

**NAZRUL INSTITUTE**

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# **CONTENT**

## **CHAPTER 1: INTRODUCTION**

- 1.1 Project brief**
- 1.2 Project background**
- 1.3 Project Rationale**
- 1.4 Aims and Objectives**
- 1.5 Given program**

## **CHAPTER 2: SITE APPRAISAL**

### **2.1 Site and location**

#### **2.1.1 Shahbagh**

#### **2.1.2 Site Area**

### **2.2 Site Analysis**

#### **2.2.1 Road Network**

#### **2.3.2 Surrounding Buildings**

#### **2.3.3 Zoning and Users**

#### **2.3.4 Traffic flow**

### **2.4 SWOT Analysis**

## **CHAPTER 3: LITERATURE REVIEW**

### **3.1 Nazrul Institute**

#### **3.1.1 About Nazrul Institute**

### **3.2 Kazi Nazrul Islam**

#### **3.2.1 Life of Kazi Nazrul Islam**

**3.2.2 Nazrul Islam as a 'rebel" poet and a revolutionary**

**3.2.3 Philosophy of Nazrul**

**3.3 Research Institute**

**3.4 Cultural Center**

**3.5 Museum**

**3.6 Library**

**CHAPTER 4: CASE STUDY**

**4.1 Gandhi Smarak Sangrahalaya**

**4.2 Nazrul Institute**

**4.3 Exeter Library**

**CHAPTER 5: PROGRAM AND DEVELOPMENT**

**CHAPTER 6: CONCEPTUAL STAGE AND DESIGN DEVELOPMENT**

**6.1 Design Considerations**

**6.1.2 Site consideration**

**6.1.3 Functional Arrangement**

**6.2 Development of the concept**

**6.3 Development of the form**

**6.4 Design development phases**

**CHAPTER 7: FINAL DESIGN**

**7.1 Designed site and Master plan**

**7.2 Floor Plans**

**7.3 Section**

**7.4 Elevation**

**7.5 Model**

**CONCLUSION**

**Bibliography**



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# **CHAPTER 01**

## **1.1 PROJECT INTRODUCTION**

Name of the project: Nazrul complex

Location: Purbachal, Dhaka

Client: Ministry of cultural affairs, Dhaka Bangladesh.

## **1.2 BACKGROUND OF THE PROJECT**

Bangladesh has always been rich in its culture, literature, music, drama, and even art.

Bengali literature began long ago, and has a strong emphasis on the culture and tradition of the country.

The Bengali language has an extremely strong and rich literary heritage. However, Bengali literature accomplished huge popularity and fame during the 19th century with the poets like Rabindranath Tagore, Michael Madhusudan Dutt, and Kazi Nazrul Islam.

Bangla music, encompasses a long convention of religious and nonspiritual song for almost over an era. A notable mark on Bangla music is that of Kazi Nazrul Islam, which is known as “Nazrul geeti”. His songs are sung and well known not only in our country but also in India and many more places. Some of the notable “Nazrul geeti” singers from India include Suprova Sircar, Dharendra Chandra Mitra, Manabendra Mukhopadhyay, Dr. Anjali Mukhopadhyay, Dhiren Bose, Adhir Bagchi, Purabi Dutta, Anup Ghoshal, and, Bangladeshi singers Sohrab Hossain, Firoza Begum.

Kazi Nazrul Islam’s contributions in Bengali literature are immense. They are just not limited in the field of literature and poems, but also in music. His name denotes our national literature, music and culture, and he has been acknowledged as the national poet of Bangladesh. To recognize the contribution of the poet, the Government of the People’s Republic of Bangladesh

established the "Nazrul Institute" in February 1985, in accordance with the Nazrul Institute Ordinance at the "kabibhaban" the poet's residence. It was established with a perception to preserve the remarkable achievements of the poet, conduct research on his life, literature, music and his contribution in different fields, along with collecting his writings, conserving and publication of his writings and its circulation and make him known by all both in our country and worldwide.

### **REASONS FOR CHOOSING THE PROJECT**

Dhaka is a densely populated city. However, there is not sufficient public spaces in Dhaka. As a result the city dwellers have no place to interact, spend time. They are mostly busy in their lives and often do not get chance to pursue their hobbies as well. A place where the culture of our country is celebrated and one can study and learn about the roots and origin of our strong literary heritage is much needed in our city.

I always wanted to design a place where one can learn, and develop cultural enlightenment at the same time. I wanted to propose a civic space that would provide functions that enrich the human soul, make them identify their own self, be aware of the rich cultural background of our country, and also provide a way to carry it out. To develop such a place, I wanted to focus on someone whose contribution is huge in the cultural field of Bangladesh, and hence Kazi Nazrul Islam came in mind.

Moreover, when we talk about Kazi Nazrul Islam we cannot relate to a single place where all his works and achievements can be known and learnt about, instead there are a lot of cultural institutions named after him scattered throughout the country. Hence I wanted to create a complex, where there will be a Nazrul museum, where pictures, things used by the poet will be exhibited. A place dedicated to celebrate the works of Kazi Nazrul Islam only. Moreover all the

singers, poet, artist of the country can gather together, share their ideas and carry out the legacy of the national poet forward, passing down the knowledge to the coming generations and spreading knowledge about the work of the poet. There will be provisions for drama, music, dance, and recitation classes where children can come and learn. It will be a learning center encouraging the cultural aspect of our country.

The project is proposed to encourage and further develop our national culture. It will also motivated interested group of people on research and preservation of art and heritage, and provide opportunities for singers, dancers, poet, cultural activist in organizing film shows, drama, music, dance, discussion meetings, seminar, workshops, and many more.

Kazi Nazrul Islam was brought to Bangladesh, from India and then he lived and took his last breath in Dhaka as well. Hence Dhaka is the best location to commemorate the poet's work.

Dhaka has several educational and cultural Institutes for practicing Bengali music, dance, poetry and literature such as "Bangla academy", "shilpakala academy", "chhayanaut", "Bangladesh group theatre federation". These entire institutes teach different forms of activities, but the proposed Nazrul complex will be dedicated only on the basis of the works of Kazi Nazrul Islam. All the activities will be based on his work, and will be a learning center. The complex will help to promote and facilitate cultural activities especially in the field of music, dance, drama, recitation. This will help Dhaka to increase the sociocultural aspect of the city and will also be culturally enriched.

### **1.3 RATIONALE FOR THE PROJECT**

The "Nazrul Institute" is currently located in road-28, dhanmondi, attached to the poet's residence. The institute is under the Ministry of Cultural Affairs, of the government of Bangladesh. The Nazrul Institute initiates many seminars, discussions, meetings, cultural functions to research and analyze on Nazrul's life, literature, songs and his contribution. Well-

known Nazrul researchers, artists, litterateurs and renowned personalities from Bangladesh and abroad participate in them.

The institute publishes books on Nazrul, and also intends to take his legacy forward. However, due to poor management and lack of space the objective of the institution cannot be fulfilled.

The institute is built as a 6 storied building adjacent to the poet's residence which has been converted to a museum. The space for the institute is not sufficient for the type of activities it performs. Often they need to hire auditoriums, and places outside, and the existing spaces are not sufficient for their objectives.

The Nazrul Institute is hence proposed, so that it can be built in a proper way which can serve the purposes with which it was planned. Moreover it will also give the city dwellers of Dhaka a place to go, where they can study, research, make themselves culturally active and also get enlightened.

#### **1.4 AIMS AND OBJECTIVES OF THE PROJECT**

- To commemorate the memory Kazi Nazrul Islam
- To propose a place that could change the society by creating a cultural environment
- To encourage the practice of music, dance, recitation, drama
- Revitalize the various elements of our traditional culture and provide a ground for its celebration
- To provide researchers with an active information center to explore new possibilities
- To enrich the knowledge about the poet and his philosophy
- To provide a place where singer, poets can come, and share their ideologies, and practice
- To collect and preserve the books, recordings and tapes of the poet
- To give opportunities for city dwellers to contribute in celebrating the life of the poet
- To make the institute a success

**1.5 GIVEN PROGRAM**

1. A museum
2. Training classes:-
  - a) Music
  - b) Recitation
  - c) Dance
3. Library and Archive:
  - a) Archive (For preservation of manuscripts, paintings, sketches, letters, photographs, audio records.)
  - b) Music library
  - c) Book Stacks
  - d) Reading room
  - e) Research room
  - f) Technical room
  - g) Librarian's office
  - h) General Office
4. Administration and Offices
5. Auditorium
6. Cafeteria
7. Souvenir Shops



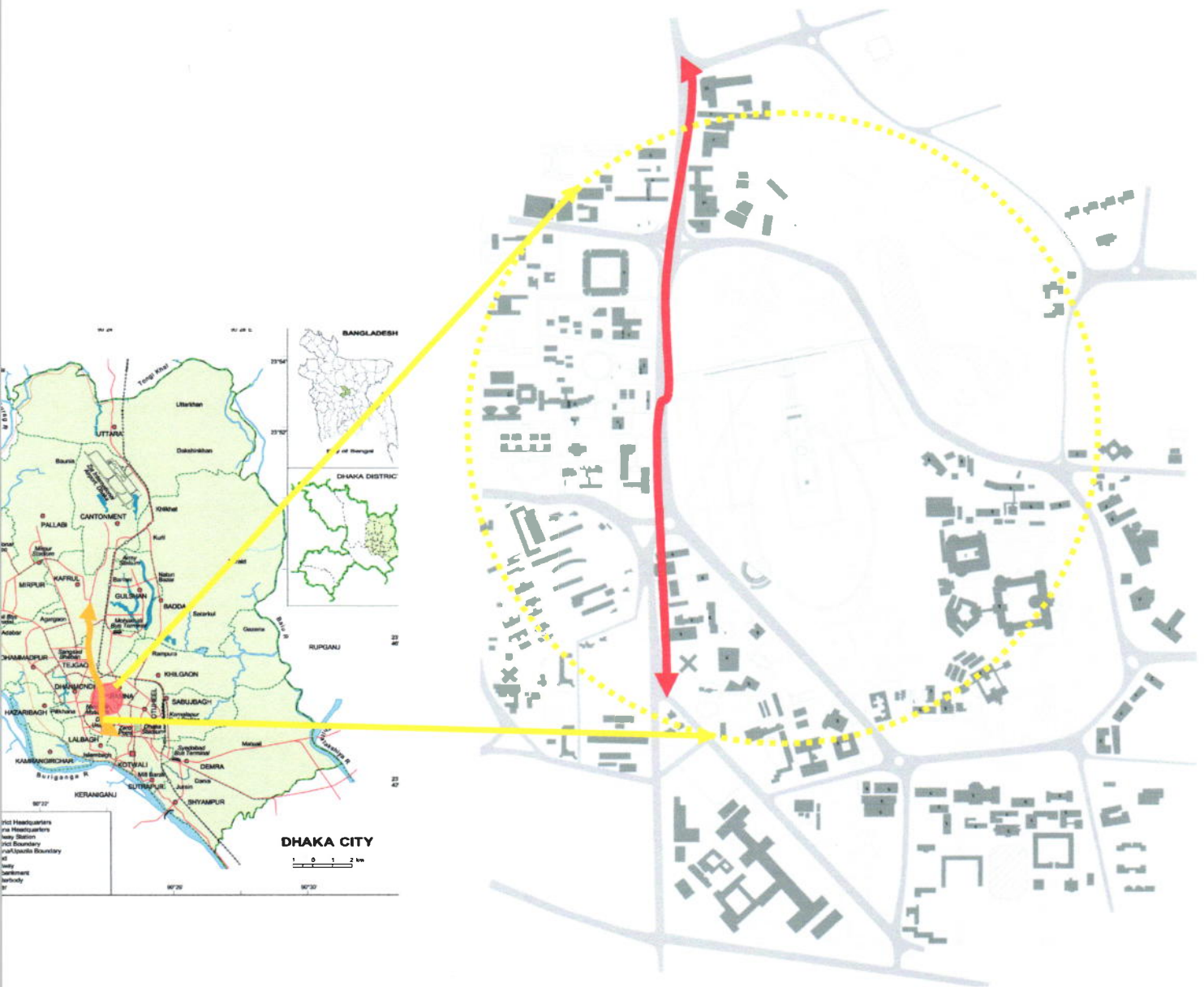
## Chapter 02

### 2.1 SITE AND LOCATION



IMAGE 1: SATELLITE IMAGE OF SHAHBAGH, DHAKA

SOURCE: GOOGLE EARTH



MAP 1: Location Map Shahbagh  
Source: Tahseen (2013)





### **2.1.1 Shahbagh**

Shahbag, located in the capital of Bangladesh, Dhaka. It is a very important hub for transportation, and also acts as the boundary between the New and Old Dhaka. Earlier during the Mughal Empire it was known as Bagh-e-Badshahi. The name was later shortened to Shahbagh.

Shahbag was described as being the garden house of the Dhaka nawabs, and at present the surrounding buildings include the Institute of Business Administration, Dhaka University Teachers-Students Centre, Arts facility and the Bangladesh National Museum.

The area is mostly populated by mostly teachers and students, and its civic life is subjugated by the activities of its academic institutions. There is an essence of the intellectual and cultural pursuits in the commercial aroma of the place. It is connected to one of the major locations and shopping centers of Dhaka city.

Other cultural landmarks in the area include the Bangladesh National Museum, the National Public Library, and the Dhaka University Mosque and Cemetery, containing the graves of Kazi Nazrul Islam, the national poet, of painters Zainul Abedin and Quamrul Hassan, and of the teachers killed by Pakistani forces during the Bangladesh Liberation War of 1971.

The area has huge cultural significance and one of the major road where local festivals are celebrated with multiple hues and crowd. The celebrations include pohela boishakh, boshonto utshob and many more.

