

**Koothambalam**  
**Stone sculpture project**

**Change Management Document**

Content: Alteration in design

Implication: Administrative & Financial

Document dated : 15<sup>th</sup> Sep 2011

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## Project Objective

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Koothambalam is the main performing space in Kalakshetra Foundation which has been designed and implemented by Smt.Rukmini Devi and Sri.Appukuttan Nair.

The objective of the project is to install various stone sculptures such as

- Ashtadik gajas (eight directional elephants)
- Surul yazhi (railing flanked by a mythical animal)
- Chakras (wheels)
- Celestial horses

## Project requirement

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With reference to the original design made by the founders of the institute the Koothambalam structure remains incomplete. One of the features which was left incomplete is the sculptures which were designed to be placed in and around the Koothambalam. These sculptures represents certain concepts which are universal in nature. As these sculptures symbolise higher concepts they are to be made in a non-perishable material such as stone as these sculptures can reflect the concept for a longer period of time. To do such traditional sculptures such as Ashtadik gajas (eight directional elephants), Surul yazhi (railing flanked by a mythical animal), Chakras (wheels), Celestial horses the project has to be outsourced to traditional sculptors.



## Project Resource

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- It was preferred that such a prestigious work should be entrusted on a sculptor who has got good experience in the field and also who has national recognition. So, based on the work credentials the profile of **Sri.Bhagban Subuddhi** was considered for the project
- **Sand stone** was preferred as the medium of work as it would allow for more filigree work.
- It was also decided that traditional consultants for Koothambalam may also be the consultants for this project. So the traditional stapathis such as Stapathi **Sri.K.P.Umapathi Acharya** was employed as the consultant for the project.

## Project Location

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The entire project base, Koothambalam is located within the premises of Kalakshetra. The stone sculptures are to be carved and installed in and around the site of Koothambalam. The resource people will work within the premises of Kalakshetra so that the work can be reviewed frequently

## Project Duration

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The duration of the project is estimated to be **6 months tentatively**. However, the project duration is also dependent on the factors such as

- **Adherence to the reviewed suggestions** – In case the reviewed points were difficult to execute then the project duration may extend



- **Climatic conditions** – since the entire work of sculpting has to happen in open space, incase of bad weather, the work might be affected
- **Health condition of the resource** – since the work demands constant physical fitness, illness of the sculptors may affect the duration of the project

## Project Urgency

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Since such a project based on traditional knowledge system is a rare phenomenon as it is quite difficult to find expert craftsman with both knowledge system and hand-on experience. Since such expert resources are fast dwindling it poses urgency for the project to be implemented at the earliest.

## Project background

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### Koothambalam – an overview

The *Koothambalam* (tam. lit. hall of dance) is a microcosmic representation of the abstract macrocosm which is ever expanding. The two terms '*Kootbu*' which literally means dance and '*ambalam*' which means hall, are definable. These words have great philosophical import which is commonly used as code words to represent the abstract phenomenon of universe and its function. The problem of representing such intangible ever expanding concept into a tangible form has been the hallmark of Indian knowledge system. The representations are varied, some are done through words as mentioned in religious and philosophical texts, praise poems and poetry while some are represented through form which is mobile (skt. *chala*) and immobile (skt. *achala*). The mobile forms of representation are through dance and theatre (skt. *natya*) while the immobile forms of representation are through painting, sculptures and temples. In Indian traditional knowledge dealing with space call these representations as *chitra* (sculpture), *chithraartha* (bas-relief) and *chitraabhaasa* (painting)

If every physical structure is a symbolic representation of a concept (skt. *tattva*) then the every component within the structure become the part of the primeval *tattva*, which is to be represented and henceforth the need for close-to-appropriate representation becomes the necessary condition as opposed to a sufficient condition. It is more a necessity than a luxury to 'stick-on' to the protocols mentioned in the traditional texts if the conceptual atonement (skt. *siddhi*) is desired.



## Project Significance

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From the parent blue print of the structure we infer the fact that the visionaries who have created the Koothambalam of Kalakshetra has given it a platform and has named it as '*garbha-griha*' or the sanctum sanctorum. It is quite interesting to note that if the stage is the sanctum sanctorum, then the art presented on the stage becomes the God (skt. *devata*) to be worshipped. The front extension in front of the proscenium stage is also called as *ardha mantapa*. The *ardha mantapa* is the space generally where the most sacred of pontiffs are allowed to receive audience from the *devata*. Here this is the place where the patrons of art, guests, artistes, Kalakshetra students are generally seated. The main area where the general public are seated is called as *maha mantapa*, the place where the grace (tam. *arul*) is bestowed.

### The Dwarapalakas and the Surul yazhis

The *mukha mantapa* is generally guarded by the door-keepers or the *dvara palakas*. The *dvara palakas* though are represented in human-forms, they are basically the anthropomorphic representation of the divine weapons employed by the royal office of the Lords. Before entering into the *mukha mantapa* the space should be connected through a flight of steps (skt. *sopana*) flanked by two mythical *yazhi* railings called as *surul yazhi* (tam. lit. coiled *yazhi*). The structure of *yazhi* is so that they have wavy edges which ends with a coil-of-infinity, which is believed to be the source point of infinite energy. The coil ends with a lotus motif. Lotus symbolises auspiciousness (skt. *mangala*), perhaps one of the most famous *ashtamangala* symbols used in Indian representational media. As and when a viewer (skt. *darshaka*) alights these steps, it is believed that his negative energy is waded-off and he regains fresh stream of energy from these *surul yazhis* and they gain auspiciousness by the presence of lotus.



The entire structure is divided vertically into various sections such as *upapeetam*, *adhishtaana*, *paada/bhitti*, *prastara*, *kanta*, *shikara*, *ushnisha*.

The *vimana* or the super-structure on top of the *garbha griha* becomes the via media conduit through which the macrocosm communicates to the microcosm. The concept of verticality and convergence plays a pivotal role. That which is vertical (here, also tall) is a good-conductor and receiver of static charges from the cosmos, perhaps this explains the verticality of the *vimana*. If the base of this conductor-receiver (here *vimana*) is made broader the received charges are dissipated, or to its converse it is also made possible to conduct and relay the energy back to the cosmos. The *vimana* houses the *garbha griha* within. If the proscenium is the *garbha-griha* then that which is presented on the stage is relayed to the cosmos, through the *vimana*. Perhaps the proscenium is the conceptual replacement of the *vedi kunda*. As a *yagna kunda* is guarded by the *asta dik palaka*, *rasi devata*, *nakshatra devata*, the *pada/bhitti* (wall) of the *koothambalam* houses these guardian deities. It is also interesting to note the fact that the *agni deva* and *Indra* alighted on *airavata* is placed on the wall that grows above the main stage. These deities are basically the *adikaaris* of the *yagna*. So we can also infer the fact that the proscenium stage is the *yagna kunda*, the *fire is of art* and the high-priest who does this *yagna* is *the artiste*.

