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AN ARCHITECTURAL MANIFESTATION OF MUSIC

Music School

SUBMITTED BY

SWASTIK VILAS THORAT

A REPORT

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

University of Mumbai

AIKTC
SCHOOL OF ARCHITECTURE

CERTIFICATE

This is to certify that the Design Dissertation titled

Music School- An Architectural Manifestation of Music is the bonafide work of the student Swastik Vilas Thorat

from Final Year B. Arch of AIKTC School of Architecture and was carried out in college under my guidance.

Sign of the guide:
Name of the guide: Prof. Sandeepkumar Prajapati

Sign of the Dean: Prof. Raj Mhatre

Date: 11-12-20

DECLARATION

I hereby declare that this written submission entitled

"Music School- An Architectural Manifestation of Music."

represents my ideas in my own words and has not been taken from the work of others (as from books, articles, essays, dissertations, other media and online); and where others' ideas or words have been included, I have adequately cited and referenced the original sources. Direct quotations from books, journal articles, internet sources, other texts, or any other source whatsoever are acknowledged and the source cited are identified in the dissertation references.

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This work, or any part of it, has not been previously submitted by me or any other person for assessment on this or any other course of study.

Signature of the Student:

Name of the Student: SWASTIK VILAS THORAT

Roll No: 16AR28

Date: 11-12-2020

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LIST OF FIGURES.

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First and foremost, I would like to thank my guide Prof. Sandeepkumar Prajapati for guiding me and keeping me on the right track and at the same time giving me motivation to work in my own way throughout the thesis process.

Also, I would extend my special thanks to my parents, brother and sisters for trusting in me and supporting me throughout the journey, especially my friends Prathamesh, Pranav, Affan, Shahood, Askhita, Vaidehi, Rupesh for endless support in every ups and downs in my life and helping whenever required.

I would also thank Prof. siddhesh kolambekar and Prof. Insha shaikh and Prof. Pawan rao for their incredible support throughout the course.

Lastly, I would acknowledge all those people whose names cannot be mentioned here but have helped me during the case studies, site analysis as well as for providing the required data to make this thesis a satisfying effort from my part.

ABSTRACT

Music has always played a very important role. If we consider all the societies and cultures, music being an art form which speaks about the evolution of that society or culture. If we look back to the history of Indian Classical Music, it has developed through very intricate interactions amongst people of different cultures from many years which can be dated back to 3000-1200 BC.

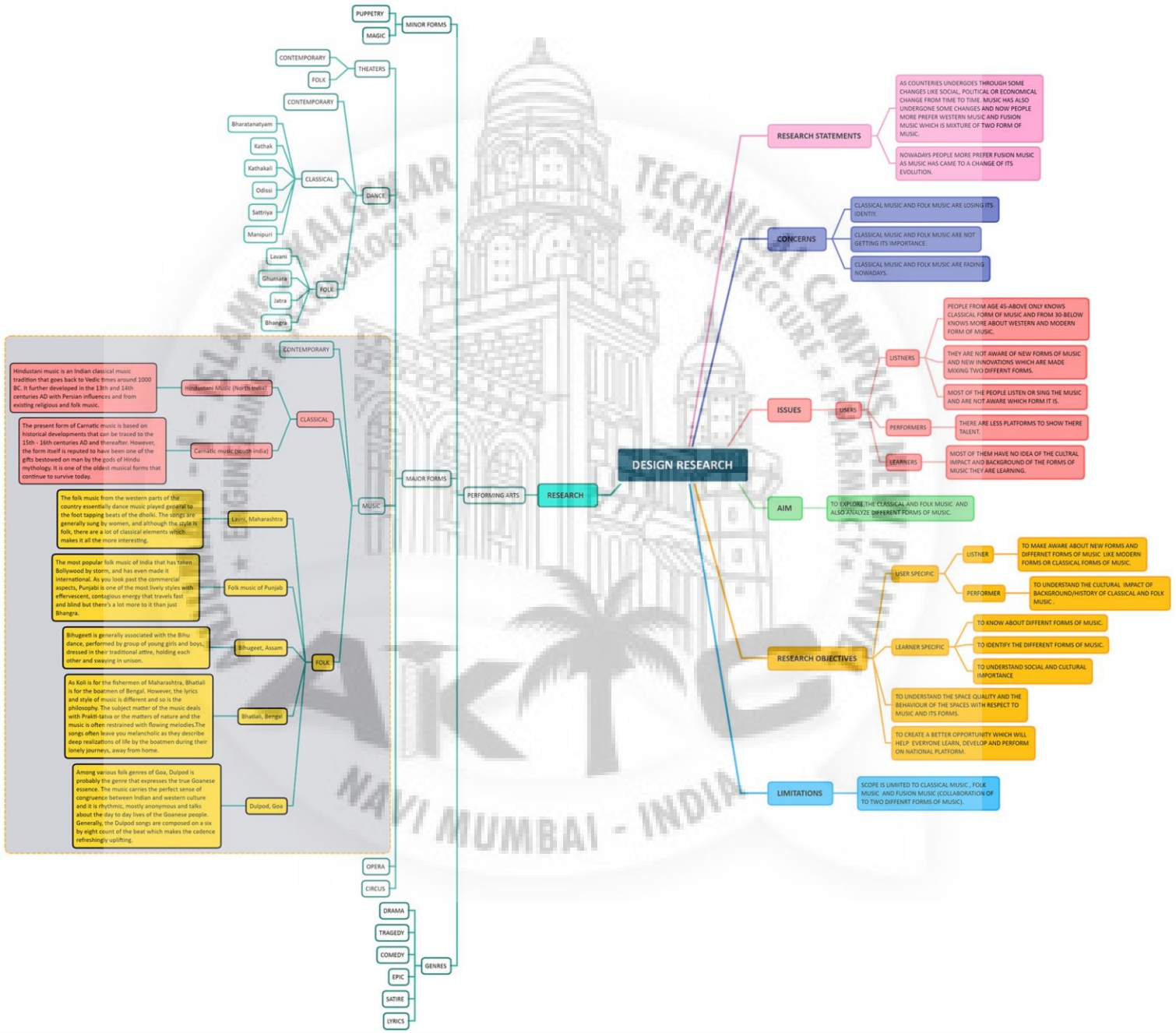
However, the evolution of music got influenced from not only cultures but with the advancements and improvements in the music in terms of notations, scale, rhythm, instruments, language, etc. From these advancements the concept of ragas evolved which can be found in c.700 A.D. From c.1200A.D-c.1700A.D., various styles like qawwali, naqsh and many more other forms of music were invented. Eventually, gharanas which are also called as schools emerged which further led to the concept of performing and accommodation for the performers of royal courts who were accommodated by the royals. The guru-shishya parampara in music became more popular when the musicians performed in the royal courts in front of the people and the person who got interested in that style of music was free to take lessons from the gurus and staying with him at the same time. The performances in the royal courts thus further gave aesthetics to music. Thus, the gharanas gave music a new approach in terms of form and interpretation both in terms of music and architecture. The evolution of music thus did not remain confined to the notes or the rhythm but also started evolving in terms of the space and the quality.

The old tradition of music has to be preserved as they are a very important part of musical heritage. But, the approach for the Indian classical music, especially the guru-shishya parampara which was earlier followed as gharana style is becoming very superficial. Also, the gharana style of teaching is not becoming inviting for large number of people because of varied approach towards music and the wide range of music which is getting popular nowadays. Also, the absence of royal patronage has also resulted as a setback.

The mutual relations between the two art forms, that is, music and architecture will intervene a new approach where architecture will act as a tool which will express the art of music, especially the structure of gharanas, in terms of quality of space externally as well as internally which will increase the prominence of this style of school and thus provide a space for the gharana which are getting extinct in this date.

CHAPTER 1: THESIS OVERVIEW

Mind Map



1.1 Introduction

Music has always been an important part in the Indian history. Music has never confined to just entertainment but also as a spiritual process of connecting oneself with the universe. It is also used as a medium for meditation.

As music is evolving and innovating in terms of new forms. There has been complete negligence in India in the past few decades, with the growth of modern music. With the influx of new modern instruments and the craze with western music and bollywod music adoptions, Indians are in the verge of losing their own music. Classical music and folk music which has created a rich cultural impact on our country is fading and new forms of music are more preferred by the people.

Also, the way of teaching Indian classical music is changing with the changing interests. Acquiring the knowledge of music has now confined to just getting the degree but not going into the depths of it by knowing the historical background, its significance and many such parameters. The reason may be due to the availability of time between, diversified preferences and interests, etc.

The lack in promoting and couraging may lead to of extinction of classical and folk music. interest to learn, follow & adopt our music will boost our musical value worldwide. So, the classical and folk music is to be explored and restored with also analysing/ investigating the new forms of music.

But still there are certain groups of people who want to pursue and spread the knowledge of music from the knowledge acquired from their gurus to the youth, thus resulting in retaining the essence of Indian classical music and the process of spreading the same.

1.2 Aim:

A music school would help to rejuvenate the sincerity and the interest amongst the people in pursuing this art resulting in preserving the Indian history and culture of Indian classical music and folk music.

1.3 Objectives:

1. USER SPECIFIC - a. LISTNER -To make aware about new and different forms of music.
   b. PERFORMER-To understand the cultural impact of classical and folk music.
2. LEARNER SPECIFIC - a. To know about different forms of music.
   b. To identify the different forms of music.
   c. To understand social and cultural importance.
3. To understand the space quality and the behaviour of the spaces with respect to music and its forms.
4. To create a better opportunity which will help every performer to learn, to develop and to perform at national platforms.
5. To understand the correlation between music and architecture.

1.4 Research Questions:

1. Showcasing different forms of music and its importance through architecture?
2. What are the possible ways to attract the people towards classical and folk music through sustainable approach?
3. What are different approaches towards music and architecture?
4. How will people know about the different forms through architecture?
5. What are the different strategies to reconnect the classical music with audience?

1.5 Scope:

Scope of research is to create an opportunity towards classical, folk and fusion music which will benefit the performer to develop skills, innovate and explore the same.

1.6 Limitation:

Research is limited to classical music, folk music and fusion music in India.

Hypothesis.

Classiacl and Folk Music has always played a very important role in Indian history. Developing a facilty which will caters the problems of the country (performers and audience). It will help India adding the space that will more focus on educating people in classical and folk music and conveying its rich history.

An architectural intervention for creating a sustainable program which will aim towards educating and providing facility which will give a professional platform for artsits to learn and flourish their skils.

1.7 RESEARCH METHODOLOGY :

1.7.1 What iS Music?

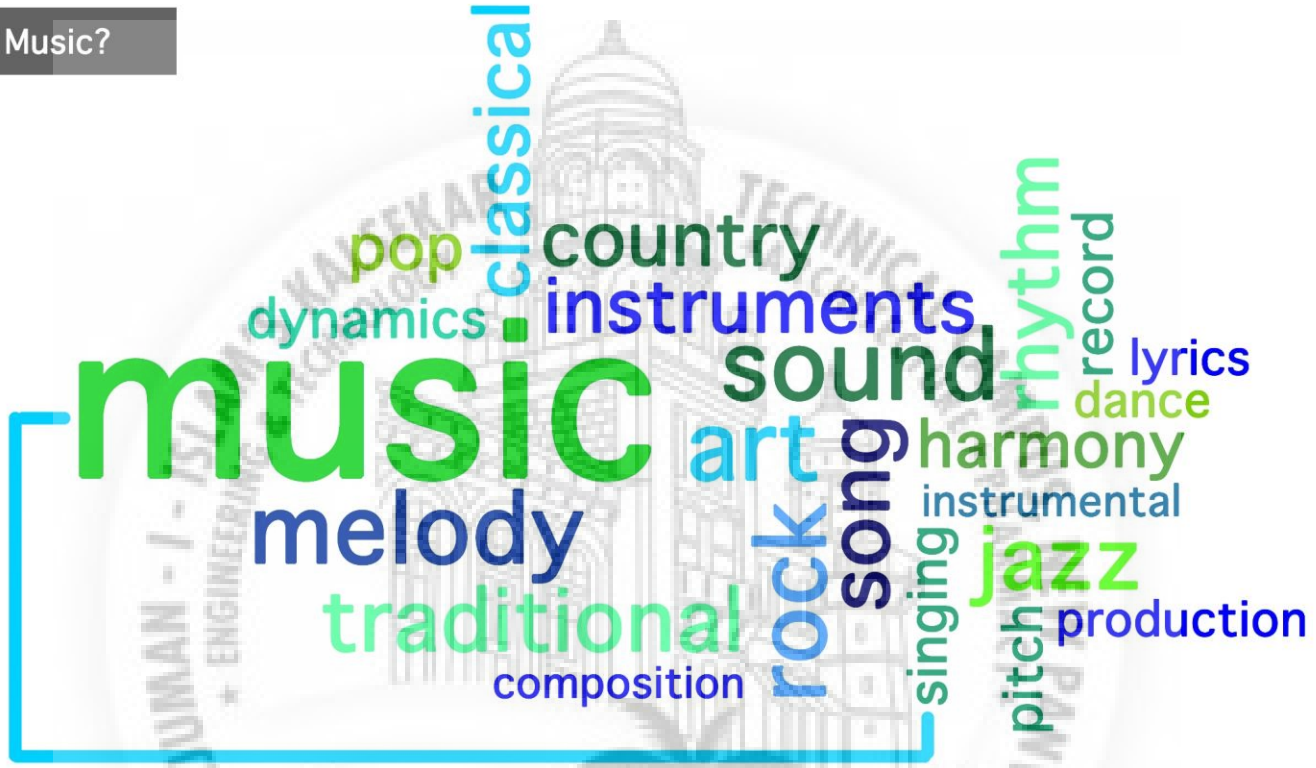


Fig.1

Sounds are all around us, from birds chirping and waves lapping against a coastline to cars honking in traffic. But sometimes sounds are put together in purposeful ways to create a specific atmosphere or to express ideas or emotions. Such organized sounds are called music.

