

'ARADHONA'

A UNIVERSITY OF VISUAL & PERFORMING ARTS

BY

IFREET RAHIMA

09108004

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THE DESIGN OF
'ARADHONA'
A UNIVERSITY OF VISUAL & PERFORMING ARTS

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IFREET RAHIMA

09108004

**5TH YEAR, DEPARTMENT OF ARCHITECTURE
BRAC UNIVERSITY,
DHAKA**

FALL 2013

DECLARATION

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'ARADHONA'
A UNIVERSITY OF VISUAL & PERFORMING ARTS

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Ifreet Rahima

Student Id : 09108004

Department of Architecture

BRAC University

Dhaka

2013

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PROLOGUE

"Art is an expression of all characteristics of the human mind aesthetically".

Art reflects human emotions and it is through art that we spontaneously express our frame of mind through various art forms. Hence the intellectual mind merges with the artistic streak, giving birth to art. The expression is reflected in various styles like singing, dancing, drawing, painting, acting, sculpture. Some of these are expressed through live performances and others through visual arts. The Chinese proverb "*I hear and I forget; I see and I remember; I do and I understand;*" supports the myriad of opportunities that the arts provide people and communities through the process of experience in our mind, body, hands, and soul. The very essence of who we are and what we are about, responds to life and to ourselves as "*artworks in progress.*" Studies show participation in the arts has a dramatic effect on brain function and the intellect. Dance, music, and drama are the three main areas that have been the focus of recent studies, and all three areas have been shown to increase brain function. Dance can aid learning by teaching individuals to observe and then translate their observations into action. Music can aid memory and cognition both by listening and practicing. Likewise, all the art forms boost creativity and enrich the learning process creating better and balanced individuals.

Bengal, the land of *Bangalees* has been a sanctuary of rich culture and heritage. Since the beginning of our civilization, music, dance and drama have been an integral aspect of our culture. Over centuries, Bengal has been the melting pot of different cultures, traditions and a birthplace of numerous societies. With the increasing globalization, Bangladesh is in a process of acculturation. Thus, the current culture of Bangladesh can be said to be in flux. It is always changing and never stable. This paper seeks to find if the process of cultural fusion will result in combined, complex cultural system, or will it pave ways for a century old culture to sulk in identity crisis. This endeavor is an attempt to seek how spaces can instigate creative learning and inspire artistic minds. It will seek ways in which spatially, poetry can be created between man-made structures and nature. It will find how we can architecturally boost the process of creative learning. At the end we will be striving to create more well-rounded citizens, who will be serving society with their individual passion in their respective fields of art, for a better tomorrow; a tomorrow that will strengthen the roots of *Bengal*.

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PROLOGUE

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INTRODUCTION

CHAPTER 1

CHAPTER 1 : INTRODUCTION

1.1 PROJECT BRIEF

Title of the Project : "ARADHONA" _An Academy of Creative Spiritualism

Location: Langolband, Bandar Upazilla, Narayanganj

Site Area : 60 acres(approximately)

Client : Ministry of Cultural Affairs, Bangladesh

1.2 BACKGROUND OF THE PROJECT

'ARADHONA' is a Bangla word which means being devoted whole-heartedly to a special purpose or cause. Likewise, the academy which I envisage will be an abode of creative exploration. It will be an institute of Performing & Visual Arts which will bestow upon people the knowledge of Art, Dance & Music in a myriad of ways.

This thesis will seek to create an environment that encourages the learning process by addressing issues of emotional and physical well-being. It will attempt to create artists who will thrive in creativity by designing an atmosphere where learning can be achieved at maximum comfort, ease and concentration. A haven for the creative minds, special care will be taken to suit the needs of the artist, dancer and musician to blossom in.

'ARADHONA' will also house a Research Centre, where further extensive studies and experimentation can be carried out in enriching the three diverse art forms: Art, Dance and Music. This can be done by studying the relationship of one art form on another and the effect that they have on each other. An example would be of a painting being made by an artist simultaneously, during a dance or musical performance. This will see the effect of the music, the emotion it stirs in the artist and how he expresses it with his paintbrush.

1.3 AIM OF THE PROJECT

The aim of this project is to develop a major center of learning, which will draw students and scholars, who share a love for Art, from all over Bangladesh, Asia as well as rest of the world. A place which will cater to the needs of all the people out there who like viewing the world from the right side of the brain, i.e. the Creative side. Learning at *Aradhona* would mean humming to the tunes of nature within nature. Nature itself is always in harmony. Whether be it the whistling wind, or the rustling leaves, the melody of the chirping birds or the dancing raindrops; Mother Nature has shown us that the real meaning of life exists in symphony. Likewise, at *Aradhona*, students will be taught the forms of art and how life can be lived whole heartedly in their devotion. Students here can still be seen studying in the shade of trees, literally free of the confines of an orthodox classroom. The challenge for me as an architect would be, to suit the need of the users and pave a minimalistic and simple design approach. In this project, Tagore's educational philosophy will be stressed on which emphasized freedom from unnecessary rigidity - in order to promote a healthy learning experience.

The idea will be to create an academy which will teach people to search for themselves. What is of utmost importance in this *pathshala* is that here learning will be achieved from the “*Gurus*” through one-minded passion and dedication towards the respective art forms. In this path of self-exploration through art, dance and music, people thriving in creativity will embark upon an enlightened journey of *ARADHONA*.

1.4 NEED OF THIS PROJECT

We know from the famous psychologist Howard Garner's 'Multiple Theory of Intelligence' that there are 8 different types of Intelligences. These include: Musical Intelligence, Bodily kinesthetic Intelligence, Logical Mathematical Intelligence, Spatial Intelligence etc. This academy will provide the opportunity to explore the various types of intelligence that people have within *one self*. People, while using their creative side will then be using their brains, both left side (for Logic) and right side (for Creativity) *efficiently*.

Even though, there are institutions in the country which teaches these art forms, over the years we have deviated from the paths of *Gurubhakti* (reverence for the teacher) and learning the art form solely for passion. Nowadays people are merely into these forms of art

to achieve fame, or as an extra-curricular activity, or simply recognition rather than for one's self satisfaction, mental relief or simply because of their passion. Hence, the utmost need for us to go back to our roots. Refreshing our memories, through meditation before dwelling into each of the art forms, the students, can increase their cognition powers too.

An institution of this kind can bring in positive changes in the fabrication of society. Nowadays, the youth are easily getting influenced negatively by western media and their lifestyle, as a shortcoming of cultural globalization. The norms that they think are "in" often contradict with our social values. As a result the future generations are at a painstaking edge where they are being slowly drawn away from their culture and roots. Our senses, our beliefs, our ethos and our culture are on the verge of becoming dissolved. An institute of this kind will not merely teach the students about Bangladesh and its culture, it would infuse a lifestyle into them. They can learn how to protect one's culture and embrace the strengths of the other cultures. This will also mean that the youth of the nation would explore their talents meaningfully and bring in positive changes to the country, its society and hence its future. Moreover, their devotion towards the creative arts would prevent them from indulging in activities that hamper their health, physically and mentally.

The imperativeness of this project at a national level is immense as there are thousands of hidden talents sprawled over the country who simply want to sing, dance or paint because it makes them happy. This institution will open its doors for people like them. Even in the neighbouring country, India, we have seen institutions such as *Shantiniketon* gaining huge admiration and having a huge reputation for creating a profound impact in the lives of people. 'ARADHONA' will aim to pursue just that. It will slowly evolve as a platform for creative minds to explore and nurture their true talent, eventually showcasing the culture and tradition of Bangladesh in the global stage.

1.5 MY DREAM

As an architect, it would be a challenging yet adventurous endeavor to craft spaces for the creative geniuses. I would have to create a design which is a balance between the past and present; the east and west; and between man-made and nature. The spaces have to be intertwined in such a way so that the transition between outdoor and indoor spaces, academic to recreational volumes are all in tune. From a very young age, I was

lucky to have been affiliated with the three art forms of dance, music and art. They have played a significant role in weaving me as a person and have created a great impact in my vision of life, nature and its teachings. Moreover, the lessons that I have learned as an architect, and the role that I can play to give something back to my society and my country was always very tempting. Hence, considering the entirety as an artist, dancer and singer, this thesis hopes to understand the desire of the clientele. At the same time, it is hoped to satiate my inner hunger as an architect by truly creating a sanctuary of creative spiritualism.



SITE APPRAISAL

CHAPTER 2

CHAPTER 2 : SITE APPRAISAL

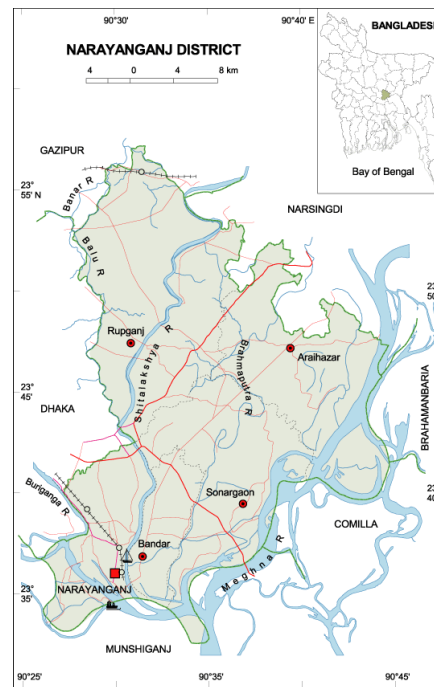
2A SITE LOCATION & SURROUNDINGS

2.1.1 ABOUT NARAYANGANJ

The district of **Narayanganj** is in central Bangladesh and belongs to the Dhaka Division. Sited right next to the capital city of Dhaka, the river port of Narayanganj is one of the oldest in Bangladesh. According to Banglapedia, it is also a center of business and industry, especially the jute trade and processing plants, and the textile sector of the country. Nicknamed as the *Dundee* of Bangladesh due to the presence of lots of jute mills, it is said that *Dundee* was the first industrialized Jute polis in the world.



Map of Bangladesh
 Map 2.1.1, Source : [Government](#) of Bangladesh, official website



The Narayanganj District,
 Map 2.1.2, Source : www.banglapedia.com

2.1.2 SURROUNDING REGIONS

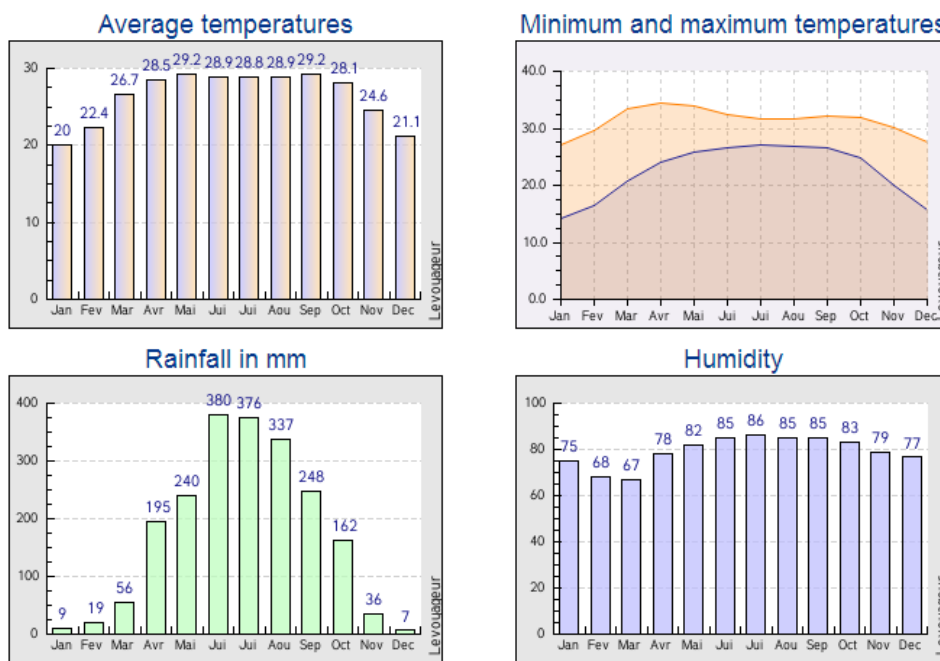
The area of Narayanganj is 759.57 sq.km and is bounded by Gazipur and Narshingdi districts on the north, Brahmanbaria and Comilla districts on the east, Munshiganj on the south and Dhaka on the west. Geologically, the area lies on the edge of the Madhupur tract and the Holocene floodplain deposits form the aquifer.

2.1.3 ALTITUDE

The district lies between 23°33′ and 23°57′ north latitude and between 90°26′ and 90°45′ east longitude.

2.1.4 CLIMATE

Average maximum temperature 36°C, minimum 12.7°C; annual total rainfall 2376 mm. Nearly 80% of the annual average rainfall occurs between May and September. The charts below give information about the annual average temperatures, the minimum and maximum temperatures, rainfall and humidity of Narayanganj.



Climatic Information

Chart 2.1.1-2.1.4, Source : www.levoyageur.net

2.1.5 TOPOGRAPHY

Out of its whole area, 48.56 sq km. of Narayanganj is riverine and 0.60 sq km. is under forest. Physically the zila is characterized by alluvial formations caused by several rivers such as, Shitalakshya, Meghna, Old Brahmaputra, Buriganga, Balu and Dhaleshwari.

2.2.1 BANDAR UPAZILLA, LANGOLBAND

The site that I have selected is in the Bandar Upazilla, called ‘**Langolband**’. With an area of 55.84 sq km, it is five miles away from the Narayanganj sadar upazila. Bandar is bounded by Sonargaon on the north and east, Munshiganj on the south and the Shitalakshya River on the west.



The Bandar Upazilla
Map 2.2.1, Source : Google Maps

2.2.2 STATISTICS

Bandar (Town) is in the Kalagachhia union. It has an area of 10.37 sq km. It has a population of 74465; male 54.13%, female 45.87%.

2.2.3 ADMINISTRATION

The Bandar thana is now an upazila which was established in 1964. It consists of 9 union, 105 mouzas and 183 villages.

2.2.4 RELIGION

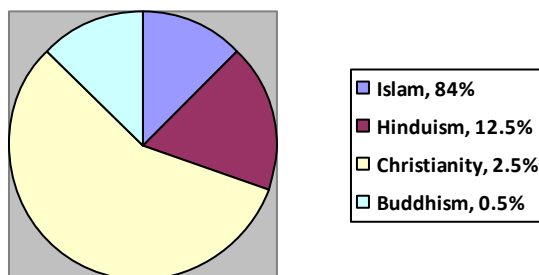


Chart 2.2.4, Source : www.levoyageur.net

2.2.5 LITERACY & EDUCATIONAL INSTITUTIONS

Average

literacy 44.1%; male 51.2%, female 36.2%. Educational institutions: college 3, government primary school 62, non-government primary school 11, high school 14, madrasa 13. The important institutions are Bandar B M Union High School (1900), Ibrahim Alam Chan High School (1947).

2.2.6 CULTURAL ORGANISATIONS

Club

22, library 1, cinema hall 3, playground 17.

2.2.7 MAIN OCCUPATIONS

Agriculture

4%, agricultural labourer 7.09%, wage labourer 4.04%, industries 4.91%, commerce 19.7%, transport 4.48%, construction 1.85%, service 34.27%, others 19.66%.

2.2.8 LAND USE

Total cultivable land 1774.99 hectares, fallow land 3808.98 hectares; single crop 18.94%, double crop 61.44% and treble crop 19.62%. Cultivable land under irrigation 1887.49 hectares.

2.2.9 LAND CONTROL

Among the peasants 25% are landless, 38% small, 31% medium and 6% rich.

2.2.10 VALUE OF LAND

Market value of land of the first grade is about Tk 6500 per 0.01 hectare.

2.2.11 MAIN CROPS

Potato, paddy, mustard seed, wheat, *karalla*, *chichinga*, *barbati*, onions, chilli.

2.2.12 MAIN FRUITS

Mango, banana, papaya.

2.2.13 DAIRIES, FISHERIES AND POULTRIES

Dairy 6, fishery 4, poultry 22.

2.2.14 COMMUNICATIONS FACILITIES

Roads: pucca 85 km, semi pucca 10 km and mud road 105 km; waterways 35 km.

2.2.15 MANUFACTURES

Bandar is economically characterised by Baa Jute Mill (the first Pakistani jute mill, estd.1951), Sonakanda Dockyard, Ahmed Jutex Mill, Bangladesh Textile Mill, Haripur Electricity Supply Centre, Haripur floating electricity generation centre, Star Particle Board Mill, Vegetable Oil Mill, Sonali News Print Mill, Intercon Fabrics, etc.

2.2.16 COTTAGE INDUSTRIES

Weaving 25, carpenter 25, bamboo and cane works 7, blacksmith 12, potter 13.

