

DUYAR
BARISAL SHILPAKALA ACADEMY AS THE
GATEWAY OF BARISAL CITY
BAND ROAD, BARISAL

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ABSTRACT:

Barisal has now become a district and has been going through major developments. The concept of the project is to create a cultural corridor in continuance of growing Barisal city; providing an interactive platform to congregate not only for artists, artisans and cultural personals but also pulling the citizens in one thread as an addition. The center will be a gateway for the city dwellers giving the city an iconic value and also providing an universal platform for art, craft and cultural practioners,learners,enthusiasts beyond any border.

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CHAPTER 01

1.1PROJECT BRIEF:

PROJECT TITLE: BARISAL SHILPAKALA ACADEMY

SITE: BAND ROAD,BARISAL

AREA: 1.5 ACRES

CLIENT: Barisal Public Works Department under the Ministry of cultural affairs

1.2PROJECT BACKGROUND:

The independence of a country usually leads to great developments in its language, culture and literature. The emergence of Bangladesh as an independent sovereign state has indeed removed all the obstacles in the way of healthy of Bengali culture.

Our culture has the advantage of having a rich heritage as well as fresh initiative. Bangla language, music, drama, and all other cultural expressions are now regenerating on the independent soil of Bangladesh.

Human life is very regular and systematic. Arts, music and all cultural sorts of refreshment and nourishment of life bring harmony, rhythm and music to life. Cultural complex like Shilpokala academy acts as an excellent catalyst to the revitalization of a decaying or dead area of the city.

Shilpokala academy complex is a cultural complex where cultural heritage will be practiced institutionally for improvisation of our culture. This sort of complex is thus very necessary in national perspective.

1.3PROJECT RATIONALE:

The cultural academy is the one which addresses the culture of Bangladesh. it has a mixed culture. her deep-rooted heritage is amply reflected in her architecture, literature, dance, music, drama and painting. like a colorful montage, the cultural tradition of the country is a happy blending of many variants, unique in diversity.

Our culture has the advantage of having a rich heritage as well as fresh initiative. Bangla language, music, drama, and all other cultural expressions are now regenerating on the independent soil of Bangladesh.

Human life is very regular and systematic. Arts, music and all cultural sorts of refreshment and nourishment of life bring harmony, rhythm and music to life. Cultural complex like Shilpokala academy acts as an excellent catalyst to the revitalization of a decaying or dead area of the city.

Shilpokala academy complex is a cultural complex where cultural heritage will be practiced institutionally for improvisation of our culture. This sort of complex is thus very necessary in national perspective.

1.4 AIMS AND OBJECTIVES OF THE PROJECT:

The concept of the project is to provide an interactive platform to congregate universal artists, artisans, cultural personals in one thread. It will provide an opportunity to share cultural practices and will create a platform for many in Barisal city.

- to develop socio-cultural economy
- to motivate artists by providing them a platform
- to develop a cultural corridor in continuance of growing Barisal division in order to promote cultural activities and create recreational public spaces
- to provide an opportunity to enhance friendly relations internationally through sharing and promoting cultural activities.
- creating a platform of learning
- this Centre will act as an ultimate exposition of art, culture and craft and will create opportunities to participate in our cultural heritage.
- to provide an universal platform for the easy communication of art,craft and culture practitioners, learners, enthusiasts beyond the border.

1.5 TENTATIVE PROGRAMS:

1. Administrative block

1.1 Director

1.2 District cultural officer

1.3 Meeting, conference, waiting

2. Cultural block:

2.1 500 seated auditorium with green room

2.2 Rehearsal rooms(academic block)

2.3 Classrooms(academic block)

2.4 Teacher's room(academic block)

2.5 Art gallery

2.6 Library with storage

2.7 Café with kitchen

CHAPTER 2 LITERATURE REVIEW

2.1 Promotion and development of national culture.

Research on culture, art, and heritage, helping the destitute and gifted artists, making grants to various non-governmental cultural organizations, Highlighting national culture in home and abroad and preservation of folk cultural heritage are some of the main responsibilities of the Academy.

Arranging cultural and film shows, drama, music, and dance, discussion meetings, seminar, symposium, sending cultural troops to overseas countries, publication of books on performing arts, music, dance, and film, arranging trainings, participation in national and international book festivals and arranging sells of its publications are also important tasks of the Academy. ^[1]

2.2 Some Major Activities of Shilpakala Academy.

2.2.1 Music and Dance:

This division is performing the task of developing and promotion of indigenous folk music, folk dance of our country. Awarding recognition to the local gifted artists who promote folk music and dance, arranging classical music show had been the main stay of the division. It also sends promising young artist of solo and duet dance team overseas as part of its promotional activities.

2.2.2 Drama and film:

Drama and film division Bangladesh Shilpakala Academy is working on development and advancement of different forms of drama on regular basis from its inception. Among its achievements; organizing several national drama festivals, national children's drama festivals, recitation festivals at the national level, divisional poetry recitation festivals in six divisions of the country, arranging national jatra festival to revive the neglected folk drama, weekly drama festivals at regular basis in Dhaka to bring to notice of the elites of the capital the work of the dramatis and drama works from different parts of the country; protect indigenous folk drama from extinction and erosion, incentives and appreciations to the healthy jatra movement and the artists who are involved in folk form of our drama culture, and organizing folk drama festivals, arranging short course and workshop on drama in various parts of the country outside Dhaka, various types of program to promote recitation, reading, enhancement of accurate phonetics as a separate stream towards winning recognition and penetration to depth in the society. Puppet show, acrobatic show, SRUTI DRAMA, music of the drama, magic show, observance of different important days etc are also considered regular features of the activities of this division. ^[2]

2.2.3 Publication:

The Research and Publication division was established since its inception to develop, publish and development of national culture. Research publications are published regularly on fine arts, music, dance, dramatic architecture, and sculpture from this division. In addition, this division publishes the six monthly Shilpakala, a Bangla periodical, an annual English journal and Shilpakala a quarterly bulletin regularly. Professors, journalists, artists, and intellectuals of national fame mainly contribute on art and culture of the nation to the six monthly Bangla journals, the Shilpakala. The bulletin Shilpakala is of a different format. It contains mainly the brief reports and pictorial coverage of activities performed by the Shipakala Academy and its branches in the districts. It also publishes brief introduction on the deceased and famous cultural personalities on the nation to pay its tribute. The Research and Publication division has its two wings, one is Sales Centre of its publications, and the other one is the Library.

2.2.4 Activities of the Sales Center of the Publications:

All publications of the Academy are sold in the sales center. It also participates in great Ekushe Book Fair, Dhaka Book Fair, and other international Book Fair including Kolkata Book Fair too. As a result, this gives opportunities to readers of this country on Art and culture through the books published by the Academy, and it offers opportunity to the overseas readers to know our culture. The Academy also earns foreign exchange by selling its books. ^[2]

2.2.5 Library Activities:

The library of the academy is small though very rich. There are many rare books and journal foreign journal in its collection. Numerous readers and researchers use the library. It collects at least some rare books for the library almost every year. ^[2]

2.2.6 Seminars and discussion meetings.

This division arranges discussion meetings on birth or death anniversaries of national poet Nazrul Islam, Rabindranath Tagore, Palli Kobi Jasimuddin, and other poets, littérateurs and deceased artists of national repute at regular and annual basis. It also arranges Seminars and discussion sessions on the anniversary of martyr's day of Shaheed President Ziaur Rahman, and his birth day; the national Shaheed intellectuals remembrance day, Victory day, national revolution and solidarity day, and international mother language day to mention but a few. ^[2]

Reference:

2. www.shilpokala.academy.com

2.3 Some other major Cultural Projects of the owner.

2.3.1 Bangla Academy:

Bangla Academy stands as the National Conscience and acts as the principal forum of cultivation of Bangla literature. It is also the leading publishing house of research works in the country. ^[3]

2.3.2 Bangladesh National Museum:

Bangladesh National Museum is the largest museum of the country. It was established to conserve the fragment of the past and present culture and bear the witness to cultural change and interprets them. It also responds to the quest for cultural identity and roots. It was inaugurated on November 17, 1983 incorporating all the resources of old Dhaka Museum, which was founded in 1913. This is the apex of museum organizations of the country and it devotes primarily to the preservation and conservation of the tangible heritage of the country and displays objects of history and cultural heritage. ^[3]

2.3.3 Bangladesh Folk Arts and Crafts Foundation, Sonargaon:

Travelers like Ibne Batuta, Ma Huan, Fa Heyan and Ralf Fitch visited Sonargaon. Ralf Fitch said that sufficient handloom cloths were exported from Sonargaon to different countries of the world. In that time Muslin was famous for its finest quality. Main importing countries of Muslin were India, Sinhal, Pegu, Malakha, Sumatra etc. Once upon a time, there was sea route from Sonargaon to Java Island. Sonargaon was not only administrative capital, but also developed in culture, art and science. The ancient Tomb, *Mazar*, Mosque and residential area bear its testimony. Zainul Abedin, the great artist of Bangladesh selected Sonargaon to establish Folk Arts and Crafts Museum. As a result, the Government of Bangladesh established the Bangladesh Folk Arts and Crafts Foundation on March 1975. The foundation is run by the direction of the board of trusty. Head of the institution is Director. There are two museums with 13 galleries in this foundation. One is Folk Art and Crafts museum and the other is *Shilpacharya* Zainul Abedin museum. Every year the Foundation arranges month-long folk fair and folk festival. Thousands of people enjoy the festival. With different motifs and colours, *Jamdani* and *Nakshi Kantha* are projected here. These are creations of common people. These are the great creations of our civilization and aspirations of mankind. The main objectives of the Foundation are to collect, preserve, and display, carry out researches and revitalize traditional folk arts and crafts of Bangladesh. Sonargaon is just 25 km. away from Dhaka. After crossing Kanchpur Bridge ask anyone to know the location of the Sonargaon Museum. A half-kilometer narrow winding road will take you to the folk art museum. ^[3]

Reference:

3. [www.national & folk art of bangladesh.com](http://www.national&folkartofbangladesh.com)

2.3.4 Cox's Bazar Cultural Centre:

Cox's Bazar Cultural Centre is doing a tremendous job for the cultural promotion of the periphery areas and ethnic minorities of Bangladesh. ^[4]

2.3.5 Department of Public Libraries:

The Central Public Library was opened to the public on March 22, 1968 with a stock of 10040 books. The Library was intended to be the head of the public Library system in the province of East Bengal (East Pakistan) of the then Pakistan. The Department of the Public Libraries was established with Bangladesh Central Public Library as its headquarter in 1984. The overall superintendence, development and management of Public Libraries in the country are the main functions of this organization. It has been playing an important role of country's socio-economic development by aiding people of their formal and informal learning. ^[4]

2.3.6 Department of Archaeology:

It is one of the most ancient government departments of Bangladesh. It preserves the National Cultural heritage and protects and controls the ancient monuments and regulates antiquities as per Antiquities Act of 1964 (amended, 1976). Maintenance, conservation and repair of "Protected" sites and monuments all over the country as per Archaeological Works Code are its main responsibilities. Planning and execution of exploration and excavation of ancient sites as per pre-planned programme are its major functions. Decipherment and study of ancient epigraphic records including stone inscriptions, copper plates, coins and manuscripts in Sanskrit, Arabic and Persian are entrusted with the experts of this Department. It publishes books, brochures, guide books, view cards and other publicity materials for the general public introducing our cultural heritage with a view to provide most reliable information to national and international scholars devoted to the study and reconstruction of our history. The department collects and preserves ethnological objects of the tribal peoples and preserves them in the ethnological museum to facilitate study and ethnological research. It also maintains a specialized library. It coordinates the UNESCO mission activities for the restoration and preservation of our World Heritage Sites of the country. At present there are 372 sites and monuments have been declared protected on priority basis under the provisions of the Antiquities Act. Two sites have been declared as World Cultural Heritage Sites. These are Historic Mosque City of Bagerhat and Paharpur Buddhist *Vihara*, Naogaon. ^[4]

Reference:

4. www.culturalcentreofbangladesh.com

2.3.7 Nazrul Institute:

Kazi Nazrul Islam is the National Poet of Bangladesh. Nazrul Institute was established in February 1985 by the Government of Bangladesh with a view to keeping alive his

memory, studying his life, literature, music as well as conducting researches on his overall contribution to Bangladeshi life and society. The Institute is housed in the building, popularly known as *Kabi Bhaban* situated at Road No. 28 (Old), House No. 330-B, Dhanmondi R/A, Dhaka, Bangladesh, where the poet spent a considerable period of the last phase of his life. Some important objectives and functions are promoting the study of the works of the poet, collecting his songs and other works from various sources at home and abroad and compiling, preserving and publishing the same, making necessary arrangements for research on, and publication of the literature of the poet, and publicity thereof, organizing conferences, lectures, debates and seminars on matters relating to his music, literature and other areas etc. ^[4]

2.3.8 Tribal Cultural Institute, Rangamati:

This institute was established in 1978 under the Ministry of Education (Culture and Sports) in order to promote, preserve and develop tribal cultures of the Chittagong Hill Tracts region and to bring such activities in the mainstream of the national culture of Bangladesh. Since then the Institute had been run as a project of the Chittagong Hill Tracts Development Board till it was taken over by the Ministry of Sports and Culture and brought under its administrative control in July 1981. At present it is under the Ministry of Cultural Affairs. The institute has its own office building, modern auditorium and a unique Tribal Museum cum Library building in its own land. The broad functions of the institute are carrying out researches about the ways of life of the Tribal peoples and their customs and practices and highlighting the common elements that exists between the tribal peoples and the people of other parts of the country, so that, they could be brought in the mainstream of our National and Cultural life. Also collecting information and data regarding the tribal ways of life, their languages, literature, customs, beliefs, rites and rituals, organizing Tribal language course for the officers and staff of the Government and autonomous bodies posted in the tribal areas of the Chittagong Hill Tracts. And many other activities like publication of books, journals, periodicals, organizing seminars, cultural festivals, literary and music competitions, art exhibitions etc. ^[4]

Reference:

4. [www.cultural centre of bangladesh.com](http://www.culturalcentreofbangladesh.com)

2.3.9 Tribal Cultural Institute, Bandarban.

Like the Rangamati Tribal Cultural Institute, it is also working to promote, preserve and develop tribal cultures of the Chittagong Hill Tracts region specifically of the Bandarban district area. Some of the main functions of the Institute are collecting rare

and valuable books and journals regarding tribal people and culture for the Library of the Institute, organizing cultural shows, drama etc on national days and in important social and public occasions and also at the time of VIP visit, organizing cultural exchange program in the country, recording and preservation of traditional tribal songs and ballads, collecting specimens of tribal arts and crafts, colorful dresses, traditional ornaments, musical instruments, coins, paintings and many more. ^[4]

2.3.10_Tribal Cultural Academy, Birisiri.

The institute holds a status of autonomy character under the control of the Ministry of Cultural Affairs. It has an executive Body/Council constituted by the Government itself. This body is the supreme authority. As the chief Executive of the institution, the Director controls and administers the institute. There are 37 nos. of staffs in the Academy are classified into two categories. It is located at Birisiri under the upazilla Durgapur in the district of Netrokona, a district at northeastern zone of Bangladesh. It is about 40 km. away from the district headquarters and about 180 km. far from the capital city Dhaka. The main objectives of this Academy are preservation, promotion and development of tribal culture of the greater Mymensingh district (Mymensingh, Tangail, Netrokona, Jamalpur, Sherpur) and bring those to the mainstream of the national culture. ^[4]

Reference:

4. www.culturalcentreofbangladesh.com

2.4 (Background of Bengali culture)

The day today way of life of a group of people of a certain geographical boundaries is known as the culture of people.

2.4.1 Indigenous performing arts of Bangladesh:

Bangladesh is an agricultural country and her villages with the exception of few are silt, in a semi primitive level. They have not yet experienced the manifold changes in the social and economic pattern- the flow of information, the circulation of knowledge and ideas of modern human society.

Music has been enjoyed and practiced by the people of this country from ancient time. This land has accepted many outsiders in different time and various rich cultures have mingled with the traditional culture of this land to give rise to a great culture. Chinese traveler Fa-lien (5th century A.D.) called this land "The, Land of music".

The popular song of the country is her folk song. The folk song is the traditional music of the country. It is her heritage, both cultural and social.

Man and music are one singularly one. So in Bangladesh the proper study of the culture of her people is through her music. The music reveals the whole man - the internal man.

Classical music which consists of a number of 'ranges' each of which is appropriate for a particular time of day and night. We have great masters like Atul Prasad, Rajanikanta, Tagore and Nazrul songs; with a deep devotional touch and a fine blending of classical grammar and tune. Among the songs of indigenous origin mention must be made of some of the main divisions. ^[1]

2.4.2 Different types of song:

Religious Songs:

The aim of life as conceived by the mystic poets and reflected in their songs is to reach God through love and devotion. This has a little to do with rituals and ceremonial observed in orthodox society.

Kirtana and Jhumur - biased. Although Sufism is not altogether missing the text is based mostly on Krishna, Radha and Gour (Chaitanya). ^[1]

Reference: 1. A book of Hajar bosorar bangali sonskriti - Gulam murshid.

Marfati And Murshidi Songs:

Are Devotional songs of a mystical character. These songs are the only accounts providing us with Glimpse of Marfati and Murshidi views on life. They are composed in very lucid. Simple languages are marked by Great Literary qualities. These songs are usually sung with 'Ektara' or 'Dotara'. These songs are sound solo or chorus (10 to 15 persons in group).

Bishhed Songs:

Also fall within the mystical or religious category. Bishhed songs share certain qualities of the murshidi, the difference being in the approach to life.

Kabi And Tarja Songs:

Of the religious songs kabi and tarja are presented to the audience almost extempore without a stage set for the purpose. Kabi is an open air performance of highly exacting dialogue in verse. In fact, it is a poetic battle between contesting poets. Traces of this type of battle are still found in Chittagong Barisal and Kushtia.

Jari Songs:

Jari is a kind of hymn, which owes its origin to the tragic events of Medina and Karbala leading to the deaths of Hazrat Imam Hasan and Hussain. Jari songs are found today especially in the district of Mymensingh, where they are sung to the accompaniment of dancing in group of 10-15 persons at a time is also an open air performance.

Ghatu Songs:

Ghatu songs are connected with river and boat. Ghatu songs have been so named, because it is usually sung on boats in the river ghats, sung only in rainy season and autumn. It is prevalent in the Mymensingh Sadar, Netrokona and Kishoreganj, subdivision as well as western northern parts of Sylhet and Tripura.

Ghatu is marked by some peculiar characteristics, the most outstanding of which is that a handsome young teenage boy leads the song in the Garb and Hairstyle of a young maiden. When the song is sung in chorus (12-18) he does not participate in the singing, instead he plays the role of a Ballet Dancer. Ghatu song is sung against the background of sea on bamboo or wooden beds of boats and continuous throughout the night.

Gambhira Songs:

This kind of folk songs is found only in the district Rajshahi in Bangladesh and Maldan in India. The name of the song is misleading the origin of the name is difficult to ascertain. This musical event of Gambhira is usually held under a large canopy.

Baramasi Songs:

Like Bisheer are songs of separation with the difference that while the latter containing an allegorical element and fall within the category of spiritual songs. A Baramasi song describes the pangs of separation throughout twelve months of the year. The thoughts of a woman about her husband against the background of seasonal changes during the year and the immense joy she could have felt had her husband been near are reflected in the rich imagery and smiles of these songs. The practice of Baramasi songs is prevalent in the district of Rangpur.

2.4.3 History And Background Of Dance.

The dance is a non-verbal expression gesture to tell people about one's joy, sorrow, happiness and love. Dancer uses his or her eyes, smiles, looks, her hands, legs and body to communicate with others, while expressing her emotions and sentiments.

This way of expression also existed in ancient days, like the primitive men after hunting used to celebrate over their victory. They used to light fire, play music, and then move around the fire following the musical harmony and one day, they found

that they are dancing to say that they are happy. In this way dance originated and with developed into many styles and types.

It changed and developed again and now reached its, perfection giving rise to another form of art. Now dances have many divisions each with different styles. E.g. Traditional, Tribal and Folk dances - they never change. The Mughals first invited the dancers in their royal court and practiced it. Now India is very rich in their dances exposing their culture and tradition in classical dances perfectly to the rest of the world.

But our country has not yet developed any particular style and we still follow mostly the Indian traditions -except in the folk and tribal dances. These dances are mystical in nature and have a lot of variety each with different individuality.

The reasons we could not develop an individual style in our classical dances is the conservativeness that we inherited through our Muslim cultured background. ^[5]

Folk Dances:

One of the characteristics of Folk Dances is that it is performed with vocal music. Most of the dances are represented with music. Dance and music are the inspirable part of the Baul, Zari, Kirtan and such kind of festival. Bauls do dance and singing where as the Bayesnabs sings Kirtan. There is the use of technical art of body (Mudra) in classic dance but there is no use of technical art in Folk dances.

Reference:

5. A book of prachine bangle sonoskriti - Gulam sharwar.

Baul Dances and music are self created creation of Bauls. The male Bauls generally dance, Solo dance. At the festival of Bauls gatherings they dance in groups. All the excellent beauty lies in the physical movement of step-work (footwork).

Brata Dance:

Brata dance is connected with some rituals performed by Hindu women in order to have their craving and desires fulfilled. This dance is found particularly in Rajshahi in the district of Jessore. The dancers form a ring and slowly move from left to right around the 'Kula' in the courtyard of the selected houses visited for collection of rice. The dances are performed in accompaniment of country made drums. The movement of the body is distinctly marked from waist upwards, particularly in hands and arms. Gangabataran Dance or Jalahara dance is also performed by Hindu women. A marriage dance and appears monotonous because the feet are hardly taken off the ground. They slide from side to side, movement from waist upward is however free.

Kathi Dance :

Kathi dance is performed by a section of the depressed class Hindus, called the Bauris in Rajshahi district. They stand in a circle, each carrying one short stick (Kathi) in each hand and going round dancing to the accompaniment of the Madol (A drum like musical instrument). The player of the Madol remains outside the circle. They begin

singing in chorus each sticking rhythmically with the stick in his left hand to that in his right hand. Then they form pair, each with this righty.

Dhali Dance :

It is a so called because the dancers have 'Dhali' (Shields) made of cane accompaniment of Kansi vigorously moving their arms and feet and engaging at intervals in mock fight with their sword and shield. It is war like dance.

Jari Dance :

The songs are an action songs sung during the Muharram ceremony. The dance element in it provides necessary action. It is widely prevalent in the district of Mymensingh. The leader of the song is known as Bayati, The extent of the dancer is marked with sharp movements of the hands when they beat their own chests. This reminds us of the tragedy of Karbala.

Jari dance is associated with the Shari song itself which in its turn is connected with Boat race. This is solo dance performed on the prows of racing boats.

Ghatu Dance :

The Ghatu dance is also associated with Ghatu song, which has been discussed already. It is found in the district of Mymensingh and Sylhet. The leader of the songs is known as Ghatu who should be a young boy dressed as a Girl to dance and lead the song and to perform the action of ballet dancer when the group sings in chorus.

Bogra Dance :

In some parts of the district of Bogra material folk dance is prevalent among some people. The dancers dance wildly with strikes and batons in their hands.

In the district of Pabna the girls dressed in yellow sarongs and with glands on their necks dance a peculiarly fascinating dance while singing in Unison.

Dinajpur Dance :

In the district of Dinajpur type of dance is performed by men and women moving in a circle. They begin with small leaps gradually growing longer and more vigorous.

In the Hill Tracts of Chittagong there prevails a fold dance, in which the dancers all in red and white carrying feathers and large flags perform their part vigorously to the accompaniment of large cattle drums. Another kind of tribal dance is found in the hill tracts of Chittagong. The dancers cloths themselves barely in loin cloths and dance

with the sticks of Bamboo in their hands. The movement of body in this dance is extremely slow which reflects on instance of a kind of dance which is still in its primitive stage.

Santal Dance:

Santals, a group of aboriginal people who have settled in the district of Rajshahi have a peculiar dance. The Dancers, man, women, wear buffalo horn-head dresses with a fringe of shells over their faces. They dance in a compact body, occasionally bending down and stepping closely together and thus giving the picture of some wild animal, with the accompaniment of a great khol drum. The whole scene presents a merry wild spectacle.

Oter Dance :

In some societies of Bangladesh Muslim Ladies dance during marriage and other festive occasions in the privacy of the Zenana, where male spectator, are scrupulously excluded. The main constitute of the bulk of Bangladeshi culture is folk dances. The harvesting dance, the snake charmer's dance and those of some other varieties that are staged from time to time in educational and other institutions are also in indigenous dances of Bangladesh.

2.4.4 Musical Instruments.

The main aim of a musical instrument is to compose melodious tone. Vocal music and the tone of instruments are the two essential part of musical art, but these are mutually dependant. Musical instruments not only compose the music but also the timing of musical beat for this (rhythm).

In Bangladesh musical instruments have been used from very ancient time. Nobody got any musical evidence used by the Aurjaw and nobody knows anything of it. But it is suspected that the musical instruments which are used by the tribe and ancient people of Bangladesh may be the musical instrument of old time.