Music is a collection of coordinated sound or sounds. Making music is the process of putting sounds and tones in an order, often combining them to create a unified composition. People who make music creatively organize sounds for a desired result, like a Beethoven symphony or one of Duke Ellington's jazz songs. Music is made of sounds, vibrations, and silent moments, and it doesn't always have to be pleasant or pretty. It can be used to convey a whole range of experiences, environments, and emotions.

Fig.2

1.7.2 What is Classical Music?

Fig.3

Indian classical music is a rich tradition that originated in South Asia and can now be found in all corners of the world. It's origins date back to sacred Vedic scriptures over 6,000 years ago where chants developed a system of

In this way, Indian classical music is very closely connected to nature, taking inspiration from natural phenomena including the seasons and times of the day to create 'ragas' or musical moods and many time cycles or 'taals' that have been further codified.

Fig.4

> *There are two distinct traditions that are generally geographically divided between North and South India. They have similar roots and concepts but their elaboration is beautifully contrasted and many different instruments are used.*

1.7.2 Timeline of Classical Music in India.

Fig.5

The Indus Valley Civilization.
2500 BC - 1500 BC

Fig.6

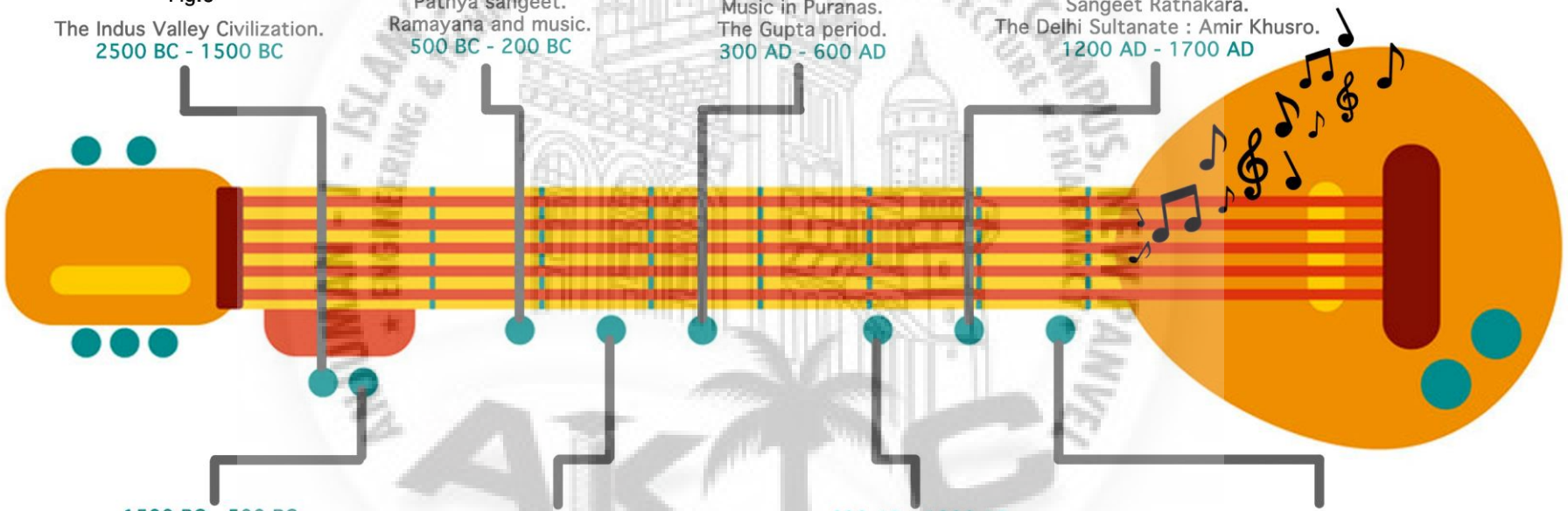
Music in Jain sources.
Music in Buddhist literature.
Mahabharata and music.
Pathya sangeet.
Ramayana and music.
500 BC - 200 BC

Fig.7

Dattilam: gandharvashastra: moving towards raga.
Music in Puranas.
The Gupta period.
300 AD - 600 AD

Fig.8

Muslim influence on music.
The Mughals - Music in Akbar's court.
Hindustani music.
Sangeet Ratnakara.
The Delhi Sultanate : Amir Khusro.
1200 AD - 1700 AD



1500 BC - 500 BC
Vedic Literature.
Vedic Music.
The Shiksha literature.
Guru-Shishya Parampara.

Fig.9

200 BC - 300 AD
Harivamsha, Chhalikya and Hallisaka.
Music and Natyashastra.

Fig.10

600 AD - 1200 AD
The Deshi in music.
Ragas, talas and tala-music.
The Muslim Political Backdrop in India.

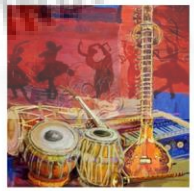


Fig.11

1700 AD onwards
The Modern Period.
Gharanas.

Fig.12

1. Hindustani Music:

Fig.13 Artist performing hindustani music.

Hindustani music is an Indian classical music tradition that goes back to Vedic times around 1000 BC. It further developed circa the 13th and 14th centuries AD with Persian influences and from existing religious and folk music. The practice of singing based on notes was popular even from the Vedic times where the hymns in Sama Veda, a sacred text, were sung as Samagana and not chanted. Developing a strong and diverse tradition over several centuries.

During the Medieval age especially in the Mughal era various, Gharana became famous due to excellence and class in type of musics like raga, almost all from the lineage of Tansen one of the navratna of Mughal Emperor Akbar. Classical genres are dhrupad, dhamar, khyal, taranay sadra.

Fig.12 Instruments used in Hindustani music.

2. Carnatic Music:

Fig.14 Artist performing carnatic music.

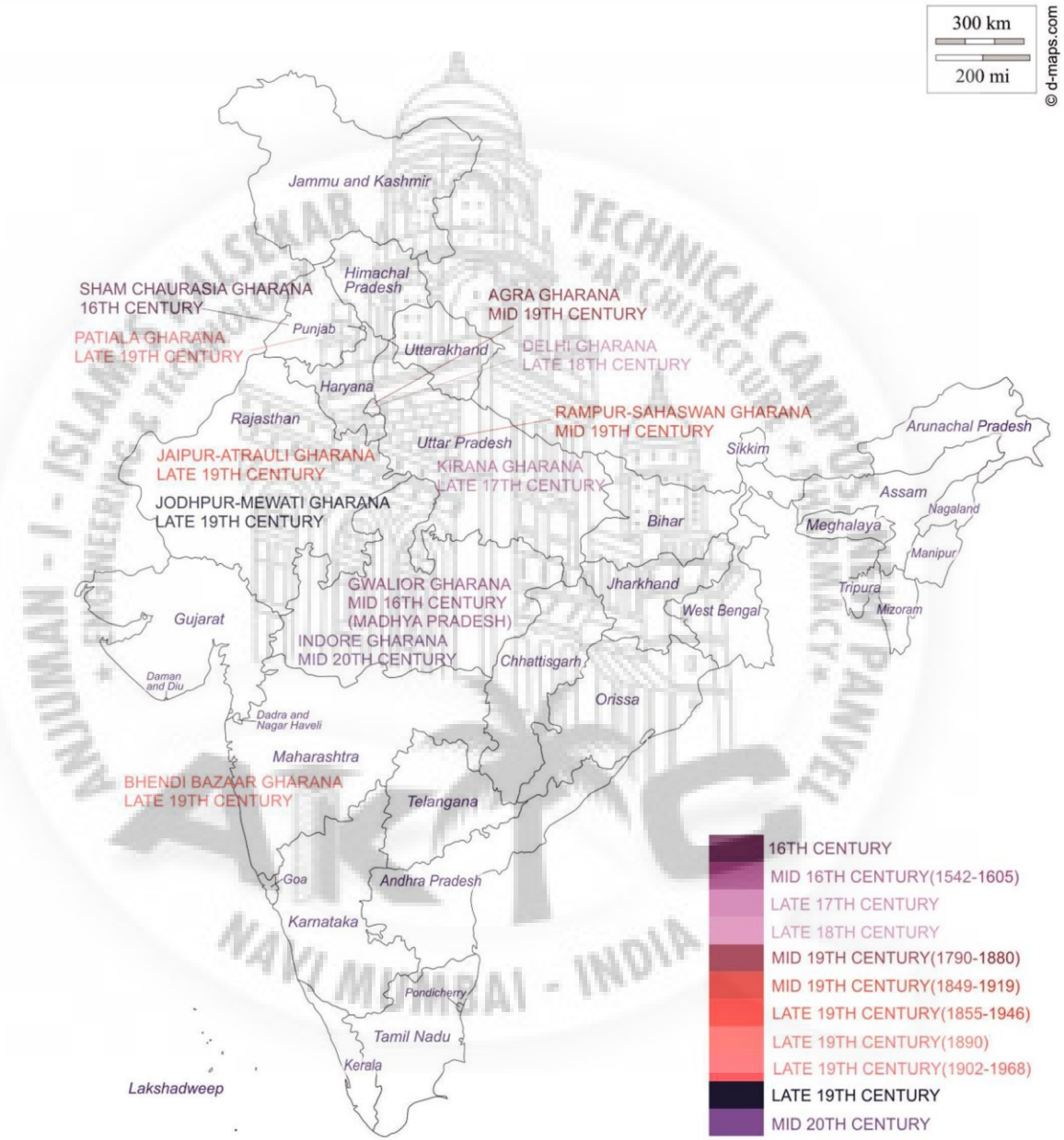
Fig.15 Traditional carnatic music.

The present form of Carnatic music is based on historical developments that can be traced to the 15th - 16th centuries AD and thereafter. However, the form itself is reputed to have been one of the gifts bestowed on man by the gods of Hindu mythology. It is one of the oldest musical forms that continue to survive today.

Carnatic music is melodic, with improvised variations. It consists of a composition with improvised embellishments added to the piece in the forms of Raga Alapana, Kalpanaswaram, Neraval and in the case of more advanced students, Ragam Tanam Pallavi. The main emphasis is on the vocals as most compositions are written to be sung, and even when played on instruments, they are meant to be performed in a singing style (known as gāyaki). There are about 7.2 million ragas (or scales) in Carnatic Music, with around 300 still in use today.

Purandara Dasa is considered the father of carnatic music. Sri Tyagaraja, Sri Shyama Shastryand Sri Muthuswami Dikshitarare considered the trinity of carnatic music and with them came the golden age in carnatic music in the 18th-19th century

1.7.4 Gharana Chronology.



Gharana chronolgy in India.

1.7.4 What is Folk Music?

Fig.15

India has a very rich tradition of folk music. The extreme cultural diversity creates endless varieties of folk styles. Each region has its own particular style.

There is a tendency to lump folk music along with tribal music. There is actually a difference. Where folk music is a mere rustic reflection of the larger Indian society, tribal music often represents cultures that are very different. Some of these tribal cultures are throwbacks to cultural conditions as they were thousands of years ago.

Fig.16

> *"The music created by masses in excitable way shaping the medolies in expression language".*
>
> *- Ravindranath Tagore*

1.7.5 Folk Music in India.

Fig 17 Folk music in India.

CHAPTER 2:
AREA OF RESEARCH.

2.1 How architecture helped music evolve?

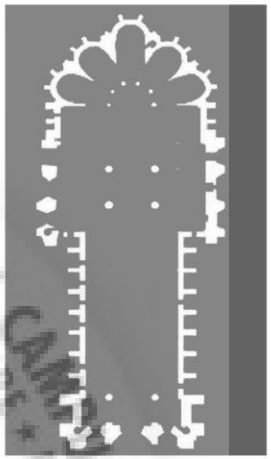
Biblography: *Byrne, David,(2010), How architecture helped Music evolve, You tube, 5th July 2020.*
(https://www.youtube.com/watch?v=p6uXJWxpKBM)

Summary:

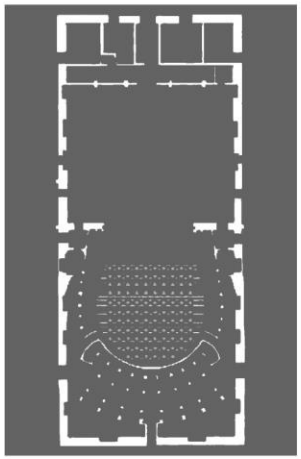
David Byrne talks about how certain types of music just seem to work better in specific place. For example, the type of music played in gothic cathedral makes sense in that venue and according to david byrne, that kind of space makes the sound better. The large high cathedrals would not do justices to jazz music as it has detailed melodies and sharp changes of pitch, just similarly as depressed chords and rythms would not lend themselves best to a crowed pubs and bar. The main point of David Byrne is that, we make music to fit into these types of contexts and specific venues.

Inference:

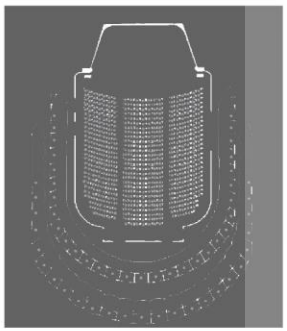
- Major learning from this video examples, how music and architecture evolve around itself.
- How architecture has helped music evolve.
- In different forms of music, volume of a space matters.



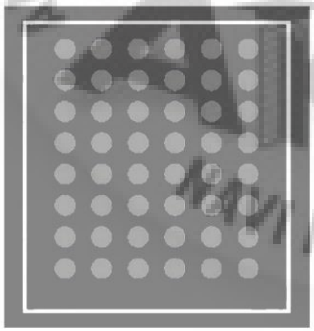
Gothic Cathedral;
Music with no Rythm,
No key chance,
Long Notes.



Opera House;
Events with lots of people,
Enables eating and drinking,
Intricate Music to be played
and heard above.

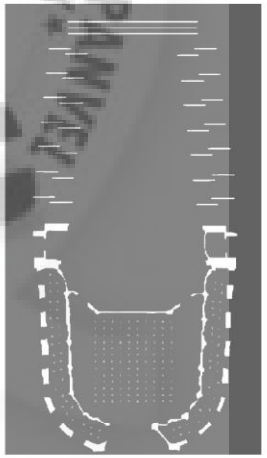


Big-Sized Theater Hall;
More Reverberance then in
the Opera House,
No eating, drinking, chatting allowed,
Clear Sound,
More Textural Music than Rythmic.