2.2.17 HATS BAZARS AND FAIRS

Total number of hats and bazars are 14, fairs 6; Sonakanda Hat, Langalband Hat, Madanganj Bazar. Fairs; Kadam Rasul Dargah and Kalagachia are notable.

2.3 HISTORICAL BACKGROUND

2.3.1 NARAYANGANJ : The oldest and the most prominent river port of Bangladesh, Narayanganj, grew into a place of trade and commerce and therefore, became known as a *ganj*. Vicon Lal Pandey (also known as Benur Thakur or Lakshmi Narayan Thakur), who was a Hindu religious leader, acquired the ownership of this region from the East India Company in 1766. He declared the markets located on the bank of the river Shitalakshya as endowed property by a will to meet the expenses of the worship of Narayan and consequently, the place got its name "Narayanganj".

One of the important places of Narayanganj is Sonargaon, which had the distinction of being described by Ralph Fitch in 1583 as the place "where there is the best and finest cloth made of cotton that is in all India". Sonargaon is historically famous for manufacturing a species of very fine muslin.

2.3.2 THE LEGACY OF LANGOLBAND :

According to the Hindu religion, Langolband is a sacred place for all the believers. It is a place where people come to take a bath of purity otherwise known as the '*snan*'. The Hindu mythology states that their sixth god belonging to 'Vishnu', Parshuram, set Brahmaputra free from Brahmakunda crushing the mountains surrounding it with his axe after becoming free of the sin of killing his mother by bathing in it. The Brahmaputra is the son of Brahma who was confined in that *kunda* after birth. When Parshuram realized the water of Brahmaputra sweeps away all the sin from humans, he wanted to extend Brahmaputra into the plane land so that all the humans could use it. So he started digging the land to lead Brahmaputra towards the North, and he stopped at a place in Narayanganj out of tiredness. This place was thus named '**Langol Band**'. *Langol* is a type of axe which is used to dig land for cultivation. So the place became a place of pilgrimage for the Hindu believers. The place is also famous because the body-ash of the *chitah* of the great Mahatma Gandhi was floated from a ghat which is now called 'Mahatma Gandhi Shashan Ghat' there.



A woman selling posters of Lord Shiva
Figure 2.3.1, Source : Google Images



People taking the *snan* in 1906
Figure 2.3.2, Source : "Romance of an Eastern Capital" book

2.4 CULTURAL BACKGROUND

2.4.1 THE 'ASHTAMI SNAN' & THE LANGALBAND MELA :

The Ashtami Snan is one of the religious festivals of the Hindu community which takes place on the bank of the river Brahmaputra beside the Dhaka-Chittagong highway at Langolband. Hindus believe that the Brahmaputra water turns holy for only one day in a year, which is the 8th day from full moon of the Bangla month '*Chaitra*'. The sleepy tiny village Langolband covering about three kilometer long area turns into a

pilgrimage as tens of thousands of Hindu devotees both male, female and children from across the country and neighboring countries India, Nepal, Bhutan and Sri Lanka throng here a day ahead of the festival. They take a dip into the old Brahmaputra River for the remission of their sins. The solemn ceremonial bath is followed by more festive activities, with young men playing drums and much merriment. The Langolband Mela festival takes place each year during the Ashtami Snan. The festival has grown and aged over the years along with the town. It is a time of the year when the whole of Langolband becomes alive with festivity and fervor. There is a lot of dry foods, famous sweetmeats like *paera shondesh*, *muri murki*, *batasha*, *goja* etc at sale. The land of Langolband becomes a celebration harbor for Hindu, Muslims and everyone.



People taking the *snan* in recent times
Figure 2.4.1, Source : Google Images



Purohits performing *puja*
Figure 2.4.2, Source : www.bengalpix.com

2.5 REASONS FOR CHOOSING THIS SITE

Long before the birth of our country, we were one big happy family. An arm to the greater Indian subcontinent, our culture and heritage were deeply engraved in our society, the people and our daily lives. As time went on, we got partitioned on the maps of the world as three different countries, India, Pakistan and Bangladesh, our values and customs remained the same. Hence, if we consider *culture* to be like a *river system*, the reason why I chose this site will certainly be clear. Just like the River Brahmaputra flows into Bangladesh from India, it brings a string of culture while meandering its way into our country and bifurcating into two as River Shitalakshya, it washes the sediments on the coast of Langolband.

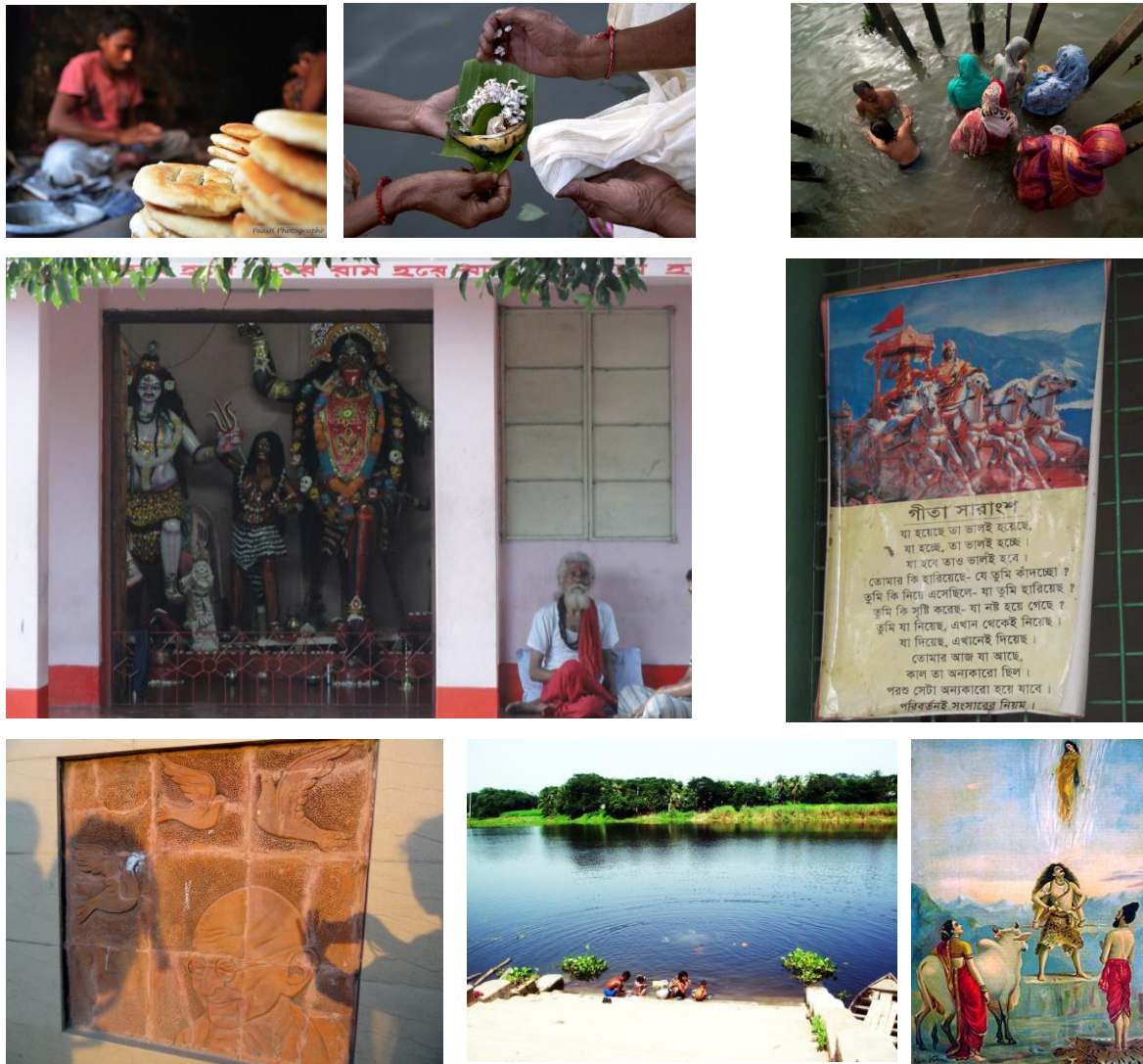
Moreover, the site is a beautiful balance of beauty and peace. A natural setting right next to the River Shitalakshya, it provides a calm and serene environment for meditative learning. It is an environment in which, concentration and creative learning will be enhanced. There are also a lot of cultural elements present in the

current context. As an added advantage, the youth is also interested in learning art, music and dance and want a platform to showcase their talents. They want to hold on the roots of their ancestors and strengthen Bangladeshi culture.

2B THE SITE

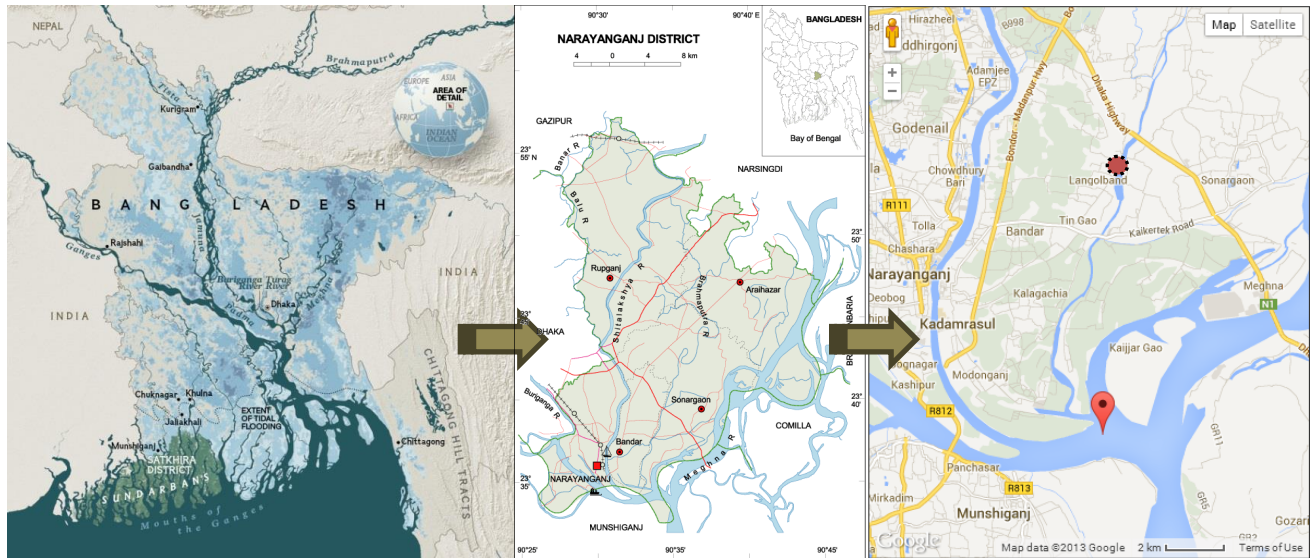
LOOK AT LANGAL BAND

Figure 2B, Source : Google Images & Author, Rahima 2013



2.6 LOCATION

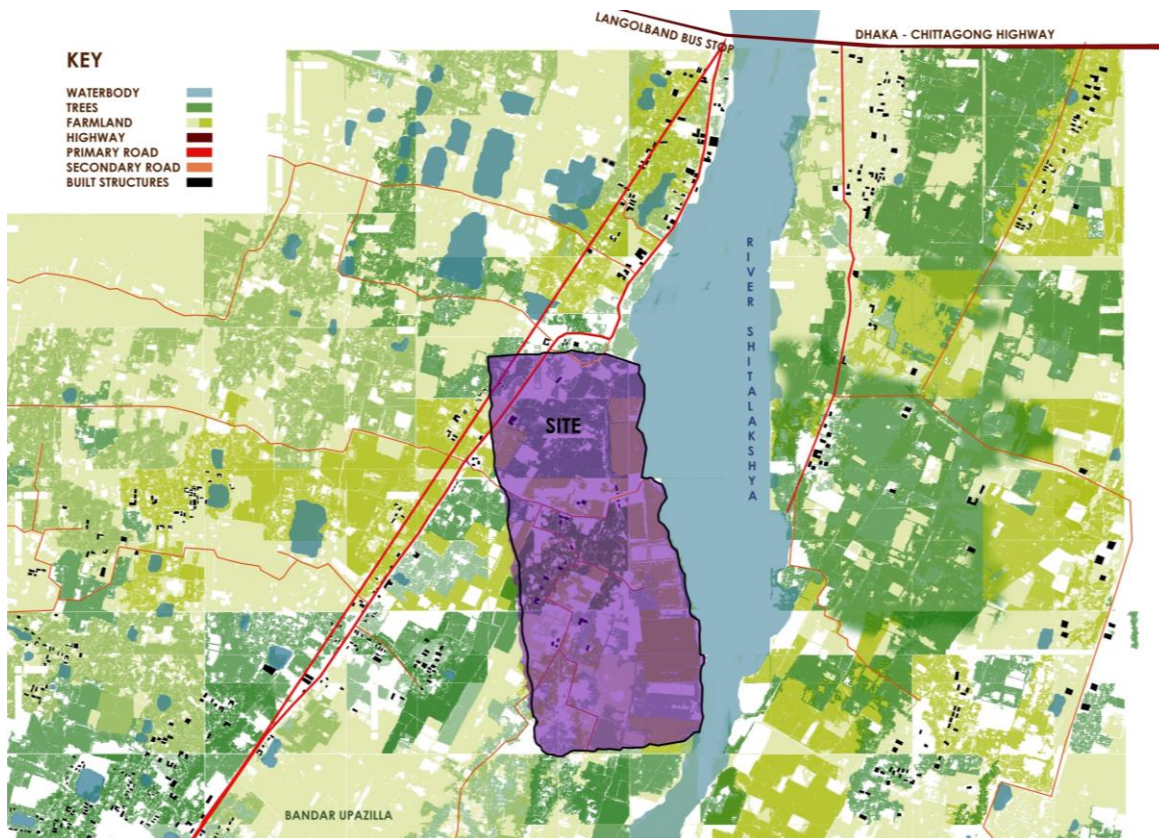
Maps 2.6.1, 2.6.2, 2.6.3 Source : Google Maps



2.7 SIZE OF THE SITE : 1200' x 2400' = 66 acres (approximately)

MAPPING OF THE SITE

Map 2.6.4, Source : Author, Rahima 2013



2.8 VIEWS OF THE SITE

Figure 2.8.1-2.8.5, Source : Author, Rahima 2013



2.9 SWOT ANALYSIS

2.9.1 STRENGTH

- Site is situated at the meandering edge of River Shitalakshya; it has wonderful views.
- Calm and serene environment amidst a lot of greenery.
- Societal harmony exists.
- The non-polluted fresh atmosphere among the bliss of Mother Nature will provide a healthy environment and boost concentration for creative learning.
- Both Hindu and Muslim communities celebrates their festivals together without any barrier. They hold respect for each other faiths.
- They society understands the value of a creative education and want their children to be involved in various activities such as sports, art, music besides their education.
- There is a tendency among parents to teach their children age old traditional craftsmanship. From a young age they teach them how to make different handicraft items (girls-*dola, kula*, boys-*paulo, chai*).
- Away from the bustle of the city, the environment is ideal for meditative learning.

2.9.2 WEAKNESS

- Lack of infrastructural development for such an institution-the arrival of such an institution might be developed in the future.
- A few families have conservative mindsets; hence do not always send their daughters to complete their education-thus high rate of school and college dropouts.
- At a young age the youth have to support their families financially. Thus even boys do not complete their education fully.

2.9.3 OPPURTUNITY

- The people of the community who know how to hold on to their roots wants to spread their customs, traditions and culture to the younger generation. They long for an institution which can develop their children's creativity.
- Site amidst greenery and water body, thus a great opportunity to create beautiful landscape.
- The youth is already multitasking and physically very active. From a very young age they catch fish with their fathers, cook with their mothers, help with house chores, study in schools etc. This is a nature absent in “urban youths”.
- Since this institution is away from Dhaka city, it is an attempt for the decentralization of the city. This is a wonderful scope for suburban Narayanganj to develop.
- An institution like thus will just educate students but also create job opportunities for the surrounding society.

2.9.4 THREATS

- Due to environmental pollution, the width and volume of river bodies in Bangladesh has been reducing at a painstakingly fast rate. As a result, the river right next to the site might be encroached in the future.

