

# **RABINDRA INSTITUTE OF PERFORMING ARTS**

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ARC512: Seminar II

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Department of Architecture

BRAC University

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## Rabindra Institute of Performing Arts

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## Acknowledgement

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## Abstract

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Human civilization from an early age has been influenced by different philosophical developments whether that is through its literal, cultural, social or architectural aspects. Art and literature which is a media for such philosophical development thus plays a vital role in molding the lives and lifestyles of the people. Among some of the great pioneers of the 19th and the 20th century who catalyzed such development, was Bisya Kabi (Poet of the Universe) Rabindranath Tagore. Rabindranath Tagore is a charismatic versatile in the world of literature. His work seems to touches the souls of Bengalis and gives rise to a new formed passion for literature. However, his role in the innovation of educational ideas has been eclipsed by his fame as a poet. An important parcel of the life of the great poet remains amidst the outskirts of Shilaidaha. Many of his poetries were inspired from the natural beauty of Shilaidaha and Padma river. In commemoration of the great poet, Rabindra University is a proposed project under University Grants Commission (UGC) of Bangladesh. The board decided to set up the university near or adjacent to Shilaidaha Kuthibari.

This thesis project is the proposal of a Rabindra Institute of performing arts under this University. Rabindra Institute will be a center of learning for promoting, extending and disseminating Tagore's thoughts and ideas in various branches of Performing Arts and related branches of knowledge. My thesis project will seek to create an environment that encourages learning process by the issue of emotional and physical well-being, that Rabindranath envisioned. It will also respect and conserve the historical Kacharibari which upholds the memories of Rabindranath Tagore, with an adaptive reuse.

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## CHAPTER 01

### 1. The Project

#### 1.1 Project brief

Name of the Project: Rabindra Institute of Performing Arts.

Location: Shilaidaha Kacharibari, Kumarkhali Upazila, Kushtia.

Area: 1052286 sqft or 24 acres.

Client: University Grants Commission (UGC).

#### 1.2 Background of the Project

In the world of art and literature the name of Rabindranath Tagore is charismatic. The powerful presence of Rabindranath in Bengali culture is astonishing. Tagore modernized Bengali art by spurning rigid classical forms and resisting linguistic limits. He envisioned an education that was not only deeply rooted in one's immediate surroundings but connected to the cultures of the wider world. This Nobel laureate poet was well recognized figure in the network of pioneering educators in the world. His ideas reflect through his writing and educational experiments at Shantiniketan. Rabindranath Tagore's educational model has a unique sensitivity and aptness for education within multi-racial, multi-lingual and multi-cultural situations. Rabindranath's philosophy of life itself lay on solid foundations that were built on his own ideas despite his openness to changes coming from the outside world. Remarkably, his creativity always tended to flow into ever-new channels.

Rabindranath Tagore was born into the affluent and culturally rich Tagore family of Kolkata's Jorasanko. Rabindranath's family, as jamindar, owned kuthibaris at shahjadpur, patisar, shilaidaha. Shilaidaha kuthibari is the place where Rabindranath Tagore stayed for over a decade between 1891 and 1901; which is now a part of Kushtia district, Bangladesh. There he created some of his memorable poems, essays and short stories, i.e. Sonar Tori, Katha o Kahini, Chitra, Chaitali, etc. This kuthibari is now reformed as "Tagore memorial museum". In commemoration of this great poet and his contribution in Bengali art and culture. Bangladesh Government has decided to set up a Rabindra University which will be an abode of creative exploration. This announcement of Rabindra University is under University Grants Commission (UGC) of Bangladesh. The board decided to set up the university near or adjacent to Shilaidaha Kuthibari. There is a Kacharibari which is half kilometer away from Kuthibari, served as office room for Rabindranath Tagore. This site has the potential to build a University. Many intelligent, litterateur and the cultural people had encouraged this action.

Rabindra Institute will be a center of learning for promoting, extending and disseminating Tagore's thoughts and ideas in various branches of Performing Arts and related branches of knowledge. My thesis project will seek to create an environment that encourages learning



process by the issue of emotional and physical well-being, that Rabindranath envisioned. It will attempt to design an atmosphere for the creative minds that thrive in creativity. It will also house a research center where research on Tagore's work will be possible, a library for his works and the conservation of existing structure that contains memories of Rabindranath.

### **1.3 Reasons for choosing the Project**

As thesis project, my aim is to design an environment for learning and practice our own culture. A space for learning about environment; learning about the culture; learning about life. A place that would enrich human souls. A center that connects to the culture and environment. The philosophy of Rabindranath Tagore about education system reflects the environment that I envisaged. Tagore's theory of education is marked by naturalistic & aesthetic values. According to Tagore the development of the senses was as important as the development of intellectual. He therefore gave prominence to music, literature, art, dance, and drama in the daily life of the school. Tagore's system of education emphasizes the intellectual, physical, social, moral economic and spiritual aspects of human life by which a man can develop an integrated personality.

In the project Tagore's educational philosophy will be stressed, his 'Shantiniketan' will serve as an inspiration. The project will emphasize freedom from unnecessary rigidity to promote a healthy experience. The aim of the university will be to teach people to search for themselves. This path of self-exploration will be through the forms of art, music, dance and drama.

### **1.4 Rationale of project**

In Tagore's philosophy of education, the aesthetic development of the senses was as important as the intellectual—if not more so—and music, literature, art, dance and drama were given great prominence in the daily life. He felt that a curriculum should revolve organically around nature in the open air under the trees to provide for a spontaneous appreciation of the fluidity of the plant and animal kingdoms, and seasonal changes. According to him the highest education is that which does not merely give us information but makes our life in harmony with all existence. But we find that this education of sympathy is not only systematically ignored in schools, but it is severely repressed. Without music and the fine arts, he wrote, a nation lacks its highest means of national self-expression and the people remain inarticulate. This University will provide the opportunity to explore the various types of art forms to bloom the intelligence that people have within one-self. These art forms had been practiced as rituals. 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.

Shilaidaha in Kushtia, holds memories of Rabindranath Tagore who is one of the pioneer in Bengali cultural history. He was the first Asian to win a Nobel Prize in literature. He is a pride for Bangali people. This project will create a place to remember this great personality. It will be a tribute to the Bishwa Kabi.

Now-a-days it is easy to get negatively influenced by media and cultural globalization. The norms that the youth are in sometimes contradict to our Bengali culture. 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. It can bring in positive changes in the fabrication of society.

In national level this institute will bring up the hidden talents of the country who wants to be educated in these forms of art. It can be a platform to showcase the culture and tradition of Bangladesh in global stage.

### **1.5 Objectives of the project**

The aims and objectives of the project are-

To commemorate Bishwa Kabi Rabindranath Tagore and his contribution to Bengali art and culture.

To develop a major center of learning art and culture the way Rabindranath envisioned education, which will draw students and scholars, who share a love of art, from all over the country.

To encourage the practice of music, dance, drama and arts with true love and passion.

To create a hub for visual and performing arts and creative explorations.

To teach the youth to protect our own culture as well as embrace other cultures.

To provide Rabindra researchers with an active information center to explore new possibilities.

To enrich knowledge about Rabindranath Tagore and his philosophy.

To conserve the historical Kacharibari which upholds the memories of Rabindranath Tagore, with an adaptive reuse.

### **1.6 Programs**

- Rabindra Institute
  - Department of Music
  - Department of Dance
  - Department of Drama

- Library and Archive
- Student Activity center
- Research Center
  - Reading room
  - Seminar room
- Multipurpose Hall
- Auditorium
- Amphitheater
- Cafeteria
- Stationary Shops
- Exhibition Space
- Administration block
- Electro-Mechanical Section
- Residential block
  - Dormatory/Hostel for students and researchers

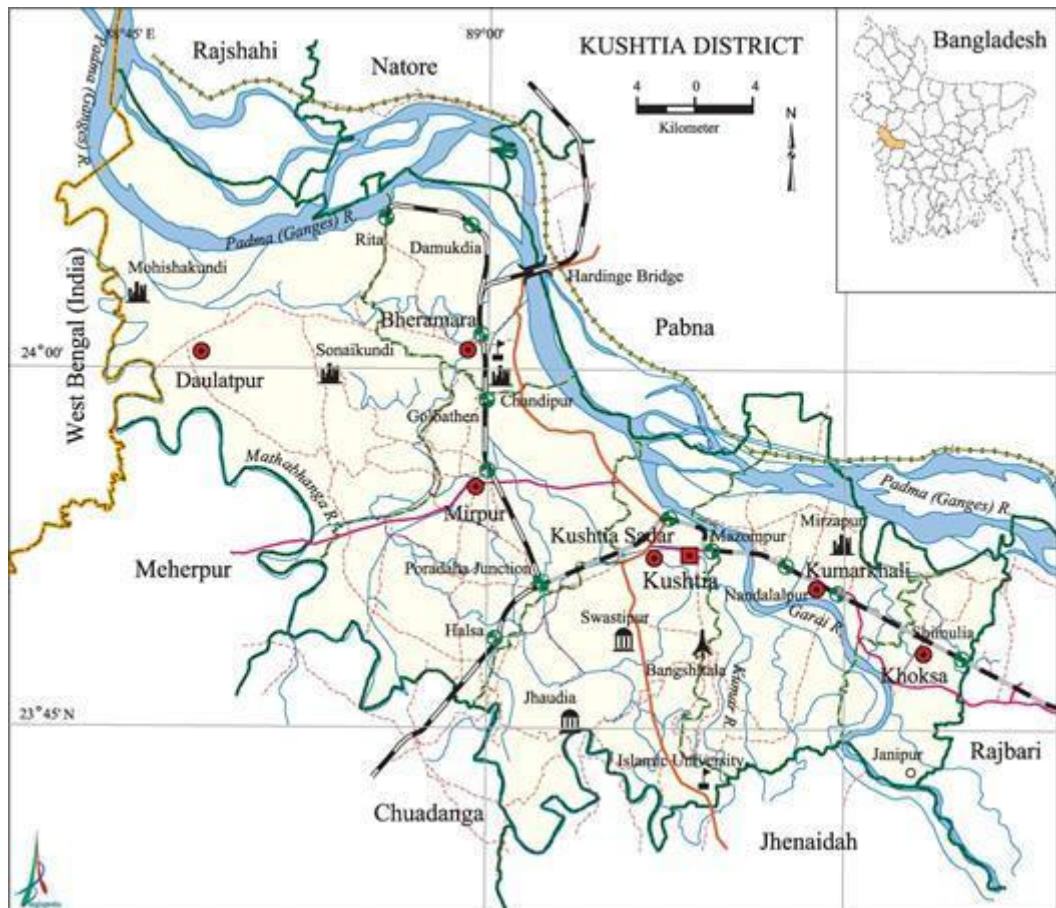
## CHAPTER 02

### 2. Site Appraisal

#### 2.1 Site Location

##### 2.1.1 Kushtia

Kushtia is a district in the Khulna administrative division of western Bangladesh which is bounded by Rajshahi, Natore, Pabna districts to the North, by Chuadanga, Jhenaidah districts to the South, by Rajbari District to the East, and by West Bengal and Meherpur District to the West. Present day Kushtia is known for the Islamic University, Shilaidaha Kuthibari and Lalon's shrine. Kushtia is the birthplace of many historical figures including Mir Mosharraf Hossain (1847–1912), Bagha Jatin (1879–1915) and Lalon Fakir (1774–1890). The district of Kushtia had significant contribution to the Bangladesh Liberation War. Nobel laureate poet Rabindranath Tagore lived a part of his life at Shelaidaha in this district and created some of his memorable poems while living there.



Map2.1\_ Map Of Kushtia District (source: [www.banglapedia.org](http://www.banglapedia.org))

Population: Total population in Kushtia is 1,946,838 (2011 census) in an area of 1608.80 km<sup>2</sup> with density of 1200/km<sup>2</sup>.

**Topography:** The topographical features of the Kushtia Municipality are more or less uniform. The land of the Municipality is almost a flat alluvial and sandy clay plain which is formed as a delta between the rivers Gorai and Kaliganga.

**Climate:** The average high temperature is 37.8 °C and the average low is 11.2 °C. Annual rainfall averages 1,467 millimeters. The average daily wind speed in June has been around 7 km/h, that's the equivalent to about 4 mph, or 4 knots. In recent years the maximum sustained wind speed has reached 83 km/h, that's the equivalent of around 52 mph, or 45 knots.

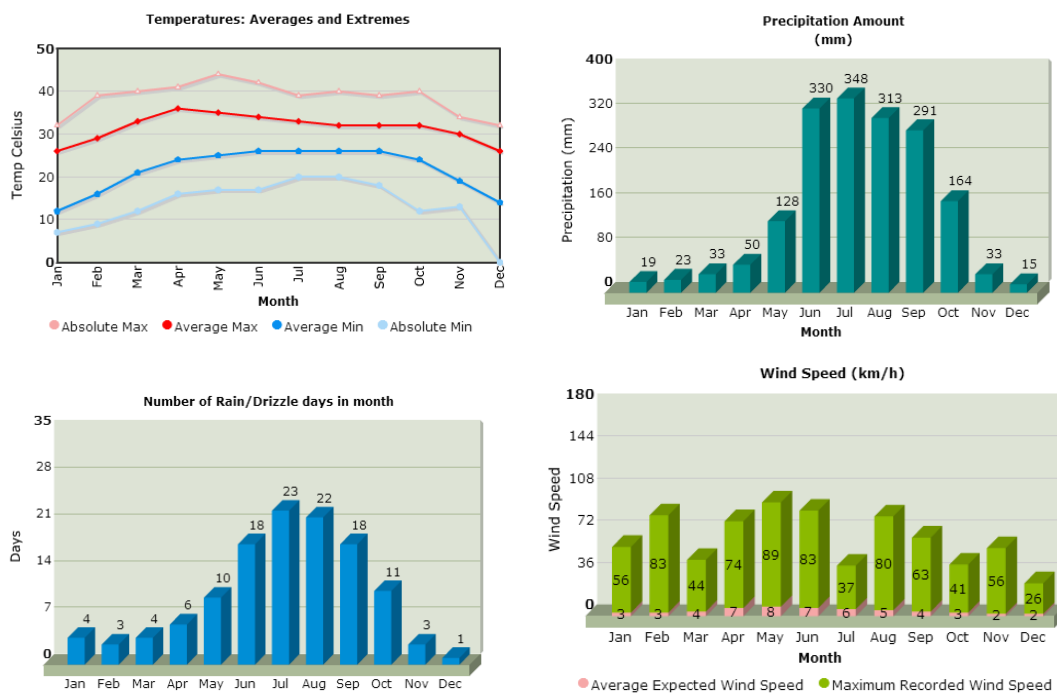


Chart2.1\_ Yearly Weather Trends (source: <http://www.myweather2.com/City-Town/Bangladesh/Kushtia/climate-profile.aspx> )

**Economy:** Agriculture 51.71%, non-agricultural labourer 5.58%, industry 3.99%, commerce 17.61%, transport and communication 4.03%, service 7.32%, construction 1.54%, religious service 0.15%, rent and remittance 0.40% and others 7.67%.

**Educational Institutes:** There is an Islamic University and two private Universities in Kushtia. It also has a Medical College and a Polytechnic Institute. There are social and cultural organizations like Dhrupodi Shastriyo sangit charcha Kendra, Sammilita Sangskritik Jote, Kushtia, Ranesh Gupta Film society etc.

### 2.1.2 Cultural background

Kushtia is known as the cultural capital of Bangladesh. The region has a rich cultural and archeological heritage. The most honorable poet, writer and philosopher of the Indian sub-continent, Nobel laureate Rabindranath Tagore has stayed at Shilaidaha Kuthibari during the

most important time of his carrier. Until now different festivals are arranged at the Kuthibari throughout the year including discussion, cultural program, fair etc. King of Bauls, Lalon Fakir (1774-1890), also hailed from this district and his shrine, reconstructed in 1963, still attracts many people from home and abroad. Thousands of people come to the shrine (*Akhra*) twice a year, at Dol Purnima in the month of Falgun (February to March) and in October, on the occasion of the anniversary of his death. During these three-day song fair (*melas*), people, particularly Muslim fakirs and Bauls pay tribute. Kushtia is the birthplace of many historical figures including Mir Mosharrif Hossain (1847-1912) and Bagha Jatin (1879-1915).



Fig2.1\_ Tagore Kuthibari & Lalon's Akhra (source: [en.wikipedia.org/wiki/Kushtia\\_District](https://en.wikipedia.org/wiki/Kushtia_District) )

### 2.1.3 Historical background of Shilaidaha Kuthibari

Shilaidaha Kuthibadi is a historic place associated with Rabindranath Tagore and a tourist spot. It stands on the south bank of the river Padma in Kumarkhali upazila in Kushtia district. It was a country house made by Dwarkanath Tagore. There, the poet lived for more than a decade at irregular intervals between 1891 and 1901. During his stay there, eminent scientists, litterateurs and intelligentsia of Bengal such as Sir Jagadish Chandra Bose, Dwijendralal Roy, Pramatha Chowdhury, Mohitlal Majumder, Lokendranath Palit visited him on various occasions. Sitting at his desk in the Kuthibadi or on a boat on the Padma, Rabindranath wrote a number of masterpieces: *Sonar Tari*, *Chitra*, *Chaitali*, *Katha O Kahini*, *Ksanika*, most of the poems of *Naibedya* and *Kheya*, and the songs of *Gitanjali* and *Gitimalya*. Kuthibari is a picturesque three-storied terraced bungalow, constructed with brick, timber, corrugated tin sheets and Raniganj tiles. Shilaidaha Kuthibadi is nestled within about eleven acres of beautiful orchards of mango, jackfruit and other evergreen trees, a flower garden and two ponds.

The Kuthibari has been reformed under Department of Archeology, Ministry of Cultural Affairs and now it serves as 'Tagore Memorial Museum'. Tagore's birthday 25<sup>th</sup> Baishakh is celebrated elaborately here, with a five day long festivals. People from across the country as well as India and rest of the world joins the celebration.

### 2.1.4 Historical background of Shilaidaha Kacharibari

About half a kilometer away from Kuthibari, there stands the Kacharibari. Kacharibari was the office building used by Rabindranath Tagore as Jamindar to collect “Khajna” (tax). The whole kacharibari complex also included quarters for staffs and well as water source. The complex used to be surrounded by wall. It has been more than 25 years the complex is demolished.

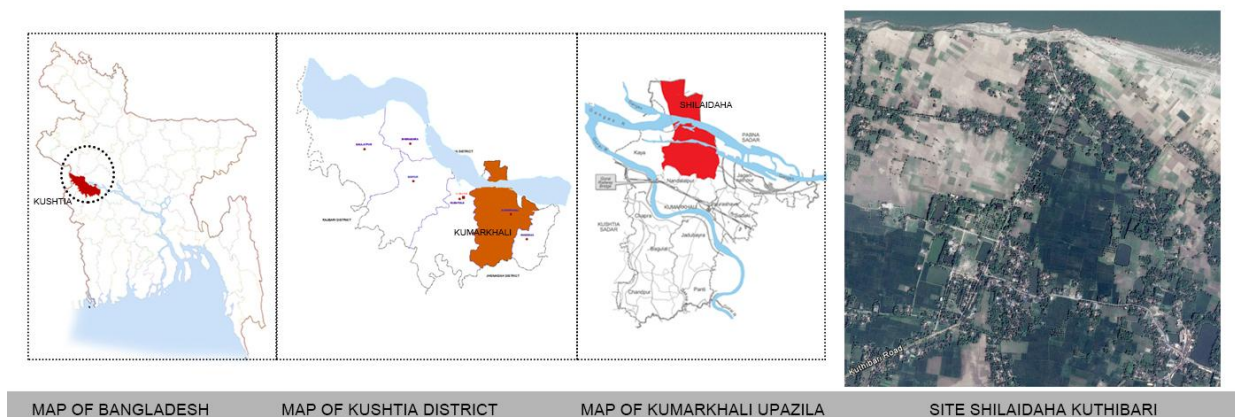
## 2.2 The Site

Site is situated in Shilaidaha, at the south bank of river Padma, in Kumarkhali Upazila, Kushtia District. It is about 20km away from Kushtia town.