2.5 Standard analysis

2.5.1 Theater.

Basic theater form-	end stage
Quantity of seats-	180
Seating area -	1218 sqft
Row spacing-	2'-8"
Most distant seat-	50'-0"
Stage elevation-	1'-6"

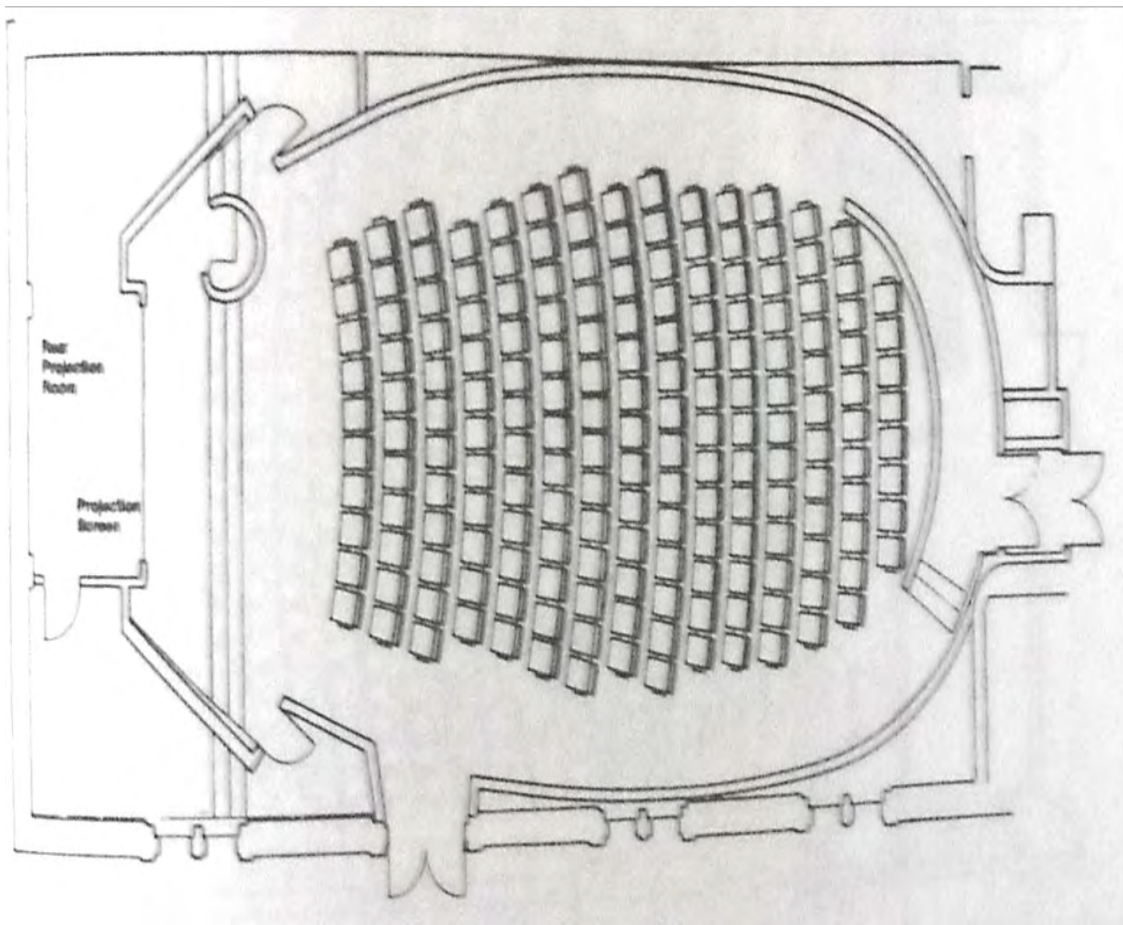


Fig1: Above plan shows the end stage theater

Basic theater form-	end stage
Quantity of seats-	224
Seating area -	1660 sqft
Space per seat-	7.4 sqft
Most distant seat-	60'-0"
Stage elevation-	none
Floor design-	sloped 7.1deg or riser 13"

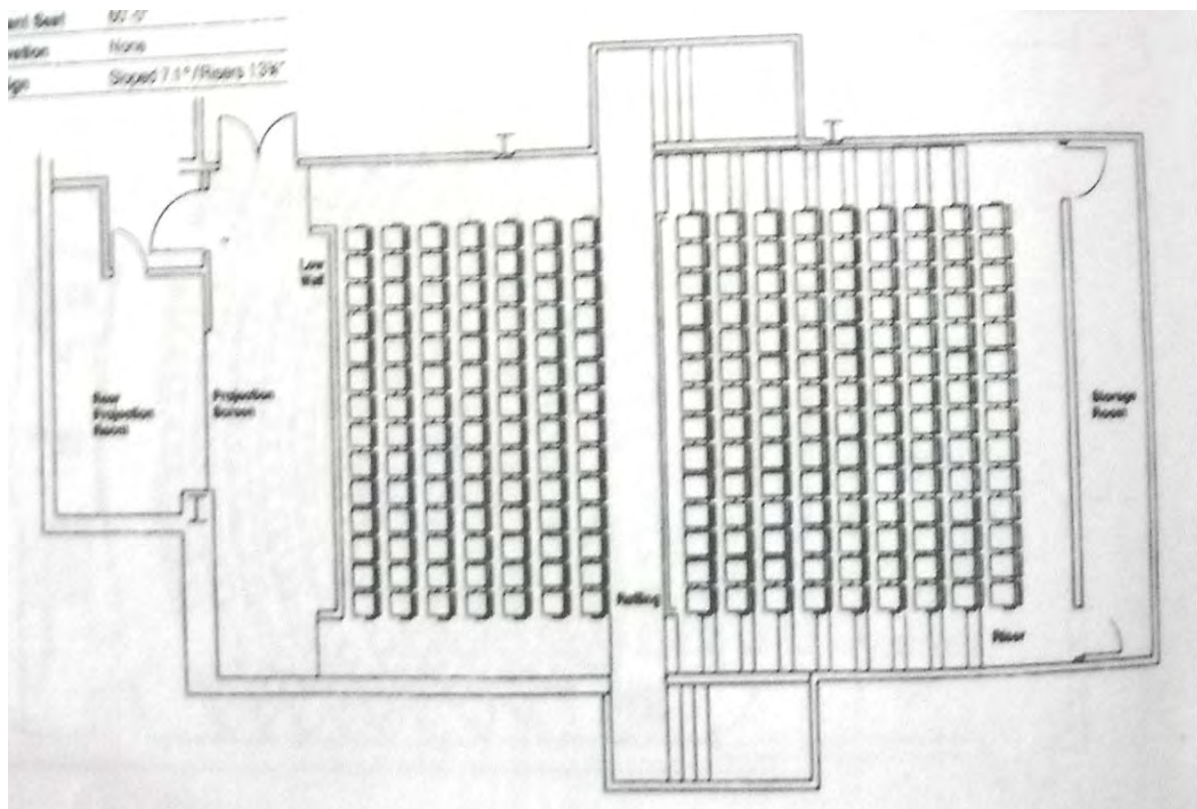


Fig-2: Above plan shows the end stage theater

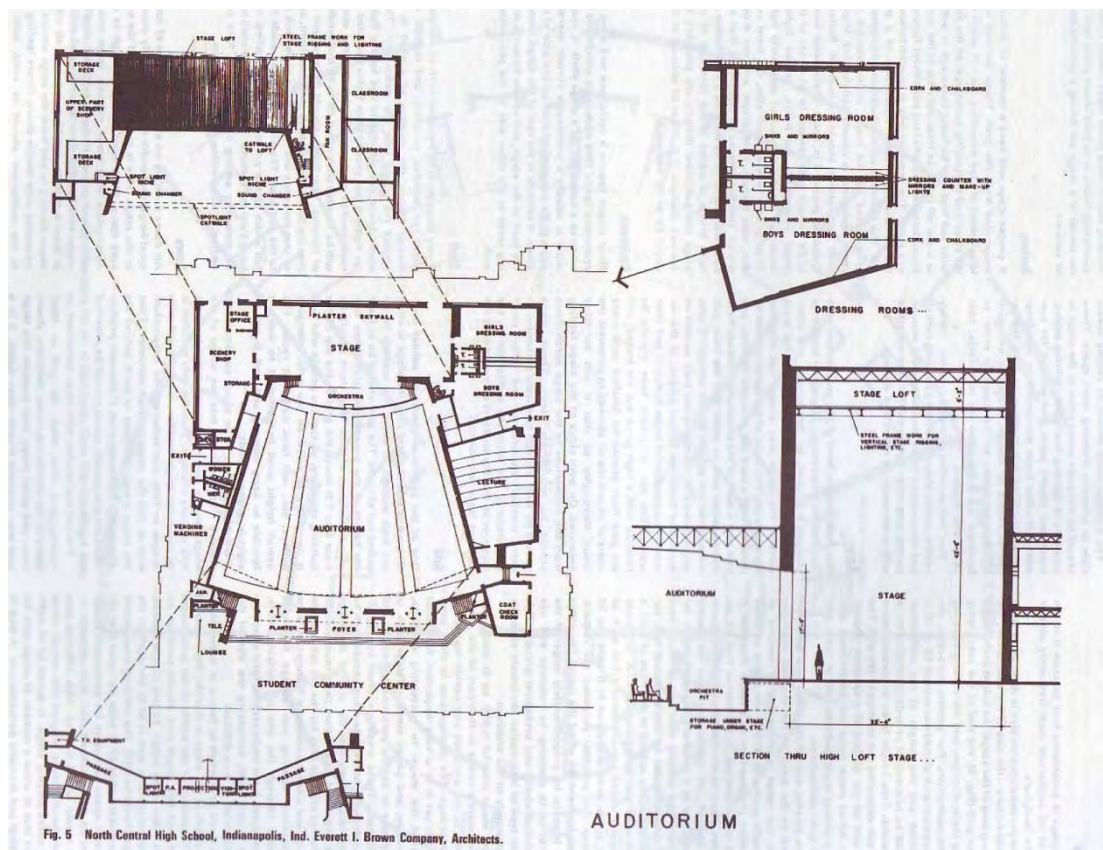


Fig-3: Plan & section of auditorium detail

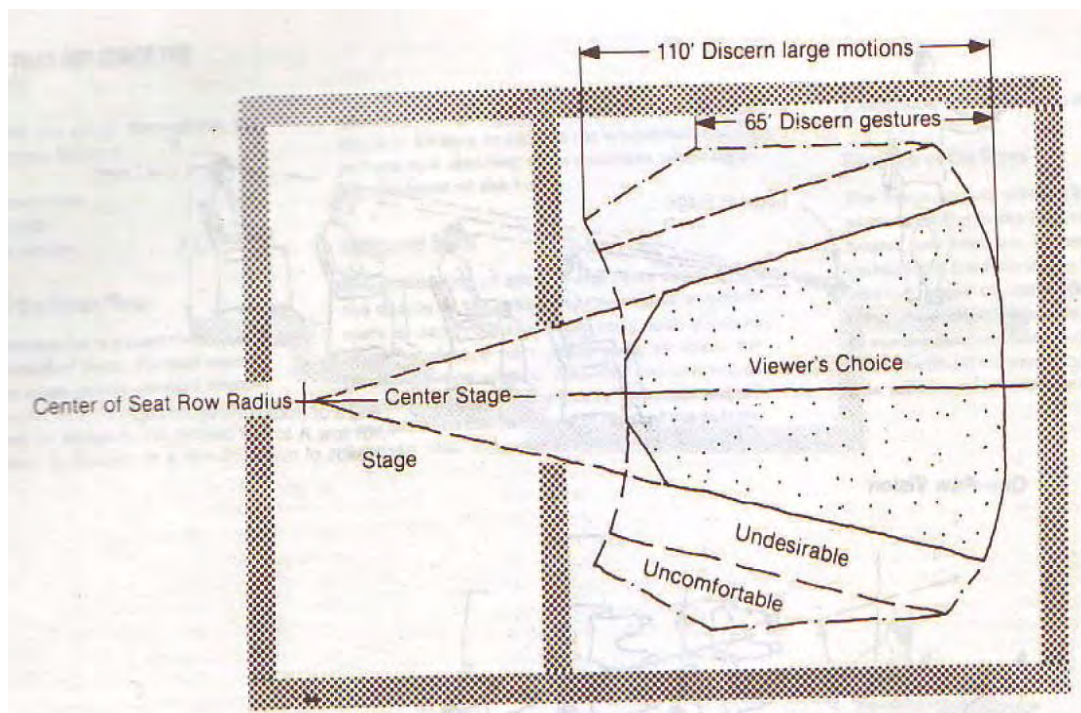


Fig-4: Horizontal sightlines for auditorium

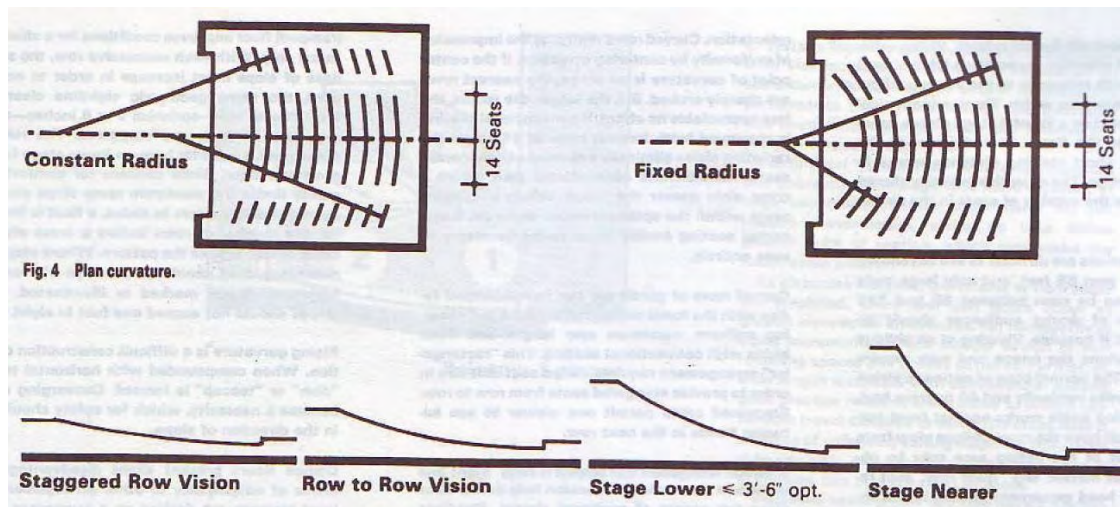


Fig-5: plan curvatures

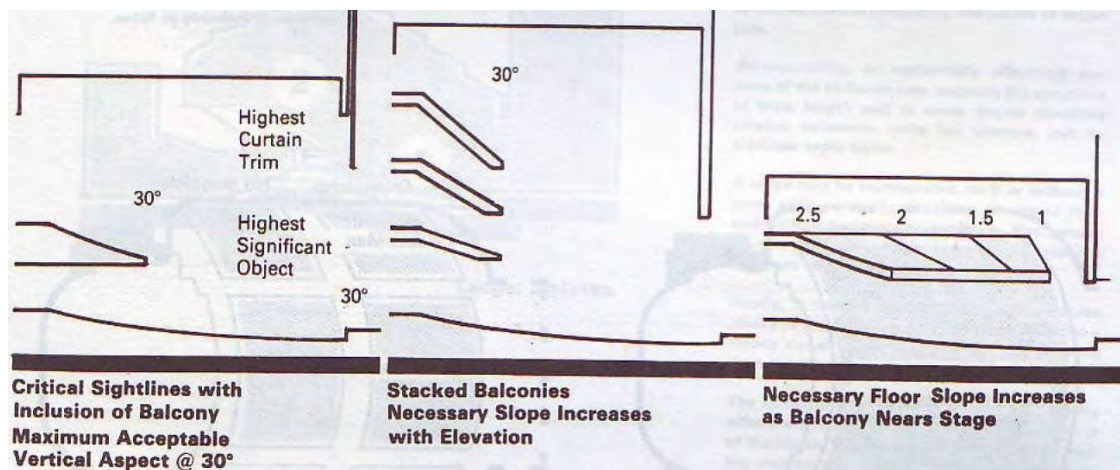


Fig-6: relation between floor slope & sightline

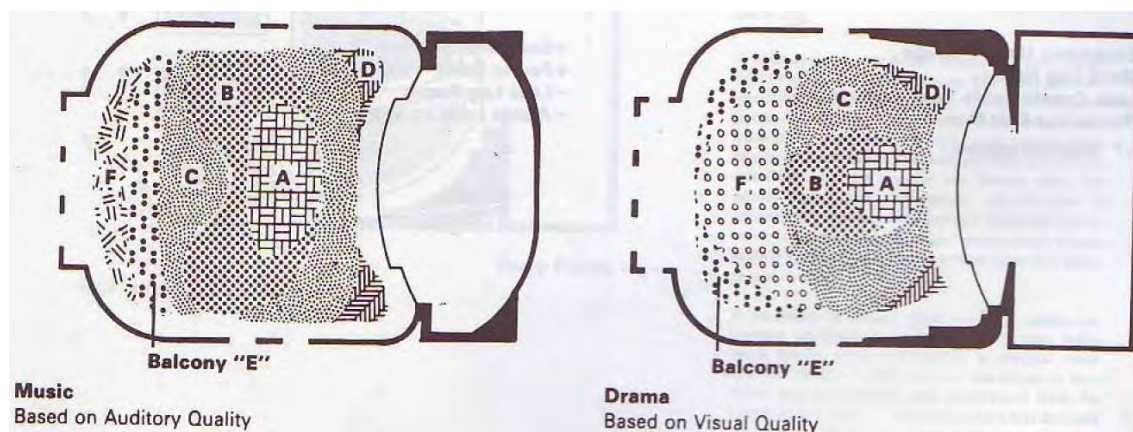
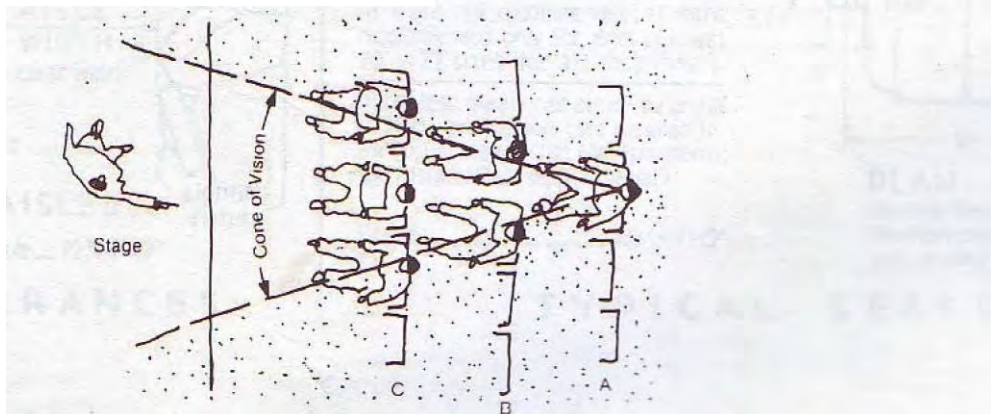
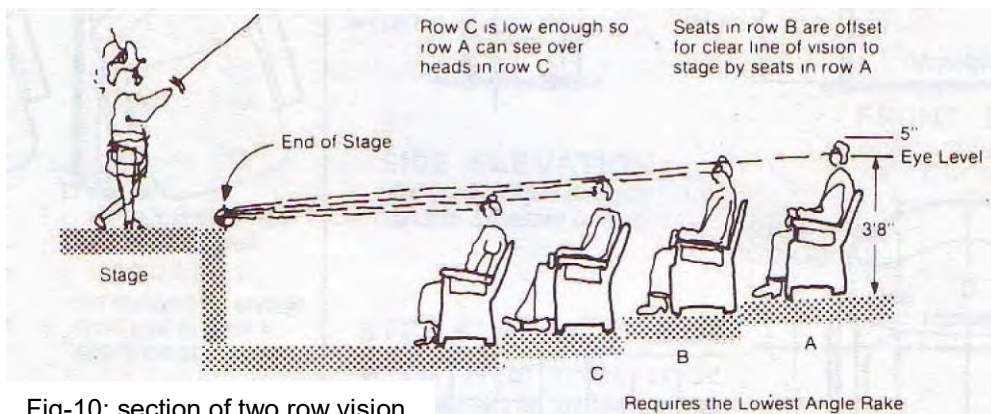
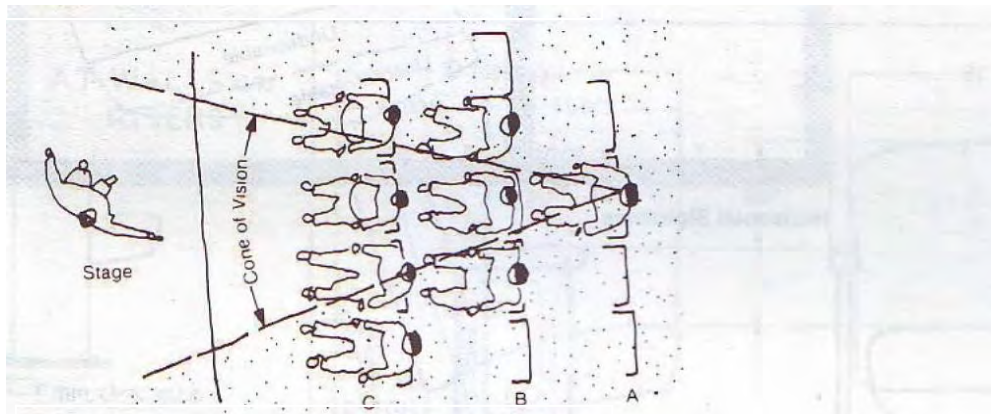
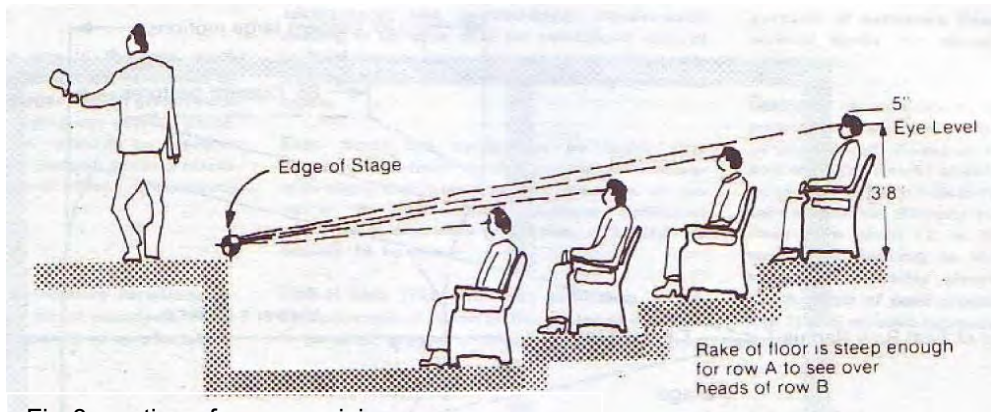
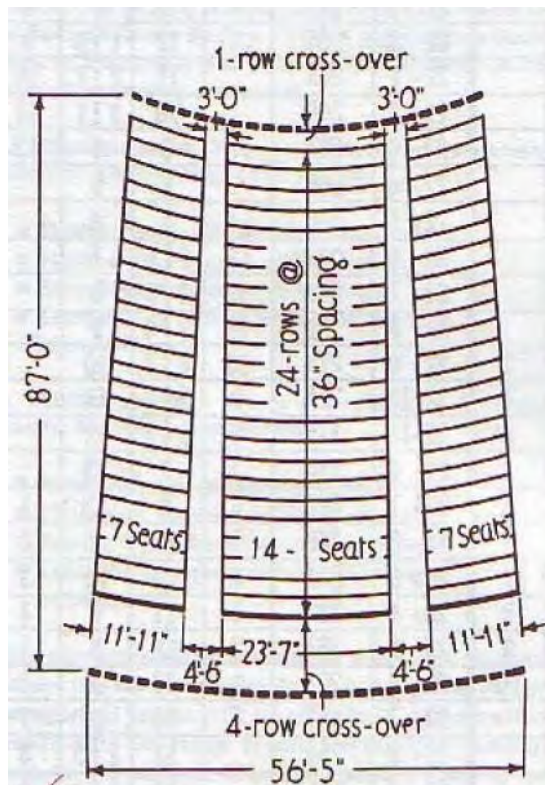


Fig-7: Auditorium seating preferences





EXAMPLE A: Given auditorium area = 87'-0" x 56'-5" or 4900 + sq. ft., how many 20" seats, 36" back-to-back?

- Rows:** In Table I, 36" col., at 87'-0" depth, No. rows = 29
less cross-overs (1 row at front, 4 at rear) = 5
Rows available for seats = 24
- Aisles:** Table II, increase in aisle width per row = 0.75"; 0.75 x 24 = 1'-6"
Total increase = 1'-6"
Min. aisle = 3'-0"
Max. aisle = 4'-6"
- Seating Scheme:** Select tentative scheme; 2 aisles, 2 dead-end seat banks, 1 center bank. From typical code, dead-end rows may be 7 seats long, center rows 14 seats. In Table IV 14-20" seats = 23'-7"
7-20" seats = 11'-11"
7-20" seats = 11'-11"
From (2) above, 2 aisles = 9'-0"
Total width = 56'-5"
Seats per row = 28
- Total No. of Seats:** (Table III)
or 28 x 24 = 672 seats

Fig-12: Calculation for auditorium seating

Table II - Aisle Width Increase (in inches) Per Row of Length			Table III - Seating Capacities, 1-32 Rows							
Seat Spacing Back-to-Back	Fire Underwriters Code: 3'-0" plus 1/4" per 1'-0"	N.Y. City Code: 3'-0" plus 1 1/2" per 5'-0"	No. of Rows	7 Seats	14 Seats	28 Seats	No. of Rows	7 Seats	14 Seats	28 Seats
32"	0.67	0.80	1	7	14	28	17	119	238	476
33"	0.69	0.83	2	14	28	56	18	126	252	504
34"	0.71	0.86	3	21	42	84	19	133	266	532
35"	0.73	0.88	4	28	56	112	20	140	280	560
36"	0.75	0.90	5	35	70	140	21	147	294	588
37"	0.77	0.93	6	42	84	168	22	154	308	616
38"	0.79	0.95	7	49	98	196	23	161	322	644
39"	0.81	0.98	8	56	112	224	24	168	336	672
40"	0.83	1.00	9	63	126	252	25	175	350	700
41"	0.85	1.03	10	70	140	280	26	182	364	728
42"	0.88	1.05	11	77	154	308	27	189	378	756
			12	84	168	336	28	196	392	784
			13	91	182	364	29	203	406	812
			14	98	196	392	30	210	420	840
			15	105	210	420	31	217	434	868
			16	112	224	448	32	224	448	896
Proper factor x no. of rows = total increase in inches, Add to 3'-0" minimum aisle width										

Proper factor x no. of rows = total increase in inches, Add to 3'-0" minimum aisle width