2.10 ECOLOGY

Figure 2.10.1-2.10.6 Source : Author, Rahima 2013





LITERATURE REVIEW

CHAPTER 3

CHAPTER 3: LITERATURE REVIEW

3.1 THE LAND OF BENGAL: A CULTURAL HAVEN

Bangladesh is a medley of various harmonies blended together over a long period of time. The largest delta on the planet has been the vertex of ancient people for centuries. These people strode by land routes, crossed mountain, waded down river valleys and anchored their boats along the coast. The result of which is an inimitable land filled with diversity and a rich heritage. The Bengali ancestry includes the Austric speakers, the Mongoloids, the Dravidians and Aryans, the Turk and the Pathans adding a great variety of physical features, colors and culture. All these people, in some way or the other have contributed to the present day concoction of the heterogeneous group known as *Bengalis*. The anthropological situation in Bangladesh is hence one of the greatest diversity producing people who might be mixed in race and in cultural antecedents, however is united through the use of the mellifluous and culturally rich Bangla language. The *Bangali* culture is thus a milieu of colors, of art, music and dance. Over the centuries, the land of *Banglalah* or *Vanga* lay witness to a myriad of forms of art, music and dance. The Bengal Renaissance of the 19th and early 20th centuries saw noted Bengali writers, authors, saints, scientists, researchers, thinkers, music composers, painters, and film-makers who have played a significant role in the development of Bengali Culture(Wikipedia). The Bangladeshi culture is an assimilation of influences of Hinduism, Buddhism, Christianity and Islam. These are reflected in various forms including music, dance, drama, art, and craft, folklore and folktale.

3.1.1 ART IN BANGLADESH

Originating more than two thousand years ago, Bangladeshi art has a perennial history. These forms of art have been practiced throughout history and are evident in the numerous forms of Bangladeshi art, sculpture, photography, architecture. The latest excavation of the artifacts in the archaeological site of *Wari-Bateshwar* indicates that the history of Bangladeshi art dates back to 450 BC. Over the years, Bangladeshi art absorbed influences from the Pala Dynasty, Chinese, Japanese, Tibetan art in the 6th century. In the 11th century, it took in inspirations from the Islamic art through Muslims in Bengal. A new

wave of evolution was introduced in Bangladeshi art through the pervading of British rule. Bangladeshi art was bolstered through the introduction of Modern art. As time went by, these influences left their mark and art in Bangladesh evolved in its own unique way.

(a) FOLK ART

The development of folk art in Bangladesh was done by the rustic people and their primitive ideas. It is due to this nature of growth that, the Bangladeshi folk art is filled with simple vigor and the symbolic representations of hope, aspiration and sense of beauty of the rural Bangladeshi folk. The social bonding, natural setting and the everyday lively activities make up the majority of subjects of folk art. Here, the agricultural activities, activities of the boatmen, greatly aided in enriching this art form. Be it the traditional motifs reflective of the land and people of Bengal, or the lotus, sun, flowery creepers which are seen in embroidery, weaving, carving and engraving; all of these enunciate the pastoral flavor of Bengal. Another important factor that inspires folk art is the six seasons. Many of these motifs and designs have symbolic meanings.

The folk art of Bangladesh has been largely contributed by the rural women. This is due to their aesthetic value and quality of work. Be it the *Alpana* or the *Nakshikantha*, both are adorned with the love and warmth of the *gayerbodhu* (village bride). While these art forms are non-commercial, artists like blacksmiths, potters, cobblers, painters, goldsmiths, brass-smiths, weavers earn their livelihood from what they produce.

(b) MODERN ART

The modern art movement in Bangladesh has its roots in the early 20th century. In those days, there was no formal training or educational institution for arts in Bangladesh. In the late 19th century, the British established some art schools in Calcutta, the provincial capital of Bengal back then. This inspired art lovers and it gave birth to many preeminent figures of arts in Bangladesh. Zainul Abedin was from this generation of artists and he is considered to be the pioneer of art movement in Bangladesh. In 1948, Zainul Abedin along with other leading artists like Quamrul Hassan, Safiuddin Ahmed, Anwarul Haq, Khawaja Shafique established the Dhaka Art Institute to evolve the art tradition in Bangladesh. After the

independence of Bangladesh, Bangladesh Shilpakala Academy was set up in 1974 which later started to organize regular art exhibitions and festivals involving both national and international artists. By this time, Bangladeshi art also began to get international recognitions and appreciations. (Wikipedia)

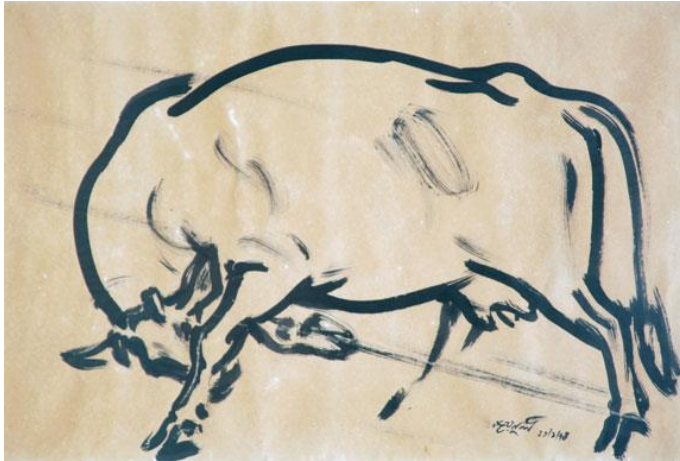


Figure : 3.1.1_Zainul Abedin, Rebellion, Brush and Ink, 1974.
Source : www.departmag.com



Fig. 3.1.2 Quamrul Hassan, Genocide, oil on canvas 1983. Source : www.departmag.com

3.1.2 MUSIC IN BANGLADESH

Bangladeshi music comprises of a long tradition of religious and secular song-writing over a period of almost a millennium. Composed with lyrics in the Bengali language, Bengali music spans a wide variety of styles. In Bangladesh music has served the purpose of documenting the lives of the people and was widely patronized by the rulers.

(a) CLASSICAL MUSIC

Ragas form the root of Bangladeshi classical music. All traditional Bengali music tends to be based on different variations of Hindustani Classical Music. These ragas are based on different notes, tunes, and are suitable for different atmospheres.

(b) FOLK MUSIC

Bangladeshi folk music is the heart of music in Bangladesh. The people who have brought life to folk music are Lalon Fokir, Radharaman Dutta, Hason Raja, Khursheed Nurali (Sheerazi), Ramesh Shill and Abbas Uddin. Whether for the soul searching simplicity of words or the heart melting musical tunes folk songs are a Banglees' favorite. Before the advent of radio, entertainment in the rural areas relied to a large extent on stage performances by folk singers. After the arrival of new communication and digital media, many folk songs were modernized and incorporated into *modern songs* (Adhunik songeet).

Folk music can be classified into several sub-genres:

- *Baul*: mainly inspired by Lalon Fokir and almost exclusively performed by hermits
- *Bhandari*: devotional music from the South (mainly Chittagong)
- *Bhatiali*: music of fishermen and boatmen, almost always tied by a common *raga* (mode), sung solo
- *Bhawaiya*: song of bullock-cart drivers of the North (Rangpur)
- *Dhamail*: a form of folk music and dance originated in Sylhet, Bangladesh. It is practiced in the erstwhile district of Sylhet in Bangladesh and in areas influenced by the Sylheti culture such as Cachar, parts of Shillong, Karimganj and Hailakandi Districts of Assam, parts of Tripura in India.
- *Ghazal*: Popularity of folk music of Sufi genres: introduction of philosophy and religion in music.
- *Gombhira*: song (originating in Chapai Nawabganj, in the Northwest) performed with a particular distinctive rhythm and dance with two performers, always personifying a man and his grandfather, discussing a topic to raise social awareness
- *Hason Raja*: devotional songs written by music composer Hason Raja (from Sylhet, northeastern side of Bangladesh near Assam)
- *Jari*: songs involving musical battle between two groups
- *Jatra Pala*: songs associated exclusively with plays (performed on-stage). Usually involves colorful presentations of historical themes.
- *Kirtan*: devotional song depicting love of Hindu god Krishna and his (best-known) wife, Radha

- *Kavigan*: poems sung with simple music usually presented on stage as a musical battle between poets
- *Lalon*: best known of all folk songs and the most important sub-genre of Baul songs, almost entirely attributed to spiritual writer and composer, Lalon Fokir of Kushtia.
- *Sari*: sung especially by boatmen. It is often known as workmen's song as well.
- *Shyama Sangeet*: a genre of Bengali devotional songs dedicated to the Hindu goddess Shyama or Kali which is a form of supreme universal mother-goddess Durga or parvati. It is also known as Shaktagiti or Durgastuti.

(c) BAUL

Baul is one of the most popular type of Bangladeshi folk song. A song hummed by hermits who are followers of Sufism in Bangladesh. Nowadays Sufis earn mainly from performing their music. These songs incorporate modest words expressing deep meanings involving creation, society, lifestyle and human emotions. The songs are performed with very little musical support to the main carrier, the vocal.

(d) ADHUNIK/MODERN MUSIC

Adhunik sangeet literally means "modern songs". Although, to outsiders, this may seem like an ambiguous nomenclature, it has particular motivations. Bengali music traditionally has been classified mainly by the region of origin and the creators of the musical genre, such as Nazrul geeti (written and composed by Kazi Nazrul Islam), *ghombhira* (unique to a specific area in Bangladesh), etc. However, this prevented the ability to classify any music that failed to fit into any of the classes. In the period just before Indian independence, several new minor musical genres emerged, mainly in the form of playback songs for movies. A miscellaneous category, *Adhunik sangeet*, was created, since, at that time, this music was "modern".

(e) RABINDRA SANGEET

Also known as Tagore Songs, these are songs written and composed by Nobel Laureate, Rabindranath Tagore. They have distinctive characteristics in the music of Bengal, popular in India and Bangladesh. "Sangeet" means music, "Rabindra Sangeet"

means Songs of Rabindranath. Rabindra Sangeet used Indian classical music and traditional folk music as sources

(f) NAZRUL GEETI

Nazrul Geeti or Nazrul Sangeet, literally "music of Nazrul," refers to the works of Kazi Nazrul Islam, the national poet of Bangladesh and an active revolutionary during the Indian Independence Movement. Nazrul Sangeet incorporates revolutionary notions as well as more spiritual, philosophical and romantic themes.

(Wikipedia)

3.1.3 DANCE IN BANGLADESH

Bangladesh has been a melting pot of races, cultures and traditions and these are seen to be reflected in the Dance of Bangladesh. Classical forms of the sub-continent dominate Bangladeshi dance scenario. The folk, tribal and Middle Eastern traits are also common. Among the tribal dances, particularly popular are *Monipuri* and *Santal*. Bangla songs like *jari* and *shari* are presented accompanied with dance of both male and female performers.

Among the most widespread of these are the *dhali*, *baul*, and snake dances. Each form expresses a particular aspect of communal life and is danced on specific occasions. Improvisation has been a core component of both classical and non-classical dance. With the increasing commercialization of the arts, however, improvisation has been on the wane. Although some of the performing arts are learned informally, others are taught formally at music and dance academies. Two of the oldest and most prominent of such academies are the Bulbul Academy for Fine Arts and the Nazrul Academy, both in Dhaka.

o FOLK DANCE

This is the dance of primitive or rural communities originating from their culture and closely reflecting their way of life. According to Bangladesh Parjatan Corporation, folk dances have flourished in Bangladesh since ancient times. While many folk dances are associated with weddings, they are also woven around the activities of fishing, planting, harvesting

etc. There are many ways folk dances differ from classical dances. The tempo, rhythm and gestures of classical dances are complex and require long and arduous practice. On the other hand, folk dances are simple and spontaneous. Since there are no complex ritual gestures and movements, they can be learnt more easily. Folk dances have been passed down from one generation to another, and, although the artistes have a great deal of liberty in performance, the basic form remains the same.

Folk dances are performed solo or in groups. Group dances are more common, reflecting community or collective thinking. Singing is an essential part of these dances. Although the dancers themselves sing at times, on other occasions they dance to the singer's tunes.

Folk dances in Bangladesh are of three kinds: religious, social and cultural. Religious dances outnumber other forms. Dances relating to *Kirtan*, penance, *Baul* rites, *gambhira*, *jari* and *fakir* rites are associated with different religious beliefs and rituals. *dhali* and *lathi* dances are related to the martial arts, while *chhokra*, *ghatu*, and *khemta* dances provide entertainment. While some dances are influenced by Islamic beliefs and stories, others are inspired by Hindu myths and legends. Such dances attract participants and audiences mainly from their respective communities. However, some dances are popular with all the communities. For instance, the *kirtan* dance is enjoyed mainly by Hindus, while the appeal of *jari* dance can be seen mainly among Muslims. Both communities enjoy *Lathi* or *dhali* dances. Although *chhokra*, *ghatu* and *leto* dances are mainly patronized by Muslims, they attract people from all communities. Folk dance enunciates stories of the land of Bengal and hence it is the pulsation of all dance forms in Bangladesh.

i. **Baul dance :**

Baul dance forms part of the religious rites of *bauls*. These songs are spiritual in theme, and while singing these songs, the *bauls* start dancing, almost as if in a trance. They hold an *Ektara* (one stringed musical instrument) in their right hand. Some wear *ghungru* (a string of trinkets) round their ankles. This dance is usually performed solo, but at times there are also duet or group performances at their *Akhra* (gathering of *bauls*). Though while dancing, *bauls* shake their heads and locks of hair, or twirl around and move their arms and feet,

there are no ritualized gestures. The *ektara* plays a prominent part in the dance, sometimes being held close to the ears, sometimes high up. This dance is mainly popular in Kushtia and Jessore districts of Bangladesh.

ii. Dak dance :

Dak dance is battle dance, popular in the Manikganj district. The whole purpose of this dance is to call out fellow warriors to battle. The team leader calls out that the enemy has launched an attack. At the call, a number of dancers come running onto the stage. This part of the dance is known as the *dak* or the call. The second part is devoted to exhibiting martial skills with the help of sticks. The drum is the main musical instrument.

iii. Dhali dance :

Dhali dance (literally, shield dance) enacts a duel between two men whose weapons are thickly woven cane shields and bamboo sticks. Drums and brass cymbals provide the musical tunes. The main objective of this dance is to display the dancers' physical prowess and martial skills. To start with, the two warriors face each other threateningly, in tune with the music, and then launch their attacks and counterattacks either in standing or kneeling positions. This mock war goes on until a climax is reached. *Dhali* dance is usually arranged at folk fairs in Jessore and Khulna regions.

iv. Gambhira dance :

Accompanied by *Gambhira* songs, this dance used to be quite popular in the Maldah district of the undivided Bengal. Even though it is not as popular today as it used to be, it continues to be performed in Rajshahi district. The dance is performed by a pair of artistes, one acting the role of a Nana (maternal grandfather) and the other of his *Nati* (grandson). Through their dancing and singing, they critique contemporary social, political, economic and moral problems. The dialogue is in both prose and verse. There is a chorus, which repeats the refrain of the song. The main musical accompaniments are the Harmonium, flute, drum and *judi*. The *gambhira* dance, with its concoction of dialogue, dance, songs and music, resembles a folk play. While the chorus sings the

refrain, the *nana* and *nati* dance, with the *nati* wearing a string of bells round his ankles. In Maldah, the artistes wear masks.

v. *Ghatu* dance :

This dance is performed with *Ghatu* songs. It has no religious or social basis, its objective being solely entertainment. One or more teenaged boys dressed as girls form its main attraction. The songs are usually based on the story of Hindu devotees Radha and Krishna. One person sings while the others dance. Dances are also based on popular love stories. The drum, cymbals, the flute and the Sarinda are the main musical instruments. These days the harmonium is also used. The dance continues for long hours of the night. Generally Muslims form *ghatu* groups, as well as the audience for the dance. *Ghatu* dances are performed on stages at Kishoreganj and Netrokona.

vi. *Jari* dance :

Jari songs are sung when this dance is performed, usually by Shi'ah Muslims. It is organised during the Islamic month of Muharram and recounts the mournful death of Hazrat Imam Hossain at Karbala. About 8-10 youths form a *jari* dance group. The leader of the group is called *ustad* and the others *dohar*. The dancers wear everyday garments but have red handkerchiefs tied round their wrists and foreheads. The *ustad* plays the *chati* and sometimes the *dohars* play the *jharni*, made of bamboo, to maintain the rhythm and keep up the beat. In some places the beat is maintained by clapping. The *ustad* stands in the centre and sings. The *dohars* move in a circle round him, singing the refrain of the song. The dancers express their grief by the movements of their heads, hands and feet. *Jari* dance performances start with the sighting of the Muharram moon. *Jari* groups go around different houses of the village.

(Wikipedia)

In addition to these traditional forms, there are modern folk dances, which depict the Bangladeshi identity by portraying the lives of farmers, and fishermen as well the role of ordinary people and freedom fighters during the liberation war.

