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**Scrutinizing the Role of Cultural Spaces as a  
Common Factor in Tangible and Intangible  
Cultural Heritage**

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## **Scrutinizing the Role of Cultural Spaces as a Common Factor in Tangible and Intangible Cultural Heritage**

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### **Abstract**

Intangible cultural heritage has been a well discussed subject and has been receiving even more consideration in the last decades because of the approach by UNESCO. Though the term 'cultural spaces' is mentioned in the definition, the importance of the relationship between intangible and tangible aspects needs to be explored more. The associated cultural space can be interpreted as the common factor in both tangible and intangible cultural heritage, thus creating a triangle. *KalamezhuthPaattis* taken as the case example, which is a unique art form of Kerala, one of the states of India. It occurs in temples, sacred groves and even in houses of some caste groups. This art form is a combination of oral tradition, performing arts and powder drawing, and consists of a series of rituals. Some rituals are performed in built spaces, while some are performed outside. The architectural style of *Paattupura*, the building typology meant exclusively for conducting this ritual, is amazing and is a good example of traditional architecture of the region. It is observed that a pattern of these cultural spaces, including built heritage and open spaces, is repeating as a module. To explore this phenomenon, this ritual art is studied using the above mentioned triangle. This paper aims to look at the ritual architecture of *KalamezhuthPaattis* and tries to provide answers for the different questions regarding the origin of the ritual, the evolution of the cultural spaces and its inter-relationship etc. An attempt is also made to assess the dramatic transformation of the spaces during the ritual and the long term transformation that had happened over years. The paper ends with recommendations to protect the ritual architecture and cultural spaces, hence the art form.

**Keywords:** Cultural spaces, Intangible cultural heritage, Ritual art.

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## Introduction

The culture of each region is defined by a number of factors, in which arts and architecture play a vital role. Every art form that is performed in the present is a result of the continuous thought process since our ancestors. Another important factor in this category is rituals and ritual arts, which contain lots of things beyond what we see. These art forms, especially ritual arts, have both tangible and intangible aspects. Here, we try to tap both aspects behind these. A portion of the study has been carried out as a part of my post-graduation in Architecture from the School of Planning and Architecture, Bhopal.

The major objective of this paper is to appreciate and scrutinize the role of cultural spaces in both tangible and intangible cultural heritage. These spaces have some striking characteristics and can be open or built up. The context of the study is in the state of Kerala, India. This region is famous for its rich cultural heritage, including a number of art forms like *theyyam*, *mudiatt*, etc. Traditional architecture of this area is also taken into consideration since it has a major role in shaping the tangible cultural heritage. Though different examples of art forms are mentioned, *KalamezhuthPaatt* (*Kalam*= picture, *ezhuth*=drawing, *Paatt*= song), or in short KP, is one of the ritual arts of Kerala and is taken as the major case example. Since it is a rare combination of performing arts, oral tradition and floor drawing, it is a unique piece of art. The rich intangible cultural heritage associated with the ritual has a strong relationship with the cultural spaces both at the micro- and macro- level.

The study has a huge scope because there are a number of ritual arts in the region of Kerala, and KP is one among them. More than 300 types of *Kalam* have been listed (Sathyapal, 2013), but only one, ie. KP, is dedicated to Lord Vettakkorumakan<sup>1</sup> and studied in detail here. Written materials were less related to this ritual art and most of them were in Malayalam, the regional language.

The literature review is primarily based on cultural spaces, intangible cultural heritage and its definition. In the methodology section, the critical documentation of *kalamezhuthpaatt* is explained. The results and discussion are mainly focused on the triangular relationship of cultural spaces, tangible and intangible cultural heritage.

## Literature Review

### *Cultural Spaces*

Before going into the details of cultural spaces, it is important to go through similar terminologies, the first one being spaces. Space is one of the important fundamental concepts in architecture. Though lots of discussions exist on this in topic, it still seems to be a fresh one. One of the interesting

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<sup>1</sup>Word meaning: a son for hunting. According to mythology, he is the son of Lord Shiva and Parvathy.

definitions says that space is not something predetermined or fixed; in fact, it is the personal location which defines the space (Parsaee et al., 2015). Further, he explains that in the phenomenology approach, space has distinctly definable elements, which include: dialectic of inside and outside, centrality, surrounding, territory and range.

