the eye, not just within the body of the dancer.



## CHAPTER 4

## CONTEXTUAL ANALYSIS

## 4.1 Dance Tradition in Ancient Bengal

In case of numerous branches of ancient Bengali culture, we do not get adequate information about dance. If we pay attention to our classic literature, epigraphs, history of art we can have an idea it and the present article is based on such information.

Having information from RamayanaCharyagitika, Dohakosh, Ramacaritam, Pavandutam, Aryasaptasati, ragatarangini, Sangeetamodar, Brihatdharmapuran, Bramhavaivartapurana, Orders and Psalms of Pala Sena regime and specially from terracotta and sculptures found during the Pala regime, we can deduce that the dance culture prevailed in both higher and lower classes of people in Bengal. Bararama and woman belonging to the community of slaves to gods usually participated to dance performed in temples. Reference to dance is also found in Charyagitika and Nathagitika, which are considered the oldest instances of Bengali literature.

The bratya dominoes (lower class of women) of charyapada were expert in dance and music. kanhapadanam, one of the authors of Charyapada, writes in a verse:

ek so padmachosattipakhuri,  
tanhicharinach o dombibapuri.

It means that a lotus has sixty-four petals and a domineer dance on them. Dancers of this dance as described in Charya, belonged to the class of antaja (lower class) women. They danced to recreate the mind of aristocratic people. Hence, they could take dance as their profession at the consent of the society they lived in. At that time, dance was also introduced in dramas. It can be conjectured from the context of Buddhist drama written in the charya of Binapadanam:

“nachantibajilagaantidevi  
Buddha natakabismahoie.”

Dancing female: Paharpur terracotta (c. 9 century A.D)

It means that Brajacharya dance the goddess sings and Buddha drama are very difficult or hard. Kalhan says in ‘Rajatarangini’, the dance, which was performed in the Kartikeya temple at Pundravardhana (Now at Mahasthan in Bogra), totally followed the principles of Indian drama. Kalhan depicts, when Joyapeer, the king of Kashmir entered into Pundravardhana in disguise, Kamala, a familiar dancer, was dancing with hymn in the temple of Kartikeya.

On the other hand, in the ‘Brihatdharmapuran’ and Brahmapaibartapurana’s, dancers are described, and it is said that they belonging to the lower class of people lived on dancing and singing and they were not allowed to take part in other social activities.

The role of aristocratic class in dance culture of ancient Bengal was not negligible. It is known that Padmawati, wife of Joydeva, a familiar poet, earned much reputation as dancer in her pre-married life.

Another instance in this connection may be quoted here that Behula as described in the

Manasamangala, was expert in dance and music. She danced in the court of gods to save the life of her husband.

devatashobaigiya  
kholkaratallaya  
nacheykanyaBehulanachani

And the gods being pleased at the dance, returned the life of Laksmindar, husband of Behula. Govardhanacharya, a court-poet to Laksmansena, describes the relation of music to dance in 'Aryasaptasati' in details. This poetical work reveals cordial feelings as expressed in gestures and postures of dancers. Lochanpandit, another court poet of Sena kings, mentions about slaves to gods and barabama in his Ragatarangini. He also mentions about 'tambaru', a drama from which it can be deduced that the drama was introduced with dance and music. Suvankara was one of the 111 poets as described in 'Sangitdamodar'. It was divided in five chapters of which one chapter was totally dealt with dance.

In ancient Bengal, temples were simultaneously theater halls, where dance and music were regularly performance. It is confirmed from some scenes about dance and music found in terracotta's discovered at Paharpur and Mainamati Vihara in Bangladesh. These scenes of women dancing and singing represent classic dance and music. Not only was that, these scenes drawn to present vivid picture of common and simple life. Dancing gods and goddesses and other dancers are also found in stone sculptures.

It can be said that dancing Nataraja, Ganesa, Dasavatara, and other gods and goddesses are glaring instances of the dance culture of Bangalee tradition.

If we pay deep attention, we can find that there is close relation between classic dance and traditional dance of ancient Bengal.

While introducing the complete identity of the Bangalee nationhood, we do not have the scope of attaching less importance to dance culture as we do it in case of other fields of ancient culture, otherwise it will remain incomplete. [Wikipedia]

#### **4.2 About Nrityanchal and its contribution**

The importance of folk dancing is to socialize other people and to know their culture or their work, because folk dancing is the way of the natives to show their interest in the maybe in work or other hobbies. Folk dance is one of the most important things that a country or a region should have because it is the one that represents the place just like the food and culture do. It also shows nationalism. Dancing folk dances is important because it helps to promote patriotism and nationalism. It also represents one's place and also to keep ethnic culture and to keep our cultural heritage alive.

Shibli Mohammad and Shamim Ara Nipa are renowned dancers of Bangladesh who founded Nrityanchal.

ShamimAraNipa, along with the support of Nrityanchal, is trying to document the original dance styles of different forms of folk dance. *“In the dance productions produced for urban audience, we don’t portray the original styles of different kinds of folk dances. We modify it and then present before a wider urban audience to keep city-based Bangladeshis in touch with their cultural heritage,”* said the dance exponent at a dance seminar.

Regarding Nrityanchal’s current project, Nipa stated: *“We tried to pick our traditional folk dance forms as it is. Work has already begun on Nrityanchal’s project named ‘Practice of Bangladeshi folk dance and its continuation.’”*

While talking about protecting the folk dance forms and promoting their roots, she said:

*“I am still working hard to collect the backgrounds of different dance forms. It is necessary for the genres of traditional Bangladeshi folk dance to become well accepted among the dance enthusiasts all over the world.”*

*“We need to take steps to bring out our dance heritage into the limelight. We are trying to popularise the folk genres like jari, lathi, dhamail, bratachari and more. We are trying our level best to reach our goal.”*

Presently, Nrityanchal arranges dance programs in Bangladesh and abroad and can call upon the talents of more than 100 full-time dancers. Shows can be arranged to mark special occasions, to grace professional or business gatherings to mark special occasions. The company also participates in international dance festivals and cultural shows.

One of the main aims of the company is to train and provide a platform for Bangladeshi dance artists and, in particular, to nurture young talent, thus helping to safeguard the future of home-grown dance forms in Bangladesh. In pursuit of this, Shibli and Nipa has organized nationwide competitions to identify talented dancers at an early age.

#### **4.3Existing situation of Nityanchal**

Teaching is a very important part of the company’s activities. The Nrityanchal performing arts academy has two branches in Dhaka, attended by almost 700 students.

It offers courses in dance for two age groups. The junior group admits students for a 5 year certificate course from ages 5-10 and the senior group offers a three year certificate course for students aged between 11 and 20. In addition it offer 3 year diploma to senior students and to experienced dance artists. Classes are held Thursday and Friday evenings.

The areas of tuition include Kathak, Bharat Natyam and Odissi, as well as Folk dance.



## CHAPTER 5

## CASE STUDIES

## 5.1 CASE STUDY 01 - BHARAT BHAVAN

Inaugurated by the then Prime Minister of India, Mrs. Indira Gandhi on 13th February 1982, Bharat Bhavan is multi art Centre set up to create an interactive proximity between the verbal, visual and performing arts. Bharat Bhavan provides space for contemporary expression, thought, quest and innovation. Bharat Bhavan seeks to provide a creative and thought provoking milieu to those who wish to contribute something new and meaningful, in contemporary scene in the fine arts, literature, theatre, cinema, dance and music. It houses some of the best and most lasting that is being created in our towns, villages and forests.



Fig.11Bharat bhavan

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.