(b) CLASSICAL DANCE

According to Banglapedia, *Kathak*, *Bharatnatyam*, *Kathakali*, *Odissi* and *Manipuri* dances makes up Classical Dance in the context South Asia. These ancient dance forms have an Indian origin and are associated with different regions of the country. *Kathak* is originated in north of India, *Bharatnatyam* and *Kathakali* in the south, and *Odissi* and *Manipuri* in the east of India. However, most dances are performed all over India and Bangladesh. Unlike other Indian provinces, Bengal had no particular dance styles of its own. Bengali artistes learned classical dancing from teachers who came from south India, Madhya Pradesh and Manipur. During the British rule, Indian classical dancing was patronised by *rajās*, *maharajas*, *nawabs* and *zamindars* as well as by British *sahibs* who held '*nautches*' in their private chambers. Professional dancing girls, known as *sbaijis*, were brought from Lucknow to perform these dances, many of which were degenerate forms of the *Kathak*. As the quality of these dances declined, the dancers came to be held in disrepute. It was the great minds of Rabindranath Tagore and Uday Shankar who revived Indian Classical dance and created a positive attitude towards it. While Tagore invited exponents of the various classical dance forms to *Santiniketon*, Uday Shankar found an institution at Almora, in northern India and successfully popularized Indian classical dance at both national and international levels.

On the other hand, the Muslim populace of East Bengal frowned upon dancing. However, after the partition in 1947, a man who had made a name for himself as a classical dancer in Kolkata, Bulbul Chowdhury, the pioneer of dance in Bangladesh, settled down in Dhaka. By merging classical dance forms with themes drawn from the Muslim past, he was able to gradually popularize dancing in the conservative Muslim society of East Pakistan. He created many dances of his own based on the *Kathakali*, *Bharatnatyam*, *Kathak* and *Manipuri* dance forms. By applying the different classical *mudras* (postures) and *rasas* (sentiments) to *Chand Sultana*, *Anarkali*, *Dream of Hafiz*, he created a strain of 'Muslim' dance. Dhaka became the center of cultural activities right after the liberation. With the establishment of direct contacts with other countries, the cultural scene also witnessed major changes. This time, the dance artistes cultivated the art form with the benefit of newer perceptions and a renewed vigor.

i. KATHAK

Kathak is a dance form which is characteristic of Uttar Pradesh, in northern India, and is presented through intricate footwork and stylized movements to the sounds of the *tabla* and the *bol*. At the climax of the dance, the dancer whirls at an incredible speed. *Kathak* yielded in the courtyards of Hindu temples and got a fresh lease of life under the patronage of the Mughal emperors. *Kathak* artistes experimented with newer rhythms, tempos and harmony to create new dance forms such as *husnu*, *selami*, *ada*, *mehbuba*, *muskurahat*, *naz* and *ghungghat*.

Kathak has three 'Gharanas': Lucknow, Jaipur and Benares. The Lucknow gharana is, however, the most popular. Ustad Manzur Husain Khan, disciple of Achchhan Maharaj, came to Dhaka in 1965 and introduced the *Kathak* dance of the Lucknow gharana in East Pakistan.

Kathak used to be the most popular of the classical dances in this region before the liberation war, in 1947. Its apparent association with the Mughal and Muslim past appealed to people to whom *Bharatnatyam*, *Manipuri* and *Odissi* dances were associated with Hindu religious traditions. Among the well-known performers of *Kathak* in Dhaka are Shaju Ahmed, Munmun Ahmed, Shibli Mohammad, Sheikh Abidur Rahman Kochi, Lovely Qureshi and Likhan Roy.

ii. BHARATNATYAM

The word *Bharatnatyam* is the amalgamation of the four essences of *Bhav*(emotion), *Ras* (sentiment), *Taal* (rhythm) and *Natya* (drama). It is presumed to have evolved from Bharata's *Natyashastra*. *Bharatnatyam* is said to be one of the most graceful and charismatic among the classical Indian dance forms. The various expressions and postures convey diverse meanings. For example, a glance may mean bashfulness or disregard, while movements of the eyebrows may indicate fear or suspicion. Movements of the limbs express minute emotions. *Bharatnatyam* links many art forms and gives symbolic form to the innermost feelings and sentiments.

Bharatnatyam has five parts: *alarippu* (the movement of all the limbs to music), *yatisvaram* (the exhibition of dance sentiment to the accompaniment of

music), *shabdham* (movement of steps to the *bol* or words), *varnam*, (conveying various thoughts and feelings through movement) and *tillana* (exposition of sentiment by a dancer in action).

iii. MANIPURI

Manipur is the state in the eastern side of India where *Manipuri* dance. The Hindu Lord *Radha* and *Krishna* is the principle theme of this dance, reflecting the great influence of Hinduism. It is usually fused by a *Kirtan* and songs in mixed *Manipuri*, known as *Brajabuli*. There are two kinds of *Manipuri* dances: *tandav* or virile, performed by men and *lasya* or amorous, performed by women. Many of the *Manipuri* dances are based on folklore, such as the romance of *Radha* and *Krishna*.

iv. ODISSI

This dance dates back to the 2nd century BC and belongs to Orissa in eastern India. It reached its peak in the 12th and 16th centuries. Forgotten for some time, *Odissi* was rediscovered through research after India's independence. Old coins, temple sculpture, and wall paintings, showing the postures of *maharis*, or temple dancers, were studied to recreate this dance form. *Odissi* has several parts: *mangalcharan* (prayer), *bottu* (initiation), *pallabhi* (proliferation), *abhinay* (acting) and *moksha* (liberation).

3.2 THE IMPERATIVENESS OF LEARNING ARTS

3.2.1 THE AMBITION OF AN ART EDUCATION

“Literature, music and the arts, all are necessary for the development and flowering of a student to form an integrated total personality.”

----- RABINDRANATH TAGORE

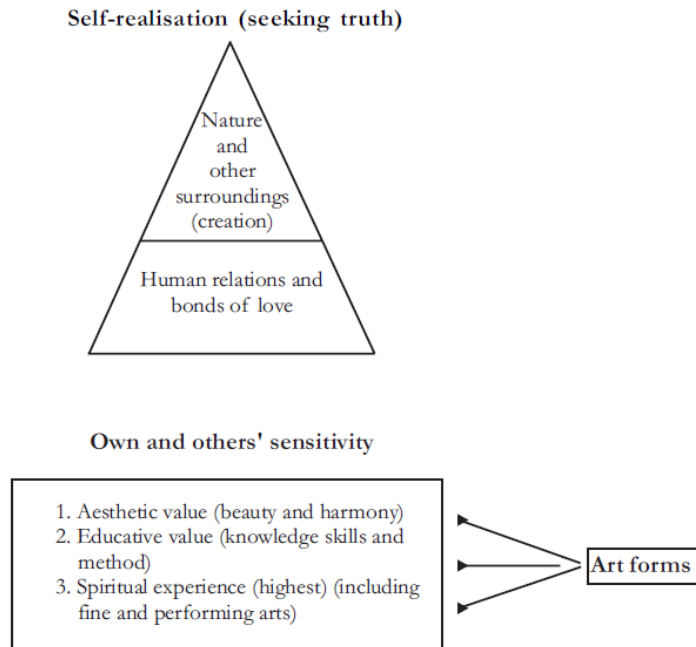
Art education can be considered to be a vital tool which could be used to craft aesthetic sensibility among learners to enable them to respond to the beauty in color, shape, form, movement and sound. Art education and the acknowledgement of a person's cultural heritage go hand in hand and brace each other's conception.

The nature of art education is such that it creates well-seasoned and wholesome individuals. It allows people to relish the real joy of teaching and learning. According to position paper by the National Council of Education, Research & Training, 2006 (India), art education 'enables them to fully appreciate and experience the beauty of the universe and helps in their healthy mental development.' Moreover, this education also strengthens the bond between a person and his culture and teaches him to be responsible in the preservation of his heritage. It also develops a person's aesthetic sensibility and the eye through which one observes the beauty of life.

Great philosophers have also emphasized on the significance of this education. Plato, in his Republic has given extraordinary emphasis on the role of music in education; as is the music to which a person is accustomed so, he says in effect, is the character of that person. Plato believed that, “if the eye is trained from the days of childhood to the contemplation and understanding of beauty, harmony and just arrangement in line and color, his tastes, habits and character will be insensibly trained to follow a similar law of beauty, harmony and just arrangement in the life of the adult man.”

3.2.2 THE SENSITIVITY PYRAMID

The crowning point or peak of any form of art is through 'Self Realization'--- which is achieved via a process of knowing, observing, awareness and its growth; a living and growing conscious individual.



Refinement of human nature evolving from lower to higher forms of energy.

It is the Art forms of Fine Arts and Visual Arts that inculcates within us the value of aesthetics, the value of knowledge and skills and gives us the taste of a spiritual experience. After the attainment of these flairs a person becomes sensible about himself and others around him. He then sets forth for a journey whereby he discovers the real splendor of human bonds of love and the overwhelming creations of Mother Nature. At zenith, he achieves the epitome of 'Self-Realization'.

3.3 LEARNING ARTS AND THE BRAIN: NEUROEDUCATION

Is it simply that smart people are drawn to “do” art—to study and perform music, dance, drama—or does early arts training cause changes in the brain that enhance other important aspects of cognition? This is what cognitive neuroscientists from seven universities across the United States tried to research upon; they tried to grapple with the question of why arts training have been associated with higher academic performance. According to their findings in the Dana Consortium Report (2004), quite a number of information surfaced (www.dana.org):

- An interest in a performing art leads to a high state of motivation that produces the sustained attention necessary to improve performance and the training of attention that leads to improvement in other domains of cognition.
- Specific links exist between high levels of music training and the ability to manipulate information in both working and long-term memory; these links extend beyond the domain of music training.
- Correlations exist between music training and both reading acquisition and sequence learning. One of the central predictors of early literacy, phonological awareness, is correlated with both music training and the development of a specific brain pathway.
- Learning to dance by effective observation is closely related to learning by physical practice, both in the level of achievement and also the neural substrates that support the organization of complex actions. Effective observational learning may transfer to other cognitive skills.

3.3.1 HOW ARTS TRAINING INFLUENCES COGNITION

In the research that was conducted, the neuroscientists studied how training in the arts can influence other cognitive processes through the underlying mechanism of attention. The findings support the idea that interest in the arts allows for sustained attention, providing an increased opportunity for the training to be effective. Their study surfaced that training in the arts can have a persistent effect on a wide variety of cognitive processes. They also came up with a theory of how interest and training in the arts leads to improved general cognition generally, involves five elements. They are listed below:

1. There are specific brain networks for different art forms.
2. There is a general factor of interest in the arts.
3. When this general factor of interest in the arts is high, training in an appropriate specific art form produces high interest or motivation.
4. This interest or motivation sustains attention.
5. High sustained attention in conflict-related tasks, of the type used in our attention training studies improves cognition.

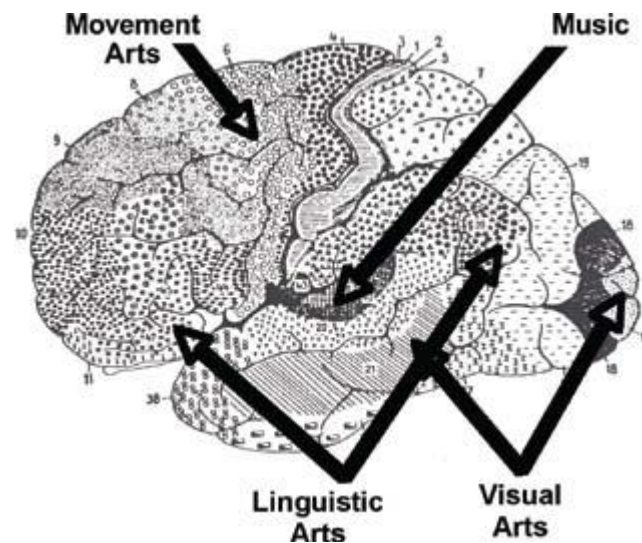


Figure 3.3.1 (Source: The Dana Consortium Report, 2004)

The theory is based on the idea that each individual art form involves separate brain networks. In Figure 3, we summarize some of the specific brain areas involved in different art forms.

3.3.2 HOW MUSICAL SKILL INFLUENCES COGNITION

The scientists also explored the effects that training in music and in acting have on memory skills. Their studies to date suggest that the benefits of enhanced memory skills conferred by training in these two art forms result from strategic changes on the cognitive system used to maintain and store retrievable memories. In aggregate, the results indicate that the process of rehearsal, used in music and acting training, implements a strategy for focusing attention that enhances memory, and that this skill transfers to other cognitive functions

involving memory. Rehearsal is an implementation of an attention strategy, or “executive attention” as defined by Dana Consortium scholar Michael Posner.

3.3.2 HOW DANCE AFFECTS THE BRAIN

This is what the researchers had to say about Dance and the Brain: ‘The ubiquity of dance across cultures, ages, and history make it an “embedded” art form. Most of us already have significant dance experience by adulthood. This commonality of dance, therefore, shifted our research away from normative studies that attempt to show that dance is good for a person or their brain, that it makes one smarter, is worth learning, or that some types of dance make one smarter than others.’

3.3.3 ART FORMS AND THE DEVELOPMENT OF HUMAN PERSONALITY

The association of people with these art forms definitely makes them better human beings as the very nature of art, music, dance and drama elevates the human soul and creates a pleasant atmosphere. The knowledge and practice of these art forms help in the development of one’s personality. The people involved in these art forms can attain balance and peace of mind, self-restraint and love for all. Their performance makes them self-confident and capable of adapting to any sort of circumstances. The negative feelings vanish as the soul of music, dance and drama preaches about loving and caring, the world and all the creations in it.

3.4 MEDITATIVE LEARNING

On the word of Wikipedia, *Meditation* is a practice in which an a person trains the mind or induces a mode of consciousness. This is done to either value some benefit or as an end in itself. It encompasses a whole pool of practices and is a tool crafted to promote relaxation, build internal energy or life force and develop compassion, love, patience, generosity and forgiveness. A particularly ambitious form of meditation aims at effortlessly sustained single-pointed concentration single-pointed analysis, meant to enable its practitioner to enjoy an indestructible sense of well-being while engaging in any life activity. Meditation has been practiced since antiquity as a component of numerous religious traditions and beliefs. It often involves an internal effort to self-regulate the mind in

some way. Health benefits can also be reaped from meditation. A study of college students by Oman et al. (2008) found that meditation may produce physiological benefits by changing neurological processes. This finding was supported by an expert panel at the National Institutes of Health. The practice of meditation has also been linked with various favorable outcomes that include: "effective functioning, including academic performance, concentration, perceptual sensitivity, reaction time, memory, self-control, empathy, and self-esteem." More recent research suggests that meditation may increase attention spans. A recent study published in *Psychological Science*, reported that practicing meditation led to doing better on a task related to sustained attention.

This is why ancient monasteries and schools used Meditative learning in order to increase the level of concentration in pupils. Not only was this a method of clearing the mind, it also has a calming effect and directs the awareness inward until pure awareness is achieved. This is highly fruitful method of contemplation and has proved to be vital for improved concentration and sharper focus of a creative mind.

3.5 PUBLIC SPACES AND ENVIRONMENTAL PSYCHOLOGY

The environment in which a person lives in has an effect on his social interactions, adjustment and his ability to form and sustain relationships, his mental and physical wellbeing and his complete persona. From the comprehensions that can be made from the studies conducted in the article "The Mental Health and Wellbeing Effect of Walking and Outdoor Activity Based Therapy Project" by Elisa Mendelsohn, spending time in nature makes people feel livelier, decreases mental fatigue, restores mental clarity, and provides an increased sense of well-being. This stresses on the importance for green and open public spaces and therefore is relative to the analysis of the development of landscape architecture such as Japanese gardens, Zen gardens and development of the art form of Feng-Shui.

3.5.1 FACTORS THAT AFFECT THE USE OF A SPACE

“The Contribution of Space Syntax to a comprehensive theory of Environmental Psychology, Daniel R. Montello is a paper that identifies certain psychological mechanisms such as sensory access, attention, memorability, behavioral affordance, and affect. These psychological mechanisms can be related to the factors of design as suggested in the book “Responsive Environment” by Ian Bentley, Alan Alcock, Paul Murrain, Sue McGlynn, Graham Smith. These writers unanimously agree with Kevin Lynch's suggestion that factors such as permeability, ease of movement, diversity, legibility etc. are vital to the design of a space and its use, permeability, variety, legibility, etc. If we put these factors side by side and learn to analyze the psychological mechanisms and how they affect the users of space, the design of a space will be far more prolific.

