



## Final Year Project Showcase Batch-2019 Year 2024

Department: <b>Architecture and Planning</b> Programme: <b>Architecture</b>	
1	<p><b>Project Idea</b></p> <p>“<b>Dancing Through Spaces: Kathak’s Architectural Overture to Culture</b>”, is a thesis that primarily focuses on exploring the fusion of Kathak dance’s rhythmic movements and spatial geometry with architectural design. The goal is to create architectural spaces that reflect Kathak’s fluidity, grace, and storytelling aspects, allowing users to experience the dance form in a built environment. Through design elements inspired by Kathak’s geometry and cultural symbolism, the project aims to develop a space that promotes cultural engagement while honoring tradition, serving as a modern cultural hub for performance and community interaction.</p>
2	<p><b>Process</b></p> <p>The project began with an extensive research phase, which provided crucial insights into the intricacies of the Kathak dance form, the dancers' perspectives, and the role of architectural intervention.</p> <ol style="list-style-type: none"><li>i. At the outset of the research, I explored the dance's origins, its historical significance, and its deep-rooted connection to Pakistani culture. This examination also provided insights into how Kathak has long been an integral part of our cultural landscape, even though many people today may not fully recognize its cultural value.</li><li>ii. The second phase of the research focused on conducting interviews with both the general public and Kathak dancers. These interviews revealed that a majority of people perceive Kathak as part of Indian or Hindu culture. However, discussions with the Kathakaars (Kathak dancers) provided deeper insights into the dance's history, geometry, and cultural significance. These conversations helped clarify the broader context of Kathak and its connection to Pakistani culture, enriching the research with firsthand perspectives and understanding.</li><li>iii. In the final stage of the research, both primary and secondary data informed the choice of the design project and its site. The project selected for the thesis was an artist residency for classical dancers. During interviews, Kathakaars expressed a need for a space that feels like home, where they can fully immerse themselves in their art. The chosen site is Bagh-e-Quaid, an amenity plot near TDF Ghar and Quaid-e-Azam Mazar, selected for its proximity to recreational spaces and convenient access via the BRT system.</li></ol> <p>As the research unfolded, my design process began to take shape, rooted in the cultural and spatial dynamics of Kathak. The design approach was crafted to reflect the fluidity and grace of Kathak movements while addressing the practical needs of the dancers. Through modular design, the spaces were envisioned to be adaptable, evolving alongside the dancers' journey. The insights gathered from interviews and site analysis led to the creation of an artist residency—a space that would not only function but foster creativity, allowing dancers to immerse themselves deeply in their art.</p>