### The ashtadik gajas

Such a *yagna kunda/ambalam* is conceptually guarded by the *ashta dik gajas* and *ashta dik naagaas*. It is also quite interesting to note that the word 'naaga' in tamil refers to serpent as well as an elephant. Elephants in Indian art generally symbolises the clouds. This is quite evident in the panel of *Gajalakshmi*. When the water bearing clouds symbolised as elephants pour water /rain, prosperity and auspiciousness symbolised as *Sri Lakshmi* is born. It is also evident from the fact that the Lord of the heaven, *Indra* has elephant *airavata* (cloud) as his vehicle. When we say that the *Koothambalam* is guarded by



eight directional elephants we are placing the entire structure on a conceptual aerial platform.

### **The kaala chakra and the galloping horses**

The entire *Koothambalam* is envisaged to be like a vessel (skt. *aakaasa vimana*) flying towards the firmament. So forth the structure has to be provided with wheels and horses for its aerial drift towards the north. The wheels symbolises the Indian understanding of time which is cyclic in nature. Such a wheel of time is called as *kaala chakra*. The presence of galloping horses, whose legs are held high in the air flying towards the expanding space indicates the constant conceptual journey of the physical space. It is quite interesting to note that the artistes are asked to enter this *vimana* through the side doors placed in the eastern and western direction, which is marked by wheels on either sides dragged by the horses and the artistes ascend the center stage or the *garbha griha* to present their form.

### **The concept of *homo ludens***

The place where the God's danced bordering on the concept of *homo ludens* through which the world becomes the universal theatre orchestrated by the divine forces who perform the divine music and dance. Such a representation is common in a culture which relates itself to nature and which relates the natural happenings of life as a pre-determined divine play. The dance happens everywhere. This universal dance is called *mysterium fascinum*, the concept which is mysterious yet fascinating.



## Renovation – a traditional perspective

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Koothambalam, an abstract representation of the cosmic order (skt *rta*) given form by Sri.Appukuttan Nair and Smt.Rukmini Devi has to maintained and fostered. Here it becomes quite important for one to understand the traditional concept of renovation and re-construction. Constant re-construction and improvement in quality has been the norm of the yesteryears. The idea of renovation is not an end-result but a continuous process of upgradation, done time and again, leading towards the process of atonement (skt. *siddhi*). It is quite evident that the structure once constructed by the Pallavas were renovated by the Cholas and further expanded by the Vijayanagara and Nayaka kings. For a traditional practitioner it is more important that a Dakshinamurthy panel of that wall faces south, not ritualistically bothered whether it was a invaluable Chola fresco or a modern white-cement image. Perhaps it is evident that even today those traditional structures like temples undergo *Kumbabhisheka* once in every twelve years, just to ward-off the conceptual accumulated negative energy (skt. *∥ aṇa*) and re-establish the conceptual goodness (skt. *punya*) and henceforth bestow it to the artistes, residents, practitioners, learners and onlookers.



## Koothambalam sculpture design – changes

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The sculptures which are to be installed in the Koothambalam were understood and appreciated by the traditional sculptors. They also suggested certain improvements to be made in the design. The sculptures are as enlisted below

S.No	Sculpture(s)	Qty
1	Ashtadik gajas (eight directional elephants)	8
2	Surul yazhi (railing flanked by a mythical animal)	2
3	Dwarapalaka – the guardian diety	2
4	Chakras (wheels)	4
5	Celestial horses	4

The document explains the following features

- **The initial design** – the design as given in the original blue print
- **The change made** – the suggested change which is to be implemented in the sculpture
- **Purpose of change (if any)** – the justification for such a change in terms of symbology and its intended benefit
- **References (if any)** - any historical, geographical, sociological, philosophical references of such a change made

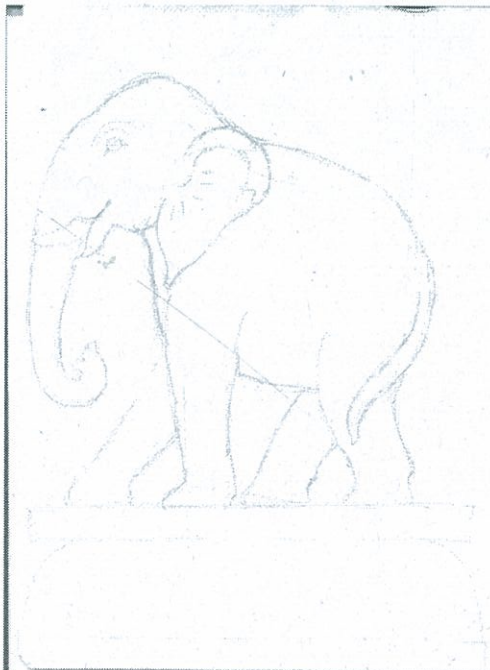


## Ashta dik gajas – the eight directional elephants

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The temple structure is conceptually guarded by the *ashta dik gajas* and *ashta dik naagaas*. It is also quite interesting to note that the word 'naaga' in tamil refers to serpent as well as an elephant. Elephants in Indian art generally symbolises the clouds. This is quite evident in the panel of *Gajalakshmi*. When the water bearing clouds symbolised as elephants pour water /rain, prosperity and auspiciousness symbolised as *Sri Lakshmi* is born. It is also evident from the fact that the Lord of the heaven, *Indra* has elephant *airavata* (cloud) as his vehicle. When we say that the *Koothambalam* is guarded by eight directional elephants we are placing the entire structure on a conceptual aerial platform.

The initial design



The altered design





## Ashta dik gaja - Change No.1

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### The initial design:

The initial design there was no bend in the oral cavity

### The change made:

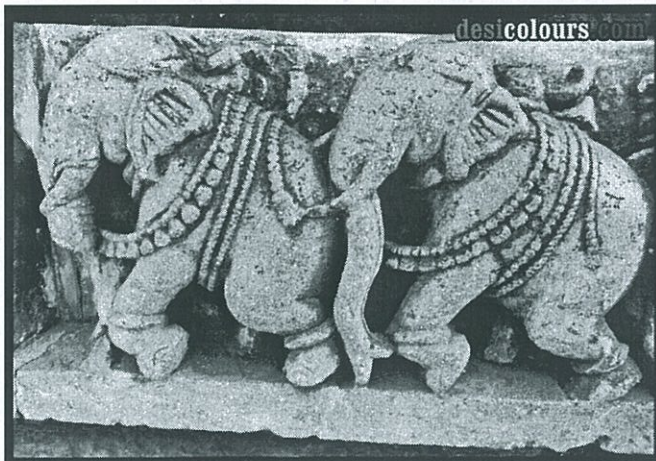
The bend in the oral cavity has been introduced giving a vision of a smiling elephant

### Purpose of change (if any):

This smile symbolises the all pervasive illusion or *sarvavyaapta maaya*

### References (if any):

One can see the bend in the oral cavity in the elephants of Halebidu, Hoysala style





## Ashta dik gaja - Change No.2

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### The initial design:

The head of the elephant was plain

### The change made:

The crown jewel around the *kumbhas* of the elephant head are added

### Purpose of change (if any):

The crown jewel around the *kumbha* symbolises royalty and

### References (if any):

One can witness the head jewel in the elephants of Airavateswara temple, Darasuram, pathway to Rajagambhiran mantapa





## Ashta dik gaja - Change No.3

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### The initial design:

The elephant ears were not decorated with ornaments

### The change made:

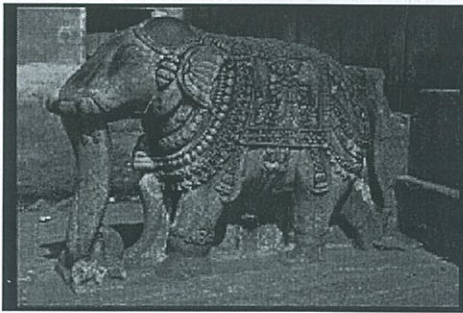
The flower ornaments around ear called as *karnapushpam* is also added.