Another similar concept is sacred spaces, which is the basis of sacred landscape. Sacredness is highly contextual and anything related to the sacred is mostly interpretive, like a sacred place, sacred site, or sacred landscape. Principles of interpreting the sacred are closely related to theories in cultural anthropology, such as semiotic and etic approaches. Field archaeologist Dr. B.R. Mani's paper on 'Mandalas and Symbolism of Sacred Space' discusses exclusively the development and application of sacred geometrical patterns used in rituals and construction in Brahmanical, Jaina and Buddhist traditions. It discusses the Indian art forms using patterns such as Mandalas and their application in Yoga and Tantra, as well as their representation of the cosmic world and sacred spaces as an aid for meditation and trance induction. The way these ritualistic abstract patterns are linked to geography and built space shows that the line between the sacred and the scientific becomes indistinct on many occasions, throughout the stages of conceptualization to execution and finally to occupation. These sacred spaces have some characteristics that differentiate them from normal spaces, such as emotional attachment, the action of awe, association with the intangible, etc.

The spaces associated with ritual can be called ritual spaces. Ritual, whether it is religious or secular, is sacred. According to David Frawley (2008), any routine or discipline is a kind of ritual. Religious rituals can be called special actions with spiritual intent that are repeated in order to inspire a higher power. Ritual is necessary for everyone, and it purifies the mind and even brings positive forces to society. Famous ritual theorist Ronald Grimes (1943) identified 16 varieties of rituals, which include festivals, marriage rites, civil ceremonies, funeral rites, ritual drama, and sacrifice, among others. Jonathan Z Smith (1982) said that 'When one enters a temple, one enters marked-off space in which, at least in principle, nothing is accidental; everything, at least potentially, is of significance. The temple is a focusing lens, marking and revealing significance'. In places like Rome, rituals and spaces were interpreted as a product of history of the city (Campanelli, 2009). Though the characters of these spaces are different from one another, the soul of each space is derived from each ritual.

To understand the real meaning of culture, we should cross examine the culture first. According to UNESCO's Universal declaration on cultural diversity, culture is defined as "the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions, and beliefs." Though the cultural space is not clearly defined over time, it is the spatial component of the intangible cultural heritage and can be called as any related space that has cultural significance.

Different ideas are put forward by researchers about cultural spaces. Sara Ross (2017), in her paper related to urban cultural spaces, identified the

components of heritage as a ‘manifestation of such heritage (objective component), a community of people (subjective or social component) and a cultural space (spatial component).’ According to Hall and Hall (2011), every living object has a visible physical boundary, say its skin, separating it from its external environment. This visible boundary is surrounded by a series of invisible boundaries that are more difficult to define but are just as real. These other boundaries begin with the individual’s personal space and terminate with her or his ‘territory’. This concept of physical boundary and territory can be defined as cultural space. This definition is closely related to persons and is more relevant in cultural studies. However in architecture, the concept needs to be slightly modified to fit into context.

### *UNESCO and Intangible Cultural Heritage*

The role of UNESCO in the field of understanding and documenting ICH is enormous. UNESCO’s 2003 convention on ICH gave lots of clarification to the term. Cultural heritage can be interpreted as the indicators of the ways of living that a community developed, which are inherited from previous generations. Cultural heritage is not limited to monuments and collection of objects. It includes artwork, buildings, books, objects, songs, folklore, and oral history. Cultural heritage provides both tangible and intangible representations of the values, beliefs, traditions and lifestyles of previous generations (UNESCO, 2003).

Apart from this, the efforts of UNESCO in propagating awareness about ICH also led to the formation of national bodies on heritage. According to INTACH (2013), it is important that intangible heritage cannot be abstracted from the tangible forms of culture and is usually inherent in it, in the myths and legends surrounding the built or the material heritage, and of course in the skills of master craftsmen who produce works of art.

The UNESCO Convention for the Safeguarding of Intangible Cultural Heritage defines intangible cultural heritage as the practices, representations, expressions, knowledge and skills – including the instruments, objects, artifacts and cultural spaces associated with them – that communities, groups and individuals recognize as part of their cultural heritage (UNESCO, 2016). The convention identified five domains:

- i. Oral Tradition and Expression
- ii. Performing Arts
- iii. Social Practices, ritual and festive events
- iv. Knowledge and practices
- v. Traditional craftsmanship

According to UNESCO, this intangible cultural heritage is transmitted from generation to generation and is constantly recreated by communities and groups in response to their environment, their interaction with nature, and their history. This provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. Also, it fosters respect for cultural diversity and creativity; and thus, is compatible with human

rights instruments and complies with the requirements of mutual respect among communities and sustainable development.