### 5.1.1 PLAN OF BHARAT BHAVAN

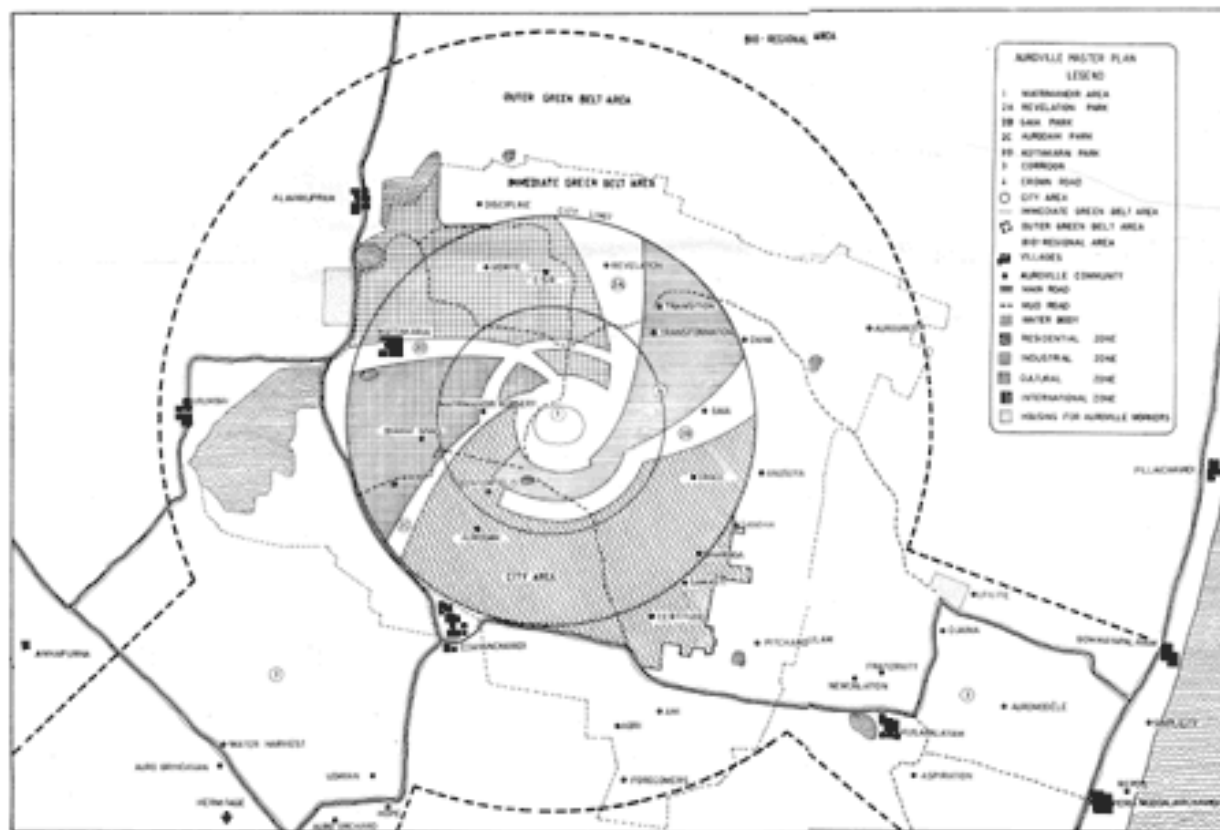


Fig.11 Bharat bhavan plan

### 5.1.2 FINDINGS

In the last twenty seven years Bharat Bhavan has organized hundreds of programs including music concerts, readings, exhibitions and film shows. It has produced more than 50 plays of which hundreds of shows have been organized at Bharat Bhavan and also at other cities of the country.

Besides regular series of programs and multi-art festivals, World Poetry Festival, International Print Biennial (eight events), Biennial of contemporary Indian Art (five events), Commonwealth Countries' Theatre workshop, National Drama Festivals, SarangiMela, Jaipur Gharana Music Festival, Purush Dance Festival, National Dance Festivals, Swayamsiddha (centered on the creativity of women ), KaviBharti (trinal of Indian poetry / 4 events), Samvaya (trinal of literary criticism/ 4 events), seminar on literary Journalism, several symposiums on major authors and important issues related to literature, aesthetics

and thought , arts and film appreciation workshops etc. are some of the major events organized by Bharat Bhavan.

The activities of Bharat Bhavan are organized through its following wings:

**Roopankar** (Museum Of Fine Arts)

**Rangmandal** (A Repertory)

**Vagarth** Center of Indian Poetry)

**Anhad** (A Center of Classical & Folk Music)

**Chhavi** (A Center of Classical Cinema)

**NiralaSrijanpeeth**

## 5.2CASE STUDY 02 - NRITYAGRAM

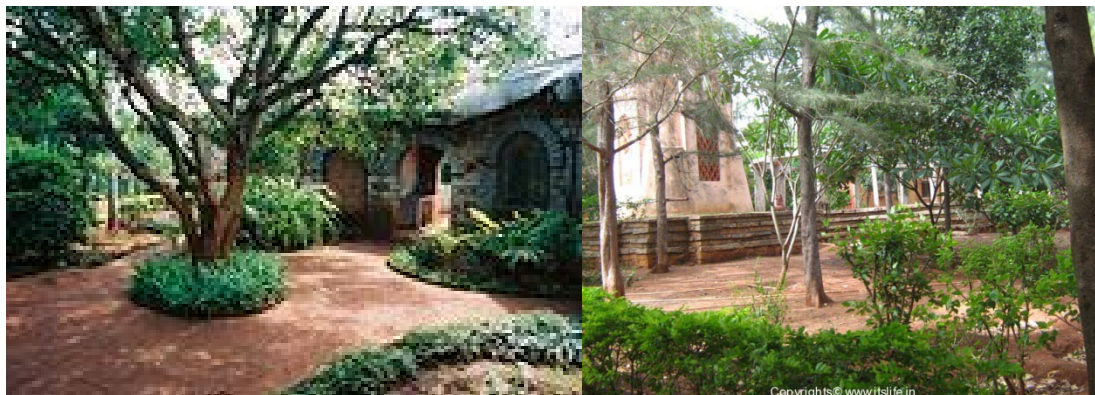
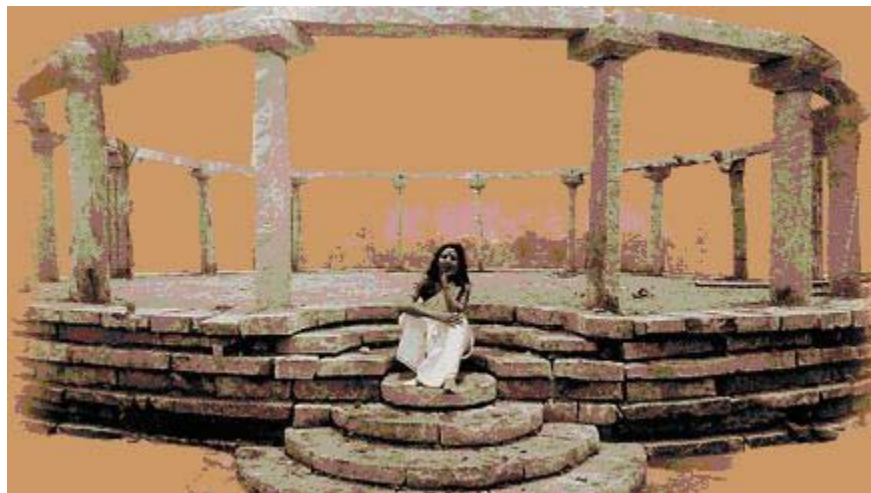


Fig.11 Nrityagram

Nrityagram 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 ProtimaGauri 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. 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.

### 5.2.1 FINDINGS

The word Nrityagram, literally translated, means “dance village,” and in founder, Protima Gauri's own words,

*"It is a community of dancers in a forsaken place amidst nature. A place where nothing exists, except dance. Places where you breathe, eat, sleep, dream, talk, imagine - dance. A place where all the five senses can be refined to perfection. A place where dancers drop negative qualities such as jealousy, small-mindedness, greed and malice to embrace their colleagues as sisters and support each other in their journey towards becoming dancers of merit."*

Protima left Mumbai in 1989 to start the dance village, the land was given on lease by state government and by 1990 the institution had taken root, inaugurated on May 11, 1990, by the then Prime Minister, V.P. Singh. The building started coming up soon after, designed by Gerard Da Cunha, following the vernacular architecture of the region.