3	<p><b>Outcome</b></p> <p>The findings from my research development phases motivated me to incorporate the narratives and stories of Kathak into the architectural environment. By using architectural interventions, I aimed to weave the cultural essence of Kathak into the design, allowing the space to reflect the dance's fluidity and expressiveness, thus creating a built form that tells the story of the dancers and their art.</p> <ol style="list-style-type: none"> <li>1. Amphitheatre (Public Zone): <ul style="list-style-type: none"> <li>• The amphitheatre is a sacred haven for the kathakaars while surrounded by grand arches and lush greenery as a backdrop.</li> <li>• The open-air theatre is designed to seamlessly integrate with both the public and private zones of the project. This allows for a fluid transition between spaces, ensuring that the theatre remains accessible to the public while also respecting the privacy of the artist's residency.</li> <li>• The theatre serves as a cultural hub where the performances and storytelling of Kathak can be showcased, enhancing both community engagement and the dancers' creative environment.</li> </ul> </li> <li>2. Indoor/Outdoor Exhibition Spaces (Public Zone): <ul style="list-style-type: none"> <li>• The indoor exhibition space is divided into 16 parts, the center where the circle converges acts as a central space which then gets converted into a double-height reception area (culmination of information about the exhibition space)</li> <li>• The outdoor exhibition area plays a more flexible role by providing an open space to articulate different narratives of the dance.</li> </ul> </li> <li>3. Dancing Studios (Semi-Public Zone): <ul style="list-style-type: none"> <li>• The dancing studios provide sufficient space for the dancers to practice their routines and steps for their performances and acts.</li> </ul> </li> <li>4. Library (Semi-Public Zone): <ul style="list-style-type: none"> <li>• The library is designed on a concept that was derived from my secondary research.</li> <li>• The concept was to commemorate the endeavours of Indu Mitha, the Bharatnatyam dancer who translated the narrations of the kathak from Sanskrit to Urdu, so the dancers here could choreograph and narrate different stories.</li> <li>• Hence, the library was located between the exhibition space and the dancing studios to impart the process of translation of narratives.</li> </ul> </li> <li>5. Artist Residency (Private Zone): <ul style="list-style-type: none"> <li>• The residential zone is inspired from the case study of Harsukh (Kamil Khan Mumtaz).</li> <li>• Double-height Verandah spaces.</li> <li>• Courtyards</li> <li>• Bridges</li> </ul> </li> </ol> <p>This artist residency brings together Kathak's cultural essence and architectural innovation, forming a cohesive space where dancers can connect deeply with their art. The design approach integrates public and private zones, offering a balance between performance spaces and personal practice areas. Beyond just functionality, the space fosters creativity and expression, supporting the dancers' physical, emotional, and cultural needs. It serves as a nurturing environment that preserves the rich tradition of Kathak while promoting its growth for future generations.</p>
4	<p><b>Evidence (Theoretical Basis)</b></p>

The report comprises of 8000 words explained in a summary below described chapter wise: *Chapter 1* introduces the core concept of the thesis, which integrates Kathak dance with architectural design. It traces the origins of Kathak and its cultural roots in Pakistan, and how the research aims to revive this cultural asset through architecture.

*Chapter 2* covers the historical background of classical dance, particularly Kathak, and its evolution over time. The types of Kathak and their cultural significance are explored, focusing on the Lucknow Gharana style, which is prevalent in Pakistan due to its Muslim influences. Additionally, parallels between classical dance and architectural elements are discussed.

*Chapter 3* The third chapter outlines the research objectives, methodology, and target groups. Ethnographic research and interviews with dancers and locals were conducted to understand the cultural relevance of Kathak in Pakistan. The research focuses on integrating dance principles into architectural design to create a space that celebrates Kathak.

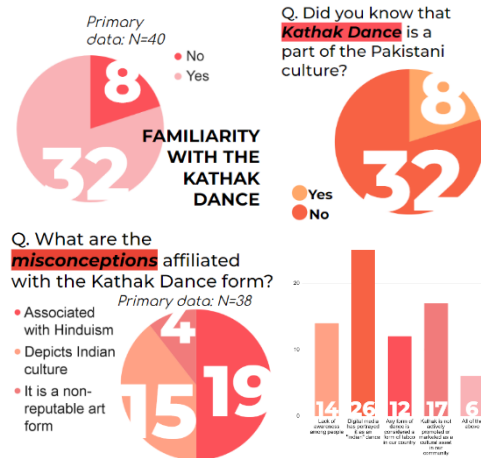
*In Chapter 4*, presents the findings from the primary and secondary research. Surveys indicate a lack of awareness about Kathak's cultural connection to Pakistan. Interviews with dancers, such as Tabitha Simrin and Sheema Kermani, provided deeper insights into the prevalence of Lucknow Gharana in Pakistan. Case studies of existing cultural spaces informed the design approach.

*Chapter 5* analyzes the design process which begins with selecting the site, Bagh-e-Jinnah, based on accessibility and prominent landmarks. The design approach focuses on creating spaces that reflect the fluidity and geometry of Kathak.

The project aims to use architecture to bridge the gap between dance and cultural engagement, incorporating the essence of Kathak into the built environment.