- i. *Sensory Access* - Illumination of spaces, the sound of spaces, the temperature of spaces, the smell of spaces.
- ii. *Attention and Memorability*
- iii. *Behavioral Affordance*
- iv. *Affect*

3.5.2 TYPES OF OPEN SPACES

Table 1: A Typology of Open Space

OPEN SPACE	
Any unbuilt land within the boundary of a village, town or city which provides, or has the potential to provide, environmental, social and/or economic benefits to communities, whether direct or indirect.	
GREEN SPACE	CIVIC SPACE
A subset of open space, consisting of any vegetated land or structure, water or geological feature within urban areas.	A subset of open space, consisting of urban squares, market places and other paved or hard landscaped areas with a civic function.
Parks and gardens Amenity greenspace Children’s play areas Sports facilities Green corridors Natural/semi-natural greenspace Other functional greenspace	Civic squares Market places Pedestrian streets Promenades and sea fronts

Source: Kit Campbell Associates (2001)

3.5.3 FIVE INDICATORS THAT A SPACE WORKS FOR PEOPLE

1. A high proportion of people in groups use the space.
2. A higher than average proportion of women, use the space which indicates safety and comfort.
3. Different age groups use the space, together and at different times of the day.
4. A range of varied activities occur simultaneously.
5. More activities of affection are present, such as smiling, embracing and holding hands.

Source : Slide : 81-83, PPT 2000



CASE STUDIES

CHAPTER 4

CHAPTER 4: CASE STUDIES

4.1 UNIVERSITY OF NALANDA, BIHAR, INDIA

The oldest university on earth, the University of Nalanda was a shrine of knowledge. Its reign lasted for 6 centuries, from 5th century AD till 1193 AD, when it was ransacked and destroyed by an army of Bakhtiyar Khilji. According to sources of Wikipedia, at its peak, the university attracted scholars and students from as far away as Tibet, China, Greece, and Persia. The great library of Nalanda University was so vast that it is reported to have burned for three months after the invaders set fire to it, ransacked and destroyed the monasteries, and drove the monks from the site.



Ruins of Nalanda University
Figure 4.1.1, Source : www.wikipedia.com



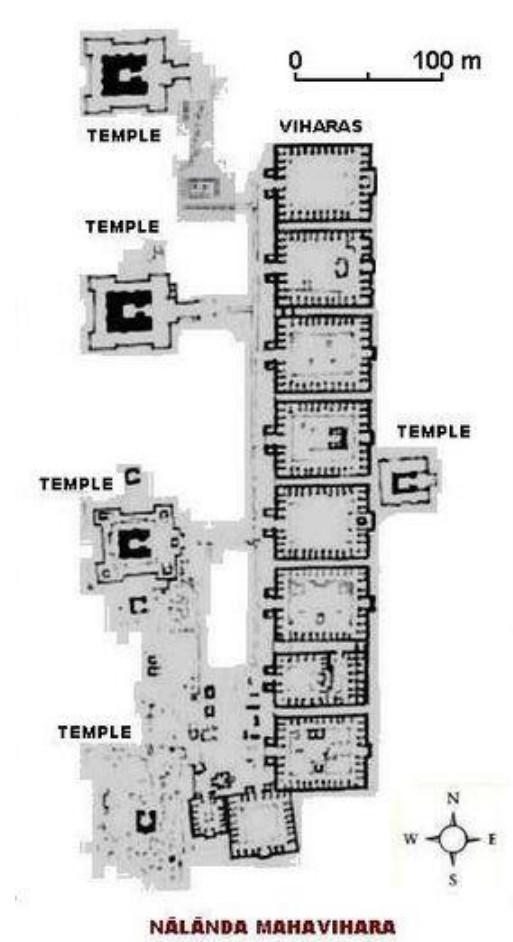
Replica of the seal of Nalanda University
Figure 4.1.2, Source : www.wikipedia.com

Nalanda was one of the world's first residential universities, i.e., it had dormitories for students. The university was considered an architectural masterpiece, and was marked by a lofty wall and one gate. Nalanda had eight separate compounds and ten temples, along with many other meditation halls and classrooms. On the grounds were lakes and parks. The library was located in a nine storied building where meticulous copies of texts were produced. The subjects taught at Nalanda University covered every field of learning, and it attracted pupils and scholars from Korea, Japan, China, Tibet, Indonesia, Persia and Turkey.

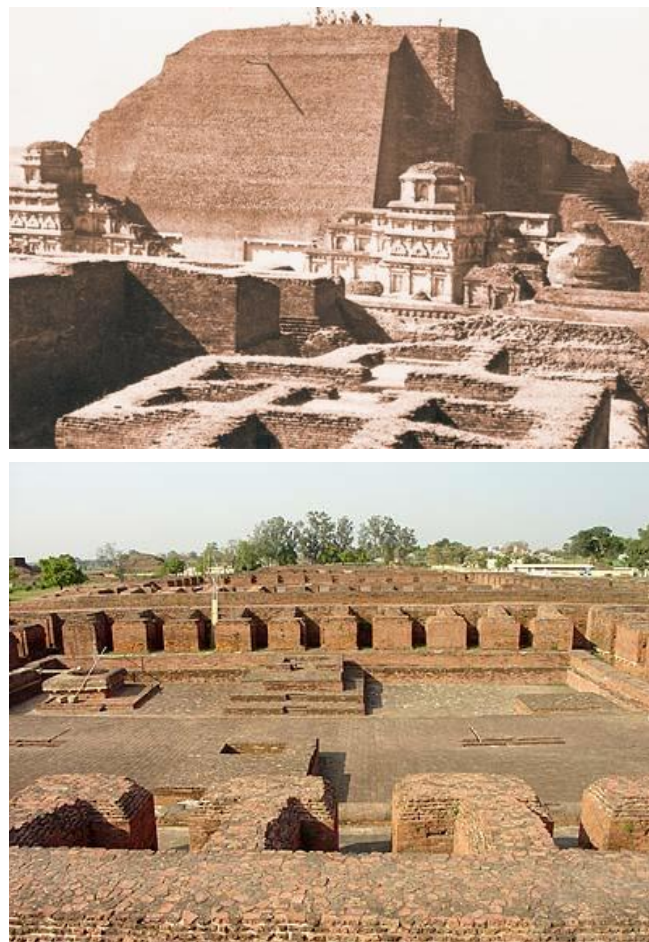
The library at Nalanda University was an immense complex. Named Dharmaganja, or Piety Mart, it was separated into three large buildings: the Ratnasagara, the Ratnadadhi, and the Ratnaranjaka. The Ratnadadhi, meaning the Ocean of Gems, was nine stories high and housed the most sacred manuscripts. The towers were supposedly immense,

bejewelled and gilded to reflect the rays of the sun. According to the *Bhaskara Samhita*, an ancient text on organizational practices, the library was to be built in a “finely built stone building” and each manuscript would have been placed on iron shelves or stack and covered with cloth and tied up. The exact number of volumes of the Nalanda University Library is not known but it is estimated to have been in the hundreds of thousands. The library not only collected religious manuscripts but also had texts on such subjects as grammar, logic, literature, astrology, astronomy, and medicine.

Plan of a portion of Nalanda University
 Figure 4.1.3, Source : www.wikipedia.com

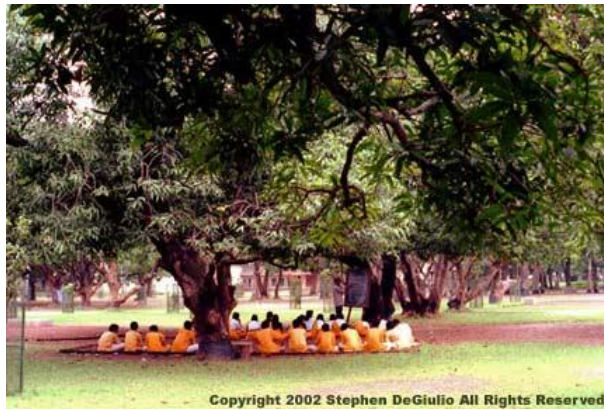


A view of Nalanda University
 Figure 4.1.4, Source : www.wikipedia.com



A view of Nalanda University, 7th Century
 Figure 4.1.5, Source : www.wikipedia.com

4.2 SHANTINIKETAN, VISVA BHARATI UNIVERSITY, INDIA

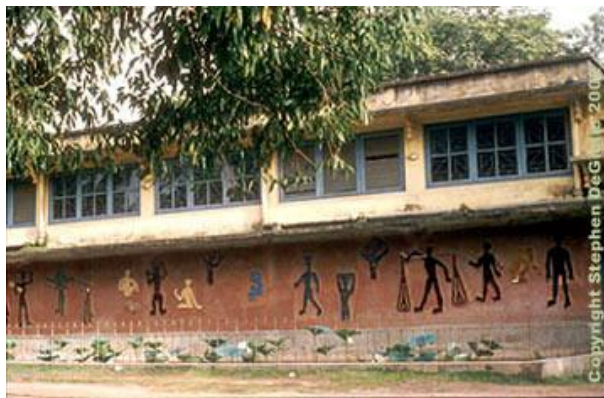


Learning under the shade of trees at Shantiniketan
Figure 4.2.1, Source : *Amader* (Our) Shantiniketan



Chhatim Tala at Shantiniketan
Figure 4.2.2, Source : *Amader* (Our) Shantiniketan

Shantiniketan began as Santiniketan Asram, a meditation centre founded and endowed in 1863 by Rabindranath Tagore, the Nobel Laureate, who in turn, established the *Brahmo Vidyalaya* (school) and in 1901 another open-air laboratory school. By 1921 the latter had expanded into *Visva-Bharati* University, which sought a basis for a common fellowship between the cultures of east and west, where emphasized the interrelationship of humanity with all human being.



Ceramic tile mural at *Kalabhavan* at Shantiniketan
Figure 4.2.3, Source : *Amader* (Our) Shantiniketan



Ghanta ghar at Shantiniketan
Figure 4.2.4, Source : *Amader* (Our) Shantiniketan

The word *Shantiniketan* is a combination of the words '*Shanti*' meaning peace and '*Niketan*' meaning place or abode. It was initiated by Rabindranath Tagore and funded partly privately and partly by the Government of India. It was not only at *Shantiniketan* that the aristocratic folk example in architecture was displayed. The concept of *Shantiniketan* as a physical and intellectual institution in a congruent relationship with nature has had, however, a low-key influence on Indian educational philosophies ever since. This is a world-

wide concern and is not tied to any nationalism. In many ways it reflects the Gandhian spirits.



Sculpture at Shantiniketan
Figure 4.2.5, Source : Amader (Our) Shantiniketan



Shantiniketan Griha
Figure 4.2.6, Source : Amader (Our) Shantiniketan

Rabindranath's choice of *Shantiniketan* for his school was unquestionably because of its environment. In "My School", he has written:

"I selected a beautiful place, far away from the contamination of town life, for I myself, in my young days, was brought up in that town in the heart of India, Calcutta, and all the time I had a sort of homesickness for some distant lane somewhere, where my heart, my soul, could have its true emancipation...I knew that the mind had its hunger for the ministrations of nature, mother-nature, and so I selected this spot where the sky is unobstructed to the verge of the horizon. There the mind could have its fearless freedom to create its own dreams and the seasons could come with all their colors and movements and beauty in to the very heart of the human dwelling."

The institute has not changed that much from the time Tagore imagined it. It still retains the quiet, picturesque, sylvan ambiance that gave *Shantiniketan* its distinctive charm. The same joyous atmosphere is evident and the children look as happy and free as ever. Classes even to this day are held under the trees. The first day of rains is still celebrated with an outing, barefoot and sans umbrellas. The spirit of Rabindranath lives on in *Shantiniketan*.



Learning with nature at Shantiniketon
 Figure 4.2.7, Source : *Amader* (Our) Shantiniketan

4.3 CHHAYANAUT SANGEET VIDYATAN, DHAKA, BANGLADESH

Established in the year 1961, the year that witnessed Rabindranath Tagore's birth centenary *Chhayanaut* was crafted to carry on the struggle for Bangla culture and heritage. *Chhayanaut* played an important role in enhancing Bangla nationalism through Bangla culture and heritage and continues to do so, till date. The music and poetry of Tagore and of Kazi Nazrul Islam, the national poet of Bangladesh, were often invoked to promote Bangla culture.



Few glimpses of *Chhayanaut*
 Figure 4.3.1, 4.3.2, 4.3.3, Source : archive.thedailystar.net

At the music school in *Chhayanaut* thousands of students come to learn and practice music, as an active part of their life; many leading singers of Bangladesh today, have been students at *Chhayanaut*.

Chhayanaut also houses a Resource Centre which aspires to collect, document, preserve and create an access to the rich culture and heritage of Bangla performing arts. The three main parts of the centre are an audio-visual archive, a book library with books on performing arts and cultural studies, and a recording studio. *Chhayanaut* is not just a space that is actively working on building and preserving Bangla cultural identities but also aims to reach out to all, including tying up with similar institutions in other countries. *Chhayanaut* is one such institution which not only creates great musicians and dancers, but also enriches its students as *Bangalees*.



The atrium of *Chhayanaut*

Figure 4.3.4, Source : blog.hrisouthasian.org



Chhayanaut Resource Centre

Figure 4.3.5, Source : blog.hrisouthasian.org

4.4 BHARAT BHAVAN, BHOPAL, INDIA

According to Wikipedia, the *Bharat Bhavan* is an autonomous multi-arts complex and museum in the state of capital Bhopal, established in 1982. Facing the Upper Lake, Bhopal, the complex includes an art gallery of Indian painting and sculpture, a fine art workshop, an open-air amphitheatre (*Bahirang*), a studio theatre (*Abhirang*), an auditorium (*Antarang*), a museum tribal and folk art, libraries of Indian poetry, classical music as well as folk music. Besides this, *Bhavan* also hosts various artists and writers under its artist-in-residence program at the "Ashram".



Perspective looking at a courtyard space
Figure 4.4.1, Source : flickr.com



The open air amphitheatre
Figure 4.4.2, Source : buzzintown.com

The complex was aimed to create a space of interaction between people who are in the field of literature, visual arts and theatre artistes. The result was a complex by noted architect, Charles Correa which was devised like a campus, and incorporated structures on cascading levels around terraced gardens leading down to the Upper Lake of Bhopal. The building was highlighted by concrete domes and exposed brickwork, and was designed to merge into the landscape of sloping rocks surrounding. The building today is seen as an important example of modern Indian architecture.



An Art Gallery in *Bharat Bhavan*
Figure 4.4.3, Source : bharatbhawan.org



A space for art workshops
Figure 4.4.4, Source : hindu.com

4.5 KALA ACADEMY, GOA, INDIA

The Kala Academy is a vibrant representation of the culture and art of the people of Goa and this is expressed in the staggering amount and variety of cultural programs which are held in its premises. It plays the role of being an "apex body to develop music, dance, drama, fine art, folk art, literature, etc. and thereby promote the cultural unity of Goa". It offers training through its faculty, and also organizes festivals, competitions, exhibitions, workshops, seminars, and other programs related to various forms of the local art.



A perspective of the *Kala Academy*
Figure 4.5.1, Source: kalaacademygoa.org



A space for art workshops
Figure 4.5.2, Source : kalaacademygoa.org

The structure itself is a work of art, the genius of one of India's greatest architects, Charles Correa. Just exploring the building and its various spaces, its garden and its elegant benches along its border on the bank of the River *Mandovi* is an enriching experience. Audiences in the Kala Academy have three venues to choose from, the *Dinanath Mangueshkar Kala Mandir* (AC Auditorium), the Open Amphitheatre and the Exhibition Hall. The Kala Academy houses four Schools : The School of Indian Music, The School of Western Music, The School of Drama and The School Of Dance.



A theatre in the *Kala Academy*
Figure 4.5.3, Source: digitalgoa.com



An interior space of the *Kala Academy*
Figure 4.5.4, Source : gsidcltd.com

The Programs :

Dinanath Mangeshkar Kala Mandir is an Indoor auditorium at the Kala Academy. From great playwrights to modern stage artistes, the Indoor Auditorium is an eye opener to the audience looking for thought provoking dramatics. Even a casual entertainment-seeker will find a host of programs catering to a wide range of interests.

The Open-Air Amphitheatre in the Kala Academy can accommodate a 2000 strong audience without chairs and 1312 with chairs. Performances include plays, music concerts, school gatherings, orchestras and music competitions.

The Black Box at the Kala Academy can accommodate a 250 strong audience (without chairs) and a capacity of 100 with chairs. Performances include plays, music concerts, competitions, seminars etc.

The Exhibition Hall at the Kala Academy is truly a window to the world. From exhibitions of books and art and jewellery, the hall provides audiences with a wide variety of interests to choose from.

The Art Gallery at the Kala Academy is usually used for display of paintings from local as well as visiting artists.

The Open-Air Arena at the Kala Academy is offered to members of the public to organize Exhibitions, Weddings etc. There is also a **Mini Open Air Amphitheatre**, which is liberally used by local theatre groups.