### **2.1.2 Site Area**

Site Area: 230868 square foot, 5.3 acres

2.2 Site Analysis

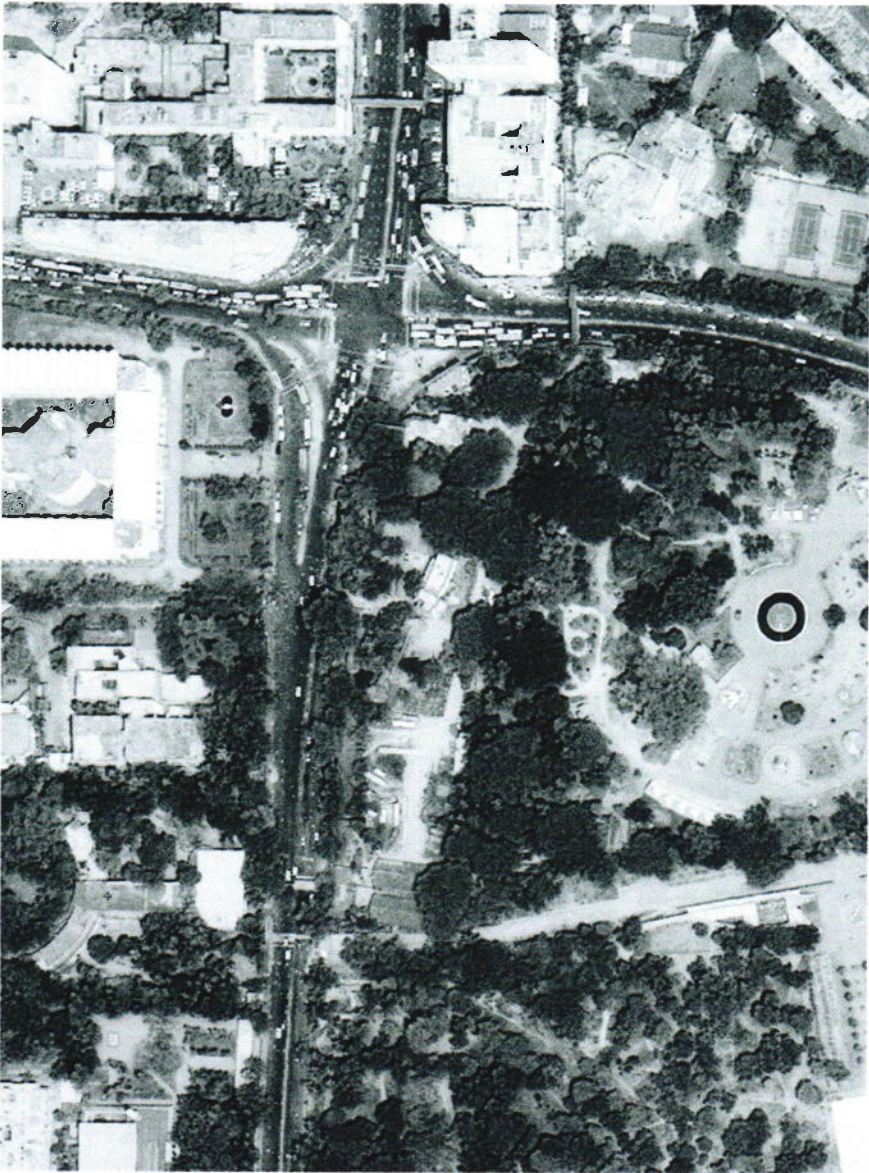
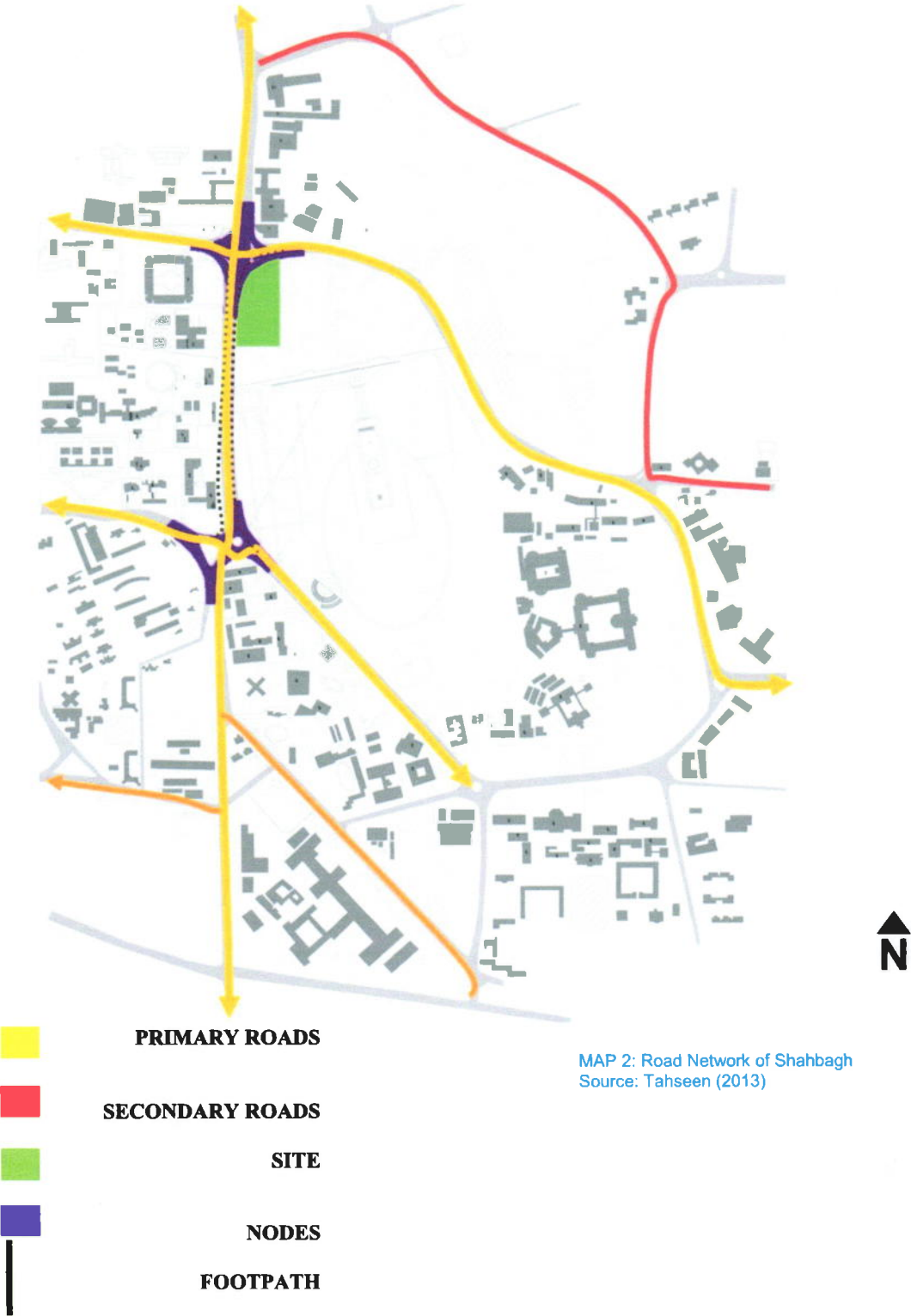


IMAGE 2: SATELLITE IMAGE OF THE SITE

SOURCE: GOOGLE EARTH

2.2.1 Road network



It is situated on a node, where 4 roads meet at one point. It is connected to major areas of Dhaka. From northern side, tejpgaon-gulshan, motejhel connecting road from eastern side. dhanmondi-mohammadpur connecting road from western side, and from souther side, lalbagh and old Dhaka connecting road.

### 2.2.2 Surrounding Buildings

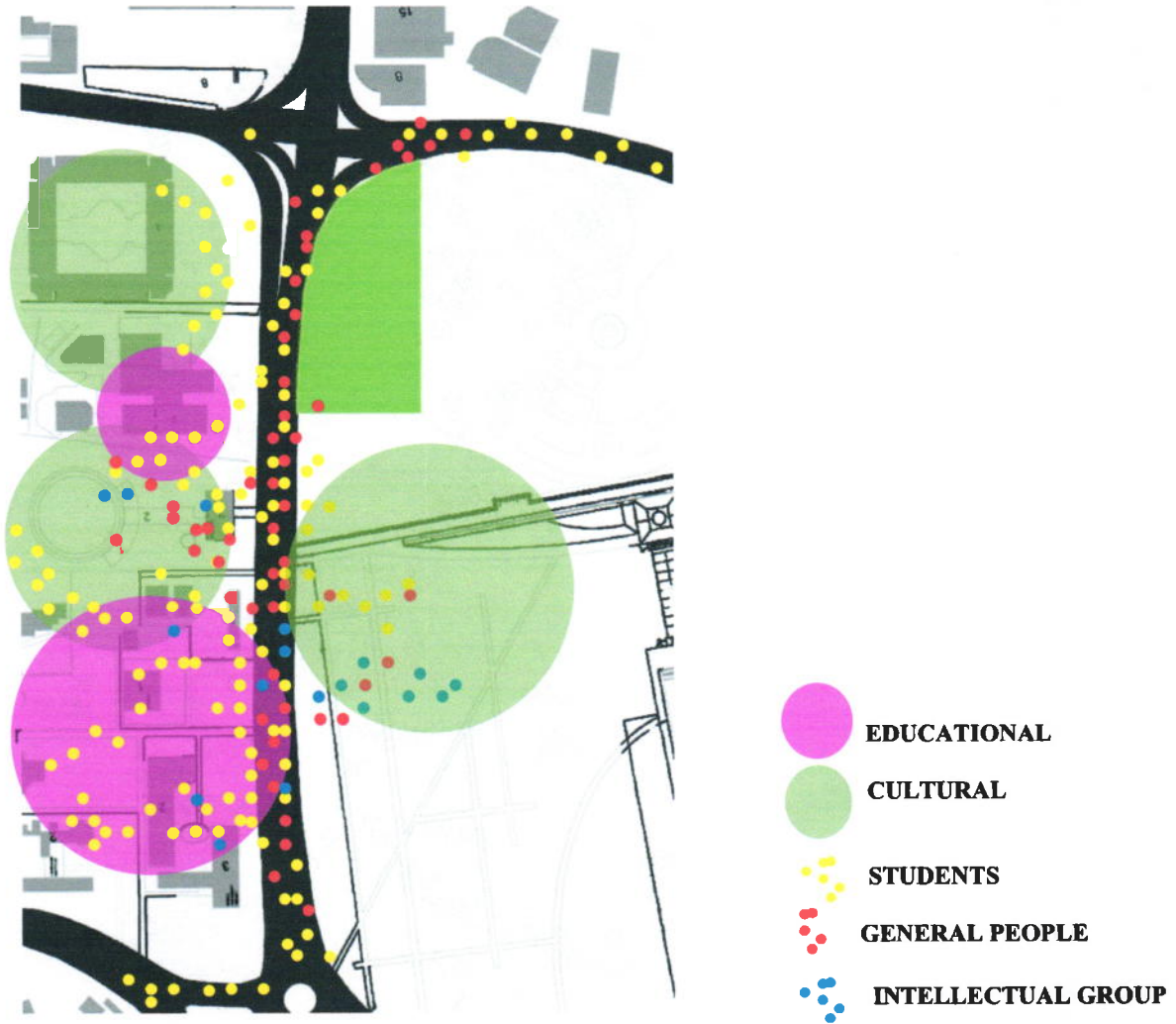


MAP 3: Road Network of Shahbagh  
Source: Tahseen (2013)





2.3.3 Zoning and Users



MAP 4: Zoning and Users  
Source: Tahseen (2013)



#### **2.3.4 Traffic flow**

Traffic flow is high since the site is located at the node.

### **2.4 SWOT Analysis**

#### **STRENGTH:**

- The location is good for the objective of the institute, since it is within close proximity of a very culturally active and an educational zone
- The place can be a good urban public place and will increase the cultural value of the place
- The area will be active and vibrant even during night and after office hours with the development of the Nazrul Institute in the site
- The site will act as a connecting center from the area to the ramna park on the eastern side of the site
- Visual connection from the other sectors as well.

#### **WEAKNESS:**

- West facing site
- Overcrowded place
- Extreme traffic congestion

#### **OPPORTUNITIES:**

- The site is proposed for social infrastructure development, and hence the proposed project will be extremely beneficial for the site, and its development.

- The accessibility from both the commercial and residential zones along with an educational institute beside it, provides an opportunity for the purposes of the Nazrul Institute to be fulfilled which the current locations lacks.
- The climatic conditions of the site along with its view makes it potential for a public place for learning and being culturally entertained as well.

**THREATS:**

- The design must be done with proper care to the site and surroundings making sure that the activities do not suffer due to the land uses of the surrounding area.

## CHAPTER 03

### Literature review

#### 3.1 Nazrul Institute

##### 3.1.1 About Nazrul Institute

The Nazrul Institute after its establishment in February 1985, has given much effort to collect and mainly materialize different programs, activities and works of Nazrul. As a result research on Nazrul has been conducted, many research oriented books, musical albums, films, documentaries, journals, bulletins, annual reports, and posters have been published by this institution. Moreover many Nazrul related rare materials and information have been explored and composed. The trusty board of the Nazrul Institute comprises of Dr. Ashraf Siddiqi Chairman Joint Secretary, Ministry of Cultural Affairs Member, Khilkhil Kazi Member, Dr. Muhammad Abdul Qayum Member, Roushan Ara Mustafiz Member, and Abdul Hye Sikder member is the executive director of the institution. The institute has multiple activities, which includes:

- Research and publication activities

The research and publication activities on the struggling and colourful life of the national poet Kazi Nazrul Islam, his contributions in the field of literature, music and other areas are an asset for our nation. It is priceless and strenuous. Despite various limitations the Nazrul Institute however has stressed much on research and publication. The institute has published more than 300 books on the life, literature, music and over all contribution of the poet. The publications include the poet's books of poems, music, novels, articles, short stories including other research works on Nazrul. Besides, the books based on interviews relating to Nazrul by the people close to him, books on musical notation of Nazrul songs, journal, speeches, album, posters, etc. are



also included in the publications. The Institute has also offered research scholarship on thirteen Nazrul based subjects. The subjects include the treatment of Nazrul, contribution of Nazrul in freedom movement, the vocabulary of Nazrul, the force of youth in the literature of Nazrul, evaluation of the essence of Nazrul in literature, rhythm of Nazrul music, Nazrul as a spokesman of the third world, Nazrul the secular man, political thoughts of Nazrul, Nazrul as a script writer, the role of women and the impact on women in the literature of Nazrul, Nazrul as a story writer, and the social thoughts of Nazrul in literature.

- Musical Notations of Nazrul Songs

The attestation of words and tones of Nazrul songs, verification of the correctness of the musical notations and publications of books on musical notations are included in the activities of the Nazrul institute. The attestation of words and tones and its authentication have become easier for the Institute because of the collection of remarkable original gramophone records of Nazrul songs. It should be noted that the government constitutes " Authentication Parisad for Musical Notation of Nazrul Songs" in coordination with the specialists with a view to verify the correctness of words, tone and musical notation of Nazrul songs and its authentication.

The present "Authentication Parisad for Musical Notation of Nazrul Songs" has been constituted with the following persons: Sohrab Hossain, Sudhin Das, Ferdousi Rahman, S.M Ahsan Morshed, Khalid Hossain, Shabnam Mushtari.

Nazrul Song musical notations, numbering 750 in 30 volumes have been published from the Nazrul Institute after the authentication of the words and tone from the original gramophone records by the specialist committee. It should be noted that the popularity of the musical notations, published by the institute has been increasing day by day in Bangladesh and India as well. The dependence on the books on musical notation for presentation of Nazrul songs and the eagerness of the artists for presentation of Nazrul songs correctly are extremely

encouraging. Besides these other musical notations are published like Original Musical Notation Collection, Nazrul Musical Notation, "sworolipi", "sur-mukur", and benuka.

- Reprint of Nazrul books

Many editions of the books of Nazrul have been published in different times. But all the editions are not dependable, and not always easily available, and published with many errors. The Nazrul institute felt the need to publish easy and accurate books of the national poet which will be available for all. Nazrul Institute has published Nazrul's books of poems, 11 books of songs, 8 editions of copies of Juvenile poems of Nazrul, letters of Nazrul, Hindi songs of Nazrul selected articles, dramas, adolescent letters of Nazrul, short stories and songs of Nazrul as well.

- Nazrul album

Nazrul album is a collection of rare photographs based on the life of Nazrul. It included many black and white and coloured photographs of the poet from his young age to death. The photographs speak of the long life of the poet covering the events of his struggle and colourful life and his happiness and sorrows. The historical importance of the album has been multiplied because of the photographs of Nazrul with eminent politicians, artists and litterateurs and intellectuals of the sub-continent. It included many close photographs of Nazrul taken in family atmospheres and cultural functions in Kolkata, London and kabibhaban in Dhaka. No such collection of varied photographs of the poet had ever been published in a single album. Besides these rare photographs, the 'album' has been enriched because of the inclusion of the life of Nazrul written by professor Rafiqul Islam, a distinguished Nazrul researcher and other related information in both Bengali and English languages.

- Nazrul songs dictionary

The contribution of Kazi Nazrul Islam in the field of music particularly in dhrupadi music (a type of Indian classical song) and Bengali music is unparalleled. The contribution is glorious like the sky of countless stars. His innumerable songs are yet to be discovered. Still we have in our possession a large collection of his songs. The publication of Nazrul songs dictionary is an attempt to highlight in a systematic way about his collected songs. It is the outcome of the uncommon endeavor, devotion sense of sequence and love for music of the artist Abdus Sattar, a Nazrul researcher. It is a compilation of about three thousand Nazrul songs with the related information. The songs have been serialized with the related information like the mode of music, rhythm artist and the date of first recording.

Besides, efforts have been made to include the information about the separate edition of a particular song or in special case, the back round of the composing song. It should be noted that the book is the first of its kind.

- Nazrul Sangeet Samgra

The allegation of distortion of the word and tone of Nazrul songs has existed for long time. With a view to removing such allegations, a compilation of Nazrul songs of correct words titled Nazrul sangeet samagra has been published. Such a dependable compilation of large number of Nazrul songs had never been published anywhere. The book is helpful for all the artists, teachers, specialists, learners and lovers of Nazrul songs. It will continue significantly in the presentation and propagation of Nazrul songs properly.

- Harano ganer katha

The book titled 'harano ganer katha' (the copy of lost songs) has been arranged with the handwritten manuscript of Nazrul collected from Pakistan. The book contained about one hundred and fifty handwritten songs. Some of the songs of the manuscript are completely new.

- Kar ganer tari jai bheshe

The book titled 'kar ganer tari jai bheshe' (whose boat of songs goes floating) is an important inclusion in the list of publications of the Nazrul institute. Some lost and unpublished writings of the poet have been included in the book. The book will be considered as a significant effort in discovering the inner spirit of the national poet.

• Audio cassette of Nazrul songs

The Nazrul institute took the initiative of releasing audio cassettes of Nazrul songs sung by the distinguished artists of the day; in doing so the institute followed the words and tone of Nazrul songs of the original gramophone records with a view to removing its distortion. In the meantime, audio cassettes have been released – these are titled as: 1. Pashaner bhangle ghum (combined) (you have awoken the sleep of the cruel person), 2. Bajlo ki re bhorer shanai (combined) (is the morning flute playing), 3. Shukno patar nupur pa-e (combined) (jingling anklet of dried leaves in the feet), 4. Islamer oi sauda loye (combined) (taking the merchandise of islam), 5. Amar priyo hazrat – bedaruddin ahmed (my dear hazrat), 6. Nijere dhannaya mani – firoja begum (i consider myself fortunate), 7. Cheo na sunayona – sohrab hossain (don't look, fair-eyed woman), 8. Dolon champa bone dole – sudhin das (periwinkle – helichium coronation – swings in the forest). The cassettes have been highly praised at home and abroad.