### *Documenting Intangible Cultural Heritage*

This section is included as a background study for the project itself and helped in documenting the ritual.

The first step towards understanding heritage is to document it completely. Kate Hennessy (2010) asked a series of questions that may arise in this stage, which can help researchers to move forward.

- Which forms of intangible cultural heritage should be researched and documented?

As discussed earlier, intangible cultural heritage includes different aspects of instruments, objects, artifacts and cultural spaces. In KP, all four domains mentioned in the UNESCO definition have to be documented giving emphasis to cultural spaces, including the meaning of these spaces, linkage to other spaces, visual connections and transformation of spaces during each stage of ritual.

- How should communities be involved in the process?

Community involvement is important in documenting intangible cultural heritage of any domain. According to UNESCO, for intangible heritage to be kept alive, it must remain relevant to the culture and be regularly practiced and learned within communities and between generations. Since communities are the ones who create intangible cultural heritage, they have a special or privileged place in safeguarding it. The communities and groups also have traditional forms of documentation, such as song books, sacred texts, weaving samples, or pattern images that constitute recordings of expressions and knowledge (INTACH, 2013).

- What kinds of information about intangible cultural heritage should be gathered?

According to UNESCO ICH, documentation consists of recording intangible cultural heritage in tangible forms, in its current state, and collecting documents that relate to it. Documentation often involves the use of various recording means and formats. The collected documents are often preserved in libraries, archives or websites, where they may be consulted by the communities concerned, as well as the larger public.

- How can appropriate forms of media be determined for documentation of ICH?

Because Kerala is a state where ritual and festival practices are still happening strictly based on unwritten laws, there are limitations to documentation using modern techniques. Anyway, to tap the intangible cultural heritage, any media including audio, video and photo can be used.

- What kinds of permissions should be obtained at the time of documentation?
- How might these permissions change over time?

Since many communities are involved in the process, gaining permission is complicated. Some of the rituals and events may need high levels of privacy. All these things should thus be carefully considered before beginning a project.

## Methodology

The first step in the methodology of the study includes critical documentation of the tangible and intangible aspects of the ritual art of *kalamezhuthpaatt*.

The primary study was carried out through direct interviews with experts in the field of this performance art and ritual, site surveys of selected houses and temples where the ritual is conducted annually, photo, video and audio documentation of the ICH of the ritual, and documentation of spatial settings around the temple, etc.

It has already been discussed that the nature of KP varies according to which deity it is dedicated. KP of all deities has a series of rituals, especially for Vettakkorumakan. We documented four similar rituals in the same region in order to understand this phenomenon. Here the rituals are explained in sequential order. To describe each ritual, the following questions were asked:

- Who is doing it – since different skill-based communities are involved in the ritual and each community has its own parts, this enquiry is important.
- What is being done – the process involved in the ritual.
- Where is it being done – this gives the importance of settings and cultural spaces associated with each ritual.
- Why are they doing this ritual – the purpose of performing each ritual.

Descriptions are in terms of objects/artifacts used to complete the task, materials used in each ritual, and instruments used in each ritual.

### *Documentation of the Ritual*

KP is a daylong ritual and the whole process starts with the preparation of the venue. The space where the *Paattas* are conducted is called the *Paattarangor Paattumandapam*.

*Paattumandapam* (Figure 1) is a rectangular space with four poles (made up of jackfruit tree, teak or areca nut tree) on each corner, connected with five



or six reapers. These poles are erected either by digging into the ground or by using a small base. Before starting the ritual, the poles are decorated by covering them with cloths; the roof is also covered with white cloth.

**Figure 1.** *Paattumandapam at KulankaraIllam, Calicut*



On the day of KP, there will be special offerings to the god in the temple. The first ritual of KP is *Uchappaatt*<sup>2</sup>, which is the process of evoking the presence of the deity inside the *paattumandapam*. Kurup<sup>3</sup> spreads a piece of silk, *koora*, over the roof of *paattumandapam*. Marar<sup>4</sup> plays *chenda*- the traditional drums of Kerala, while Kurup sings *thottam*<sup>5</sup> praising the god and the priest pays offerings to the deity in *paattumandapam*. Once this is done, Kurup starts drawing the figure of Vettakkorumakan in the floor using five colours from natural materials. They are:

- White - rice powder
- Yellow - turmeric powder
- Green – powder of dried henna or cassia leaves
- Black – powdered burned husk of paddy
- Red - by mixing turmeric powder with lime

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<sup>2</sup>Uchappaatt – word meaning song in the noon time. This event is usually conducted during noon.