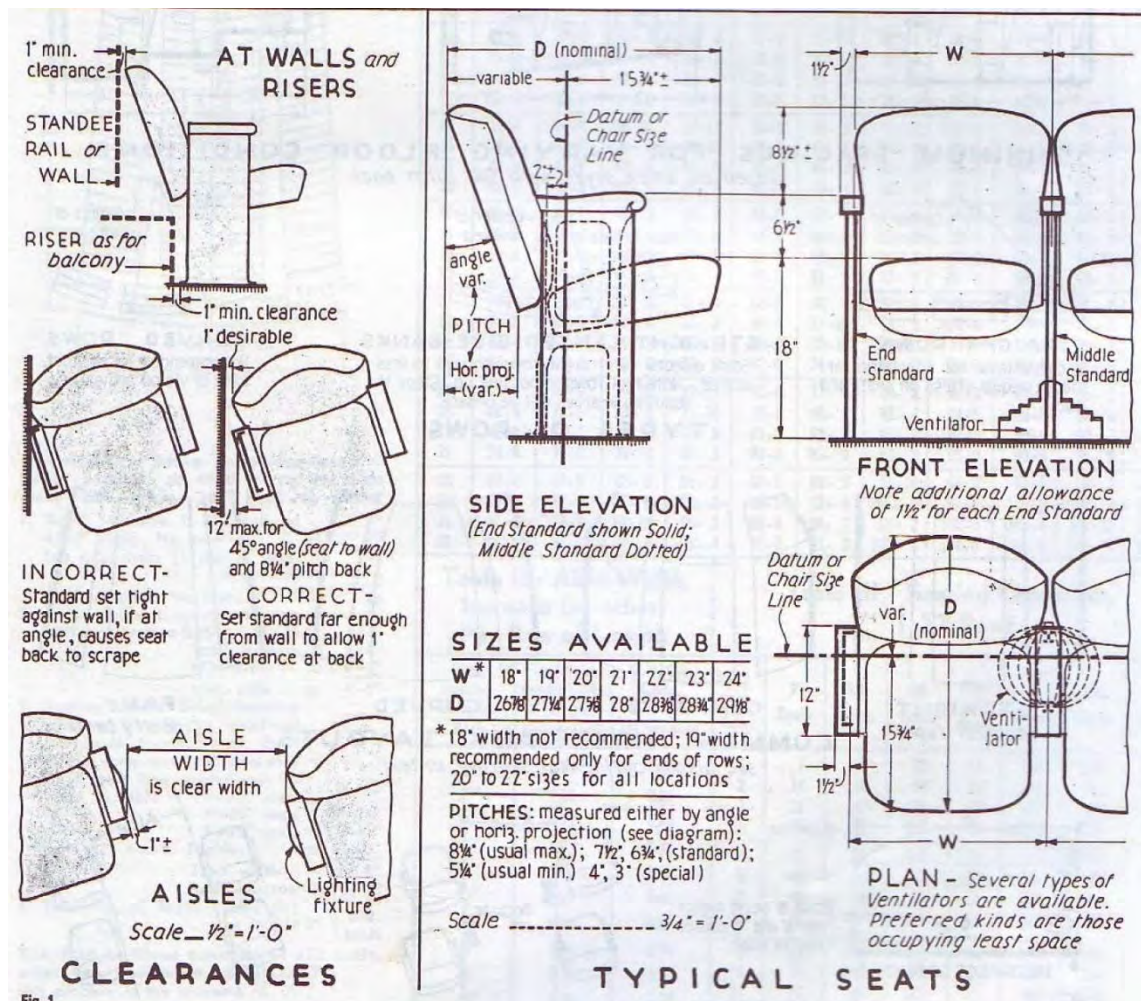


Fig-13: Standard Clearances & typical seats for

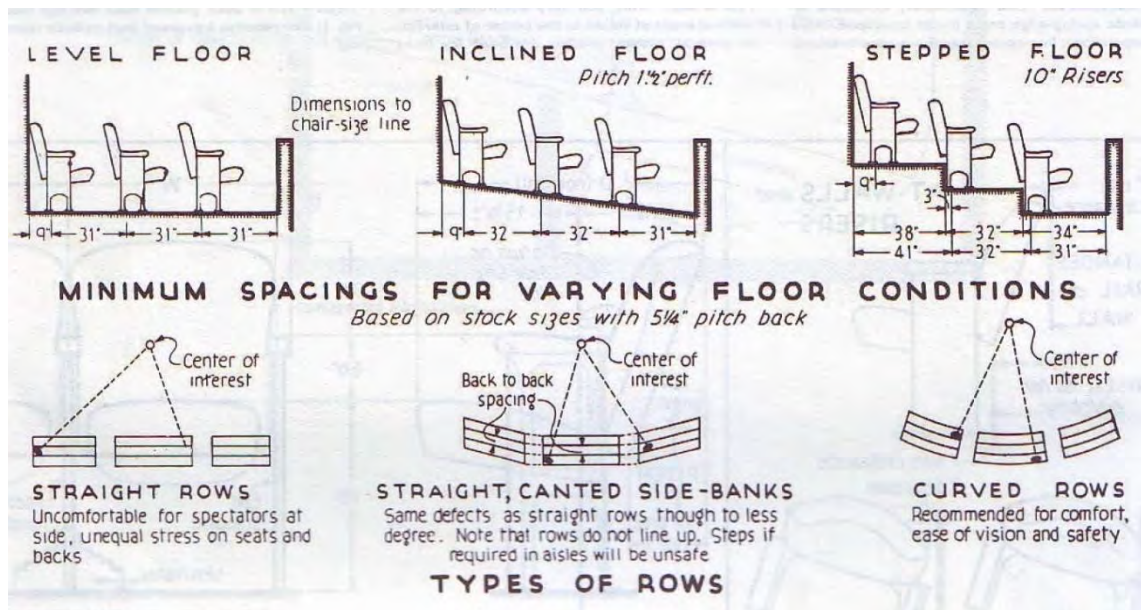


Fig-14: Types of rows for auditorium seating

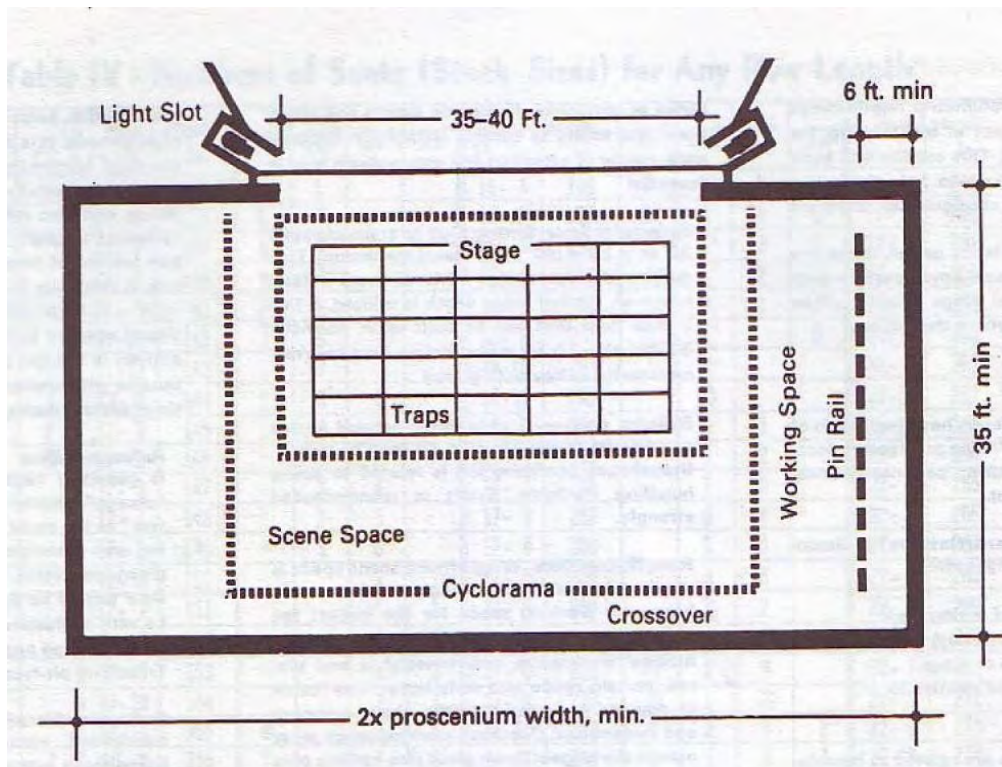


Fig-15: Drama stage plan

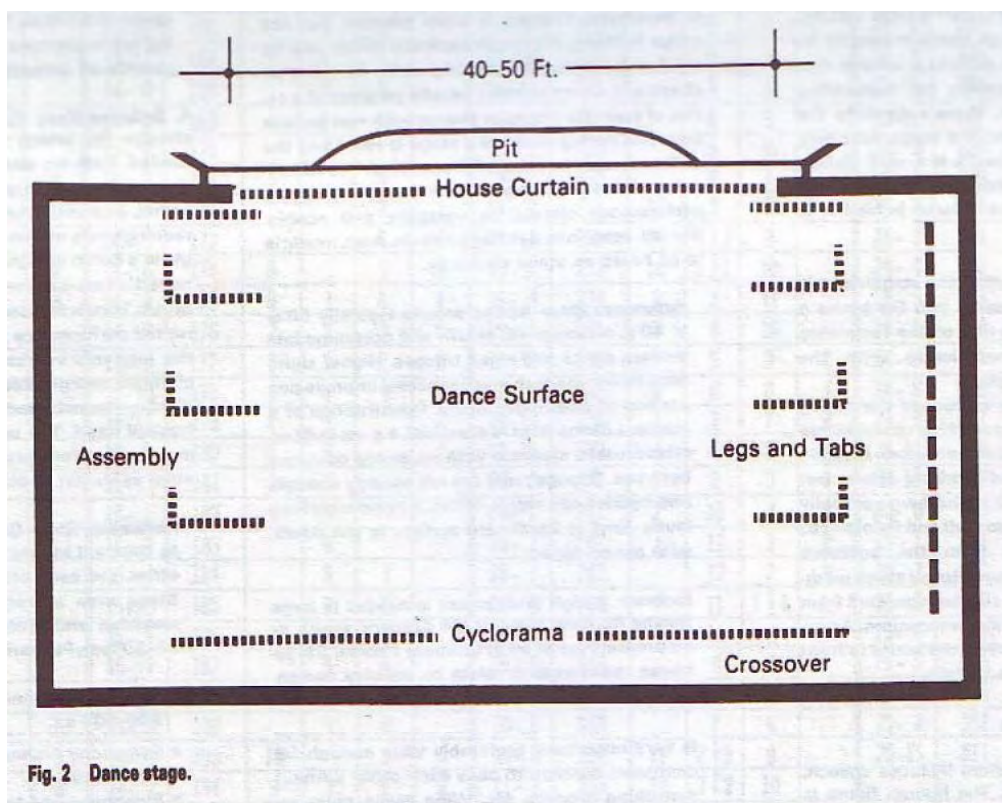


Fig. 2 Dance stage.

Fig-16: Dance stage plan

2.5.2 Experimental/rehearsal studio.

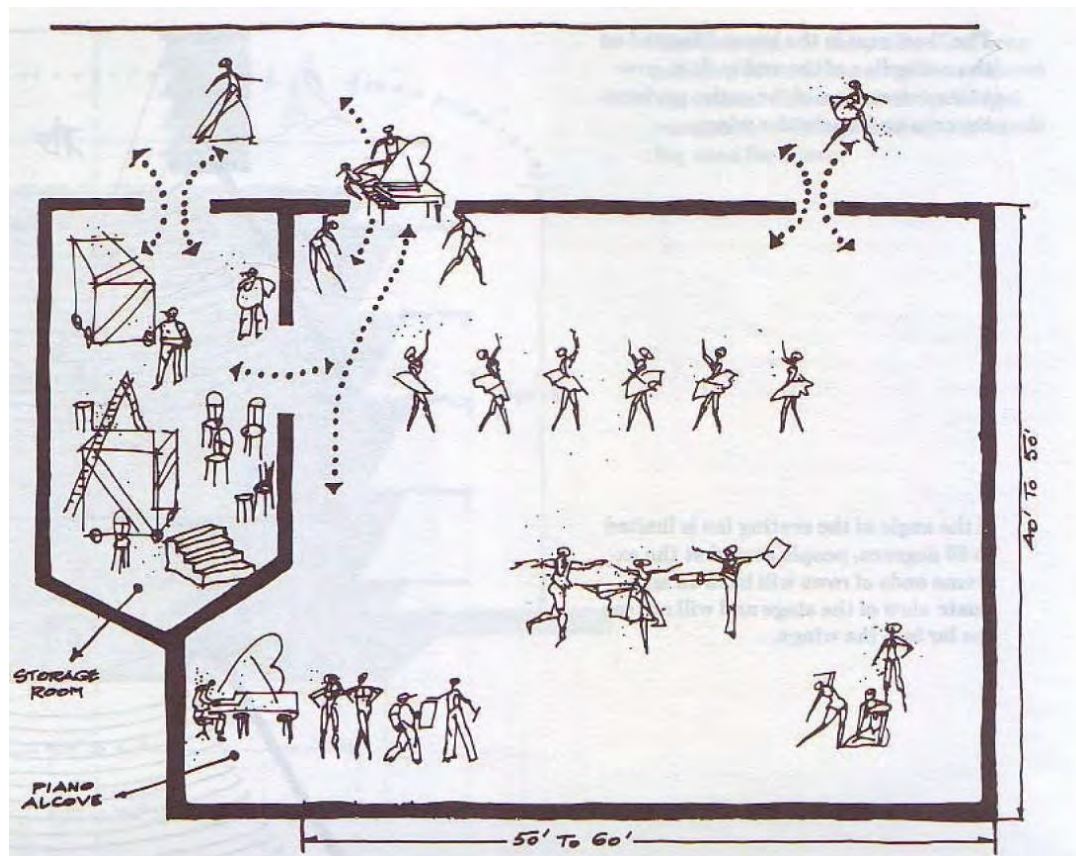


Fig-17: Experimental/rehearsal studio

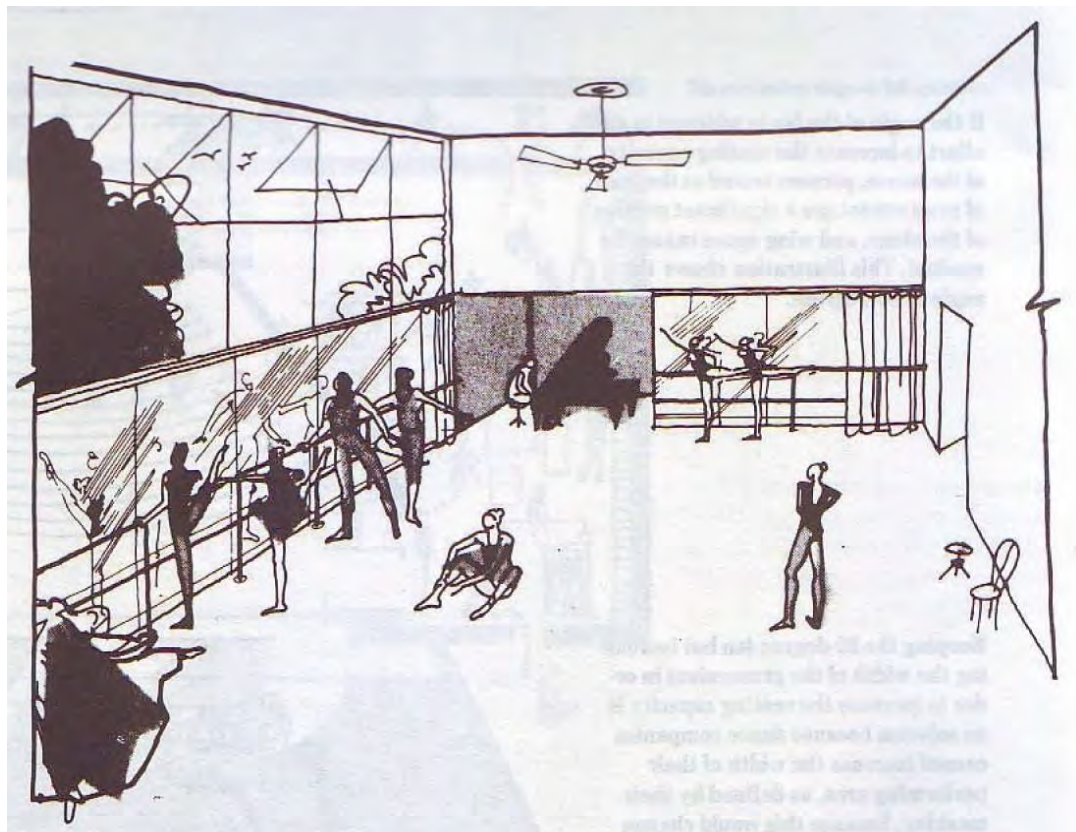


Fig-18: Experimental/rehearsal studio

2.5.3 Class room:

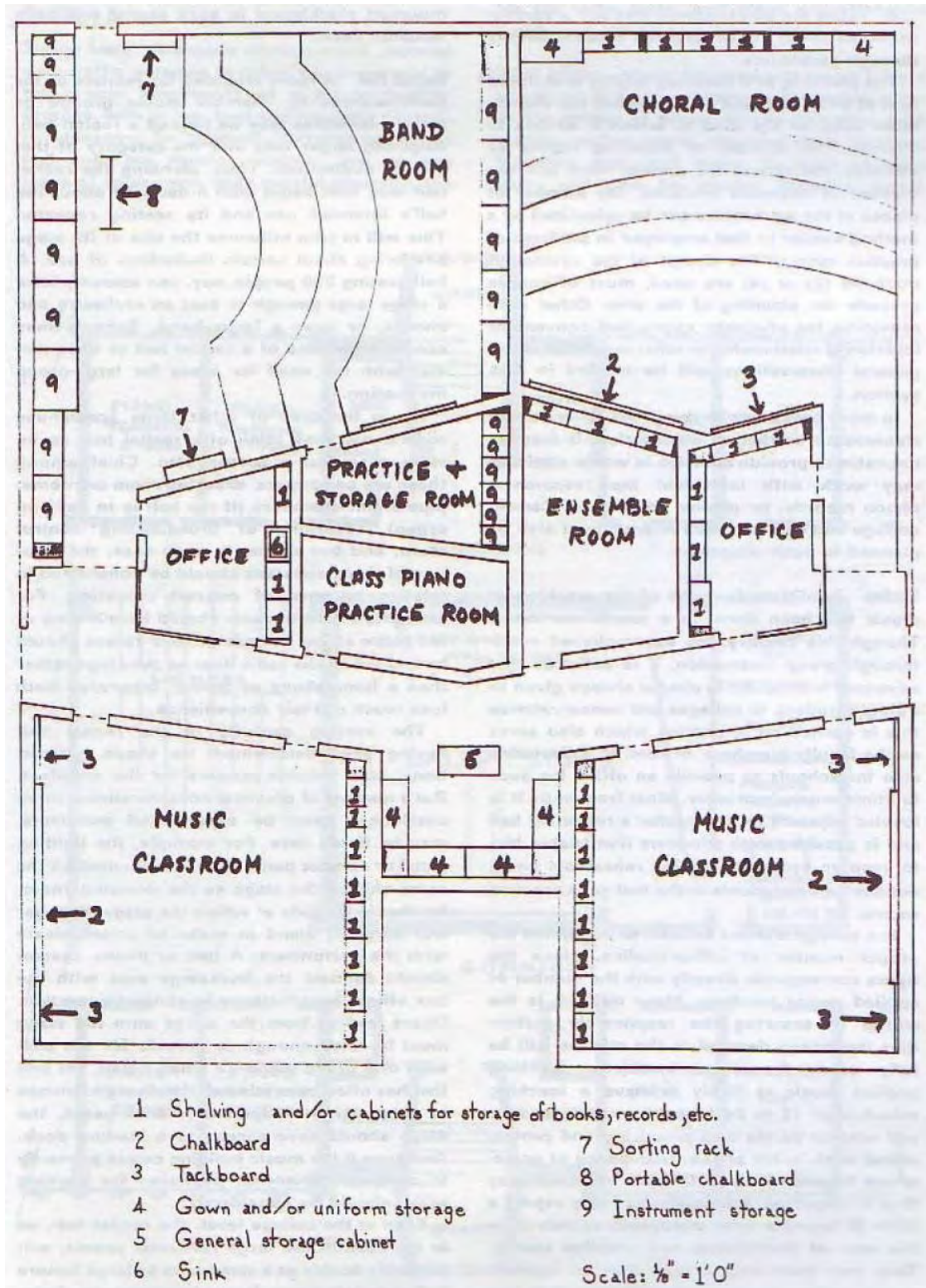


Fig-19: musical class room arrangement

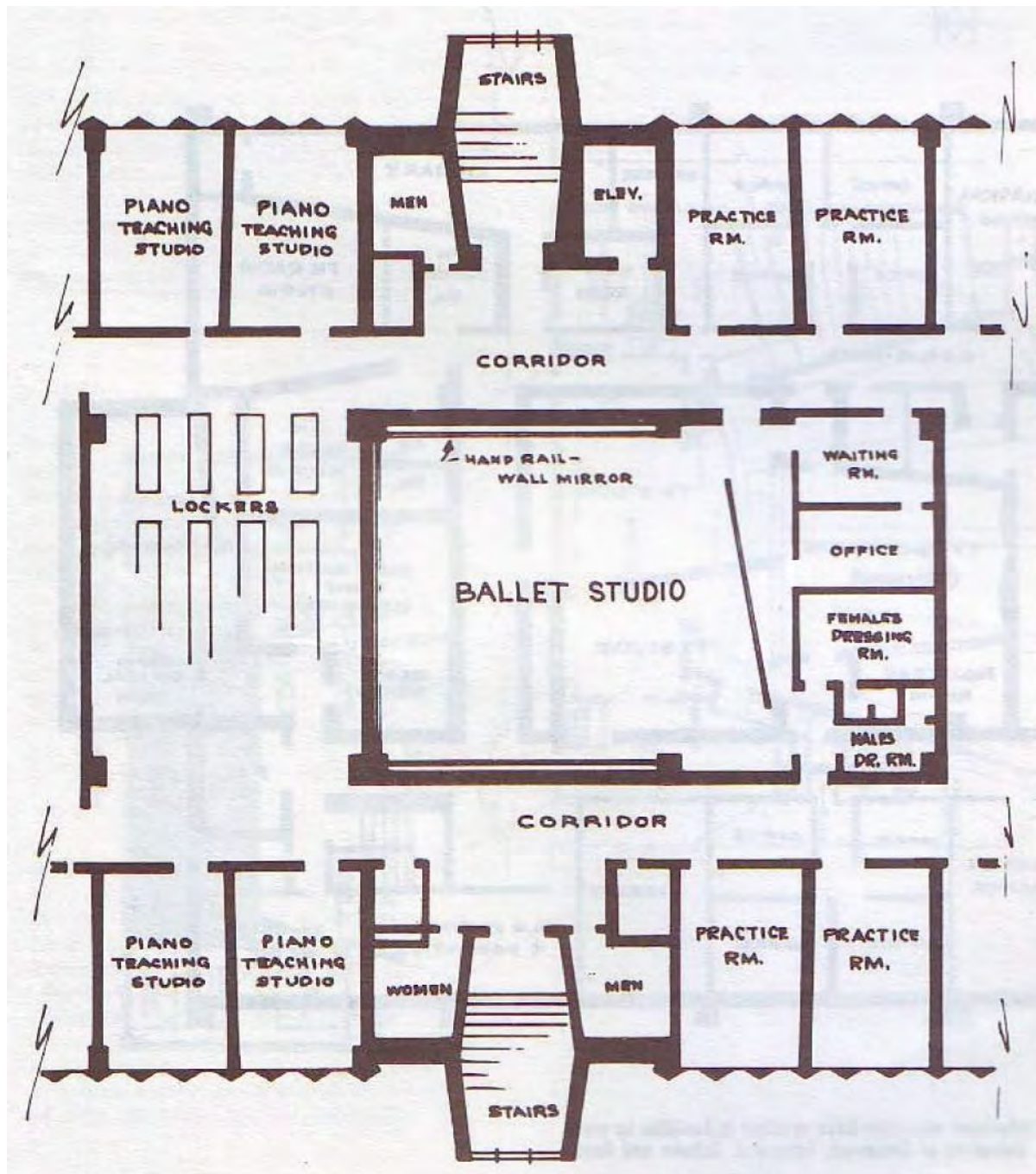


Fig-20: musical class room arrangement

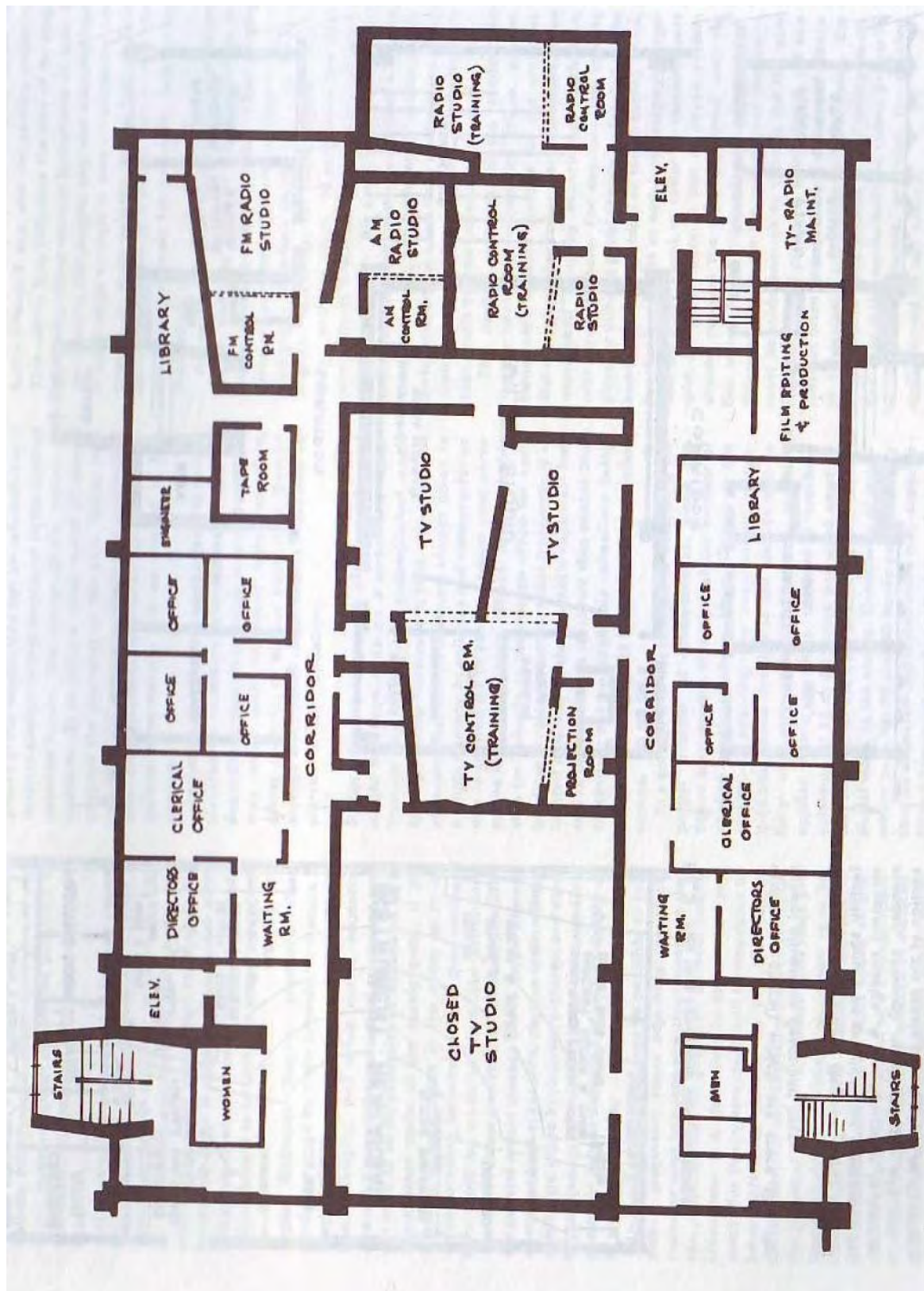


Fig-21: musical class room arrangement

2.5.4 Library.

Space for a Library (approx.):