*Chapter 6* delves into the spatial design of the artist residency, inspired by the fluidity and expressive nature of Kathak dance. The design approach emphasizes creating spaces that resonate with the rhythm and geometry of Kathak, integrating both public and private zones for dancers to practice and perform. This chapter outlines the evolution of the design concept, focusing on cultural engagement and artistic expression. It presents the final design, including the master plan, detailed floor plans, elevations, sections, and rendered views that reflect Kathak's artistic essence in built form.

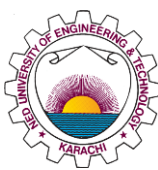
*Chapter 7* The final chapter reviews the jury's comments and reflections on the research and design process. The feedback highlighted areas where the dance form could have been better integrated into the design, and lessons were learned regarding translating dance geometry into architectural form.



## Competitive Advantage or Unique Selling Proposition

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- **Cultural Reminiscence:** A key strength of this project lies in its ability to rekindle and reminisce the forgotten cultural heritage of Kathak dance in Pakistan. By integrating Kathak's narrative, rhythm, and geometry into architectural design, the project stands as a bridge between tradition and contemporary space-making. It serves as a platform to reconnect the local community with the rich cultural roots of Kathak, revitalizing its presence in the modern landscape.
- **Creating a Cultural Hub for Dancers:** The project also addresses the essential need for dedicated spaces where Kathak/classical dancers can practice, perform, and immerse themselves in their art. Through the establishment of an artist residency, the



	<p>project not only offers physical spaces but also nurtures emotional and creative growth, serving as a supportive environment for dancers to evolve. This makes the project unique, transforming it into a cultural hub where tradition and contemporary needs meet seamlessly.</p>	
<b>a</b>	<p><b>Attainment of any SDG</b> (e.g. How it is achieved and why it is necessary for the region)</p> <ol style="list-style-type: none"> <li>i. <i>Quality Education (SDG 04)</i>: The project fosters cultural education and awareness about Kathak, ensuring that classical dance forms are preserved and passed on to future generations through well-designed spaces that support learning and performance.</li> <li>ii. <i>Sustainable Cities and Communities (SDG 11)</i>: The creation of cultural hubs, like the artist residency, contributes to sustainable urban development by preserving cultural heritage and providing inclusive spaces for the arts, fostering community cohesion and engagement.</li> <li>iii. <i>Gender Equality (SDG 05)</i>: The focus on providing spaces for Kathak dancers, many of whom are women, aligns with empowering women in the arts by giving them a platform to practice, perform, and share their craft freely, encouraging equality in artistic spaces.</li> </ol>	
<b>d</b>	<p><b>Process Improvement which Leads to Superior Product or Cost Reduction, Efficiency Improvement of the Whole Process</b> (e.g. What is the issue in current process and what improvement you suggests)</p> <p>To improve the process for this Kathak-inspired architectural design, several steps are suggested:</p> <ul style="list-style-type: none"> <li>• Integrating Kathak's movement and geometry early in the design phase ensures cultural relevance. Collaboration with Kathak dancers throughout the process will align the space with their needs.</li> <li>• Modular, flexible spaces allow for versatility in performance and rehearsals. Streamlining construction with prefabricated elements and using sustainable, local materials reduces both time and cost. These improvements enhance cultural expression, reduce costs, and create adaptable, artist-friendly spaces.</li> </ul>	
<b>7</b>	<b>Team Members</b>	Nabiha Ahmed (arnabihamansoorneduet55@gmail.com)
<b>8</b>	<b>Supervisor Name</b>	Ar. Masooma Shakir, Ar. Wasama Dewan

## Pictures

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### The Vedic Period (2000 BC-600 BC)

Historically, Kathak dates back to the Vedic times when the stories of Mahabharata and Rig Veda were composed. The chief aim of the Kathak was to convey the stories of these great epics (about Gods and Mythology of the Aryans) and instruct the indigenous population of the subcontinent.