### Purpose of change (if any):

These ornaments symbolises auspiciousness and prosperity

### References (if any):

One can see the ears being decorated with *karnapushpam* in the elephant sculpture, Mysore





## Ashta dik gaja - Change No.4

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### **The initial design:**

There were no neck ornaments for the elephants

### **The change made:**

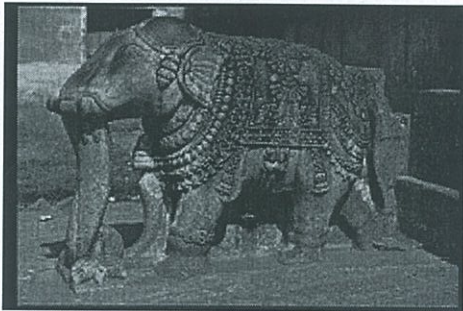
The series of neck ornamentation along with bells are added

### **Purpose of change (if any):**

The series of neck ornaments adorned to the elephants symbolises prosperity and valour

### **References (if any):**

One can see the elephant sculpture, Mysore being decorated with a series of neck ornaments along with bells





## Ashta dik gaja - Change No.5

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### The initial design:

There was no rope running around the belly of the elephant

### The change made:

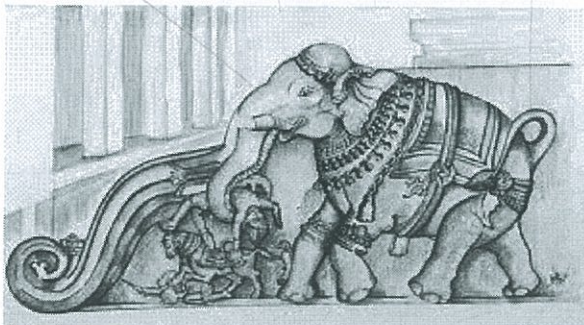
The *brahma mudicchu* or the central knot running around the belly of the elephant is added.

### Purpose of change (if any):

The *brahma mudicchu* symbolises the nodal locus what the directional elephant stands for.

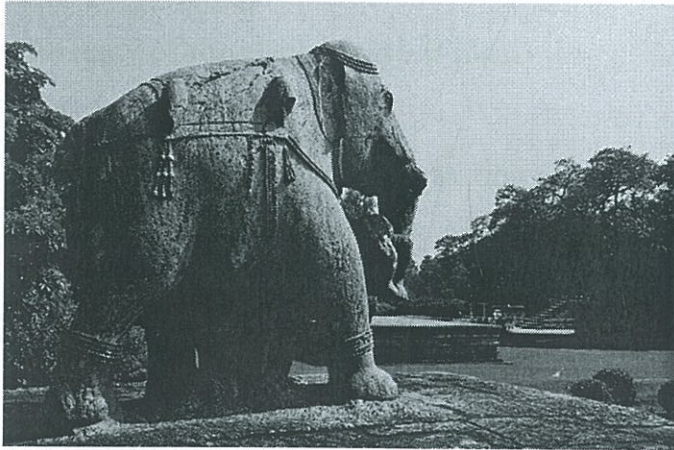
### References (if any):

The *brahma mudicchu* runs around the belly of the elephant in the Sri Subramania Shrine, Brihadeeswara temple, Thanjavur and Sun Temple, Konark, Orissa





The Sun temple, Konark





## Ashta dik gaja - Change No.6

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### **The initial design:**

The body of the elephant is left plain

### **The change made:**

The mark of vegetation such as flowers and creepers on the body of the elephant is added.

### **Purpose of change (if any):**

The mark of vegetation such as flowers and creepers symbolises sign of life.

### **References (if any):**

There is a series of vegetation such as flowers and creepers in the body of the elephant in the Sri Subramania Shrine, Sri Brihadeeswara temple, Thanjavur



## Ashta dik gaja - Change No.7

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### **The initial design:**

In the initial design the legs are placed flat

### **The change made:**

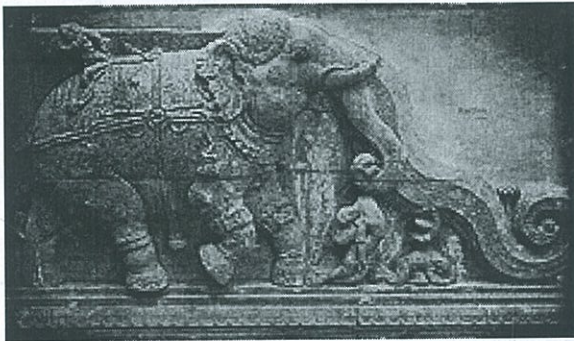
In the changed design the legs are lifted and the hind legs are bent, so one can notice the dynamism in which the entire being moves with grandeur.

### **Purpose of change (if any):**

The eight directional elephant moving out in all the eight directions stands as a symbol of directional force which pulls and maintains the universal centrifugal force. So henceforth the leg has to advance in the direction which it advances.

### **References (if any):**

The dynamic forward stride of the elephant in the Sri Subramania Shrine, Sri Brihadeeswara temple, Thanjavur





## Ashta dik gaja - Change No.8

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### The initial design:

The elephant was placed in a flat platform

### The change made:

The elephant is placed on a *padma peetam*, the lotus pedestal, instead of a plain platform.