### 2.2.1 Location of Site



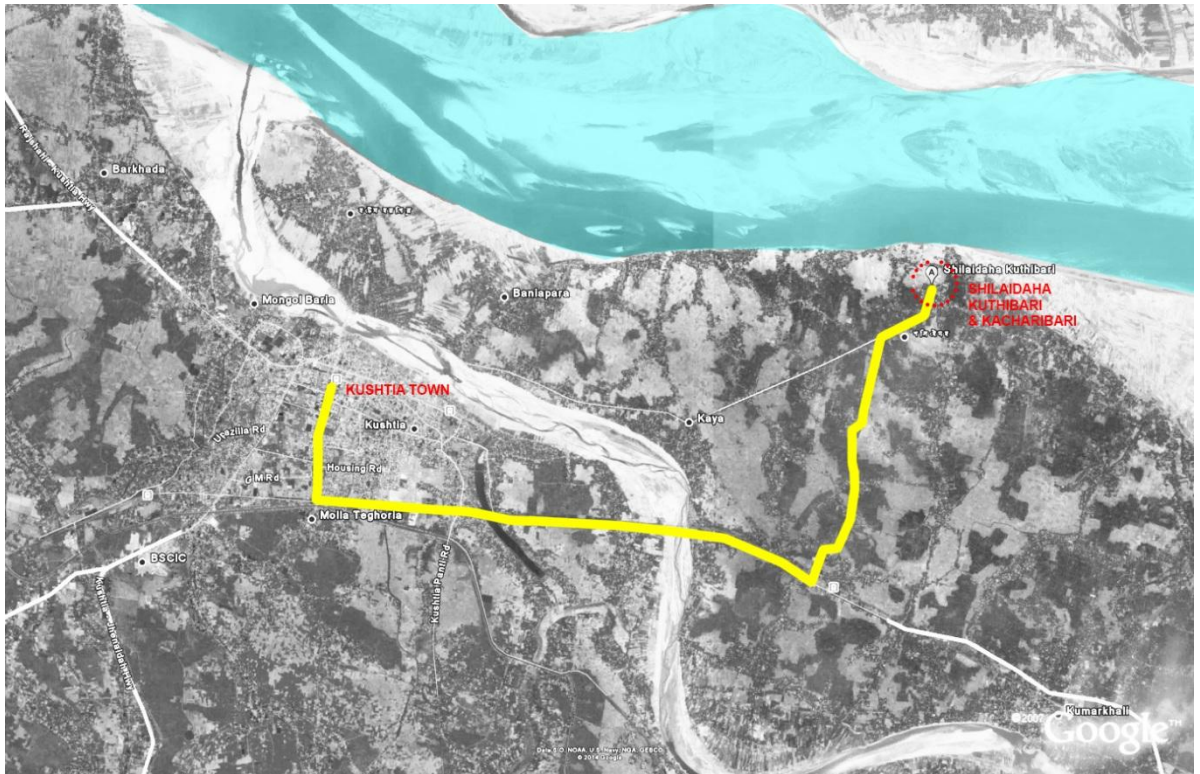
Map 2.2\_SITE AND KUTHIBARI (source: Google Earth)



Map 2.3\_MAPS TO LOCATE SITE AREA (source: Google Earth)

### 2.2.2 Access to Site

Site is approached from Kushtia town through Dhaka-Kushtia Highway, Charikoal-Shilaidaha link road and Kuthibari road. Kuthibari road is 20 feet wide. Site is half kilometer away from kuthibari site.

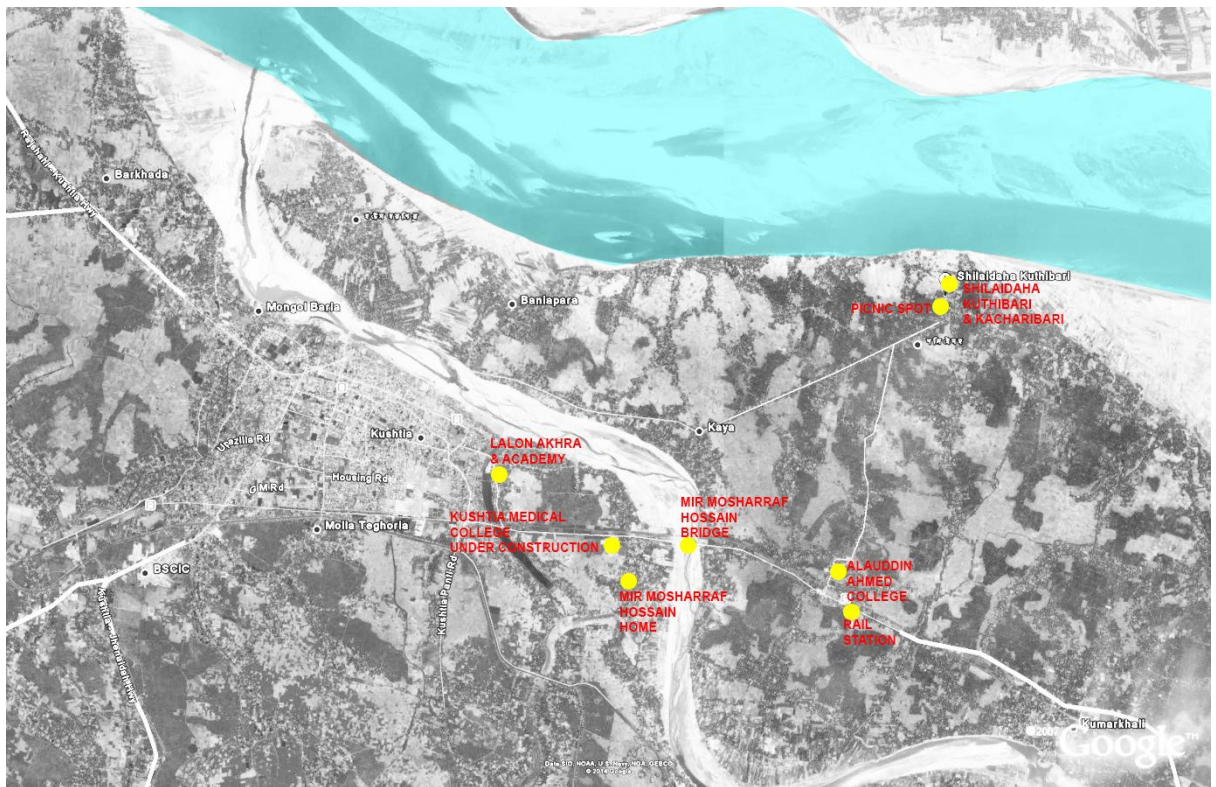


Map2.4\_ Road from Kushtia town to Shilaidaha Kuthibari (source: Sumaya Hasan, 2014)

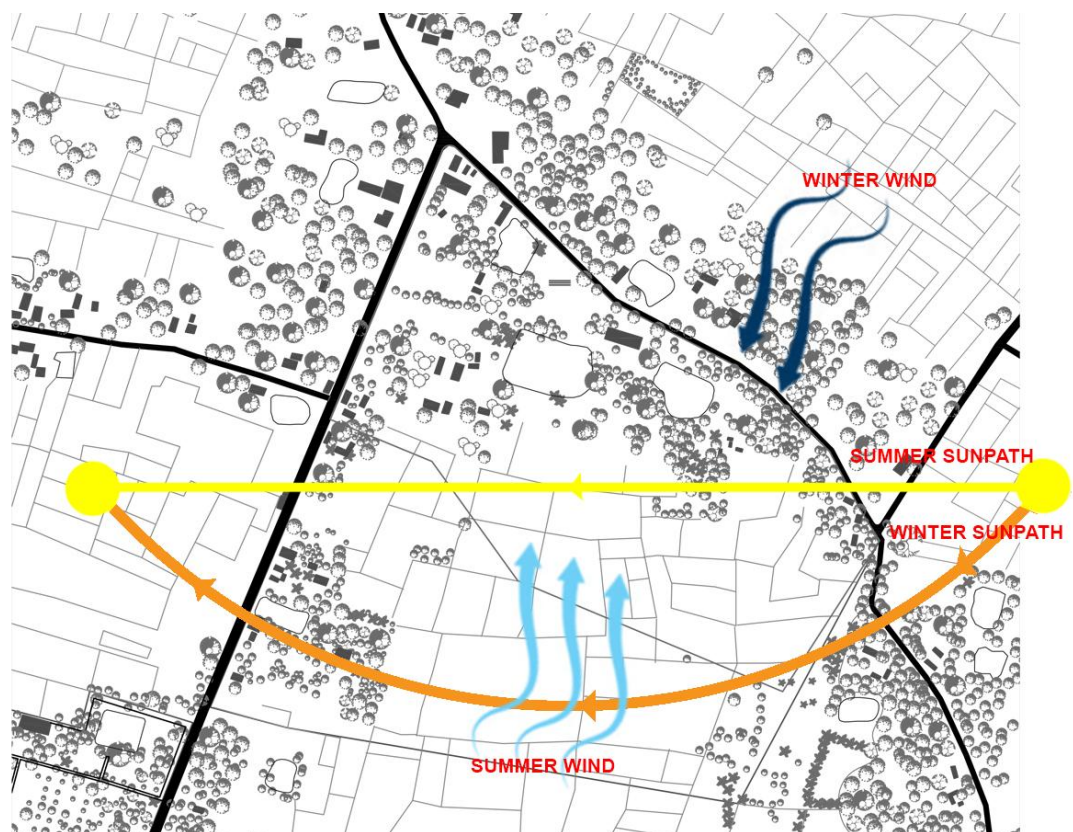


Fig2.2\_Access road and Site (source: Sumaya Hasan, 2014)





Map2.5\_significant places around site (source: google earth)



Map2.6\_ Site Sunpath and Wind diagram (source: Sumaya Hasan, 2014)



Fig2.3\_Site panorama (source: Sumaya Hasan, 2014)

**2.2.2 Traffic Flow**

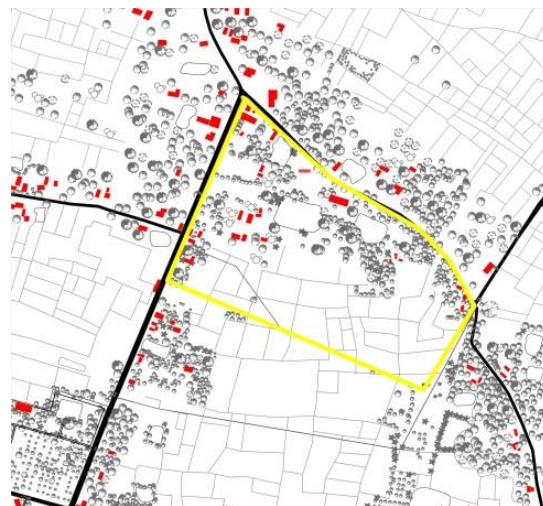
Traffic flow is comparatively low because of the surrounding rural setting. Mostly rickshaw, van, motorbike, scooter etc is observed in frequent rate.

**2.2.3 Noise**

The site is situated in rural location; it is surrounded by large greens and farmlands, so noise level is considerably low for such type of institutional complex. Surrounding residential areas maintain the distance from the site.

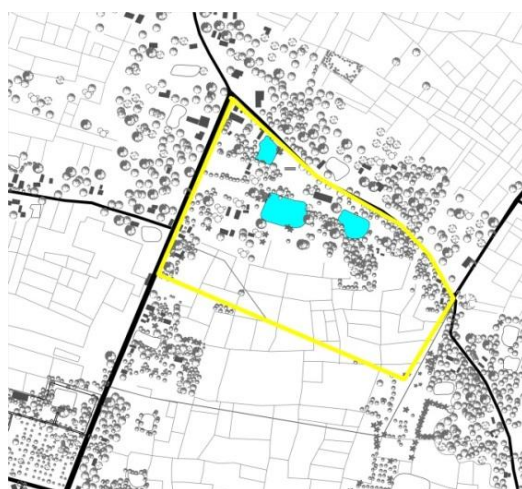
**2.2.4 Surrounding Built Form**

It is situated in the area, which is rural area. The site is surrounded by residential area, which is basically scattered settlements on acquired land and are mostly tin shed buildings. Also farmlands surround the site. Generally the surrounding built forms are not more than one storied and also they have high plinth, hipped roof and made by local element. There is a madrasa beside site.

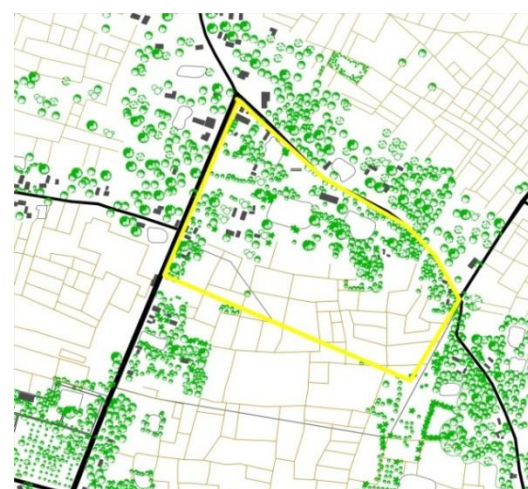


Map2.7\_Structure in the site (source: Sumaya Hasan, 2014)

**2.2.5 Waterbody And Greenery**



Map2.8\_Waterbody in the site (source: Sumaya Hasan, 2014)



Map2.9\_Trees in the site (source: Sumaya Hasan, 2014)

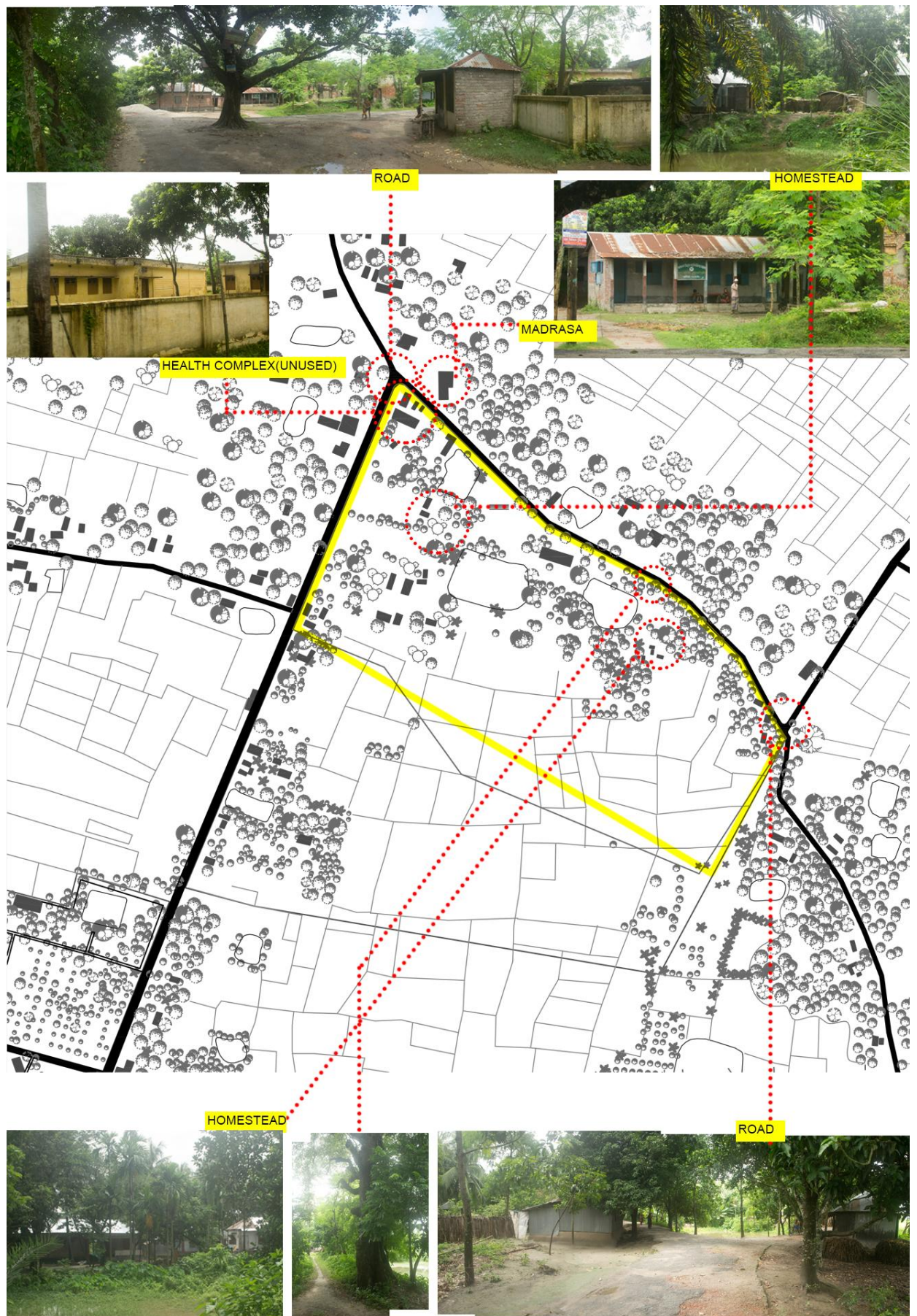


Fig2.4\_Site and Surroundings (source: Sumaya Hasan, 2014)

### 2.2.6 Existing Building

The existing Kacharibari was the office building used for collecting tax. About a year ago it was used as Bhumi Office. The building is now abandoned and without maintenance.



Fig2.5\_Kacharibari (source: Sumaya Hasan, 2014)



Fig2.6\_Kacharibari (source: Sumaya Hasan, 2014)

- The existing building is a two-storied building with flat roof.
- The building is symmetrical except the stairway in the west side.
- The veranda at the first floor is supported by 11 pair of column.
- In keeping with the mid-nineteenth to early twentieth century tradition of the landed gentry of the Bengal, the house is built in the then European style.
- There are four rooms on each floor.
- The building is built with load bearing walls –the wall of the building is 16 inches thick wall made by brick and lime mortar and plastered.

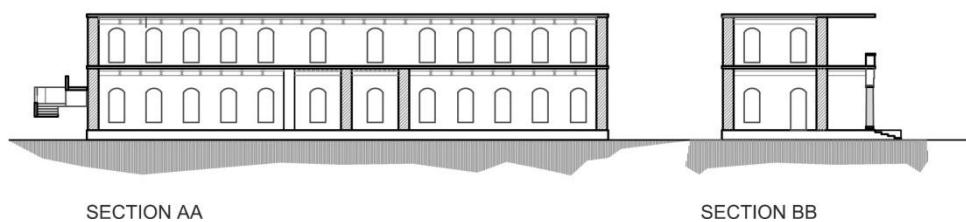
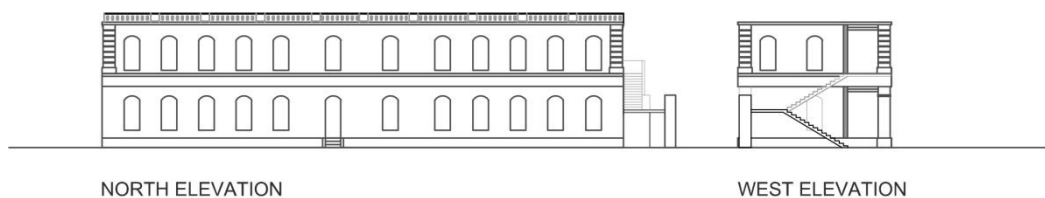
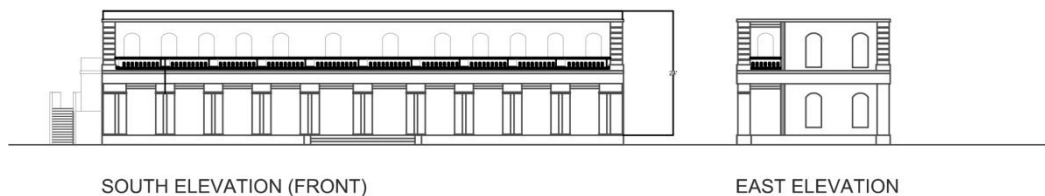
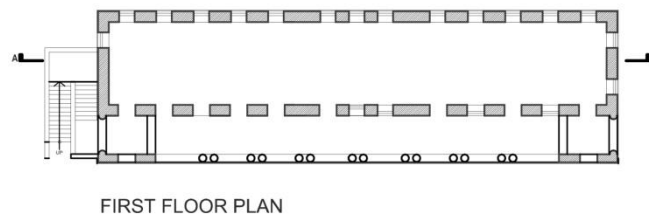
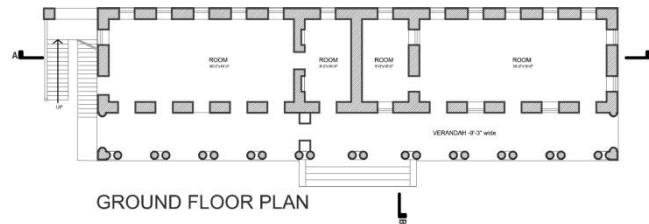


Fig2.7\_Drawing of Kacharibari (source: Sumaya Hasan, 2014)

### 2.2.7 SWOT Analysis

#### Strength:

- Only half a kilometer away from Shilaidaha Kuthibari which is an archeological site.
- Not far from Padma river bank.
- The site has an existing 100 year old structure which was used by Rabindranath Tagore as Kacharibari or office room.
- Area has a unique cultural history and still possesses a value for that.
- Calm and serene environment amidst a lot of greenery.
- Away from the bustle of the city, the environment is ideal for meditative learning.
- 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.