Fig.12Nrityagram

## CHAPTER 6

## PROGRAM DEVELOPMENT

ZONE	FUNCTIONS	FUNCTIONAL ACTIVITY	NUMBER OF PEOPLE	AREA IN SQFT
ADMINISTRATIVE	Society Office	Reception		100
		Lobby		1000
		President's room	1	400
		Vice president's room	1	400
		Chairman's room	1	400
		Director's room	1	300
		Board members' room	15	2000
		Musician's room	10	2000
		Conference room	40	800
		Manager's room	1	250
		Registrar's room	1	200
		Teacher-student lounge		600
		Toilets		150
		Store		400
	IT Center	IT officer's room		300
		Officer's work room		400
		Toilet		90
		Store		100
				9490
PRIVATE	Dance studios	Kathak	30	2000
		Bharatnatyam	30	2000
		Folk	30	2000
		Monipuri	25	1800
		Contemporary	30	2000
		Ballet	25	1800
		Modern dance	20	1200
		Chhou/gourio	20	1200
				14000
	Administrative accommodation block	President's room		350
		Vice president's room		350
		Chairman's room		400
		Director's room		300

		Teachers' room	15	4000
		Guest faculty rooms	10	3000
				8400
	Accommodation of students		200	39000
	VIP guest block		60	40000
<b>SEMI PRIVATE</b>	Yoga and meditation center		50	900
	Gymnasium		50	2500
	Library	Reception		100
		Reading area		2000
		Librarian room		150
		Video room and digital archive		2000
	Workshop hall		60	4000
				11650
<b>PUBLIC</b>	Entrance	Reception		100
		Waiting lounge		1500
		Toilets		200
	Indoor audio visual hall		600	10000
	Outdoor amphitheater		1000	20000
	Cafeteria	Eating area	150	5000
		Kitchen		300
		Store		200
		Toilets		200
<b>SERVICE</b>	Mechanical room	Generator, etc.		500
	Janitorial			60
	Staff block		50	7000
			<b>TOTAL</b>	<b>1,85,700</b>
				4.26 acres



## CHAPTER 7

## CONCEPTUAL AND DESIGN DEVELOPMENT

### 7.1 INTRODUCTION

Nature creates artists as re-creators and the dwelling becomes a mesh of inter-relation. Dance is synergy of mind and soul. It involves movement of body, often rhythmic and to music. It is a form of emotional expression used to express ideas or tell stories.

Seasons change rapidly in this region which displays a platter of various shades of different colours. This creates a drama and symphony of colors in turn.

Dance is all about fluidity and nature too. Thus, merging the two aspects and creating a transparency between nature and dance. Encouraging the enjoyment of light and the externally framed views of landscape; wide hallways allowing the skylights help to make the most of the daylight, were a few initial conceptual ideas.

### 7.2 CONCEPTUAL IDEAS

#### 7.2.1 CONCEPTUAL SKETCHES

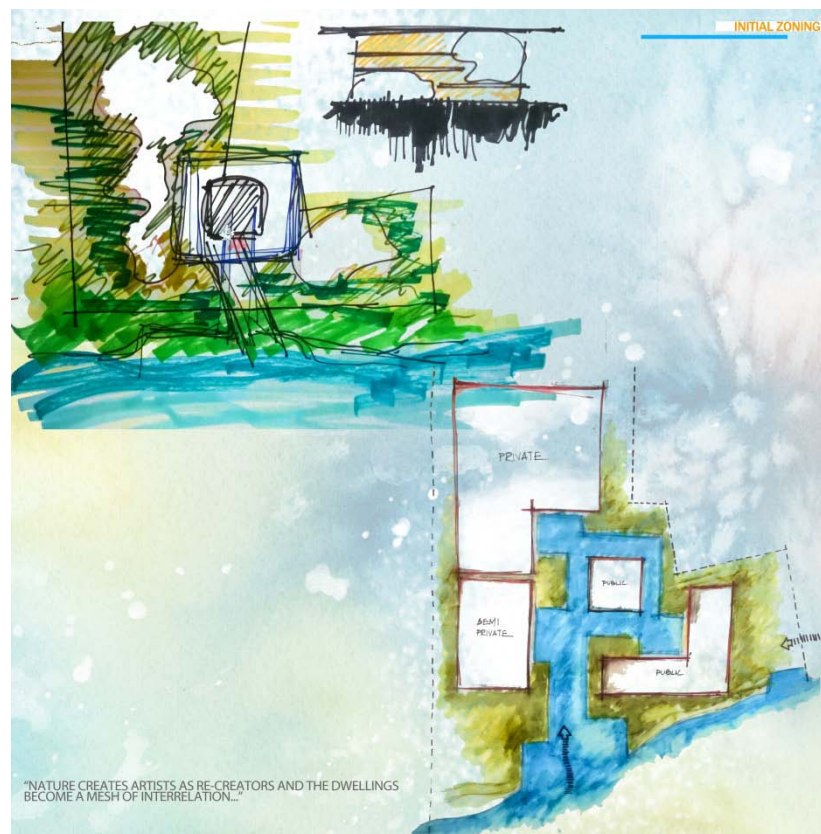


Fig.13 Initial sketches of zoning



Since it was a village, so had the village courtyard concept with a centralized water court surrounded by the functions.