<sup>3</sup> Kurup – a caste group in Kerala. In KP, their role is to draw figures and sing thottam.

<sup>4</sup> Marar – another caste group. They are the musicians.

<sup>5</sup> Thottam – the term used to represent the oral tradition associated with the ritual.

The figure will be completed in a particular order, and it will take two to four hours to complete (Figure 2). Emotion and posture of the figure is according to the mythology and *dhyanaslokam* (Padma,2010).

**Figure 2.** *Kalam after Completion*



There will also be some performing arts like *thayambaka*, *kelietc*. Once the *Kalam* is completed, the priest takes the sword outside the temple symbolically, as it is the god itself, to the pre-assigned area for outdoor procedures called as *mullakkalpaatt*. Usually this happens in an open space or nearest temple. The priest gives the sanctified sword to *Komaram*, who is considered to be the representative of the god.

The entire team comes back to the venue with the grand orchestra (*melam*) and accompaniment of devotees. This is called *thethirichezhunnallath*. From here the entire realm changes to something theatrical. After the performance of a ritualistic dance of *eedumkoorumand kalapradakshinamby* *Komaram*, the priest pays offerings to the deity in the *Kalam*. Then Kurup sing *thottam*, *Komaram* erase the *kalam* (Figure 3), and Marar plays *chenda*.

**Figure 3.** *Komaram Ersing Kalam*



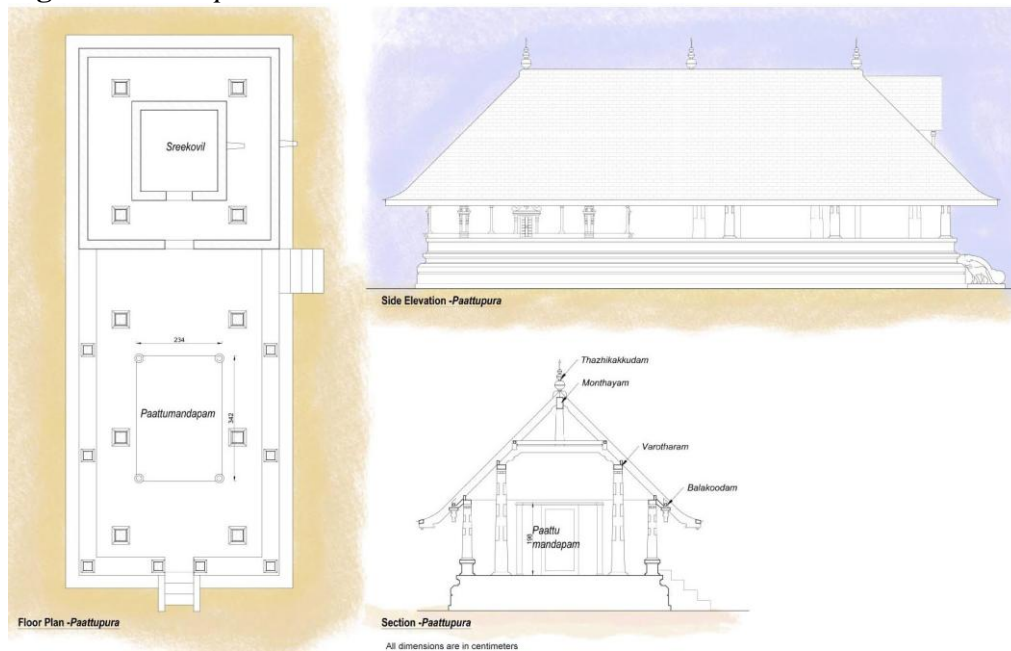
The possessed *Komaram* gives predictions to the devotees and distributes the powder as *prasadam*. The final ritual is the removal of *koora* from the roof of *paattumandapam*.

#### *Documentation of Cultural Spaces*

Cultural spaces include both built and non-built spaces. The building typology meant for conducting KP is *Paattupra*, inside which is the *paattumandapam*.