#### Weakness:

- Lack of infrastructural development for such an institution- though the arrival of such an institution might be developed in the future.
- Site is situated in remote area far from capital city or any divisional town.

#### Opportunity:

- Area has a long tradition of cultural practice.
- Different cultural programs are arranged at Shilaidaha Kuthibari every year, therefore an opportunity to practice and celebrate Rabindra culture is present at site.
- 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.
- Site amidst greenery and water body, thus a great opportunity to create an institute as Rabindranath Tagore envisioned.
- An institution like thus will just educate students but also create job opportunities for the surrounding society.

#### Threat:

- Site is near Padma River and is vulnerable to flood.



## CHAPTER 03

### 3. Literature Review

#### 3.1 About Rabindranath Tagore (1861-1941)

Rabindranath Tagore was poet, prose writer, music composer, painter, essayist, philosopher, educationist, social reformer. Author of *Gitanjali* and its "profoundly sensitive, fresh and beautiful verse", he became the first non-European to win the Nobel Prize in Literature in 1913. In the year 1915 he was knighted by George V. Tagore repudiated his knighthood in protest against the Jallianwala Bagh massacre in 1919. Tagore introduced new prose and verse forms and freed it from traditional models based on classical Sanskrit. Rabindranath's achievement as a writer can only be viewed correctly in the context of his whole life, because his thoughts and poetics underwent modifications as he moved from one phase of his life to another.

Rabindranath Tagore was born on 7 May 1861 (25 Baishakh, 1268) into the affluent and culturally rich tagore family of Kolkata's Jorasanko. His grandfather was Prince Dwarkanath Tagore and his father was Maharshi Debendranath Tagore. His ancestors were zamindar at Jessore. In that age the Jorasanko Tagore family was the locus of literary and cultural activities. Rabindranath Tagore was deeply influenced by the cultural environment of the family. Tagore wrote poetry as an eight-year-old. At age sixteen, he released his first substantial poems under the pseudonym *Bhanusimha* ("Sun Lion"), which were seized upon by literary authorities as long-lost classics. Tagore largely avoided classroom schooling and preferred to roam the manor or nearby Bolpur and Panihati, idylls which the family visited. His brother Hemendranath tutored and physically conditioned him—by having him swim the Ganges or trek through hills, by gymnastics, and by practising judo and wrestling. He learned drawing, anatomy, geography and history, literature, mathematics, Sanskrit, and English. Tagore loathed formal education—his scholarly travails at the local Presidency College spanned a single day. Years later he held that proper teaching does not explain things; proper teaching stokes curiosity.

In 1890 Tagore began managing his vast ancestral estates in Shelaidaha (today a region of Kushtia district, Bangladesh). Tagore released his *Manasi* poems (1890), among his best-known work. As Zamindar Babu, Tagore criss-crossed the riverine holdings in command of the *Padma*, the luxurious family barge. While traveling by boat, he was able to view the river, its sandbanks, flora and fauna, sunrises and sunsets, the poverty and simplicity of the people who lived by the banks, and the passions that kept them together so closely. All these found their way into his fictions and verses of the time. He met Gagan Harkara, through whom he became familiar with Baul Lalon Shah, whose folk songs greatly influenced Tagore. Tagore worked to popularise Lalon's songs. The period 1891–1895, Tagore's *Sadhana* period, named after one of Tagore's magazines, was his most productive; in these years he wrote more than half the stories of the

three-volume, 84-story *Galpaguchchha*. Its ironic and grave tales examined the voluptuous poverty of an idealised rural Bengal.

(source: en.wikipedia.org/wiki/Rabindranath\_Tagore, www.banglapedia.org/HT/T\_0020.htm, www.nobelprize.org)

### 3.1.1 Rabindranath and his Philosophy about Education

The tremendous excitement and cultural richness of his extended family permitted young Rabindranath to absorb and learn subconsciously at his own pace, giving him a dynamic open model of education, which he later tried to recreate in his school at Santiniketan. Not surprisingly, he found his outside formal schooling to be inferior and boring and, after a brief exposure to several schools, he refused to attend school. The only degrees he ever received were honorary ones bestowed late in life. His experiences at Jorasanko provided him with a lifelong conviction concerning the importance of freedom in education. He saw education as a vehicle for appreciating the richest aspects of other cultures, while maintaining one's own cultural specificity.

*I try to assert in my words and works that education has its only meaning and object in freedom—freedom from ignorance about the laws of the universe, and freedom from passion and prejudice in our communication with the human world.* (Rabindranath Tagore, 1929)

Rabindranath did not write a central educational treatise, and his ideas must be gleaned through his various writings and educational experiments at Santiniketan. He felt that a curriculum should revolve organically around nature with classes held in the open air under the trees to provide for a spontaneous appreciation of the fluidity of the plant and animal kingdoms, and seasonal changes. He emphasizes the importance of an empathetic sense of interconnectedness with the surrounding world. In Tagore's philosophy of education, music, dance, drama, literature and art were given great importance in daily life. Rabindranath tried to create an atmosphere in which the arts would become instinctive. One of the first areas to be emphasized was music. Rabindranath writes that in his adolescence, a 'cascade of musical emotion' gushed forth day after day at Jorasanko. '*We felt we would try to test everything,*' he writes, '*and no achievement seemed impossible...We wrote, we sang, we acted, we poured ourselves out on every side.*' (Rabindranath Tagore, *My Reminiscences* 1917)

### 3.1.2 Shantiniketan

Shantiniketan is a small town near Bolpur in the Birbhum district of West Bengal, India, approximately 180 kilometres north of Kolkata (formerly Calcutta). It was made by the famous Nobel Laureate Rabindranath Tagore, whose vision became what is now a university town (Visva-Bharati University). It began as an *axram* in 1863. Santiniketan was previously called Bhubandanga (named after Bhuban Sinha). This area was given to the Tagore family by the Sinha family. Rabindranath's father, Maharshi Debendranath Tagore, found it very peaceful and renamed it Shantiniketan, which means abode (*niketan*) of peace (*shanti*). In 1901 Rabindranath Tagore founded a school for children in the Santiniketan ashram. After he received the Nobel

Prize (1913), the school was expanded into a university in 1921 named Visva-Bharati University. It grew to become one of India's most renowned places of higher learning, with a list of alumni that includes Nobel-winning economist Amartya Sen, globally renowned filmmaker Satyajit Ray and the country's leading art historian, R. Siva Kumar, to name just a few.

### 3.1.3 Visva-Bharati University

It was founded by Rabindranath Tagore, which means the communion of the world with India. The idea was one of co-ordination and co-operation among the cultures of the world, a true centre of Indian culture would foster the creative and the universal. The concept of Vishvabharati also included the idea of total activity.

To encourage mutuality, Rabindranath invited artists and scholars from other parts of India and the world to live together at Santiniketan on a daily basis to share their cultures with Visva-Bharati. The Constitution designated Visva-Bharati as an Indian, Eastern and Global cultural centre whose goals were:

1. To study the mind of Man in its realization of different aspects of truth from diverse points of view.
2. To bring into more intimate relation with one another through patient study and research, the different cultures of the East on the basis of their underlying unity.
3. To approach the West from the standpoint of such a unity of the life and thought of Asia.
4. To seek to realize in a common fellowship of study the meeting of East and West and thus ultimately to strengthen the fundamental conditions of world peace through the free communication of ideas between the two hemispheres.
5. And with such Ideals in view to provide at Santiniketan a center of culture where research into the study of the religion, literature, history, science and art of Hindu, Buddhist, Jain, Zoroastrian, Islamic, Sikh, Christian and other civilizations may be pursued along with the culture of the West, with that simplicity of externals which is necessary for true spiritual realization, in amity, good-fellowship and co-operation between the thinkers and scholars of both Eastern and Western countries, free from all antagonisms of race, nationality, creed or caste and in the name of the One Supreme Being who is Shantam, Shivam, Advaitam.

He advocated a teaching system that analyzed history and culture for the progress that had been made in breaking down social and religious barriers. Art would be studied for its role in furthering the aesthetic imagination and expressing universal themes.

The university is divided in to institutes, centers, departments and schools. The respective departments are included in the institutes. The university's various programs dealing with its rich

cultural heritage as well as art and dance education are funded by the Department of Science and Technology (DST), Government of India. Institutes and Museums -

- Cheena Bhavana (Institute of Chinese Language and Culture): It was founded in April 1937 with the great vision of Tagore. Tagore invited Prof. Tan Yunshan to serve as the first chairperson of Cheena Bhavana. International scholars such as Jan Yun-hua worked at the Cheena-Bhavana on topics ranging from Sino-Indian studies, Buddhism and Chinese philosophy. Chiang Kai-shek and Zhou Enlai donated a large number of Chinese books to Cheena Bhavan, making it one of the most important libraries for classical Chinese studies in India.
- Darshan Bhavana (Institute of Philosophy): This department is also well-known for its research and teaching. Professor Jiten Mohanty has been associated with the work of this department.
- Kala Bhavana (Institute of Fine Arts): Arguably one of the most well-known of all the departments of the university, it boasts of an extremely well known faculty and students' body. It is most well-known for the spread of Bengal School of Art. Abanindranath Tagore, one of India's most eminent artists was one of its founders and chief patrons. Luminaries such as Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Binode Bihari Mukherjee, Ramkinkar Baij, Dinkar Kaushik, K.G. Subramanyan, Beohar Rammanohar Sinha and Ghulam Mohammed Sheikh have either taught or been students here.
- Palli Charcha Kendra (Sriniketan):
- Palli-Samgathana Vibhaga (PSV) (Institute of Rural Reconstruction) (Sriniketan):
- Palli Siksha Bhavana (Institute of Agricultural Science) (Sriniketan):
- Rabindra Bhavana (Institute of Tagore Studies and Research) (Uttarayan complex): Dr. Swapan Chakrabarty is the present Director of this institution.
- Sangeet Bhavana (Institute of Dance, Drama & Music): The eminent Rabindrasangeet singer, Kanika Bandyopadhyay was a Principal of Sangeet Bhavana.
- Siksha Bhavana (Institute of Science): This department houses the Centre for Biotechnology, Centre for Environmental Studies, Physics, Chemistry, Mathematics, Statistics, Computer Science, Botany, Zoology
- Silpa Sadan (Sriniketan): Silpa Sadana (Institute of Craft and Design) is a reputed Institute of Visva Bharati engaged in promoting Crafts and Design education which was setup by Gurudev Rabindranath Tagore in 1922 to uplift craft and Craftsmen and thereby improving the rural economy.
- Rural Extension Centre (Sriniketan):

- Vidya-Bhavana (Institute of Humanities & Social Sciences): This institute includes the humanities and social science departments, such as the Department of History and the Department of Economics.
- Vinaya Bhavana (Institute of Education): This section has a basic studies  
(source: infed.org, *Rabindranath Tagore on Education*)

### 3.2 Fields of Work of Rabindranath

The Works of Rabindranath Tagore consist of poems, novels, short stories, dramas, paintings, drawings, and music that Bengali poet and Brahma philosopher Rabindranath Tagore created over his life time. Tagore's literary reputation is disproportionately influenced very much by regard for his poetry; however, he also wrote novels, essays, short stories, travelogues, dramas, and thousands of songs. Of Tagore's prose, his short stories are perhaps most highly regarded; indeed, he is credited with originating the Bengali-language version of the genre.

#### 3.2.1 Rabindra Sangeet

Tagore was a prolific composer with 2,230 songs to his credit. His songs are known as *rabindra sangit* (Tagore Song), which merges fluidly into his literature, most of which—poems or parts of novels, stories, or plays alike—were lyricized. Influenced by the *thumri* style of Hindustani music, they ran the entire gamut of human emotion, ranging from his early dirge-like Brahma devotional hymns to quasi-erotic compositions. They emulated the tonal color of classical *ragas* to varying extents. Some songs mimicked a given raga's melody and rhythm faithfully; others newly blended elements of different *ragas*. It is said that his songs are the outcome of five centuries of Bengali literary churning and communal yearning. Dhan Gopal Mukerji has said that these songs transcend the mundane to the aesthetic and express all ranges and categories of human emotion. The poet gave voice to all—big or small, rich or poor. The poor Ganges boatman and the rich landlord air their emotions in them. They birthed a distinctive school of music whose practitioners can be fiercely traditional: novel interpretations have drawn severe censure in both West Bengal and Bangladesh. For Bengalis, the songs' appeal, stemming from the combination of emotive strength and beauty described as surpassing even Tagore's poetry, was such that the *Modern Review* observed that there is in Bengal no cultured home where Rabindranath's songs are not sung or at least attempted to be sung.

#### 3.2.2 Dramas

Tagore's experiences with drama began when he was sixteen, with his brother Jyotirindranath Tagore wrote his first original dramatic piece when he was twenty — *Valmiki Pratibha* which was shown at the Tagores' mansion. Tagore stated that his works sought to articulate "the play of feeling and not of action". In 1890 he wrote *Visarjan* it has been regarded as his finest drama. In the original Bengali language, such works included intricate subplots and extended monologues. Later, Tagore's dramas used more philosophical and allegorical themes. Lastly, Tagore's *Chandalika* was modeled on an ancient legend describing how of an tribal girl lives.

### 3.2.3 Novels

His novels include *Chaturanga*, *Gora* (1910), *Shesher Kobita*, *Ghare Baire*, *Char Odhay*, and *Noukadubi*. *Ghare Baire* examines rising nationalistic feeling among Indians while warning of its dangers, clearly displaying Tagore's distrust of nationalism — especially when associated with a religious element. In some sense, *Gora* shares the same theme, raising questions regarding the Indian identity. As with *Ghare Baire*, matters of self-identity, personal freedom, and religious belief are developed in the context of an involving family story and a love triangle.

### 3.2.4 Short stories

Tagore began his career in short stories in 1877—when he was only sixteen—with "Bhikharini". Tagore's three-volume *Galpaguchchha* comprises eighty-four stories that reflect upon the author's surroundings, on modern and fashionable ideas, and on mind puzzles. Tagore associated his earliest stories, such as those of the "Sadhana" period, with an exuberance of vitality and spontaneity; these traits were cultivated by *zamindar* Tagore's life in Patisar, Shajadpur, Shelaidaha, and other villages.

### 3.2.5 Poetry

Tagore's poetic style, which proceeds from a lineage established by 15th- and 16th-century Vaishnava poets, ranges from classical formalism to the comic, visionary, and ecstatic. Tagore's most innovative and mature poetry embodies his exposure to Bengali rural folk music, which included mystic Baul ballads such as those of the *baul Lalou*. During his Shelaidaha years, his poems took on a lyrical voice of the *moner manush*, the Bauls' "man within the heart" and Tagore's "life force of his deep recesses", or meditating upon the *jeevan devata*—the demiurge or the "living God within". This figure connected with divinity through appeal to nature and the emotional interplay of human drama.

### 3.2.6 Painting

At age sixty, Tagore took up drawing and painting. He was likely red-green color blind, resulting in works that exhibited strange colour schemes and off-beat aesthetics. Tagore was influenced by Scrimshaw from northern New Ireland, Haida carvings from British Columbia, and woodcuts by Max Pechstein.



Fig3.1\_ Painting by Rabindranath Tagore (source: mcmichael)

### **3.3 Art Education**

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. 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. 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 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.

### **3.4 How different forms of art influence brain**

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. Their study surfaced that training in the arts can have a persistent effect on a wide variety of cognitive processes. 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. 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. Studies show that dance is good for a person or their brain.

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.

### 3.5 Architectural Conservation

#### 3.5.1 What is Conservation?

1. The act or process of preserving something in being, of keeping something alive or conservation means all the process of looking after a place so as to retain its cultural significant. It may include maintenance, preservation, restoration, reconstruction and adaptation according circumstance and will be commonly a combination of more than one of these. So conservation does not exclude demolition or new construction. It does not in the other word, exclude charges. It might include take the argument further and say that without the ability to change, a city as well as building would die, and analogy with politics, agree with Edmund Burkes' view that "A state without the means of some changes is without the means of its conservation."
2. So we can state "maintaining the presence of past in the present, that involves preserving, restoring and/or adapting old building; designing new one's that respect their neighbors and the continuity of history: weaving old and new together in urban fabric of variety and richness."
3. The present century will no doubt be remembered for the unprecedented culture, and political upheavals that have led to a condition of in global instability. Through the dynamic act f process observed and develops regard of our past: we learn a bit of history, sociology, and anthropology, building design in short we learn about ourselves.

#### 3.5.2 Methods of Conservation

1. ICOMOS (International council on Moments and sites) has promulgated a number of charters defining and addressing the different aspects of conservation. To put simply preservation, Restoration, and Conservation are different modes or approaches' implying different degree intervention The BURRAC 9, Australia, ICOMOS, defines these terms as follows:
  1. Preservation: means maintaining the fabric of a place in its existing state and retarding deterioration.
  2. Restoration: Means retaining the existing Fabric of a place to a known earlier state by reassembling existing components without the introduction of new material.
  3. Reconstruction: returning a place as nearly as possible to a known, earlier to a state and is distinguished by the introduction of new materials (new or old) into the fabric.
  4. Conservation: Means all the processes of looking after a place so as to retain its cultural significance. It may include maintenance, preservation, restoration, reconstruction and



adaptation according to circumstance and will be commonly a combination of more than one of those.

The difference between Archaeological and Architectural conservation that the issue of the later is not the preservation of historical evidence but retain the cultural significance, the intrinsic value of areas, environments, monuments, buildings and living communities. The scope of Architectural Conservation work, as practiced today, may range from town planning to preservation of a crumbling artifact. Another important aspect of Architectural conservation is that it augments contemporary uses in old buildings (Without destroying their historical value). This ensures the continuance of life and value of the old buildings.

In the current concept of Architectural conservation the environs and setting of the historic building is considered just as important as the building itself. Not only Architectural historical but also the more modest works of the past, which have acquired cultural significance, are now considered worthy of preservation and conservation.

### **3.5.3 Conservation in Bangladesh Context**

In Bangladesh the contemporary philosophy and concepts of architectural conservation is yet to gain currency. What is practiced here is archeological preservation based on the principles and legislation introduced in the subcontinent by John Marshall nearly a century ago. Due to the restrictive policy followed e. g. a building must be hundred years old to be designated as historic property. Significant portion of the country's architectural heritage remains outside the jurisdiction and care of the relevant body namely the Directorate of archeology and museum, Ministry Of Culture.

In addition to those already mentioned problems and issues in the field are:

1. Resource constraints.
2. Ineffective machinery and legislation,
3. Lack of policies and priorities,
4. Lack of co-ordination between different relevant bodies.
5. Lack of public awareness and involvement.
6. Absence of necessary expertise in the relevant body etc.

The Directorate of architecture, Ministry of Work has no budget allocation for conservation.

Therefore needs to raise funds on project basis. At present more public funds are also not likely to be available. Private sector needs to be explored for the additional funds.

Fund constraints, while may be an important factor in Bangladesh, it is not the only obstacle that inhibit progress and development. Lack of motivation, lack of expertise in relevant bodies, absence of clear policies and priorities, absence of effective mechanism to execute and implement decisions are less daunting. Even if we choose to disregard the vacuum in the administration, the lack of trained personnel at the technical level imperils our listed property.

### 3.5.4 Criteria for protection of a Heritage Building / monument

#### Identification

Heritage buildings are to be enlisted / identified by a responsible committee to be formed by the relevant departments of the Government, consisting of experts in history, culture, architecture, engineering and other relevant fields, in consultation with the Advisory Committee to the Department of Archaeology, Government of Bangladesh, as constituted under the Antiquities Act of 1968. Once identified, the Government may, by notification in the official Gazette, declare any heritage building to be a protected antiquity under this same Act.

Before any conservation work is initiated, a thorough research and documentation is to be carried out on the heritage buildings under consideration by relevant technical experts on history, culture, architecture, engineering and material sciences, to ensure that the restoration work is faithfully carried out.

In order to understand the location, dimension and depth of foundation of columns / piers or similar structural components, part of the footing can be exposed by excavating the earthwork with the guidance of experienced technical persons executed by experienced workers.