## 7.2.2 BUBBLE DIAGRAM

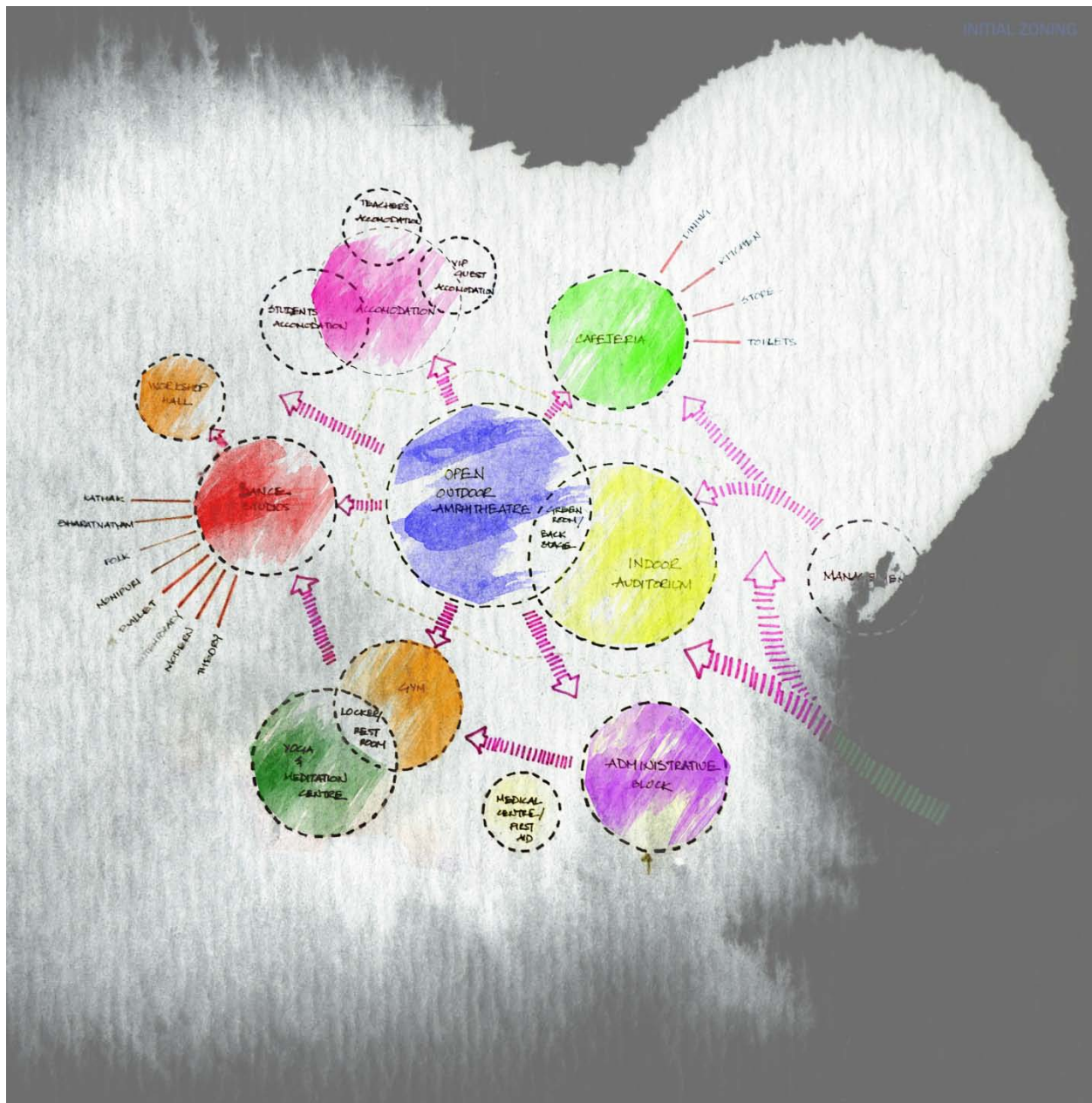


Fig.14bubble Diagram

### 7.2.3 ZONING AND SECTION STUDY SKETCHES

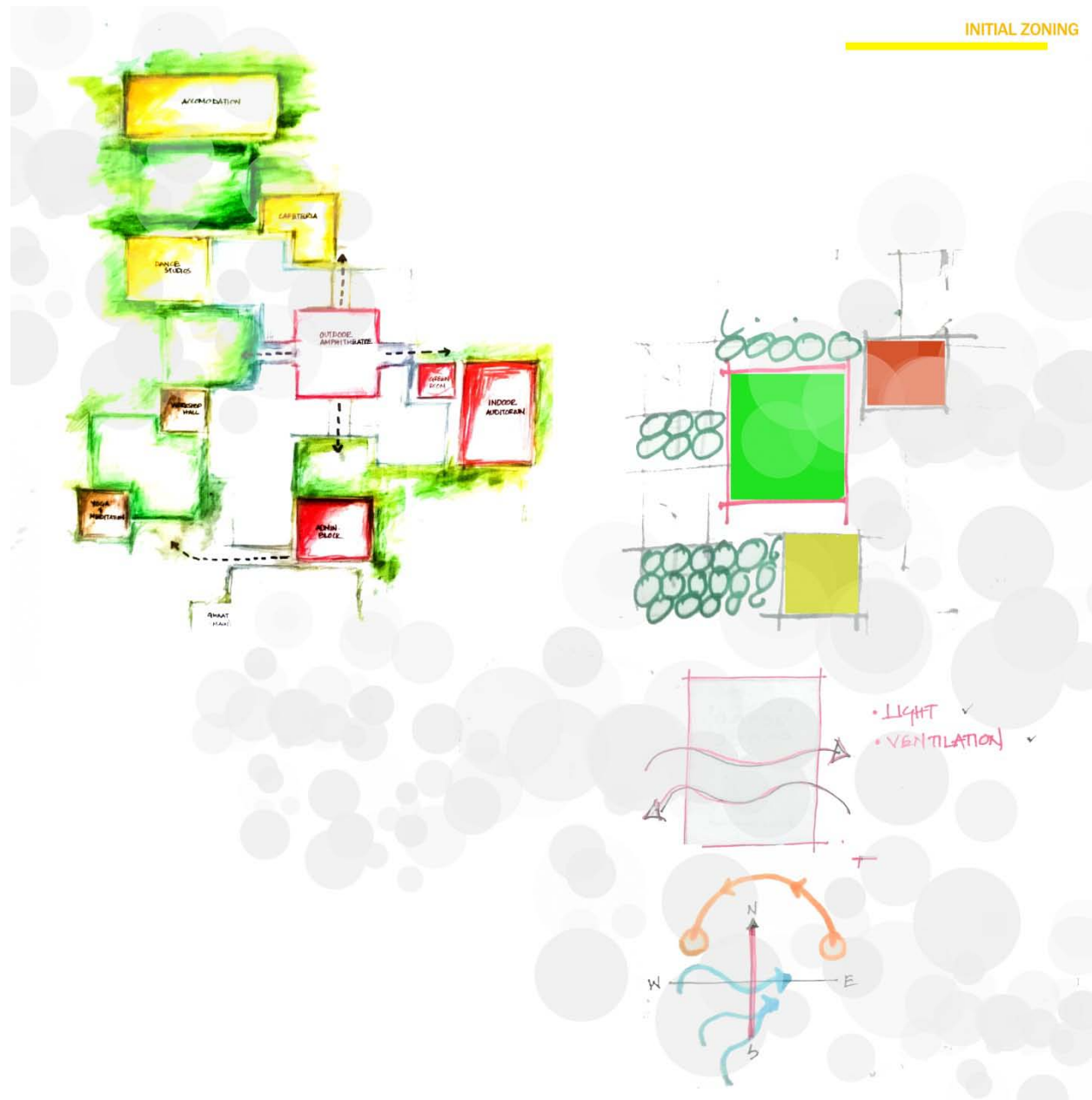


Fig.14 Zoning sketches

Zoning was thought in such a way that every function would be connected with a central courtyard and also each function would have its own courtyard. Spaces were designed in a flow of courtyard-green-function format keeping in mind the ventilation as well.



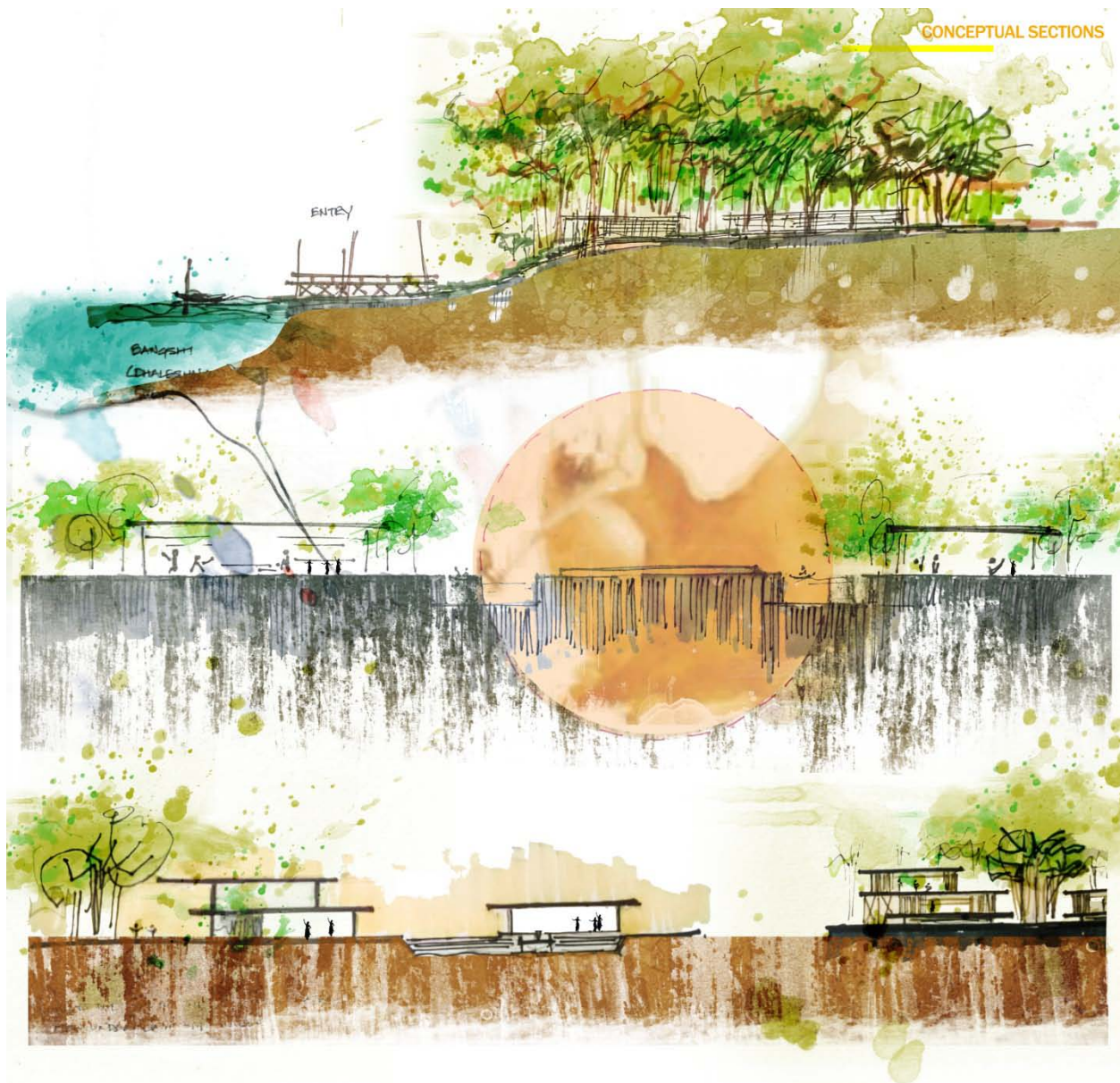


Fig.15 Conceptual sections

Since the most needed thing for dance is “platform”, so the design concept was to create platforms for dancers. Each function would be a platform and thus designed and composed platforms throughout the site.