Library

The Kala Academy has a huge library on its premises. Books, reference material, transparencies and musical spools adorn the Academy's prestigious library. It has a treasure trove of books on art and culture, books on Indian and Western music, visual art, theatre art, folk art, besides books on aesthetics, criticism, biographies of great personalities in the field of art and culture. Films on art and culture, cassettes on various musical programs and spool tapes of various programs organized by the Academy have been maintained in the library for the benefit of music lovers. The library has also a rich collection of musical discs

on Indian and Western music from olden days to modern times. Terracotta items and models of the contemporary artists are also on display in the library. Various paintings of different medium prepared during the artists' camp organized by the Academy are on permanent display in the Art Gallery. This library facility is extended to the staff and the students of the Academy, Scholars, research workers, art lovers, critics and artists from all over India and outside.

CHAPTER 5 : PROGRAM DEVELOPMENT

5.1 ARADHONA_PROGRAM RATIONALE

ARADHONA is a University of Visual & Performing Arts which is to cater students who are passionate about their respective forms of Creative Arts. Comprising of both indoor and outdoor learning environments, it stresses on 'Learning from the Classroom of Life'. Apart from the 4 year undergraduate degree program it also houses a Centre for Research for acclaimed and non-acclaimed artists or students alike to come back after 4 years. It is a place to be engulfed in nature and one's creativity, and to just drown in one's own work of passion. The Academic Block of ARADHONA has been broken down year wise. Each year has its different essence and has been set in a different natural setting.

1ST YEAR_REFLECTION

3RD YEAR _EXPLORE

2ND YEAR_INQUISITIVENESS

4TH YEAR _ASPIRE

ABOUT ARADHONA : TOTAL NUMBER OF DEPARTMENTS : 3

SCHOOL OF PERFORMING ARTS _ DEPARTMENT OF DANCE

- Classical
- Contemporary
- Folk

SCHOOL OF PERFORMING ARTS _ DEPARTMENT OF MUSIC

- Vocal
- Instrumental

SCHOOL OF VISUAL ARTS _ DEPARTMENT OF ART

- Painting
- Sculpture
- Photography
- Digital Visualization

ACADEMIC YEARS : 4

Max. Number of Students per class : 25

5.2 ARADHONA_SPACE ALLOCATION

A. Aradhona_Academic Block :

Each of the Cluster/Academic Year has the following:

- *School of Performing Arts _ Department of Dance_75 Students*

Per Studio/Classroom/ Workshop : 6,912 sft (48' X 48' X 4)

- *School of Performing Arts _ Department of Music_75 Students*

Per Studio/Classroom/ Workshop : 3,456 sft (24' X 48' X 3)

- *School of Visual Arts _ Department of Art_75 Students*

Per Studio/Classroom/ Workshop : 4,608 sft (24' X 48' X 4)

COMMON FUNCTIONS

- Theory Classrooms : 5184 sft (24' X 36' X 6)
- Student's Lounge : 2,592 sft
- Teacher's Lounge : 2,592 sft
- Café : 2,592 sft
- Toilet : 1,200 sft (20' X 20' X 3)
- Office Room : 576 sft

B. Aradhona_Administrative Block :

- Reception + Lobby + Waiting Lounge : 2,000 sft (40' X 50')
- Account's Office (2 Staffs) : 576 sft (24' X 24')
- Staff Room (8 Staffs): 576 sft (20' X 24')
- Toilet : 480 sft (20' X 12' X 2)
- Management Off.(Coordinator's Room + Student Affairs): 768 sft (24' X 32')
- Storage Room : 288 sft (16' X 18')

- Vice Chancellor's Room : 384 sft (16' X 24')
- Pro Vice Chancellor's Room : 384 sft (16' X 24')
- Reception + Lobby : 300 sft (12' X 25')
- Meeting Room : 720 sft (24' X 30')

C. Aradhona_Residential Block :

- Teacher's Quarters : 28, 200 sft (50' X 282' X 2)
- Student Dormitory/Hostel :
 - GIRLS : 56, 400 sft (50' X 282' X 4)
 - BOYS : 56, 400 sft (50' X 282' X 4)
- Dining Hall : 33,024 sft (96' X 172' X 2)

D. Aradhona_Common Spaces :

RANGOMONCHO

- Performing Arts Centre : 28,000 sft (70' X 200' X 2)
- Exhibition Gallery : 10,000 sft (50' X 100' X 2)
- Multipurpose Hall : 5,000 sft (50' X 100')
- Bookshops/Stationary Stores/Café : 5,000 sft (50' X 100')
- Accessory Store –Music Store, Instrument's Store,
Dance Item Store etc. : 5,000 sft (50' X 100')
- Library : 14, 112 sft (84' X 84' X 2)
- ARADHONA Centre for Research : 30,000 sft (50' X 150' X 4)



DESIGN DEVELOPMENT

CHAPTER 6

CHAPTER 6: DESIGN DEVELOPMENT

6.1 WHAT IS 'ARADHONA'?

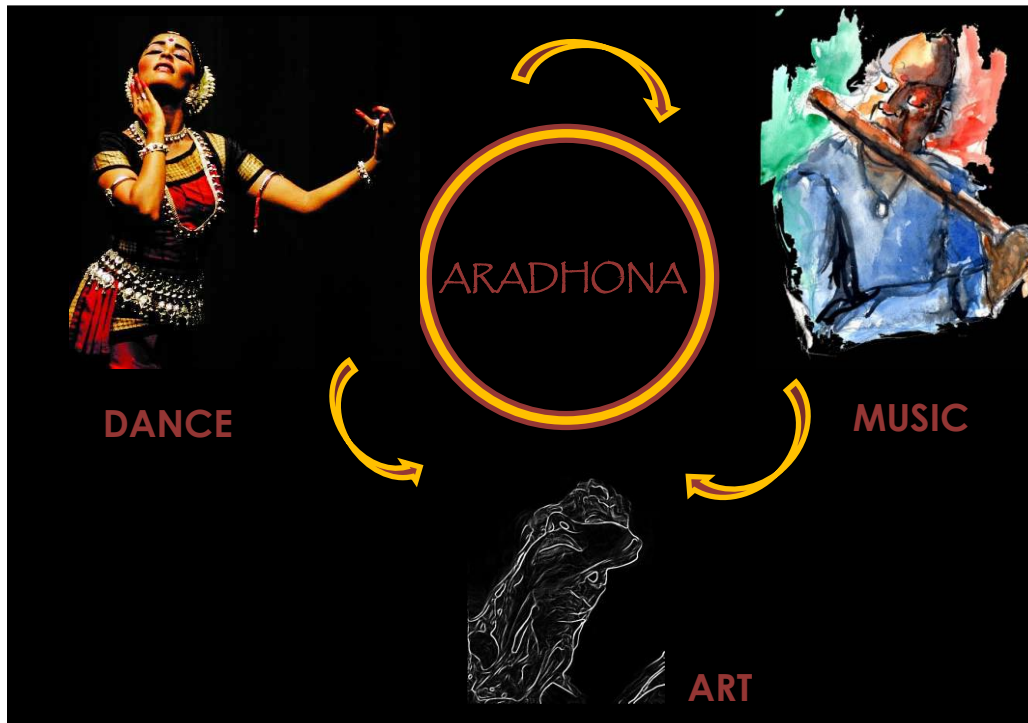
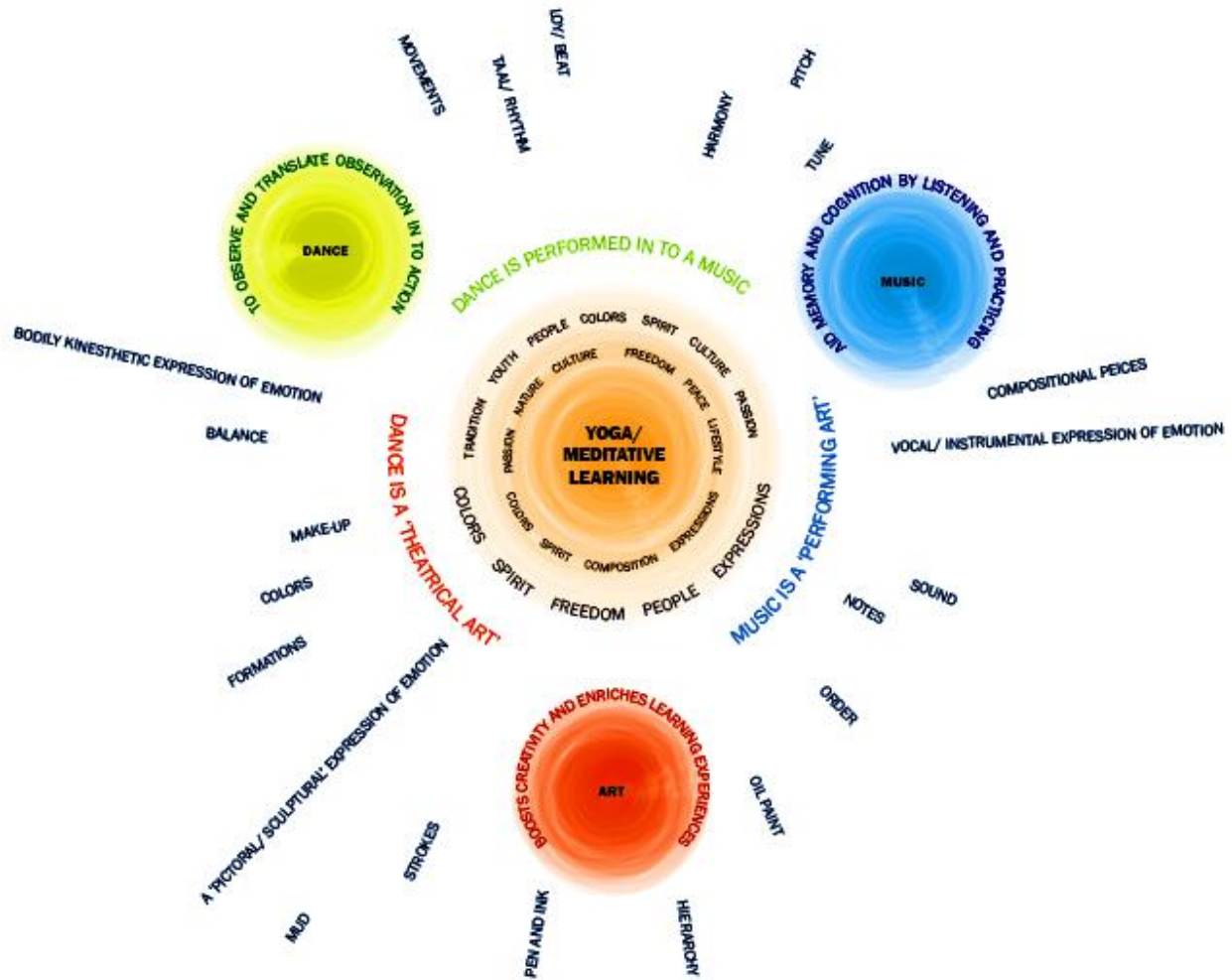


Figure 6.1.1, Source : Author, Rahima 2013

'ARADHONA' is not just a University which practices the three art forms: Art, Dance & Music separately but it also amalgamates the 3 to discover something new, something refreshing. For instance a sculpture which was carved as a reflection of emotions stirred in the sculptor after watching a Contemporary Dance piece will definitely be unlike his any other work piece. Or the composition a musician will craft after observing an abstract painting themed agony will reverberate pain. Such will be the practice at ARADHONA. The curriculum has been designed in a way such that the respective departments teach its own art form fully along with teaching the 2 other art forms. This will include the sharing of common elective courses for students academically. For instance, A *Kathak* major or a Sculpture major student will be able to take a course of Music Appreciation. Spatially the classes of the ART, DANCE and MUSIC Departments are not segregated in the building form. It has been taken into consideration that they have their individual requirements and demands to avoid disturbances. Special care has been taken to individually treat each of the academic years with their immediate surrounding nature to provoke their creative minds and nurture them as real artists.

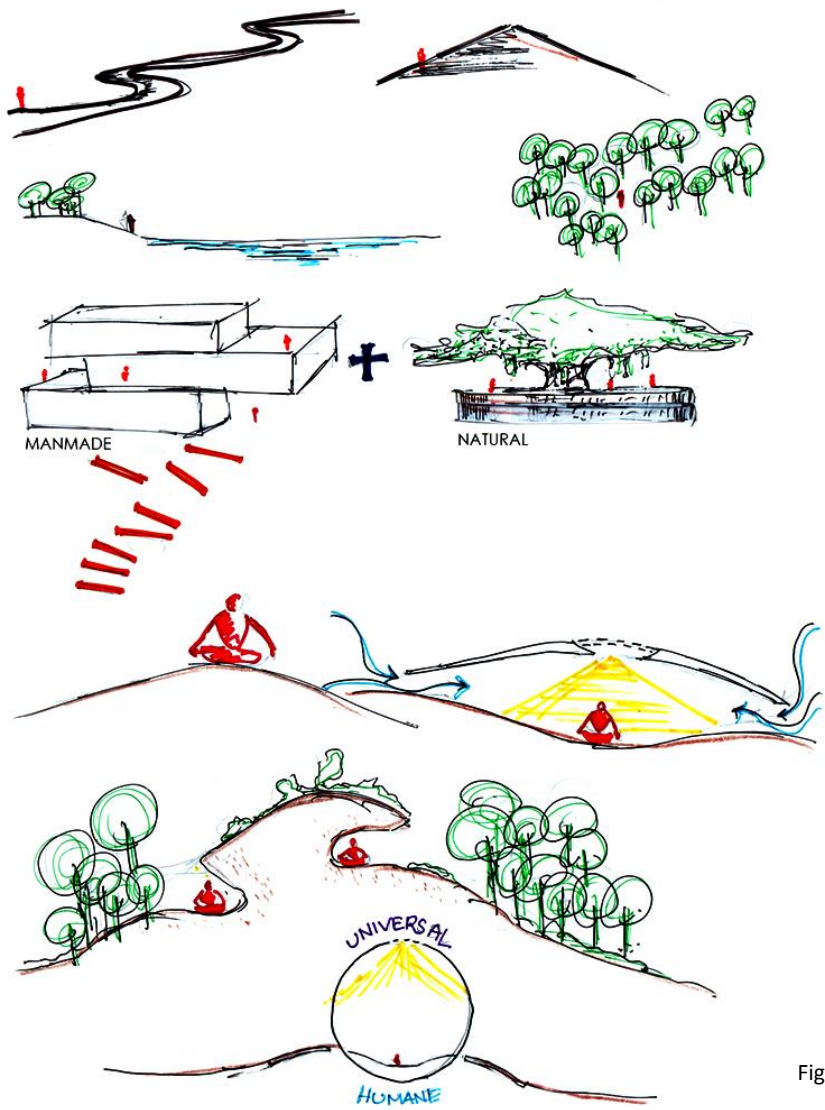


Connecting the 3 Art forms
 Figure 6.1.2, Source: Author, Rahima 2013

6.2 WHAT HAPPENS AT 'ARADHONA'?

During the primary stages of design, in order to integrate the 3 art forms a relationship diagram was fabricated. At the heart of all 3 rested "Meditation", a thought evoking process. This would help the students to really contemplate and ruminate about each of their art forms. The 4 years at ARADHONA has been imagined to be a *Journey of Enlightenment*. A place where students will learn to discover their inner beings, their true passion through Art, Dance or Music and reach an apex where they will celebrate the Freedom of their Inner Spirit.