#### Protection of the building / site

1. A clear space around each monument shall be formed as an immediate environmental protection to the monument. This area should follow, as the case may be, the original line of the enclosure wall.
2. In rural or suburban setting no new structures / built forms of any size, shape shall be allowed to develop within the UNESCO / UNDP suggested area of half a mile radius from the epicenter of the monument under consideration.
3. In rural or suburban settings, a parcel of land representing approximately a circular area of a half mile radius of the farmland immediately surrounding the heritage building / monument shall be acquired to protect it from encroachment
4. In urban areas or metropolitan cities an immediate buffer zone as set by the permitting authorities, but not less than 3 meters in width, adjacent to the heritage building, must be kept absolutely free of any structure or establishment of similar nature surrounding the heritage building or its part thereof. The adjacent buildings (proposed) should follow certain height restrictions to be imposed by the permitting authority as set forth in Sec 3.4.5.5 below.
5. In general, the height of any proposed buildings adjacent to heritage buildings shall be kept limited to within two times the height of the heritage building under consideration.
6. To protect the monument against human impact, movement of visitors within the structure and site shall be controlled. Climbing over the fabric of the monument shall be illegal and be prevented at all times.
7. Signages shall be installed within the site and building premises to guide visitors by creating circumambulatory path or circulation area around each of the heritage buildings / monuments.

### Original Elements

1. Structures that impinge directly on the monument/s, identified to be additions, alterations or extensions of any form or kind on to the original monument/s, shall be removed/ relocated elsewhere, in an attempt to recognize the original form/feature of the monument.
2. All original structures and architectural elements are to be retained and restored.
3. In the event that such elements have to be repaired, their features are to be retained intact.

(source: Conservation and rehabilitation of historical and cultural heritage Chapter 3  
Bangladesh National Building Code 2012 9-11)

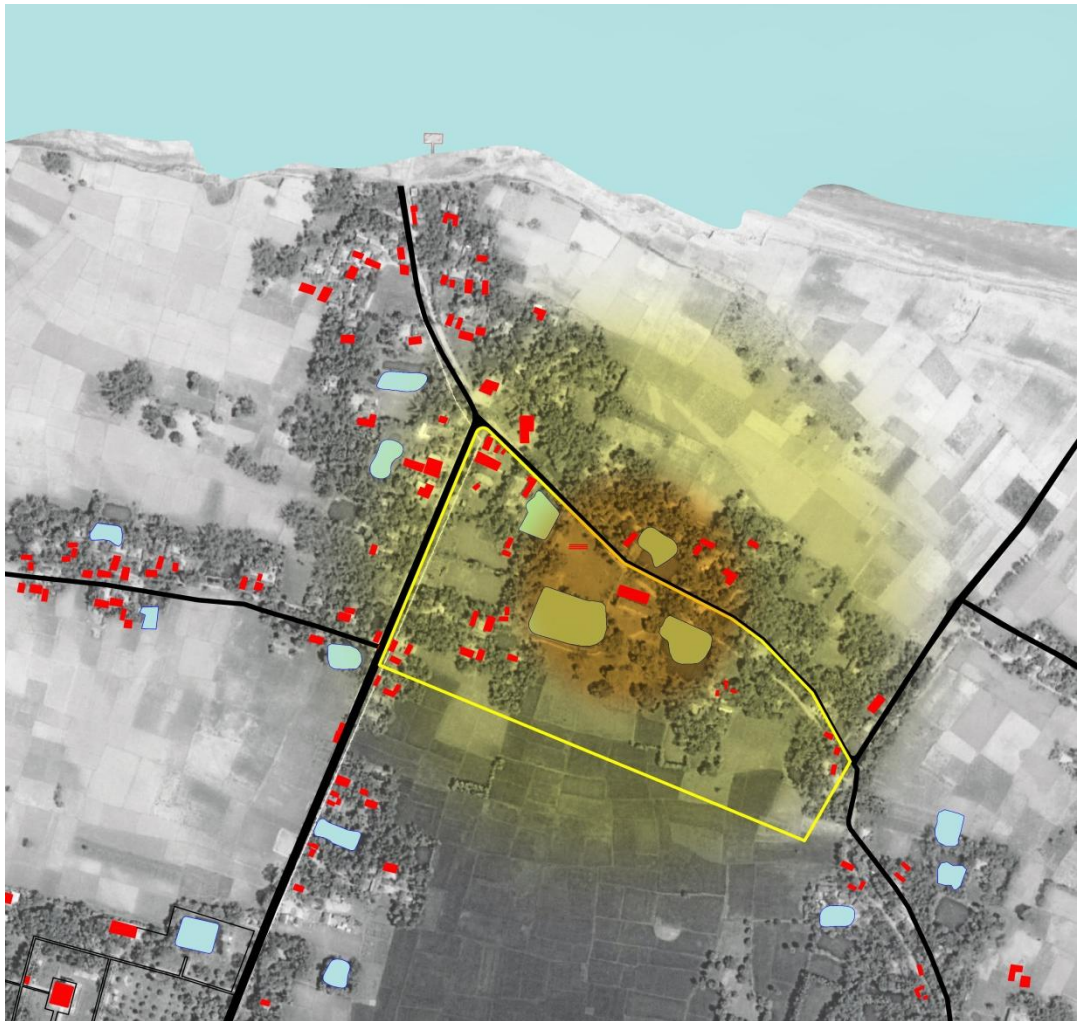


Fig3.2\_ Core Zone and Buffer Zone of the Heritage building

### 3.6 Standards

#### 3.6.1 Regular classrooms

Seating arrangements in a classroom should provide all students with a good view of the front chalkboard, ready access both to the seats and to chalkboards on other walls, an adequate, well illuminated writing surface at each seat, a place to set books and papers, reasonable comfort, and privacy in taking examinations.

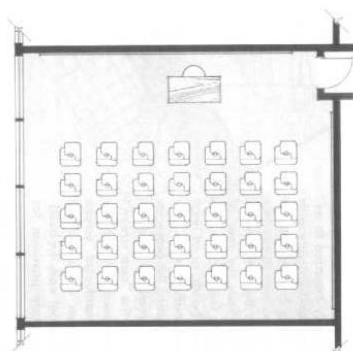


Fig3.2\_Lecture room for 35 students (30'x25')

#### 3.6.2 Music Facilities

A typical large music facility for an institution of higher education will require a wide variety of rooms and work areas.

##### 1. Instructional areas

- Rehearsal halls
- Practice rooms
- Regular classrooms
- Listening facilities
- Studios

##### 2. Auxiliary areas

- Storage areas
- Music library
- Work rooms

Regular academic classrooms are used by many schools for classes in music history, appreciation, theory, composition, arranging, and other music education classes.

College studios will vary in size with the instructor's specialty. The size of the studio may also be determined by other duties of the faculty member.

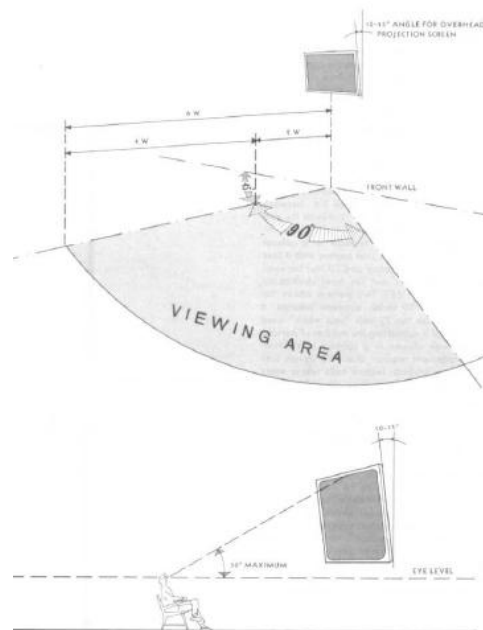


Fig3.3\_Angle for projection system

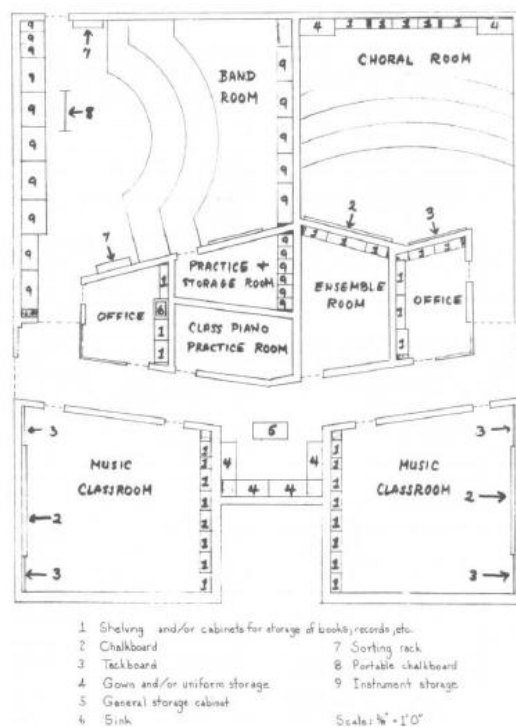


Fig3.4\_Plan layout for music facilities

### 3.6.3 Dance facilities

Sprung dance floor with dance matting with full height mirrors, Changing rooms Male + Female with showers, Projector + Ceiling mounted projector screen.

Size\_ Room size – 14.4m x 9.8m

Door size (set) – 2.6m H, 1.8m W

Room height – 5.78m

Sound system\_CD player

3.5mm mini jack input - for ipods and

MP3 players.

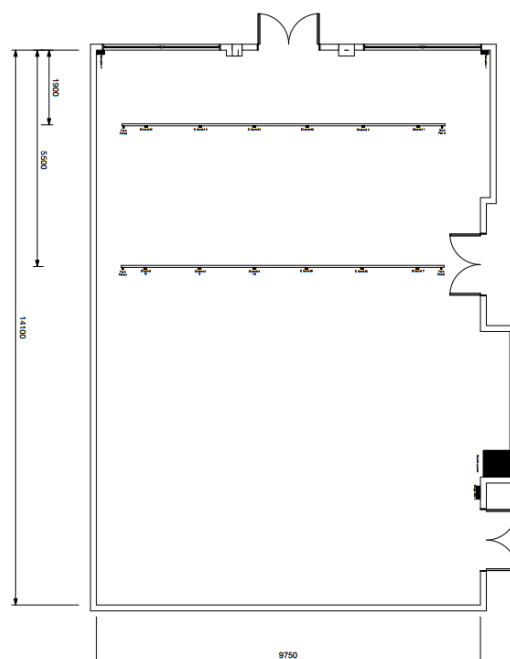


Fig3.5\_Plan layout for dance studio

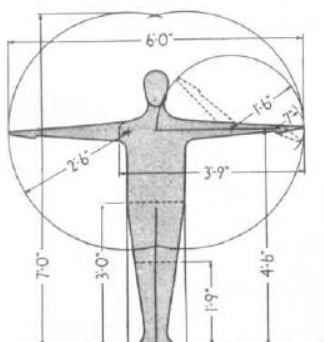


Fig3.6\_Individual space requirement

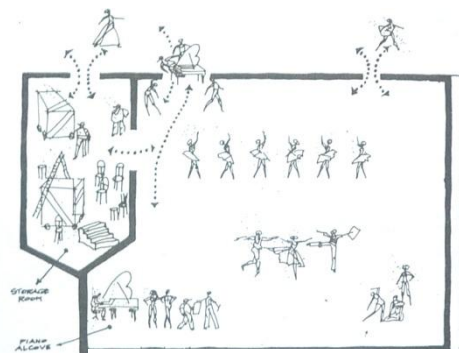


Fig3.7\_Spaces for dance studio

### 3.6.4 Drama facilities

The drama classroom provides a flexible space for whole class use, with accommodation for seated pupils, and a clear floor space for drama activities. The associated green room/dressing room provides accommodation for costume storage, dressing and make-up application. While drama can take place in classrooms that are cleared for the purpose, dedicated spaces enhance learning and reduce disruption to learning programs. Walls should be free of protrusions and sharp corners. The flooring should be 'sprung'. Sound proofing should be provided sufficient to permit very noisy and very quiet activities to be performed without disruption. Indoor space provided with blackout facilities.

Size\_ Drama classroom 90 m2

Green room/dressing room 30 m2

Set, prop & costume store 20 m2

Sound system\_CDs, DVDs and mp3

Storage\_for costumes, props, make-up, art materials.

### 3.6.5 Auditorium

Of primary importance are good hearing and good sightlines to every part of the performance areas. The auditorium must be completely protected from any external sound, and internal sound from rehearsal rooms or the studio.

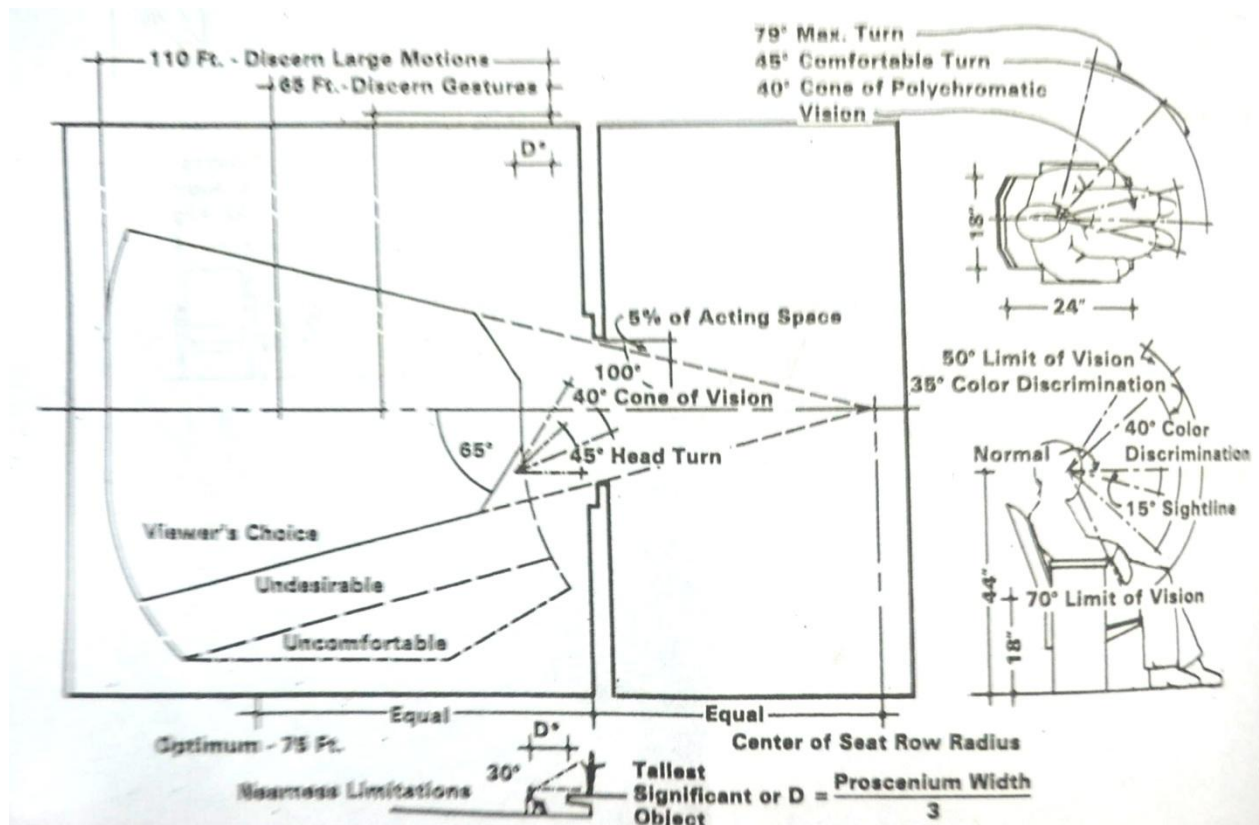


Fig3.8\_Plan layout of auditorium seating

Two row vision involves staggered seating and permit an unobstructed view between the two seats in front of the patron.

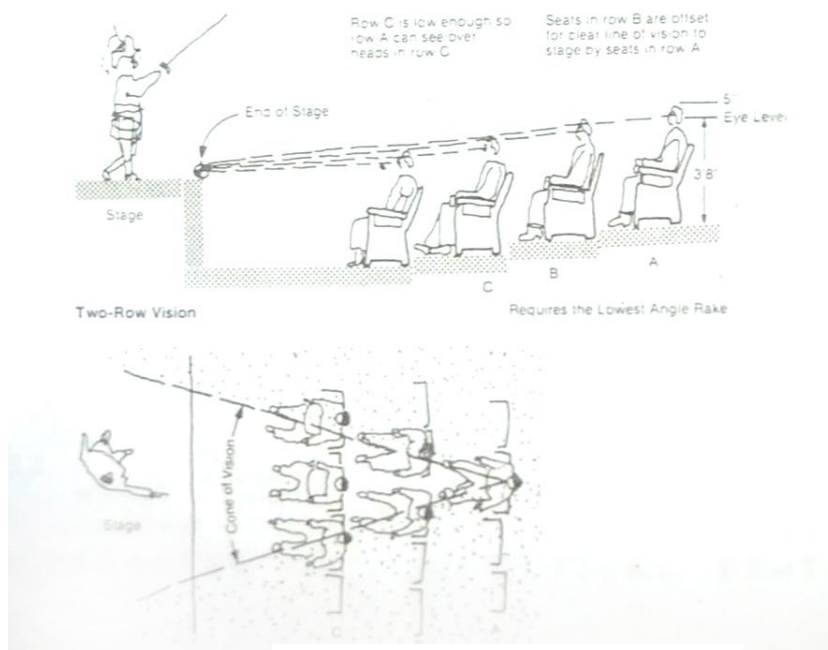


Fig3.9\_Two row vision

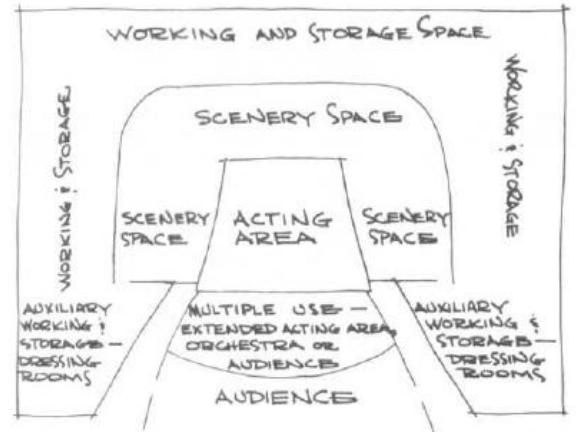
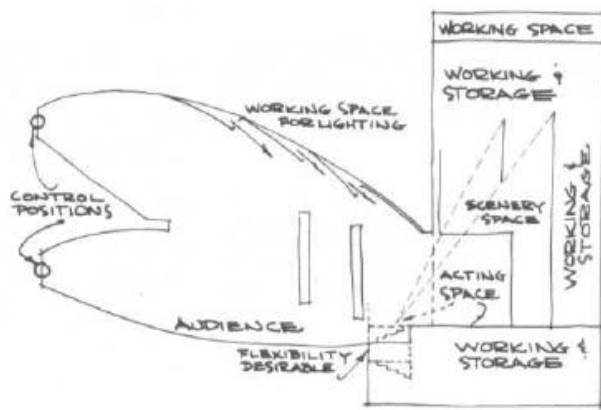