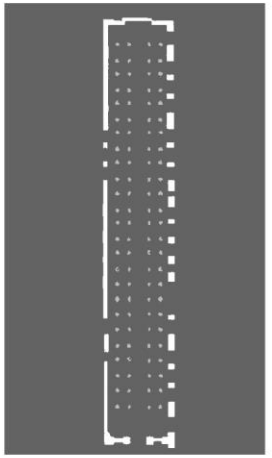


Clubs, Bars and Nightclubs;
For Noisy Spaces,
Enables Dancers,
Very Rythmic Music,
No need for live performance
(Post-Recorder)

Protestant Church;
More Intricate Music,
Key change without Dissonance



Medium sized-Theater Hall;
Enables for Bigger Band,
More Bombast,
Low-End Instruments.



Long Halls;
Little Reverberance,
Enables for Frilly Music.

2.2 There is music in every building.

Biblography: *Mcylnn, Tom,(2019), There is music in every Building, You tube, 3th July 2020.*
(https://www.youtube.com/watch?v=EpXM5pH7-JQ)

Summary:

Tom McGlynn says after investigation, he came to know that architecture is visual, physical and music is aural, intangible. They both share common languages- structure, rhythm, harmony, texture, forms and so on. They both are compositions. Architectural composition is the arrangement of building components in space, sensed with our eyes. Musical composition is the arrangement of sound available to composer – piano, strings, brass, for example he also said , architectural drawings are like music sheets, one instructing builder on how to construct a building and the other instructing musicians on how to perform a piece of music. In this way, building site resembles an orchestra.

Inference:

- Major learning from this video is how music composition can create a design of building.
- Creating or designing a space with respect to music and form.

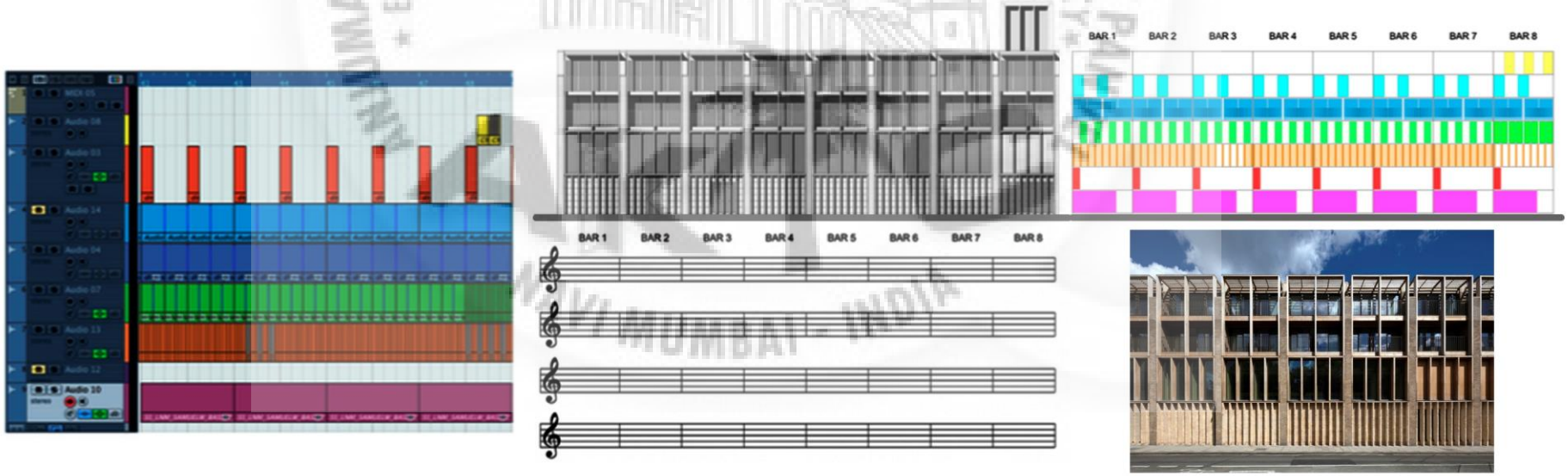


Fig18
The facade as a bar in the music with each layer of the facade translated into a different musical component.

2.3 The Relationship between music and architecture.

Biblography: *Brink,Dana,(2014), The relationship between Music and Architecture, 10th July 2020.*

10 MAY 2014 The Relationship Between Music and Architecture

We had a lecture in architecture that made me further analyze the correlation between music and architecture. Music and architecture have many things in common such as rhythm, texture, harmony, proportion, and dynamics.

Rhythm and architecture are similar in many ways. Rhythm has much to do with pattern. Patterns can be found in both music, through beat and repetition, but can also be found in shapes or structural elements in architecture.

Texture is also a key concept of architecture and music. Texture in music has to do with the layering of different sounds and rhythms by different instruments. Materials in architecture can also display texture. The combination of different materials can show a wide variety of different textures and how they can interact with each other.

Architecture and music also have harmony in common. Harmony can be from balance in a musical work or it can also be through a balance of a part to a whole. Architecture can show harmony through the successful use of different materials or designs in a space together to become one unified space.

Proportion in my opinion relates to harmony in many ways. The right proportions in music in intervals and notes can help create a harmony throughout the work. Proportions with materials in architecture also create a balance. The correct balance can harmonize an architectural setting.

Architecture and music also share dynamics. Dynamics deals with quality. Music and architecture need certain qualities and standards to make the works worthwhile and meaningful.

Music and architecture can be paralleled in many more ways than one. Rhythm, texture, harmony, proportion, and dynamics all are tied into the arts in some way; whether it is through buildings, or songs. Either way, the overall qualities shared between music and architecture can help inspire each other. The more qualities in common, the more influence music and architecture can have on each other through emotions and the overall meanings of works.

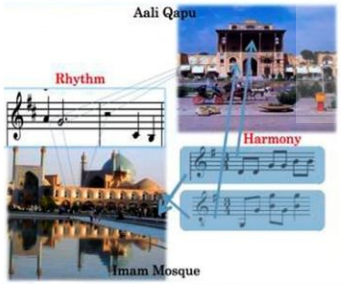
Summary:

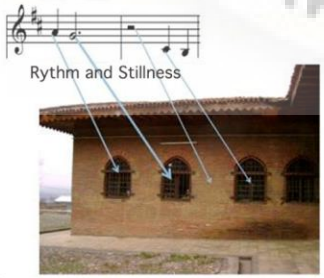
Dana brink says music and architecture have many things in common such as rhythm, texture, Harmony, proportion and dynamics

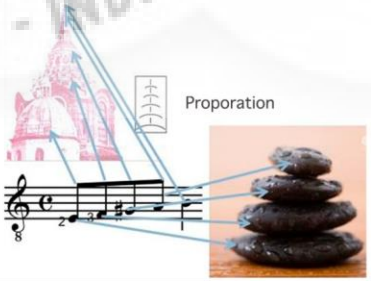
1. RHYTHM – Rhythm and architecture is very similar. Pattern is found in music, through beat and reputation, but cab be found in shape or structural elements in architecture.
2. TEXTURE – Texture in music has to do with sound rhythm by different instruments and materials in architecture can also display texture.
3. HARMONY – architecture shows harmony through different materials and harmony can form balance in musical work.
4. PROPORATION – his opinion says that the proportion relate to harmony. The right proportion s in music notations can help create harmony. Proportions with materials in architecture also create balance.
5. DYNAMICS – Dynamic deals with quality and in music and architecture it needs qualities and standards to make work meaningful.

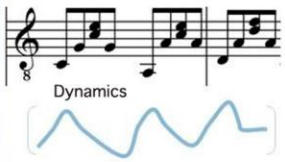
Inference:

- Major learning from this literature study is how the relationship between music and architecture can be shown in different aspects.
- Different approaches towards music and architecture.









2.4 The Relationship between interior architecture and music.

Biblography: *Mohamed,Essam metwally,(2018), The relationship between interior architecture and music, Modern Applid science, Volume12, Page no.2*

(https://www.researchgate.net/publication/327918868_The_Relationship_Between_Interior_Architecture_and_Music)

The Relationship Between Interior Architecture and Music

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1. Introduction

The Classical music in every country, including complexity, simplicity, superficiality or depth, has found a clear reflection on the architecture of its contemporary and its music and its tones on the facades of buildings, their decorations and their composition. The relationship between Italian opera music, the Italian Renaissance style, the German opera, the German architecture, or the French architecture of the era confirms that the music of each of these countries is only the language of architecture itself, or that it has frozen to form.

1.1 The Problems

Students studying interior design lack a sense of proportion and harmony between the elements of the space, and look at it with a Sensitivity and also control the relationship between openings, windows, doors, furniture, walls, ceilings and floors. Between materials, colors and lighting

1.2 The Objectives

The research aims to teach the student the principles of interior design through the connection between music and design and how to translate the melody, rhythm and other means of output music to architectural elements. And how to express the imaginary things we hear and there is only in our minds only to a space we live in, and outlet various materials, different colors and multiple texture to produce Interior design carries the qualities of beauty through harmony, rhythm and repetition, which are the languages that we gain from music.

Summary:

The classical music in every country, including complexity, simplicity or depth, has found a clear reflection on the architecture of its contemporary and its music and its tones on the facades of the building, their decoration and their composition. The relationship between Italian opera, the Italian renaissance style, German opera, the German architecture of that time confirm the music of these countries is the only language of architecture itself. If the music is the translation of emotion, this emotion has been reflected in architectural character and the arts of building and shaping its reflected on their buildings.

Inference:

- Major learning from this literature study is how to showcase different forms of music and its importance through architecture.
- How music emotions can be reflected to architectural character.

The Repeating Wood Slats on the Wall of this Pizza Shop by Baynes & Co Designers Creates a Playful Rhythm and Draws Your Eye Through the Space

The Barajas airport - by Richard rogers and studio lamella is an ex-cellent example of rhythm achieved through repetition and progression of color.

Beef architeckten's design for this pipe office uses color, pattern and shape as harmonious elements in at least a couple of floors of open workstations

This restaurant by some architects displays both repetitive rhythm, in the booths and chairs, as well as alternation which can be seen in the pendant lights that hang in groupings with rhythm

2.5 Strategies for classical music audiance.

Biblography: *Dilokkunanant, Komsun. "Strategies for classical music audiences: an exploration of existing practices used by western European art music organizations." DMA (Doctor of Musical Arts) thesis, University of Iowa, 2019.*

STRATEGIES FOR CLASSICAL MUSIC AUDIENCES:
AN EXPLORATION OF EXISTING PRACTICES USED BY
WESTERN EUROPEAN ART MUSIC ORGANIZATIONS

by

Komsun Dilokkunanant

INTRODUCTION

There were many sources of inspiration for my quest to explore strategies in audience engagement in Western European art music tradition (also known as Classical Music). Like many musicians, I started my musical journey because I enjoy both listening and making music. My interest in Western art music might seem a bit unusual because this type of music is not widely supported in Thailand where I grew up. There are, in fact, few jobs available for trained classical music performers. Even though there are full-time government supported orchestras (e.g., the National Symphony Orchestra of Thailand) and military bands, their main priority is to perform royal ceremonial music, Thai or Western popular music for special events, less so Western classical music. There are also privately-run orchestras, supported either by the patronage of the Thai Royal Family, the Thai government, and/or private donors or sponsors, that program classical music as their core repertoires. The two main ones are the Royal Bangkok Symphony Orchestra (RBSO) under the royal patronage of Princess Sirivannavari Nariratana and the Thailand Philharmonic Orchestra (TPO). The latter is the closest to a full-time orchestra that has its own season with two months unpaid holiday. The TPO performs twice a week at Prince Mahidol Hall, a 2000-seat hall situated outside Bangkok at Mahidol University's Salaya campus. The RBSO, founded in 1982, performs two to three times per month, plus a special series, such as 'Concert-in-a-Park' where they perform mainly non-classical music repertoire at a public park in downtown Bangkok weekly for about two months. Otherwise, their performances are mainly at either the main hall or the small hall at the Thailand Cultural Centre not far from downtown. Even though the RBSO is older than the TPO, it operates as a per-service orchestra. There are a few smaller orchestras that run similarly with fewer performances than the RBSO.

Summary:

Music has been part of human culture since the beginning of civilization. All musical types, styles, and genres are products of different cultures at different times. What we refer to today as Classical Music are the musical compositions written for standard Western European orchestral instruments ranging from solo to chamber music to symphony orchestra. Towards the end of the nineteenth century classical music gradually came to be seen as "serious" music that required deeper knowledge in order to truly appreciate it. With the rise of the popular music category, classical music itself has become less relevant and less a part of today's society.
Classical music institutions have thus been trying to find different strategies to reconnect classical music with audiences. Examples include attractive subscription schemes, varied concert formats, and community and educational projects. It is also notable that non-musical aspects connected with concerts also contribute to an audience's overall decision making. The quality of the performance is not the only factor anymore that needs to be considered to ensure
success. This dissertation explores different strategies used by some prominent Western European art music organizations, mainly orchestras, to creatively engage their audiences.

Inference:

- Major learning from this literature study is how to reconnect the classical music with audience.
- Different strategies to attract the audience.

CHAPTER 3:
CASE STUDIES.

3.1 Chinmaya Naada Bindu Gurukul, Kolwan, Pune

Fig.19 Location Map

OBJECTIVE: This study comprises of the use of natural elements incorporated in the design the way they used to be in the historical times.

Fig.20

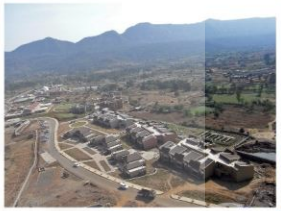


Fig.21

Fig.22

INTRODUCTION-

Chinmaya Naada Bindu Gurukul is located in the Kolwan village, Pune, India. It is a gurukul that comprises of training under music and dance. It is 65-acre campus and propagates the wisdom of the vedas through the performing arts. It has a goal of teaching art forms in a vast sense of theory and practice.