Amount of floor space 1,000sqft

Reader space- min400sqft 30sqft oer reader space

Staff work- 300 sqft

Additional space 300 sqft

Total floor space 2000sqft

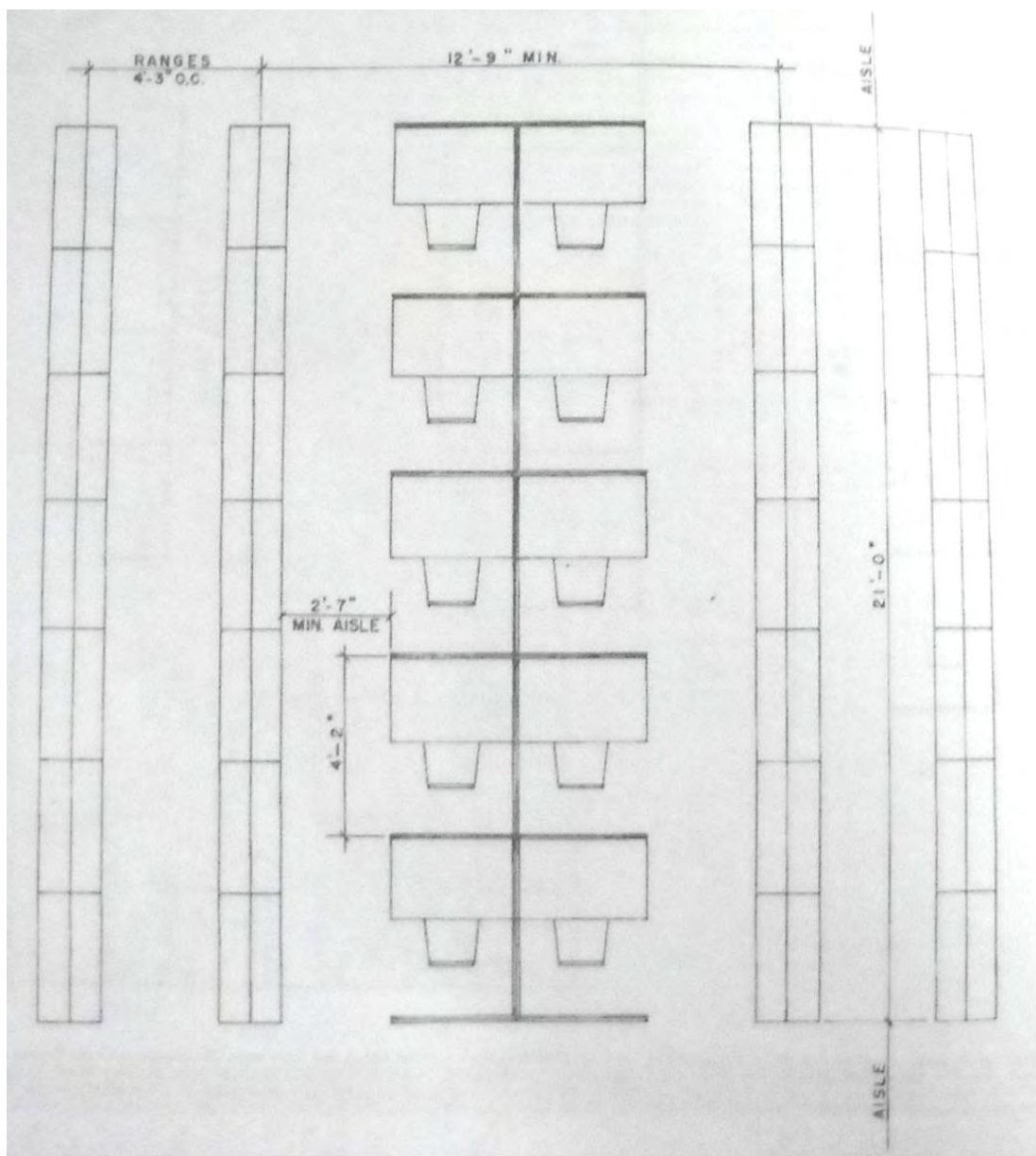


Fig-22: library seating arrangement

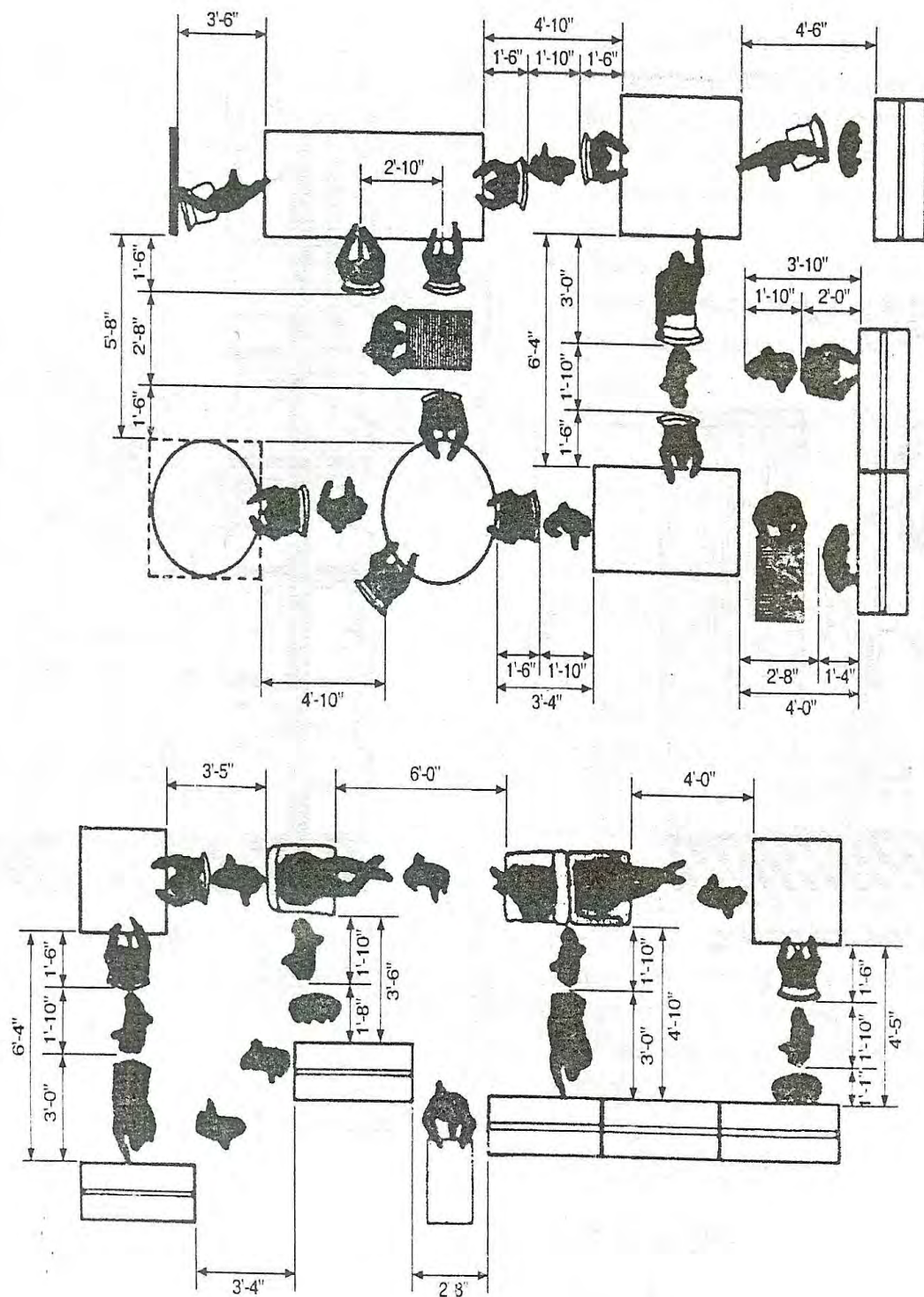


Fig- 23: Minimum clearance for various body positions in library stack areas

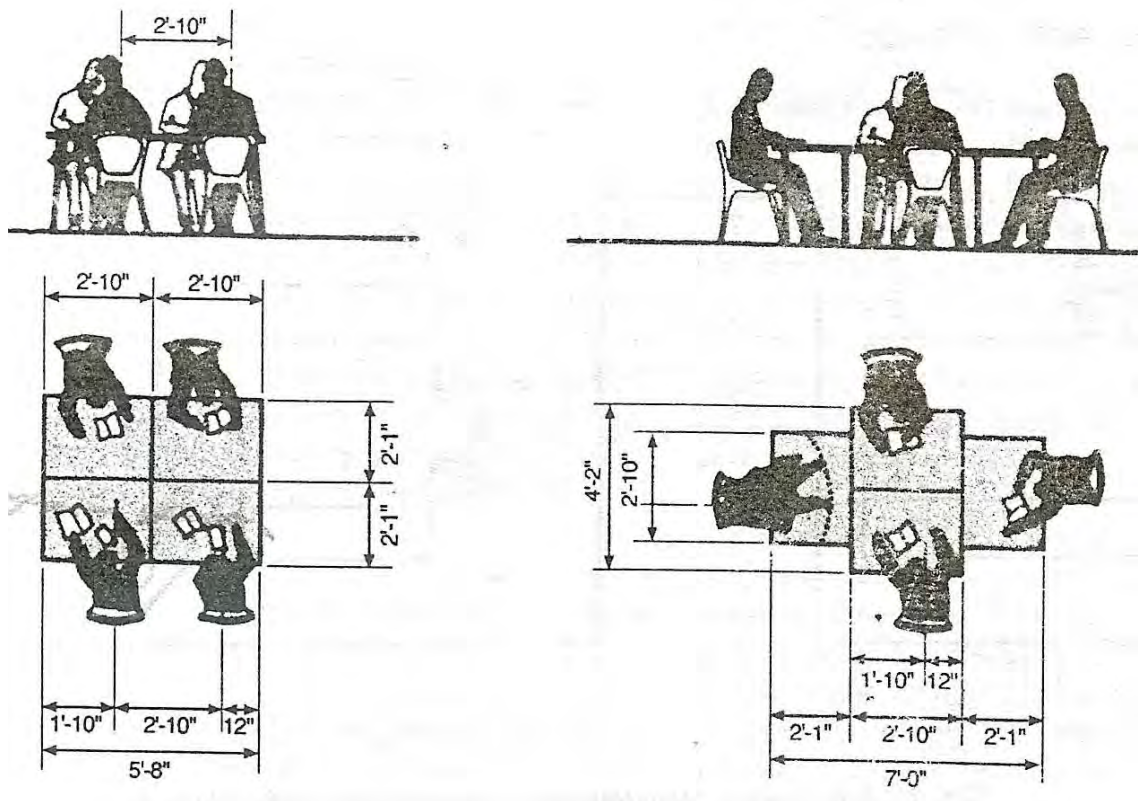


Fig-24: Table space requirements for readers

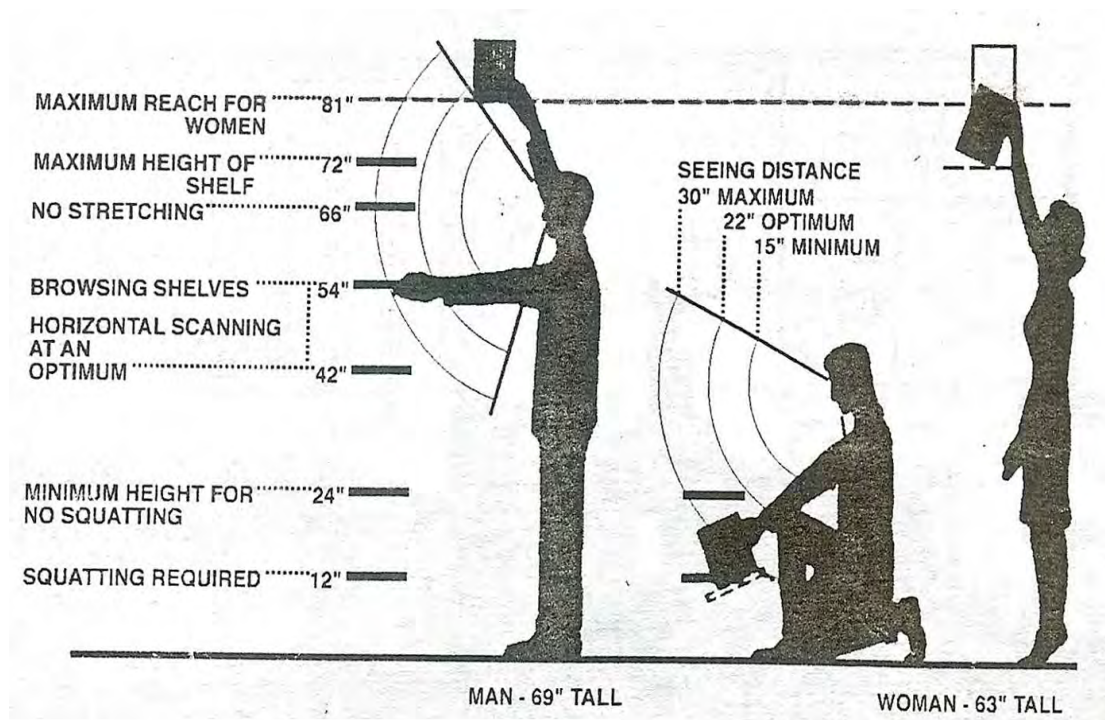


Fig-25: Optimum shelving condition for adults

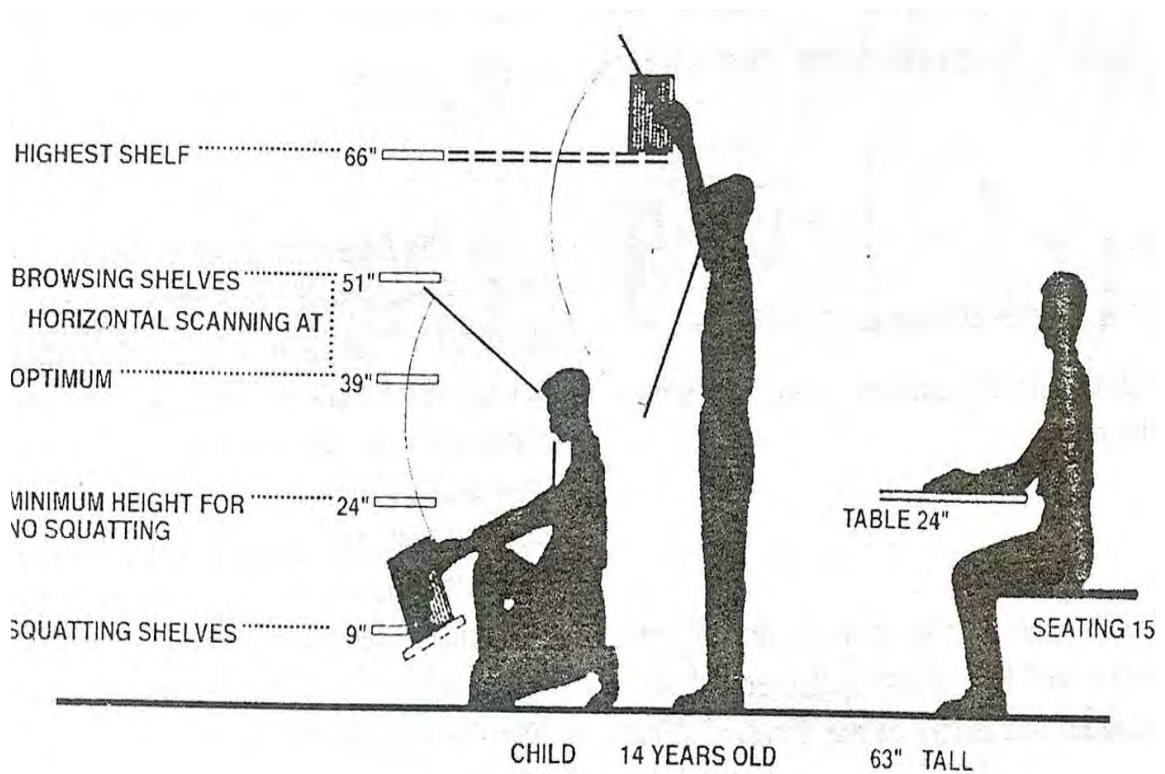


Fig-26: Optimum shelving condition for teenagers

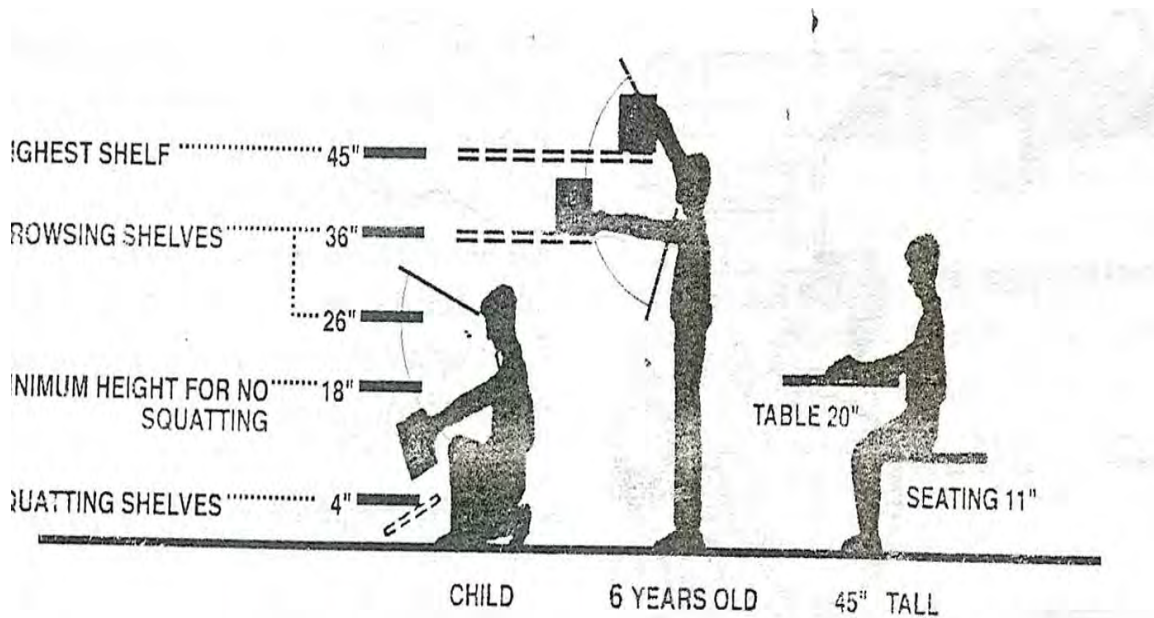


Fig-27: Optimum shelving condition for children

Reference:

- Time saver standard .
- Neufert, Architects Data

CHAPTER 3 SITE AND CONTEXT ANALYSIS

3.1 About Barisal:

Barisal City is an old port on the Kirtankhola on the northern shore of the Bay of Bengal in southern Bangladesh. It is now the divisional headquarter of the Barisal Division and consists of 30 wards and 50 mahallas. The area of the town is 16.37 km². Barisal municipality was established in 1957 and was turned into a City Corporation in 2000. [5]

3.2 History of Barisal:

Barisal was a semi-independent area in Mughal period. In course of time, it fell under Bengal Nawabs and British India, later passed to Bangladesh. Following the partition of India in 1947, the area of Bangladesh became a province of Pakistan, initially known as East Bengal, and then, from 1955, as East Pakistan. The people of East Pakistan Province declared their independence as the nation of Bangladesh on March 26, 1971, while fighting a savage war against the central Pakistani government. The separation from Pakistan took place, with extensive aid from India, on December 16, 1971 as a result of the third Indo-Pakistan War.

Bangladesh was soon recognized by most other nations, although Pakistan withheld diplomatic recognition until 1974 and China did not recognize the nation until 1976. Bangladesh was admitted to the United Nations in 1974.

The central city of this region is the city of Barisal. It is one of the biggest river port in Bangladesh. It is a city with nearly 0.38 million people and a divisional headquarter, medical college, cadet college, some pharmaceuticals, the Bangladesh Inland Water Transport Authority's head office. Barisal is fast growing city of our country stands on the Kirtankhola River. Country's first short landing and take off airport has been completed over there in Barisal and a private Airlines named Air Bengal has begun its regular air flight between Dhaka Tejgaon Airport and Barisal. [5]

Reference:
www.historyofbarisal.com



Fig-01: Jela court building

s and



Fig-02: Bibir pukur

3.3 Culture of Barisal:

Mrit shilpo, Pot chitro, Alpona, Nokshikatha etc are the traditional culture of Barisal. Barisal has strong background on LOKOSHAHITTO & LOKOSHONSHKRITI.

Chora Dhadha, Probad-probochon, Montro, Lokachar, Lokokahini, Meyeligeet, Loknatto, Lok-koutuk. Several traditional festivals are observed here. With the harvesting season comes the traveling jattras, carnivals, snake charmers etc. The villagers love to enjoy the theatrical and musical entertainments. The kabi gaan, pirer gaan, bhatiali, bhawaia, murshidi, baul gaan meals are held here at different time of the year.

Barisal can right fully be called the dream place of culture. From time to time several accomplished personnel in different fields of art, culture and politics were born here. Their unprejudiced participation in the restoration of our heritage is worth remembering. There are some goal of Barisal's Cultural activities, they are: to create a socio cultural central point for the Barisal, give the cultural activity of Barisal city a institutional stability, respect existing traditional cultural feature and at the same time adding something new to it, a complete oneness of various, to search for own specific pattern and identifiable vocabulary for Barisal, to search for own specific pattern and identifiable vocabulary for Barisal. [6]



Fig-03: metal craft work of Local people



Fig-04: lelion work of local people



Fig-05: noxshikatha





3.4 Population of Barisal by Religion

- Muslim 90.64%; Hindu 8.38% and Christian 0.98%.
- Mosque: 130, church: 5
- Temple: More than 200.

3.5 Some famous of Barisal:

A.K. Fazlul Huq, (Mayor of Kolkata (1935, first Muslim mayor of Kolkata), Prime Minister of undivided Bengal (1937-1943) and of East Bengal (1954), Home Minister of Pakistan (1955) and

Governor of East Pakistan (1956-1958)

Mohiuddin Jahangir (Bir Shreshto) was a Captain in the Bangladesh Army during the 1971 Liberation War. The main gate of Dhaka Cantonment- "Shaheed Jahangir Gate" is named in his honour.

- Tofazzal Hossain Manik Miah Founder Editor of The Daily Ittefuq.
- Anil Biswas (composer) noted Hindi and bengali film song composer
- Altaf Mahmud noted bengali film song composer and one of the martyred intelligentsia in 1971.
- Jibanananda Das, famous Bengali poet.
- Aroj Ali Matubbar, noted Astronomer and Philosopher.
- Pannalal Ghosh renowned musician and flutist
- Parul Ghosh, Hindi and bengali film singer
- Utpal Dutta, actor
- Sufia Kamal, poetess
- Amal Kumar Raychaudhuri, physicist
- Abala Bose, social reformer and wife of Jagadish Chandra Bose
- Tapan Raychaudhuri, noted historian.
- Partha Dasgupta, eminent economist.
- Mithun Chakraborty, famous actor.
- Sushmita Sen, famous actress.

- Priya Ranjan Dasmunsi, Minister of parliamentary affairs and information, India.
- Kamini Roy, famous poetess and first woman graduate with honours in the subcontinent.
- Kusumkumari Das, poetess and mother of Jibanananda Das.
- Kadambini Ganguly, first female graduate and first female physician in the entire British empire
- Famous Institutions : Barisal Polytechnic Institutions
- Famous Schools: Barisal Zilla School,
- Medical College: Sher-E-Bangla Medical college
- Cadet College: Barisal Cadet College
- University College: Govt. BM college. (Brojomohun College)

3.6 Land of Barisal:

Cultivable land: 219.03 km²

- Single crop: 36.06%
- Double crop: 46.57%
- Treble crop: land 17.37%.

3.7 Transport of Barisal:

- Road: 200 km
- Airport: 1
- Port: Internal port

River is also a popular transport system with other district. The luxurious launch journey connects between the south and Dhaka city. It is one of the most enjoyable night journeys ever you could get in your life. The launches are really royal, majestic and with pomp and pleasure.

Reference: Statistic office in Barisal

3.8 Economy of Barisal:

Barisal is a rice producing center of Bangladesh. Balam (a kind of baasmati) is the most popular rice in Barisal. It is also famous for Betel Leaf, a typical south Asian chewing item. As Barisal is surrounded by river so fish is plenty in there. It is said...

"Dhan (paddy) nadi (river) Khal (canal) ai tine Barisal." Means, paddy, river and canal these three things make Barisal. Coconut is very common in there as it is a coastal area. Hog Plum in Barisal is very famous. Exports: Fish, medicine, bidi (local tobacco) and handicrafts.

3.9 Location & Its Contextual Justification.

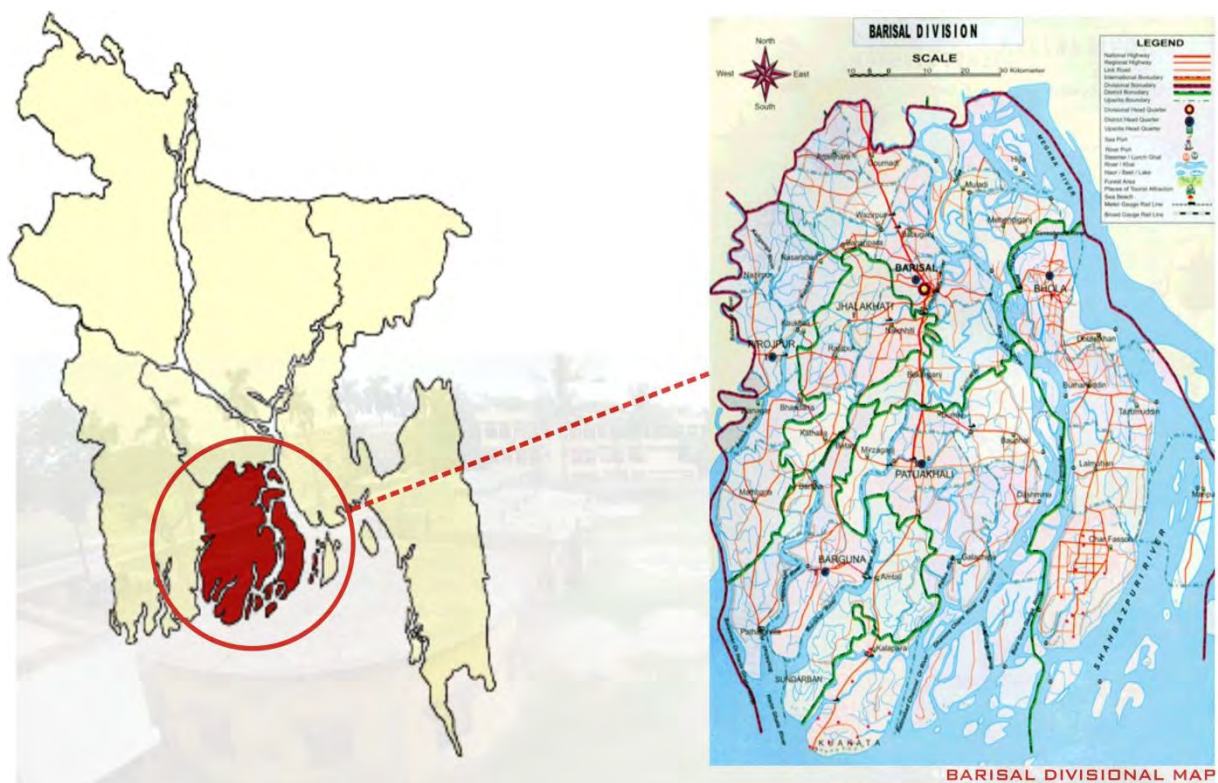


Fig-10: The above google shows the location of the site in context to the Barishal district.



Fig-11: The above Google map shows the location of the site in context to the surroundings.