### 7.3 DESIGN DEVELOPMENT

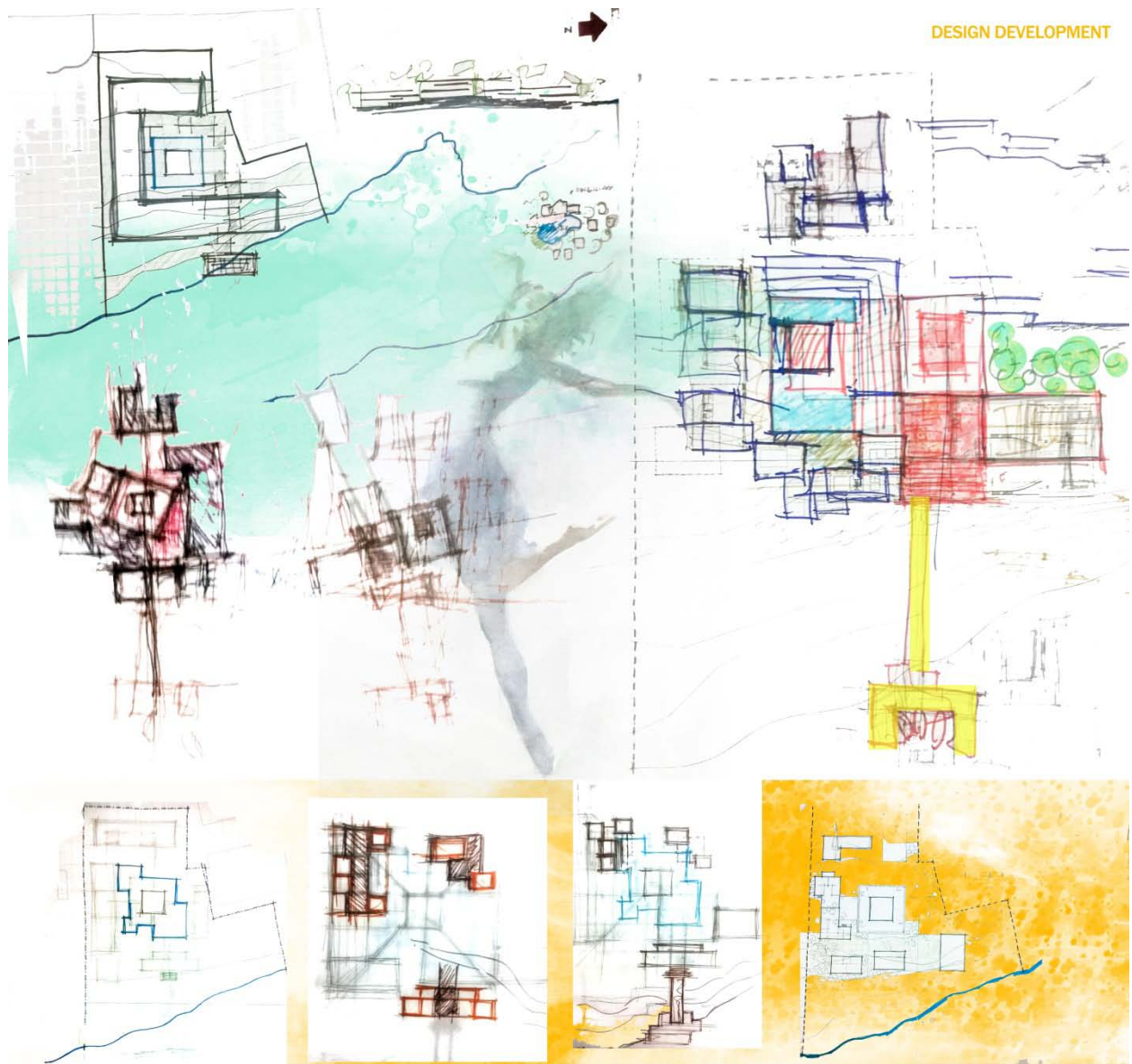


Fig.16 Design development compositions



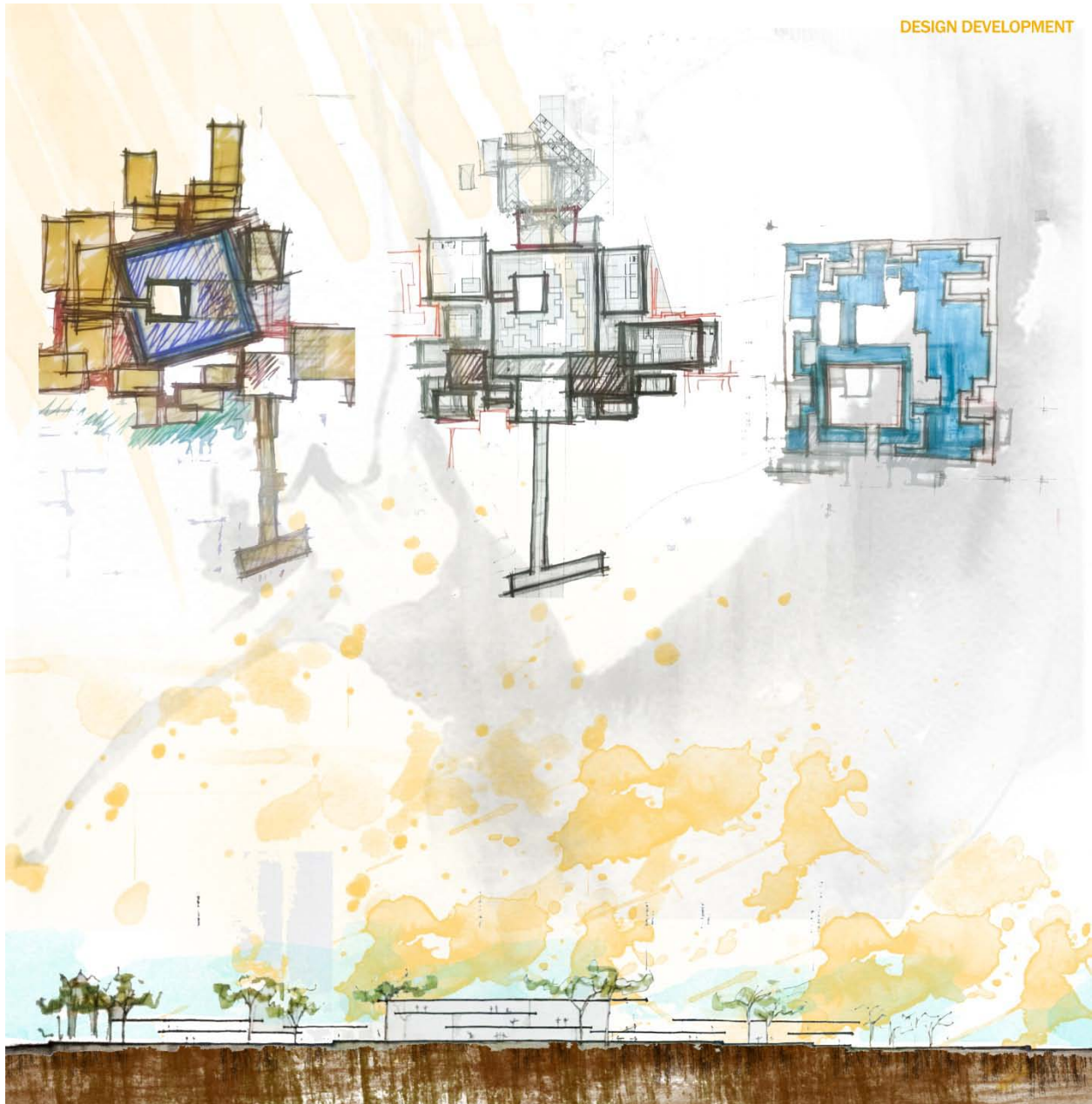


Fig.17 Design development compositions with section

Visually it takes one from wide to narrow spaces. It helps to perceive the variation of spaces. The sound of the wind passing through each leaf and sounds made by the wild inhabitants makes the site unique in experience. Silence to the sound of water all are part of intentions.