# KATHAK HISTORY

### NatyaSastra (900BC-200 BC)

An ancient Indian Treatise on performing arts is traditionally attributed to the sage Bharata Muni. The text is a guiding light for drama, music and dancing compiled in Sanskrit



### Kathak under the Mughal Influence (1500CE-1800CE)

Under the the Mughal patronage, the dance was shifted from the temples to courts, where the Kathakaars were regularly invited to perform as part of the royal entertainment



### The Tarnished Image of Kathak under the British Raj (1850-1947)

The colonialist attitude of the British led to the stigmatization of the nautch dance and the professional women dancers, who were associate with prostitution and loose behaviour



### The Modern Kathak (900BC-200 BC)

After Partition, the dance had undergone various changes; a renowned classical dancer Indu Mitha, had translated the stories that were written in Sanskrit to Urdu for the new context.



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## kathak about

## 2. MUDRAS

- draw a line in the air, water shower of flowers, sag mark a stop, a blessing
- monarch
- corners of the eye, lightning
- blowing
- milking of cows, grasping weapons
- holding a mirror, wearing garland, flowerwork
- bird
- earring

## 3. POSTURES

- wonder
- love
- fury
- fear
- laughter
- disgust
- peace
- compassion
- heroic

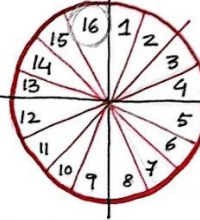
## 1. BOLS

## 4. ABHINAYAS

# CONCEPT

DERIVED FROM RESEARCH.

The Kathak dance starts with the steps "Ta-Thai-Thai-Tut, Aa-Thai-Thai-Tut" it is performed with the feet and with the right foot stamping on the floor first.

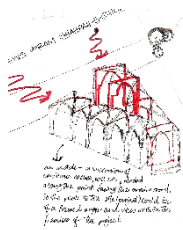
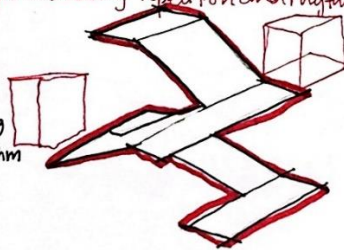


These steps could be concluded as in a circle where the circle is divided into 16 parts - showcasing a pattern of continuity.

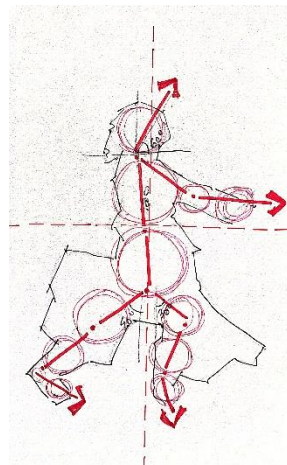
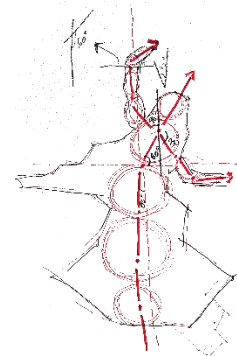
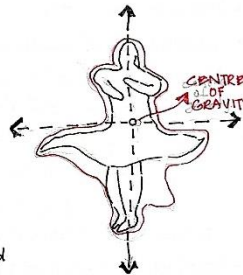
As the movement is emphasized on the feet and it carries the progress of the dance, hence it could be used to design a concept around the repetition of it.

The idea could be creating a **staircase** body to imitate this repetition. This reason for suggesting a staircase structure is that the use of feet is exercised through steps and stairs, and it also helps in creating repetition and rhythm at the same time.

These staircases could be platformed around various building blocks. To provide rhythm in the access.



The angarkha swirls during the performance, around the axis providing a dynamic elevation.