Fig-12: Front view of the existing site

3.10 Position and site surrounding.



Fig-13: aerial view of the site



Fig-14: site surrounding

VIEW



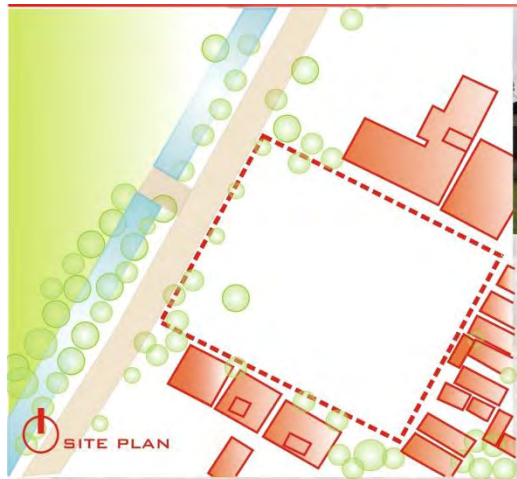
VIEW FROM ROAD SIDE



FRONT SIDE VIEW



VIEW OF THE OPPSITE SIDE



VIEW FROM BACK SIDE



VIEW FROM SOUTH SIDE



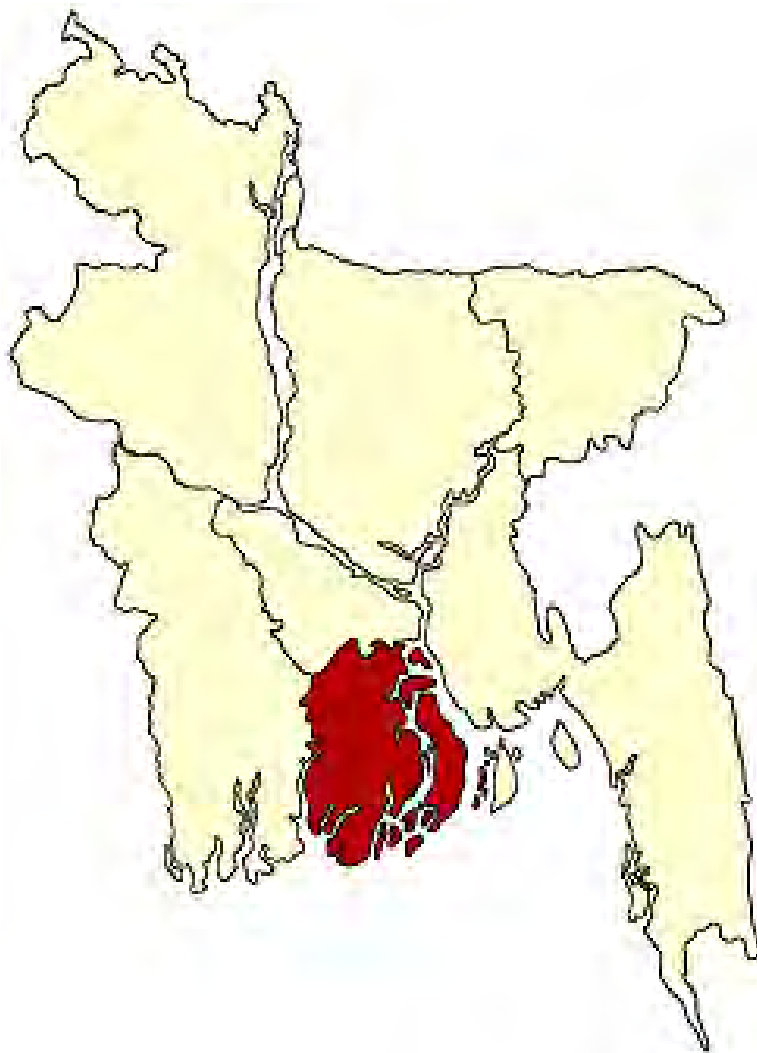
VIEW FROM SOUTH SIDE

3.11 Existing condition of the site.

EXISTING BUILDING CONDITION



3.12 Catchment Community.



3.13 Traffic.

The front of the site there is a big park, which is called Bell Park. The right of the site there is LGED Building. Left of the site there is some existing old residence. Some 30 meters from the site there is Ancar Barak. Some 100 meters from the site there is Res. Model College of Barishal. A heavy traffic road is there just in front of the site.

3.14 Services.



3.15 Environmental Issues.

FLORA AND FAUNA

PULM TREE

SHILCOROI
TREE



ACOUSTIC VALUE



3.16 Climate & Orientation.

From weather information of Barishal, the average lowest daily temperature is lowest in January and is about 11.9°C and highest in June when it is about 25.6°C. The average maximum daily temperature is lowest in January and is about 25.6°C and highest in April when it is about 33.3°C. The mean total rainfall lowest in January is 8.0 mm and highest in June is 409.0mm.

Climate Information

Month	Mean Temperature °C		Mean Total Rainfall (mm)	Mean Number of Rain Days
	Daily Minimum	Daily Maximum		
Jan	11.9	25.6	8.0	1.0
Feb	14.9	28.2	27.0	3.0
Mar	20.2	32.2	56.0	3.0
Apr	23.6	33.3	128.0	7.0
May	24.7	33.0	230.0	11.0
Jun	25.6	31.7	409.0	18.0
Jul	25.5	30.9	408.0	23.0
Aug	25.5	30.9	370.0	22.0
Sep	25.3	31.5	258.0	16.0
Oct	23.6	31.5	162.0	8.0
Nov	18.8	29.6	53.0	2.0
Dec	13.3	26.5	15.0	0.0

3.17 Architectural vision.

SUN PATH DIAGRAM



JUNE 8.00 A.M

JUNE 4.00 A.M



DECEMBER 8.00 A.M

DECEMBER 4.00 P.M

3.18 SWOT analysis.

Strength:

- A strong cultural history of this city.
- Site orientation.
- Water body.
- Near to the important building.
- The site is near from Launch Ghat.
- Green belt of the site.

Weakness:

- Connection between other city.
- Poor condition of the existing building.
- Backside tin shaded disturbed the river view.

Opportunity:

- The historical value of the site.
- Orientation of the site.
- Site size & shape.
- Entry of the site.
- Site surroundings.

Threat:

- Low from the road level (-1'6"ht.).
- Isolated from main city.

CHAPTER 4 CASE STUDIES

4.1 Study1- Bharat Bhavan, Bhopal.

Architect: Charles Correa

Location: Bhopal, India

Bharat Bhavan is a multi-arts complex in Bhopal, India. It houses a museum of the arts, an art gallery, a workshop for fine arts, a repertory theater, indoor and outdoor auditoria, rehearsal room, and libraries of Indian poetry, classical and folk music providing interactive proximity to the verbal, the visual and the performing arts.

To organize a number of cultural facilities including a museum of tribal Art and a library of Indian Poetry (in all the 17 major languages of India) and galleries for Contemporary Art and workshops for lithography and sculptures, and a studio for an artist -in - residence.

The total project has been conceived as a synthesis of courts, green open spaces and terraces around which the cultural facilities are organized. The terraces and courtyards reflect Correa's concern with progression through space - the maze or puzzle -where parts are casually revealed and the complex of internal streets act like a village layout. Thus, the architect makes the building reflect Bhopal's own organizational layout.

Bharat Bhavan consists of the following units:

Roopankar (Museum of fine arts) - Roopankar has been established with a view to set up a historic collection of urban, folk and tribal art and is the only museum of arts in India housing both contemporary urban and folk and tribal art. The museum has contemporary urban, folk and art of aboriginals, a ceramic workshop, litho workshop and facilities for stone craft and metal casting.

Rangmandal (A repertory) - Rangmandal is a professional repertory to create a sustained theatre movement that becomes a way of life rather than spasmodic activity. Numerous plays and stage shows are held here. Rangmandal has at its disposal an indoor theatre called Antrang and an outdoor theatre called Bahirang. It also has a rich library and play museum.

Vagarth (A centre of Indian poetry) - Vagarth has a library of more than 7,000 books of poetry in 14 Indian languages and recordings and video-cassettes of major poets. This centre provides an excellent platform to the writers for interaction through lecture, recitation, translation and publication.

Anhad (A library of classical and folk music) - Anhad work of documenting both classical and folk music and organizes musical concerts.

Ashram - A residence for guest artists. [8]

Fig-1: Ground floor plan of Bharat Bhaban.

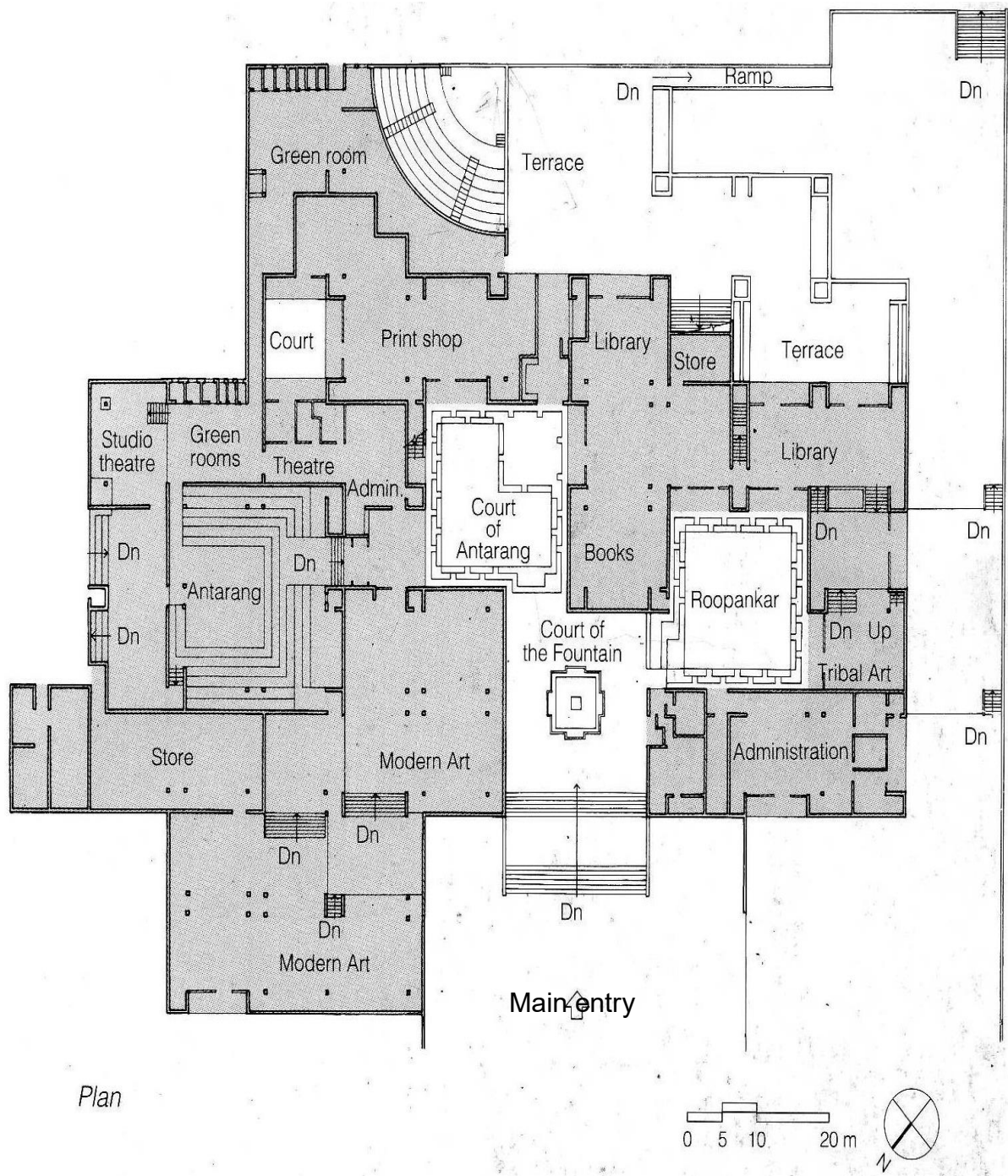




Fig-2: courtyard of antarang



Fig-3: court of the fountain



Fig 4: courtyard gives access to the various activities



Fig-5 amphitheatre near to the water body

Lesson to learn:

- Central courtyard.
- Isolated the antarang/experimental hall.
- Different types of courtyard connect the space.
- Isolate the experimental hall with its related function.
- Amphitheater is closed to the water body.
- Exposed brick carry the vernacular image.
- Split level helps to enjoy the space at different level.
- North-south orientation helps to get maximum air flow.
- Provide some view corridor which helps to cheerful the space.
- Provide water body and some semi-hard surface to reduce the heat reflection.
- Provide some step for public gathering.
- Horizontal zoning helps to contain the space.

4.2 Case study2-Dallas Center for the Performing Arts.

Located in the heart of the Arts District the Dallas Center for the Performing Arts is the largest and most ambitious cultural project of its kind in the history of Dallas.



Fig-6: Location map of Dallas Center for the Performing Arts

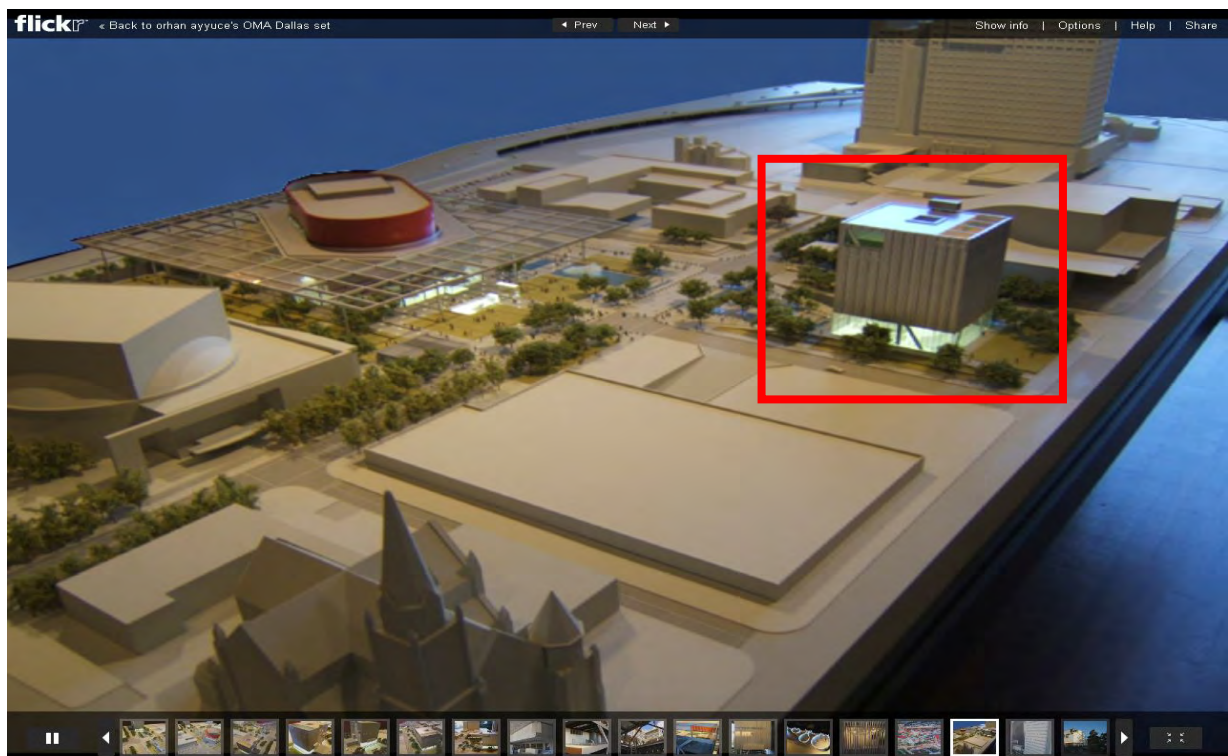


Fig-7: focus the performing area of Dallas Center for the Performing Arts

The Dallas Center for the Performing Arts, a new multi-venue Center for music, opera, theatre and dance will open in 2009, completing the 25-year vision of the Dallas Arts District. The Center will provide multi-state-of-the-art facilities woven together by an urban park covering more than ten acres to create a dynamic cultural destination that will be unparalleled in the world. The Center will feature the following:

- Foster and Partners
Margot and Bill Winspear Opera House
Designed in a modern horseshoe configuration that will seat 2,200.
- Rem Koolhaas OMA
Dee and Charles Wyly Theater
Serving as a gateway to the Dallas Arts District from the downtown business center, will seat 600.
- The redesigned Annette Strauss Artist Square, the Center's outdoor venue for festivals, concerts and theatrical productions, which can accommodate audiences of up to 5,000.

• Grand Plaza will connect the Center's venues through an outdoor environment designed by Landscape Architect of Record, JJR of Chicago with Landscape Design Consultant, and Michel Desvigne of Paris.

• The City Performance Hall will provide main stage production space for many of Dallas' smaller performing arts organizations.

• SOM Chicago
Corgan Associates Dallas
City Performance Hall

The Hall, funded separately by the City of Dallas, will provide main stage production space for many of the city's smaller performing arts organizations.

• The 10-acre Performance Park will unify the venues and will create a dynamic cultural destination in downtown Dallas.

• Good, Fulton & Farrell Architects (GFF) will design the underground parking structure, accommodating more than 600 vehicles that will serve patrons of the Center's venues and the eastern end of the Dallas Arts District. ^[9]

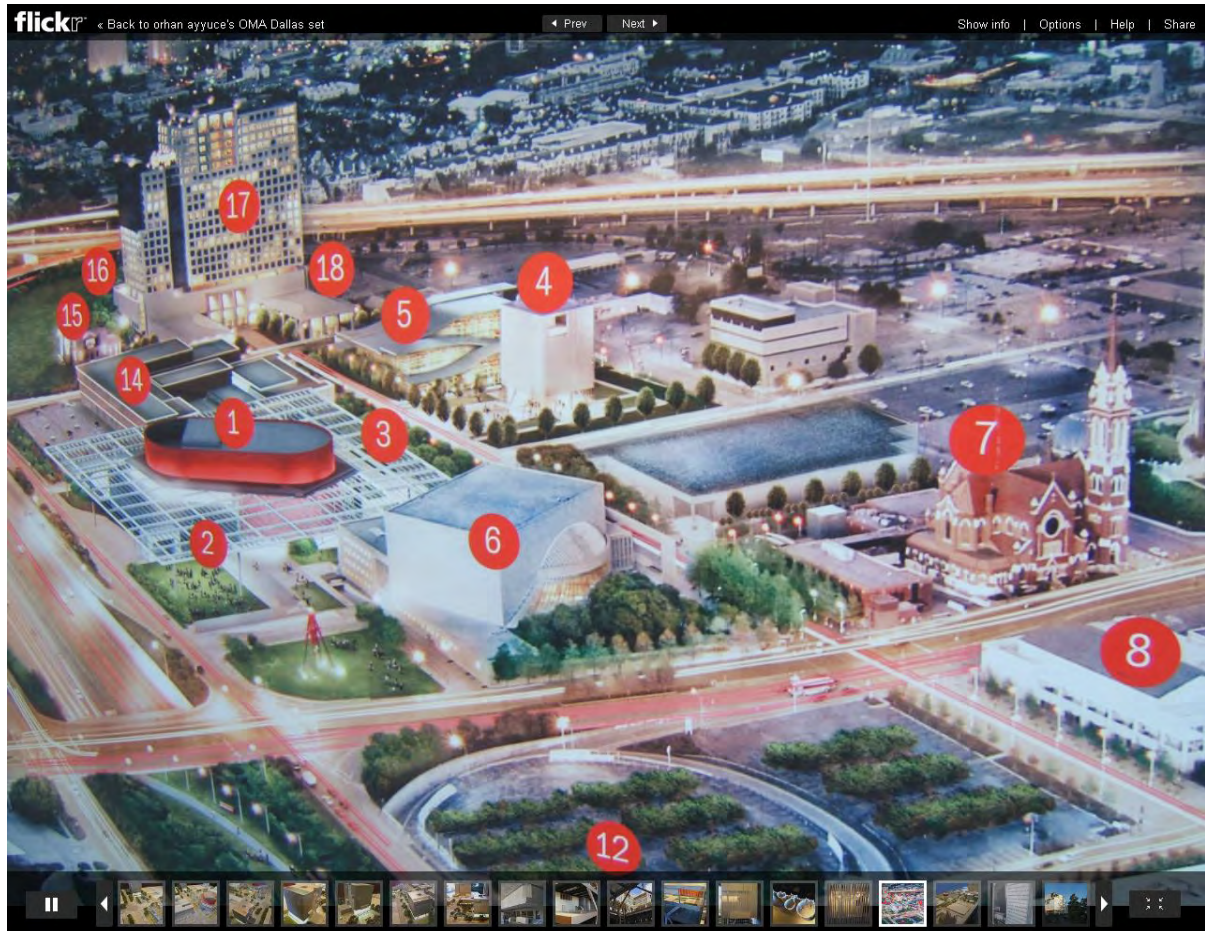


Fig-8: aerial view of the complex



Fig-9: perspective from ground level at **Performing Arts building**

Lesson to learn:

- Isolated the different function.
- Provide connecting road to developed relation between the mass.
- Provide a huge setback to minimize the mass height.
- Provide some green space to reduce heat.
- Use different types of material to give the identity of particular mass.
- Split level helps to enjoy the space at different level.
- Create a cultural complex to give emphasis.
- It's a huge area which contains the cultural phenomena.

4.3 Case study3-The Getty Center.

Location: 1200 Getty Center Drive
Los Angeles, CA 90049-1687

Architect: Richard Meier & Partners.

Also: Robert Irwin, central garden; Emmet L. Wemple & Assoc. and the Olin Partnership, landscaping; Thierry W. Despont, interior gallery design.

The Getty Center comprises the Getty Conservation Institute, the Getty Education Institute for the Arts, the Getty Grant Program, the Getty Information Institute, the J. Paul Getty Trust, the Getty Research Institute for the History of Art and the Humanities, the J. Paul Getty Museum, an auditorium, central garden, and several cafes and restaurants. ^[10]

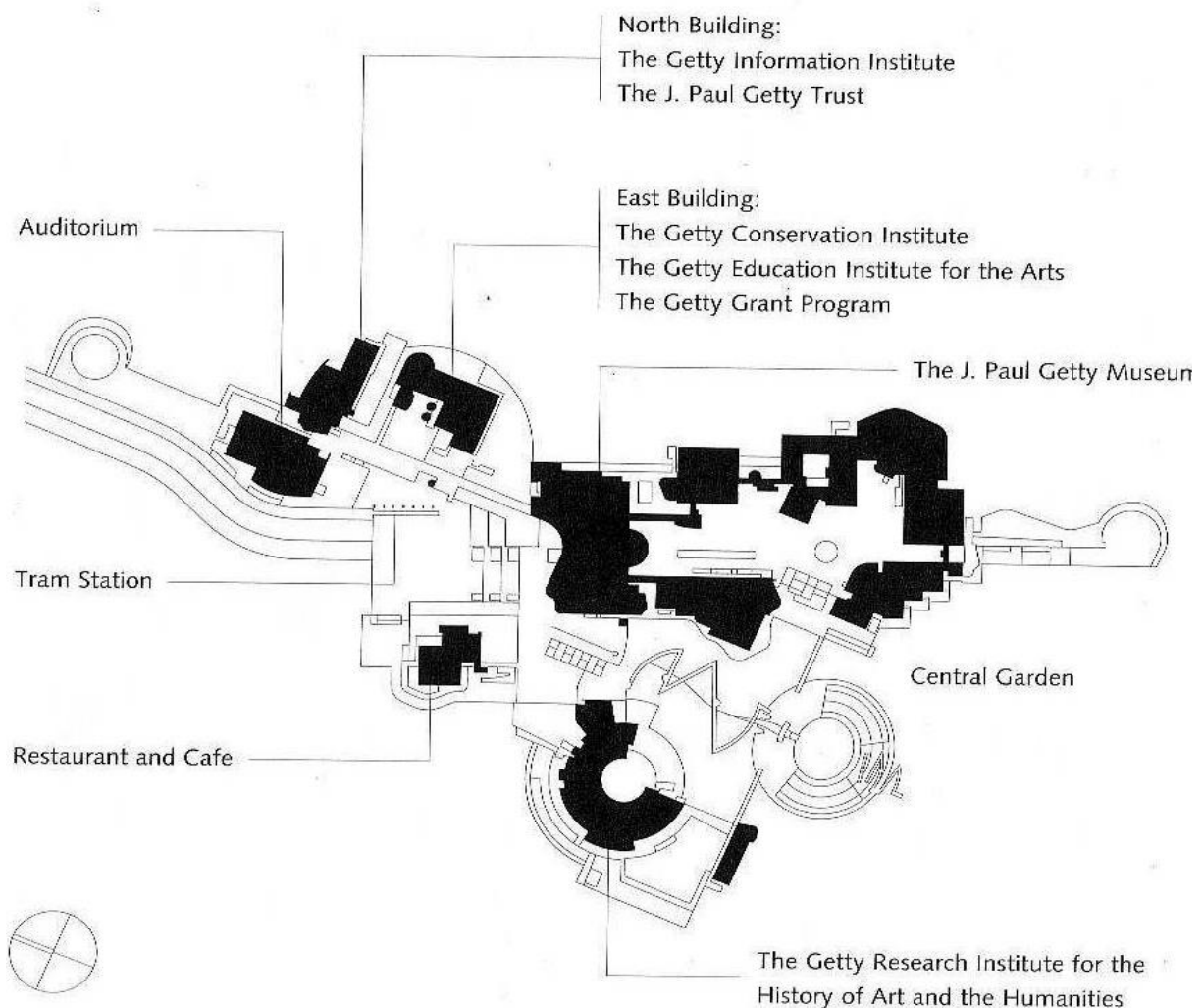


Fig-10: master plan of Getty center

Reference:
[www. The Getty Center.com](http://www.TheGettyCenter.com)

GETTY CENTER
Architect :Richard Meier





Fig-11: The Getty information institute & Getty trust



Fig-12: The Getty Research institute for the history of art & the humanities



Fig-13: The J.Paul Getty museum



Fig-14: Restaurant & Cafe

Lesson to learn:

- Well identified the axis .
- Well defined the public and private building
- It's not only cultural but also J.Paul Getty memorial Centre.
- Provide some outstanding landscape & water body to reduce the heat.
- Fair face concrete use the external wall which absorbed heat.
- Two different axis are present at top view.
- All the structure are north-south oriented.
- Provide an outstanding outdoor for restaurant.
- Well defined the shaded entrance.
- Curve shape outdoor wall guide the air movement.
- Combination between horizontal and vertical zoning.
- Horizontal zoning helps to contain the space.
- Use different types of material at interior to cheerful the space.

4.4 Case study4 - Kala Academy, Panaji, Goa

Architect: Charles Correa

Location: Goa, India,

The centre for performing arts provides a number of facilities including a special "black box" for experimental productions. There is also accommodation for visiting troupes and facilities for teaching dance as well as for Indian and Western classical music.

One of the main ideas behind the design was to highlight the contrast between illusion and reality in the interior of the auditorium and to highlight the contrast between illusion and reality in the interior of the auditorium and through this, reinforcing the sense of culture and heritage.