Case 1: Nilambur Kovilakam

Figure 4. Paattupura



One of the beautiful *paattupuras* that of the Nilambur Kovilakam Vettakkorumakan Temple, situated in the Malappuram district of Kerala (Figure 5).

The annual festival of KP used to be conducted during December- January. The venue for most of the rituals is the *paattupura* (Figure 4). The planning of the *paattupura* consists of a square sanctum sanctorum (*garbha graham or palliyara*) in one end, which is surrounded by a couple of layers of walls, and the rest of the portion in front of this is left for conducting rituals of KP. Here, the *paattumandapa* has a breadth of around 2.3m and length 3.4m. The space in front of *garbhagriha* has only a half wall, and the roof is supported by two layers of typical timber columns. The entire structure lies over a plinth of 1m height and made of granite. A sloping roof, at a 45-degree angle, is covered with copper plates, and the total height of the structure is around 6m. The temple complex also has ancillary structures, such as the *oottupura* for feeding devotees, the *thidappalli* for preparing *nivedya* for worship, the resting room for artists and priests, and other administrative units.

**Figure 5.** Layout of NilamburKovilakam Temple



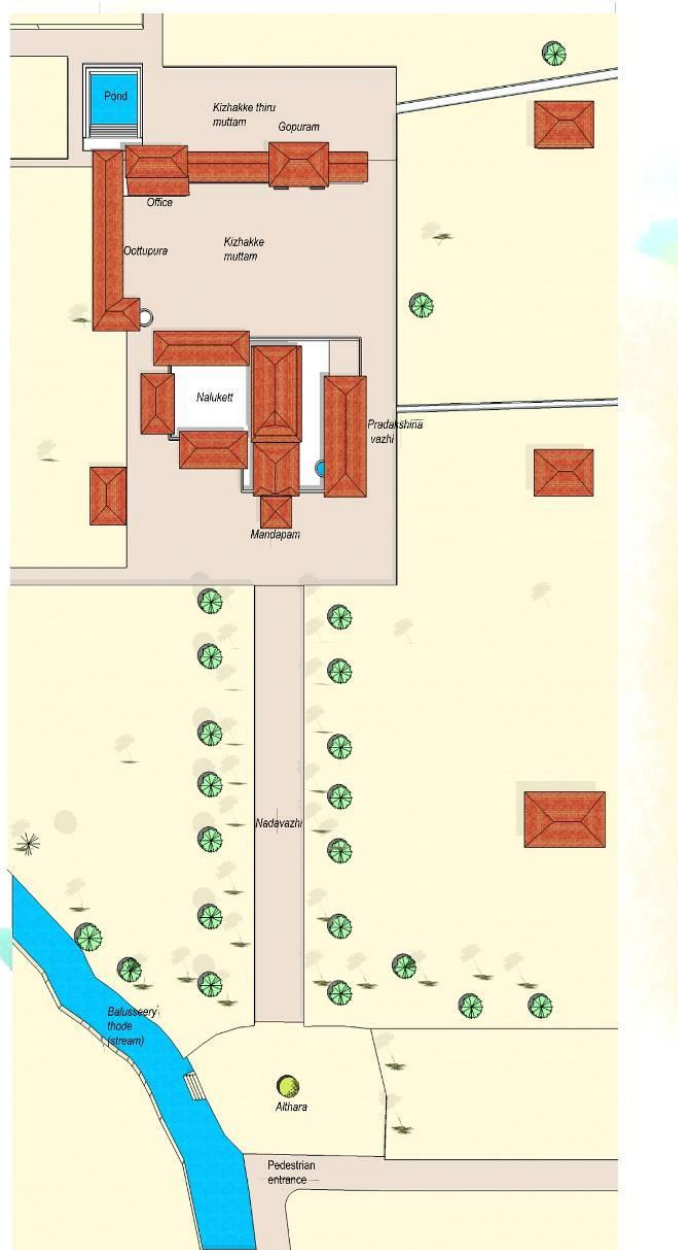
The venue for the main outdoor event, the *Mullakkalpaatt*, is an Ayyappa temple, which is around 100m away from the main temple complex. River Chaliyarruns just behind this venue. The pathway between these two temples is used as a place for *melamduring thirichezhunnallath*. The big open space in front of the temple complex is usually occupied by the crowd during this time. The pavilion, or *nadapanthal*, in front of the *paattupura* becomes the venue for the ritualistic dance of *eedumkoorum*. The rest of the rituals used to happen inside the *paatupura* only.