### Purpose of change (if any):

The lotus pedestal symbolises auspiciousness and potential of creation in a cosmic platform and also symbolises infinite radiance

### References (if any):

*“Paarillai neerillai pangayam ondrundu*

*Taarillai verillai tamarai poothadu*

*Oorillai kanum oliyadu ondrundu*

*Keezhillai melillai kelviyil poovae”*

- Tirumandiram, Tirumoolar

## Ashta dik gaja - Change No.9

---

**The initial design:**

The trunk of the elephant just bent inward and hanging

**The change made:**

Life (creepers, flowers) sprouting from the trunk of the elephant

**Purpose of change (if any):**

The creepers and flowers symbolises life force and source of creation

**References (if any):**

The sign of life can be witnessed in the tusk of the elephant, Belur, Karnataka





## Surul Yazhi – the mythical animal

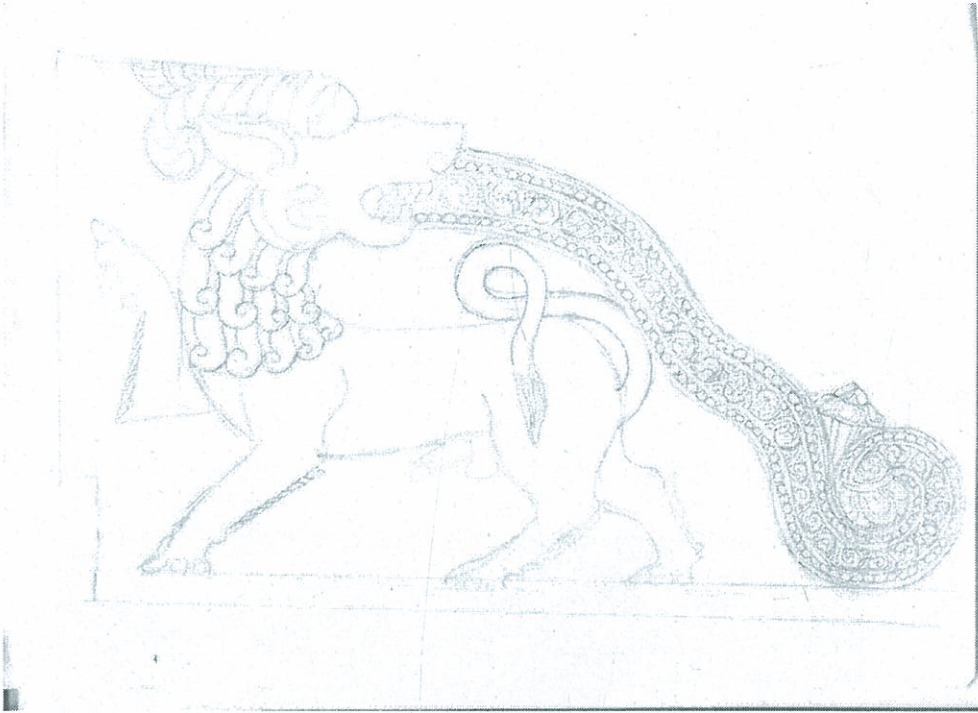
*Surul yazhi* panel has a mythical animal motif called *yazhi* from whose mouth life sprouts out. The animal is in a striding posture, the tail twisted, the mouth wide open and the sign of life from its mouth takes two bends and ends with endless spiral of life.

Before entering into the temple the space should be connected through a flight of steps (skt. *sopana*) flanked by two mythical *yazhi* railings called as *surul yazhi* (tam. lit. coiled yazhi). The structure of yazhi is so that they have wavy edges which ends with a coil-of-infinity, which is believed to be the source point of infinite energy. The coil ends with a lotus motif. Lotus symbolises auspiciousness (skt. *mangala*), perhaps one of the most famous *ashtamangala* symbols used in Indian representational media. As and when a viewer (skt. *darshaka*) alights these steps, it is believed that his negative energy is waded-off and he regains fresh stream of energy from these *surul yazhis* and they gain auspiciousness by the presence of lotus.

The initial design



The altered design





## Surul Yazhi - Change No.1

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**The initial design:**

The surface and sides of double bend was left plain

**The change made:**

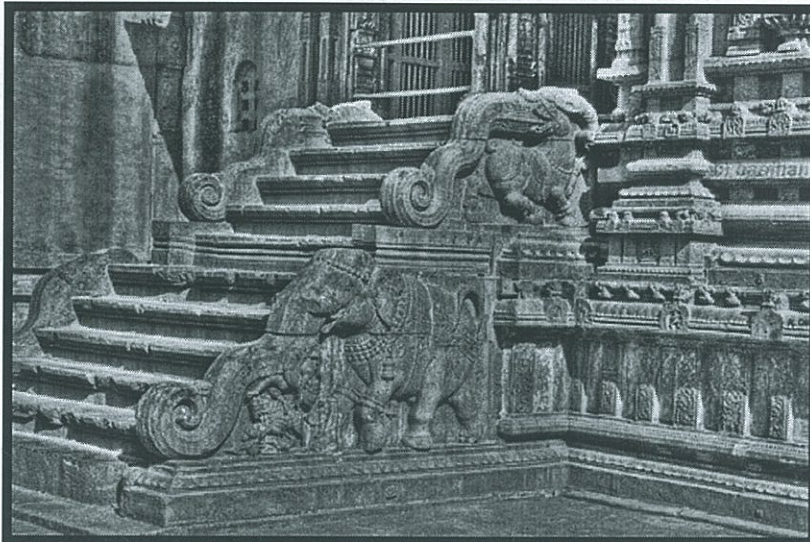
On the surface of the double bend the motif of endless creeper has been added