The built form is kept low, ranging from one to three floors. The main feature of the building is the large pergola above the entrance which acts as an extension to the foyer of the main auditorium and amphitheater. This entrance space acts as a funnel to the buildings from the Campal (one of the major tree-liner avenues of the city) towards the caesarians trees along the water. [11]

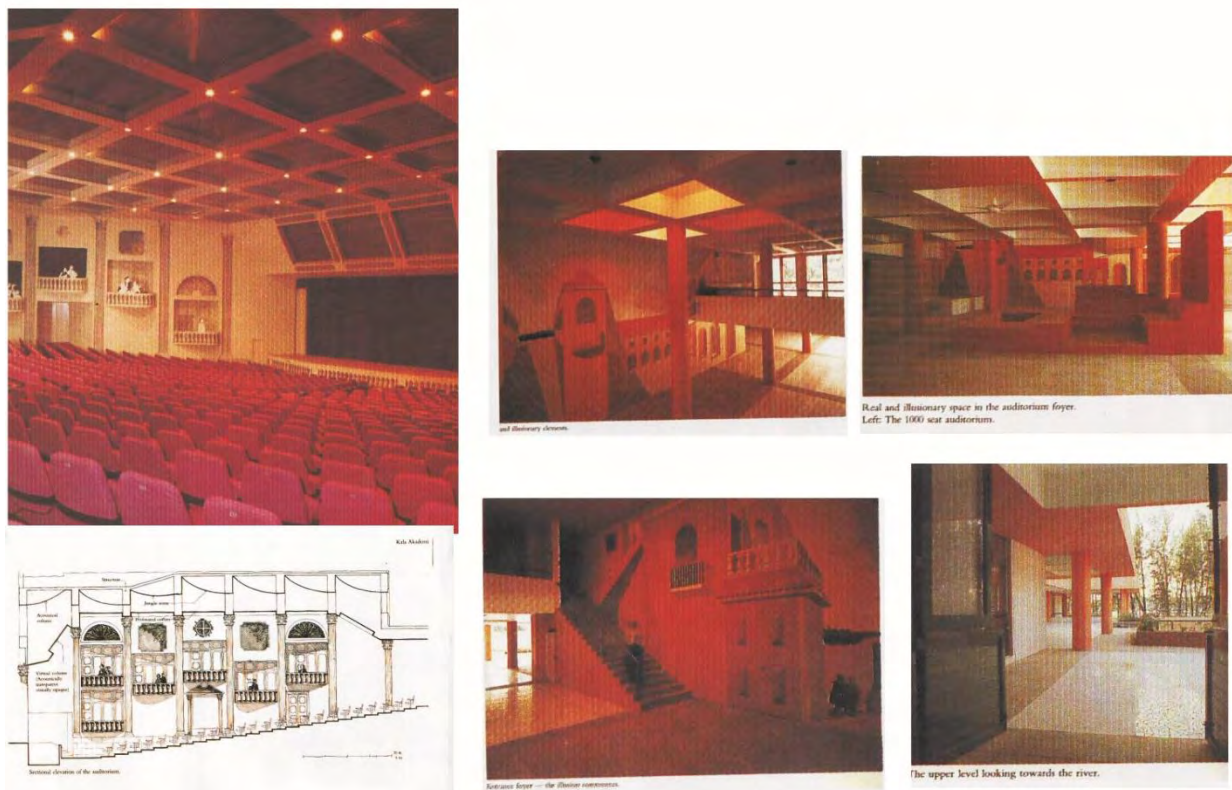


Fig-15: Interior detail of auditorium

Reference:

[www. Kala Academy, Panaji, Goa.com](http://www.KalaAcademy,Panaji,Goa.com)

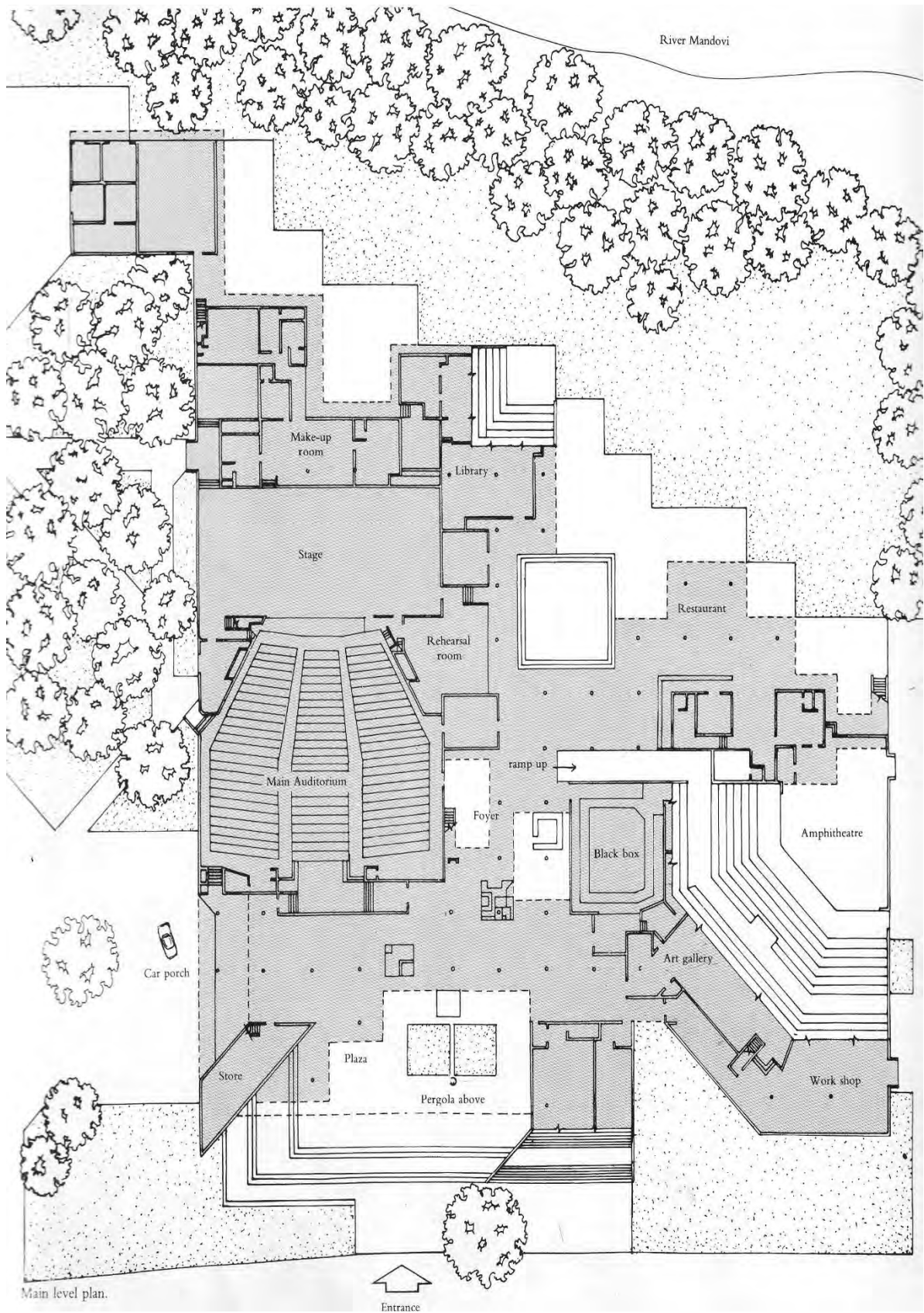


Fig-16: Ground floor plan of Kala Academy, Panaji

Lesson to learn:

- Plaza entry.
- Well defined vertical and horizontal circulation.
- Auditorium and its related function arrangement.
- Well defined the entrance.
- Auditorium acoustics treatment.
- Placement of green belt to protect structure from heat.
- Considered the river side view.
- North south oriented plan.
- Give emphasis on auditorium building.
- Provide courtyard for public gathering.

4.5 Case study5 - **Jawahar Kala Kendra, Jaipur.**

Architect: Charles Correa

The Jawahar Kala Kendra is designed for the Department of Culture, Government of Rajasthan and is dedicated to the memory of Jawaharlal Nehru, located near the university in Jaipur. One of the most happening Cultural Centers in Rajasthan the Jawahar Kala Kendra of Jaipur classifies itself into eight sections, such as:

House of museums: Displays ethnic art pieces emitting Rajasthani folk culture.

House of theaters: Plays with high literary value are staged here.

Library: Books and magazines to be found here along with a record of the forthcoming and past cultural events and exhibitions

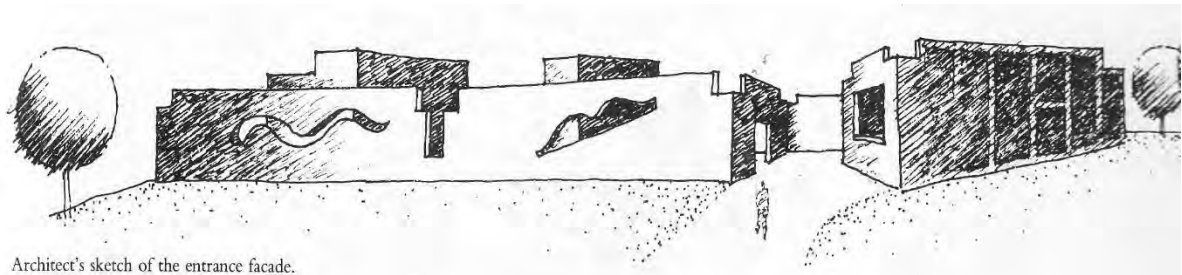
Arts gallery: Displays arts and crafts created by well-known artists.

Cafeteria: Chill out zone

Hostel: Residential facilities

Studio: Exhibitions of paintings and sculptures by well-known artists.

The Jawahar Kala Kendra hosts shows in shapes of music or dance recitals, concerts and performances, amphitheaters, theater workshops, exhibition of arts and crafts, celebration of festivals, national and international art exhibitions and cinema shows as well. A major attraction of this cultural center is the occasional folk performance by the locals which emit the true flavor of ethnicity in its original form. ^[8]



Architect's sketch of the entrance facade.

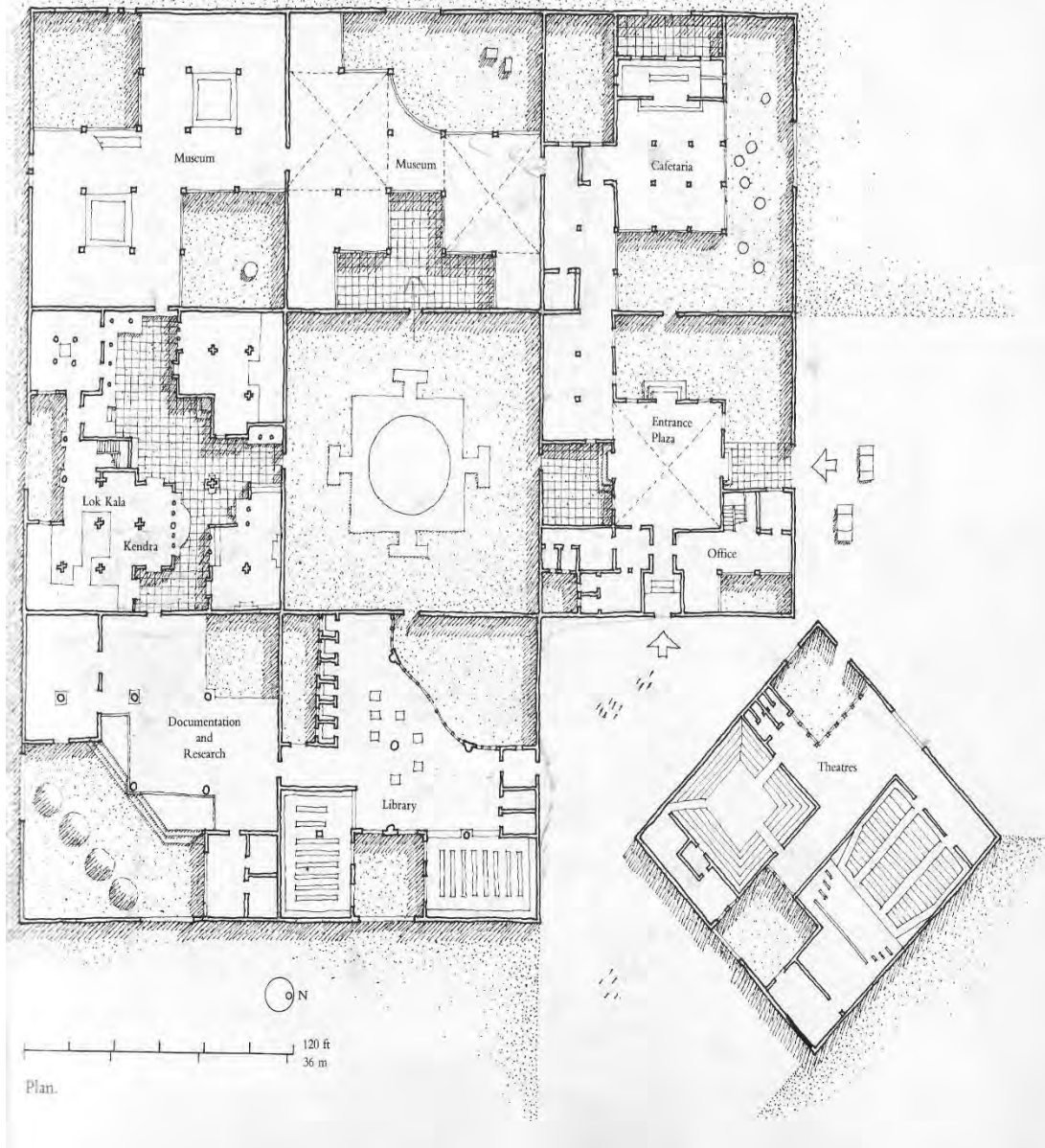


Fig-17: The above diagram presents the plan of Jawahar Kala Kendra.



Fig-18 Central courtyard of Jawahar Kala Kendra

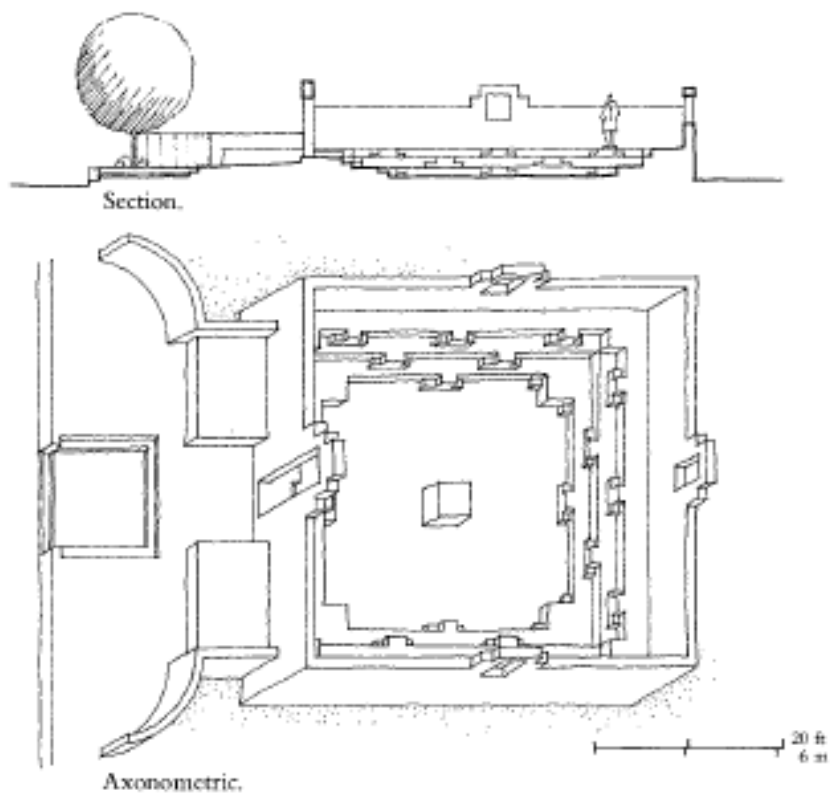


Fig-19: Central courtyard of Jawahar Kala Kendra

Lesson to learn:

- Well identified the concept from plan.
- Emphasis the auditorium block.
- North south oriented plan.
- Central courtyard perform as public gathering space.
- Use traditional material & give true expression.
- Two different axis are present at top view.
- Confirm the easy circulation.
- Well defined the pedestrian and vacuolar entry.
- Confirm the shaded entrance.
- Planning morphology considered the city plan.
- Provide semi-hard & soft surface to reduce the heat
- Horizontal zoning helps to contain the space.
- Use different types of material at interior to cheerful the space.

4.6 Case study6 - **Shilpokola Academy,Dhaka.**

The principal cultural center of Bangladesh, successor to the former Pakistan Arts Council was set up at Segunbagicha, Dhaka in 1974 by an act of Parliament. It is a national institution and is administered by the ministry of cultural Affairs.

The principal objectives of this institution is presenting the culture of Bangladesh and fostering the arts including fine arts, music, drama and dance. The activities of the academy include patronizing and helping artists, sanctioning grants to government – approved cultural institutions and organizations, concluding research on traditional heritage and culture, arranging art exhibitions and organizing festivals of music and drama at national and international levels. ^[12]

It also holds cultural functions, arranges conferences, seminars, symposiums, workshops, debates etc.



The Shilpokola academy houses a modern stage where dramatic and cultural performances are held. There is also an art gallery where art exhibitions are held. Since 1990 the Bangladesh Shilpokola academy has been publishing an annual English journal, Shilpokola. ^[12]

Fig-20: exterior view of shilpokala academy



Fig-21: Front view of national drama centre.

THE MAIN PURPOSES OF SHILPAKALA ACADEMY:

- Promotion and development of national culture
- Research on culture, art, and heritage, helping the destitute and gifted artists, making grants to various non-governmental cultural organizations
- . Highlighting national culture in home and abroad and preservation of folk cultural heritage are some of the main responsibilities of the Academy.
- Arranging cultural and film shows, drama, music, and dance, discussion meetings, seminar, symposium, sending cultural troops to overseas countries, publication of books on performing arts, music, dance, and film, arranging trainings, participation in national and international book festivals and arranging sells of its publications are also important tasks of the Academy. ^[12]

FORMATION OF COUNCIL OF THE SHILPAKALA ACADEMY:

The council of the Academy is constituted by 27 members from various public and private representatives having the Minister for Cultural Affairs as Chairperson, and the Secretary of the same Ministry as the Vice Chairperson, with three honorable members of the National parliament. The Director General of the Academy is the member Secretary of the Council. ^[12]



Fig-22: Top view of shilpokala academy

Reference: . [www.shilpokala academy at Dhaka.com](http://www.shilpokala.academy.at/Dhaka.com)



Fig-23: MASTER PLAN

DEPARTMENT OF THE ACADEMY:

- (a) Department of Fine Arts;
- (b) Theatre Department;
- (c) Music and Dance Department;
- (d) Planning Department;
- (e) Department of Photography;
- (f) Department of Administration and Finance.

THEATRE DEPARTMENT:

Drama and film department Bangladesh Shilpakala Academy is working on development and advancement of different forms of drama on regular basis from its inception. Among its achievements some of the important ones are: organizing several national drama festivals, national children's drama festivals, recitation festivals at the national level, departmental

poetry recitation festivals in six departments of the country, arranging national jatra festival to revive the neglected folk drama, weekly drama festivals at regular basis in Dhaka to bring to notice of the elites of the capital the work of the dramatists and drama works from different

Parts of the country; protect indigenous folk drama from extinction and erosion, incentives etc. ^[12]

The national theater of the Bangladesh Shilpakala Academy was built to fulfill the following purposes:

1. Overall encouragement, advancement, development and expansion of drama
 2. To lay ground for perfect drama performance
 3. To ensure physical infrastructure for staging dramas of appropriate facilities for the drama workers
 4. To encourage more theatrical performance for the drama artists and workers
 5. To establish a centre for exchange of views for all drama artists and drama works at the national level
- (a) There are 750 seats arrangement of the hall
 - (b) Many modern technology have been

EXPERIMENTAL HALL¹:

- The Experimental Theater Hall may be used for staging drama, training on theater, organizing workshops on drama, musical drama, dance drama, mime performance or for performance of audio drama. The hall can also be used for recitation show or performance related to audio drama as well.
- The Experimental theater hall will not mean the main theater hall having main national theater hall of 750seat, or Academy or the premise of the Theater complex or any other rooms place or space.
- The experimental theater hall can be used for the three following purposes of staging dramas, which can be used according to the need of the drama or as needed by the authorities staging the drama.

- Proscenium stage
- Arena stage
- Side stage

OTHERS FUNCTION:

1. Studio Theatre
2. Rehearsal Room
3. Library
4. Conference room
5. Store room

MUSIC & DANCE AUDITORIUM:



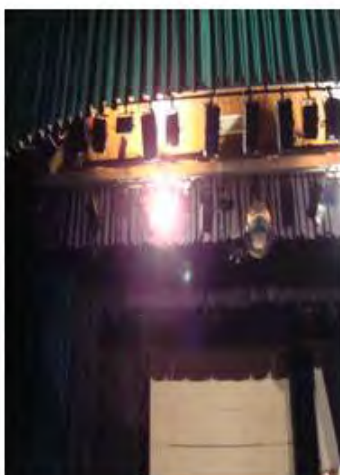
Entry



Seating



Stage



Stage lighting



Back stage



Stage

Fig-24: auditorium interior detail

Reference: [www.shilpokala academy at Dhaka.com](http://www.shilpokala.academy.at/Dhaka.com)

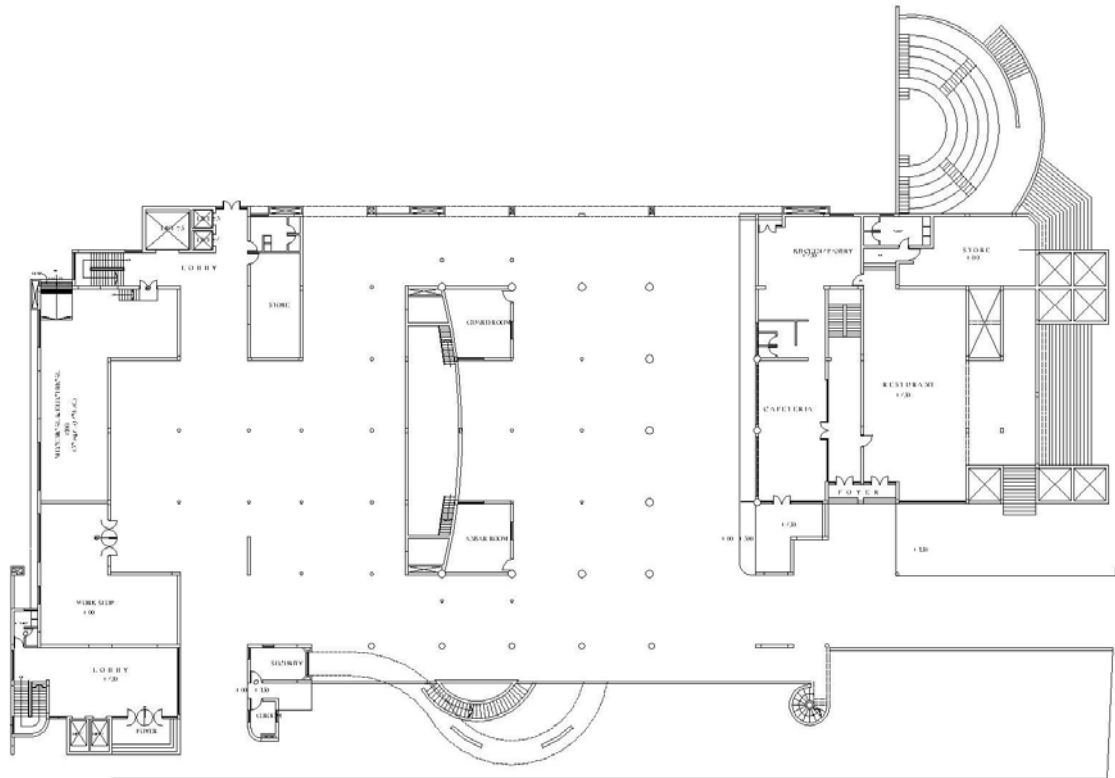


Fig-25:Ground floor plan (Theater hall)

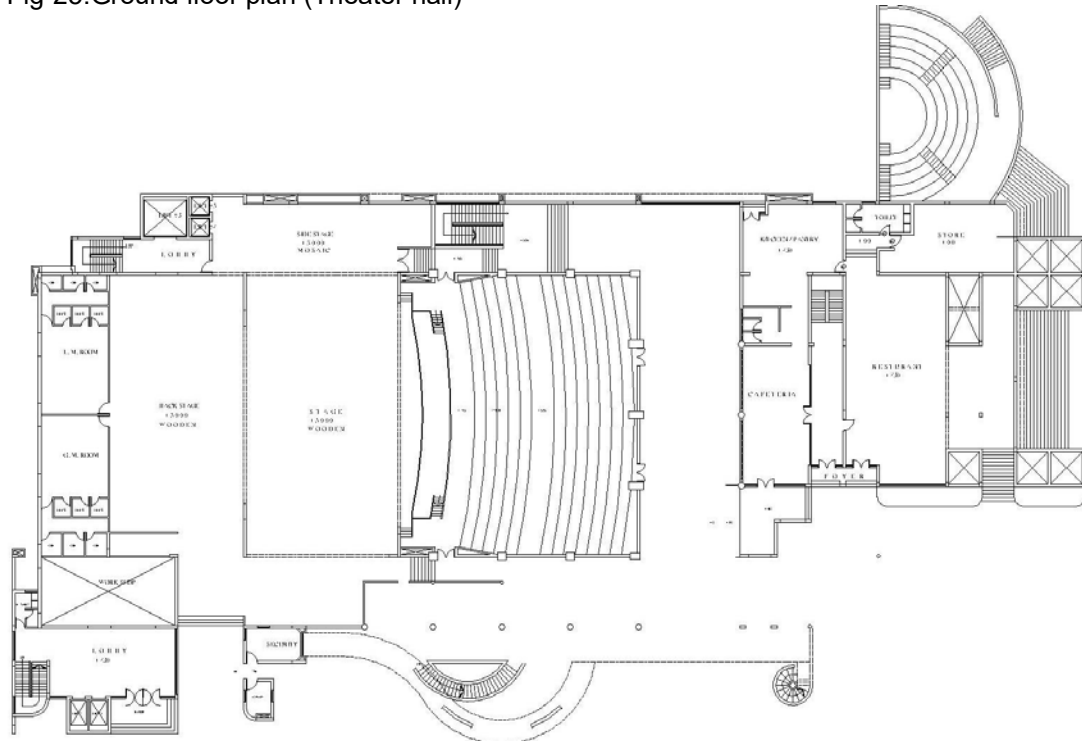


Fig-26:1st Floor plan (Theater hall)

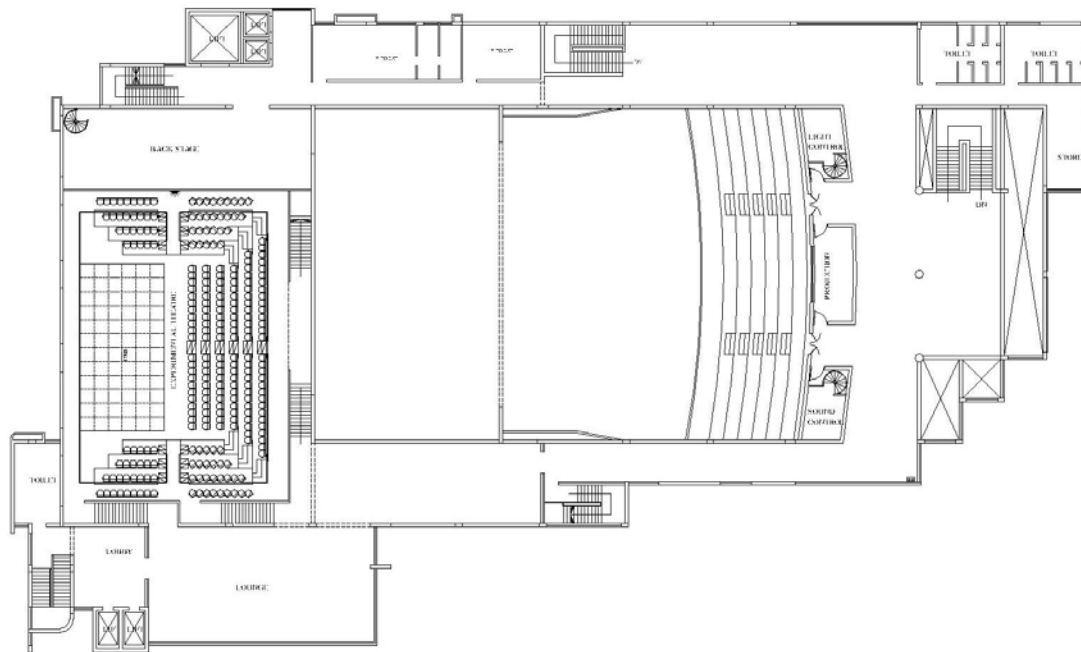


Fig-27:2nd Floor plan (Theater)