Fig3.10\_Position of spaces in

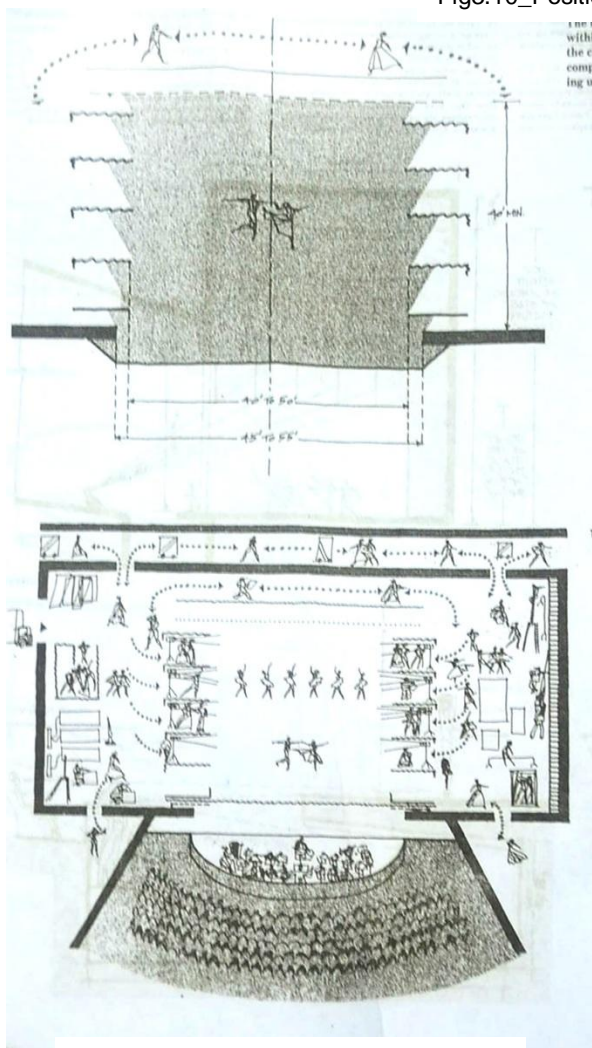


Fig3.12\_Plan of performing area

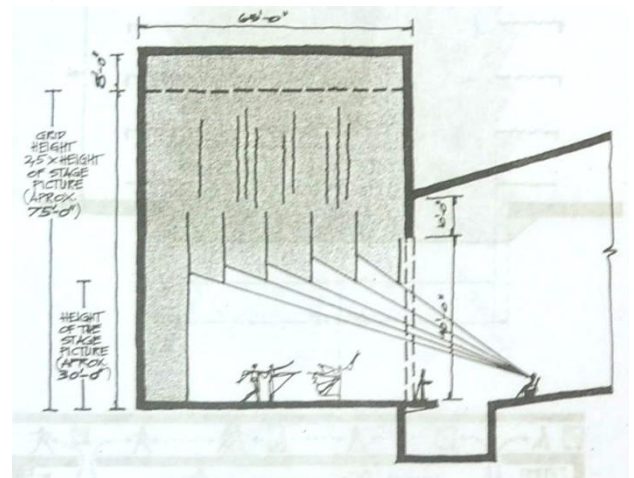


Fig3.11\_Section of performing area

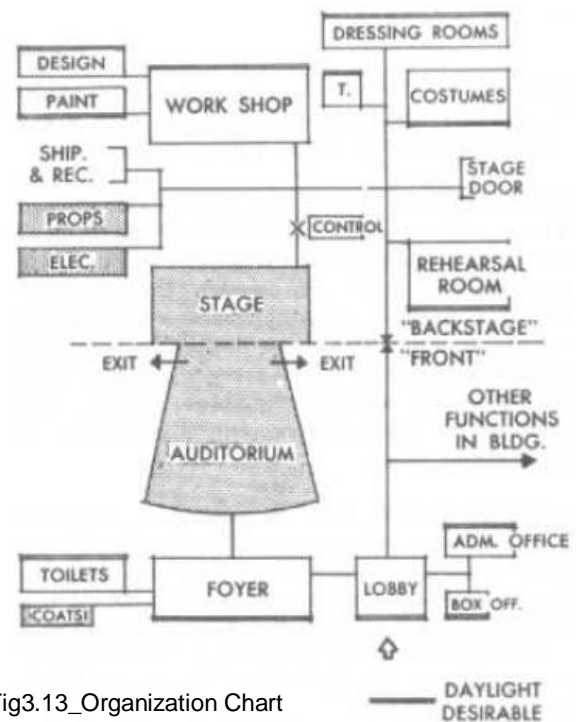


Fig3.13\_Organization Chart

Exits\_ The requirements are that for each level, two separate exits are provided for the first 500 seats, and an additional one for each 250 thereafter. All doors should open in the direction of escape from the auditorium. Each exit must lead, via a fire resistant enclosure, to a place of safety.

Back stage area\_ Facilities possibly needed in the immediate backstage area include:

- Dressing rooms
- Staff rooms
- Kitchen and lounge area where staff and performers can gather
- Scenery and properties storage area
- Wardrobe storage area.

### 3.6.6 Multipurpose Hall

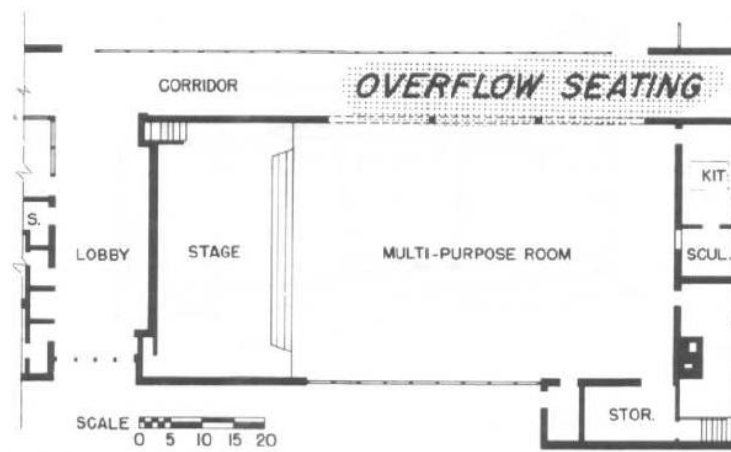


Fig3.14\_Typical Multipurpose Hall

### 3.6.7 Library

- Despite the fact that there is considerable variation in the size of books, there are several reliable formulas which may be used to estimate the amount of space required for books. These are : open reading rooms, 7 volumes per lineal foot, or 50 books per foot of standard height wall shelving, or 100 books per foot of double-faced shelving; book stack areas, 15 books per square foot (includes aisles).
- Only one complete card catalog should be maintained. It should be located conveniently as near as possible to the reading and reference areas, circulation desk, and the processing department.
- Circulation desk should be near the main entrance.
- Exterior light and noise also may influence the location of various areas within the building.



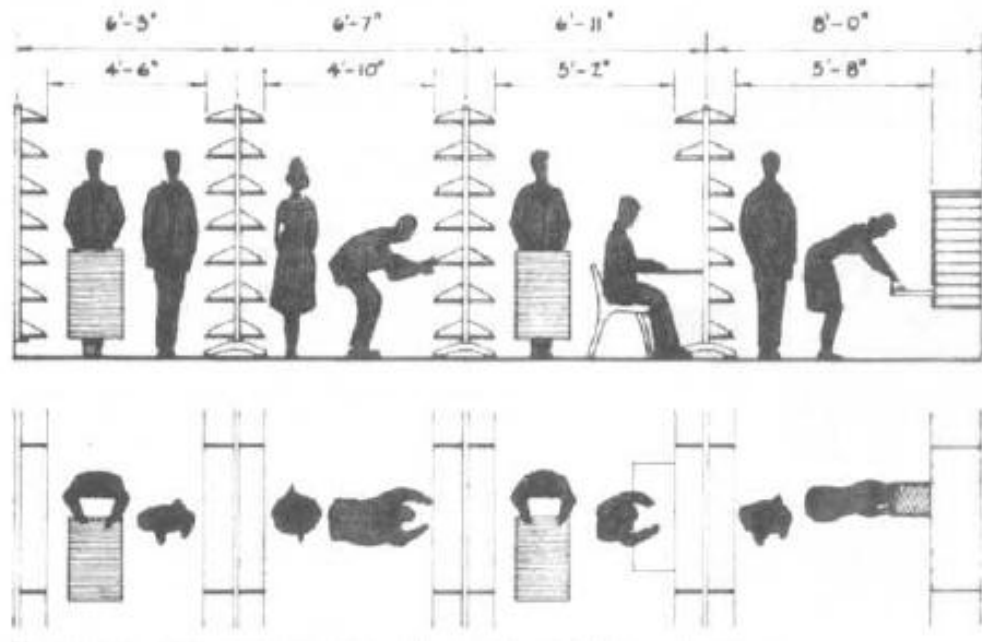


Fig3.15\_Clearances for various body positions

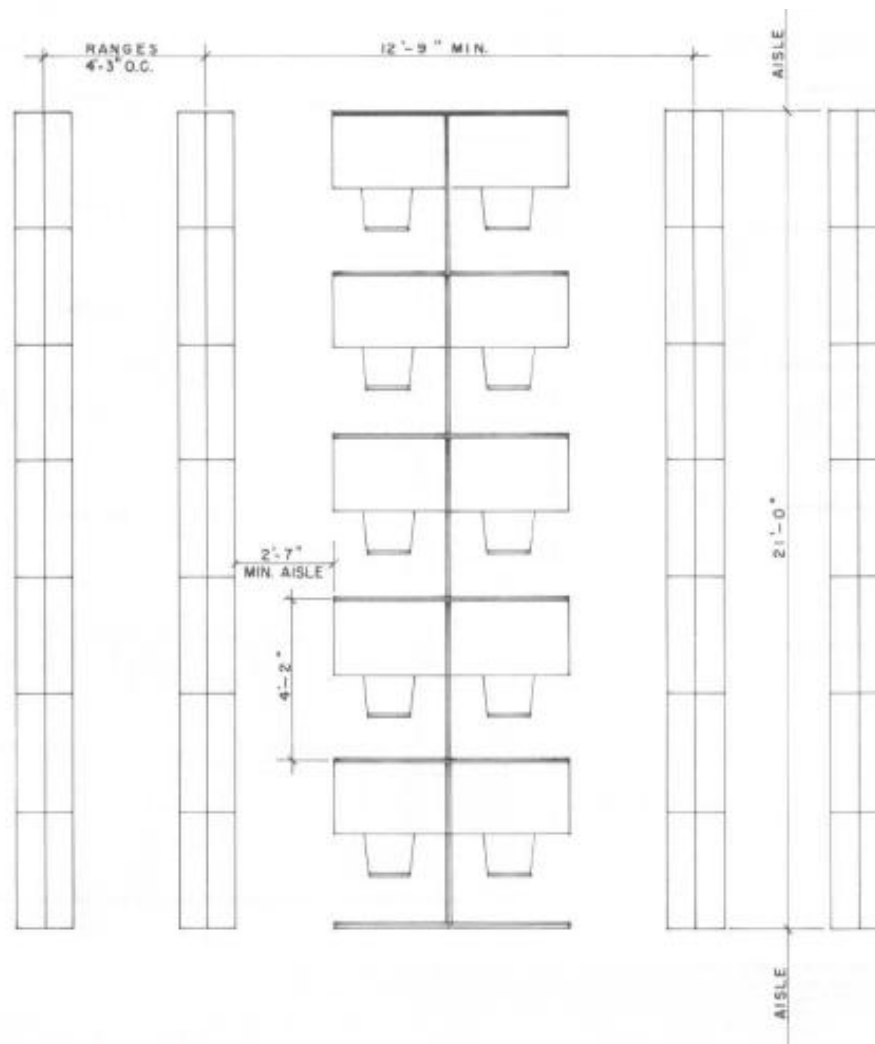


Fig3.16\_Book stacks and Reading area space requirement

### 3.6.8 Cafeteria

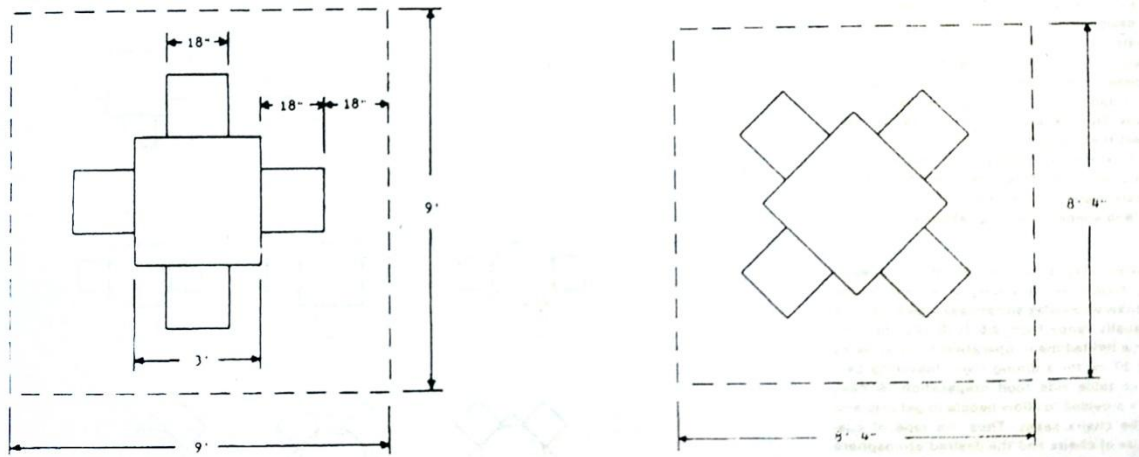


Fig3.17\_Seating space requirement

#### Kitchen Departments and their relationship

Receiving . . . . . Near dock trash rooms

Dry storage . . . . . Near the receiving and adjacent to the kitchen

Refrigerated Near the receiving area storage and adjacent to the kitchen

Pre-preparation Between refrigerated sinks, tables storage and vegetable prep

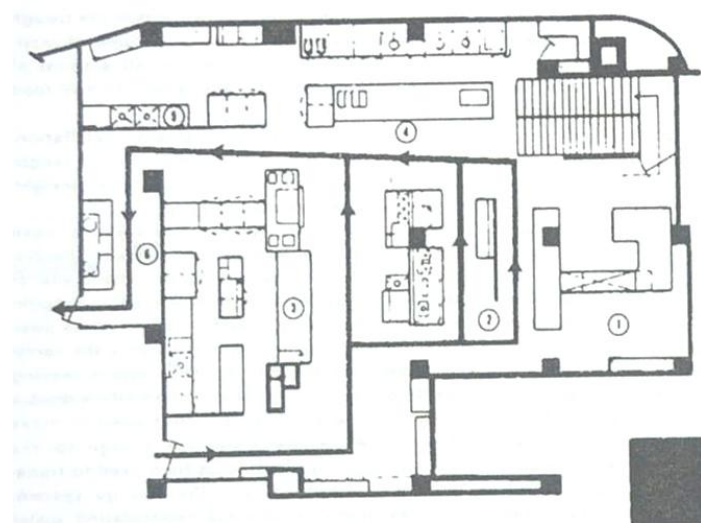
Vegetable Adjacent to the cooking preparation battery

Cooking . . . . . Adjacent to the cooking battery

Baking . . . . . Can be remote, adjacent to the kitchen

Pot washing . . . . . Must be near the cooking area, the baking area or both

Salad making . . . . . Near refrigerated storage, can be remote, adjacent to the kitchen



#### Area Designations

- |                          |                         |
|--------------------------|-------------------------|
| 1. Warewashing           | 4. Hot Food Pick-up     |
| 2. Waiters' Pantry       | 5. Hot Food Preparation |
| 3. Cold Food Preparation | 6. Checking Area        |

Fig3.18\_Kitchen layout arrangement

## CHAPTER 04

### 4. Case Studies

#### 4.1 SHANTINIKETAN, VISVABHARATI UNIVERSITY, INDIA



Fig4.1\_ Learning under shade trees  
(source:westbengaltourism)



Fig4.2\_Maghotsav(source:westbengaltourism)

Location: Bolpur town, Birbhum district, West Bengal, India.

Concept: Rabindranath Tagore

Type: University

##### 4.1.1 Background

*Shantiniketan* began as Shantiniketan Ashram, a meditation center 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.



Fig4.3\_VisvaBharati (source: westbengaltourism)



Fig4.4\_Open air Classroom (source: www.suniya.net)

##### 4.1.2 Concept

Shantiniketan- 'Shanti' meaning peace and 'Niketan' meaning place or abode was begun 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. It is a recurring theme in India and, indeed, in much of the world. Architects such as Walter BuileyGiffin sought inspiration in the example in designing for the Raja of Mahmudabad in the 1930s (Weirick'1988). Indian politicians play on the theme in their presentation of themselves to the world today.)This architectural attitude was continued indirectly in the Revivalism of the 1930s and 1940s, butwith neither the folk orientation nor the intellectual underpinnings of Tagore.

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 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 concern is world-wide and not tied to any nationalism. In many ways it reflects the Gandhian spirits. A beautiful garden was laid out on all sides of the house. The top-layer of gritty dry soil was removed and filled with rich soil brought from outside. Trees were planted for fruit and shade.

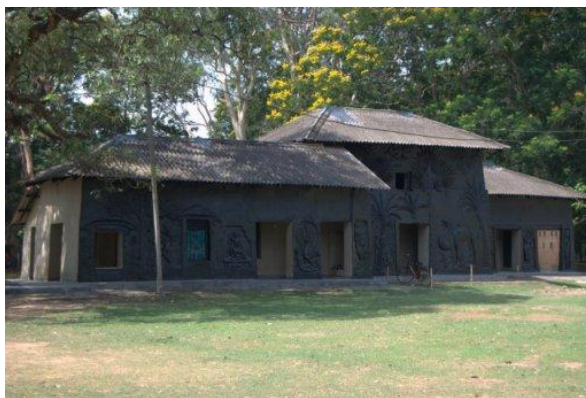


Fig4.5\_Classroom (source: westbengaltourism)



Fig4.6\_Old Structure (source: www.suniya.net)

### 4.1.3 Environment

The celebration of seasons was always a feature in the Ashrama. These festivals came to be associated with the special culture of this institution and the introduction of traditional Indian forms and rituals in organizing these festivals, including the decoration of the site, use of flowers, alpana, chanting of Vedic hymns and blowing of conch-shells gave them a new

dimension, aesthetically attractive, intrinsically Indian yet totally secular. Rabindranath felt, it was necessary that an affinity be built between the students' minds and the flora and fauna of the students.



Fig4.7\_Sculpture by RamkinkarBej, GhantaGhar, Typical Road at Shantiniketan (source: www.suniya.net)

#### 4.1.4 Objectives

It was always the objective in Shantiniketan that learning would be a part of life's natural growth. The first step towards this objective was to establish in the child a sense of oneness with nature. A child has to be aware of his surroundings - the trees, birds and animals around him. The mind is deprived if one is indifferent to the world outside. Rabindranath said we concentrate on learning from books and neglect the knowledge that is freely available on all sides.

#### 4.1.5 Present state

Shantiniketan today is a veritable botanists' paradise. Plants, trees, creepers and orchids from various parts of India and abroad have been made to flourish in this once semi-desert. Rabindranath himself took a deep interest in planting trees. He introduced the Vriksharopana, or tree-planting ceremony in 1928, popularising the concept. His son, Rathindranath, was a horticulturist by training and introduced a number of new trees and plants into Shantiniketan. Fortunately, the Shantiniketan community in general shares this interest in trees and gardening. The seasons are clearly marked in Shantiniketan; one knows the end of one season and the beginning of the other with the sights and smell of blossoms in bloom.

#### 4.1.6 Observations

- The education philosophy of Rabindranath Tagore
- How art follows the nature
- Interaction between students and teachers.

## 4.2 INSTITUTE OF FINE ARTS, DHAKA UNIVERSITY

Location: Shahbag, Dhaka

Architect: Muzharul Islam

Type: Art Institute

### 4.2.1 Background

Dhaka at that time was beginning to adopt bad examples of “insensitive” international style and the work before that was deeply influenced by its colonial heritage. Even though the Bengal had a rich heritage for its strong architectural characteristics and even its early works had shown a rationalist thoughtful approach to architecture, discontinuity had taken its toll and soon we were adopting the styles of our colonizer. Literature and music on the other hand had gone on to give our society its true face of “modernity” in our own context. Muzharul Islam in this seminal work laid down the foundation to a modern movement in architecture. This masterpiece was Muzharul Islam’s first architectural endeavor.

### 4.2.2 Concept

The site is located in the roman area apart of Dhaka University Campus. The Roman area is well known for its gardens and parks. Most of the buildings in this area have been designed in the scheme of a “baganbari” (house in a garden). The site that was given for the purpose of the institute was dotted with beautiful trees with a large circular depression at the end of the site. Muzharul Islam decided to come up with a design scheme that will retain all the trees on the site (as some of them were large beautiful trees that would have require many years to grow). His scheme was also climate responsive and had large continuous verandahs shading the inner walls and windows of the classrooms and studios.