*Case 2: Balussery Kotta*

Balussery Kotta is the most famous temple in Kerala dedicated to Lord Vettakkorumakan (Figure 6). This was the administrative capital of the Kurumbranad Kingdom. An annual festival of KP used to happen here in January. The planning of the complex is in *chathusala* or *nalukettu*, ie. it contains four blocks in cardinal directions and a central courtyard. A two-storied shrine to Vettakkorumakan is situated in the southern block or *thekkini*,

whereas the northern block, or *vadakkini*, is used to conduct KP to Vettakkorumakan. A *Paattumandapa* of size 2.4m x 3.6m is made up of a jackfruit tree. The poles are resting on a timber base. *Kizhakkini*, or the eastern block, is used as the resting place for artists; and the western block, or *padinjatta*, is for conducting KP for Bhagavathy.

**Figure 6.** Layout of Balussery Kotta Temple



Site Lay Out

*Mandapa* or pavilion in front of the temple becomes the venue for performing arts like *thayambaka* and *keli* in the evening and the ritualistic dance of *eedumkoorum* during the night.

*Mullakkalpaattu* used to be conducted near a banyan tree, which is near the boundary of the property and 80m away from the temple complex. The

*nadavazhy* or the vista between the banyan tree and the temple complex is the place for *melam*. Since it is custom here to include elephants in the procession of *thirichezhunnallath*, there is a clear space of minimum 3 meters around the temple complex for easy movement. It is also notable that there is a stream running near the front boundary and a pond near the rear boundary. Apart from this, it has a large dining hall, administrative block, and resting room for different communities involved in the ritual.

## Results

### *Origin of Kalamezhuth and Cultural Spaces*

Even though the origin of the ritual art of *Kalamezhuth* is obscure, some clues are in previous studies. By analyzing these, we can find the importance and evolution of the associated cultural spaces.

According to Jayasankar S. (1997), the origin of *Kalamezhuth*, the floor-art is uncertain, though it gives linkage with the mother goddess form of worship. This form of worship existed with *thantric*<sup>6</sup> mode in different parts of India like Kashmir, Bengal and Kerala. Of these, it existed as a floral drawing, *dhoolichithram*<sup>7</sup> in Sanskrit, in early times in Vanga (which extended over Bengal and some parts of Orissa) and in south India. However, in course of time it became extinct in all areas except Kerala.

Dr. Babu (2002) observes that worship started from nature and during the prehistoric era, man worshipped nature, the formless. Gradually, he started worshipping some forces which had forms. The worship of animals, trees and serpents might have evolved in this time period. Divinity was given to ancestors, and thus the worship of one's own ancestors also started. Mother goddesses and fertility goddesses were included in this domain. People gave some definite forms for these gods. Ritualistic practices to please them created some strong beliefs. Supernatural form was given to these gods and goddesses with arms, ammunitions, ornaments and fantastic dressings, according to respective *dhyanasloka*.<sup>8</sup> In the different phases of social evolution, people used different mediums to depict these forms, as follows.

*Rasa chithram*– painting using colours extracted from plants on walls and planks.

*Pushpachithram*– using flowers and leaves on floor.

*Dhoolichithram*– using powders on floor.

Dr. Radhakrishnan Chembra (2011) points out that references about *Kalamezhuth* can be seen in lots of ancient texts like *Bavishad Purana* (composed between 6th and 8th century AD), *Abhilashithardha Chinthamani*

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<sup>6</sup> Thantric – related to thadhra, which is one of the later Hindu or Bhuddhist scriptures dealing with techniques and rituals.

<sup>7</sup> Dhoolichithram – a picture made up of powder.

<sup>8</sup> Dhyanasloka – meditational chants.

(written by Someswara of Chalukya dynasty in 12th Century AD, describes the methods to prepare canvas for mural painting, mixing up of colours, floor drawings in detail) and Srimad Bhagavatham – written by Vyasa Maharshi, the saint, describes eight types of idol design in 11th *Skandha* out of which *Saikathi* means sand or dust, represents the powder drawing.