NATIONAL ART GALLERY

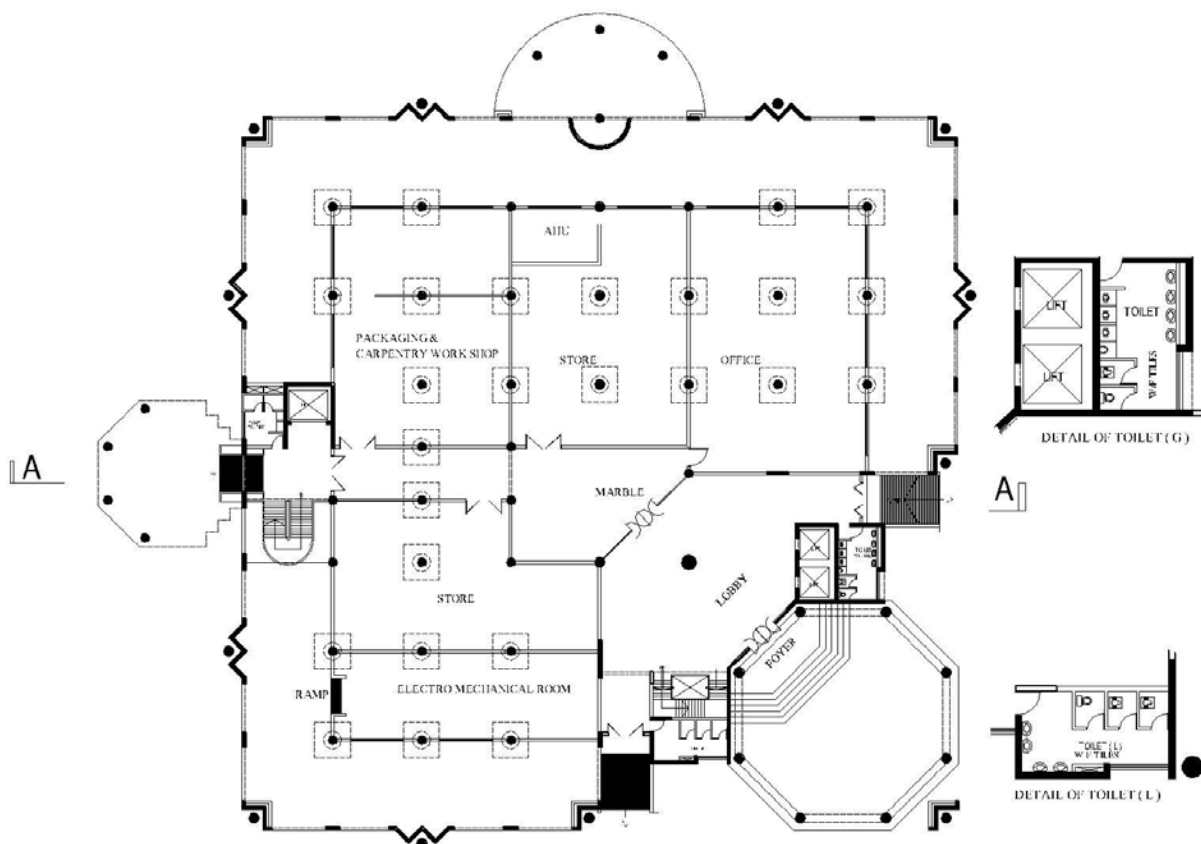


Fig-28:Ground floor plan(National art Gallery)

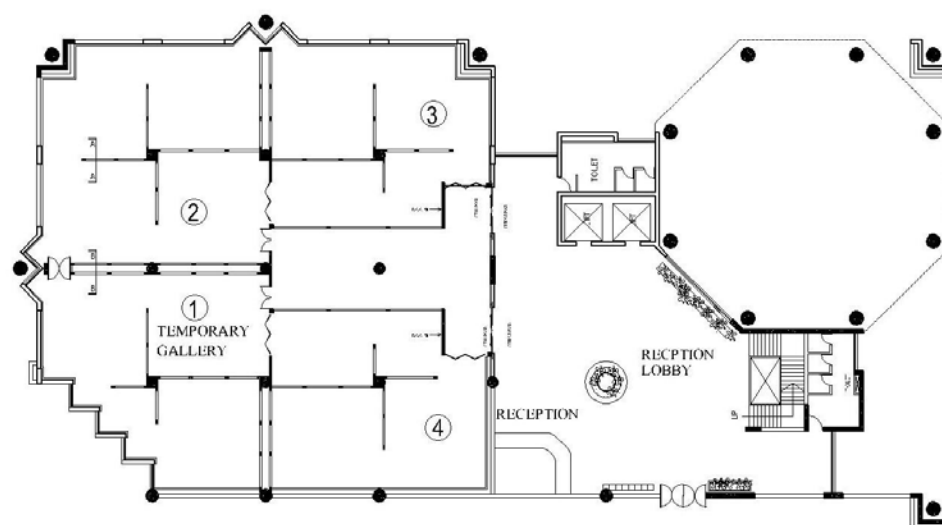


Fig-29:1st floor plan(National art Gallery)

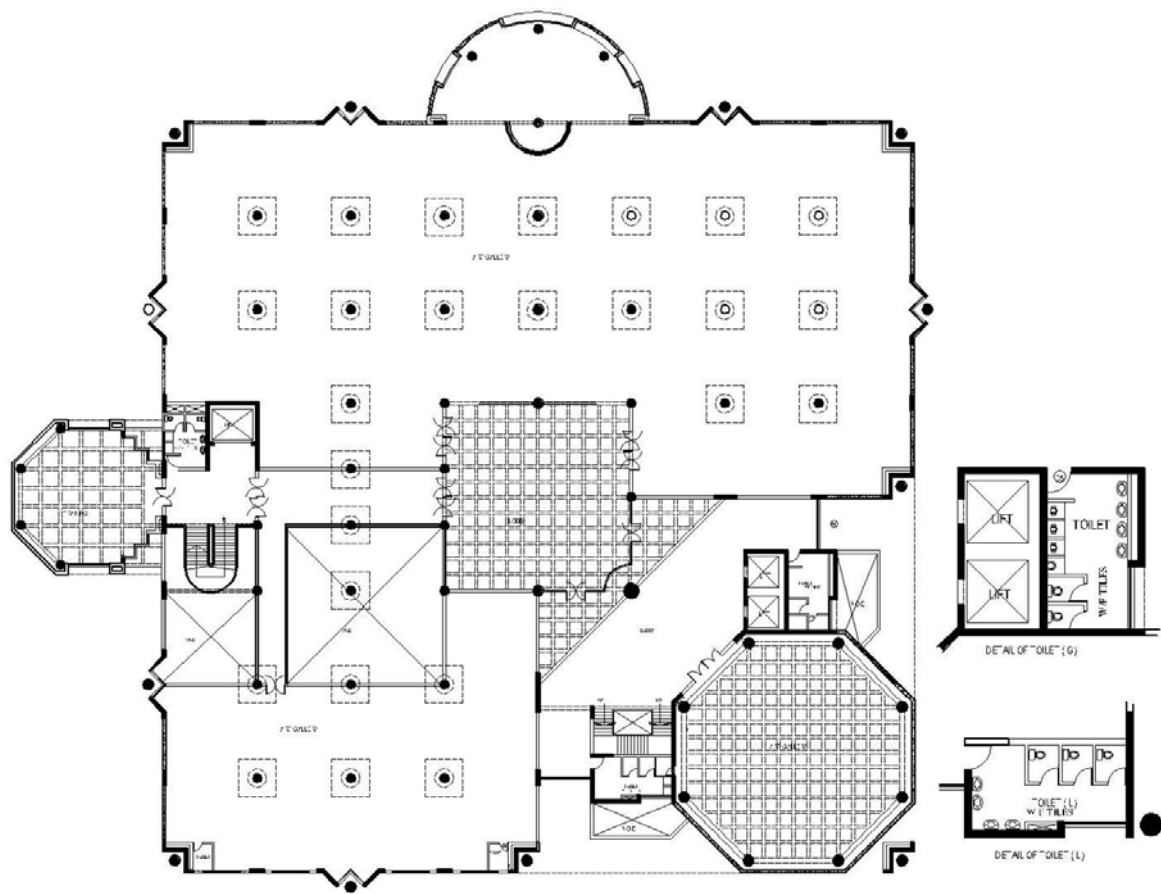


Fig-30:5th&6th floor plan(National art Gallery)

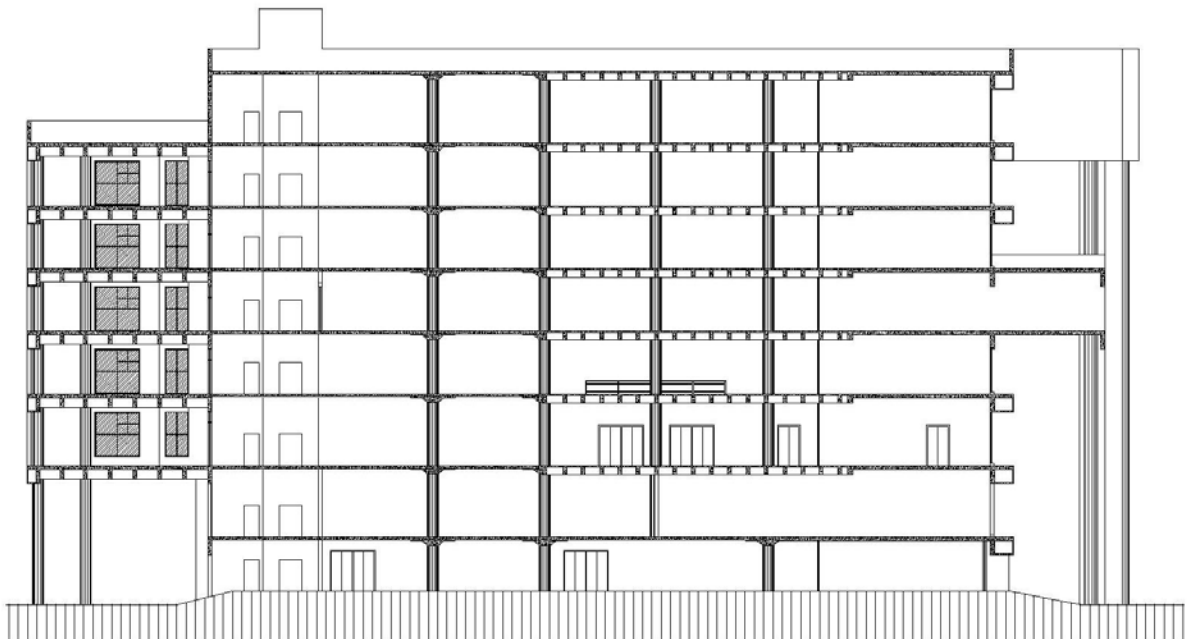


Fig-31:section-aa(National art Gallery)

NATIONAL MUSIC & DANCE CENTRE:

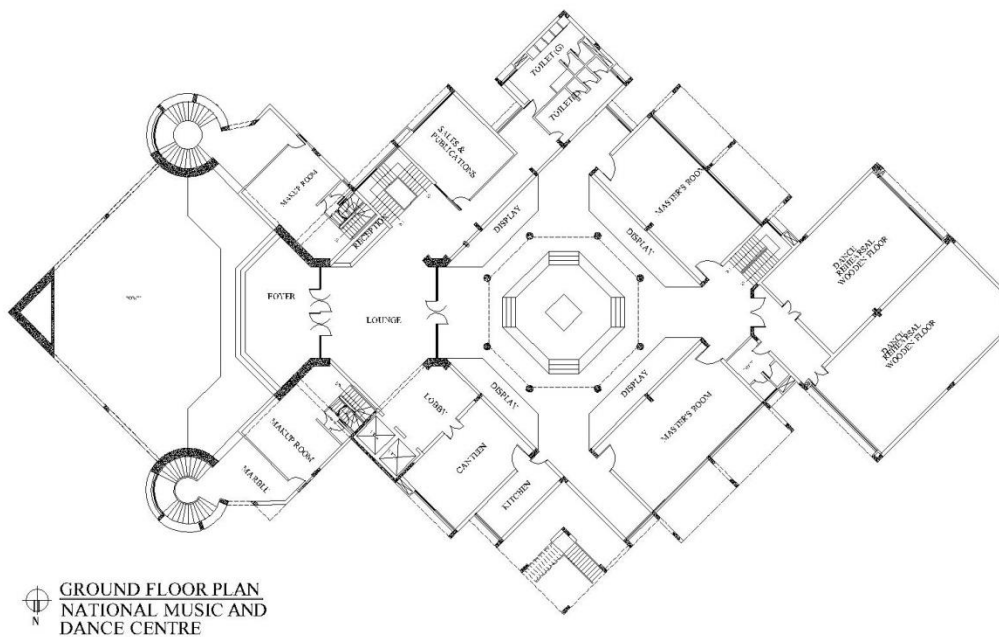


Fig-32: Ground floor plan (National national music & Dance centre)

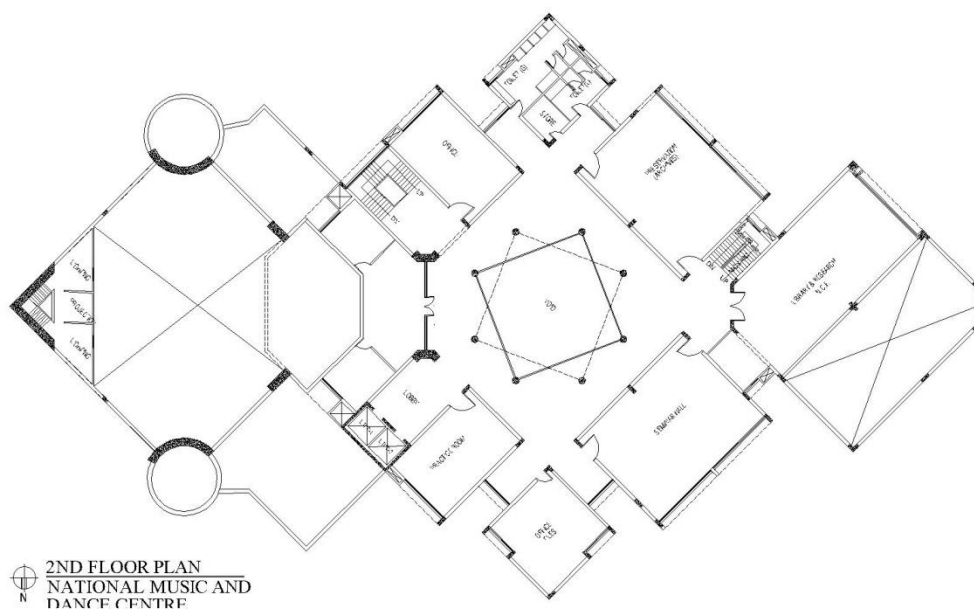


Fig-33: 2nd floor plan (National national music & Dance centre)

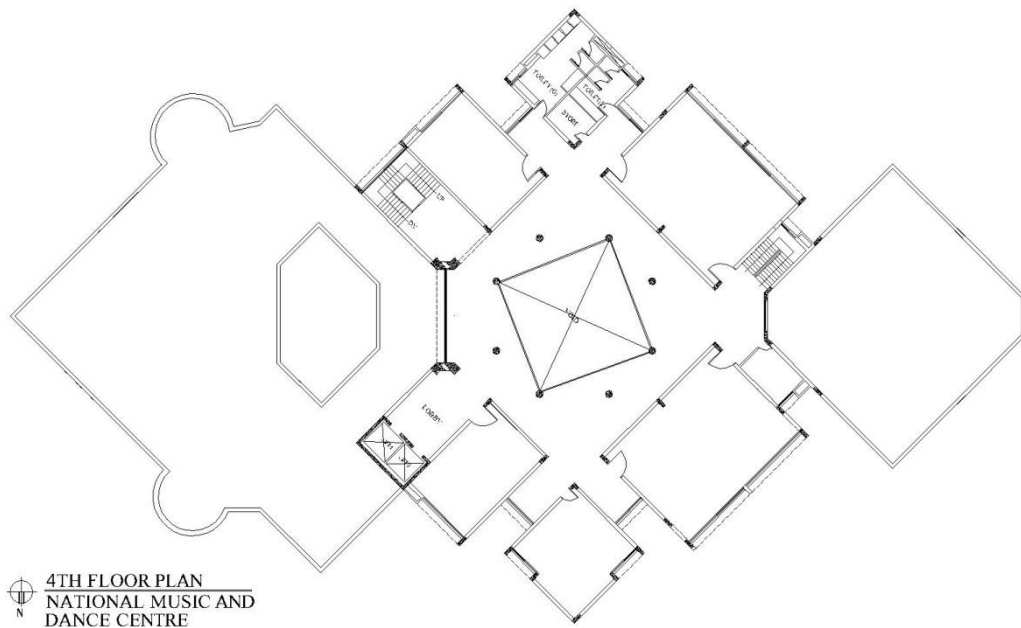


Fig-34: 4th floor plan (National national music & Dance centre)

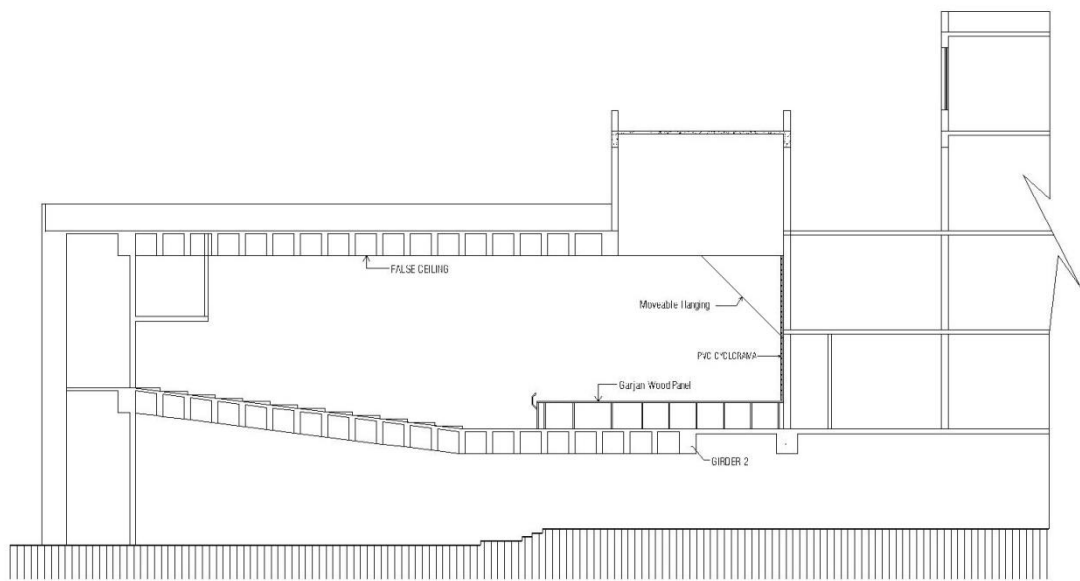


Fig-35: Section (National national music & Dance centre)

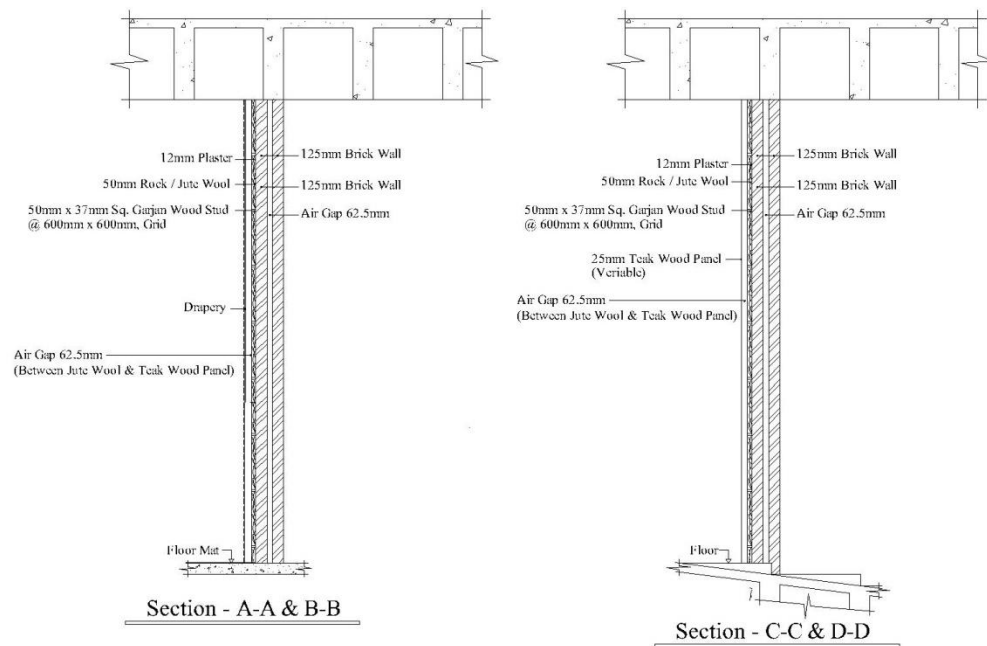


Fig-36: Section (National national music & Dance centre)

Lesson to learn:

- Well identified pedestrian & vacuolar entry.
- North south oriented plan.
- Provide vacuolar for all building.
- Every structure have its own identity.
- Plaza entry invites people to gather.
- Green belt ensures to protect noise.
- Building form helps to guide air flow.
- Planning morphology reflected at elevation.
- Confirm the shaded entrance.
- Planning morphology considered the city plan.
- Use different types of material at interior to cheerful the space.

CHAPTER 5 PROGRAM ANALYSIS

5.1 Existing program analysis.

- a. ADMINISTRATION 600 sft
- b. ACADEMIC SECTION 3870 sft
- c. PERFORMING ROOM 3575 sft.

ADMINISTRATION

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
CULTURAL OFFICER'S ROOM	1	120sft.
OFFICE STAFF ROOM	3	380 sft
STORE	1	100 sft
TOTAL		600 sft

ACADEMIC SECTION

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
PRINCIPAL'S ROOM WITH TOILET	1	(180+36) sft=216 sft
OFFICE STAFF	3	600 sft
TEACHER'S ROOMWITH COMMON TOILET	20	1500 sft 270 sft
<u>SECTION</u>		
CLASSROOM (6 no.)	10*6=60	(250*6)sft =1500 sft

PERFORMING ROOM/AUDITORIUM

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
LOBBY + COMMON TOILET		(1500+375) sft =1575 sft
STAGE AREA		400 sft
SITTING AREA	400	1000 sft
SET PRESERVATION ROOM		400 sft
MAKE UP ROOM		100 sft
DRESSING ROOM		100sft
TOTAL		3575 sft

5.2 Program formulation.

PROPOSED PROGRAMME

➤ ACADEMIC SECTION	32328 sft
➤ AUDITORIUM	8150 sft.
➤ LIBRARY	5756 sft.
➤ CAFETERIA	4275 sft.
➤ PUBLICATION	2266 sft.
➤ ADMINISTRATION	1971 sft
➤ OTHER FACILITIES	10325 sft.
➤ PARKING	

TOTAL	65071 sft.
-------	------------

ADMINISTRATION:

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
CULTURAL OFFCER'S ROOM WITH TOILET	1	(180+36) sft =216 sft
CULTURAL OFFCER'S P.A	1	100 sft
ASSISTENT CULTURAL OFFCER'S ROOM WITH TOILET	1	(144+36) sft =180 sft
ASSISTENT CULTURAL OFFCER'S P.A	1	100 sft
PROGRAMME OFFCER'S ROOM	1	120 sft
OFFICE STAFF ROOM	4	600 sft
AUDIT AND ACCOUNTS	2	180 sft
STORE	1	100 sft
COMMON TOILET FOR STAFF		
TOTAL		1971 sft

ACADEMIC SECTION:

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
PRINCIPAL'S ROOM WITH TOILET	1	(180+36) sft =216 sft
PRINCIPAL'S P.A	1	100 sft
ASSISTENT PRINCIPAL'S ROOM WITH TOILET	1	(150+36) sft =186 sft
OFFICE STAFF	3	600 sft
TEACHER'S ROOM WITH COMMON TOILET	20	1500 + 270 sft
<u>MUSIC SECTION</u>		
CLASSROOM (6 no.)	15*6=90	(400*6)sft =2400 sft
<u>DANCE SECTION</u>		
STUDIO/ REHERSEL ROOM (6 no.)	15*6=90	(1200*6)sft =7200 sft

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
<u>DRAMA SECTION</u>		
EXPERIMENTAL THEATRE	30	3000 sft
REHERSARSAL ROOM	30	1500 sft
STUDIO	30	400 sft
<u>TABLA SECTION</u>		
CLASSROOM (2 no.)	20*2=40	(400*2) =800 sft
<u>FINE ART SECTION</u>		
CLASSROOM (3 no.)	15*3=45	(400*3) =1200 sft
PERMANENT EXHIBITION GALLERY		2500 sft
TEMPORARY GALLERY		1000 sft
SHORT COURSE ROOM	15	600 sft
MEETING ROOM FOR TEACHERS	22	2000 sft
COMMON TOILET FOR STUDIENT		900 sft
TOTAL		26,572 sft

LIBRARY:

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
LIBRARIAN'S ROOM WITH TOILET	01	(180+36) sft =216sft
CLOAK ROOM		100 sft
STACK AREA	18000(BOOKS)	1800
READING AREA	250	3000
AUDIO VISUAL SECTION		400 sft
STORE		120 sft
PHOTOCOPY		120 sft
TOTAL		5756 sft

AUDITORIUM:

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
LOBBY + COMMON TOILET		(1500+375) sft =1575 sft
TICKET COUNTER		100 sft
CLOAK ROOM		100 sft
STAGE AREA		700 sft
SITTING AREA	400	3000 sft
SET PRESERVATION ROOM		400 sft
MAKE UP ROOM		400 sft
DRESSING ROOM		400 sft
COSTUME PRESERVATION ROOM		300 sft
LIGHTING BOOTH		300 sft
<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
SOUND BOOTH		300 sft
PROJECTION ROOM		200 sft
PERFORMER CHANGING ROOM		375 sft
TOTAL		8,150 sft

CAFETERIA

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
KITCHEN		750 sft
STORE		225 sft
COUNTER		100 sft
SERVICE AREA		100 sft
SITTING AREA	200	2400 sft
WASH AND TOILET		700 sft
TOTAL		4275 sft

PUBLICATION

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
PROGRAMME OFFICER'S ROOM	01	(150+36) sft =186 sft
WITH TOILET		
ASSISTENT PROGRAMME OFFICER'S ROOM	01	150 sft
SALES OFFICER'S ROOM		120 sft
SALES AND DISPLAY AREA		400 sft
HIGHER OFFICER ASSISTENT'S ROOM	01	120 sft
OFFICE STAFF ROOM	14	400sft
STORE ROOM		100 sft
COMMON TOILET		900 sft
TOTAL		2266sft