- Releasing of audio-cd of Nazrul songs

The Nazrul institute is proud of having a huge possession of original gramophone records of Nazrul songs sung by the fortunate artists closely attached with the national poet Kazi Nazrul Islam. The institute wants to circulate the taste and fragrance of its pride to all and with this end in view, it has taken a wonderful initiative in releasing an audio-cd of selected Nazrul songs by reproducing those from the original gramophone records. Till date, the Nazrul institute has released 12 audio-cds which include: 1. Srishti sukher ullashe (the joy of innovation), 2. Padmar dheu re (o the wave of the padma river), 3. Akashe bhorer tara (stars on the morning sky), 4. Tumi sundar tai (because you are beautiful), 5. Dinguli mor padmer-i dal (my days are like the petals of a lotus), 6. Anjali loho mor (take my offerings), 7. Deep niviache jhare (the storm extinguished the flame of the candle), 8. Nishi pabab (night wind), 9. Jago nari, jago (rise women, rise) .10. Amur Bhutan Kan Pete Roy (My inner world wails by stretching the ears). 11. Sandhya Gotlhuli Logone (At the moment of evening twilight). 12. Meehla Nishi Bhorc! In the morning of cloudy night). The songs, sung by the fortunate artists having close connection with the national poet, will surely play vital role in removing the distortion of Nazrul songs. The series of releasing CD's is a continuous process. It should be noted that the Nazrul Institute has in its possession, 1224 original gramophone records of Nazrul songs including other songs. It is the highest collection among the government institutions.

- Nazrul Institute Magazine

The Nazrul Institute, in accordance with its aims, objectives and programs, it publishes Nazrul Institute Magazine accommodating research-oriented, informative and evaluation-based writings on the life, literature, songs of Nazrul and his historical role and contribution. Till now, 25 compilations of the Magazine have-been published. In addition to the research-oriented writings,

the compilations cover photographs of different functions and news of related functions. These magazines are considered very helpful for Nazrul research.

- **Album - Nazrul in Painting**

"Album - Nazrul in Painting" is a remarkable album among the publications so far published by the Nazrul Institute. The 'Album' was published based on the country's highest collection of paintings on Nazrul preserved in the Nazrul Museum. Starting from Shilpachariya Zainul Abedin, artist Kazi Abul Kashem and the young artists of the day have painted the life, literature and songs, the whole creations of national poet Kazi Nazrul Islam in diversified colours, images and dimensions. The dignity of the alluring beauty of the book and its significance are unbounded.

- **Feature Film on Nazrul**

Bangladesh and national poet Kazi Nazrul Islam are considered to be one and undivided entity. For (his reason, as a nation we need to study Nazrul continuously: we need to discover new areas of Nazrul study and extend our field of study step by step. As such, the demand of the people and hence it took the initiative of making feature films. In the meantime, 3 feature films have been made like. Nazrul at Comilla, Nazrul at Trishal, and Nazrul at Chittagong. It is expected that all the places with the memories of Nazrul will be covered.

Other activities of the institute includes:-

- Training course on nazrul songs
- Recitation Training Course
- Nazrul Padak
- Nazrul Tourism

### 3.2 Kazi Nazrul Islam

Kazi Nazrul Islam (24 May 1899–29 August 1976), was a Bengali poet, musician and revolutionary who initiated poetic works with extreme divine rebellion against autocracy and dictatorship. He acquired a title of Bidrohi Kobi (Rebel Poet), through his poetry and nationalist activism. He has a huge number of eminent works throughout his life; Kazi Nazrul Islam is acknowledged as the national poet of Bangladesh and also commemorated in India. Invited by the Government of Bangladesh, Nazrul and his family moved to Dhaka in 1972, where he died four years later.

#### 3.2.1 Life of Kazi Nazrul Islam

He was born to a Muslim family and was educated as a "muezzin", at a local mosque. Through the Islamic education he received in these early years, he became familiar with the principles of Islam, reading the Quran, prayers, fasting, Hajj and Zakat. In his later life these experience were used by him to translate Islamic traditions into his Bangla writings.

Nazrul was fascinated to folk theatre, with its mixture of poetry, song and dance. He later joined a theatre group, which as a fact was the starting of his life as a poet and artist. He acted with the group and also learnt the art of composing poems and songs at short notice. Through his association with the group, he began to learn about the Hindu "puranas".

After that he served in the British Indian Army, and later established himself as a journalist in Kolkata. He preached revolution through his poetic works, such as "Bidrohi" ("The Rebel") and "Bhangar Gaan" ("The Song of Destruction"), as well as his publication "Dhumketu" ("The Comet"). His fervent activism in the Indian independence movement made him go to prison by British authorities. While in prison, Nazrul wrote the "Rajbandir Jabanbandi" ("Deposition of a Political Prisoner").



Nazrul's writings explore themes such as love, freedom, and revolution; he opposed all bigotry, including religious and gender. Throughout his career, Nazrul wrote short stories, novels, and essays but is best known for his poems, in which he pioneered new forms such as Bengali ghazals. Nazrul wrote and composed music for his nearly 4,000 songs collectively known as Nazrul "geeti", which are widely popular today.

At the age of 43 he began suffering from an unknown disease, losing his voice and memory. It is often said, the reason was slow poisoning by British Government. It caused Nazrul's health to decline steadily and forced him to live in isolation for many years.

### 3.2.2 Nazrul as the "rebel poet" and a "revolutionary"

বল বীর -

বল উন্নত মম শির!

শির নেহারি আমারি, নত-শির ওই শিখর হিমাদ্রীর!

বল বীর -

, বিদ্রোহী, কাজী নজরুল ইসলাম

The subjects and vocabulary Nazrul used in Bangla poetry have never been used before. He became immensely popular for portraying in his poems contemporary political and social phenomenon. Some fundamental conflicts of human civilization also formed the themes of his poems. Nazrul used Sanskrit and Arabic rhythms as easily as he did traditional Bangla ones. He also referred to Persian epitomes with great ease. He was aware of history, both ancient and contemporary, of his own country and of the world outside.

Nazrul left the army in 1920 and settled in Calcutta. He later published his first novel "Bandhan-hara" ("Freedom from bondage") in 1920, which he kept working on over the next seven



years. His first collection of poems included "Bodhan", "Shat-il-Arab", "Kheya-parer Tarani" and "Badal Prater Sharab" and these were critically acclaimed.

Nazrul became much popular with the publication of "Bidrohi" in 1922, which remains his most famous work, receiving extreme admiration from India especially by his description of the rebels.

Nazrul started a magazine, publishing the first "Dhumketu" on 1922. Earning the title of the "rebel poet", Nazrul was suspected by the British officers and because of "Anondomoyeer Agomone" a political poem published in "Dhumketu" in September 1922 he was arrested.

### 3.2.3 Philosophy of Nazrul

Nazrul experienced a lot in his life. He has lived, worked and explored different places and have been in different situations. With each transition or phases of his life his thoughts changed, which had a huge impact on his writing. It began with Nazrul as a rebel poet with patriotism as his main thoughts during 1922. Later in his life during 1926 his work transformed as he wrote poetry and songs that expressed the aspirations of the lower classes, a sphere of his work known as "mass music." Nazrul criticized the socio-economic norms and political system that had brought upon misery, in his poem 'Daridro'.

Again in 1928 with the loss of Nazrul's mother and his son, Nazrul was in deep grief and His works changed significantly from rebellious expositions of society to deeper examination of religious themes. His works in these years led Islamic devotional songs into the mainstream of Bengali folk music, exploring the Islamic practices of namaz (prayer), roza (fasting), hajj (pilgrimage) and zakat (charity). This was regarded by his contemporaries as a significant achievement as Bengali Muslims had been strongly averse to devotional music. Nazrul's creativity diversified as he explored Hindu devotional music by composing Shama Sangeet, bhajans and kirtans often merging Islamic and Hindu values. Nazrul's poetry and songs explored the philosophy of Islam and Hinduism.

In 1933, Nazrul published a collection of essays titled "Modern World Literature", in which he analyses different styles and themes of literature. Between 1928 and 1935 he published 10 volumes containing 800 songs of which more than 600 were based on classical ragas. Almost 100 were folk tunes after kirtans and some 30 were patriotic songs. From the time of his return to Kolkata until he fell ill in 1941, Nazrul composed more than 2,600 songs, many of which have been lost. His songs based on baul, jhumur, Santhali folksongs, jhanpan or the folk songs of snake charmers, bhatiali and bhaoaia consist of tunes of folk-songs on the one hand and a refined lyric with poetic beauty on the other. Nazrul also wrote and published poems for children.

Nazrul's conveyed conviction and sensuousness. He often wrote without care for being published and edited. His works had sense of self-confidence and devotion to God. Nazrul's works for children have won acclaim for his use of rich language, imagination, enthusiasm and an ability to fascinate young readers.

Nazrul is regarded for his secularism. He was also the first user of folk terms in Bengali literature. Nazrul pioneered new styles and expressed radical ideas and emotions in a large body of work. He pioneered leading a cultural renaissance in Muslim-majority Bengal, "liberating" poetry and literature in Bengali from.

### **3.3 Research Centre/ Institute**

#### **3.3.1 Definition**

The terms "center" and "institute" have been used as synonyms in describing focused areas of research.

**Research Center:** A smaller, collaborative effort, centered on a specific research or educational activity, often with participants from more than one Department or School. It has a central administration.

**Research Institute:** A larger, integrative unit, usually with participants from more than one College or School. An Institute may contain one or more Centers within its administrative structure. An Institute is administered by a Director.

Both Centers and Institutes are focused on externally supported research or educational activities. By definition, Centers and Institutes are collaborative efforts and not the product of single individuals.

The establishment of Research Centers and Institutes are established for different reasons and bring different benefits. These organizations serve as a focus of scholarly activity and intellectual creativity, focal points for interaction with research sponsors, and serve to amplify competitiveness in obtaining research funding in the designated areas.

Centers and Institutes must facilitate research and education. The establishment of a Center or Institute should lead to an intellectual environment that brings people together to solve societal problems.

### **3.4 Cultural center**

#### **3.4.1 Definition**

A cultural center is an institution, building or complex that encourages 'culture' and 'arts'. Cultural centers can be of different types, from government funded to private organization or even small institutes run by local neighborhood. It is challenging and essential to plan places that are culturally and socially enriched. Cultural enrichment comes by contributing facilities that attract and support creative people and enable them to participate in activities of their choice.

Artists, musicians, actors, writers, scholars all gather together to make a place stimulating and more fascinating. There are many cultural centers worldwide, in different states of India known as 'Kala Kendra', in different parts of Europe and America as well.

The designer can help create an environment that attracts such people.

### **3.5 Museum**

#### **3.5.1 Definition**

A museum is an institution that cares for a collection of artifacts and other objects of scientific, artistic, cultural, or historical importance and makes them available for public viewing through exhibits that may be permanent or temporary.

### **3.6 Library**

#### **3.6.1 Definition**

A library is a place where information sources of different types are arranged in an organized manner accessible to a particular community for sharing knowledge. It provides physical or digital access to material, and may be used to refer or even borrow temporarily.

A music library contains all materials related to music. The collections here are non-print materials, digitized music scores or audio recordings. Music library print collections include dictionaries and encyclopedias, indexes and directories, printed music, music serials, bibliographies, and other music literature.

There are four types of music libraries:

Those developed to support departments of music in university or college settings, to support conservatories and schools of music, to be housed within public libraries, or developed as independent libraries or archives supporting music organizations.

## CHAPTER 04

### Case Study

#### 4.1 Gandhi Smarak Sangrahalaya

This memorial museum is located in the Sabarmati Ashram where the famous Mahatma Gandhi lived from 1917 to 1930, and from where he started his historic “Salt March” to Dandi. The museum is built to pay homage to Mahatma Gandhi and to propagate his ideas. It displays letters, photographs, and other documents which describes the freedom movement lead by the famous leader.

##### 4.1.1 Project Brief

Location: Ahmadabad, India

Architect: Charles Correa

Year: 1958 – 1963



IMAGE 7: GANDHI SMARAK SANGRAHLAYA

SOURCE: Flickr

#### 4.5.2 Main Functions:

- Gandhi memorial & Museum
- Library
- Prayer area
- Office area

#### 4.5.3 Concept

"I do not want my house to be walled on all sides and my windows to be stuffed. I want the cultures of all the lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any of them."

- Mahatma Gandhi

In this complex the designer demonstrates the uncompromising execution of an idea as a powerful statement of form- an approach where single overriding concepts become the major organizing element of the structure.

The Gandhi Smarak Sangrahalaya and Correa's later projects provide example of combining the Hindu architectural/cosmological idea of isotropy and Modernist functional planning. The concept of isotropy (similar to fractals) refers to an infinitely scalable structure and can be seen in the repetition and manipulation of the decorative elements in Hindu temples. In the Smarak Sangrahalaya, the modular pavilion unit is designed for easy extension and emphasizes the accumulation of a single element to make a whole.

The plan of the museum has also been compared to village houses in India's Banni region. Instead of a single volume, the houses consist of five huts each with a different function, which surround to make a courtyard. The inhabitants walk back and forth across the outside space to use the different rooms.



#### 4.5.4 Climatic consideration

The hot and humid tropical climate, demanding ventilation and protection against sun and monsoon rains, has cubical open volumes and efficiently sheltered. The roof structure and the louvers are definitely ensures a comfortable inside-outside transition, in addition of internal courtyard adding on proper lighting for the memorial museum space. Given the cold winters of North India and the annihilating heat of its summers, the sunken courtyards, provided access to a lower level of rooms in the early morning of the summer months, a velvet shamiana (canopy) is stretched over the rim of the courtyards, trapping the cold overnight air in the lower level of rooms. The terrace level in the cold but sunny winters, this pattern is reversible: the terrace gardens being used during the day, and the lower level of rooms at night. This is experimented in the design of Gandhi Smarak Sangrahalaya.

#### 4.5.5 Design



IMAGE 08: Plan of GANDHI SMARAK SANGRAHLAYA

#### 4.5.6 Planning

These elements are grouped in a consciously asymmetric manner to be analogous to the Indian village with its pathways and seemingly randomly placed buildings and its meeting points, in this instance the central water court. The initial constructed on 51 modular units. Some of the units are enclosed by walls. The exhibition spaces created counterpointed by areas for rest where the visitor can sit and meditate.

#### 4.5.7 Section Analysis

The section shows channels for carrying rainwater and for adding new units. Since the collection will, by its very nature, be augmented from time to time, the Sangrahalaya is a “living” structure which can grow and modulate.

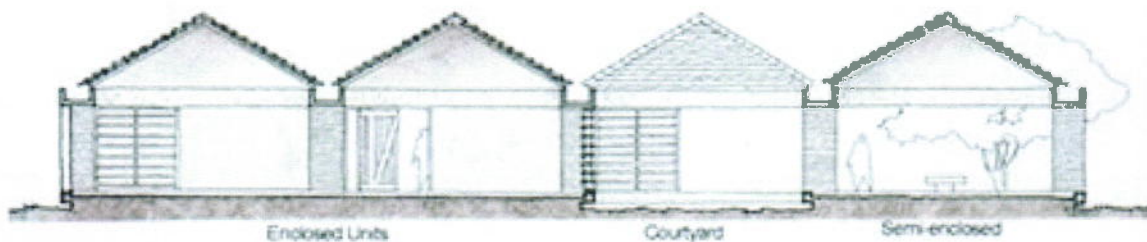


IMAGE 09: Section

Source: - Charles Correa, Kenneth Frampton





#### 4.5.8 Materials

The modular simplicity of the structure is continued in the use of basic materials inclusive of stone floors, brick walls, wooden doors, louvered windows devoid of glass and tiled roof.

#### 4.5.9 Structural System

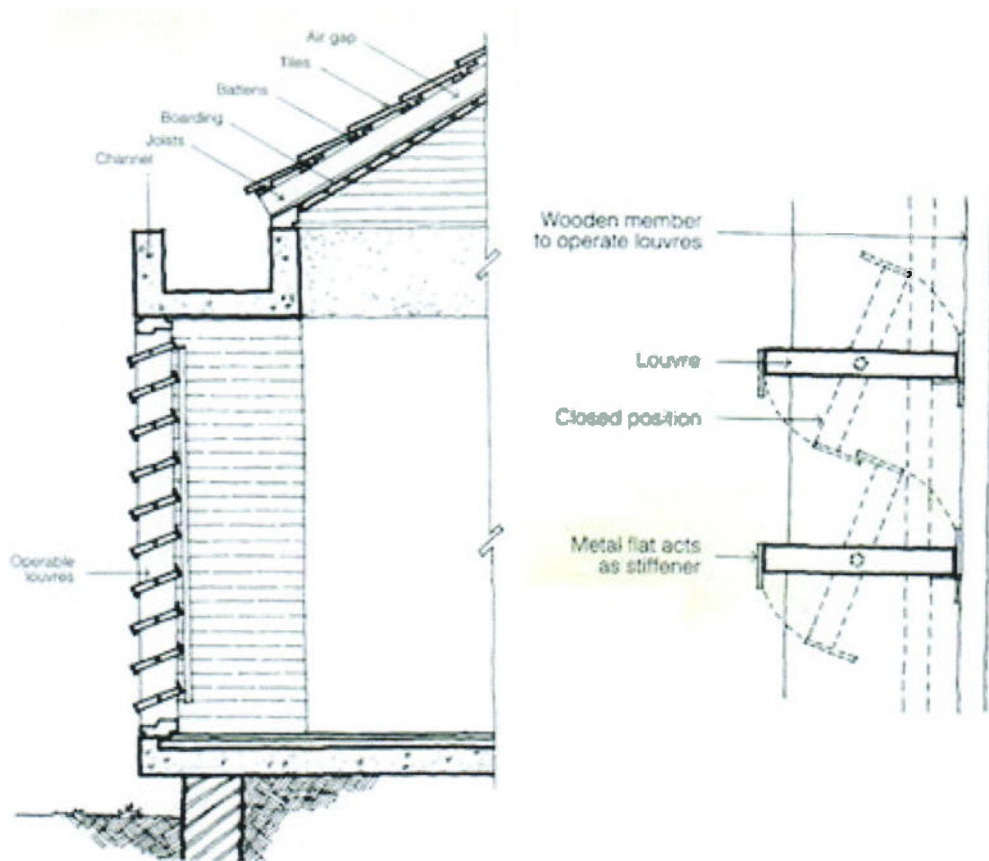


IMAGE 10: Structural detail

Source: - Charles Correa, Kenneth Frampton

4.5.10 Images of the spaces



IMAGE11: GANDHI SMARAK SANGRAHLAYA

SOURCE: Flickr



IMAGE12: GANDHI SMARAK SANGRAHLAY

SOURCE: Flickr



IMAGE 13: GANDHI SMARAK SANGRAHALAYA

SOURCE: Flickr



IMAGE 14: GANDHI SMARAK SANGRAHALAYA

SOURCE: Flickr



#### **4.5.11 Analysis**

After studying the project the way the architect transformed the philosophy of a great ruler into design and space can be understood, the materials the arrangement of forms and the simplicity of space depicts the philosophy of Mahatma Gandhi. More over the relationship with indoor outdoor spaces, lighting, and environmental awareness is also a major finding from the study.