**Purpose of change (if any):**

The endless creeper motif symbolises the ever growing prosperity of life

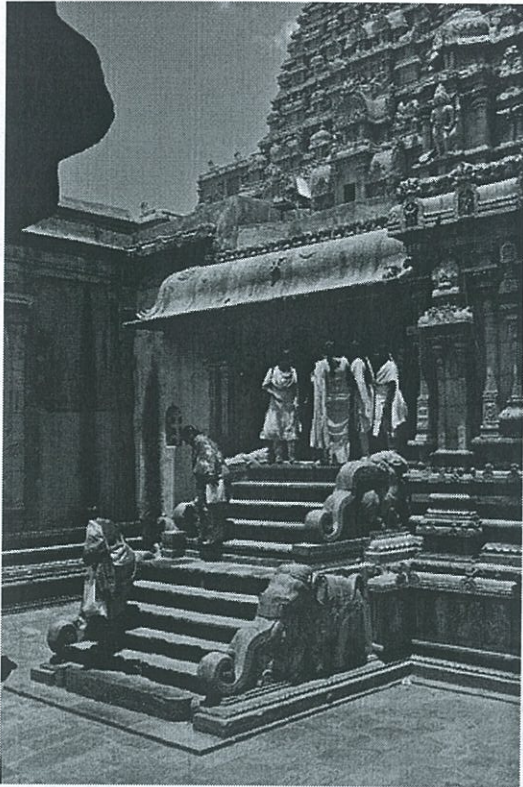
**References (if any):**

One can witness the series of creepers adorned in the side railings





The entrance to Sri Subramaniaswami temple, Sri Brihadeeswara Temple, Thanjavur





## Surul Yazhi - Change No.2

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### **The initial design:**

In the initial design the forehead is kept plain,

### **The change made:**

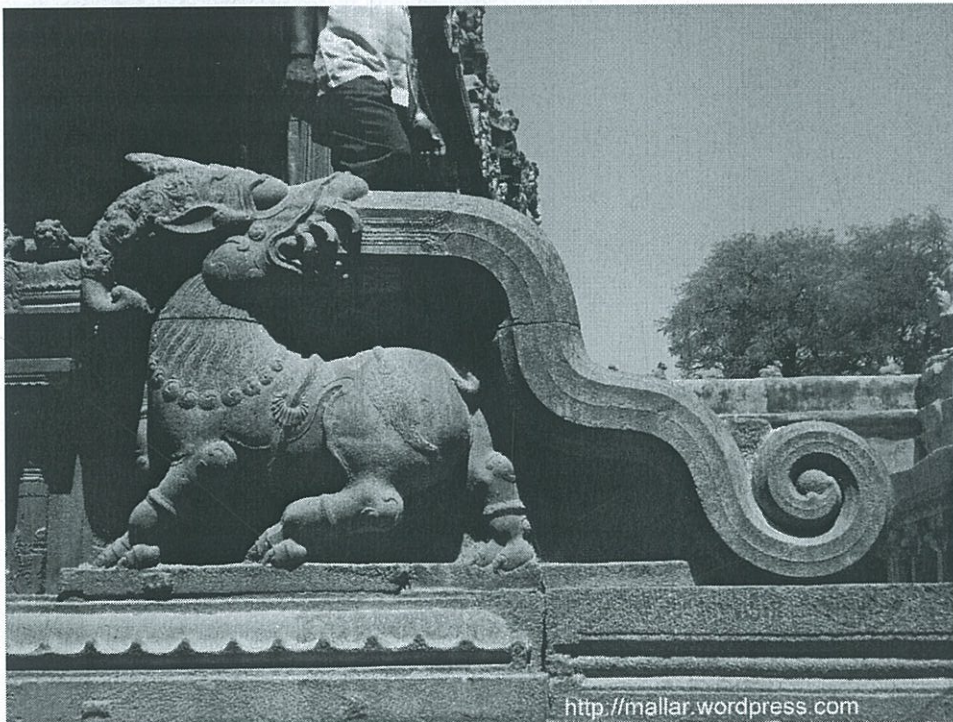
Five numbers of feather-like motif is added

### **Purpose of change (if any):**

The 5 number of feather-like motif symbolises *karanendriyas* or the 5 sensory organs

### **References (if any):**

The five number of feather in the fore-head of *Surul Yazhi* in Sri Brihadeeswara temple, Thanjavur





## Surul Yazhi - Change No.3

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### The initial design:

The horn is present in the initial design, but the twist is not present

### The change made:

The horns of the *yazhi* are twisted.

### Purpose of change (if any):

The twist represents the *gnyanendriyas*

### References (if any):

The horns of the *yazhi* in Sri Subramanya shrine, Sri Brihadeeswara temple, Thanjavur are twisted





## Surul Yazhi - Change No.4

---

### The initial design:

The initial design of *yazhi* never had eyelids

### The change made:

The eyelids has been added

### Purpose of change (if any):

The popping eyelids represent the witness of *pralaya* or the universal delusion

### References (if any):

The eyelids are carved in the *yazhi* of Mahanavami Dibba, Hampi, Vijayanagara





## Surul Yazhi - Change No.5

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### **The initial design:**

The mane of the *yazhi* is left straight but not curled in the ends

### **The change made:**

The mane of the *yazhi* is curled in the ends

### **Purpose of change (if any):**

The curl in the mane symbolises the virility of the entire concept which has been sculpted

### **References (if any):**

The mane of the *yazhi* is curved in Sri Subramanya shrine, Sri Brihadeeswara temple, Thanjavur





## Surul Yazhi - Change No.6

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### The initial design:

The teeth of the yazhi was made straight like a saw-tooth

### The change made:

The teeth of the *yazhi* has to be bent downwards

### Purpose of change (if any):

To represent the idea that the yazhi keeps its senses wide-open during the process of *srusti* or creation

### References (if any):

The teeth of the *yazhi* in Sri Subramanya shrine, Sri Brihadeeswara temple, Thanjavur is curved downwards





## Surul Yazhi - Change No.7

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### **The initial design:**

The hind limbs are just placed on the floor

### **The change made:**

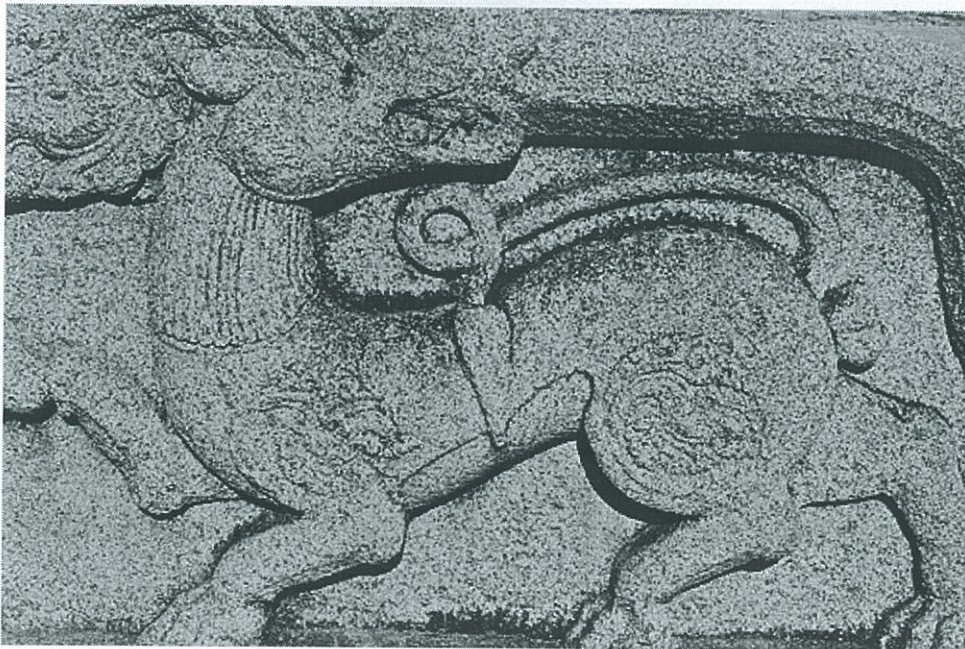
More anchoring of the hind legs is suggested as a change, so that it animates the stride of the mythical animal

### **Purpose of change (if any):**

This suggests the reserved energy in which the entire process of *srusti* or creation takes place

### **References (if any):**

The hind legs of the *yazhi* in Virupaksha temple, Hampi, Vijayanagara dynasty is more steadfast as if its crouching itself before a stride





## Surul Yazhi - Change No.8

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**The initial design:**

There was no mane attached to the limbs of the animal

**The change made:**

The legs are to be provided with a mane like structure

**Purpose of change (if any):**

This gives a dramatic representation of yazhi to stride forward

**References (if any):**

The legs of this traditional yazhi is provided with mane in its fore and hind limbs





## Dwara palaka – the guardian deities

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The temple is generally guarded by the door-keepers or the *dwara palakas*. The dwara palakas though are represented in human-forms, they are basically the anthropomorphic representation of the divine weapons employed by the royal office of the Lords.