**TAKEAWAY:**  
The opening span of the angarkha can be taken in a way that a tensile structure spans over the masses to ensure dynamism.

INDU USING THE TYPICAL THEME OF RADHA-KRISHNA STORIES IN THE MODERN THEME OF THE GARDEN SCENE.

The Radha-Krishna stories are regarded as a symbol of the "Bhakti" (devotion) and "bhava" (emotion) of "Chetna Chaitany" into a language of devotion of women that are being seen in the park. The story helps Indu Ji to choreograph in the Modern Context of Pakistan.



\*the scene shows a group of girls that visit a park and could be seen enjoying the play of pecking flowers.



\*in this scene, the women get harassed by a misbehaving man and disrupt their activity.

## BAGHICHAY MEIN

THE CHOROEGRAPHY SHOWED

The choreography shows women enjoying themselves in a public space, a garden, until they are harassed and driven away by a group of men.

Death of Public Spaces in Pakistan for Women's Creative Expression.

### concept development and design



the concept starts with a rough zoning of the site. The site is later divided to be an area of 3 acres, and drawn by extending the grid lines of the site.

This initial zoning of the project was inspired by the architect's previous work on the site, which divided the site into public, semi-public, and private zones.



the main idea was to use as many open spaces as possible, because my design had to be applied according to the needs of the participants.



the most important to orient these zones according to our site as well as the dance activities.



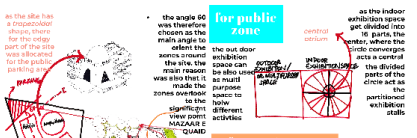
this analysis was a part of my secondary research. Another study was done by watching the choreography of the dance "Radha Krishna" in the "Sudhakar" film.



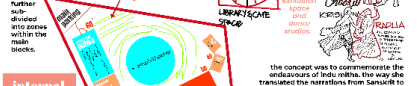
the analysis described the dignity of the dance. The PLAN of the dance showed the hierarchy in the choreography.



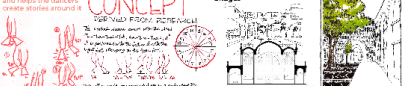
the analysis shows that were found in the analysis were 30,40,50,60 and 90.



as the site has a topographical change, the main part of the site was allocated for the public parking area.



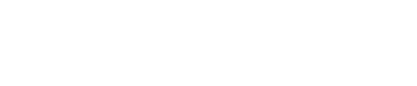
the plan was then further divided into zones within the main blocks.



the zoning concept and helps the dancers create spaces around it.



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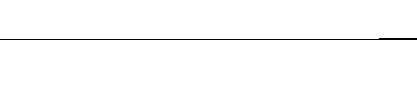
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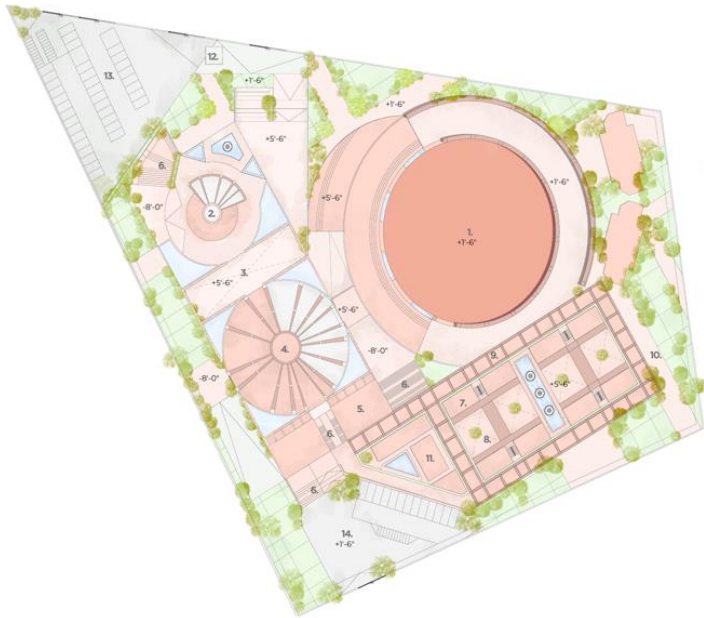