Fig.22

YEAR OF CONSTRUTION: 2009

PROJECT ARCHITECT: Nitin Killawala, Shailesh Bagtharia

SITE AREA: 65-acres

PURPOSE OF CASE STUDY: In this case study the structure holds the traditional use of built and open space and incorporating the same into the design.

THEME OF THE PROJECT: The primary aim was to serve a venue for various national and international camps. The master plan for the same offered a unique challenge in the integration of the spiritual as well as the residential clusters. A continuous spine towards the western edge of the campus serves a principle tie along which a sequence of spaces unfolds.

SWOT ANALYSIS:

STRENGTH :
It holds a very strong ancient way of teaching.

WEAKNESS :
Importance given to only particular language

OPPORTUNITY:
The integrated way of teaching may attract the users

THREAT:
People may lose interest in the learning process due to conciseness.

3.1 Chinmaya Naada Bindu Gurukul, Kolwan, Pune

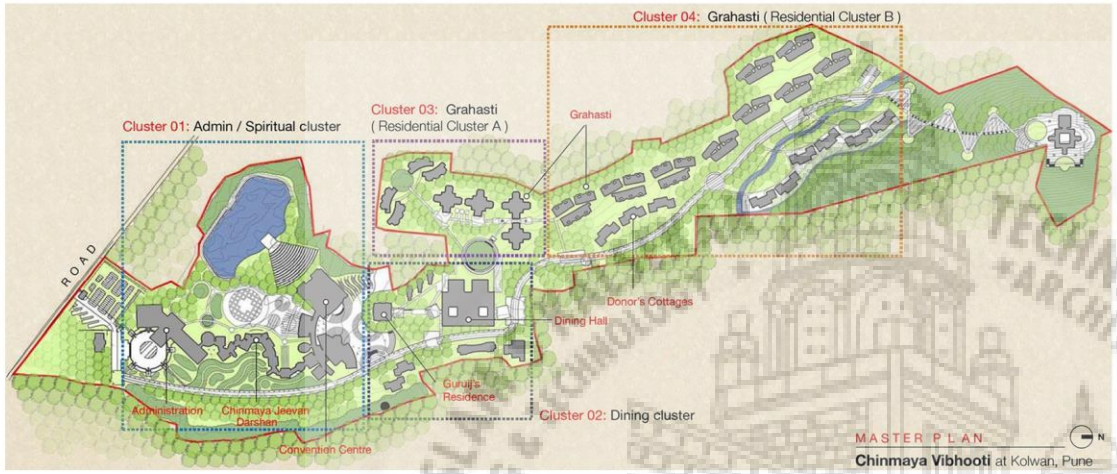


Fig.23 Master Plan

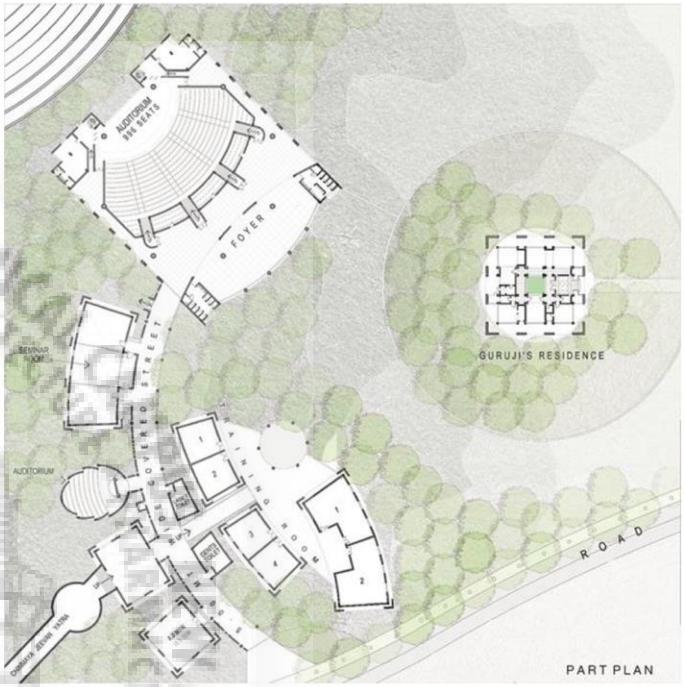


Fig.24 Part Plan

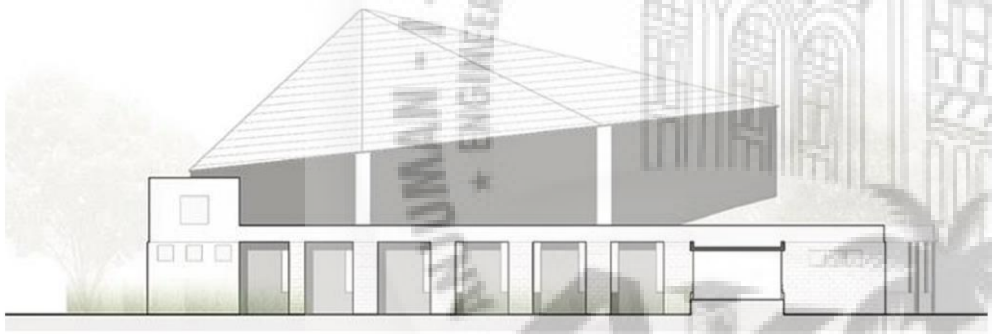


Fig.25 Elevation

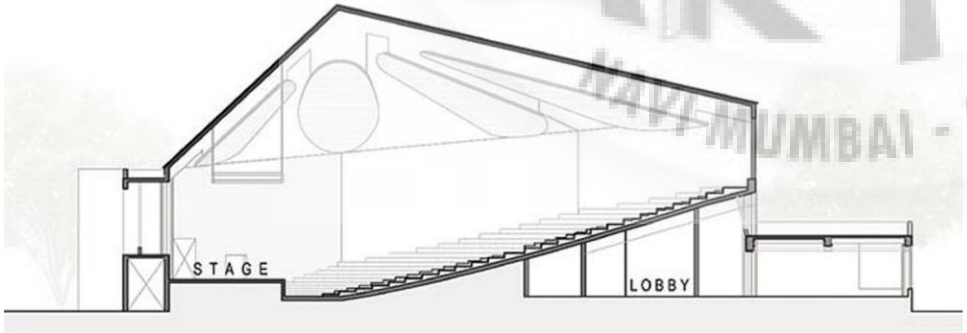


Fig.26 Section

INFERENCE:

- The ancient way of teaching in open space.
- Integrated spaces which interacts with open spaces.
- Basic zoning and planning principles.

Fig.27

3.2 Vishwashanti Sangeet Kala Academy, Loni, Pune

Fig.28 Location Map

INTRODUCTION-

Vishwashanti Sangeet Kala Academy is situated besides Mulla Mutha river, Rajbaug, Loni, Pune. It is a 125-acre campus out of which 3-acres are dedicated to Sangeet Kala Academy. This land is owned by MAEER'S MIT Group of Institutions. The Sangeet Kala Academy teaches Hindustani vocal with instruments like harmonium, tabla, bansuri, sitar and also Hindustani Sugam Sangeet (light music). The site is a reclaimed land.

YEAR OF CONSTRUTION: 2002

PROJECT ARCHITECT: Mangesh Karad

SITE AREA: 12000 SQ. M.

NO. OF FLOOR: G + 3

PURPOSE OF CASE STUDY: The purpose of this case study was to study the gurukul based teaching system and the space program.

THEME OF THE PROJECT: The project is designed on the Indian concept of realising dignity and serenity through music and art. the 7 dome shaped structure symbolises 7 notes of music.

OBJECTIVE: This case study was done to understand the planning of the campus and individual modules with respect to the activities.

Fig.29 Design Concept

SWOT ANALYSIS:

STRENGTH :
The teaching system would attract more music learners.

WEAKNESS :
The design does not include technological advanced areas.

OPPORTUNITY:
The audition process will only take the best students.

THREAT:
The structure is not the barrier free design.

3.2 Vishwashanti Sangeet Kala Academy, Loni, Pune

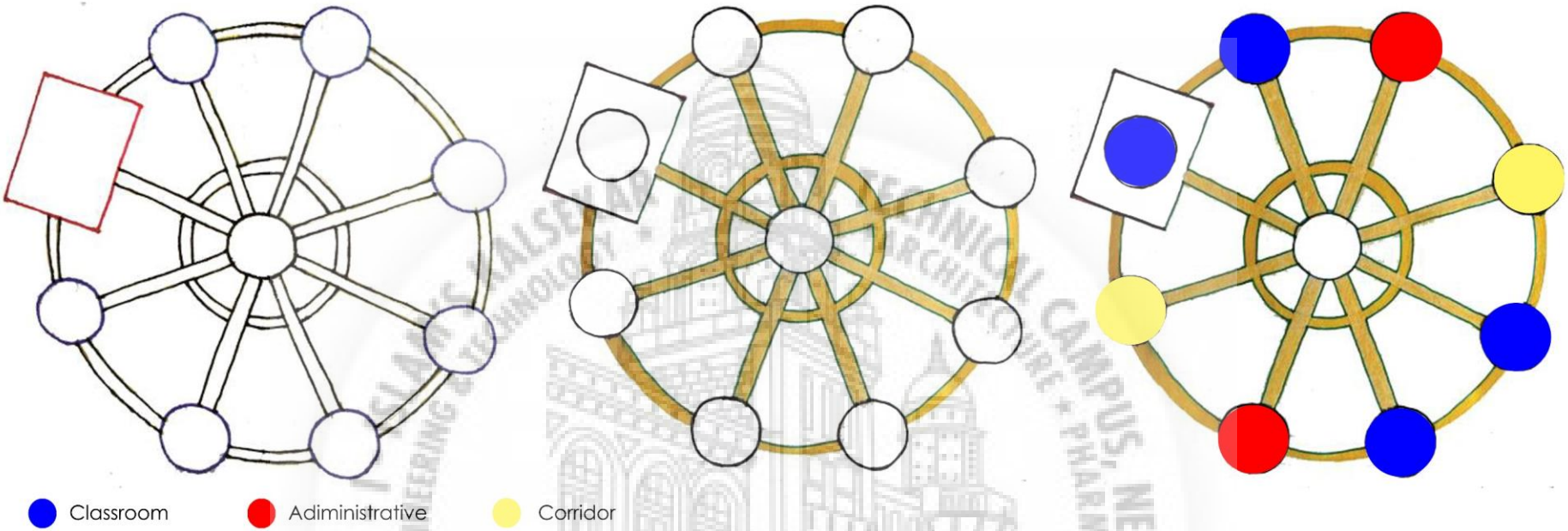


Fig.30 Basic Zonning Plan

CEILING DOMES:

The sound moves towards the constructive centre thereby creating echoes.
The sound diffusing elements should be placed on the curved surfaces in order for the sound to be dispersed in many directions.
The working stations should not be placed in the centre of the construction. Instead, furniture with sound diffusing properties should be placed in the centre.

INFERENCE:

- The program and the interaction process.
- Also the admission process on the basis of audition which will allow only the best candidates.
- Planning follows symmetry.
- Geometry in terms of elevation is following dome shaped structure.

Entrance, Admin Block and Hostel Block

Fig.31

Interconnecting Corridors

Fig.32

Interconnecting Corridors

Fig.33

Classroom

Fig.34

3.3 Dr. Gangubai Hangal Gurukul, Hubli, Karnataka

Fig.35 Location Map

INTRODUCTION-

Gangubai Hangal Gurukul of Music is located in Hubli, Karnataka. It is a 5-acre campus which comprises of accommodation facilities for students and gurus. It also consists of dedicated classrooms for different gharanas. Gangubai Hangal Gurukul of Music is established by Government of Karnataka. The gurukul consists of 6 gharanas and 6 teachers and 6 students perteacher. The students unit is G+1 structure and the guru houses are ground floor structure which are constructed in locally available materials which compliments on to the climate and has used eco-friendly techniques for the structure to sustain. The land is contoured and the design is such that the contours are not disturbed and the topography is incorporated in the design.

YEAR OF CONSTRUTION: 2009

PROJECT ARCHITECT: Praveen Bavdekar

SITE AREA: 20,000 SQ. M.

No. of Floors: G+1

PURPOSE OF CASE STUDY: This study was done to observe and understand the structure and gharana style of music and the space program provided for the same.

THEME OF THE PROJECT: The project is about weaving two strands of pedagogical philosophies, the eastern and the western, into a spatial fabric. It is quite innovative with its forms and spaces as well as the use of traditional forms and materials.

OBJECTIVE: In this case study the main focus was on the pure gharana based music gurukul where the system of guru-shishya parampara was followed. Also, the concept of using the land as it is by not disturbing its topographical features and incorporating the same in the design. Also, the campus is innovative with its forms and spaces and also use of traditional materials in a contemporary way.

Fig.36

Fig.37

Fig.38

SWOT ANALYSIS:

STRENGTH :
The program holds very traditional way of learning.

WEAKNESS :
The design does not include technological advanced areas.

OPPORTUNITY:
The audition process will only take the best students.

THREAT:
The structure is not the barrier free design.

3.3 Dr. Gangubai Hangal Gurukul, Hubli, Karnataka

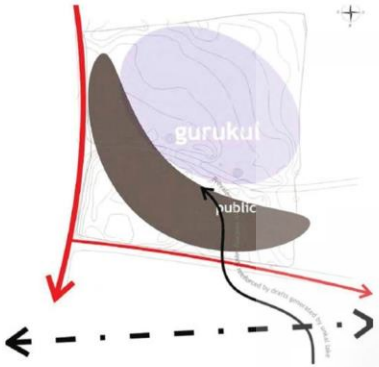


Fig.38 Site Zonning

Fig.39 Part Plan

Plan

Fig.39 Section

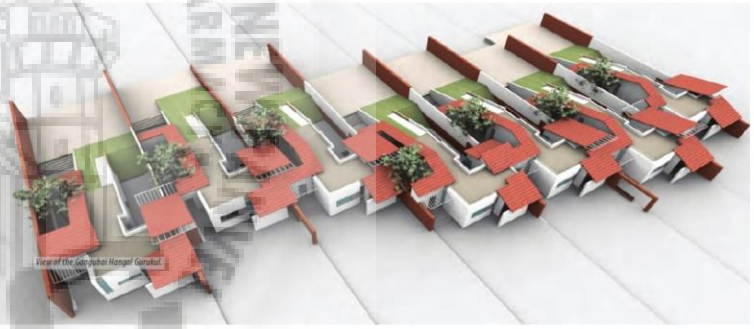


Fig.40 Extension Plan

INCLINED CEILING:-

Inclined ceiling have both a sound spreading and sound concentrating effect. In most cases, the sound is concentrated because the sound regulation of the area around the inclined ceiling has not been considered carefully. The wall area opposite the inclined ceiling should also be equipped with sound absorbing materials. All surface above normal ceiling height (2.60 M) including the end walls should be equipped with sound absorbers.