Though textual references are available regarding *kalamezhuth*, *paattupura* might have evolved only after the 12<sup>th</sup> century AD. This is concluded because of the argument that *paattupura* evolved from *koothambalam*,<sup>9</sup> the building typology meant for performing koothu and koodiyattam,<sup>10</sup> which has been declared as the ‘masterpiece of oral and intangible heritage of humanity’ by UNESCO. The evolution of this art form comes from the Tamil culture many generations back (Goverdhan Panchal, 1984). The present form of the temple complex of Kerala evolved around the 12<sup>th</sup> century AD in the third stage of development. The *koothambalam* also received its shape in the same period. *Paaattupura* resembles this typology in morphology and planning and is a miniature form of *koothambalam*. The most important thing is that the proportions mentioned in *Thanthrasamuchaya* by Damodaran Nambudiri (1912) are almost the same, and all these constructions are according to *Vasstsasthra*, the traditional wisdom of architecture in India.

Another aspect of cultural space is the unbuilt space. In the case of KP, there are four types of spaces: the temple, *paatumandapa*, a vista or *nadavazhy* and the place for *mullakkalpaatt*, out of which two are open spaces. It is an interesting finding that in most cases, all four are in an axis and the place for *mullakkalpaatt* has a lot of significance. It is observed that this space is near to the boundary and a body of water. It has a close relationship with the mythology that says that the particular deity was a hunter and protector of the local people. On the day of KP, it is believed that the deity is going out of the temple to see his devotees. Thus, this is the venue for the same. The *nadavazhy* is meant for *melam*, the grand orchestra and the procession. In big temples like Balusserykotta and Nilambur, these spaces are long and wide, whereas in residences, they are formed in a smaller scale.

### *Cultural Spaces and its Transformation*

The major events of KP are conducted in three types of venues:

1. Inside the house, mostly in the southern block or *thekkini*. *Nalukettis* the typical traditional courtyard houses of Kerala. Each block around the courtyard has different purposes, where *thekkini* is for rituals and daily worship.
2. Outside the house or temple in a special structure called *Pattupura*. This is the ideal case where the deity and *kalam* are under the same roof.
3. In a courtyard in a temporarily made structure. If the ritual is not conducted every year or if the *pattupurais* is missing, then only this option is adopted.

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<sup>9</sup> Koothambalam – word meaning, a temple for koothu. It is actually the temple theatre.

<sup>10</sup> Koodiyattom is the Sanskrit drama tradition of Kerala.



As stated earlier, different types of spaces are present in the ritual and the meaning of these spaces, their linkage to other spaces, visual connections, and transformations are very important. Transformations of these spaces occur in two ways.

1. Transformation of spaces during ritual – Most of the spaces associated with KP are multipurpose in nature. In the case example 1, the transformation happens to the big open space in front of the temple complex. During noon, this space is used for giving food for devotees. Just after sunset, the space becomes a venue for performing arts like *thayambaka*, *keli*, *patt* etc. The same space becomes crowded with people who want to appreciate *melam* during night.
2. Transformation of spaces for a long period of time – This change in associated cultural spaces can be attributed to cultural shifts and rapid growth in the surroundings. There are cases where temples have lost their spaces, and there has been shrinkage in some cases.

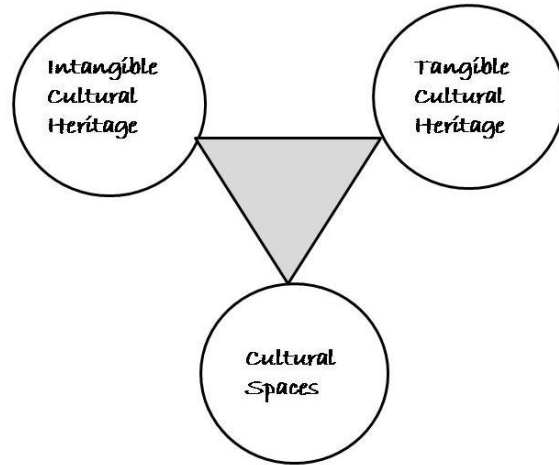
## **Discussion**

### *Significance of Cultural Spaces in Both Forms of Heritage*

It is clear from the study that intangible cultural heritage in its pure form cannot exist without cultural spaces. Let's take the example of *Koodiyattam*, the Sanskrit theatre of Kerala. For the artists to perform *koodiyattam* in its complete form and for the audience to appreciate it completely, it should be performed in *koothambalam* itself. Acoustics, visual clarity etc. are well addressed in the design. Thus, the term cultural spaces is very critical in most intangible cultural heritage, and in the case of KP too.