## 4.2 Nazrul Institute

The existing Nazrul Institute is located in dhanmodi road 28, built beside the residence of the great poet.

### 4.2.1 Images of existing Nazrul Institute



IMAGE 15: Nazrul Institute

SOURCE: Tahseen (2013)



IMAGE 15: Nazrul Institute , SOURCE: Tahseen (2013)

#### 4.2.2 Functional arrangement

##### First Floor:-

- Lobby
- Sales center
- Book Shop
- Nazrul Museum
- Garage

##### Second Floor:-

- Auditorium

##### Third Floor:-

- Store Area

##### Fourth Floor: - Finance and Management Department

- Director's office
- Shochib
- Assistant director
- Head of Management
- Head of Accounts
- Conference hall
- Guest room

##### Fifth floor: - Research and Publication



- Chairman's office
- Library
- Archive
- Assistant director

**Sixth Floor: - Cultural, Exhibition and Sales department**

- Assistant Director
- Seminar Room
- Training class rooms
- Audio Visual Studio

**4.2.3 Analysis of spaces**

**Nazrul Museum:-**

- Located at the south of the plot.
- Not visible from the main entry
- Difficult to understand the location
- Neighboring buildings destroy the view of the museum and its exhibits
- Poorly maintained



IMAGE 16: Nazrul Museum, Nazrul Institute  
SOURCE: Tahseen (2013)



IMAGE 17: Nazrul Museum, Nazrul Institute  
SOURCE: Tahseen (2013)



IMAGE 18: Nazrul Institute  
SOURCE: Tahseen (2013)



IMAGE 19: Nazrul Institute  
SOURCE: Tahseen (2013)



IMAGE 19: Nazrul Institute  
SOURCE: Tahseen (2013)

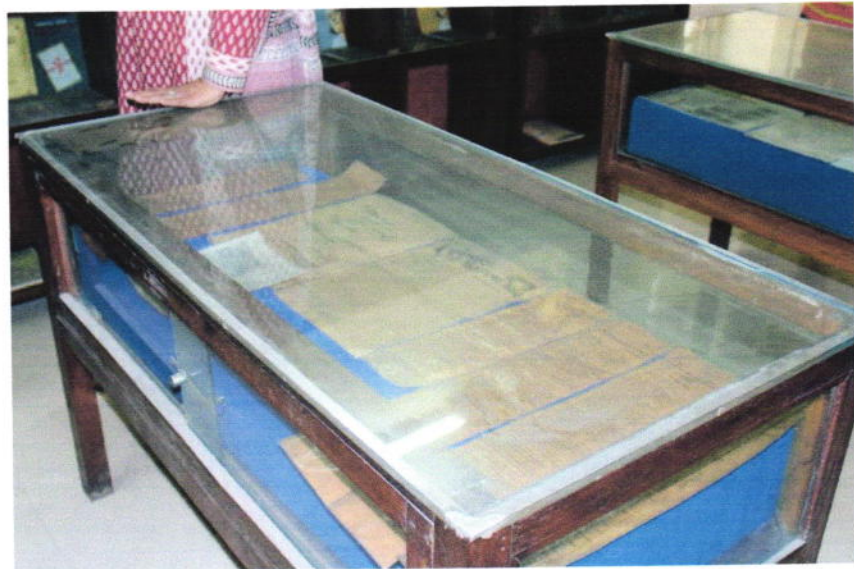


IMAGE 20: Nazrul Institute  
SOURCE: Tahseen (2013)



- Poor method of exhibiting
- No sufficient lighting
- Poor maintenance

**Sales Centre:-**



IMAGE 21: Nazrul Institute  
SOURCE: Tahseen (2013)

- Not sufficient space

**Library:-**



IMAGE 22: Nazrul Institute  
SOURCE: Tahseen (2013)



**Office Rooms and Achieve:-**



IMAGE 23: Nazrul Institute  
SOURCE: Tahseen (2013)



IMAGE 24: Nazrul Institute  
SOURCE: Tahseen (2013)





IMAGE 25: Nazrul Institute  
SOURCE: Tahseen (2013)

### 4.3 EXETER LIBRARY

The Phillips Exeter Academy Library is located in Exeter, New Hampshire, U.S. It has 160,000 volumes on nine levels and a shelf capacity of 250,000 volumes, and is the largest secondary school library in the world.

#### 4.3.1 Project Brief

Location: United States of America

Architect: Louis I. Kahn

Year: 1965-1972



IMAGE 26: EXETER LIBRARY

SOURCE: Flickr

#### 4.3.2 FUNCTIONS AND CONCEPT

The plan required the library accommodate 250,000 volumes of the general collection, magazines, rare books, classrooms for seminars and work places for 400 students and requested that it be "far from being a mere repository of books and periodicals, the library becomes a modern laboratory for research and experimentation, a serene haven for study, reading and reflection, the intellectual center of the community."

#### 4.3.3 SPACES

The spaces are derived from a square divided into nine smaller squares, with a free square in the center, or a large bucket of 34 x 34 x 24 , With a bucket central vacuum.

From the outside looks like a cube of brick, upon entering, between the plates that make up the cube was discovered recently concluded that access to almost any time of day is under the shadows, evokes a cave. Such access leads to a central area of the height of the building defined by a series of Euclidean shapes (circles, triangles and squares) and the expressivity of their material, coated by an apparent indirect light, which evokes the emotion of what elementary. The seriousness of this mystery whose interior is accentuated by the transition from darkness to light that suggests their access, gives life to the building and assumed his role, the pursuit of knowledge as a spiritual project.

In the second, third and fourth floor are cubicles for private reading, arranged around the perimeter of the building, which are located in the spaces between the pillars of brick and which are articulated in the facade as a reference line with a horizontal window Each cubicle.





IMAGE 27: EXETER LIBRARY

SOURCE: <http://www.archdaily.com/63683/ad-classics-exeter-library-class-of-1945-library-louis-kahn/>



Image: 28

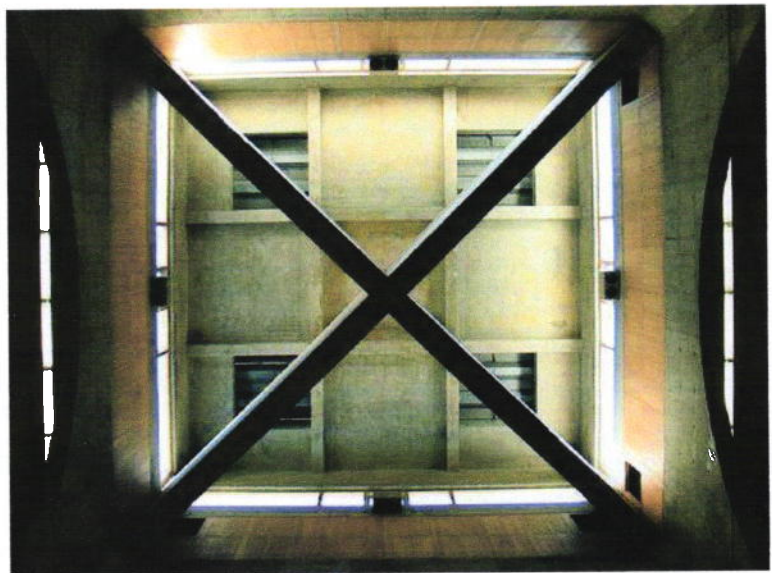


Image: 29

SOURCE: <http://www.archdaily.com/63683/ad-classics-exeter-library-class-of-1945-library-louis-kahn/>

#### 4.3.4 MATERIALS

The exterior walls of brick as a bulkhead, which visually demarcate this seemingly simple construction, consisting of brick pillars also touring all plants.

On the facade of a horizontal line intermediate wood panels demarcate the cubicles of reading which in turn are also manufactured in wood.

Beams of concrete is its structure.

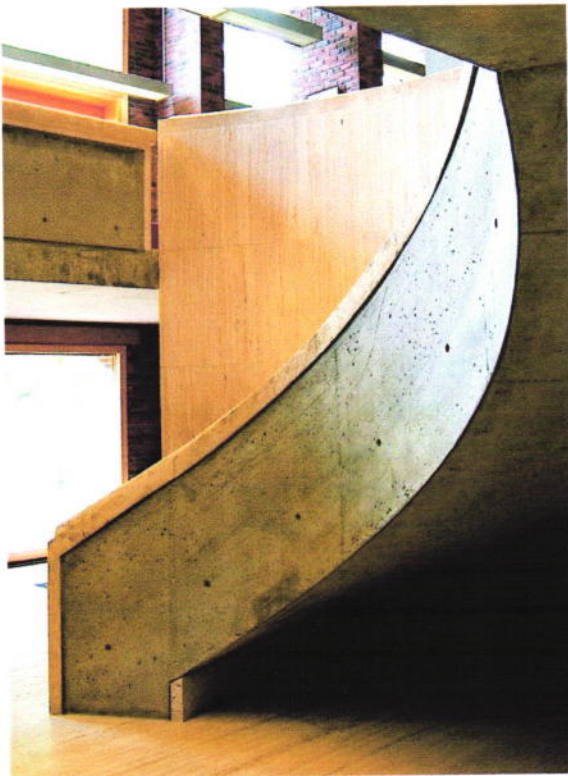


Image: 30

SOURCE: FLICKR

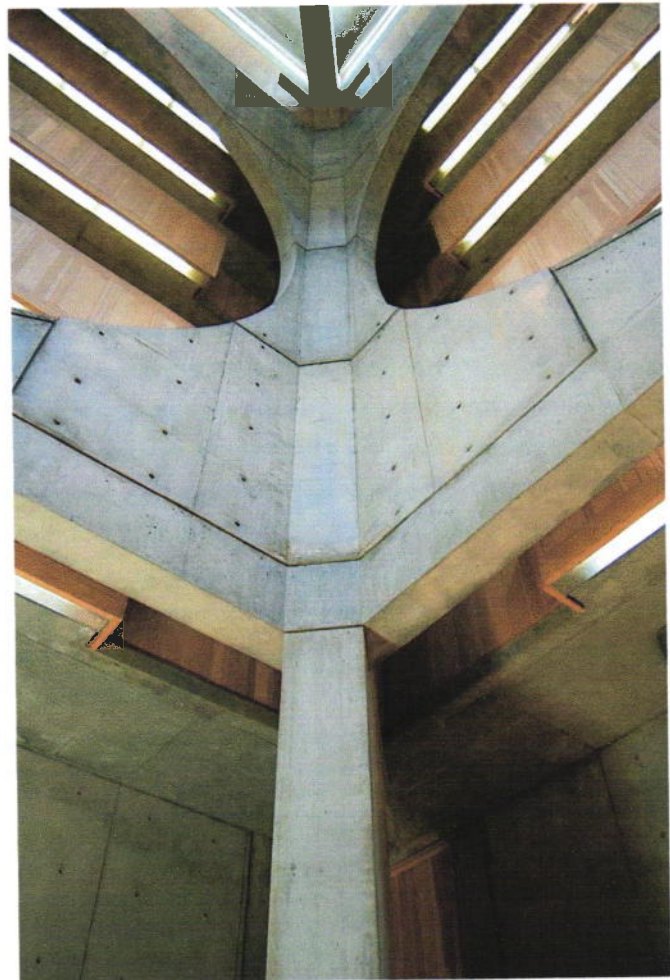


Image: 31

SOURCE: FLICKR

#### 4.3.5 PLANNING AND DESIGN

People enter the 111'x111' square library from the ground floor and climb up a grand set of stone stairs to the first floor. Coming up the last step onto the first floor one can immediately perceive the relationship of reference area, circulation desk, and book stacks. Kahn found this aspect to be important so that visitors can easily understand the plan of the building upon their entrance.

With the circulation desk on the first floor instead of the ground floor it is evident that service took priority over security. The Academy accepted this at ease since it allowed librarians to be closer to the bookstacks and the readers, therefore making the most sense when considering the function of a circulation desk in a library.

The beauty in the architecture of the first floor, however, is what gave the Exeter Library its fame. This main floor reaches 70 feet in height and soaks in natural light from a clerestory at the top of this space and from large expanses of glass on the north and west sides. From this 50 foot square space visitors can spot metal bookstacks and readers seven levels above through large holes punctured perfectly into the walls, almost touching at the corners where the walls square off.

The upper floors contain book stacks for 250,000 volumes, a student computer lab, a viewing area for videotapes and DVDs, listening areas for music, offices for use of faculty members, and 210 specially designed study carrels for students. On these floors are approximately 450 different seating types scattered among the building in different rooms, such as some lounges and on a terrace that encircles the building along the exterior of the fourth floor.

Kahn used Exeter brick on the exterior of the nine story building, a material made in Exeter itself and a design factor that was important to the Academy. He also used stone and slate in the



interior, and finished certain aspects of the library in natural wood. The wood contrasted the stone by giving the spaces a sense of warmth and a glow that welcomed readers when the natural light flooded upon this natural material.

#### 4.3.6 PLAN. SECTION. AND ELEVATION

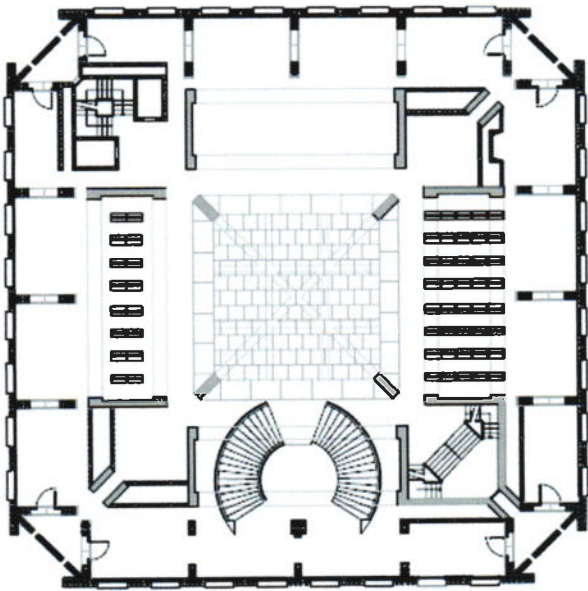


Image: 32

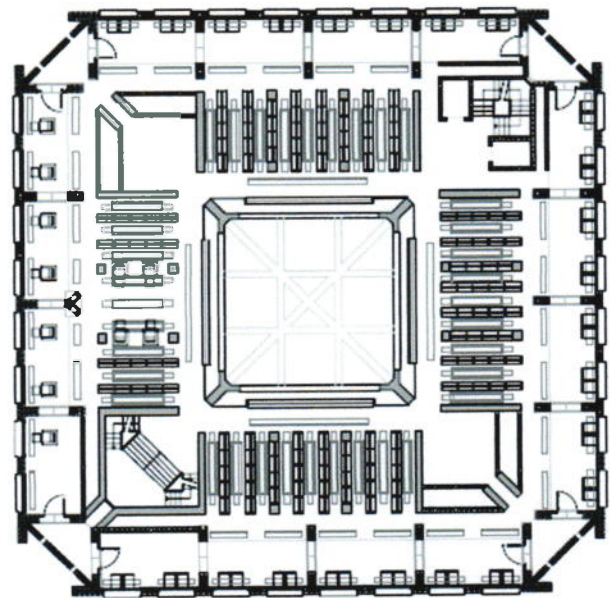
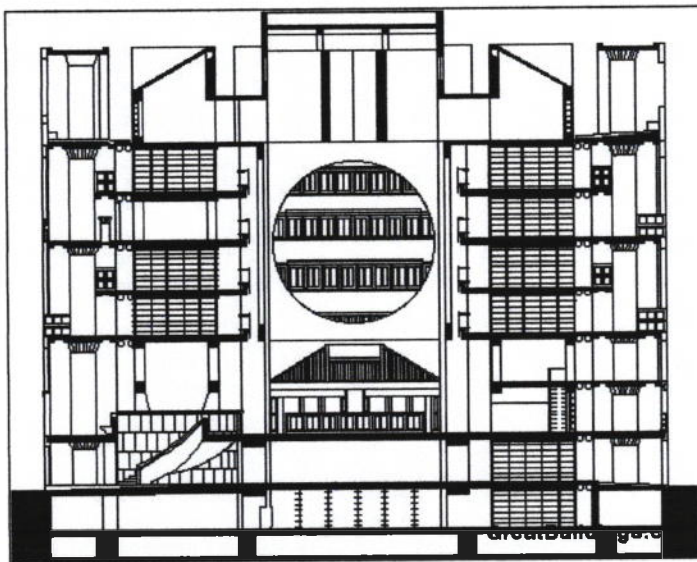


Image: 33

SOURCE: [http://www.greatbuildings.com/cgi-bin/gbc-drawing.cgi/Exeter\\_Library.html/Exeter\\_Athletics\\_Axon.jpg](http://www.greatbuildings.com/cgi-bin/gbc-drawing.cgi/Exeter_Library.html/Exeter_Athletics_Axon.jpg)



#### **4.3.7 Analysis**

The library is considered the heart of the Nazrul Institute. Hence the design and the spatial arrangement of Exeter Library was studied and analyzed. The play of forms and natural light allowed the place to be what it is.