OTHER FACILITIES

<u>PROGRAMME</u>	<u>NO. OF PEOPLE</u>	<u>AREA (sft)</u>
RECEPTION		100sft
LOBBY +LOUNGE		2500sft
COMMON TOILET		625 sft
LECTURE ROOM (2)		(1500*2)=3000sft
SEMINAR ROOM		1500 sft
CONFERANCE ROOM		1000sft
<u>SERVICES</u>		
STORE		200 sft
PUMP ROOM		400 sft
ELECTRICAL ROOM		600 sft
AHU ROOM		400 sft
TOTAL		10325sft

GRAND TOTAL	65071sft
30% CIRCULATION	19521 sft
TOTAL BUILD AREA	84592sft

PARKING AREA

CHAPTER 6 DESIGN DEVELOPMENTS

6.1 SHILPAKALA ACADEMY AND ITS FUNCTIONS



6.2 PROGRAMMES AND ACTIVITIES

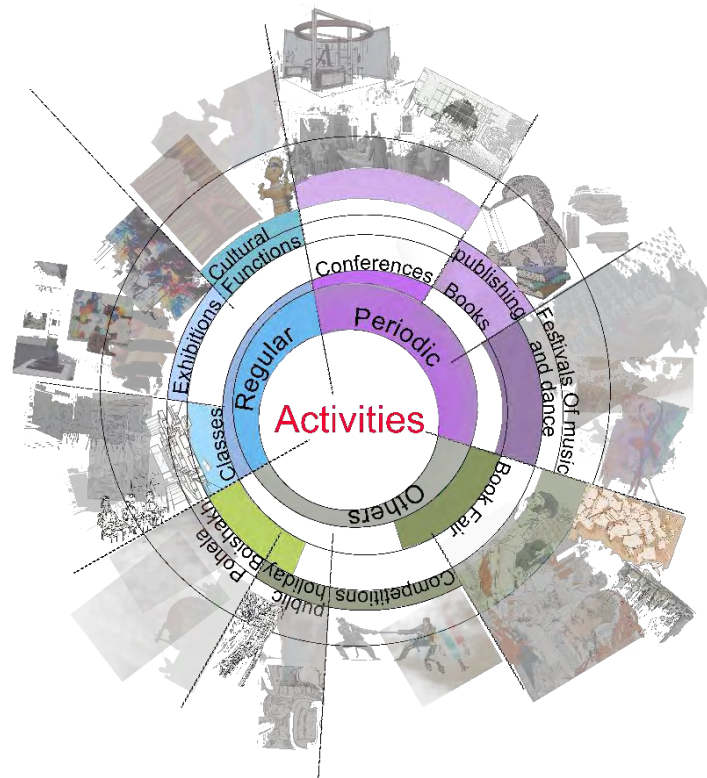
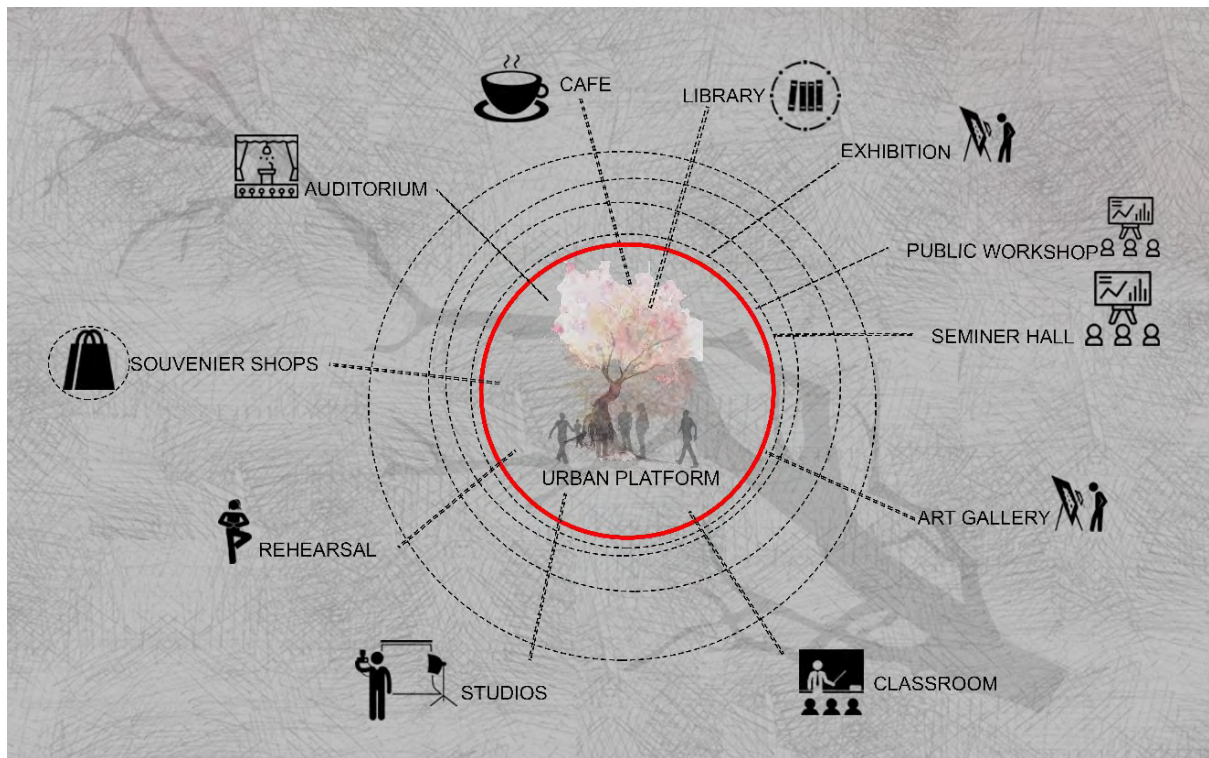


Fig-37: Programmes and activities throughout the year for this centre

6.3CONCEPT

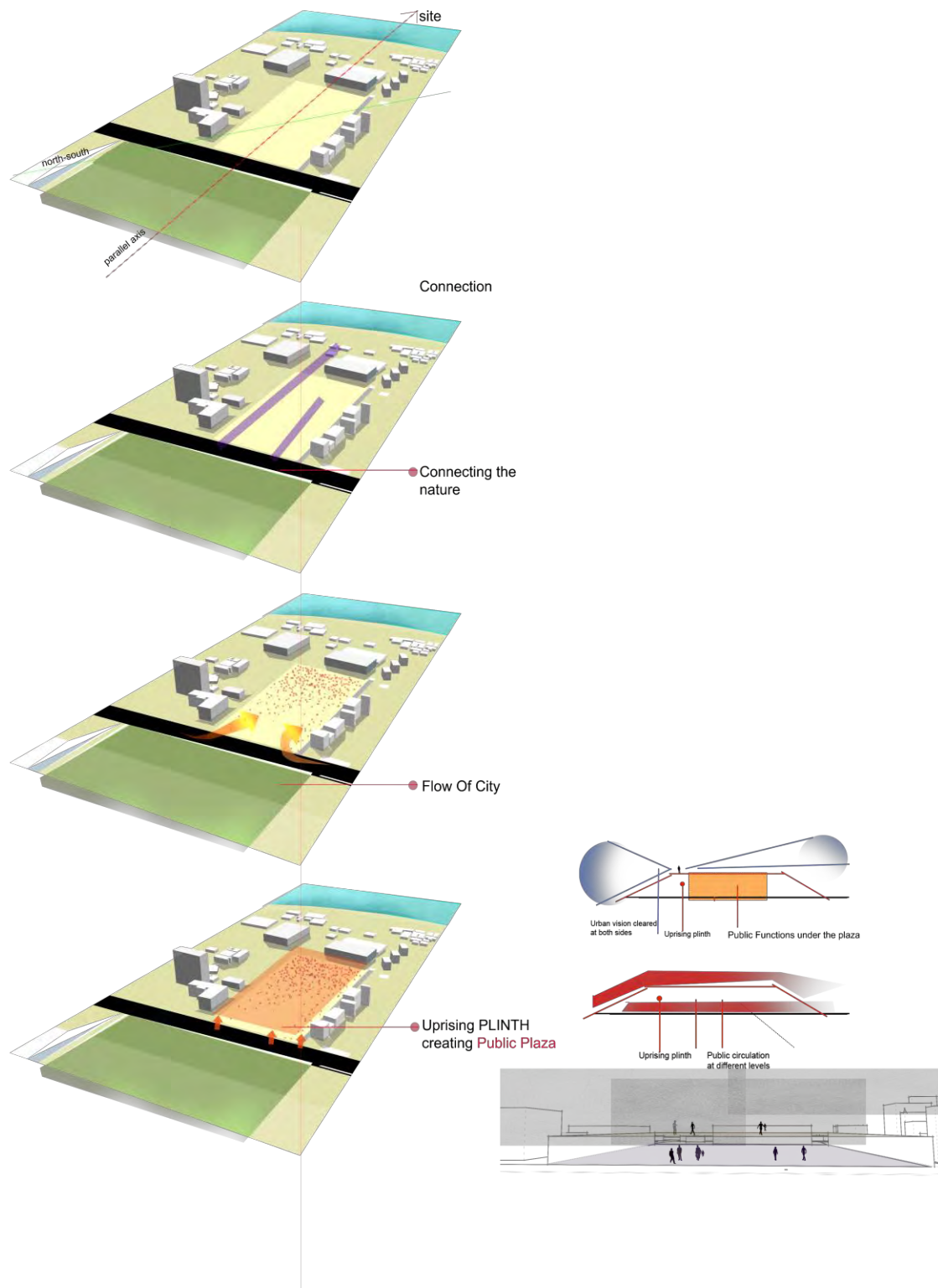


Fig-38 concept diagrams

Barisal has now become a district and has been going through major developments. The concept of the project is to create a cultural corridor in continuance of growing Barisal city; providing an interactive platform to congregate not only for artists, artisans and cultural personals but also pulling the citizens in one thread as an addition. The center will be a gateway for the city dwellers giving the city an iconic value and also providing an universal platform for art, craft and cultural practioners,learners,enthusiasts beyond any border.

The site location was on the primary road of Barisal sadar.Right infront of the site lying the green Bell's park and the backyard of the side having a fantastic view of Kirtonkhola river.The first thought was to connect these two natural elements and pull the flow of the city towards the site by giving a platform.As the site surrounding buildings were 2-3 storied,to create a better view ,the public plaza was raised to 15'.The public functions were added beneath the upraised plinth

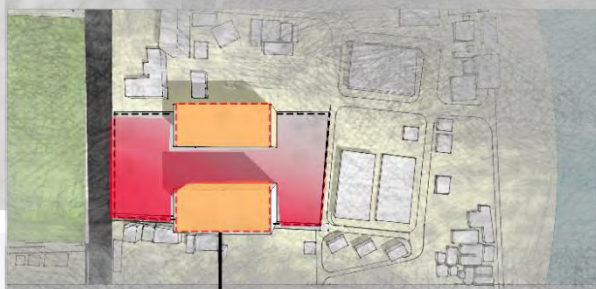
6.4 FORM DERIVATION



Fig-39 concept sketch



Mass over the public plaza for required functions



Dividing mass in order to create VISTA



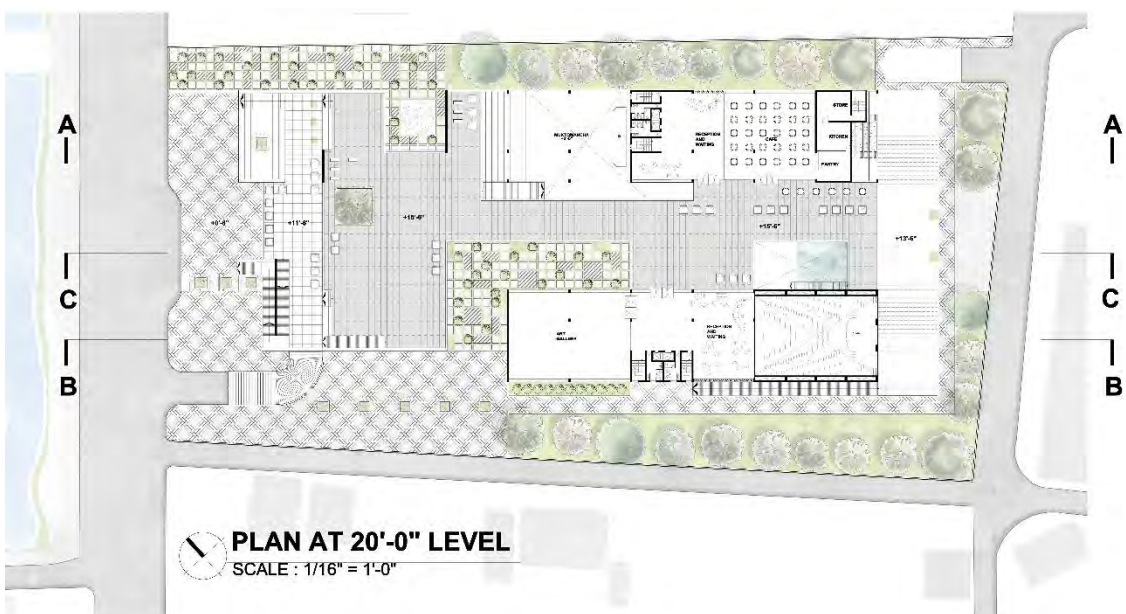
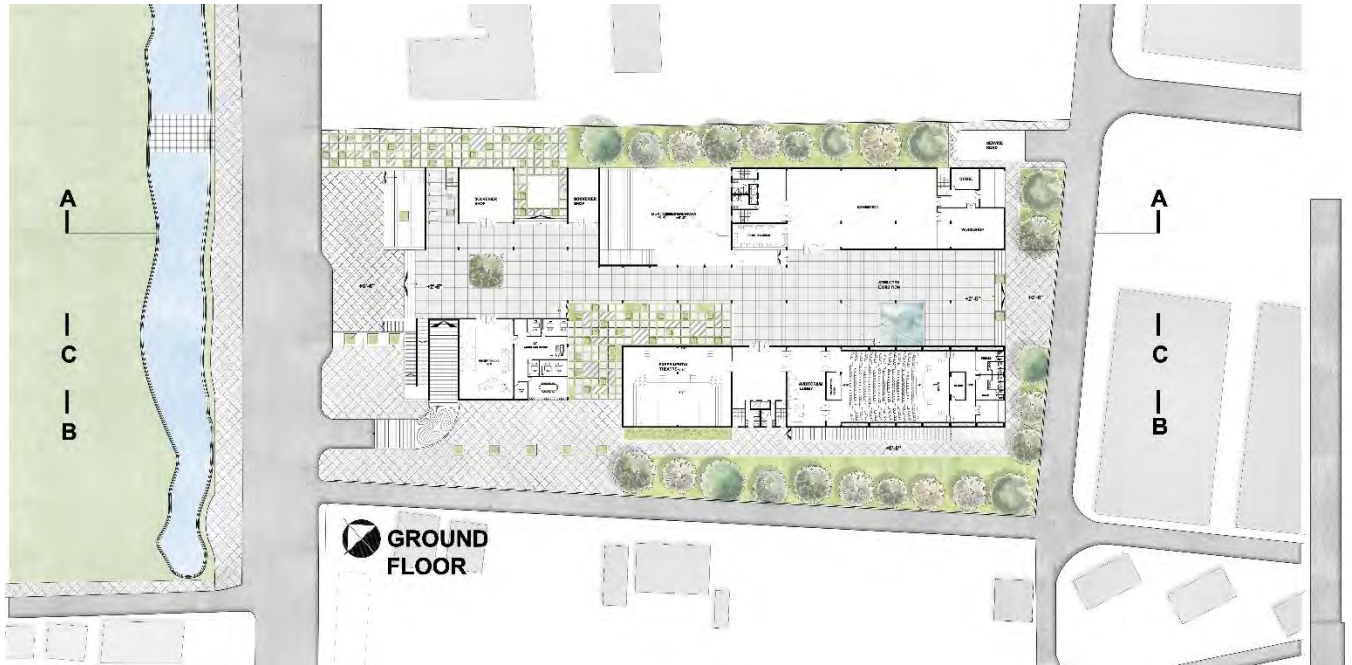
Sliding the mass for maximization of shadow

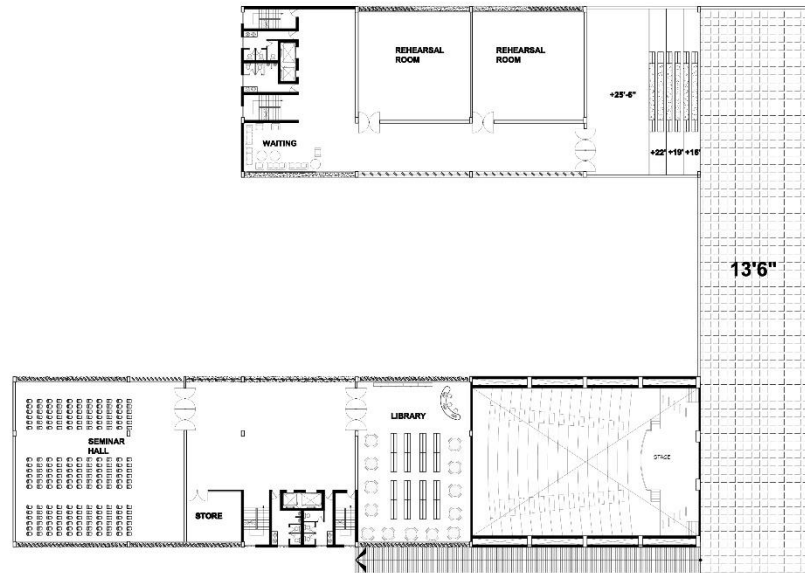


Connecting the forms to create an URBAN WINDOW for the city

Fig-40 Form derivation

6.5 PLANS

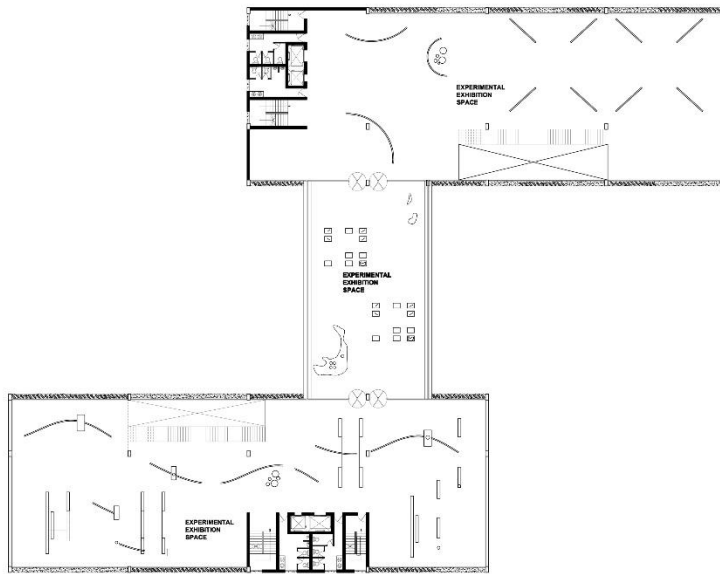





PLAN AT 30'-0" LEVEL
 SCALE : 1/16" = 1'-0"

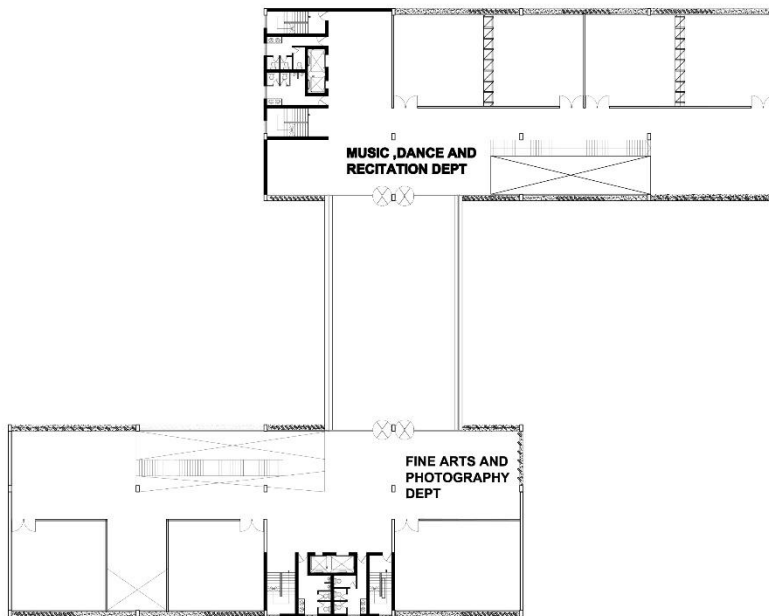



PLAN AT 40'-0" LEVEL
 SCALE : 1/16" = 1'-0"



PLAN AT 50'-0" LEVEL

SCALE : 1/16" = 1'-0"



PLAN AT 60'-0" LEVEL

SCALE : 1/16" = 1'-0"

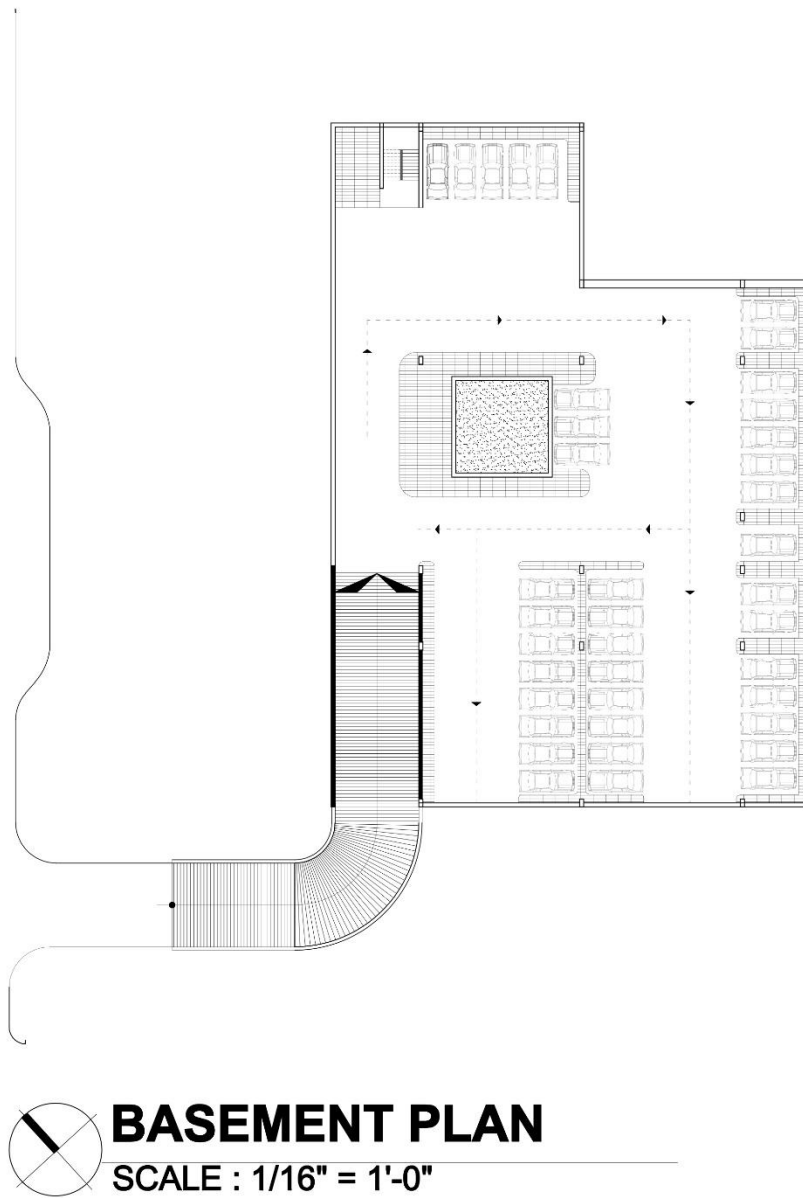


Fig-41 Floor plans

6.6 SECTIONS



Fig-51 sections

6.7 PERSPECTIVES







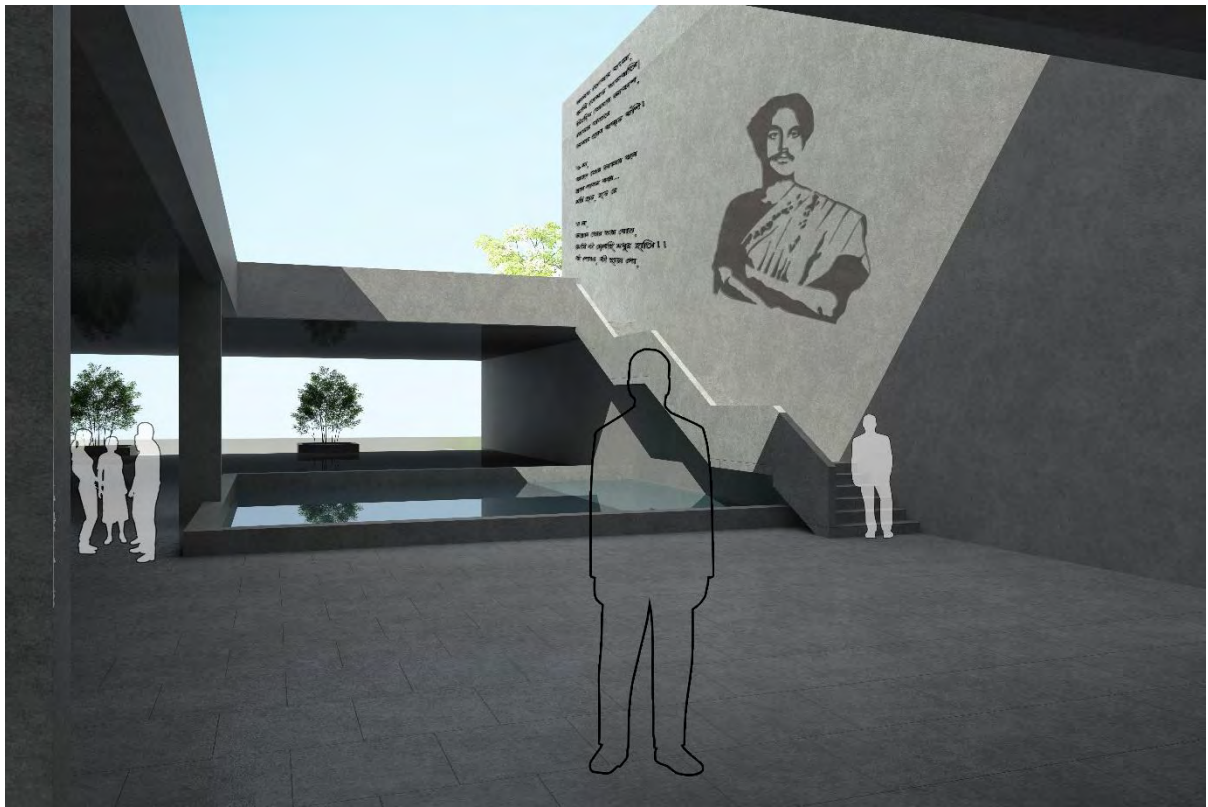


Fig-42 Perspectives