The sensation of wind, water and earth as well as all those that the nature orders are part of a grander design where man can break out from his finite being to infinite self.



Fig.18spaces sketches



## 7.4 DESIGN PHASE

### MASTERPLAN



Fig.19masterplan

Eventually, the plan was as such, from the entrance there was the public platforms to the right, to the left there are semipublic platforms and to the upper part i.e. to the west were the private platforms i.e dance studios and accommodation.



Fig.20 Section through auditorium



Fig.21 Section through accommodation



Fig.22 Section through dance studios



## 7.5 PERSPECTIVE VIEWS



Fig.23view from the dining area

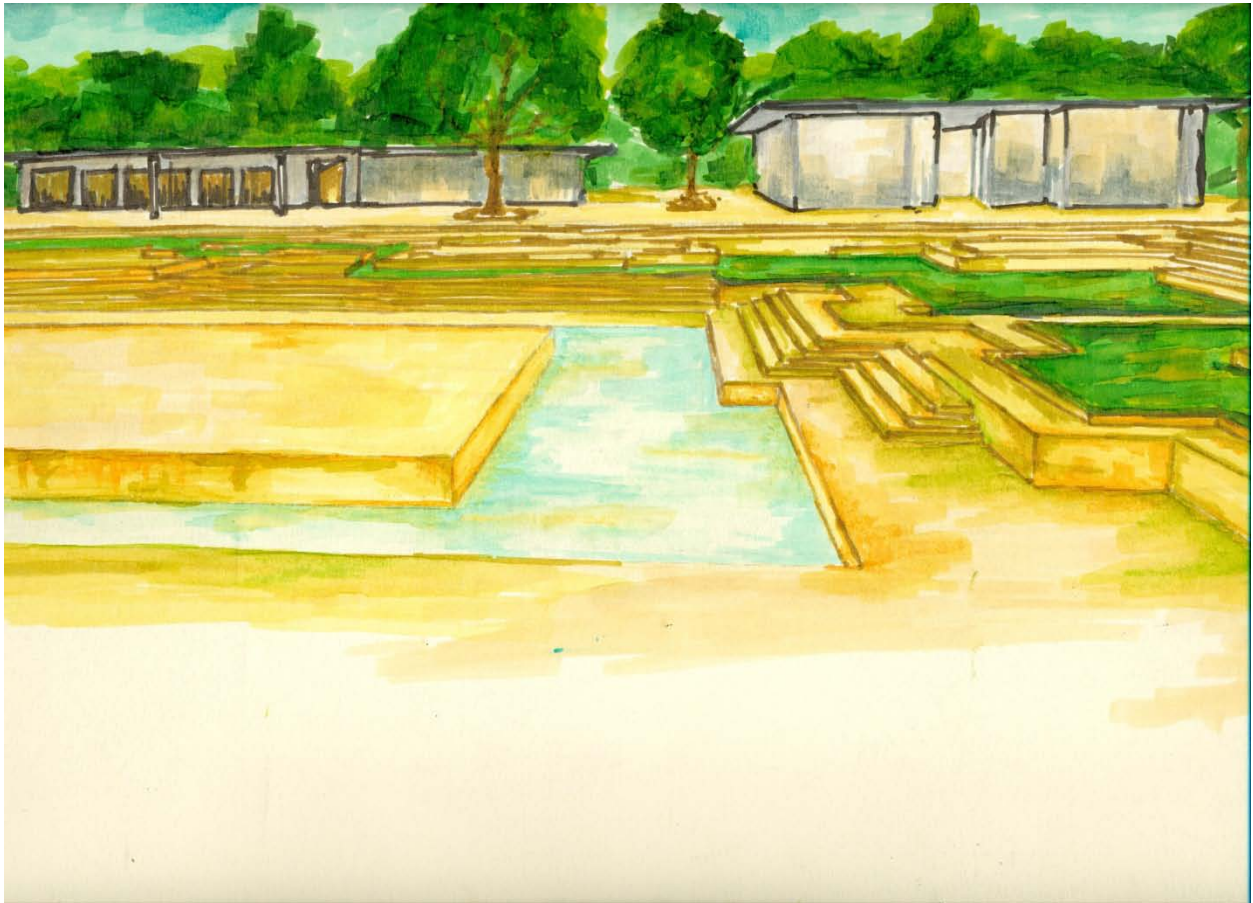
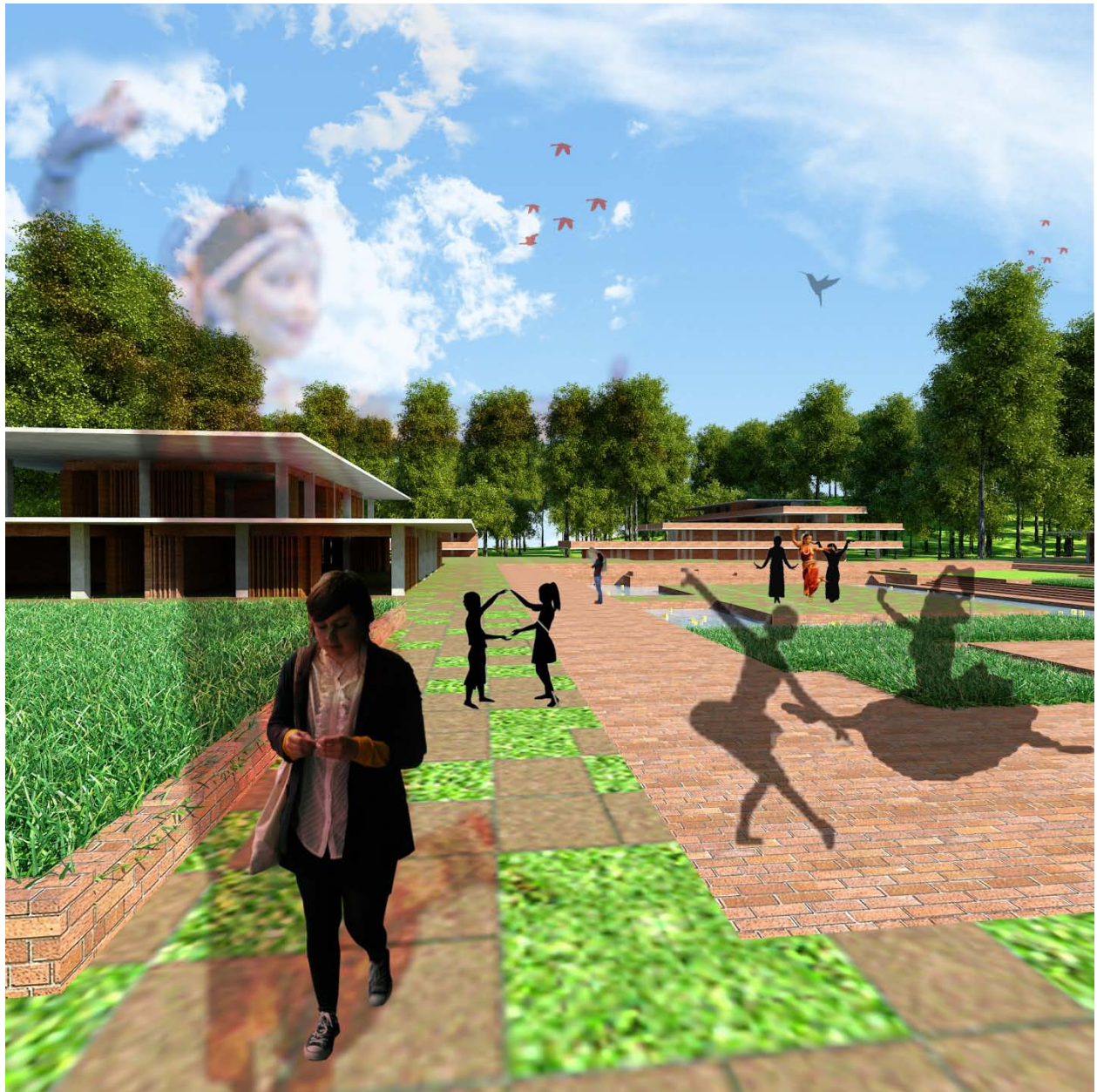