**CHAPTER 05****Program and Development****ADMINISTRATIVE**

		SPACE REQUIRED PER PERSON (SQFT)	NO. OF USERS	NO. OF ROOMS	TOTAL AREA(SQFT)
<b>LOBBY</b>					
01	WAITING AREA	15	20	1	300
02	RECEPTION				100
03	TOILET				400
<b>OFFICE FOR MANAGING DIRECTOR AND DEPUTY DIRECTOR</b>					
04	DIRECTOR	325	1	1	325
05	DEPUTY DIRECTOR	325	1	1	325
06	SECRETARY	225	1	1	225
07	STENOTYPIST	100	1	1	100
08	TOILET	50	2	2	100
09	PA TO DIRECTORS	150	1	1	150
10	COMMON TOILET	150	6	2	300
11	CONFERENCE ROOM	40	20	1	800
SUBTOTAL					3125
CIRCULATION 30%					937.5
<b>TOTAL</b>					<b>4062.5</b>
<b>ADMINISTRATION AND FINANCE DEPARTMENT</b>					
01	ASSISTANT DIRECTOR'S OFFICE	225	1	1	225
02	CHIEF ACCOUNTANT	100	1	1	100
03	STAFF ROOM	100	6	2	600
04	COMMON TOILET				400
05	STORE	100	1	1	100
06	CARETAKER	60	4	1	240
07	RECEPTIONIST	60	2	1	120
08	TOILET	50	2	2	100
SUBTOTAL					1885
CIRCULATION 30%					565.5
<b>TOTAL</b>					<b>2450.5</b>

		SPACE REQUIRED PER PERSON (SQFT)	NO. OF USERS	NO. OF ROOMS	TOTAL AREA(SQFT)
<b>RESEARCH AND PUBLICATION DEPARTMENT</b>					
01	ASSISTANT DIRECTOR'S OFFICE	225	1	1	225
02	INSTRUCTOR'S OFFICE	100	2	1	200
03	PUBLICATION AND RESEARCH OFFICER	150	2	1	300
04	STAFF ROOM	100	6	1	600
05	TOILET	50	2	2	100
06	COMMON TOILET				400
07	STORE	100	1	1	100
08	CARETAKER	60	4	1	240
SUBTOTAL					2165
CIRCULATION 30%					649.5
<b>TOTAL</b>					<b>2814.5</b>
<b>SALES AND DISPLAY</b>					
01	ASSISTANT DIRECTOR'S OFFICE	225	1	1	225
02	CULTURAL ASSISTANT	100	1	1	100
03	CULTURAL ORGANIZER	100	4	2	400
04	COMMON TOILET				400
05	TOILET	50	2	2	100
06	STORE	100	1	1	100
07	CARETAKER	60	4	1	240
08	SHOP	400	1	1	400
SUBTOTAL					1965
CIRCULATION 30%					589.5
<b>TOTAL</b>					<b>2554.5</b>

**AUDITORIUM (600 PERSONS)**

		SPACE REQUIRED PER PERSON (SQFT)	NO. OF USERS	NO. OF ROOMS	TOTAL AREA(SQFT)
<b>FRONT OF HOUSE</b>					
01	LOBBY			1	1000
02	TICKET CORNER	50	1	1	50
03	COMMON TOILET			3	1200
<b>HOUSE</b>					
04	SEATING AREA	7	600	1	4200
<b>STAGE</b>					
06	STAGE			1	1200
07	WING			1	1200
<b>BACKSTAGE</b>					
08	REHEARSAL ROOM			1	750
09	DRESSING ROOM	60		4	240
10	GREEN ROOM ( MALE AND FEMALE)				910
11	PROJECTION ROOM			1	250
12	LIGHT AND SOUND			1	300
13	SPOTLIGHT BOOTH				400
14	STORE AND WORKSHOP			1	850
<b>SUBTOTAL</b>					<b>12550</b>
<b>CIRCULATION 30%</b>					<b>3765</b>
<b>TOTAL</b>					<b>16315</b>



**LIBRARY (50000 VOLUMES)**

		SPACE REQUIRED PER PERSON (SQFT)	NO. OF USERS	NO. OF ROOMS	TOTAL AREA(SQFT)
<b>LIBRARY OFFICE</b>					
01	LIBRARIAN'S ROOM	225	1	1	225
02	ASSISTANT LIBRARIAN	160	3	1	480
03	WORKSPACE				1500
04	RECEPTION				150
05	TOILET	50	4	4	200
<b>MAIN LIBRARY</b>					
07	BOOK STACK	0.1 SQFT PER BOOK	50,000 BOOKS	1	5000
08	READING AREA	30	100	1	3000
09	AUDIO VISUAL ROOM	30	40	1	1200
10	STORE				100
<b>COPY SECTION</b>					
11	COPY MACHINE	100		1	100
12	COUNTER	100		1	100
13	STORE	100		1	100
<b>CYBER CAFE</b>					
14	SEATING	30	30	1	900
15	COUNTER AND PRINTING				100
16	STORE				100
<b>OTHERS</b>					
17	COMMON TOILET			2	800
18	CHECK AREA AND LOCKER				200
<b>SUBTOTAL</b>					<b>14225</b>
<b>CIRCULATION 30%</b>					<b>4276.5</b>
<b>TOTAL</b>					<b>18501.5</b>



**DISPLAY AREA**

		SPACE REQUIRED PER PERSON (SQFT)	NO. OF USERS	NO. OF ROOMS	TOTAL AREA(SQFT)
01	DISPLAY AREA			1	2500
02	STORE			1	150
03	WORKSHOP				300
04	LOBBY				600
05	COMMON TOILET			1	400
SUBTOTAL					3950
CIRCULATION 30%					1185
<b>TOTAL</b>					<b>5135</b>

**CAFETERIA**

		SPACE REQUIRED PER PERSON (SQFT)	NO. OF USERS	NO. OF ROOMS	TOTAL AREA(SQFT)
01	SEATING	18	100	1	1800
02	COUNTER			1	200
03	KITCHEN			1	900
04	WASH			1	150
05	COMMON TOILET			1	400
SUBTOTAL					3450
CIRCULATION 30%					1035
<b>TOTAL</b>					<b>4485</b>

**STUDIOS AND CLASSROOMS**

		SPACE REQUIRED PER PERSON (SQFT)	NO. OF USERS	NO. OF ROOMS	TOTAL AREA(SQFT)
<b>MUSIC</b>					
01	CLASSROOM	50	20	1	1000
<b>DANCE</b>					
02	CLASSROOM	90	20	1	1800
<b>RECITATION</b>					
03	CLASSROOM	50	20	1	1000
<b>OTHERS</b>					
05	COMMON TOILET			2	800
SUBTOTAL					4600
CIRCULATION 30%					1380
<b>TOTAL</b>					<b>5980</b>

<b>ADMINISTRATIVE</b>	<b>11882</b>
<b>LIBRARY</b>	<b>18501.5</b>
<b>AUDITORIUM</b>	<b>16315</b>
<b>DISPLAY AREA</b>	<b>5135</b>
<b>CAFETERIA</b>	<b>4485</b>
<b>STUDIOS AND CLASSROOMS</b>	<b>5980</b>
<b>TOTAL</b>	<b>62, 298.5 SQFT</b>

## CHAPTER 06

### Conceptual Stage and design development

#### 6.1 Design considerations:

##### 6.1.2 Site considerations

The main reason behind the project was to let people know about Nazrul and his work. To make his work his contribution known to all. And for that the most suitable site was the chosen one.

The main reason is because it hosts a lot of people from different interest. It is a site where a huge amount of public gathers. The idea developed through the site was to receive the number of people through an open civic space and then distribute them in such a way through the arrangement of functions so that the knowledge of Nazrul can be spread.

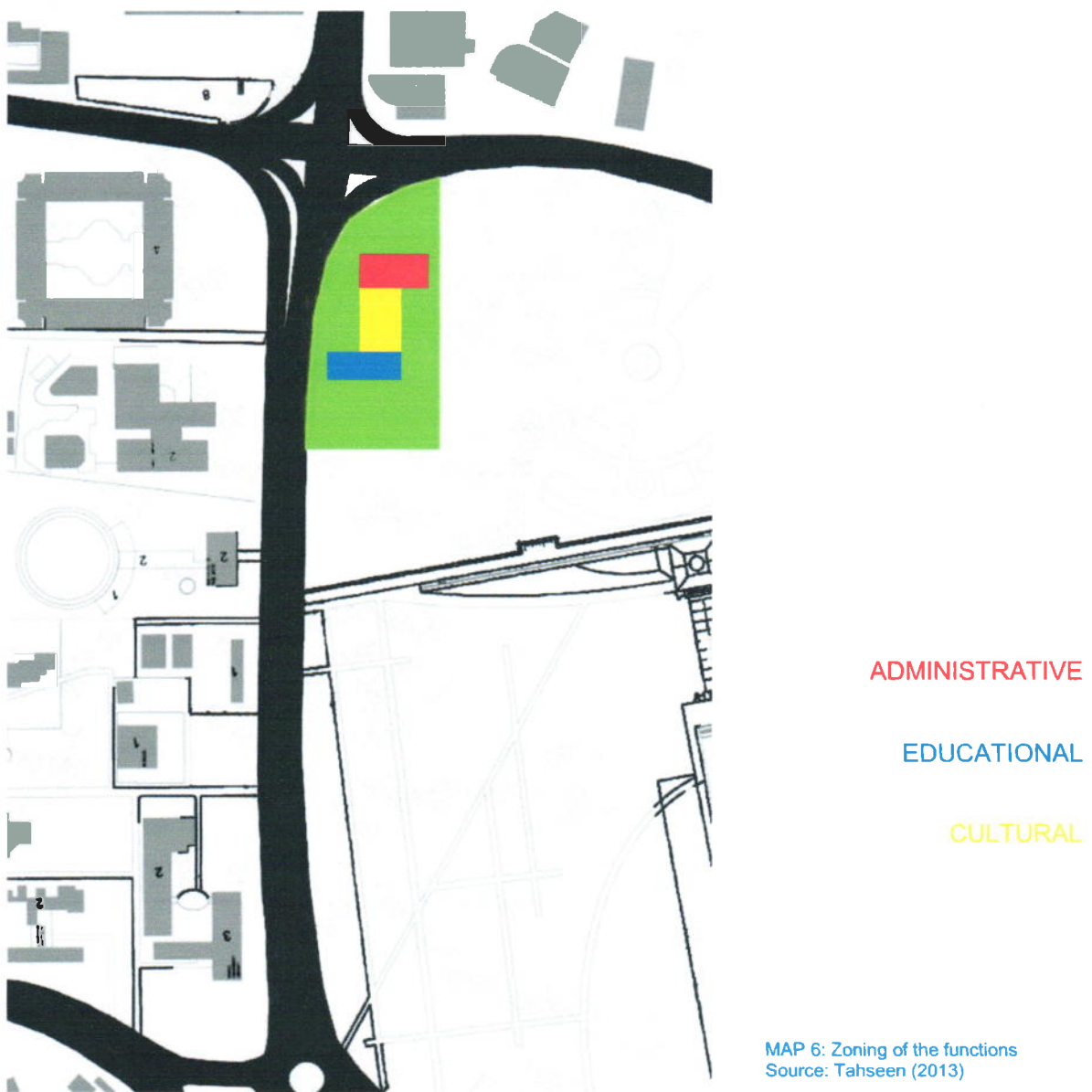


MAP 5: Public activity and zoning  
Source: Tahseen (2013)

### 6.1.2 Functional Arrangement:-

Another aspect of the development was the arrangement of the functions with respect to the site

The program was arranged in three zones, the administrative zone, the educational zone and the cultural zone.



MAP 6: Zoning of the functions  
Source: Tahseen (2013)

## 6.2 Development of the concept:



Our National Poet Kazi Nazrul left the army in 1920 and settled in Calcutta, which was then the He joined the staff of the "Bangiya Mussalman Sahitya Samiti" ("Bengali Muslim Literary Society") He published his first novel "Bandhan-hara" "বন্ধনহারা" ("Freedom from bondage") in 1920, which he kept working on over the next seven years. His first collection of poems included "Bodhan", "Shat-il-Arab", "Kheya-parer Tarani" and "Badal Prater Sharab" and received critical acclaim.

Working at the literary society, Nazrul grew close to other young Muslim writers including Mohammad Mozammel Haq, Afzalul Haq, Kazi Abdul Wadud and Muhammad Shahidullah. He was a regular at clubs for Calcutta's writers, poets and intellectuals like the Gajendar Adda and the Bharatiya Adda. Despite many differences, Nazrul looked to



Rabindranath Tagore as a mentor. Nazrul reached the peak of fame with the publication of "Bidrohi" in 1922, which remains his most famous work, winning admiration of India's literary classes by his description of the rebel whose impact is fierce and ruthless even as its spirit is deep.

He has written many kinds of poem but mainly he is known in our country as the "bidrohi: kobi. The design must have an essence of the philosophy of the great poet and hence bidroho was the main concept. To understand bidroho in Nazrul's term I studied the poem "Bidrohi" thoroughly and wanted to get the main meaning out of it.

বিদ্রোহী

- কাজী নজরুল ইসলাম

বল বীর -

বল উন্নত মম শির!

শির নেহারি আমারি, নত-শির ওই শিখর হিমাদ্রীর!

বল বীর -

বল মহাবিশ্বের মহাকাশ ফাড়ি'

চন্দ্র সূর্য্য গ্রহ তারা ছাড়ি'

ভুলোক দুলোক গোলক ভেদিয়া,

খোদার আসন "আরশ" ছেদিয়া

উঠিয়াছি চির-বিস্ময় আমি বিশ্ব-বিধাত্রীর!

মম ললাটে রুদ্র-ভগবান জ্বলে রাজ-রাজটীকা দীপ্ত জয়শ্রীর!

বল বীর –

আমি চির-উন্নত শির!

আমি চিরদুর্দম, দুবিনীত, নৃশংস,

মহা- প্রলয়ের আমি নটরাজ, আমি সাইক্লোন, আমি ধ্বংস,

আমি মহাভয়, আমি অভিশাপ পৃথ্বীর!

আমি দুর্বার,

আমি ভেঙে করি সব চুরমার!

আমি অনিয়ম উচ্ছ্বল,

আমি দ'লে যাই যত বন্ধন, যত নিয়ম কানুন শৃংখল!

আমি মানি নাকো কোনো আইন,

আমি ভরা-তরী করি ভরা-ডুবি, আমি টর্পেডো, আমি ভীম,

ভাসমান মাইন!

আমি ধূর্জটী, আমি এলোকেশে ঝড় অকাল-বৈশাখীর!

আমি বিদ্রোহী আমি বিদ্রোহী-সূত বিশ্ব-বিখাতীর!

বল বীর -

চির উন্নত মম শির!

Understanding bidroho was quite difficult. Studying Nazrul's life the transitions he went through and going through the poem, the main rebel of Nazrul was against the system.

UNDERSTANDING AND EXPRESSING "BIDROHO"

SYSTEM

BREAKING THE SYSTEM

DESTRUCTION OF THE SYSTEM

REARRANGING THE SYSTEM

Nazrul was against the rigid regular system. Rigidity, regularity if depicted by a pure square, the concept and the main idea was to break the square, deconstruct it and then rearrange it.

However the breaking was done with reference to visual frames and reference from the site and surrounding.

6.3 Development of the form:

Considering the yellow square to be the regular rigid system of the society, placed on the site.