The initial design

The changed design





## Dwarapalaka - Change No.1

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### The initial design:

The initial design adorns *dwarapalaka* with *kireeta makuta*

### The change made:

The head gear has been changed from *kireeta makuta* to *jataa makuta*

### Purpose of change (if any):

The chosen *dwarapalakas* are of saivaite pantheon

### References (if any):

One can see the *jataa makuta* in Dwarapala, Sri Brihadeeswara temple, Thanjavur





## Dwarapalaka - Change No.2

---

### The initial design:

In the initial design no presence of *prabha* around the *kireetam*

### The change made:

The head is surrounded with a *prabha* (helo)

### Purpose of change (if any):

The *prabha* is to represent the radiant nature of the *dwarapalakas*

### References (if any):

The *prabha* around the head of Dwarapala, Sri Meenakshi Temple, Madurai





## Dwarapalaka - Change No.3

---

### The initial design:

The icons were not draped with upper cloth

### The change made:

The *dwarapalakas* are provided with *uttariyam* or the upper-cloth

### Purpose of change (if any):

To provide a look of grandeur to the *dwarapalakas*, as they are going to adore the front entrance of the Koothambalam

### References (if any):

The *dwarapalaka* is provided with upper cloth





## Dwarapalaka - Change No.4

---

### **The initial design:**

The lower body is draped till the thigh-level

### **The change made:**

The lower half of the body is draped till the sheen-level

### **Purpose of change (if any):**

To provide a look of grandeur to the dwarapalakas, as they are going to adore the front entrance of the Koothambalam

### **References (if any):**

The lower-half of the body of the Dwarapala, Aghoreshwara temple, Karnataka is draped till the sheen-level





## Dwarapalaka - Change No.5

---

### **The initial design:**

The ornamentation provided were very minimal

### **The change made:**

The icons are provided with appropriate ornamentation in the body

### **Purpose of change (if any):**

To provide a look of grandeur to the dwarapalakas, as they are going to adore the front entrance of the Koothambalam

### **References (if any):**

The Dwarapala, Vijayalayacholeeswaram, Nartamalai has been ornamented so aesthetically





## Dwarapalaka - Change No.6

---

### The initial design:

The initial design has no elaborate leg ornamentation

### The change made:

The leg ornaments such as *silambu* and *kazhal* are added which symbolises valour

### Purpose of change (if any):

To provide a look of grandeur to the dwarapalakas, as they are going to adore the front entrance of the Koothambalam

### References (if any):

The Dwarapala, Sri Subrahmanya shrine, Sri Brihadeeswara temple, Thanjavur has been adorned with *Silambu* and *Kazhal*





## Dwarapalaka - Change No.7

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### The initial design:

The *gadaa* was plain sans ornamentation

### The change made:

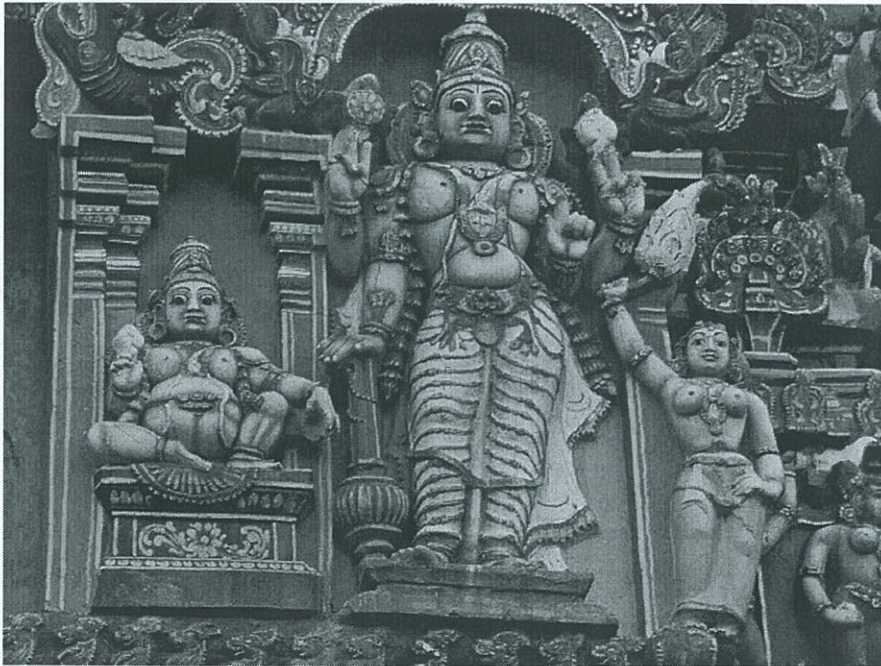
The stem of the *gadaa* (mace) is twisted and the ball of the mace has been provided with a *pattika*, or a strap-like structure.

### Purpose of change (if any):

In order to add valour to the entire icon

### References (if any):

The *gadaa* of the Dwarapala, Sri Ranganataswami temple, Sri Rangam is twisted and ornate





## Dwarapalaka - Change No.8

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### The initial design:

The *dwarapalakas* were placed in the plain platform

### The change made:

Instead of a plain platform a *padma peetam* or the lotus pedestal has been added

### Purpose of change (if any):

*Padma peetam* symbolises auspiciousness and the potential to create in the cosmic space

### References (if any):

The Dwarapala, Sri Subrahmanya shrine, Sri Brihadeeswara temple, Thanjavur stands on top of a *padma peetam*

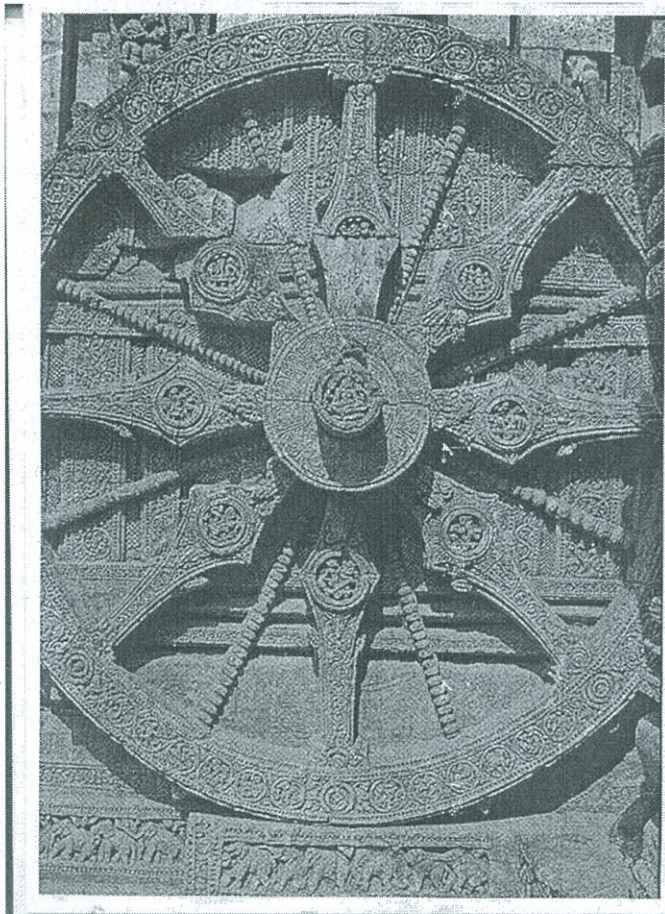




## Chakra – Wheel

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The entire *Koothambalam* is envisaged to be like a vessel (skt. *aakaasa vimana*) flying towards the firmament. So forth the structure has to be provided with wheels and horses for its aerial drift towards the north. The wheels symbolises the Indian understanding of cosmic time which is cyclic in nature. Such a wheel of time is called as *kaala chakra*. The spokes represent the units of time.