INFERENCE:

- The traditional way of teaching that is, the guru shishya parampara. Also, the program concentrates on teaching the gharana style of music.
- The class room spaces are trapezoidal in terms of volume.
- Also, the site is contoured and the design is such that the contours are not disturbed.

3.4 Red Bull Music Academy, Metadaro, Madrid

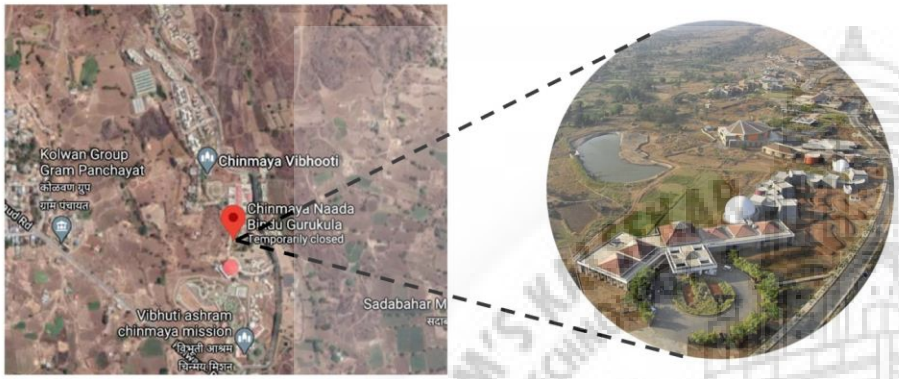


Fig.41 Location Map

INTRODUCTION-

The Red Bull Music Academy (RBMA) is a nomadic annual music festival. This festival is held from the last 14 years in different cities of the world. It welcomes 60 pre-selected international participants with musicians, producers, DJs which allows them to interact and exchange knowledge in the world of music. In 2011, it was going to be held in Tokyo, but because of the devastating effects of earthquake, the location had to be changed. So, within five months the industrial warehouse complex in Madrid was designated as the event's new location.

YEAR OF CONSTRUTION: 2011

PROJECT ARCHITECT: Maria Langarita Victor Navarro

NO. OF FLOORS: Ground Floor

PURPOSE OF STUDY: To study the use of materials and the temporariness of the structure.

OBJECTIVE: The objective was to not just study the use of materials but also to see the reusability of the materials and also the spaces derived from the same.

THEME OF THE PROJECT: The theme of this project depends on the following points:

1) **DEADLINES AND BUDGET**: The construction had to be completed in two months, implementing solutions that would require only light construction.
2) **REGARDING CONSTRUCTION**: Not modifying the warehouse itself, but rather leaving it exactly as it was before the intervention.
3) **PROGRAM REQUIREMENT**: Specific configuration.
4) **ACOUSTICS**: This determined the geometry as well as choice of materials.
5) **TEMPORARINESS**: It was designed to be dismantled.

Fig.42

SWOT ANALYSIS:

STRENGTH :
The temporariness of the structure makes it reusable and recyclable.

WEAKNESS :
The space program is very specific and limited.

OPPORTUNITY:
Always there will be a room for future expansion and flexibility in terms of material selection

THREAT:
There is a restriction in the expansion of spaces.

3.4 Red Bull Music Academy, Metadaro, Madrid

Fig.43 Master Plan

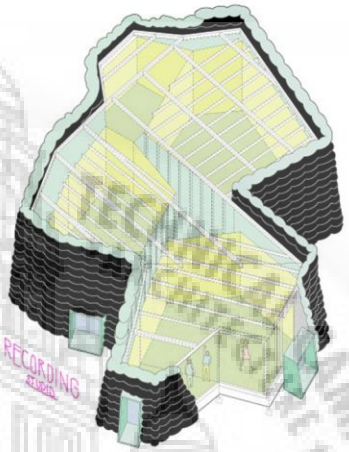


Fig.44 Recording Room

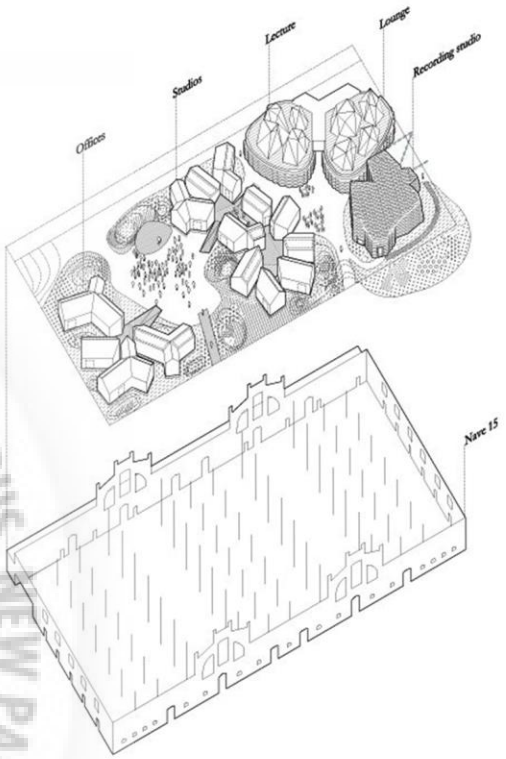
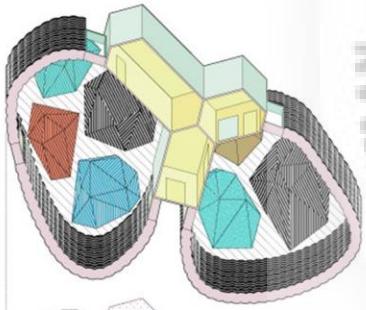


Fig.45 Exploded View



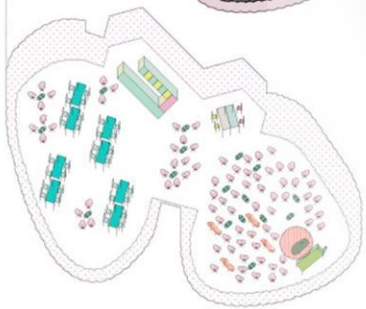


Fig.47 View of Lounge & Lecture Room

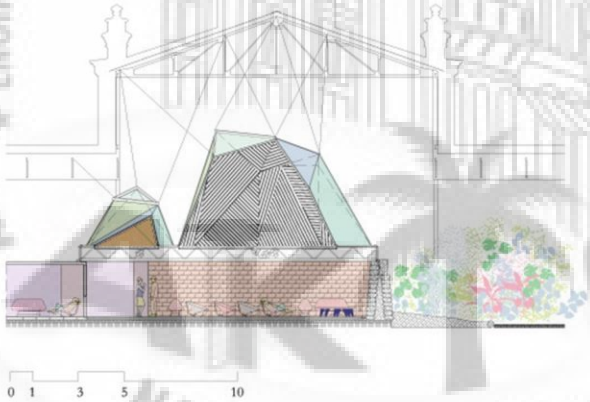


Fig.46 Section through Lecture Room

INFERENCE:

- The temporariness of structure.
- Use of acoustical materials: for e.g., sand bags, planter

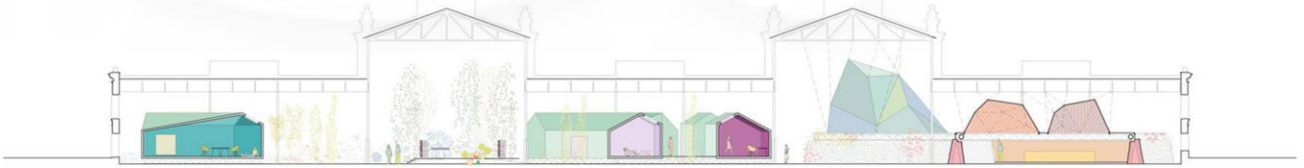


Fig.48 Master Section

3.5 Science and Musical Education Center , Symphony, Katowice, Poland

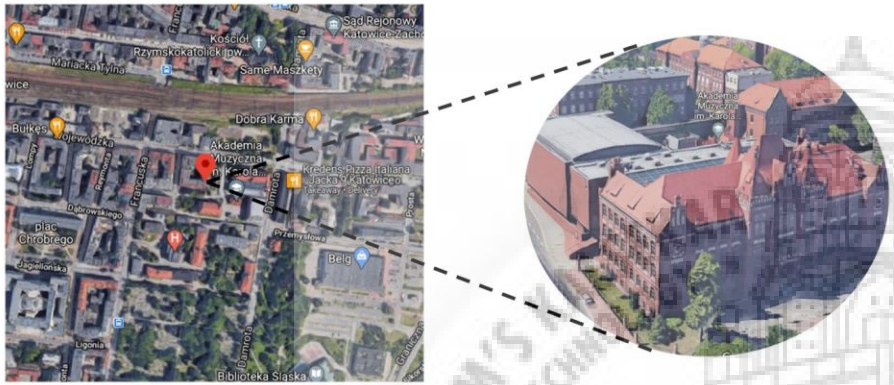


Fig.49 Location Map

Fig.50

Fig.51

Fig.52

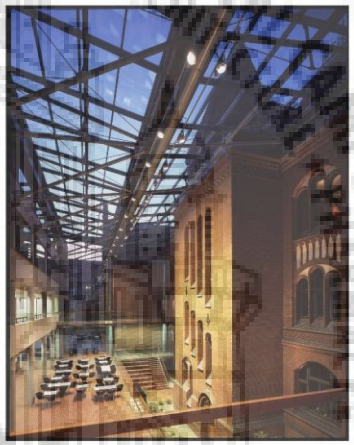


Fig.53

Fig.54

INTRODUCTION-

Science and Musical Education Centre, Symphony, Katowice, Poland, is an extension project carried out on 2005- 2007 where it creates a new fragment in the city's dense urban environment. warehouse complex in Madrid was designated as the event's new location.

YEAR OF CONSTRUTION: 2007

PROJECT ARCHITECT: Tomasz M. Konior

THEME OF THE PROJECT: This music academy, after extension, carried out in 2005 - 2007 creates a new fragment of the city's dense urban structure.

Implementation of this urban concept results in creation of two spaces:

1) **AN OPEN ONE** : Which forms a courtyard near the rector's office.
2) **A CLOSED ONE** : The glazed atrium housing foyer and garden.

SWOT ANALYSIS:

STRENGTH :
IThe extension has not changed the language, but has captured a new structure continuing its spatial language of the historical main building.

WEAKNESS :
The use of material in exterior.

OPPORTUNITY:
The versatility of the auditorium which is adjustable for various kinds of concepts and performance.

THREAT:
The structure is un identical because of the exterior.

3.5 Science and Musical Education Center , Symphony, Katowice, Poland

Fig.55 Site Context

Fig.56 Site Plan

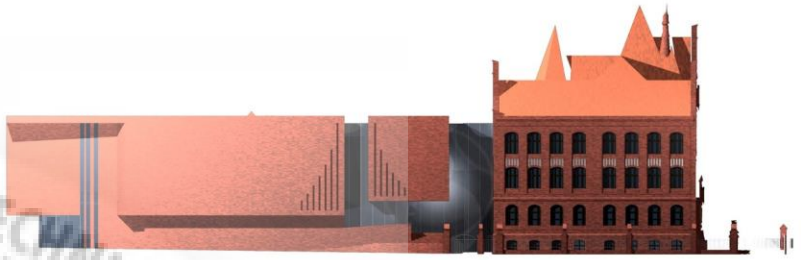


Fig.57 Elevation

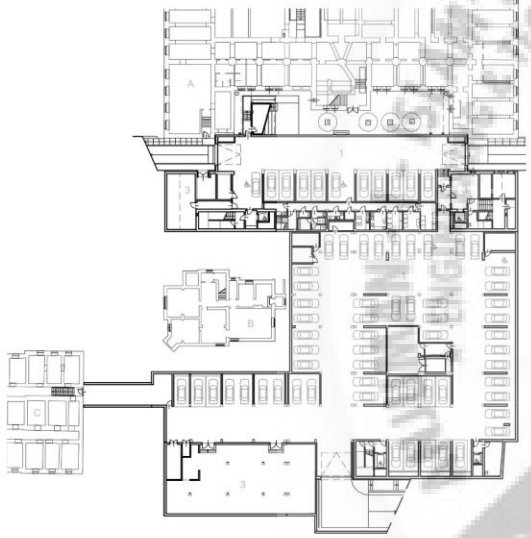


Fig.58 Basement Plan

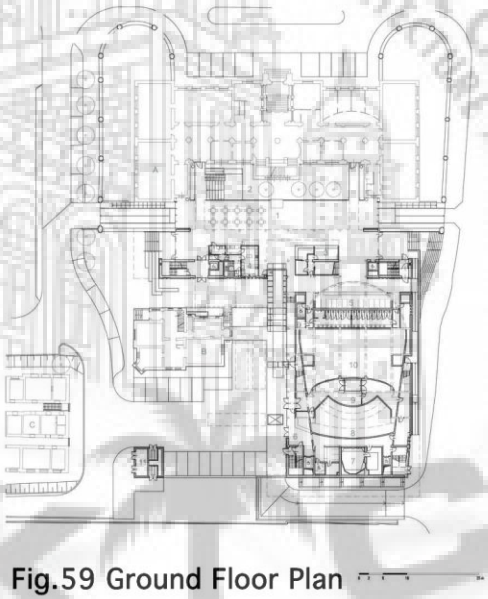


Fig.59 Ground Floor Plan

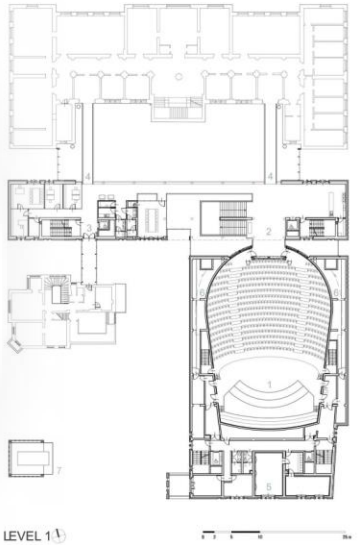


Fig.60 First Floor Plan

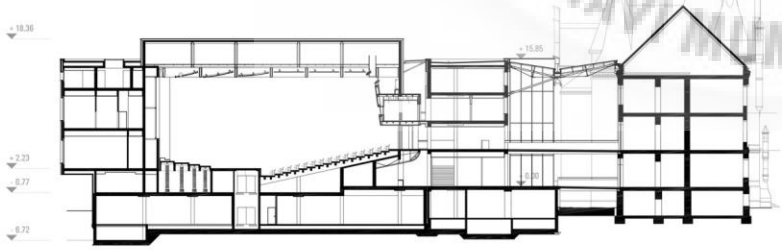


Fig.61 Section

Fig.62

INFERENCE:

- Facade treatment.
- Adjustable auditorium.
- Spatial language.