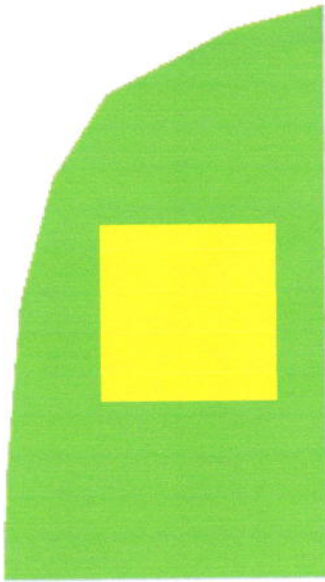


IMAGE 34: A square representing the regular system placed on the site  
Source: Tahseen (2013)

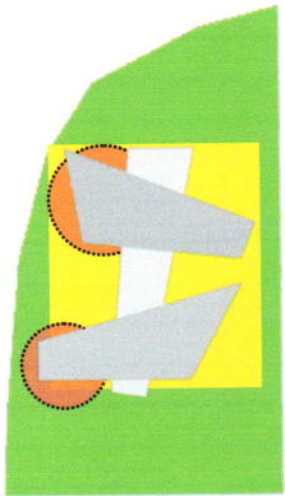


IMAGE 35: Climatic Consideration  
Source: Tahseen (2013)

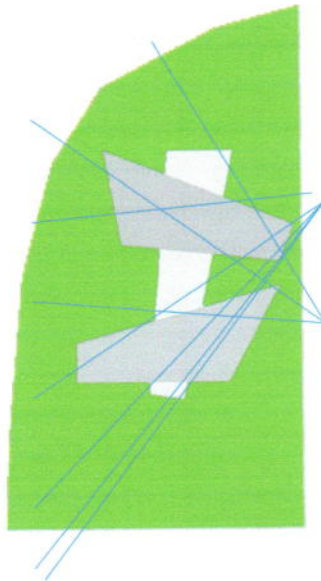


IMAGE 36: the square cut by the visual frames from the surrounding area  
Source: Tahseen (2013)

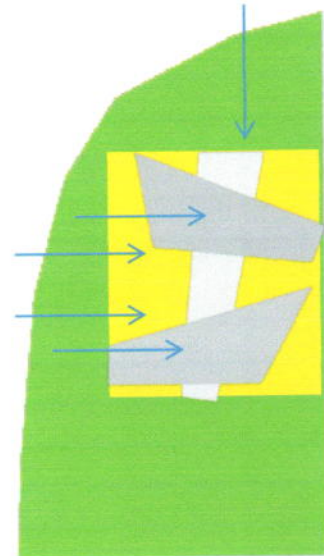
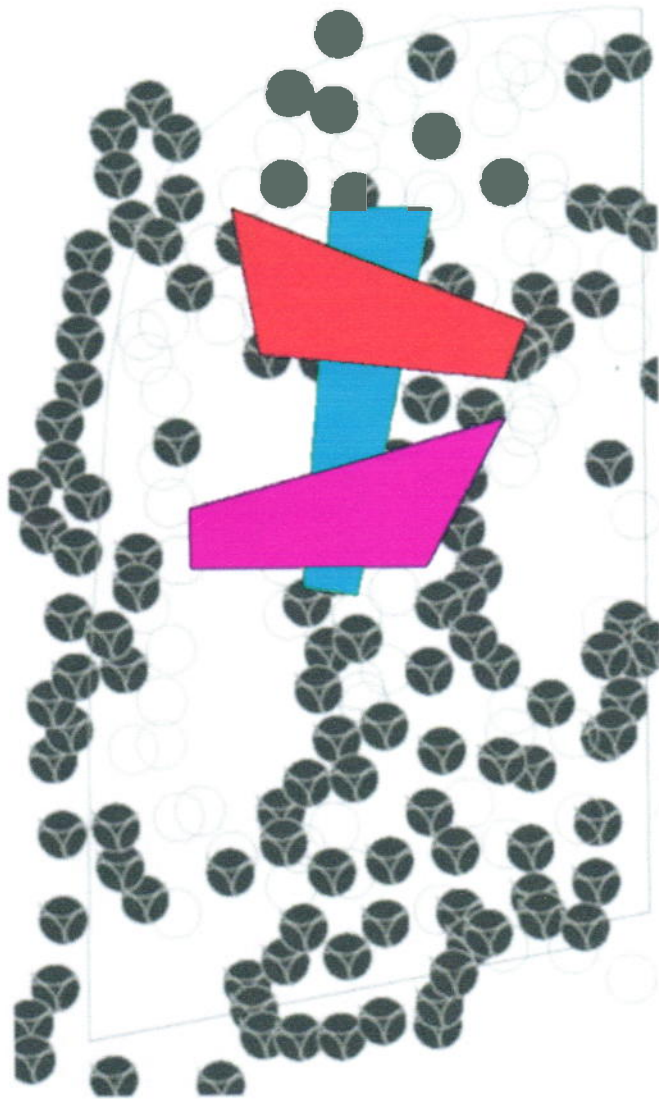


IMAGE 37: Potential entry  
Source: Tahseen (2013)

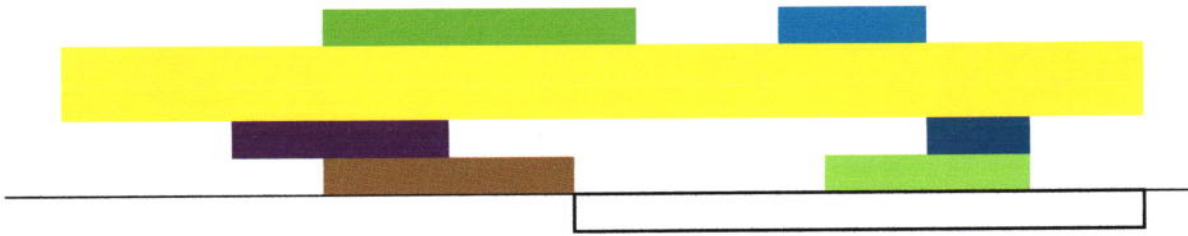




ADMINISTRATIVE

EDUCATIONAL

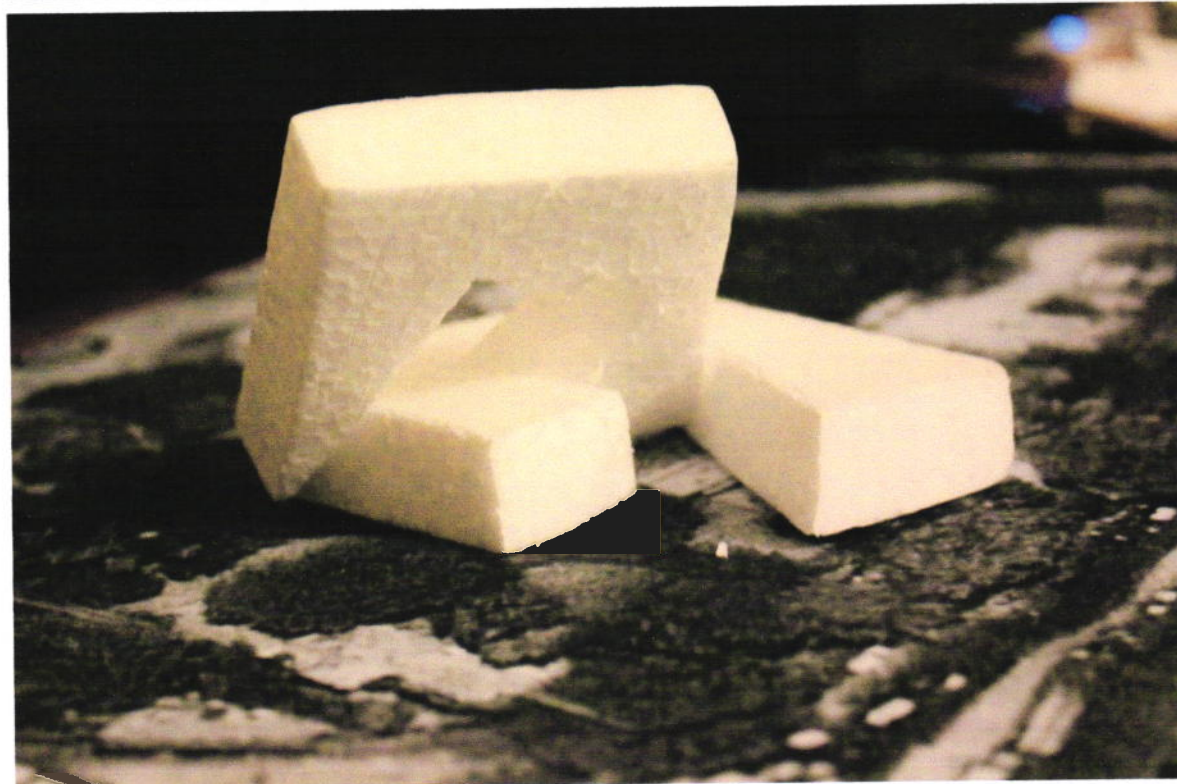
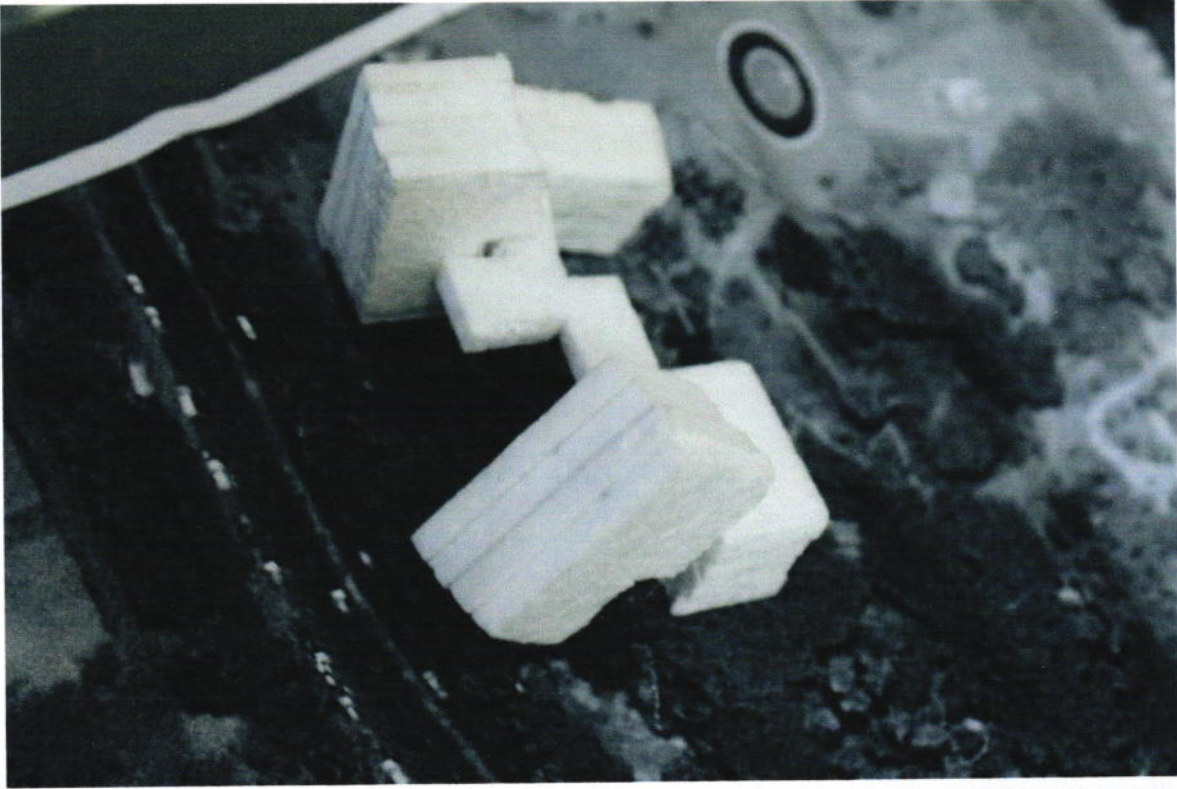
CIRCULATION AND INTERACTIVE SPACE



**VERTICAL SCHEMATIC DIAGRAM**

## 6.4 Design development phases

### Phase 01





Characteristics:

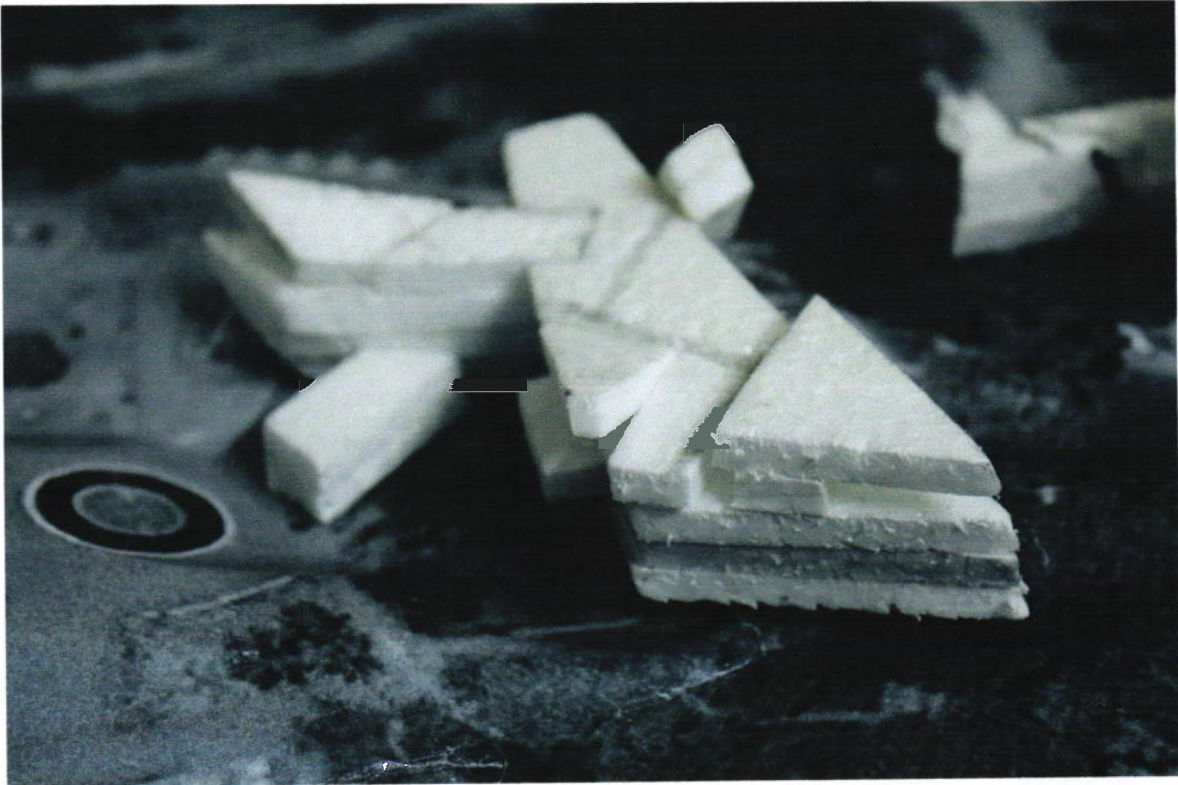
- Deconstructing from the cube
- Free from the ground
- has a specific volume

Problems:

- North-south linear, west exposed a lot.
- Public plaza not addressed properly
- Functional arrangement and zoning hampered

Phase 02





**Characteristics:**

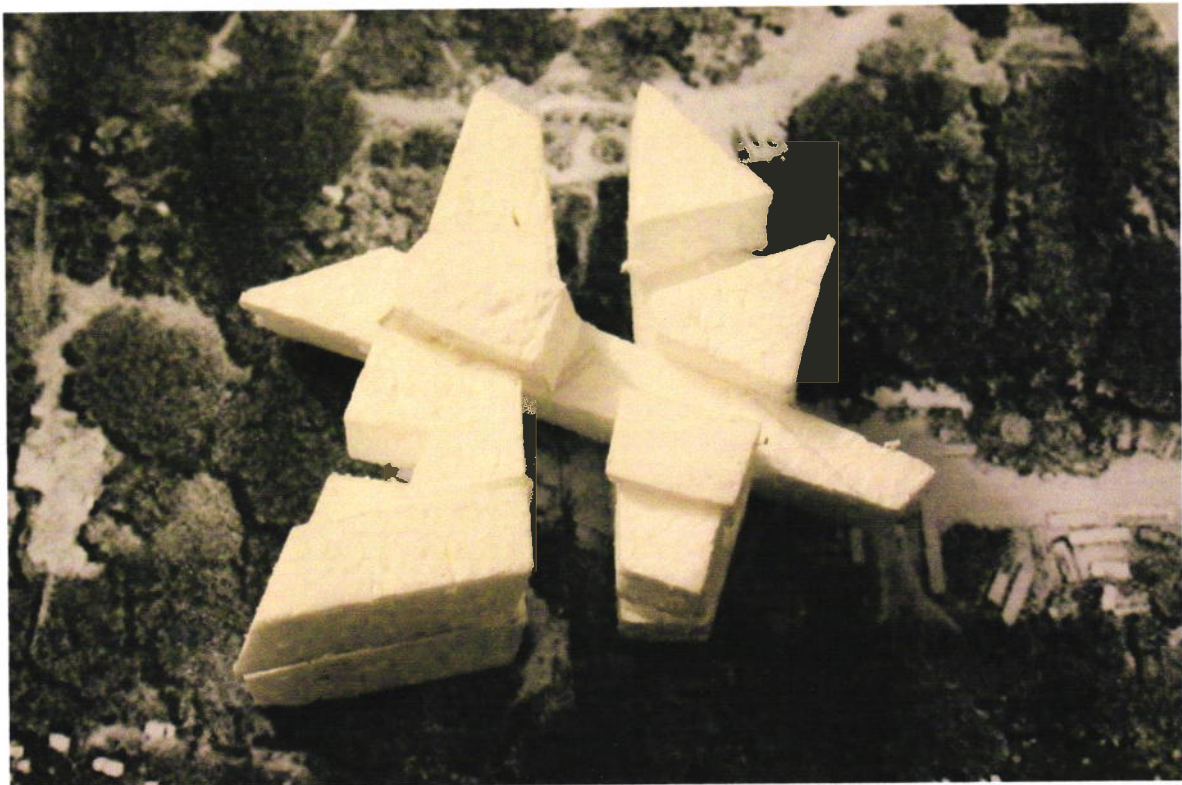
- Deconstructing from the cube
- Free from the ground
- representing bidroho in the form