The importance of intangible cultural heritage is not only the cultural manifestation, but also the great assets of knowledge and skills that are transmitted through it from one generation to the next. KP can be called a system that has been shaped because of continuous thought processes of people associated with this ritual. The values of the traditional knowledge system and the traditional cultural expressions embedded in KP are very high.

**Figure 7.** *Triangular Relationships*



The third element of this discussion is the tangible aspect. Each space associated with the ritual has strong character. *Paattupura* and *paattumandapa* are very good examples of the use of vernacular materials. However, these architectural pieces evolved from the belief system and mythology related to the ritual. Hence the triangular connection of these elements is important (Figure 7).

## Conclusions

*Kalamezhuthpaatt* represents a system of worship that exists as a part of common people's lives. Even though only one type of *Kalamezhuth* is considered here, it gives substantial information about the settings of the ritual. The cultural spaces associated with this ritual are unique; but it is also important that the pattern of these spaces is repeated in the region. Evolution and transformation of these spaces have a close relationship with the components of ICH, such as belief systems. There exist a number of similar rituals and events all around the world of which KP is only an example.

To generalize, we should fully understand the definition of ICH, and through this, cultural spaces can be easily made out. In the next step, we must examine the same thing in another way, i.e., in terms of tangible forms. The dual role of 'cultural spaces' is interesting, as it has a critical role in the definition of both tangible and intangible cultural heritage. These types of art forms cannot exist in their complete forms without cultural spaces. To safeguard these, hence, we should preserve both types of heritage.

## Glossary

1. Kalamezhuth – drawing prepared on the floor with different materials.
2. Illam/Mana – houses of Kerala Brahmins like Namboodiri, Namboodirippad, Bhattathirippad.

3. Theyyam – a ritual art form, prominent in northern Malabar region. Shows dance, mime and music and tribal in origin.
4. Vettakkorumakan – word meaning: a son for hunting. Son of Lord Shiva and Parvathy.
5. Thottam – song or hymn in praise of deities; it means temple.
6. Kurup – A caste in Kerala. Some sub castes of this group, Kallatta Kurup and they yampadi Kurup perform drawing part and singing part in the ritual of KP.
7. Marar – A caste group whose ancestral job is to perform percussion instruments.
8. Komaram – Represents the deity itself. Normally they wear red/black silk cloth and hold arms like sword.
9. Chenda – Traditional drums of Kerala.
10. Edakka – traditional percussion instrument. Use only one stick. Only percussion instrument which can produce saptaswara (seven basic sounds of music)
11. Malabar – northern region of Kerala consists of seven districts.
12. Kovilakam – Small palaces or houses where local rulers and Kshathriyas live.
13. Kurumbranad – A Taluk in British Malabar. It was the region under Kurumbranad kingdom.
14. Koodiyattam – One of the oldest art form of India. It's the traditional Sanskrit theatre.
15. Koothambalam – Traditional temple theatre of Kerala.
16. Nalukett – Traditional courtyard houses of Kerala.
17. Nadumuttam – central courtyard.
18. Thekkini – southern block of traditional courtyard house.
19. Vadakkini - northern block of traditional courtyard house.
20. Kizhakkini - eastern block of traditional courtyard house.
21. Padinjatta - western block of traditional courtyard house.
22. Mudiyyett – A ritual art form, usually seen in Southern Kerala.
23. Koora - a piece of black/red silk cloth spread over the rope, which implies the beginning of the ritual.
24. Pattupura – pura means house. An independent structure to conduct KP. It can be called as a typology in traditional architecture of Kerala.
25. Paattumandapam/ pattarang – structure with four poles connected with reapers to conduct paatt.
26. Thiriuzhichil – thiri means wicks with cloth, uzhichil means waving.
27. Komb – a wind instrument in the shape of horn.
28. Kurumkuzhal – a wind instrument which can produce saptaswara.
29. Mandapam – a pavilion.
30. Muttam – courtyard.
31. Thekkeara – room in southern part of a house.
32. Vadakkeara - room in northern part of a house.
33. Sreekovil – sanctum sanctorum.
34. Kalavara – store.
35. Thidappali – places in a temple where food/offering for deity is prepared.

36. Kazhukkole – rafter.
37. Thazhikkudam – finial.
38. Varotharam – wall plate.
39. Nadavazhi – pathway.

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