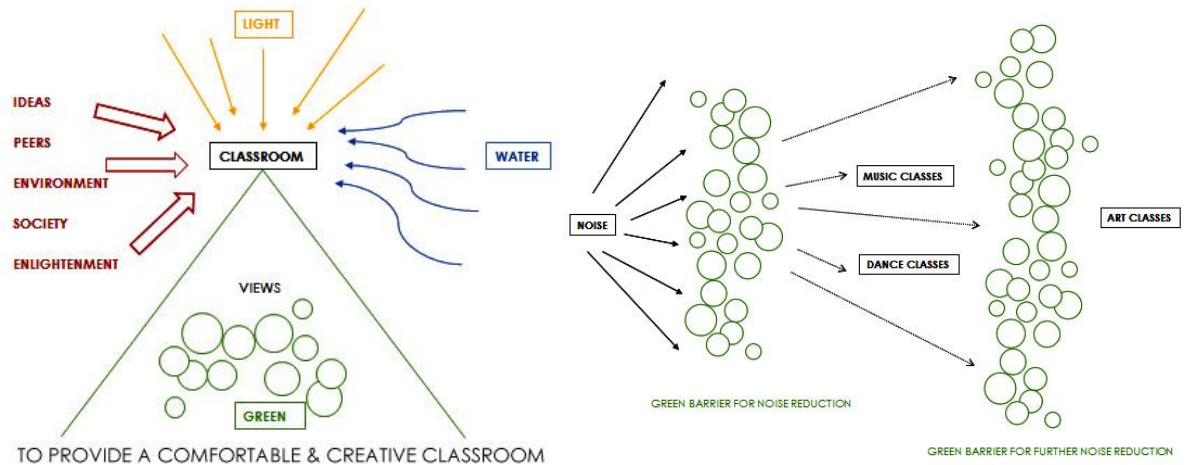
ARADHONA A JOURNEY OF ENLIGHTENMENT



A Journey of Enlightenment
Figure 6.2.1 Source: Author, Rahima 2013

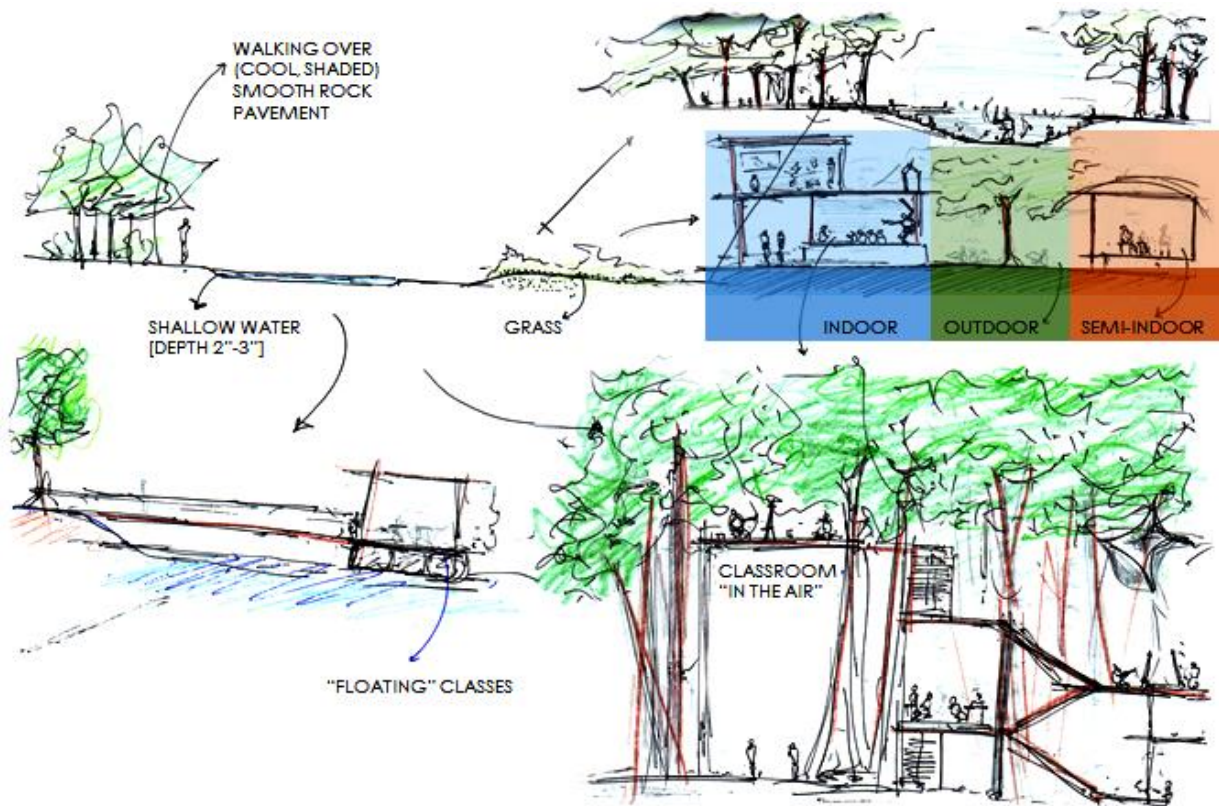
6.3 IDEA

The Idea was to change the Notion of a typical classroom. The classrooms of ARADHONA will be of 3 types: Indoor, Semi-Outdoor & Outdoor. Each of the academic years are to get a different natural environment to boost their Artistic Minds.



The Idea of a Classroom

Figure 6.3.1 Source: Author, Rahima 2013



The Different typologies of Classroom at ARADHONA

Figure 6.3.2 Source: Author, Rahima 2013

6.4 CONCEPT OF 'ARADHONA'



The Concept of ARADHONA was '**Balance**'. The notion was **to create an institution that reflects on the PAST and progresses with the FUTURE; grasps on to its own roots and culture of the EAST and embraces the culture of the WEST; is a celebration of Nature through Architecture.**

6.5 ESSENCE OF THE CURRICULUM AT 'ARADHONA'

1ST YEAR : REFLECTION _ WATER

- Look beneath the surface of Today, Our World, Our Time, Our Opportunities
- Understand that all the Creatures of the Earth are superbly equipped with living their lives in their natural habitat.
- Understanding Oneself & his surroundings, its effect, dynamics, relationships, etc.
- Absorbing as much knowledge as possible via exchange of ideas with the students of all 3 creative forms.
- Reflect on : The Past > The Present >> The Future

2ND YEAR : INQUISITIVENESS_PATCHES OF GREEN

- Be introduced to the diversity of nature, of humans, of culture, of religion, of race, of belief and of imagination.
- Learn about Aesthetics : Natural & Man-made
- Phase of seeking knowledge and earning skills
- Learning about the 'Values of Life'
- Understand the 'Value of Freedom' : Physical, Emotional/Psychological, Financial
- Learning about Sustainability & Ecological Awareness
- Understanding the meaning of 'Unity in Diversity'

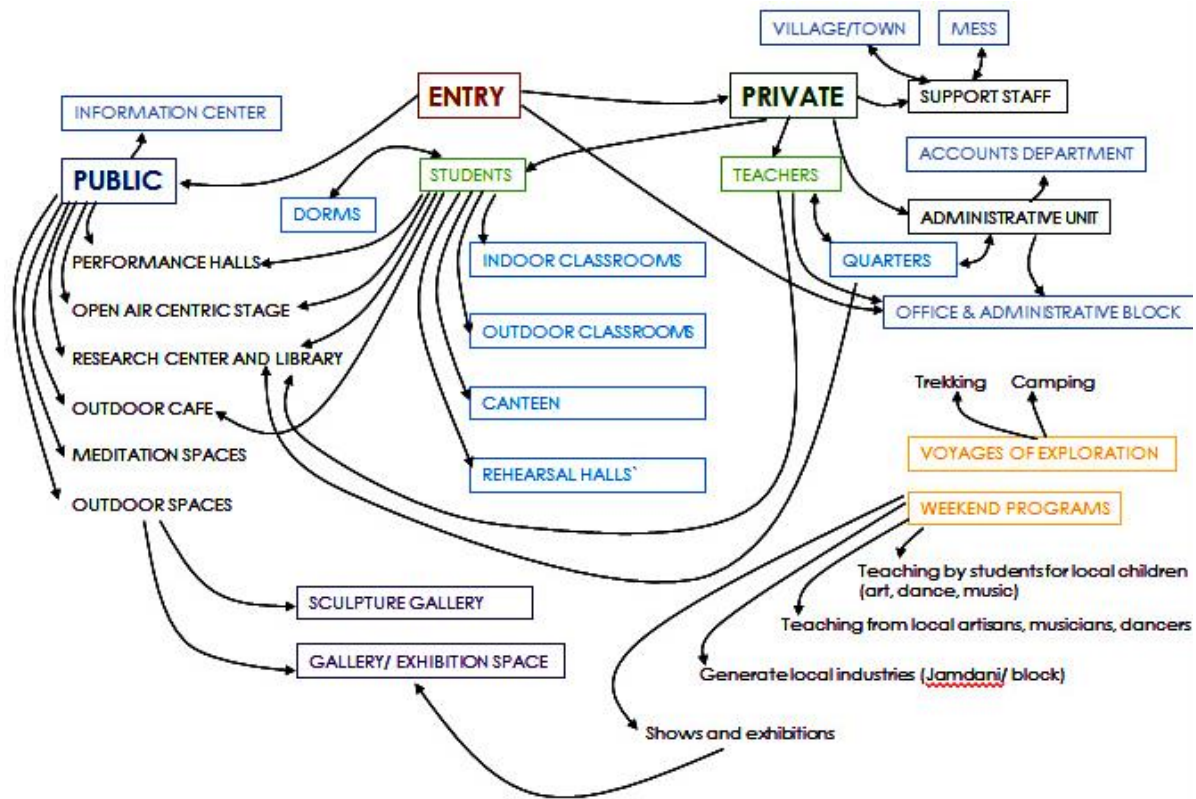
3RD YEAR : EXPLORE_FOREST

- Understand the Forces of Nature
- Understand the Elements of Life
- Comprehend the layers of the 'People who make Life_Society'
- Search for the different strengths within Oneself
- Indulge in the powers of societal harmony brought by the sharing of a culture

4TH YEAR_ASPIRE_HILL

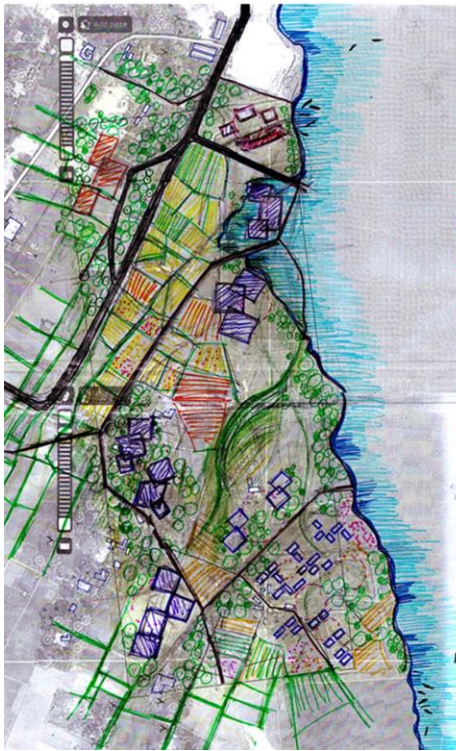
- Dream of Life & Beyond
- Question Anything & Everything to feed your hunger for knowledge.
- A new beginning for a better future

6.6 SPATIAL FLOWCHART OF 'ARADHONA'



Flow of Spaces in ARADHONA
 Figure 6.6.1, Source: Author, Rahima 2013

6.7 MASTERPLAN DESIGN PHASES



PHASE 01



PHASE 02



PHASE 03

Figure 6.7.1 Source: Author, Rahima 2013



PHASE 04



PHASE 05

Figure 6.7.2 Source: Author, Rahima 2013

FINAL MASTERPLAN

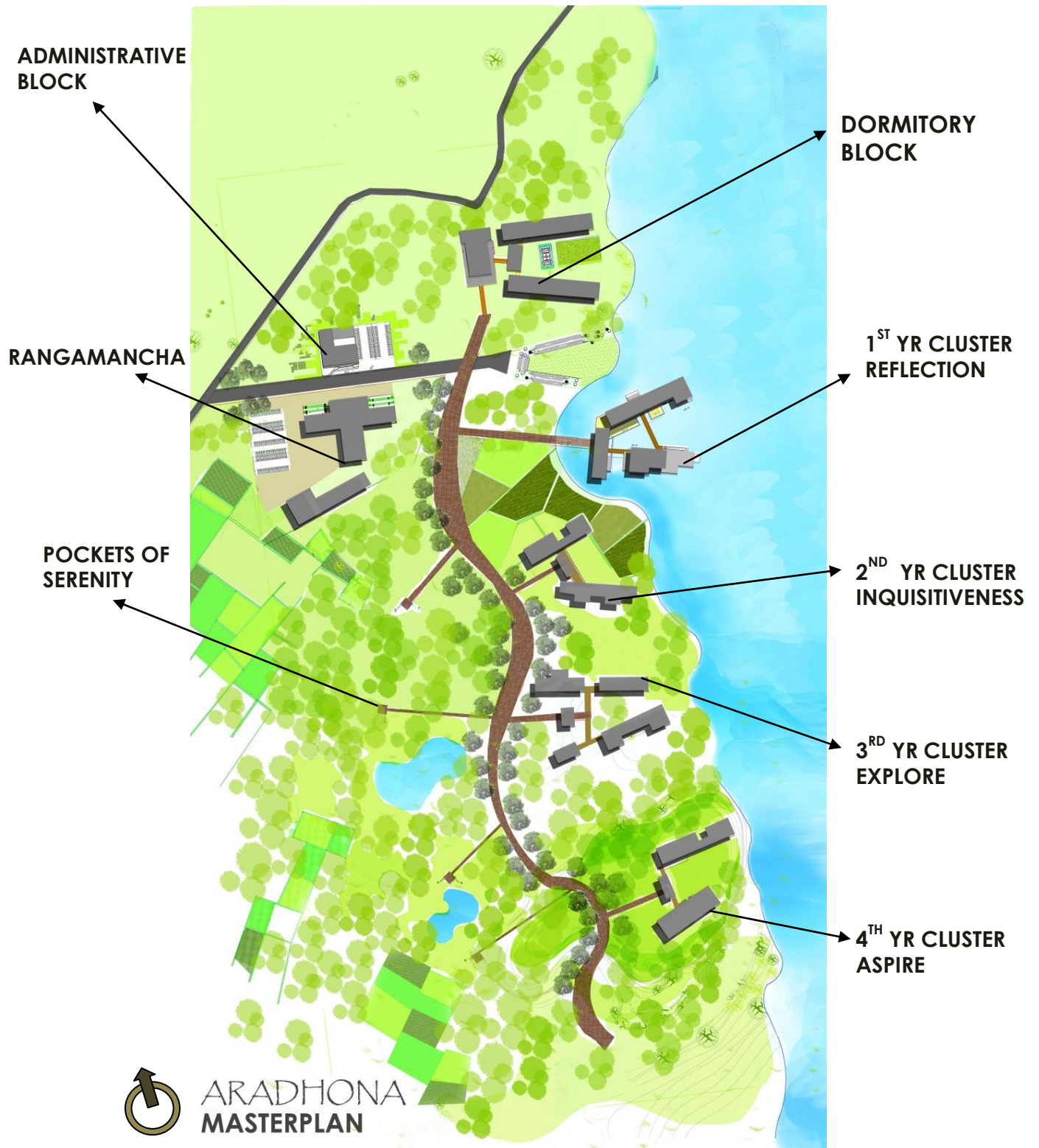


Figure 6.7.3 Source: Author, Rahima 2013

* DRAWINGS NOT TO SCALE

6.8 FLOOR PLANS

ADMINISTRATIVE BLOCK



Figure 6.8.1 Source: Author, Rahima 2013

DORMITORY BLOCK

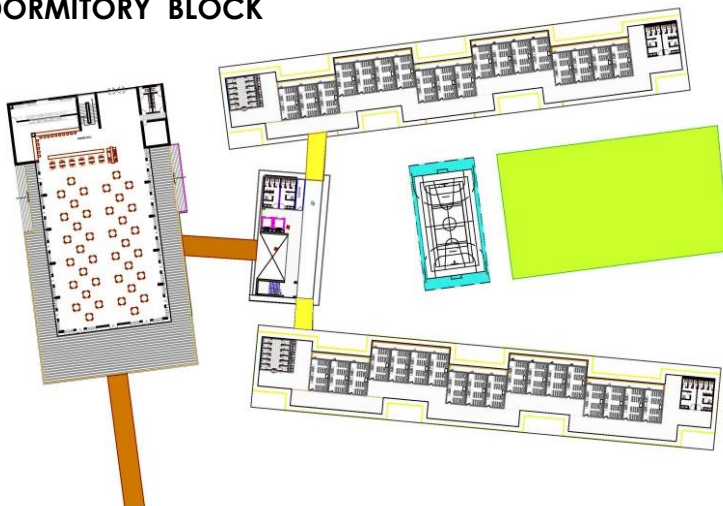
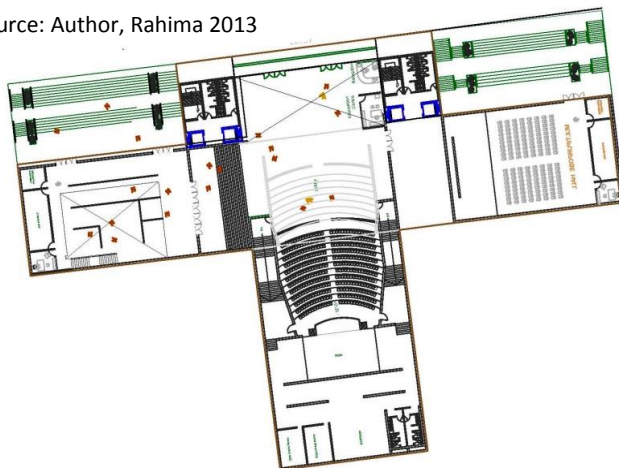