**Problems:**

- lacks visual connectivity
- Public plaza not addressed properly
- Circulation and zoning disturbed



Phase 03



**Characteristics:**

- Form depicting bidroho
- rearranging the square
- Visual connectivity
- creating public plaza
- space oriented circulation
- Public facility provided
- north south open for good ventilation

**Problems:**

- Vehicular entry
- addressing the site as a connecting medium

CHAPTER 07

Final Design

7.1 Designed site and Master Plan

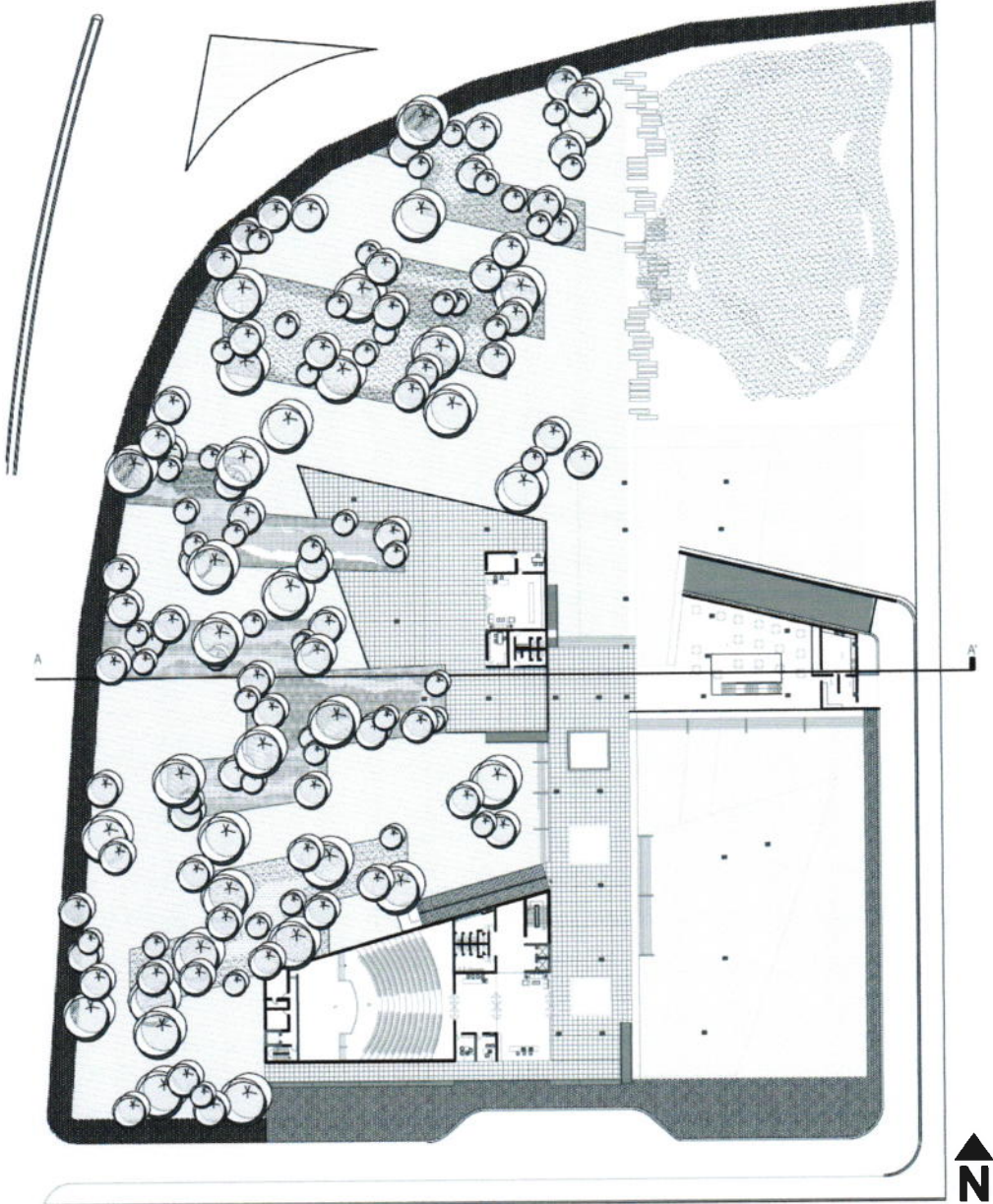


IMAGE 40: MASTER PLAN  
Source: Tahseen (2013)



7.2 Floor Plans

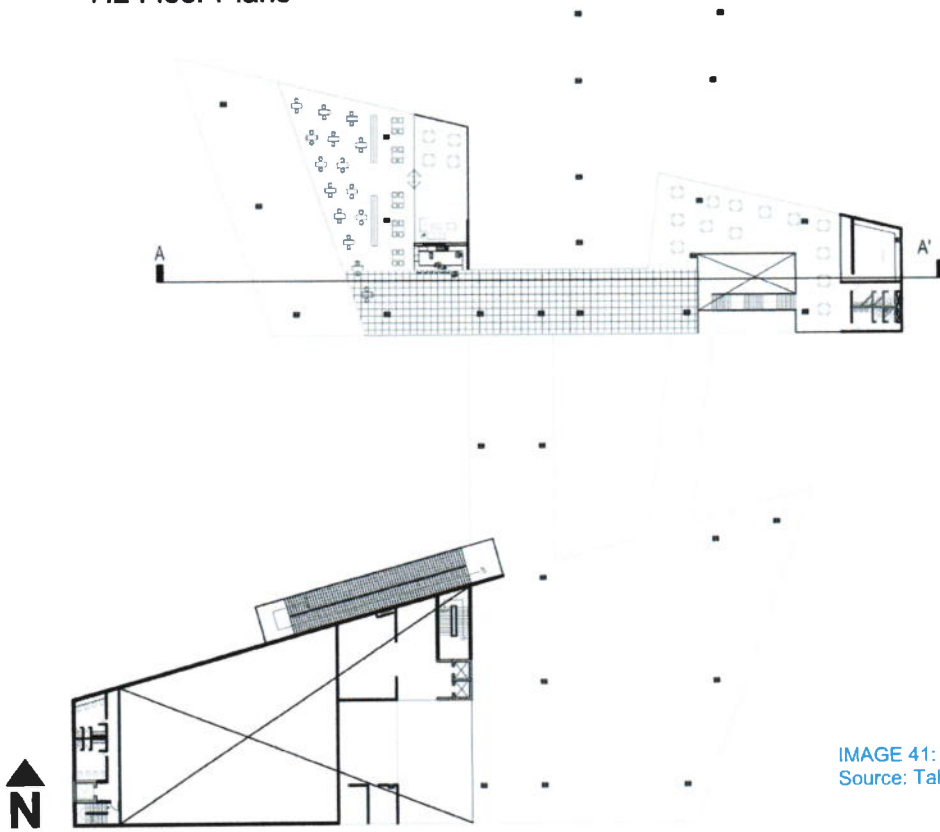


IMAGE 41: FIRST FLOOR PLAN  
Source: Tahseen (2013)

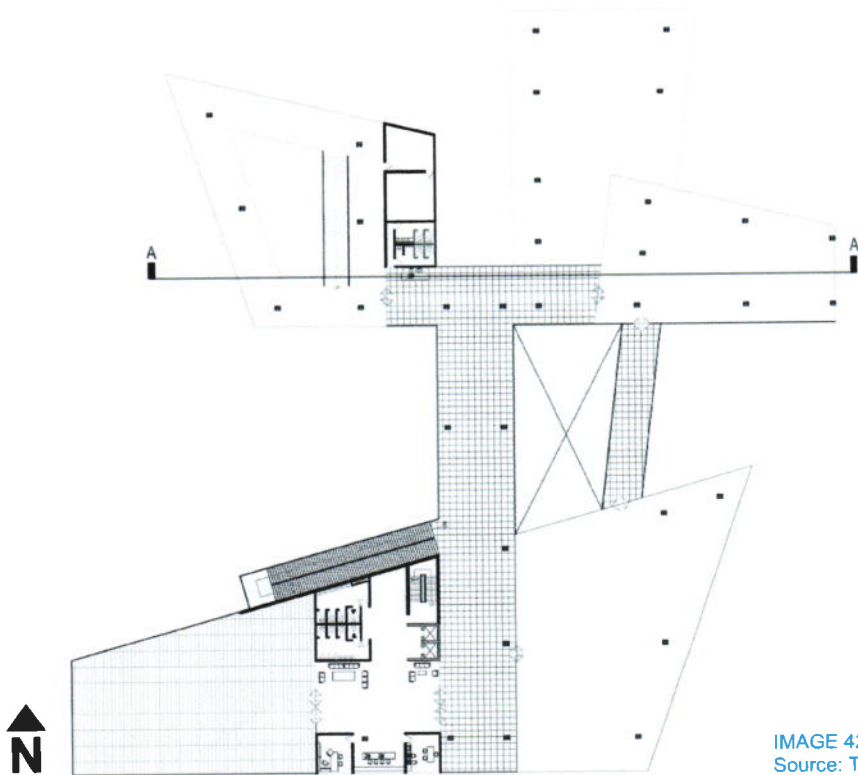


IMAGE 42: SECOND FLOOR PLAN  
Source: Tahseen (2013)

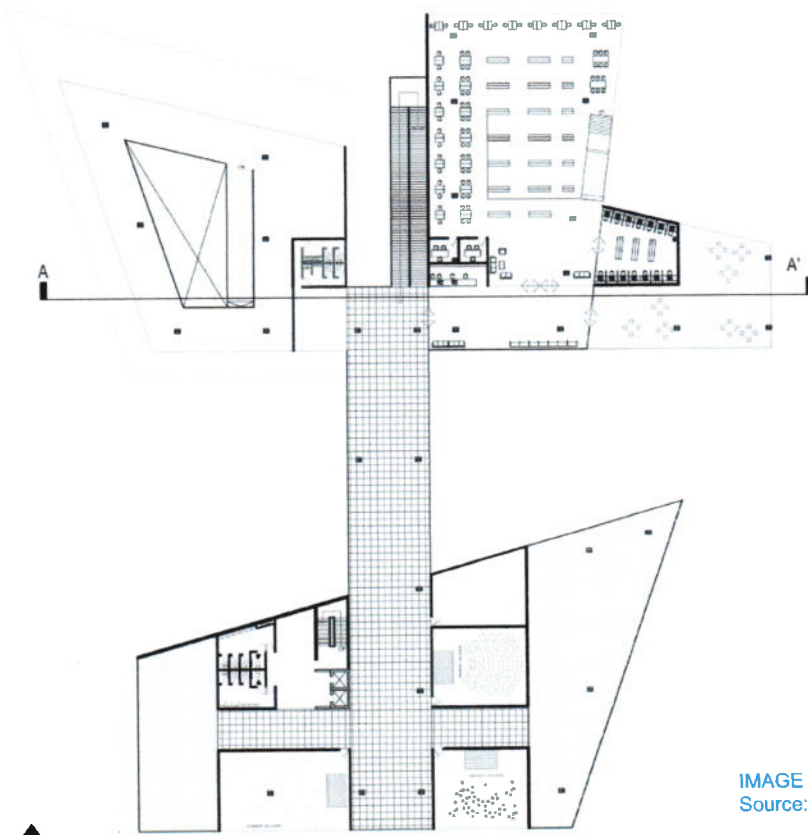


IMAGE 43: THIRD FLOOR PLAN  
Source: Tahseen (2013)

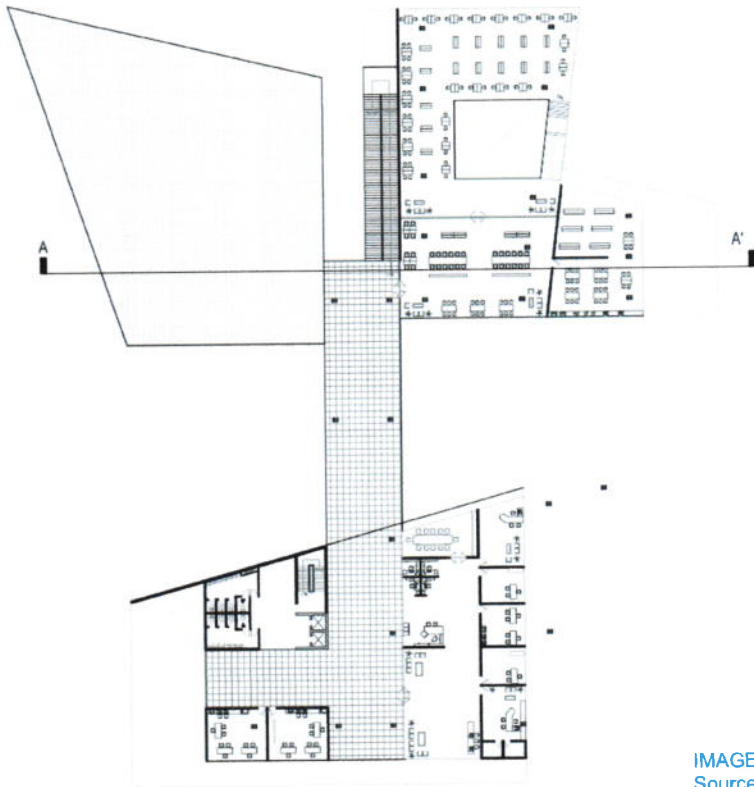


IMAGE 44: FOURTH FLOOR PLAN  
Source: Tahseen (2013)





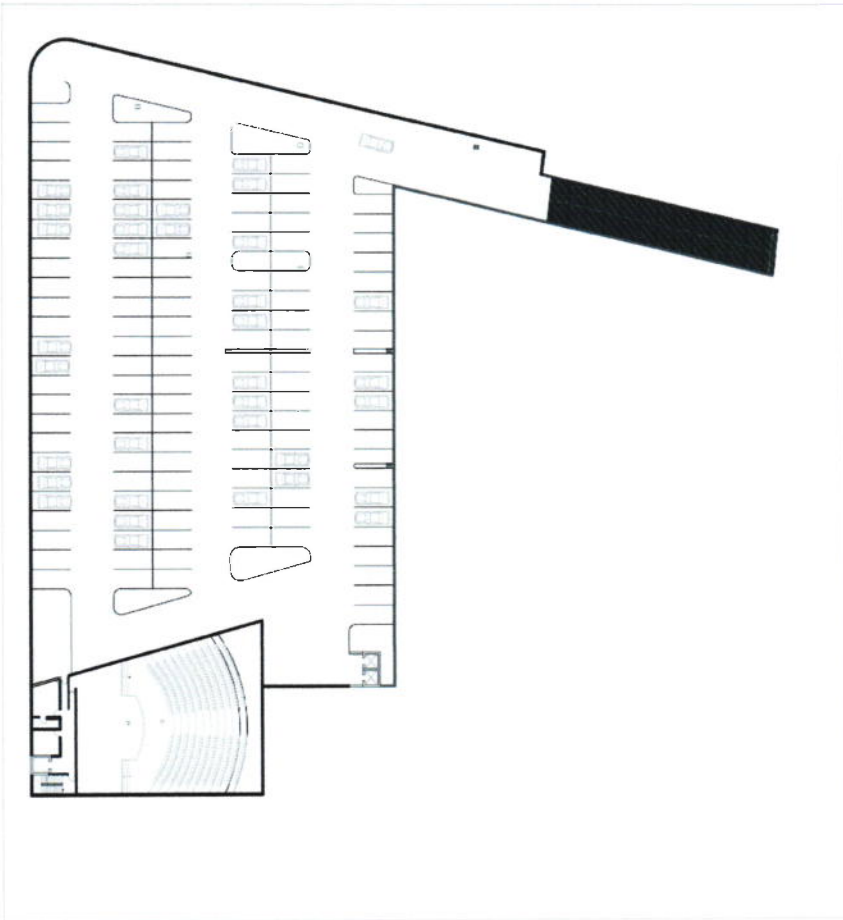


IMAGE 45: BASEMENT FLOOR PLAN  
Source: Tahseen (2013)