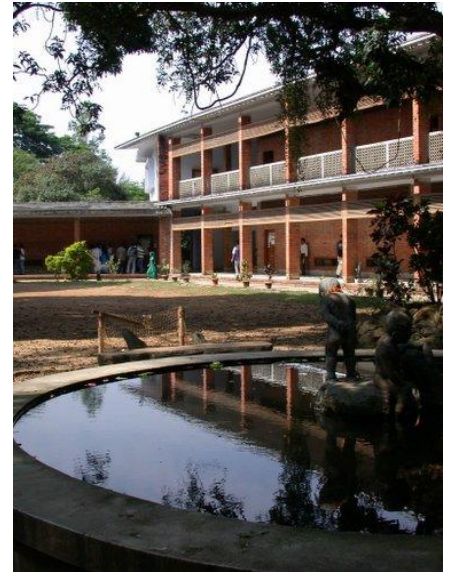


Fig4.8\_ Charukola (source:Muzharul Islam Archive)

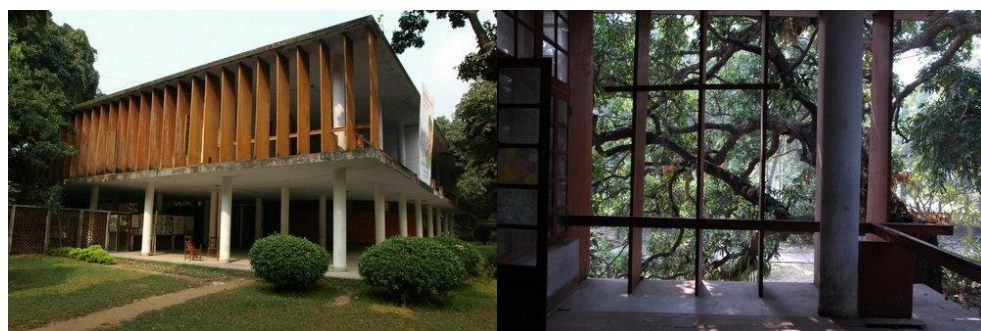


Fig4.9\_ Views of Fine Arts Institute (source:Muzharul Islam Archive)

### 4.2.3 Planning

The design echoes the outhouse and inner house scheme of rural Bangladesh. It also transforms ‘Jalees’ (lattices) and ‘beras’ (perforated screens) into wonderful screens that separates and creates thresholds. One enters into the front pavilion, a wonderful structure that

houses galleries on the ground floor and teachers and common rooms etc on the first. A wonderful sculptural stairs connects the two levels around a wonderful internal courtyard. Past the pavilion are the classrooms and studios and in the far end encircling the round depression are the print studios. A lotus pond and sitting area becomes the open heart of the whole institute.

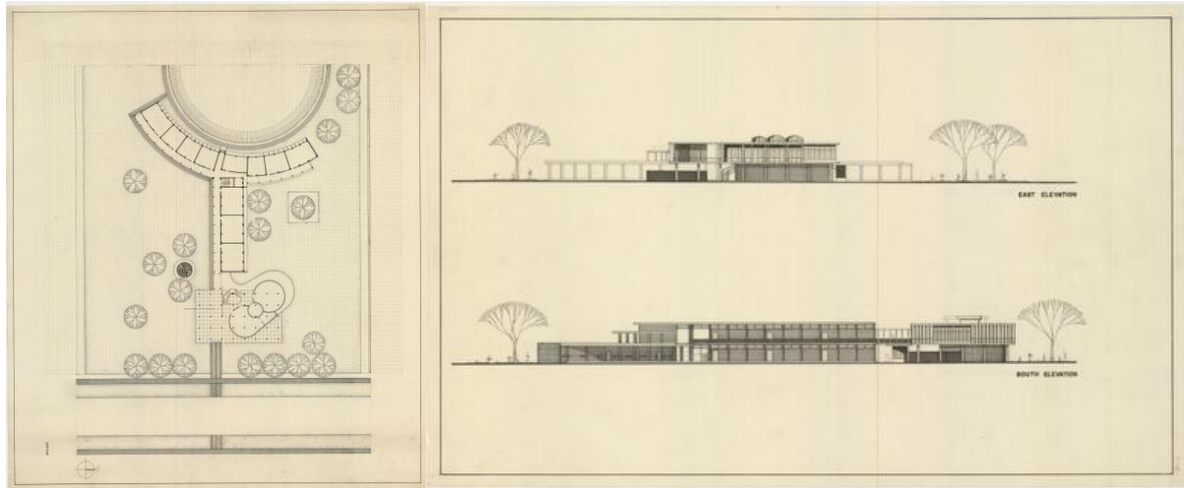


Fig4.10\_ Plan and Elevation (source:Muzharul Islam Archive)

The ground on the south both is a relief and a place to gather. This ground and the whole structure itself transforms to host many activities namely the Bengali New Year 'PohelaBoishakh' and numerous art classes and competitions for children. Bricks of the project were also custom designed by Muzharul Islam as so are the terracotta screens. Marvelous shading devices and pergola type details brick our driving rain and allows one to wonder at the wrath and beauty of our monsoon. The trees are filled with the play of birds. Their varied foliage and shades of greens at different seasons continue to provoke the minds of young artists. The true success of this institute lies in the fact that it teaches art to an artist, without the need of the presence of any instructor. It provokes, inspires in countless ways, it allows the inhabitants, numerous vistas from where one charm at the kaleidoscope of nature's ragas throughout the different seasons. As Kazi Khalid Ashraf writes "The pavilion-like openness of the buildings, pathways through varieties of enclosures, garden spaces, and a natural as well as sensorial ambience, create a campus ideal for the contemplation and learning."



Fig4.11\_Views of Fine Arts Institute (source:Muzharul Islam Archive)

This masterpiece is a wonderful display of a harmonious integration of architecture and landscape. Sensitive response to climate not just 'climate in negative role' but to provide the scope to charm at it's different nuances. It is a proud statement of our rich building heritage in brick and terracotta. In its lines and forms it is a true reflection of a 'Bengali Modernism'.

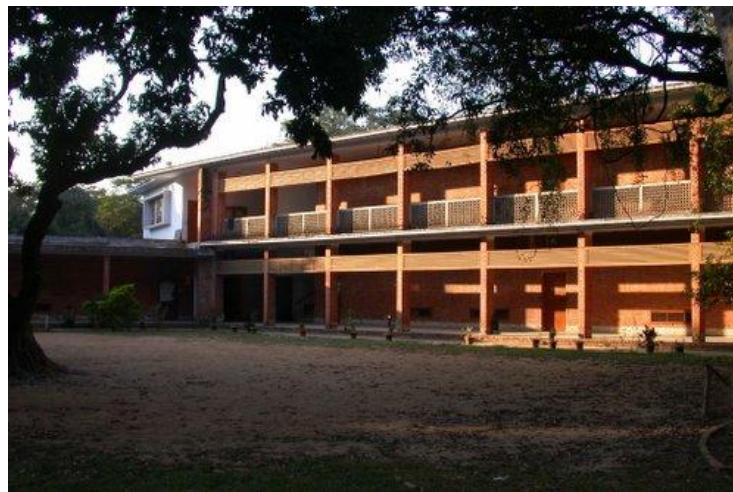


Fig4.12\_ Fine Arts Institute (source:Muzharul Islam Archive)

#### 4.2.4 Observations

- Climate responsive architecture
- Create an inside-outside transition
- Respecting the site context
- Presenting traditional architectural elements in modernized form



### 4.3 CHHAYANAUT SANGEET VIDYATAN, DHAKA, BANGLADESH

Location: Dhanmondi, Dhaka

Architect: BashirulHaque

Type: Cultural Organization

Built Area: 42,000 sft

#### 4.3.1 Background

Chhayanaut a cultural organisation devoted to the practice and preservation of the cultural heritage of the country, especially the culture of music and dance established in 1961. *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. Chhayanaut came forward to practise Rabindra music and Rabindra-thought. They took initiative to celebrate the centennial birth anniversary of Rabindranath Tagore in due honour and it was duly observed. This was the occasion when a number of cultural and literary activists resolved to set up an organization for promoting Bangali culture. Sufia Kamal was the founder president of the organization.



Fig4.13\_Few images of Chhayanaut (Source : archive.thedailystar.net)

#### 4.3.2 Main functions

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*. Apart from thirty class rooms, there is an auditorium entitled by 'Romesh Chunder Dutt Memorial Auditorium', 'music-cultural library', 'Poet Shamsur Rahman Library', 'Sanskriti Samvar' (audio visual center and recording studio) and a modern auditorium of 300 seats.



Fig4.14\_ Chhayanaut Bhaban (source: Architects of Bangladesh, Ar.NururRahman Khan)

### 4.3.3 Concept and planning

There is an emphasis on pedestrian entry in the design. The entry to the building is from Satmasjid road, which is the wider side of the site. The design solution is deliberately simple and rational yet building form creates an appropriate scale for an institutional building. The outside finish is non load bearing first class exposed brick work having designed terra-cotta cladding accentuating the floor line. Form finish concrete walls express the auditorium part of the building. The design recommends use of art work like murals and local crafts. The building incorporates architectural elements, materials, local crafts, symbols and motifs in the main entry of the building in order to create a human scale and the comfortable feeling of familiarity.



Fig4.15\_ Pedestrian Entry (source: Architects of Bangladesh, Ar.NururRahman Khan)

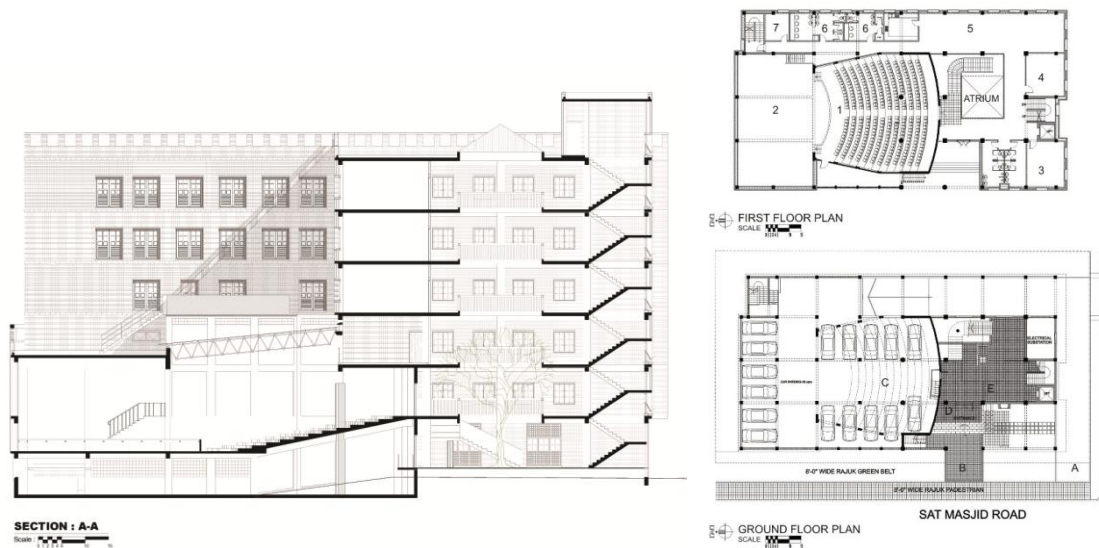


Fig4.16\_ Plan and Section (source: Architects of Bangladesh)



Fig4.17\_ View from Lobby, Use of Material and Atrium (source: Architects of Bangladesh, Ar.NururRahman Khan)

#### 4.3.4 Observations

- Using murals and art work as architectural design element
- Rational and comfortable human scale of the building
- Simple design with aesthetically pleasant brick façade and terracotta cladding

## 4.4 KALA ACADEMY, GOA, INDIA

Location: site along Mondovi river Panaji, Goa

Architect: Charles Correa

Type: Art Academy

### 4.4.1 Background

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 offers training through its faculty, and also organizes festivals, competitions, exhibitions, workshops, seminars, and other programs related to various forms of the local art.



Fig4.18\_ Entrance (source:arkistudentscorner)

### 4.4.2 Main Function

This center for the performing arts provided 10,500 sqm of facilities for visiting artistes and troupes of performers from other cities in India and abroad, as well as for local Konkani and Marathi theatre groups and musicians who travel around many villages and towns of Goa and who constitute a vigorous and essential part of its cultural traditions. The academy includes- 1000 seat Auditorium, 200 seat Amphitheatre, School of Indian classical dance, School of Indian and European classical music, Exhibition space for sculpture and paintings and Accommodation for visiting artists and musicians.

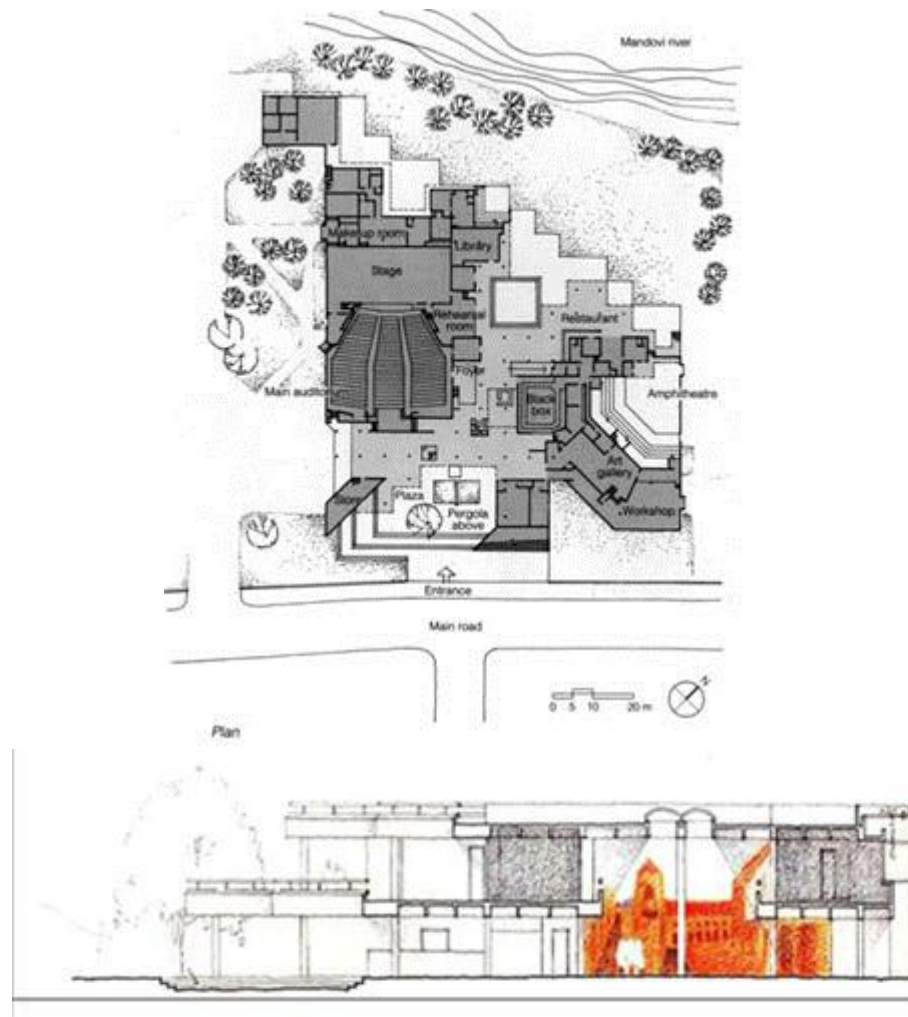


Fig4.19\_ Plan and Section (Source:CharlesCorrea,Architect in India by Hassan Uddin Khan)

#### 4.4.3 Concept

Correa has successfully managed to integrate an elaborate internal street like passage into a relatively formal scheme of a performing arts venue and achieve a delicate balance between inside & outside. One is never really away from the greenery outside, from the cool breeze coming in over the Mandoviriver, from the sun, from light & shadow. Correa masterfully unites all these elements to draw one through the space, the circulatory pathway being one of his special focuses. People are made to walk through, made to pause, made to walk faster – all through the careful manipulation of vistas, volumes, frames, colours, light & dark. Strategically placed platforms & seats allow people to relax and converse & while time away enjoyably till the start of the function, acting out a social function which is getting rarer by the day.



Fig4.20\_ Interior and Exterior Exhibition Gallery (Source: Architecture Students Corner, 2012)

There are walls which have been given depth & life through realistic perspectives of arcaded streets, of projecting balconies, of staircases, of windows, of doorways – the walls themselves forming a huge canvas, where the visitor feels as if part of an elaborate set, a walk through time into an old world street. Here, the boundary between reality & illusion blurs in a happy way to transport the visitor to a different experience. The exterior of the building is of laterite, creating a beautiful texture which is further accentuated in the sun. One gets subconscious images of the weathered lateritic walls of the great forts of Goa. This, when contrasted with the smoothness of the concrete beams & pergolas, creates an interesting interplay.



Fig4.21\_ Interior Views (source:arkistudentscorner)

#### 4.4.4 Observations

- Making a space interesting by creating two dimensional things into three dimensional
- Detail of the material
- Texture is an important feature of architecture
- Open spaces can be used for exhibition for an extension
- Natural lighting and ventilation
- Contextual architecture

## CHAPTER 05

### 5. Program And Development

#### 5.1 Program Rationale

Rabindra Institute is an institute of 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 programs of the institute is developed after studying Visva Bharati and other institutions that honor any writer or poet (Rabindra Bharati, Jatiya Kabi Kazi Nazrul Islam University, Nazrul Institute). 3 branches of performing arts- Music, Dance and Drama are to be taught in the institute within academic year of 4years, 2 semesters per year.

The academic blocks of the institute are divided into three departments-

- Department of Music
  - Vocal
    - Classical
    - Rabindra Sangeet
  - Instrumental
    - Harmonium, Sitar, Piano, Tabla, Guitar
- Department of Dance
  - Classical
    - Kathakali
    - Monipuri
  - Folk
- Department of Drama
  - Theater and Performance

Other programs are decided according to the necessity of the institute and site context. As the site is only half kilometer away from the Shilaidaha Kuthibari Museum and Cultural complex, so the existing heritage structure Kacharibari is assigned with the program of an exhibition space, where exhibits will be mostly the works done by the student of the institute and also could be rented out for exhibition if needed.

#### 5.2 Space Allocation

SPACE	NO. OF USERS	QUANTITY	SPACE REQUIRED (sft)	TOTAL AREA (sft)	TOTAL
<b>5.2.1 ACADEMICS</b>					
Dept. of Music					
studio	20	2x4=8	(30x40) 1200	9600	
		2x4=8	(40x40) 1600	12800	
Music equipment storage		2	100	200	
Dept. of Dance					
studio	20	3x4=12	(40x40) 1600	19200	
Dance equipment Store Room		2	100	200	
Changing Room(Male & Female)		2	160	320	
Dept. of Drama					
studio	20	4	2000	8000	
lighting & workshop	20	2	2000	4000	
Changing Room(Male & Female)		2	160	320	
Theory Classroom	30	6	800	4800	
Student Toilet(Male & Female)		2			
Dept. Head Room	1	3	200	600	
Dept. Office	3	3x3=9	200	1800	
Teacher's Room	5	3	500	1500	
Teacher's Toilet		2			<b>63540</b>
<b>5.2.2 ADMINISTRATION</b>					
Entry Lobby			1500	1500	
Reception			100	100	
Waiting Lounge			150	150	
Dean's room	1	1	300	300	
Dean's P.A	1	1	100	100	
Director's room	1	1	300	300	
Director's P.A	1	1	100	100	
Register's room	1	1	250	250	
Asst. Register's room	1	1	150	150	
General Office	5	1	5x80=400	400	
Account's office	3	1	3x80=240	240	
Accounts store	1	1	100	100	
Receive & Cash counter	2	1	2x50=100	100	
Curriculum & Examination Control	5	1	5x80=400	400	
Prayer room		1	200	200	
Refreshment/Tea room		1	200	200	
Conference room	50	1	(50x20) =1000	1000	
Toilet (Male & Female)		2	160	320	<b>5910</b>



5.2.3 LIBRARY & ARCHIVE					
Lobby & Counter		1	$500+120=620$	620	
Book collection		20sft/250 books	$30,000/250 \times 20 = 2400$	2400	
Reading area			1000	1000	
Librarian's room	1	1	200	200	
Asst. Librarian's room	1	1	150	150	
General office	3	1	300	300	
Storage		1	500	500	
Multimedia room	10	1	1000	1000	
Printing Area		1	250	250	
Computer Lab	10	1	(10 person X20) =200	200	
Workroom		1	150	150	
Conference Room	20	2	$20 \times 25 = 500$	1000	
Catalogue area		1	200	200	
Toilet (Office)		1	150	150	
Toilet (Male & Female)		2	160	320	<b>8440</b>
5.2.4 RESEARCH CENTRE					
Lobby			500	500	
Individual Workspace	10	10	100	1000	
Computer Lab	10	1	$10 \times 20 = 200$	200	
Lecture room	20	3	400	1200	
Store		1	100	100	
Toilet (Male & Female)		2	160	320	<b>3320</b>
5.2.5 SEMINAR & AUDITORIUM					
Auditorium	500	1	$7.5 \times 500 = 3750$	3750	
Stage			1500	1500	
Green Room		2	500	1000	
Dressing Room		2	250	500	
Multipurpose hall	200	2	$(200 \times 9) = 1800$ $+540+300=2640$	5280	
Electro-Mechanical Room		1	500	500	
Store		1	500	500	
Toilet (male & female)		2	160	320	<b>13350</b>
5.2.6 CAFETERIA					
Cafeteria Space	250	1	(250 person X10)=2500	2500	
Service Counter			400	400	
Hand wash & Toilet			650	650	

Employee Check-in & Change Room			400	400	
Loading/Unloading			100	100	
Food Storage			500	500	
Food Preparation			200	200	
Cooking Area			250	250	
Washing Area			150	150	
Trash Storage			50	50	
Toilet (male & female)			160	320	<b>5520</b>
<b>5.2.7 OTHER FACILITIES</b>					
Central Prayer Space		1	600	600	
Medical & Health Unit		1	250	250	
Student Activity Center		1	1000	1000	
Stationary/ Material Shops		3	(3x100) =300	300	
Guard Room		1	150	150	<b>2300</b>
<b>5.2.8 MECHANICAL SECTION</b>					
Mechanical Room		1	500	500	
Generator Room		1	300	300	
Fire Control Unit		1	500	500	<b>1300</b>
<b>5.2.9 RESIDENTIAL BLOCK</b>					
Student Dormitory (Girls and Boys)	25+25=50	2	28500	57000	<b>57000</b>
<b>GRAND TOTAL</b>					<b>160680</b>

## CHAPTER 06

### 6. Design Development

#### 6.1 Concept Development

##### 6.1.1 Concept

Since the design is to respect the philosophies of Rabindranath Tagore, it became important to read and learn about ideas of Rabindranath Tagore and his philosophies about education or learning. To incorporate into the design process, I focused into few of his lines from poetries and the concept behind Shantiniketan as an educational hub.