Fig.24 view of the amphi stairs



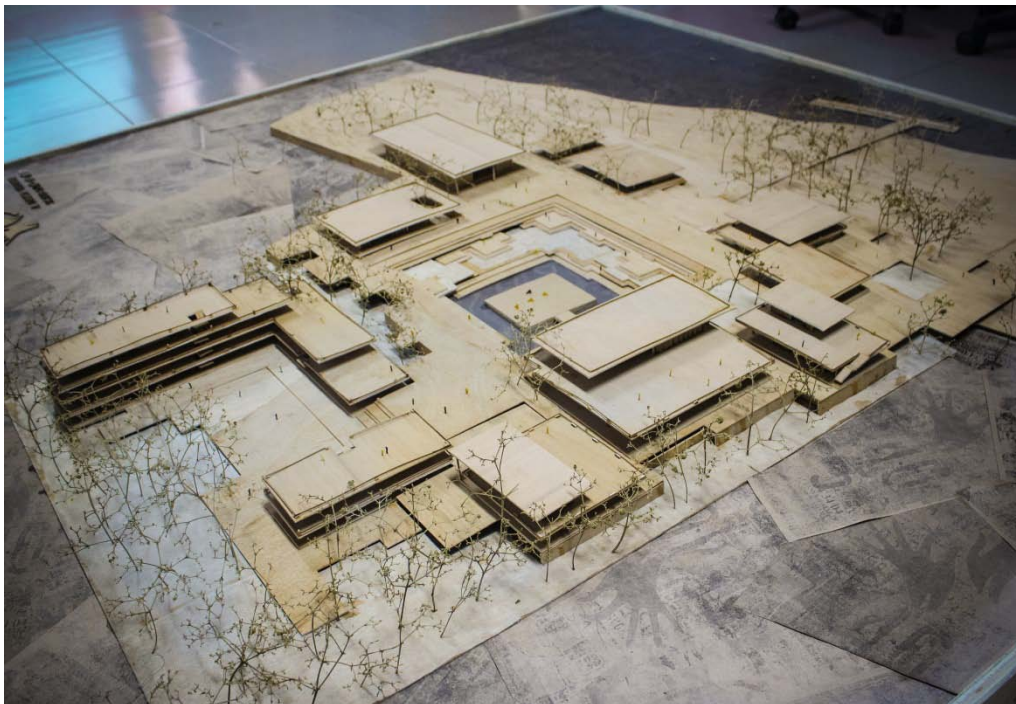








## 7.6 MODEL PICTURES







## **7.7CONCLUSION**

During the design phase, every part was carefully studied: dance, village and nature and their relationship.

In the end, the complex itself was inspired by the site and all it had to offer and create the notion to inspire the dancers of the complex to create drama and provide comfort and social interactions.

## APPENDIX

[SOURCE: WIKIPEDIA]

The **culture of Bangladesh** refers to the way of life of the people of Bangladesh. The land, the rivers, and the lives of the Bengali people formed a rich heritage with marked differences from neighbouring regions. It has evolved over the centuries and encompasses the cultural diversity of several social groups of Bangladesh. The Bengal Renaissance of the 19th and early 20th centuries noted Bengali writers, saints, authors, scientists, researchers, thinkers, music composers, painters, and film-makers have played a significant role in the development of Bengali culture. The Bengal Renaissance contained the seeds of a nascent political Indian nationalism and was the precursor in many ways to modern Indian artistic and cultural expression. The culture of Bangladesh is composite and over the centuries has assimilated influences of Hinduism, Jainism, Buddhism, Islam, and Christianity. It is manifested in various forms, including music, dance, and drama; art and craft; folklore and folktale; languages and literature; philosophy and religion; festivals and celebrations; as well as in a distinct cuisine and culinary tradition.

The music and dance styles of Bangladesh may be divided into three categories: classical, folk, and modern. The classical style has been influenced by other prevalent classical forms of music and dances of the Indian subcontinent, and accordingly show some influenced dance forms like BharataNatyam and Kuchipudi. The folk and tribal music and dance forms of Bangladesh are of indigenous origin and rooted to the soil of Bangladesh. Several dancing styles in vogue in the north-eastern part of the Indian subcontinent, like *monipuri* and *santal* dances, are also practiced in Bangladesh, but Bangladesh has developed its own distinct dancing styles.

Bangladesh is a melting pot of races. She, therefore, has a mixed culture. Her deep rooted heritage is amply reflected in her architecture, literature, dance, drama, music and painting. Bangladeshi culture is influenced by three great religions- Hinduism, Buddhism and Islam in successive order, with Islam having the most pervading and lasting impact. Like a colorful montage, the cultural tradition of the country is a happy blending of many variants, unique in diversity but in essence greatly symmetrical.

**Festivals:** A series of festivals varying from race to race are observed here. Some of the Muslim rites are Eid-e-Miladunnabi, Eid-ul-Fitr, Eid-ul-Azha, Muharram etc. Hindus observe Durga Puja, Saraswati Puja, Kali Puja and many other pujas. Christmas (popularly called *Baradin* in Bangla ) is observed by Christians. Also there are some common festivities, which are observed countrywide by people irrespective of races. PahelaBaishakh (the first day of Bangla year) is such a festival. National festivals are Independence Day (26th March), 21st February (the National Mourning Day and World Mother Language Day), The Victory Day (16th December), Rabindra&NazrulJayanti etc.

**Literature:** Bangalees have a rich literary heritage. The earliest available specimen of Bengali literature is about a thousand years old. During the mediaeval period, bengali Literature developed considerably with the patronage of Muslim rulers. Chandi Das, DaulatKazi and Alaol are some of the famous poets of the period. The era of modern Bengali Literature began in the late nineteenth century Rabindranath Tagore, the Nobel Laureate is a vital part of Bangalee culture. KaziNazrul

Islam, Michael Madhusudan Datta, Sarat Chandra Chattopadhyaya, Bankim Chandra Chattopadhyaya, Mir Mosharraf Hossain and Kazi Ahdul Wadud are the pioneers of modern Bengali Literature.

**Music:** The traditional music in Bangladesh shares the perspectives of that of the Indian sub-continent. Music in Bangladesh can be divided into three distinct categories - classical, folk and modern. The classical music, both vocal and instrumental is rooted in the remote past of the sub-continent. Ustad Alauddin Khan and Ustad Ayet Ali Khan are two names in classical instrumental music who are internationally known.

The store of folk song abounds in spiritual lyrics of Lalan Shah, Hasan Raja, Romesh Shill and many anonymous lyricists. Bangla music arena is enriched with Jari, Shari, Bhatiali, Murshidi and other types of folk songs. Rabindra Sangeet and Nazrul Sangeet are Bangalees' precious heritage. Modern music is also practiced widely. Contemporary patterns have more inclinations to west. Pop song and band groups are also coming up mainly in Dhaka City.