Figure 6.8.2 Source: Author, Rahima 2013

Figure 6.8.3 Source: Author, Rahima 2013

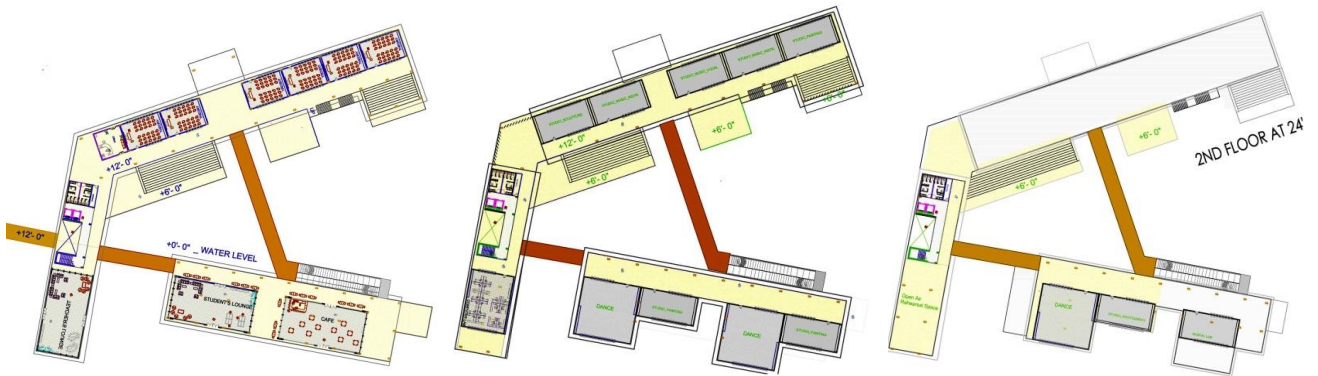


RANGOMONCHO

* DRAWINGS NOT TO SCALE

1ST YR CLUSTER REFLECTION

* DRAWINGS NOT TO SCALE



GROUND FLOOR

1ST FLOOR

2ND FLOOR

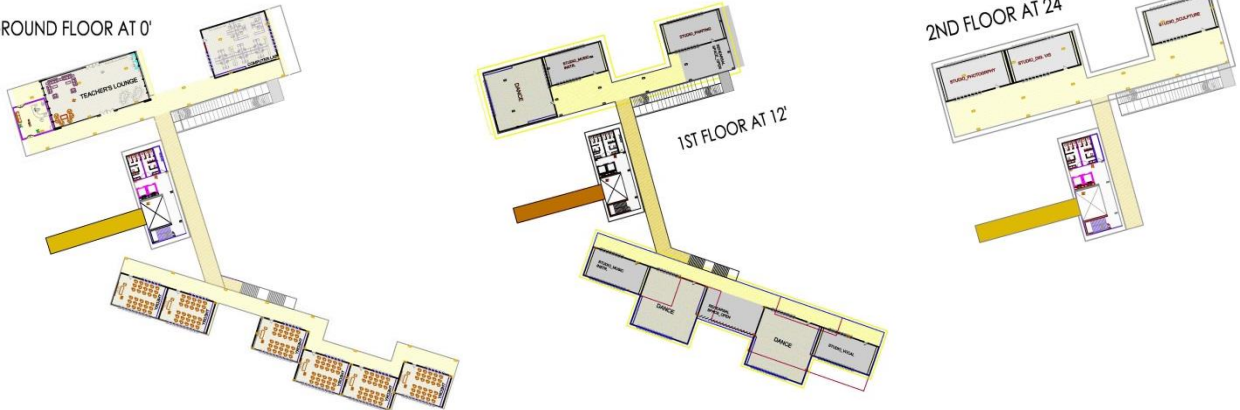
Figure 6.8.4 Source: Author, Rahima 2013

2ND YR CLUSTER INQUISITIVENESS

* DRAWINGS NOT TO SCALE

2ND YEAR _INQUISITIVENESS

GROUND FLOOR AT 0'



GROUND FLOOR

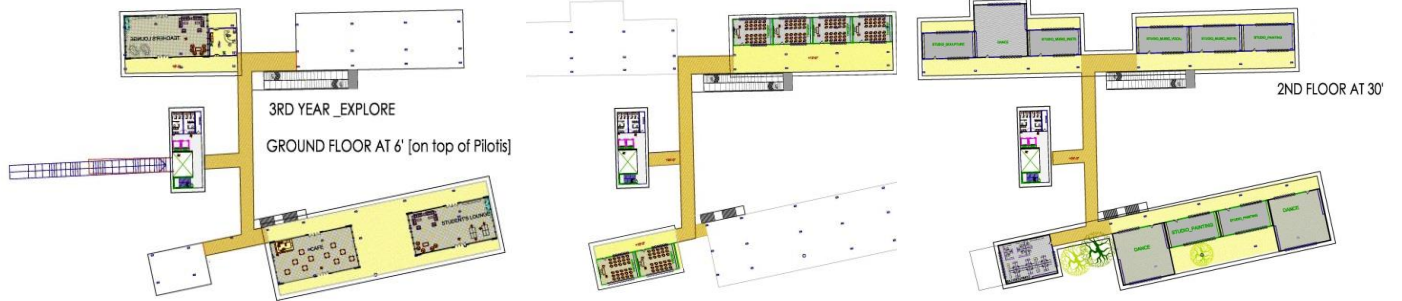
1ST FLOOR

2ND FLOOR

Figure 6.8.5 Source: Author, Rahima 2013

3RD YR CLUSTER EXPLORE

* DRAWINGS NOT TO SCALE



GROUND FLOOR

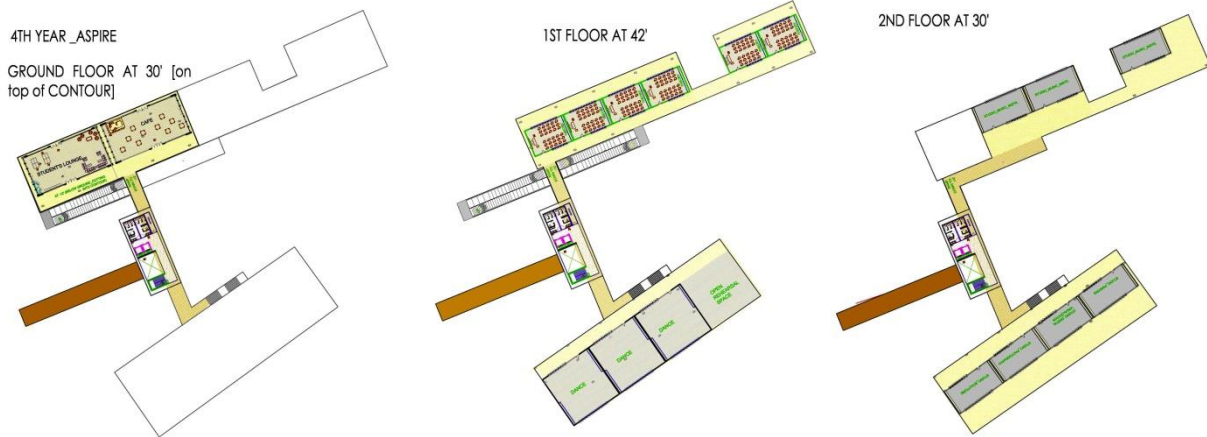
1ST FLOOR

2ND FLOOR

Figure 6.8.6 Source: Author, Rahima 2013

4TH YR CLUSTER ASPIRE

* DRAWINGS NOT TO SCALE



GROUND FLOOR

1ST FLOOR

2ND FLOOR

Figure 6.8.7 Source: Author, Rahima 2013

6.9 SECTIONS

1ST YR CLUSTER REFLECTION

* DRAWINGS NOT TO SCALE



Figure 6.9.1 Source: Author, Rahima 2013

2ND YR CLUSTER INQUISITIVENESS



Figure 6.9.2 Source: Author, Rahima 2013

3RD YR CLUSTER EXPLORE



Figure 6.9.3 Source: Author, Rahima 2013

4TH YR CLUSTER ASPIRE

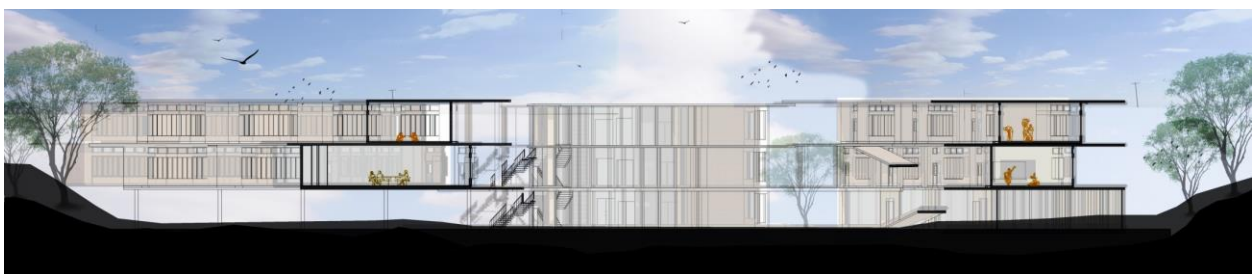


Figure 6.9.4 Source: Author, Rahima 2013

6.10 ELEVATIONS

1ST YR CLUSTER REFLECTION



Figure 6.10.1 & 6.10.2, Source: Author, Rahima 2013

2ND YR CLUSTER INQUISITIVENESS



Figure 6.10.3 & 6.10.4, Source: Author, Rahima 2013

3RD YR CLUSTER EXPLORE



Figure 6.10.5 & 6.10.6, Source: Author, Rahima 2013

4TH YR CLUSTER ASPIRE



Figure 6.10.7 & 6.10.8, Source: Author, Rahima 2013

6.11 A LOOK AT ARADHONA

POCKETS OF SERENITY

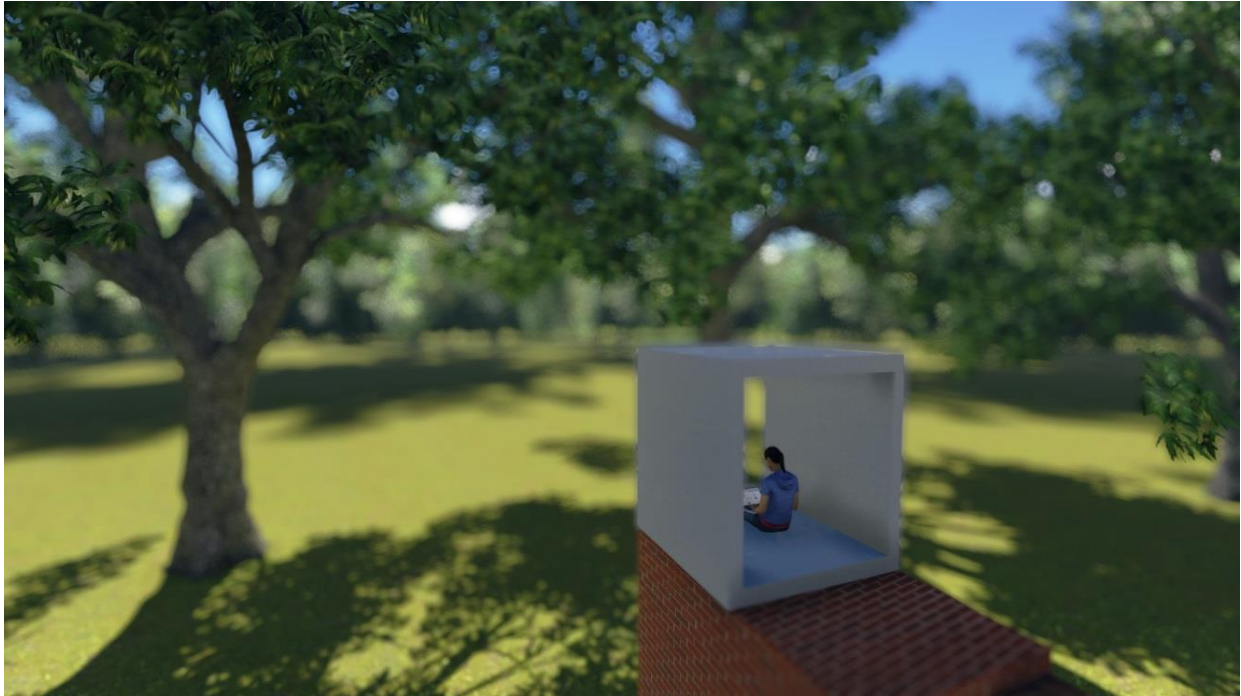


Figure 6.11.1 Source: Author, Rahima 2013

A DANCE CLASS AT ARADHONA



Figure 6.11.2 Source: Author, Rahima 2013

A WALK THROUGH ARADHONA



Figure 6.11.3 Source: Author, Rahima 2013

A CORRIDOR OVERLOOKING THE SHITALAKHSHYA RIVER

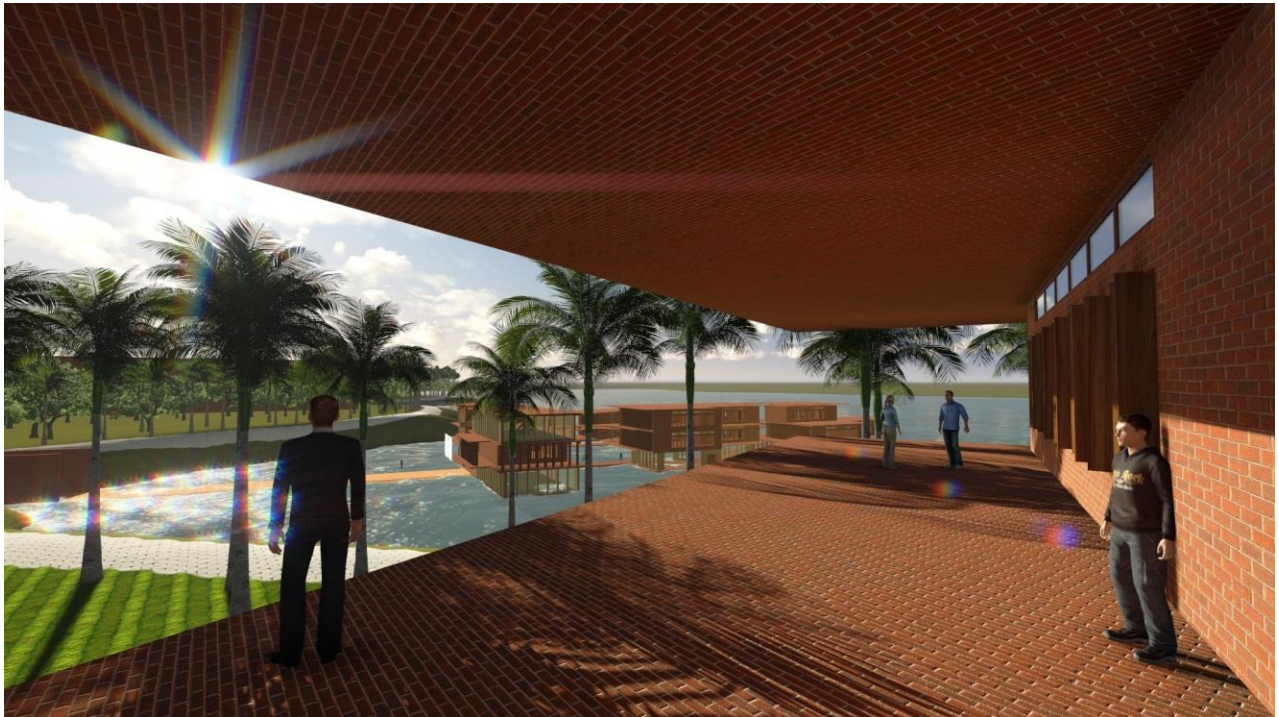


Figure 6.11.4 Source: Author, Rahima 2013

LANDSCAPE OF ARADHONA



Figure 6.11.5 & 6.11.6, Source: Author, Rahima 2013





Figure 6.11.7 & 6.11. 8, Source: Author, Rahima 2013



A BIRD'S EYE VIEW OF ARADHONA

Figure 6.11. 9, Source: Author, Rahima 2013



CONCLUSION

The dream behind 'ARADHONA' is bigger than designing just a University of Creative Arts; it is about designing a lifestyle for artists; it is about designing a sanctuary of imagination; it is about being inspired by nature, *within* nature; it is about crafting a realm for artists where they will be free to dream what they want, create what they want and envisage the world beyond what eyes can see. 'ARADHONA' is an abode for people who are passionate about art; it is for people who want to become *Balanced* individuals by using both the sides of their brain. 'ARADHONA' is an escapade from the materialistic world into the depths of meditation. For students, the journey at 'ARADHONA' promises to be one of enlightenment, adventure and contemplation. Brimming with possibilities, 'ARADHONA' will perform like a parallel universe for Inspiration, Imagination & Invention.

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