The ideal school, according to Tagore, should be established away from the turmoil of human habitation under an open sky and surrounded by vistas of field, trees and plants. In Shantiniketan Rabindranath wanted the environment to be lively and enjoyable and the emphasis is on self-motivation. From these ideas the open air classes started functioning. To make the complex more lively and full of activities the celebration of seasons also became a common feature. Rabindranath felt the necessity that an affinity should be forged between the students' minds and the flora fauna of the ashram complex.

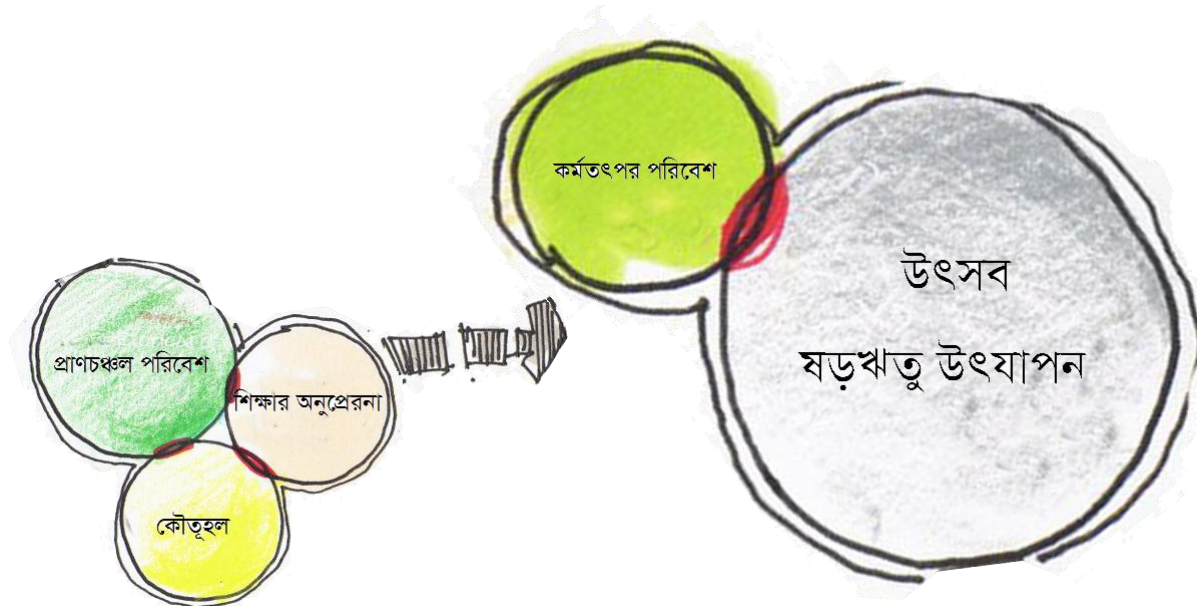


Fig6.1\_Lively environment arouses curiosity and motivates learning, which can be achieved by an active environment by celebrating the six seasons

The six seasons of Bangladesh came in the Rabindra poetry in many ways; Rabindranath described the beauty of seasons and the way to feel the changes of nature with them.

“তুমি নব নব রূপে এসো প্রানে  
 এসো গন্ধে বরণে, এসো গানে  
 এসো অঙ্গে পুলকময় পরশে  
 এসো চিন্তে অমৃতময় হরষে

এসো মুগ্ধ মুদিত দুনয়নে  
ভূমি নব নব রূপে এসো প্রানে।”

### 6.1.2 Initial Ideas

Design of the Rabindra Institute being a process which requires the ideas of Rabindranath Tagore and the context in the site, I initiated with some ideas to incorporate into the design. Being set in a rural setting the surroundings of the site are basically green, some of the site features that I could relate to the concept of the “তপোবন” or the Ideal School that Rabindranath envisioned.



Fig6.2\_ Village walkway



Fig6.3\_ Open air classroom

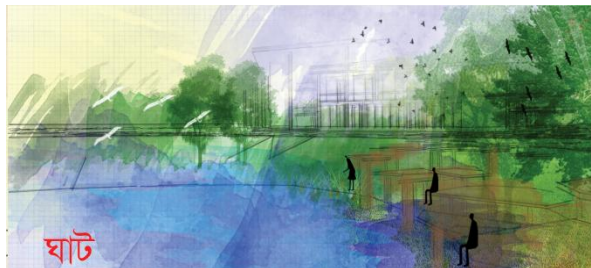


Fig6.4\_ Steps by the pond

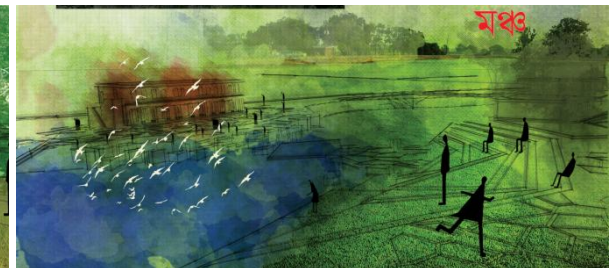


Fig6.5\_ Amphitheatre respecting the Kacharibari



Fig6.6\_ Free flowing indoor and outdoor spaces with visual connectivity through the building form

The sketches above were the initial ideas to blend the conceptual spaces with the site, the idea was to find a relationship between the site features with the concept of Shantiniketan.

## 6.2 Masterplan development

### 6.2.1 Zoning

The first step of masterplan development was to divide the site in functional zones, considering the entry and exits of the site.

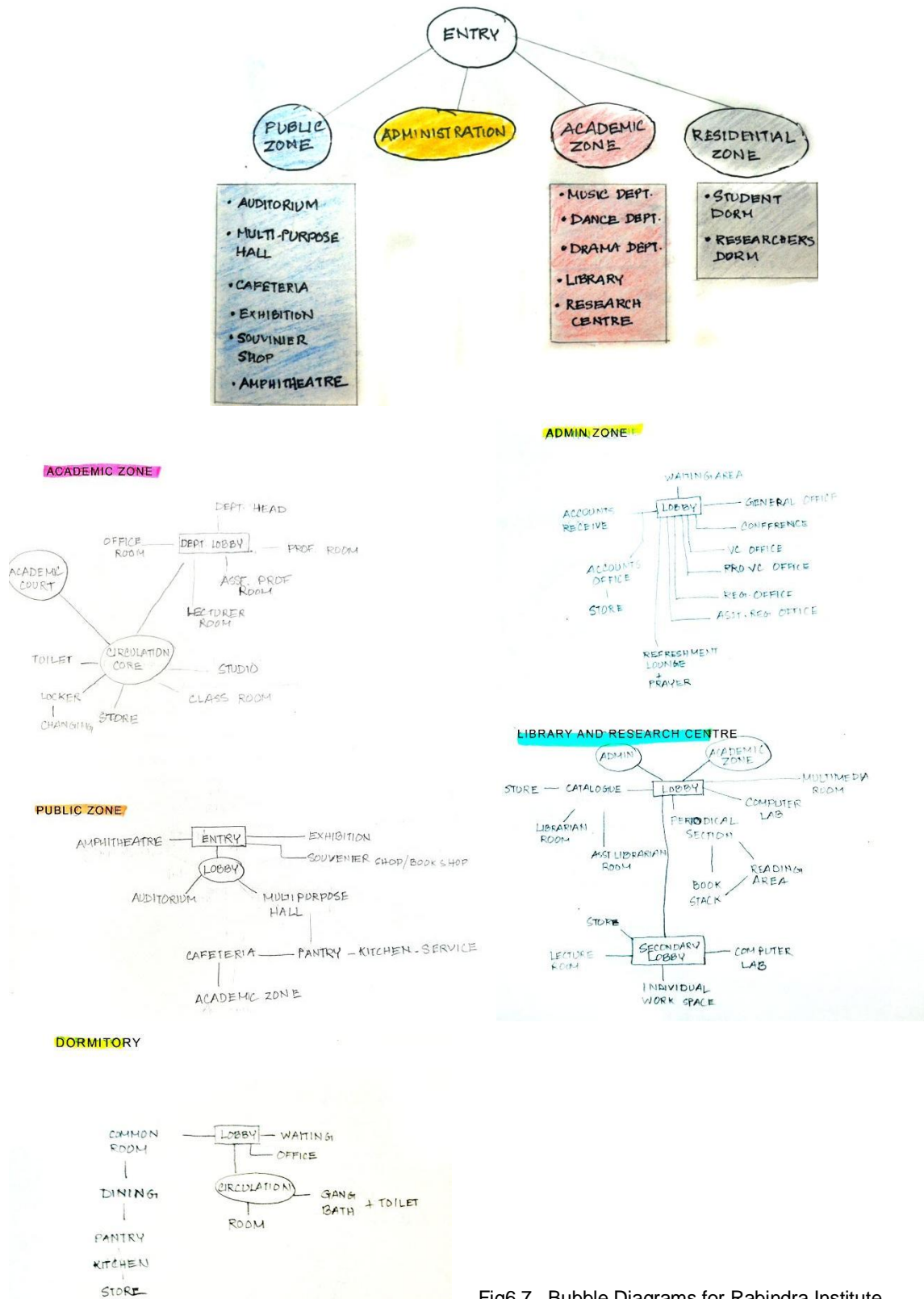


Fig6.7\_ Bubble Diagrams for Rabindra Institute



Fig6.8\_ Site Zoning



Fig6.9\_ Functional box placement according to zoning

Functional required space boxes were placed on the site according to the initial zoning, and considering the existing heritage building in the site as an axis for the functional blocks.

### 6.2.2 Masterplan Generation through Voronoi Diagram

“In mathematics, a Voronoi diagram is a way of dividing space into a number of regions. A set of points (called seeds, sites, or generators) is specified beforehand and for each seed there will be a corresponding region consisting of all points closer to that seed than to any other. The regions are called Voronoi cells” (Wikipedia, 2010)

In the design Voronoi seeds or generators are the key points to be considered in generating the masterplan. The site is opulent with elements of nature- trees, পুকুর or waterbodies, green open fields. To keep the natural elements undisturbed and optimize the functional spaces and circulation, voronoi diagram helped to discover the geometry that will minimize the built spaces.

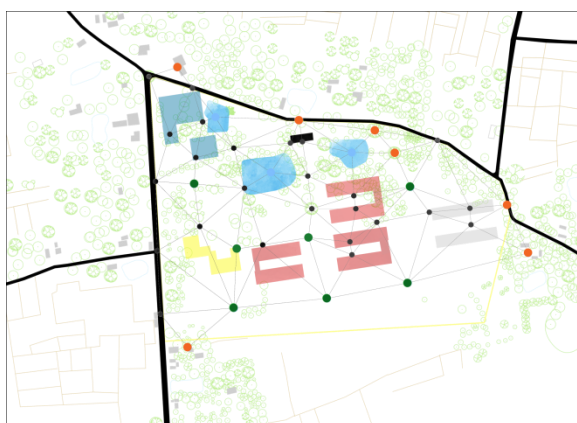


Fig6.10\_ Points on site and Delaunay Triangle

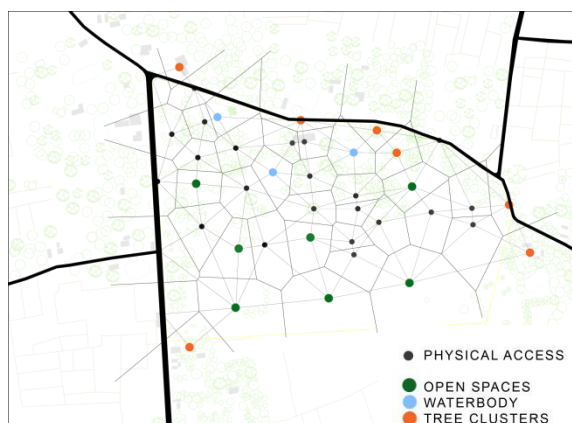


Fig6.11\_ Voronoi Diagram

The voronoi seeds are laid in the site considering the physical connectivity and the natural elements that are to be kept undisturbed. The black dots are the points that needs physical connection, which are the entry/exit and the circulation points in the blocks. The green, blue and orange points are the central points of natural elements- open fields excluding the functional blocks, three water bodies and the cluster of trees in the site.

The next step was to differentiate the functional required spaces and the site elements that need not to be disturbed in both the diagrams, and generate the shape of the forms for housing the functions accordingly.

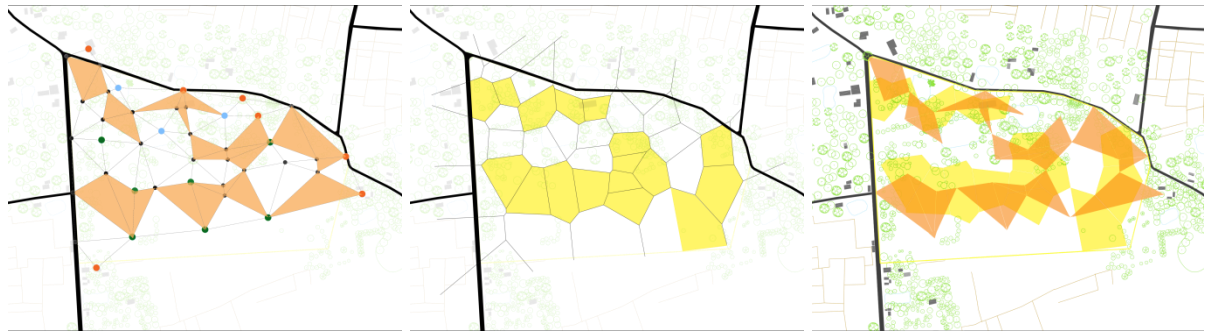


Fig6.12\_ Generating the geometry for forms through coloring the diagrams and overlapping them to create the forms and circulation.

Considering the physical access points and connecting the closest ones, the pathway is designed to connect the zones of the entire site.



Fig6.13\_ Pathway



Fig6.14\_ Form outline

The voronoi seeds and the lines joining them either reclaimed or ignored while developing the plans, resulting the masterplan.

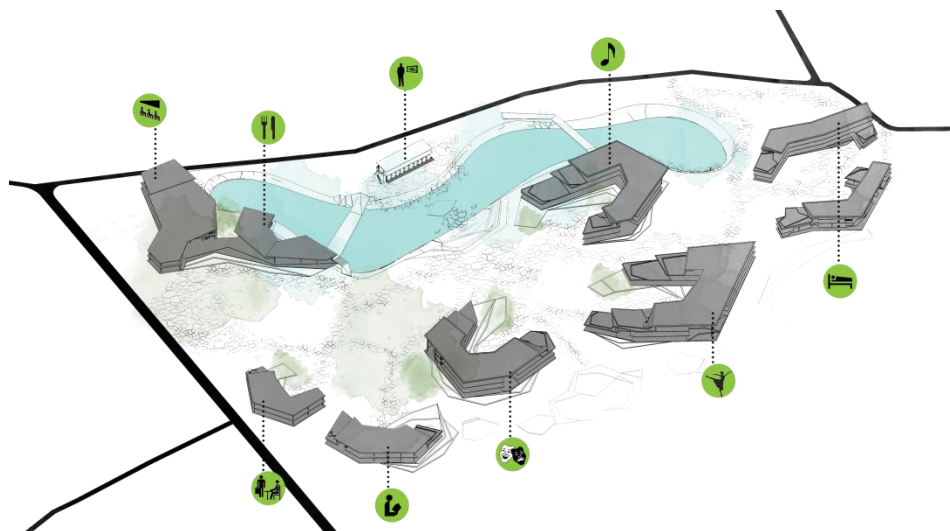


Fig6.15\_ Activities in building mass



Fig6.16\_ Site plan

### 6.1.3 Developing the Forms

Based on the initial ideas, the forms are arranged and designed remembering few factors-

- Respecting the heritage structure
- Separating the public and academic zones with waterbody
- Connectivity of the entire site- physical and visual through continuous waterbody
- Continuous indoor and outdoor spaces
- Outdoor classes
- Ventilation and views of each indoor rooms
- Courtyards or outdoor gathering spaces
- Views of the building mass from outdoor



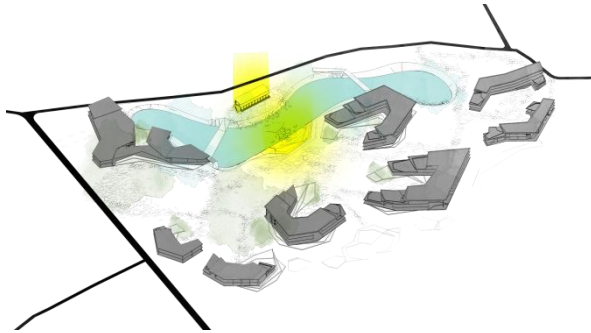


Fig6.17\_ Amphitheatre and Kacharibari

The heritage structure is set as a focal point in the master plan. Functional building masses are placed referring to an axis through the heritage structure.

The academic buildings are arranged around a courtyard that flows continuously to the open spaces. The green spaces flow continuously through the buildings, forming an omni-direction character.

The terrace spaces are in each floor creating a breathing spaces for the upper floors.