## Chakra - Change No.1

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### **The initial design:**

The initial design suggests that the surface of the wheel is flat and very little variations are made in the surface

### **The change made:**

The surface of the wheel is made as multi-layered

### **Purpose of change (if any):**

This change is made in order to bring a grand outlook for the wheel which represents time.

### **References (if any):**

The wheels of the Sun temple, Konark, Orissa has multiple surface layers resembling a real wheel









## Chakra - Change No.2

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### **The initial design:**

There were plain flower motifs in the spokes of the wheel

### **The change made:**

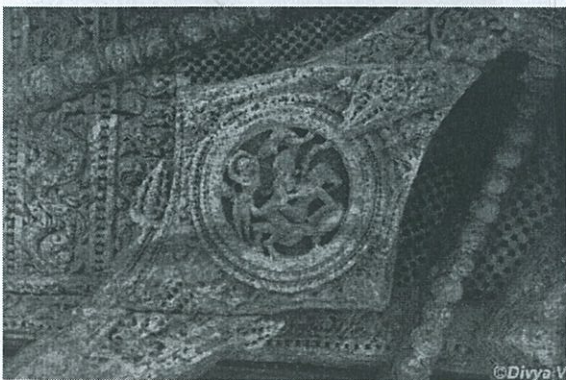
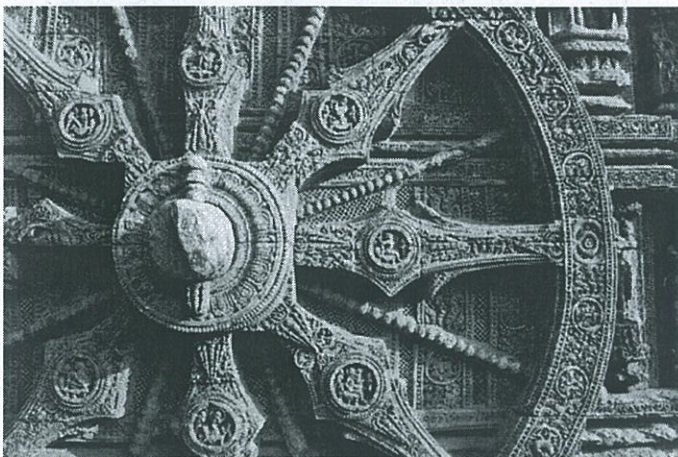
The central lobe of the spokes will have dancing figures

### **Purpose of change (if any):**

In order to represent dynamic nature of time

### **References (if any):**

The central lobe in the spokes of the wheel in Sun Temple, Konark, Orissa has dancing sculptures





## Chakra - Change No.3

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**The initial design:**

The wheel was initially planned to be placed along side the wall, anchored to the wall