3.6 Music School Project Concept, Barcelona

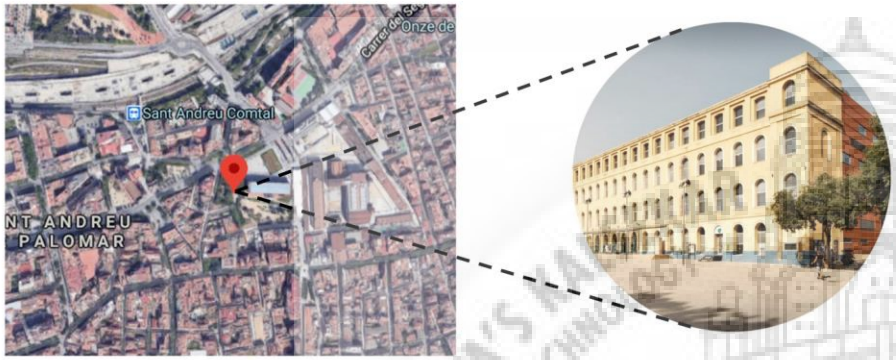


Fig.63 Location Map

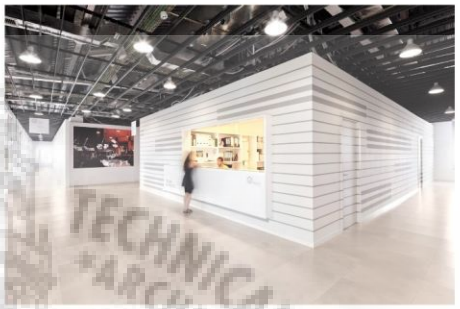


Fig.64

Fig.65

Fig.66

Fig.67

INTRODUCTION-
The project consist to enable a music school, in the Can Fabra Cultural Centre third floor. The building was historically a textile factory. The project posed a significant challenge: to do a music school on top of a library. That supposed a great acoustic difficulty.

YEAR OF CONSTRUTION : 2011

PROJECT ARCHTECT : Pablo Serrano Elorduy

BUILT UP AREA : 1273 SQ. M

THEME OF THE PROJECT: The project consists to enable a music school, in the Can Fabra Cultural Centre, third floor.

The defined program has led to the distribution based on maximum use of available space.

SWOT ANALYSIS:

STRENGTH :
The acoustical treatment and techniques used make the structure work with the program having two different activities - a library and a music school.

OPPORTUNITY:
Since the space consists of two varied programs the structure will always be inviting and interactive space with wide range of people coming over therematerial selection.

WEAKNESS :
The internal spaces are not abstracted, rather they are symbolic in terms of the musical instrument used for symbolising.

THREAT:
The internal spaces are very monotonous in terms of spatial quality.

3.6 Music School Project Concept, Barcelona

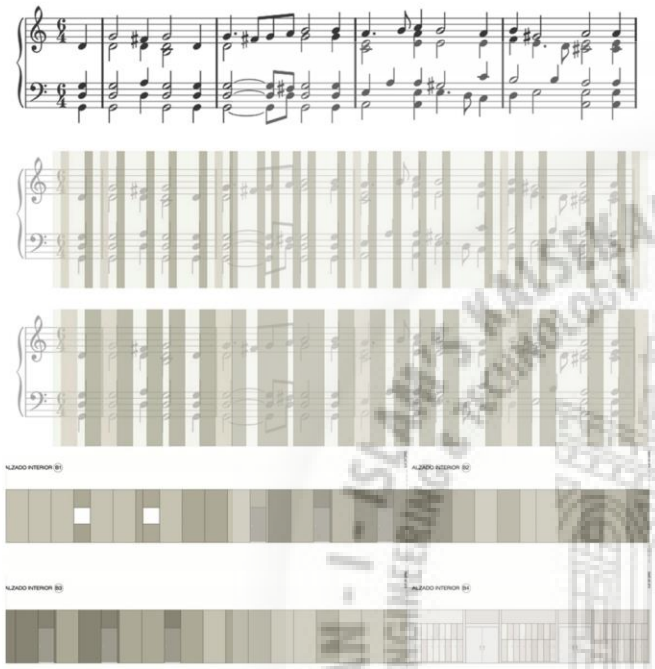
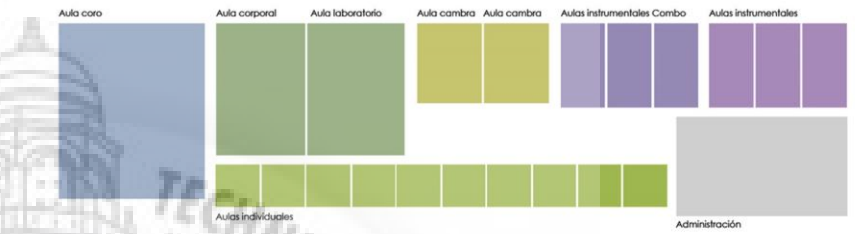


Fig.68 Concept for Elevation



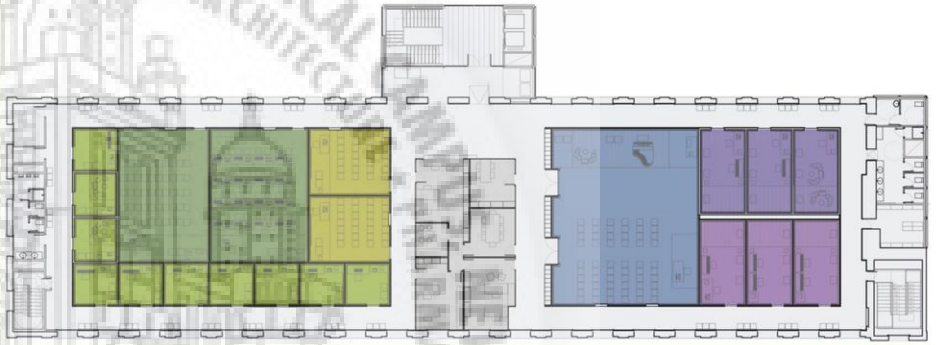


Fig.69 Schematic Planning and Zonning

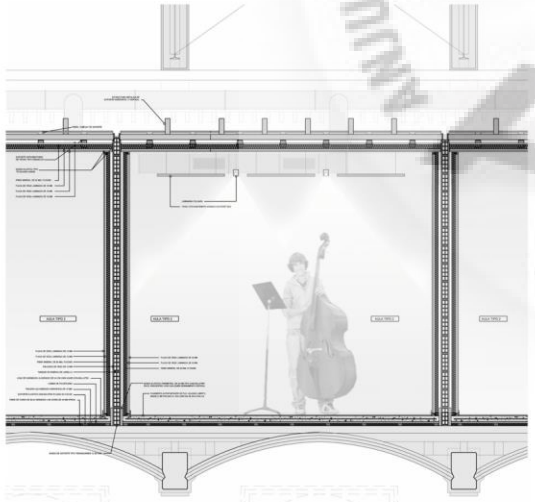


Fig.70 Section Showing Accoustical Treatment

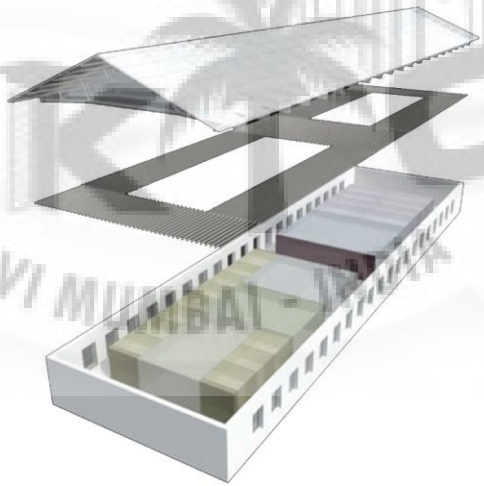


Fig.71 Exploded View

INFERENCE:

- Acoustical detailing.
- Interactive space.
- Planning with respect to music notes.
- Continuous Rythm Concept for Interor design.
- Comfortable Circulation.

3.7 Walt Disney Concert Hall, Los Angeles, United States

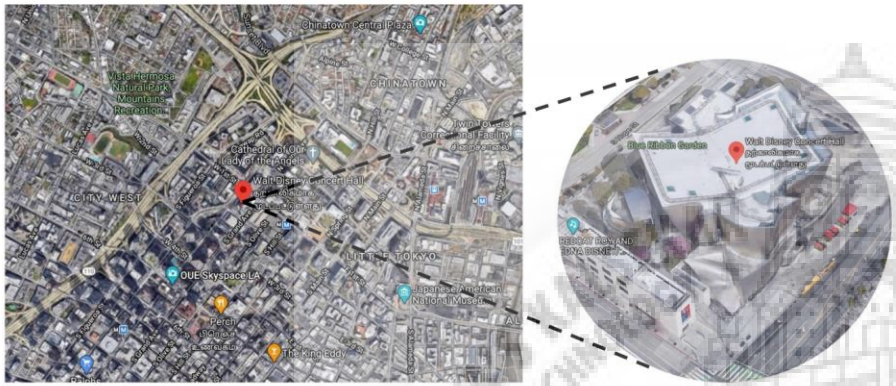


Fig.72 Location Map

INTRODUCTION-

For about thirteen years, Walt Disney concert hall has been a unique locus for music, arts and architecture. Since its opening in 2003 it has been one of the most recognizable symbols of Los Angeles and also one of the best known concert halls of the world.

YEAR OF CONSTRUTION : 2003

PROJECT ARCHTECT : Frank Gehry

BUILT UP AREA : 18580 SQ. M

CONCEPT OF THE PROJECT: Capturing the motion of Los Angeles, and representing musical movement, Gehry created an exterior composed of curvilinear forms that seem to dance both on and above the site. The design represents the style of their creator, architects Frank Gehry, could be considered a work of art in itself. The extravagance of its forms seems to defy any rules of harmony and symmetry.

EXTERIOR AND INTERIOR OF THE BUILDING :

This monument to music serves as a study in contrast that manages to find the balance between imposing and inviting. With its shiny steel clad exterior and warmexpensive interior the design reflects the architect's vision of being built from inside out. With pin point acoustics overseen by master acquisition, Walt Disney concert hall is meant to be seen, heard and experienced by aroundings.The well lit warm interior begins with lobbies' Douglas fir wrapped tree columns and continues until the one takes a seat in the auditory. Just above the main lobby is one of the Walt Disney's concert hall's two interior performance spaces the dramatic yet intimate BP Hall.

Fig.73

Fig.74

SWOT ANALYSIS:

STRENGTH :
The concert hall was able to remove himself from the typical form and capture the motion of music,creating an exterior that seems to dance both on and above the site. The interior then becomes very organic as one journeys between and into these sculptural forms.

WEAKNESS :
It is surrounded by the horribly wide LA-style boulevards.

OPPORTUNITY:
As the structure has unique form.It will always stands out in the context.

THREAT:
Reflections from the surface of External wall.