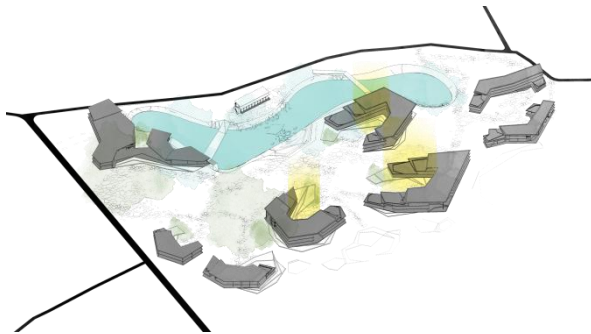


Fig6.18\_ Loose Courtyards in the academic buildings

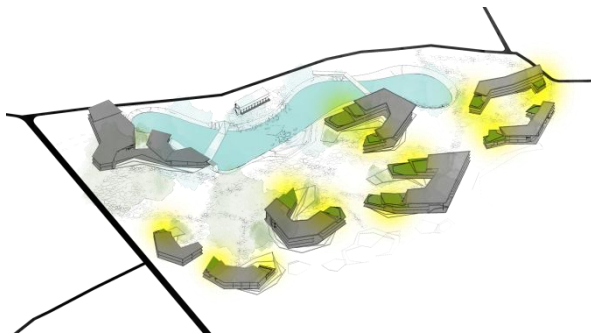


Fig6.19\_ Terraces

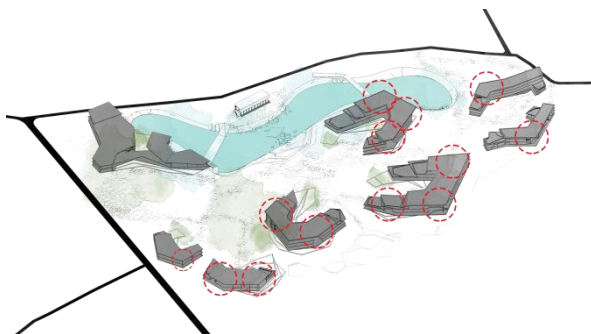


Fig6.20\_ Corners treated with circulation, green spaces and shaded seating areas

### 6.3 Plans

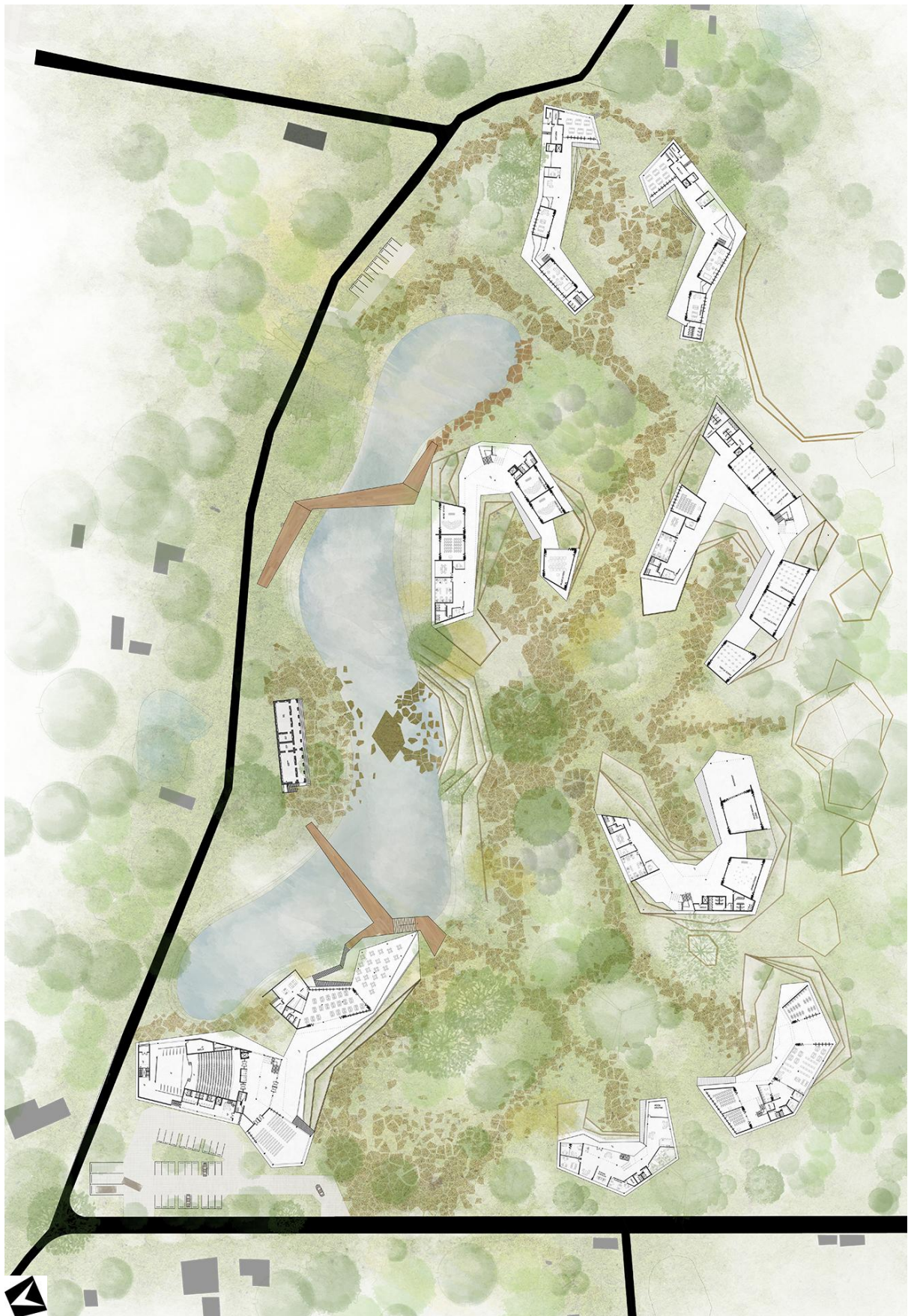


Fig6.21\_ Masterplan (Ground floor plan)

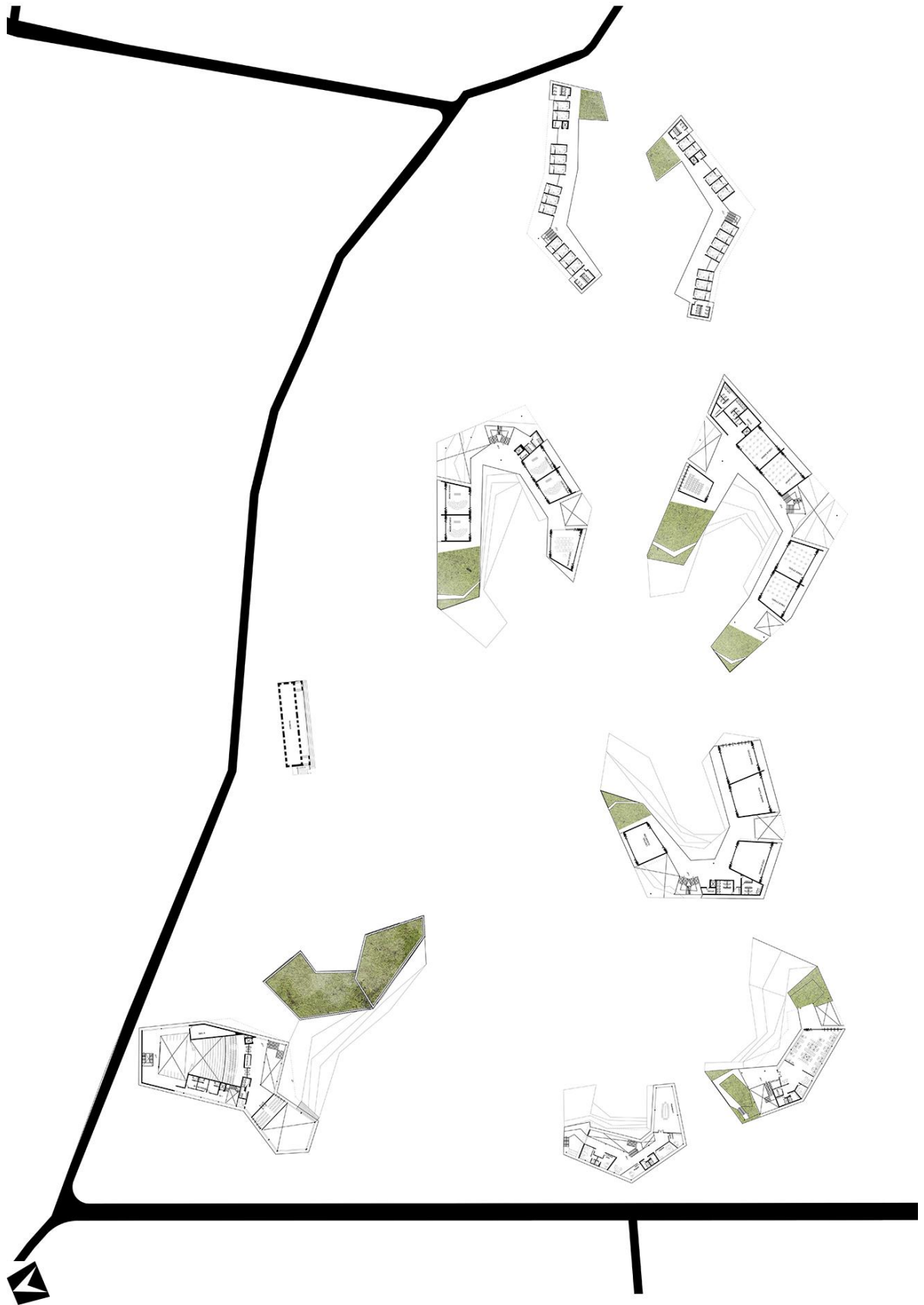


Fig6.22\_ First floor plan

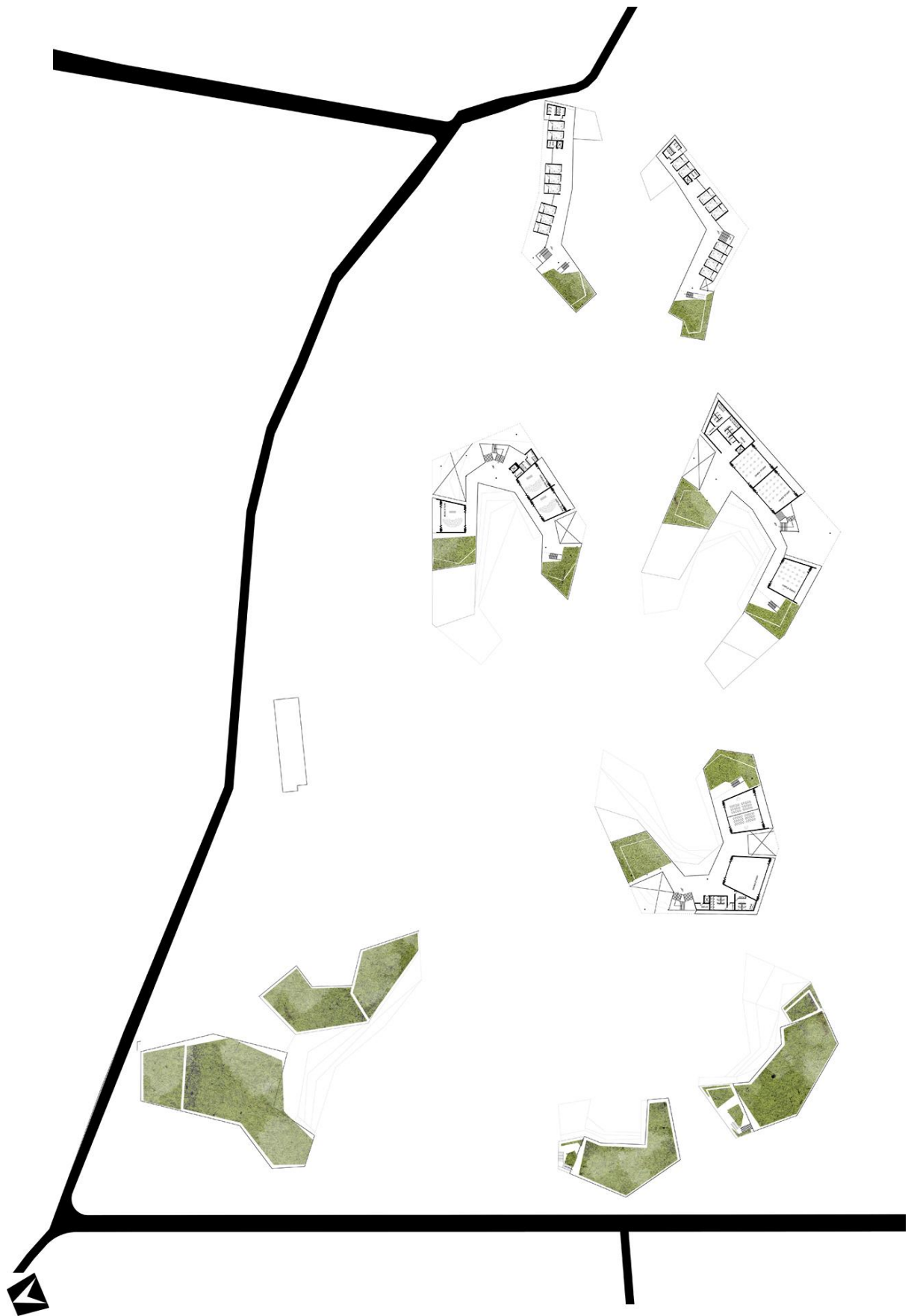


Fig6.23\_ Second floor plan

## 6.4 Elevation



Fig6.24\_ South Elevation

To enhance the visual connectivity with the nature and landscape, the building facades are treated with full height glass window. The structural system is slender steel column with flat slab. The slabs are extended for climate consideration. East and west facades windows are covered with screens made of jute stick; as jute is grown abundant in this area and jute sticks are locally available material, local people use this material for screening and build boundary wall.

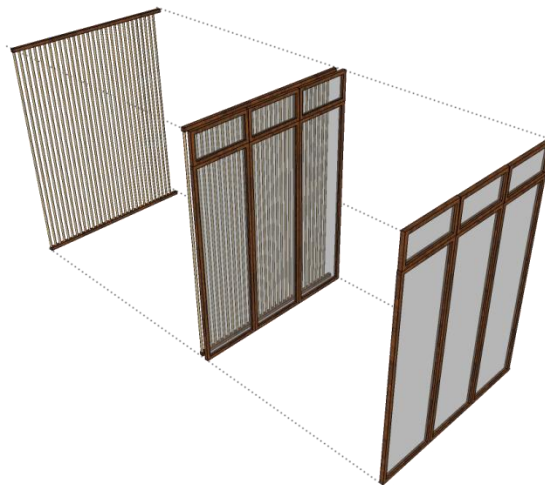


Fig6.25\_ Full height glass window with jute stick screen

Screen is used in the north and south facades as well, where privacy is needed.

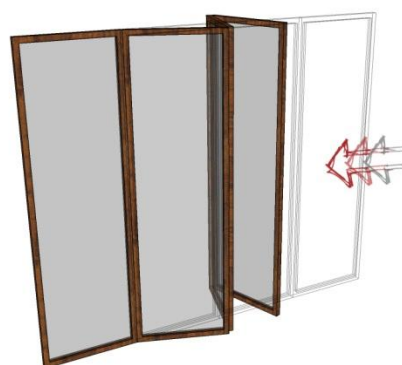


Fig6.26\_ Folding glass doors

## 6.5 Section



Fig6.27\_ Perspective section of the site through Kacharibari



Fig6.28\_ Perspective section of an academic building (music department)



Fig6.29\_ Perspective section of auditorium and cafeteria

## 6.6 Perspective



Fig6.30\_ View of amphitheater and the Kacharibari



Fig6.31\_ View of amphitheater



Fig6.32\_ View from cafeteria

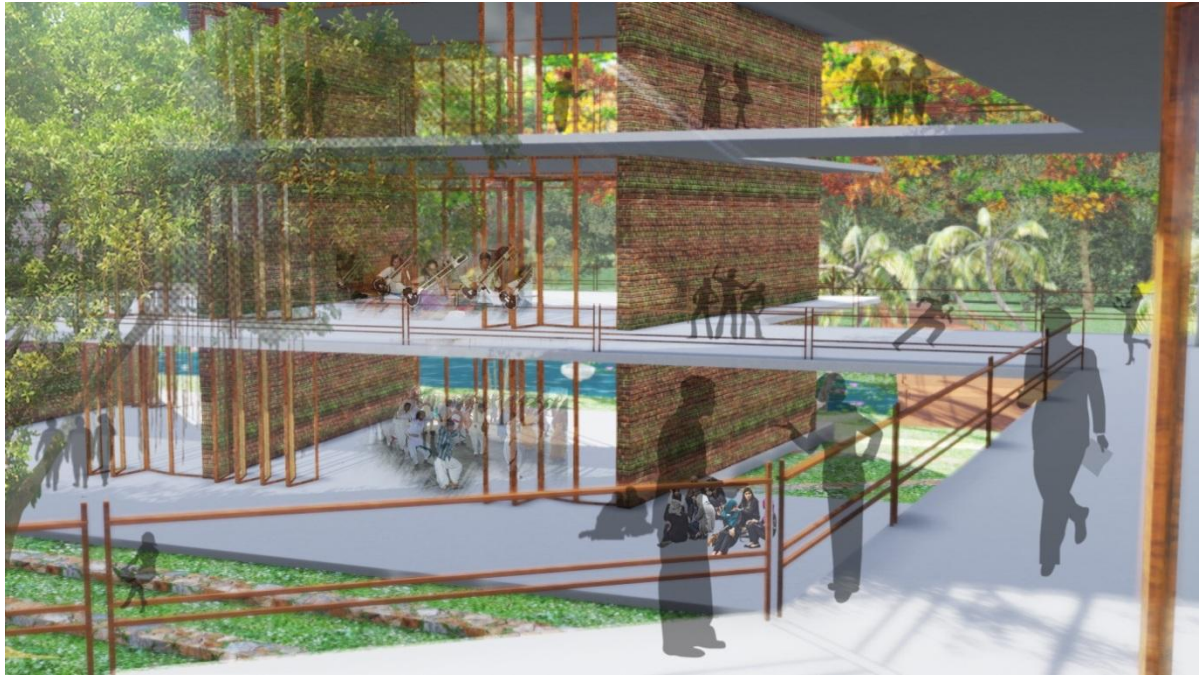


Fig6.33\_ View of the courtyard from corridor of academic building



Fig6.34\_ Classroom





Fig6.35\_ Extended verandas on the back of classroom



Fig6.36\_ View of Terrace



Fig6.37\_ Green steps



Fig6.38\_ Stair and green open spaces through the building



Fig6.39\_ Outdoor classrooms during dry seasons



Fig6.40\_ Outdoor Classrooms sunken spaces filled with water during Rainy season

## 6.7 Model Images





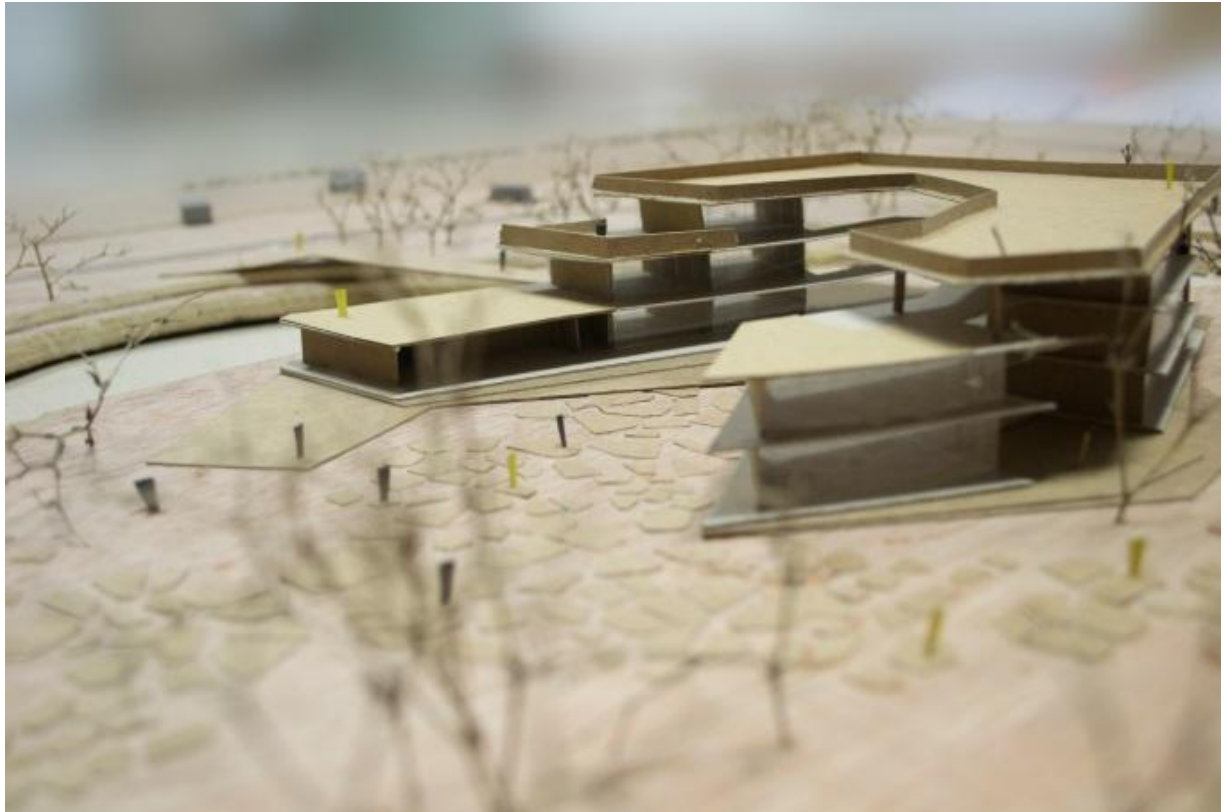


Fig6.41\_ Model Images

## 6.8 Conclusion

This project is an attempt to understand Rabindranath's notion about association of man with nature and propose a design that gives greater emphasis to the surrounding and context than to its form. The process involved looking into Rabindranath's philosophies about an educational environment which is materialized through Shantiniketon, his school. Free flowing indoor outdoor space, loose courtyard planning are tools that have been adopted to achieve such a result, since most of the interaction happen outside classroom and hence most of the learning too. Another vital dominating factor is the existing building of Rabindranath's Kacharibari, around which the development of the institute is proposed. Adjacent location of structures is placed to highlight the prime building. Proposing this institute is intended not only to provide an institute of performing arts for the people of Bangladesh, but also to conserve and give life to the Kacharibari with functions. It will be a place for the Bangali nation to come and share their love for Tagore and enrich and revitalize their culture while associating it to a place to be their pride and their own way of relating to Tagore.

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