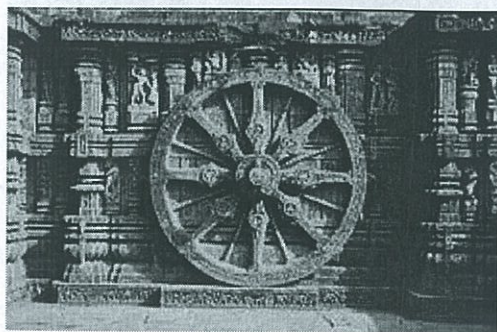
**The change made:**

The wheel is to be placed on a platform

**Purpose of change (if any):**

**References (if any):**

The wheel of Sun Temple, Konark, Orissa are placed in a platform

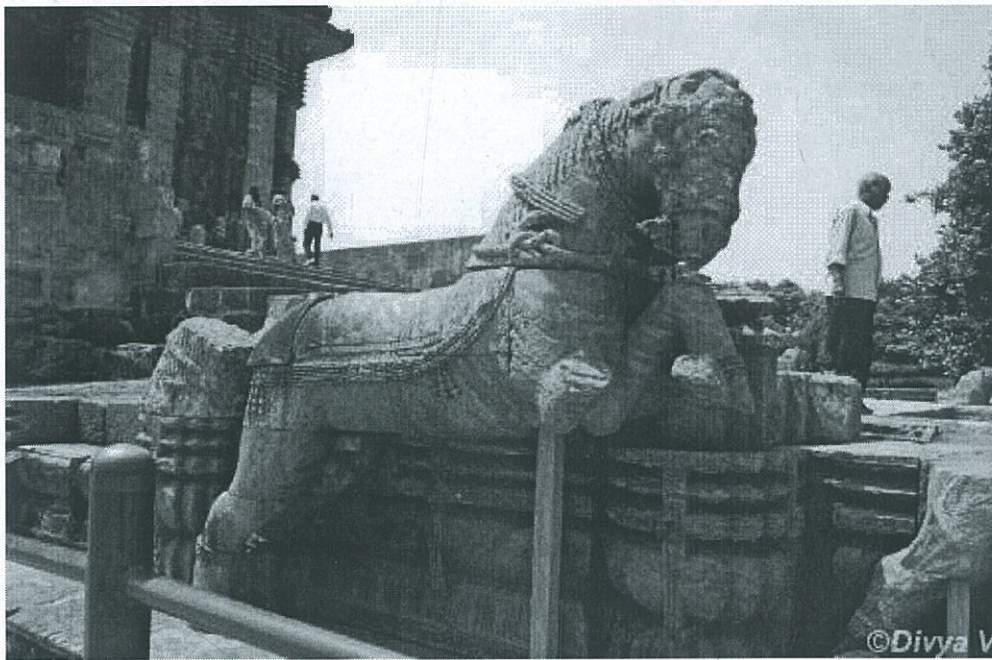




## Celestial Horses

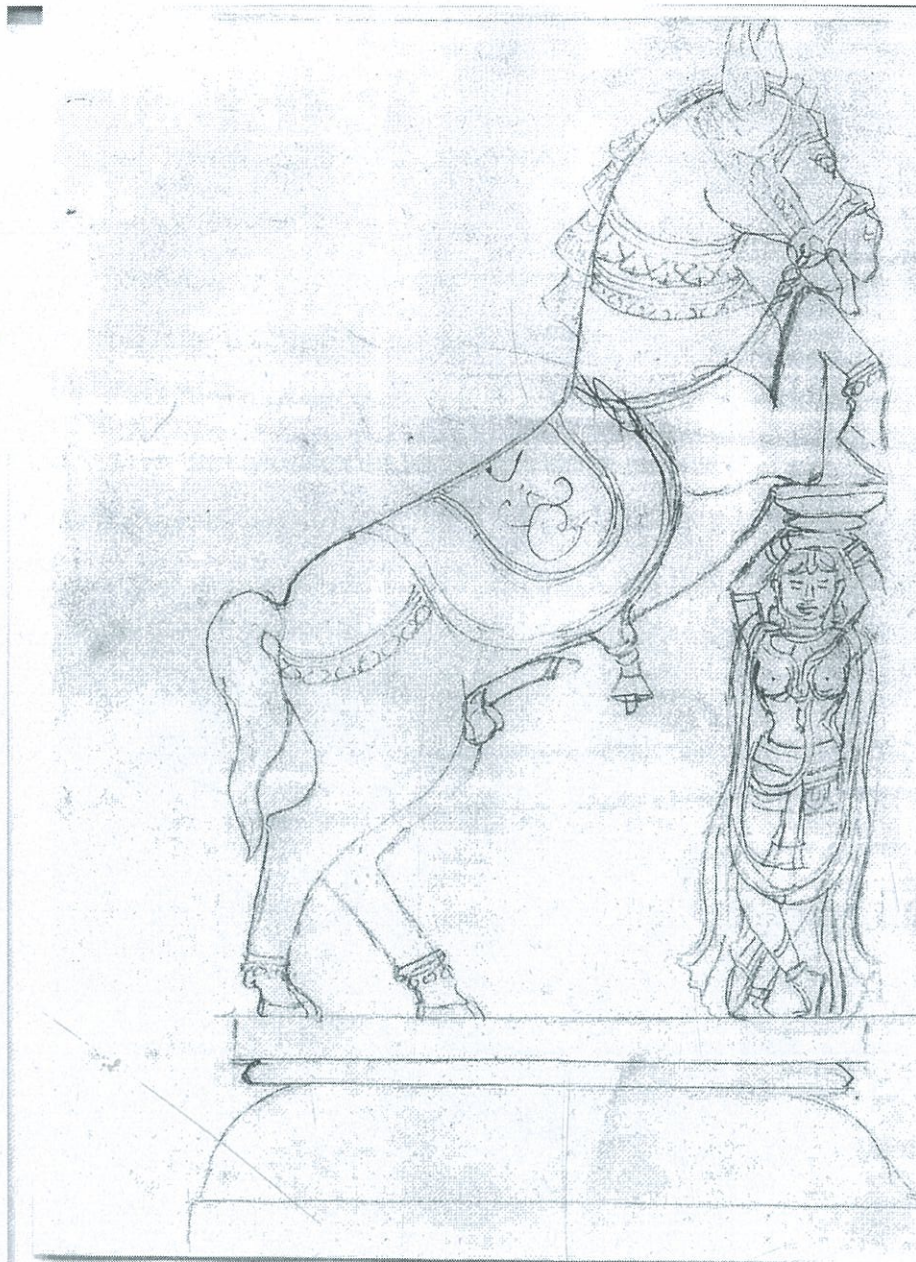
The entire *Koothambalam* is envisaged to be like a vessel (skt. *aakaasa vimana*) flying towards the firmament. So forth the structure has to be provided with wheels and horses for its aerial drift towards the north. The presence of galloping horses, whose legs are held high in the air flying towards the expanding space indicates the constant conceptual journey of the physical space.

The initial design





The changed design





## Celestial horses - Change No.1

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### **The initial design:**

The celestial horse would gallop forward

### **The change made:**

The celestial horse would gallop towards the sky

### **Purpose of change (if any):**

In order to make the fact clear that the horses are striding towards the sky and they are trying to pull the chariot towards the sky

### **References (if any):**

The celestial horses, Kudirai Mantapam, Sri Rangam gallop towards the sky





## Celestial horses - Change No.2

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### **The initial design:**

There is no structure holding the feet of the horses

### **The change made:**

A dancing damsel is designed to hold the feet of the galloping horse

### **Purpose of change (if any):**

The dancing damsel symbolises the role of teachers of the institute who help and make every student gallop and fly to their future life in due course of time

### **References (if any):**

The warriors hold the legs of the horse and push it towards the sky





## Observations made

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### Changes suggested to Ashtadik gajas

1. The bend in the oral cavity has been introduced giving a vision of a smiling elephant
2. The crown jewel around the *kumbhas* of the elephant head are added
3. The flower ornaments around ear called as *karnapushpam* is also added
4. The series of neck ornamentation along with bells are added
5. The *brahma mudicchu* or the central knot running around the belly of the elephant is added.
6. The mark of vegetation such as flowers and creepers on the body of the elephant is added.
7. In the changed design the legs are lifted and the hind legs are bent, so one can notice the dynamism in which the entire being moves with grandeur.
8. The elephant is placed on a *padma peetam*, the lotus pedestal, instead of a plain platform.
9. Life (creepers, flowers) sprouting from the trunk of the elephant

### Changes suggested to Surul Yazhi

1. On the surface of the double bend the motif of endless creeper has been added
2. Five numbers of feather-like motif is added
3. The horns of the *yazhi* are twisted.
4. The eyelids has been added
5. The mane of the *yazhi* is curled in the ends
6. The teeth of the *yazhi* has to be bent downwards



7. More anchoring of the hind legs is suggested as a change, so that it animates the stride of the mythical animal
8. The legs are to be provided with a mane like structure

### Changes suggested to Dwarapalakas

1. The head gear has been changed from *kireeta makuta* to *jataa makuta*
2. The head is surrounded with a *prabha* (helo)
3. The *dwarapalakas* are provided with *uttariyam* or the upper-cloth
4. The lower half of the body is draped till the sheen-level
5. The icons are provided with appropriate ornamentation in the body
6. The leg ornaments such as *silambu* and *kazhal* are added which symbolises valour
7. The stem of the *gadaa* (mace) is twisted and the ball of the mace has been provided with a *pattika*, or a strap-like structure.
8. Instead of a plain platform a *padma peetam* or the lotus pedestal has been added

### Changes suggested to Chakra

1. The surface of the wheel is made as multi-layered
2. The central lobe of the spokes will have dancing figures
3. The wheel is to be placed on a platform

### Changes suggested to Celestial Horses

1. The celestial horse would gallop towards the sky
2. A dancing damsel is designed to hold the feet of the galloping horse



## Change Inference

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Taking the above mentioned changes into consideration we can observe the following facts

**Change in project requirement:** Based on the suggested changes it is inferred that the amount of job to be executed has been doubled in its content

**Change in project duration:** Henceforth the project duration may take twice as the mentioned time-duration

**Change in resource management:** Since the requirement of the project has increased this leads to a situation where the man-hour is doubled

**The financial implication:** Since the man-hour is doubled henceforth the payment made should also be doubled.