3.7 Walt Disney Concert Hall, Los Angeles, United States

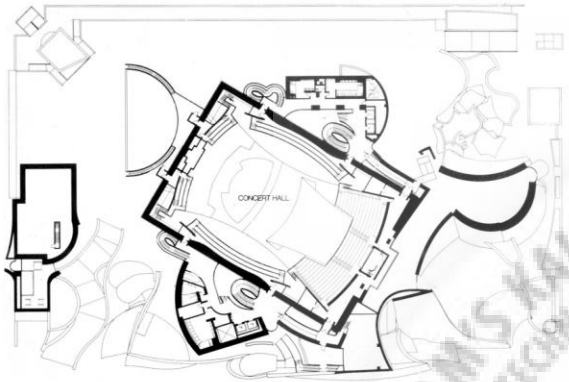


Fig.75 Gallery level Plan

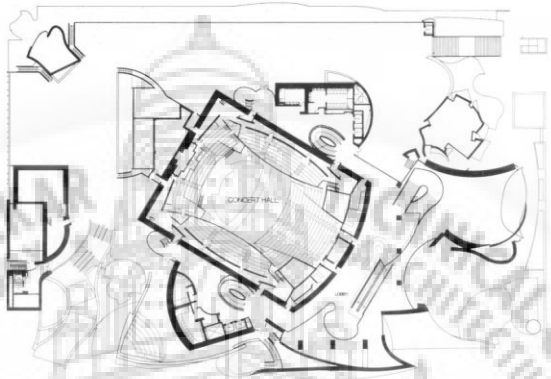


Fig.76 Ground Floor Plan

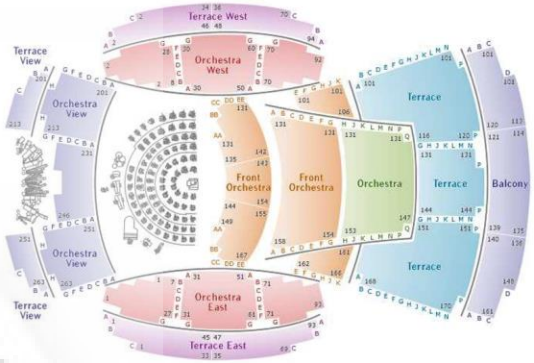
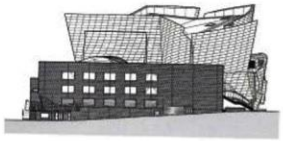
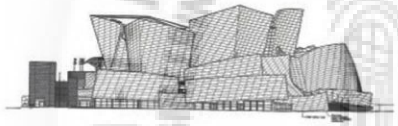


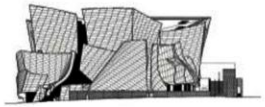
Fig.77 Orchestra Floor Plan



South Elevation



East Elevation



North Elevation

West Elevation

Fig.78

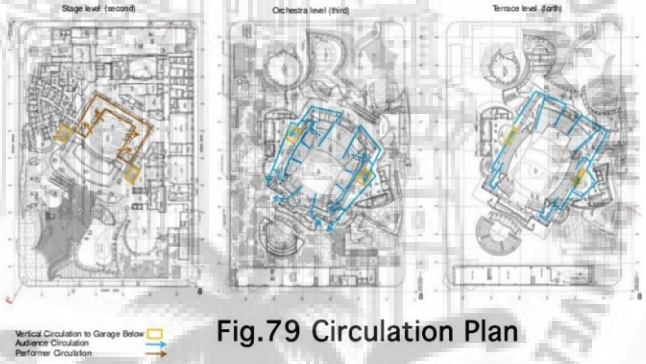


Fig.79 Circulation Plan

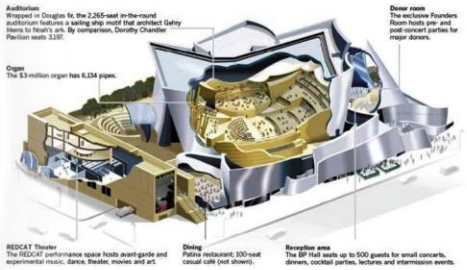


Fig.80 View

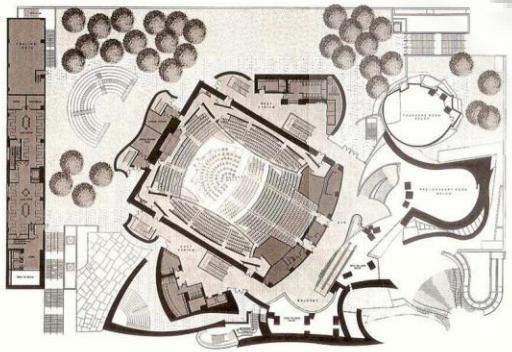


Fig.81

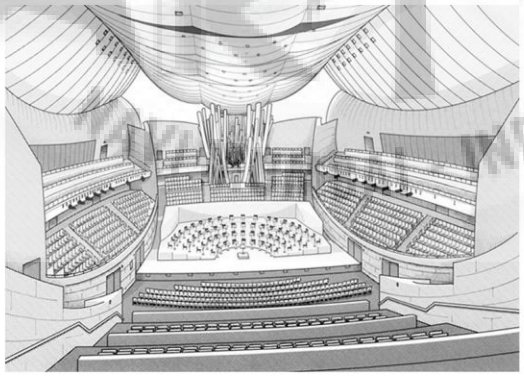


Fig.82

INFERENCE:

- Acoustical detailing.
- Comfortable Circulation.
- Unique undulating Exterior and Interior of the building.
- Musical movement in the design.

3.8 Tohogakuen School of Music, Tokyo, Japan

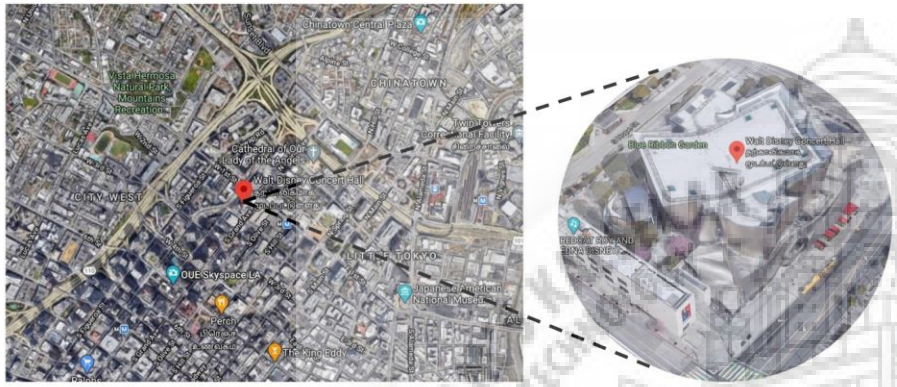


Fig.83 Location Map

INTRODUCTION-

This project of a music college is set in a typical suburban setting of Tokyo, Japan. The music college does not consist of one side corridor compartment style lesson rooms but consists of new arrangements which are not like typical campus style.

YEAR OF CONSTRUTION: 2014

PROJECT ARCHITECT: Nikken Sekkei

SITE AREA: 1943 SQ.M.

PURPOSE OF CASE STUDY: To understand how the isolation or the connectivity is broken between the surroundings and the structure.

THEME OF THE PROJECT: Through exploration of creating an appropriate place for learning music apart from the old one side corridor compartment style lesson rooms. A new arrangement of lesson rooms has been developed in which it's not a typical campus style or dispersive location of schools.

OBJECTIVE: To understand the use of spaces like corridors, staircases etc, which are utilised in sync with the musical trainings

Fig.84

Fig.85

SWOT ANALYSIS:

STRENGTH :
Experimentation by the students between different spaces like corridors, staircases to experience the behaviour of sound with and without acoustical treatment.

WEAKNESS :
No visual connections with the surroundings.

OPPORTUNITY:
The experimentation will lead to the invention of new musical experiences which would further keep the process continuing, thus keeping it alive.

THREAT:
Curiosity amongst the people surrounding that area may get lost.

3.8 Tohogakuen School of Music, Tokyo, Japan

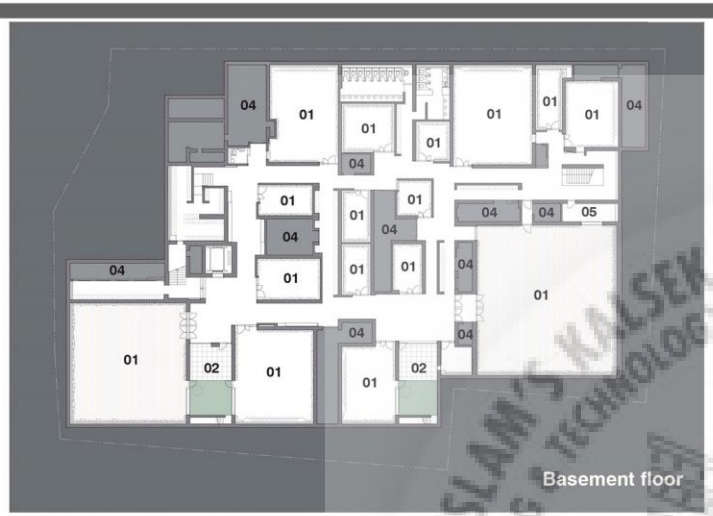


Fig.86 Basement Plan

Fig.87 Ground Floor Plan

Fig.88 First Floor Plan

Fig.89 Section

INFERENCE:

- The flexibility inside the structure.
- User oriented space design.

Comparative Analysis

COMPARATIVE ANALYSIS							
ANALYSIS POINTS	**TOHOGAKUEN SCHOOL OF MUSIC**	**CHINMAYA NAADA BINDU GURUKUL**	**RED BULL MUSIC ACADEMY**	**SCIENCE AND MUSICAL EDUCATION CENTER SYMPHONY**	**MUSIC SCHOOL PROJECT CONCEPT "TALLER DE MUSICS"**	**WALT DISNEY CONCERT HALL**	**VISHWASHANTI SANGEET KALA ACADEMY**
1. AREA	1943 SQ.M	260000 SQ.M	2160 SQ.M	4800 SQ.M	1273 SQ.M	18580 SQ.M	12000 SQ.M
2. BUILDING TYPOLOGY	Music College.	Gurukul comprises of training of music and dance.	Red bull music academy is a music festival.	Science and musical education center.	Music school.	Concert hall which focus on arts, music & architecture.	Music school.
3. CONCEPT OF PROJECT	Through exploration of creating an appropriate place for learningmusic apart from the old one side corridor compartment style lesson rooms. A new arrangement of lesson rooms has been developed in which it's not a typical campus style or dispersive location of schools.	The primary aim was to serve a venue for various national and international camps. The master plan for the same offered a unique challenge in the integration of the spiritual as well as the residential clusters. A continuous spine towards the western edge of the campus serves a principle tie along which a sequence of spaces unfolds.	The theme of this project depends on the following points: ***1) DEADLINES AND BUDGET***: The construction had to be completed in two months, implementing solutions that would require only light construction. ***2) REGARDING CONSTRUCTION***: Not modifying the warehouse itself, but rather leaving it exactly as it was before the intervention. ***3) PROGRAM REQUIREMENT***: Specific configuration. ***4) ACOUSTICS***: This determined the geometry as well as choice of materials. ***5) TEMPORARINESS***: It was designed to be dismantled.	This music academy, after extension, camedout in 2005 - 2007 creates a new fragment of the city's dense urban structure. ***Implementation of this urban concept results in creation of two spaces:*** ***1) AN OPEN ONE*** : Which forms a courtyard near the rector's office. ***2) A CLOSED ONE*** : The glazed atrium housing foyer and garden.	The project consists to enable a music school, in the Can Fabra Cultural Centre, third floor.The defined program has led to the distribution based on maximum use of available space.	Capturing the motion of Los Angeles, and representing musical movement, Gehry created an exterior composed of curvilinear forms that seem to dance both on and above the site. The design represents the style of their creator, architects Frank Gehry, could be considered a work of art in itself. The extravagance of its formsseems to defy any rules of harmony and symmetry.	The project is designed on the Indian concept of realising dignity and serenity through music and art. the 7 dome shaped structure symbolises 7 notes of music.
4. OPPORTUNITIES	The experimentation will lead to the invention of new musical experiences which would further keep the process continuing, thus keeping it alive.	The integrated way of teaching may attract the users.	Always there will be a room for future expansion and flexibility in terms of material selection.	The versatility of the auditorium which is adjustable for various kinds of concepts and performances.	Since the space consists of two varied programs the structure will always be inviting and interactive space with wide range of people coming over. thermaterial selection.	As the structure has unique form, It will always stands out in the context.	The audition process will only take the best students.
5. SPACE QUALITY	Closed spaces with proper lightings.The isolation or the connectivity is broken between the surroundings and the structure.	Open and semi open spaces with integrated spaces which interacts with open spaces.	Semi open and closed spaces.	Implementation of this urban concept results in creation of two spaces: ***1) AN OPEN ONE*** : Which forms a courtyard near the rector's office. ***2) A CLOSED ONE*** : The glazed atrium housing foyer and garden.	Closed spaces which are interactive within themselves with comfortable circulation.	Closed spaces and semi open spaces	Open, semi open and closed spaces following symmetry in design.
6. USER GROUP	Age 12 and above can be a part of this school as its high school, college and graduate school, Toho Gakuen offers studies from preparatory diplomas to master's degrees in all orchestral instruments	All age groups	All age groups	All age groups.	Designed for youth age between 12-17 old children.	All age groups	No age limit.
7. MATERIALS	It is in a building in concrete with glass openings.	The structure is designed by local matrials like bricks, wood and concrete.	This structure is temporary structure which is designed by steel and fabrics.	The structure is designed by bricks and glass.	Concrete and panels in interior for acoustics treatments.	This structure has steel in exterior and concerte, wood, laminates in interior of the structure.	Bricks and concrete
8. EXPERIENCE	This project of a music college is set in a typical suburban setting of Tokyo, Japan. The music college does not consist of one side corridor compartment style lesson rooms but consists of new arrangements which are not like typical campus style.	Chinmaya Naada Bindu Gurukul is located in the Kolwan village, Pune, India. It is a 'gurukul' that comprises of training under music and dance. It is 65-acre campus and propagates the wisdom of the vedas through the performing arts. It has a goal of teaching art forms in a vast sense of theory and practice.	The Red Bull Music Academy (RBMA) is a nomadic annual music festival. This festival is held from the last 14 years in different cities of the world. It welcomes 60 pre-selected international participants with musicians, producers, DJs which allows them to interact and exchange knowledge in the world of music. In 2011, it was going to be held in Tokyo, but because of the devastating effects of earthquake, the location had to be changed. So, within five months the industrial warehouse complex in Madrid was designated as the event's new location.	Science and Musical Education Centres Symphony, Katowice, Poland, is an extension project carried out on 2005- 2007 where it creates a new fragment in the city's dense urban environment. warehouse complex in Madrid was designated as the event's new location.	The project consist to enable a music school, in the Can Fabra Cultural Centre third floor. The building was historically a textile factory. The project posed a significant challenge: to do a music school on top of a library. That supposed a great acoustic difficulty.	For about thirteen years, Walt Disney concert hall has been a unique locus for music, arts and architecture. Since its opening in 2003 it has been one of the most recognizable symbols of Los Angeles and also one of the best known concert halls of the world.	Vishwashanti Sangeet Kala Academy is situated besides Mula Mutha river, Rajbaug, Loni, Pune. It is a 125-acre campus out of which 3-acres are dedicated to Sangeet Kala Academy. This land is owned by MAEER'S MIT Group of Institutions. The Sangeet Kala Academy teaches Hindustani vocal with instruments like harmonium, tabla, bansuri, sitar and also Hindustani Sugam Sangeet (light music). The site is a reclaimed land. The construction of the structures started from 2002 and some structures are still under construction. The main entrance is a 3-storeyed structure and the other structures are 2-storeyed.
9. ACCESSIBILITY	Consieved as a neighbourhood is accessible to the people living in tokyo.	This structure is accessible to the people living pune.	Accessible for the pepole living in metadero.	As a large number of people come to this site as it is accessible to all its citizens.	Accessible to all the people in barcelona.	Accessible to all the people in Los angeles.	Accessible to the citizens of loni and also to people in neighbourhood of the pune
10. STRENGTH	Experimentation by the students between different spaces like corridors, staircases to experience the behaviour of sound with and without acoustical treatment.	It holds a very strong ancient way of teaching.	The temporariness of the structure makes it reusable and recyclable.	The extension has not changed the language, but has captured a new structure continuing its spatial language of the historical main building.	The acoustical treatment and techniques used make the structure work with the program having two different activities - a library and a music school.	The concert hall was able to remove himself from the typical form and capture the motion of music,creating an exterior that seems to dance both on and above the site. The interior then becomes very organic as one journeys between and into these sculptural forms.	The teaching system would attract more music learners.