Musical Instruments

Bangladesh has a good number of musical instruments originally of her own. Originally country musical instruments include, Banshi (bamboo flute), Dhole (wooden drums), Ektara (a single stringed instrument), Dotara (a four stringed instrument), Mandira (a pair of metal bawls used as rhythm instrument), Khanjani, Sharinda etc. Now-a-days western instruments such as Guitar, Drums, Saxophone, and Synthesizer etc. are being used alongside country instruments.

**Painting:** There is a rich tradition of modern painting which was pioneered by Zainul Abedin, Kamrul Hassan, Anwarul Haque, Shafiuddin Ahmed and S. M. Sultan. Zainul Abedin earned international fame for his sketches on famine of 1943 in Bangladesh. Other famous artists of Bangladesh are Abdur Razzak, Qayyum Chowdhury, Murtaza Baseer, Aminul Islam, Debdas Chakraborty, Kazi Abdul Baset, Syed Jahangir, and Mohammad Kibria.

**Drama:** Drama in Bangladesh has an old tradition and is very popular. In Dhaka more than a dozen theater groups have been regularly staging locally written plays as well as those adopted from famous writers, mainly of European origin. Popular theatre groups are Dhaka Theatre, Nagarik Nattya Sampraday and Theatre. In Dhaka, Baily Road area is known as 'Natak Para' where drama shows are regularly held. Public Library Auditorium and Museum Auditorium are famous for holding cultural shows. Dhaka University area is a pivotal part of cultural activities.

**Dance:**

Classical forms of the sub-continent predominate in Bangladeshi dance. The folk, tribal and Middle Eastern traits are also common. Among the tribal dances, particularly popular are *Monipuri* and *Santal*. Rural girls are in the habit of dancing that does not require any grammar or regulations. Bangla songs like *jari* and *shari* are presented accompanied with dance of both male and female performers.



Folk Dance

**Jatra:** Jatra(Folk Drama) is another vital chapter of Bangalee culture. It depicts mythological episodes of love and tragedy. Legendary plays of heroism are also popular, particularly in the rural areas. In near past jatra was the biggest entertainment means for the rural Bangalees and in that sense for 80% of the population since the same percentage of the population lived in rural Bangladesh. Now-a-days jatra has been placed in the back seat in the entertainment era. Gradually western culture is occupying the place of traditional culture like jatra.

“To dance is to be out of yourself. Larger, more beautiful, more powerful. This is power, it is glory on earth and it is yours for the taking.” – Agnes de

Folk dancing in **Bangladesh** has been handed down through countless generations, forming an important part of community gatherings. Some **folk dances** are closely associated with religious beliefs, while others may cross the borders of religion and have meaning on a social level, incorporating elements of daily activities such as planting, harvesting and fishing.

While folk dances are generally less formal than classical dances and allow for a certain amount of freedom of expression through improvised movement, the different dances each have unique and unmistakable characteristics. Folk dances can be performed by an individual, but group dancing is more common, with singing being a prominent feature.

Originating in West Bengal, Chhau dance is based on the **Hindu** epic of Ramayana and Mahabharata and is performed as a martial arts dance, complete with swords, sticks and shields. Wearing different masks and dresses to depict their various roles of gods, demons or animals, the dancers are generally all men whether playing a male or female role. The musicians form a circle, leaving a gap through which dancers will enter the arena. A prayer is offered to Ganesh, followed by a song to welcome the dancers and then the performance starts. Chhau is a war-like dance, and performers take the stance of warriors in an attack/defense situation, jumping, kneeling and rushing toward one another threateningly, all with intricate footwork, movements of the head, neck, upper torso, hands and legs. In days gone by, Chhau

dances were associated with the occasion of Shiva Puja, at the end of Chaitra, or the beginning of Baishakh – the last and first months of the **Bengali** calendar respectively. Today, Chhau is not only reserved for bidding farewell to the old year and welcoming in the new; it is performed and enjoyed regardless of the season or occasion.

Another dance with a war-like theme is the Dak dance originating in the Manikganj District of the Dhaka Division of Bangladesh. The dance starts with the team leader calling out that the enemy has launched an attack and his fellow warriors must be ready for battle. At his call (dak), other dancers come running onto the stage and the battle begins, during which martial skills are exhibited to the beating of a drum, which may or may not be accompanied by other instruments.

The term "classical" (Sanskrit: "**Shastriya**") was introduced by SangeetNatakAkademi to denote the NatyaShastra-based performing art styles. The Classical dance form performed usually describes a story between the good and the evil. As the entire dance is presented in a dramatic manner **nritya** it enforces clean facial expressions and mudra or hand gestures to narrate a story and to demonstrate certain concepts such as objects, weather, nature and emotions. Thus, the Classical Indian dance is also known as Natya . Even though the art of Natya includes **nritya** or dance proper, Natya has never been limited to dancing and includes singing and abhinaya (mime acting). These features are common to all of the Indian classical styles. In the margi form, Nritya is composed of karanas, while desi nritya consists mainly of adavus.

Dance form	State(s) of origin
Bharatanatyam	Tamil Nadu
Chhau	Odisha, West Bengal, Jharkhand
GaudiyaNritya	West Bengal
Kathak	Northern India (Uttar Pradesh and Bihar)
Kathakali	Kerala
Kuchipudi	Andhra Pradesh
Manipuri	Manipur
Mohiniyattam	Kerala
Odissi	Odisha
Sattriya	Assam
Thang Ta	Manipur



A dance style is classical to the extent that it incorporates the NatyaShastra techniques. Some of the styles, such as Kathak, use very few elements found in NatyaShastra. Other art dances yet to be recognized as classical dances, whose theories and techniques can also be traced back to the NatyaShastra are:

[Andhra Natyam](#) — Telugu art dance

[VilasiniNrityam/Natyam](#) — Telugu art dance

[Kerala Natanam](#) — Kerala classical dance

Of the recognized dance forms, the only two temple dance styles that have their origin in NatyaShastra and are prescribed by the Agamas are BharataNatyam and Odissi. These two most faithfully adhere to the NatyaShastra but currently do not include Vaachikaabhinaya (dialog acts), although some styles of BharataNatyam, such as Melattur style, prescribe the lip and eye movements indicating Vaachikaabhinaya.

Kuchipudi, which also prescribes the lip movements indicating Vaachikaabhinaya, and Mohiniyattam are relatively recent DarbariAatam forms, as is Kathakali, and two eastern Indian styles, Manipuri and Sattriya, that are quite similar.

Kathak originated as a court dance and some believe it evolved from Lord Krishna's raaslilas, forms of which have also evolved into the Garba-style dances popular in North India and Gujarat. The style gradually changed during the Mughal period under the influence of Persian dance, a major change being straight knees instead of the bent knees used in most other Indian classical forms. Intricate footwork and spins, as well as abhinaya, are the highlights of Kathak.

Currently, SangeetNatakAkademi does not consider the recently reconstructed dance styles of Andhra Pradesh such as Andhra Natyam and VilasiniNatyam as "classical". Bharatanrithyam, despite being the one most closely following NatyaShastra's precepts, is considered as a variety of BharataNatyam.

**Contemporary dance** is a popular form of dance which developed during the middle portion of the twentieth century and has since grown to become one of the dominating performance genres for formally trained dancers throughout the world, with particularly strong popularity in the U.S. and Western Europe. Although originally informed by and borrowing from classical, modern, and jazz styles, it has since come to incorporate elements from many styles of dance,<sup>[1]</sup> but due to its popularity amongst trained dancers and some overlap in movement type, it is often perceived as being closely related to modern dance, ballet and other classical concert dance styles.





**Modern dance** is a style of western concert dance which began loosely in the late 19th century and early 20th-century. Modern dance, which has birthplaces in the United States as well as Germany, was a direct response to ballet as the primary form of concert dance. Modern dance refused aspects of classical ballet and broke away from codified movements and balletic narrative structures. Because of early pioneers like Martha Graham, modern dance now encompasses a wide range of styles, many of which are associated with renowned schools and masters. Eventually, postmodern dance would reject the formalism of modern dance and include elements such as performance art, contact improvisation, floor work, release-technique, and improvisation.

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