7.3 Section

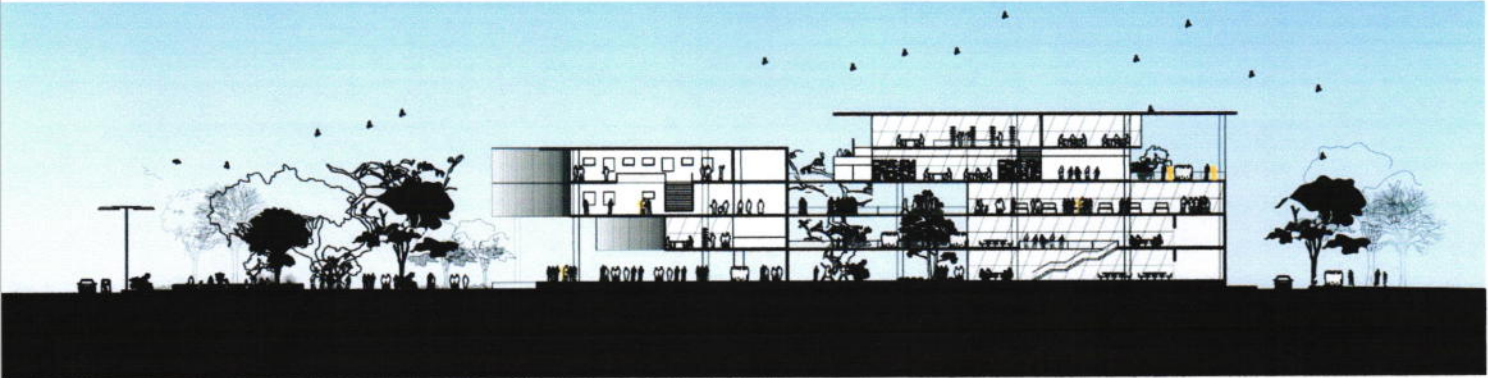
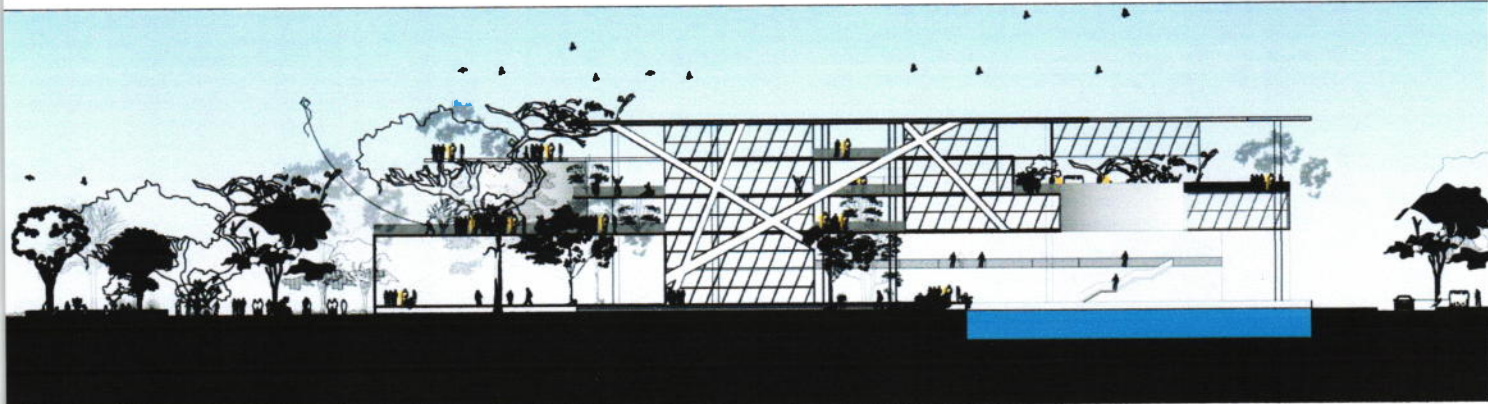
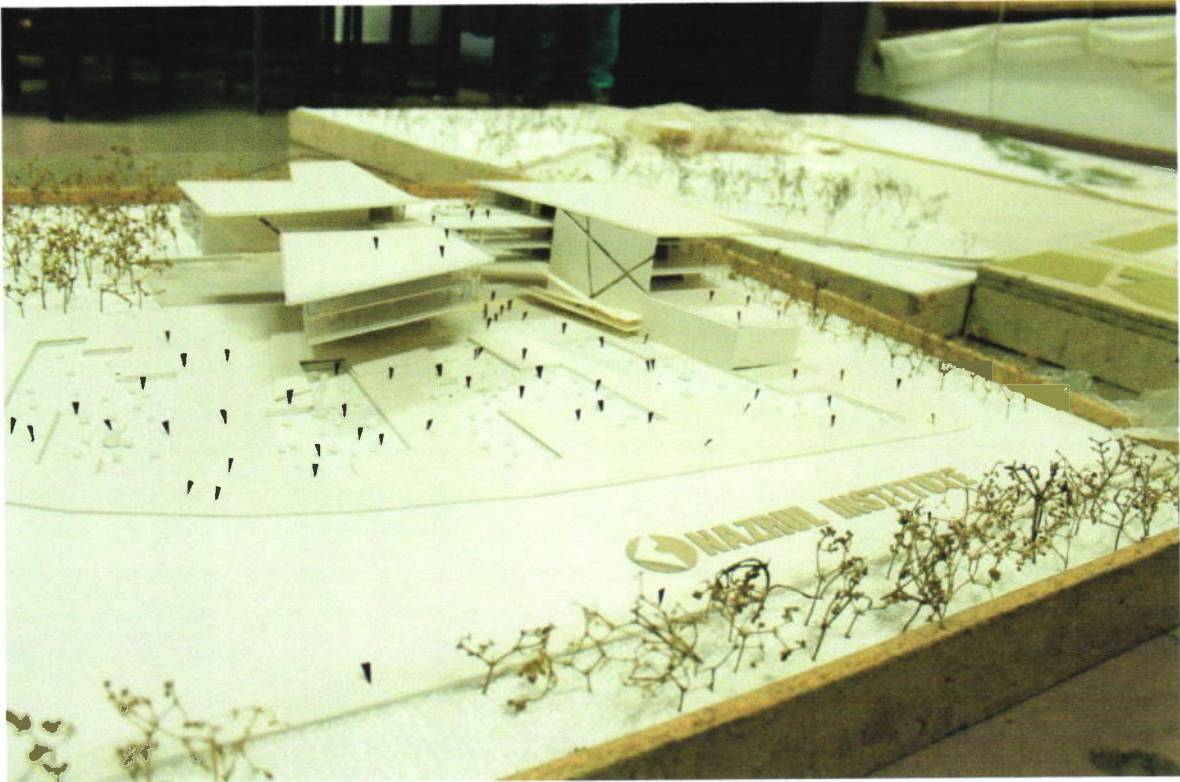
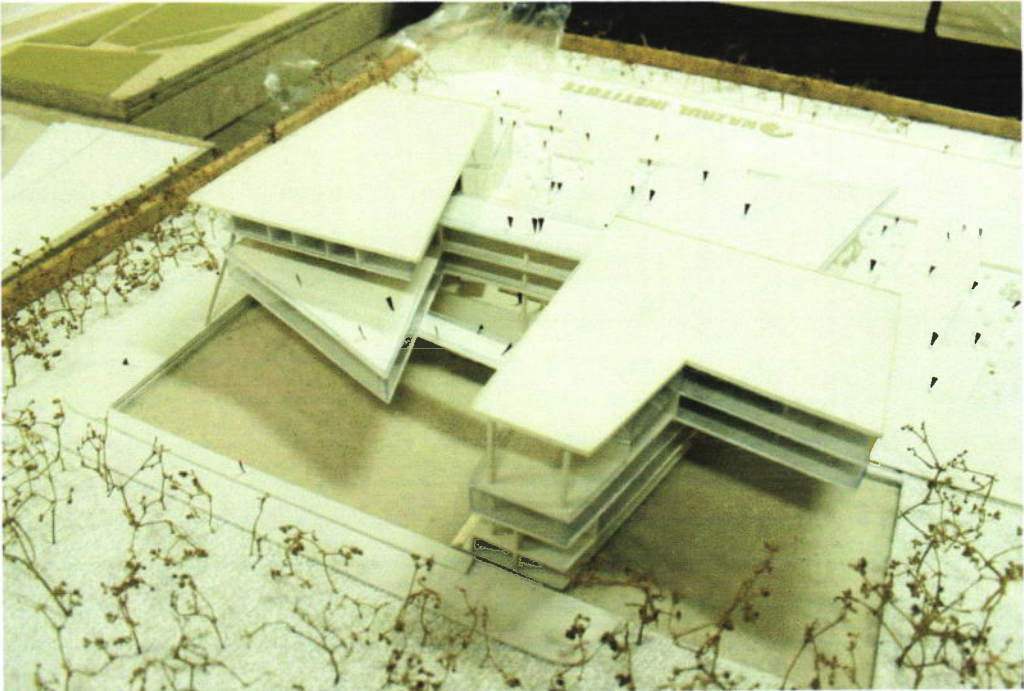


IMAGE 46: SECTION AA'  
Source: Tahseen (2013)

7.4 Elevation



7.5 Model





7.6 Three dimensional views

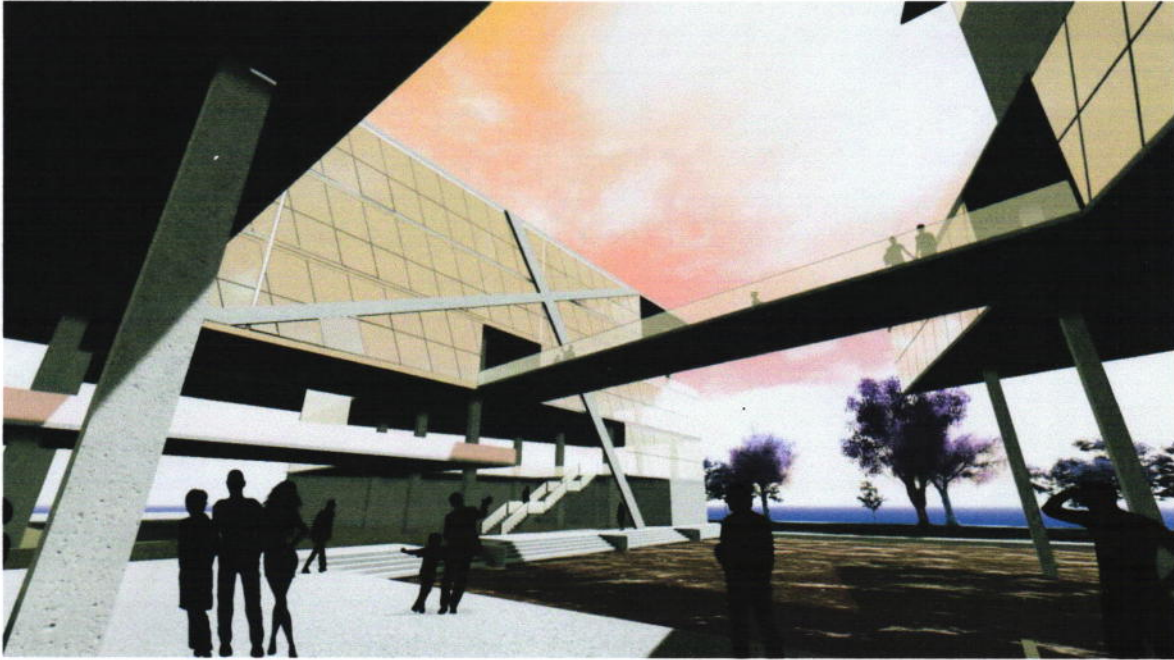


IMAGE 47: View through the entrance  
Source: Tahseen (2013)

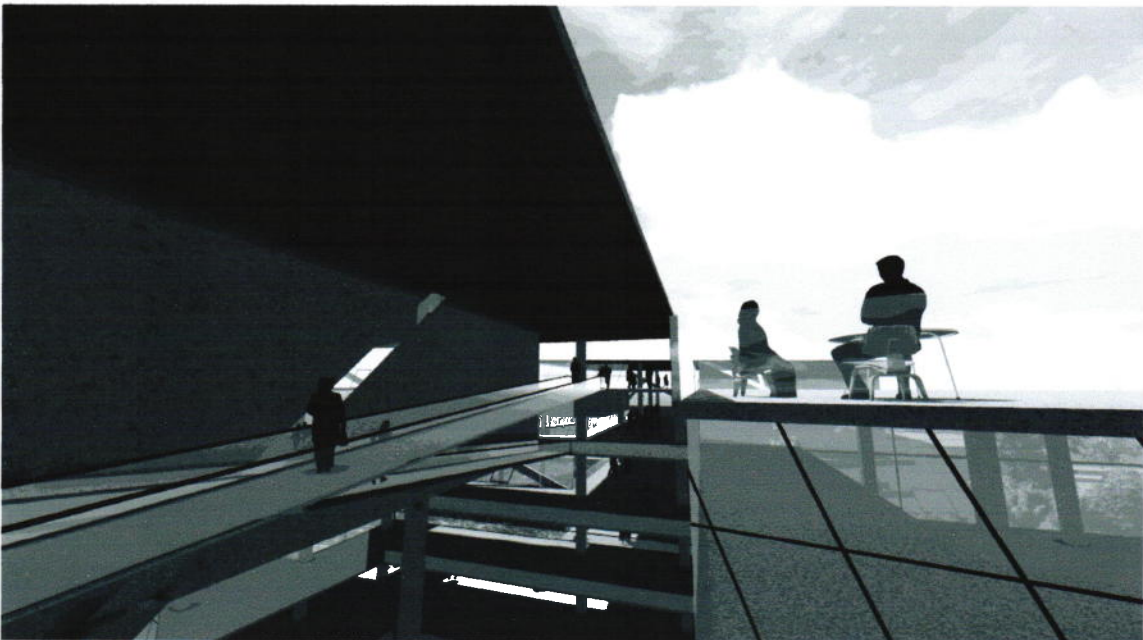




IMAGE 48: View through the eastern side  
Source: Tahseen (2013)

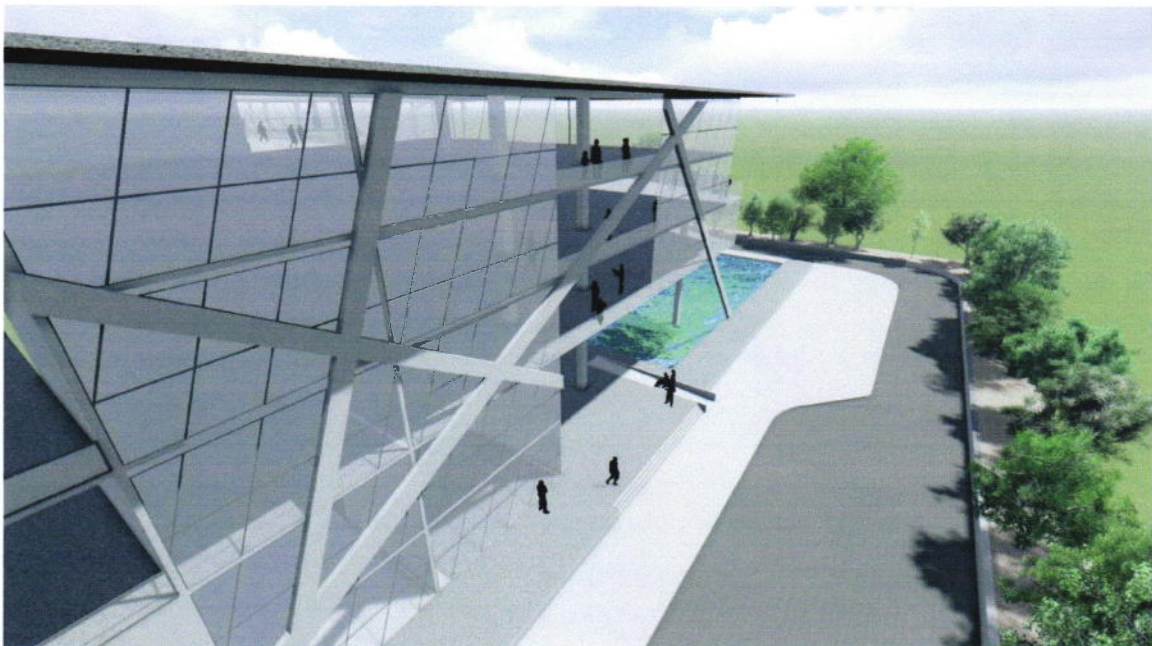


IMAGE 49: View from the entrance  
Source: Tahseen (2013)





IMAGE 50: Public plaza  
Source: Tahseen (2013)

## **CONCLUSION**

The above chapters describe the entire process and the method followed to develop the proposed design. Kazi Nazrul Islam is the national poet of our country and this institute will give him the respect and also enable the future generation to learn more about him. His knowledge and his work will hence be passed on from generations to generation of our country, and all of us can celebrated his great works and also pay tribute to him for such huge contribution in Bangla literature and culture.

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