Comparative Analysis And Design Clues

COMPARATIVE ANALYSIS							
SPACES	TOHOGAKUEN SCHOOL OF MUSIC	CHINMAYA NAADA BINDU GURUKUL	RED BULL MUSIC ACADEMY	SCIENCE AND MUSICAL EDUCATION CENTER SYMPHONY	MUSIC SCHOOL PROJECT CONCEPT "TALLER DE MUSICS"	WALT DISNEY CONCERT HALL	VISHWASHANTI SANGEET KALA ACADEMY
1. ENTRY / EXIT	✓	✓	✓	✓	✓	✓	✓
2. PEDESTRIAN CIRCULATION	x	✓	x	✓	x	✓	✓
3. VEHICULAR CIRCULATION	x	x	x	✓	x	✓	x
4. PARKING	✓	x	x	✓	x	✓	x
5. BASEMENT	✓	✓	x	✓	x	x	x
6. ADMIN	✓	✓	✓	✓	✓	✓	✓
7. STAFF ROOMS	✓	✓	x	✓	✓	✓	✓
8. SECURITY CABIN	✓	x	x	✓	✓	✓	✓
9. STORE ROOMS	x	✓	x	✓	✓	✓	✓
10.CLASS ROOMS	✓	✓	x	✓	✓	x	✓
11.INSTRUMENT ROOMS	✓	✓	✓	✓	✓	x	✓
12.OPEN / CLOSED	x	✓	x	✓	x	✓	x
13.AMPHITEATRE	x	x	x	x	x	✓	x
14.LIBRARY	x	x	x	x	x	x	x
15.STUDENT ACCOMODATION	x	✓	x	x	x	x	x
16.FACULTY ACCOMODATION	x	✓	x	x	x	x	x
17.CANTEEN	x	✓	✓	✓	x	x	x
18.RECORDING ROOMS	x	x	✓	x	x	x	x
19.PRACTICE ROOMS	x	x	✓	✓	x	x	x
20.CONFERENCE ROOMS	✓	✓	✓	✓	✓	✓	✓
21.PUBLISHING HOUSE	x	x	x	x	x	x	x
TOTAL	(08/20)	(13/20)	(07/20)	(15/20)	(08/20)	(11/20)	(09/20)

DESIGN CLUES-

1. Planning of the campus and individual modules with respect to the activities.
2. Merging program and interacting spaces.
3. Innovating the forms and spaces and also use of traditional materials in a contemporary way.
4. The flexibility inside the structure.
5. User oriented space design.
6. Designing barrier free design.
7. Design will focus on different spaces, where it will encourage and attract people.
8. Design will have historical background of classical and folk music.

Fig.90

Architectural Space Program

SR. NO.	SPACES	NoS.	TYPE OF SPACE	QUALITY OF SPACE	CAPACITY (NO. OF PPL)	MIN. SIZES (IN MT.)	AREA (IN M2)
			A. ADMINISTRATION				
1	Director's Office	1	Private	Well ventilated, lit	5	60	60
2	Executive Director Office	1	Private	Well ventilated, lit	5	60	60
3	Waiting Area	1	Private	Well ventilated, lit	20	25	25
4	Accounts Department	1	Private	Well ventilated, lit	20	100	100
5	Exam Department	1	Private	Well ventilated, lit	20	20	20
6	Marketing and Advertisement		Private	Well ventilated, lit	10	100	100
			B. CLASSROOMS				
1	Vichitra Veena	1	Private	Naturally ventilated, lit	7	300	300
2	Sarangi	1	Private	Naturally ventilated, lit	7	300	300
3	Harmonium	1	Private	Naturally ventilated, lit	7	300	300
4	Tabla	1	Private	Naturally ventilated, lit	7	300	300
5	Flute	1	Private	Naturally ventilated, lit	7	250	250
6	Vocal Classroom	1	Private	Naturally ventilated, lit	14	200	200
7	Toilet	2	Private	Well ventilated, lit	49	20	20
			C. RECORDING STUDIO				
1	Live Room	1	Private	Acoustics, well ventilated, lit		1500	1500
2	Control Room	1	Private	Acoustics, well ventilated, lit		1500	1500
3	Isolation Booths	1	Private	Acoustics, well ventilated, lit		1500	1500
4	Machine Room	1	Private	Acoustics, well ventilated, lit		1500	1500
5	Reception	1	Private	Acoustics, well ventilated, lit		1500	1500
6	Pantry	1	Private	Acoustics, well ventilated, lit		1500	1500
7	Lounge	1	Private	Acoustics, well ventilated, lit		1500	1500
8	Toilet		Private	Well ventilated, lit		10	10
			D. RIYAAZ ROOM				
1	Riyaaz room	21	Private	Acoustics, well ventilated, lit	21	9	108
2	Toilet	1	Private	Well ventilated, lit	21		10

Architectural Space Program

SR. NO.	SPACES	NoS.	TYPE OF SPACE	QUALITY OF SPACE	CAPACITY (NO. OF PPL)	MIN. SIZES (IN MT.)	AREA (IN M2)
			E. ACCOMODATION				
1	Students Accommodation	21	Private	Naturally ventilated, lit	42	10.5	250
2	Pantry	1	Private	Naturally ventilated, lit	42	7.5	7.5
3	Teacher's Accommodation	7					
4	Living Area	1	Private	Naturally ventilated, lit	7	56	392
5	Dining Area	1	Private	Naturally ventilated, lit	7	56	392
6	Bedroom	1	Private	Naturally ventilated, lit	7	56	392
7	Guest Accommodation	20	Public	Naturally ventilated, lit		250	250
			F. AUDITORIUM				
1	Capacity	1	Public	Acoustics, well ventilated, lit	500	1700	1700
			G. CANTEEN				
1	Loading and unloading	1	Semi-Public	Well ventilated, lit	100	700	700
2	Preparation area	2	Semi-Public	Well ventilated, lit	100	700	700
3	Storage	2	Semi-Public	Well ventilated, lit	100	700	700
4	Dining area		Semi-Public	Open, semi open	100	700	700
5	Toilets		Semi-Public	Well ventilated, lit	100	30	30
			H. EXPERIMENTAL AREA				
1	Open theatre	1	Semi-Public	Open			380
2	Recreational area	6	Private	semi open	50		150
			I. LIBRARY				
1	Library 1 (Books, magazines)	1	Semi-Public	Naturally lit, well ventilated, required north light		340	340
2	Library 2 (Audio-visual)	1	Semi-Public	Naturally lit, well ventilated, required north light		340	340
			J. MUSICAL STORE				
1	STORE	1	Semi-Public	Well ventilated, lit		50	50

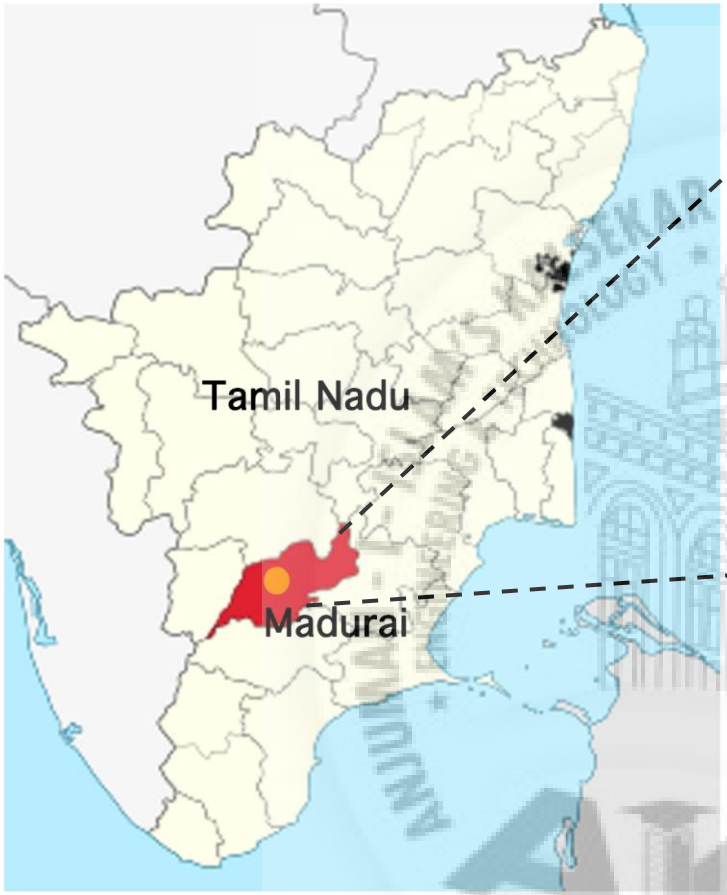


Fig. 91 Map of Tamil Nadu

Fig. 92 Map of Madurai

Population-
1,465,625 (2011 census)

Madurai Area-
147.97 kms

Elevation-
115m above the sea level

Proposed site-
1,35,589sq.m
35 Acres approx.

Location of the Site-

- The site is located in the city of Madurai, at a place called Iravadanallur. It lies in 9.93'' N Latitude and 78.12''E Longitude.
- It is in the madurai district, proximity towards all the three main transportation hubs are close and easily accessible.

Site Study

Climate of Madurai

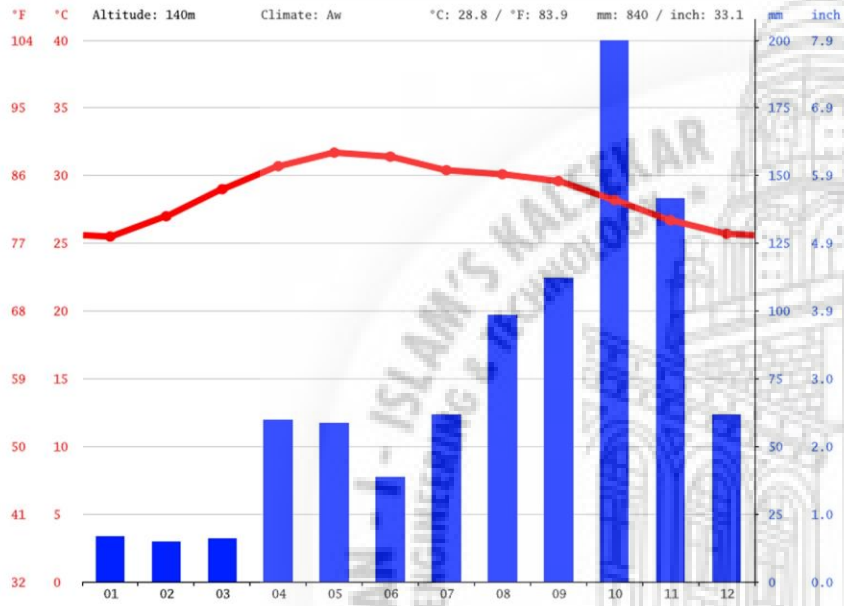


Fig. 93 Average Rainfall

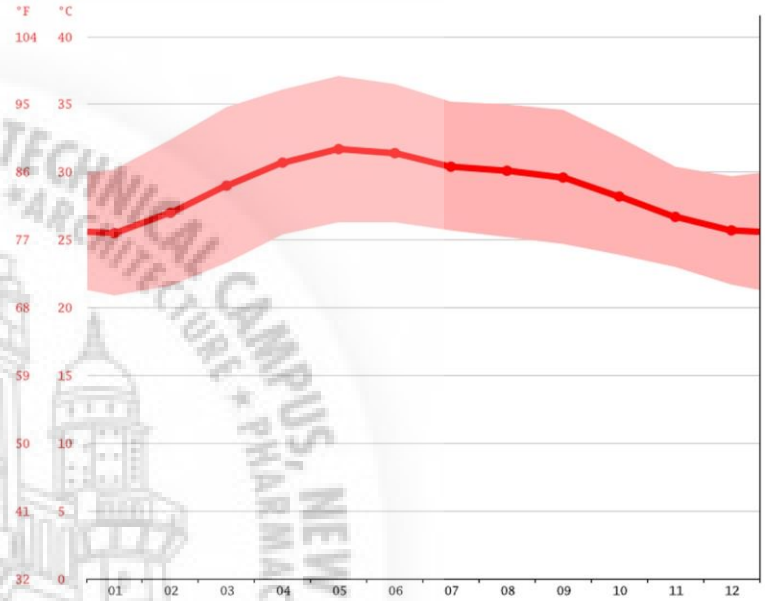


Fig. 94 Average Temparature

Why in Madurai?

Fig. 95 ISAI (Music)

Fig. 96 Nadagam (Drama)

Fig. 97 Carnatic Music

Fig. 98 Traditionals and Art Forms

- Third largest city by population in Tamil Nadu.
- Third Major in Economic.
- Renowned for Tourism.
- Major Traonsportation hub for southern Tamil nadu.
- Lack of music amenities in south Tamil Nadu.
- There is no campus for Teaching, Training and perforance in south Tamil Nadu.
- To develop the talents of south Tamil Nadu and madrus, I'm providing music school in Madurai.