### legends

- entrance
- amphitheater
- reception
- exhibition area
- outdoor exhibition/ multi-purpose space
- cafe
- toilets
- sitting area
- kitchen
- bridge
- dance studio
- residential unit
- verandah space
- makeup/changing room
- store
- admin
- staff room
- laundry
- dining area
- kitchen
- store
- pool



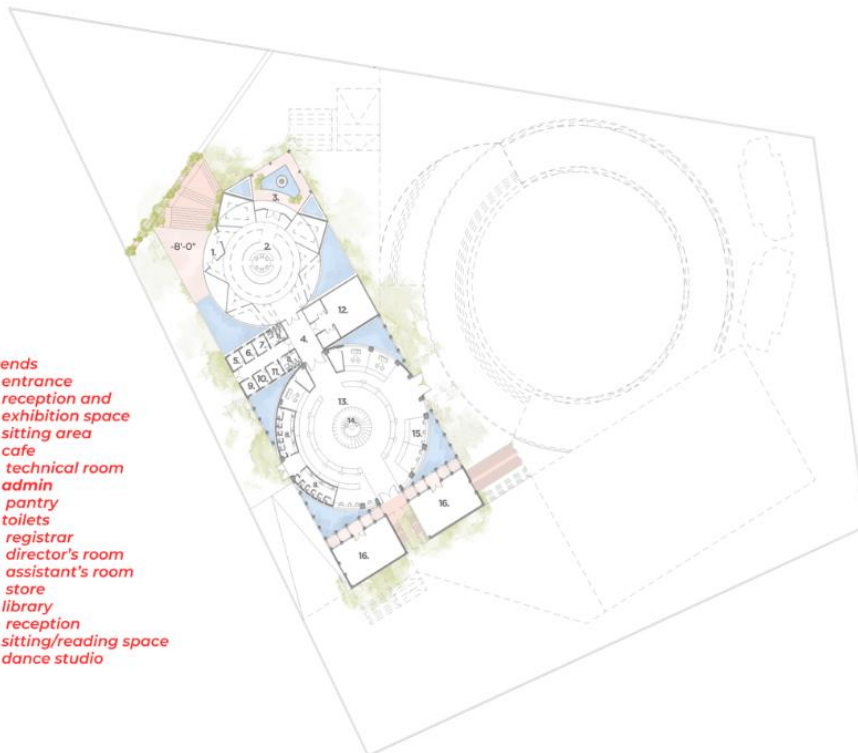
**masterplan**  
scale: 1"=3/64"



- legends**
1. amphitheater
  2. exhibition space
  3. outdoor exhibition/  
multi-purpose space
  4. cafe
  5. dance studios
  6. stairs
  7. residential unit
  8. courtyard
  9. double-height  
verandah
  10. dance studio
  11. services
  12. guard room
  13. main parking area
  14. service parking

## GROUND FLOOR PLAN

## BASEMENT FLOOR PLAN



- legends**
1. entrance
  2. reception and  
exhibition space
  3. sitting area
  4. cafe
  5. technical room
  6. admin
  7. pantry
  8. toilets
  9. registrar
  10. director's room
  11. assistant's room
  12. store
  13. library
  14. reception
  15. sitting/reading space
  16. dance studio



## SECTION AA'



The masterplan shows the fluid connectivity between the three zones, the idea pursued to connect all areas through sufficient open and green spaces can be seen through. The plan is an ode to the simplicity and focused choreography of Kathak and its essence, as per seen in the analysis



the residential block unequivocally serves to the case study of Harsukh and adheres to its core element of verandah spaces, courtyards and bridges

