

STORY-TELLING THROUGH ARCHITECTURE
(RETHINKING BANGLADESH SHISHU ACADEMY)

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ABSTRACT

Storytelling is an age old practice that shape much of the world as we know it and our views on where we stand relative to it; in other words our identity(Berger & Luckmann, 1966). Being a nation that have survived waves of colonisation, invasion, wars and countless cultural reforms, our collective identity remains eclectic and ever-changing. Incidentally, this paper portrays a process to understand, encourage and celebrate the diverse practices of story-telling in Bangladeh through architectural design of spaces for growing children and those young at heart, in Dhaka. Here, the process in question involves revising the policies and the design of Bangladesh Shishu Academy, considering its surroundings and natural resouces with the help of various case studies, relevant literature and site analysis. In essence, the design hopes to provide a connection between people (the future generation of Bangladesh and their predecessors) and place (the site; indoors and outdoors) through possibilities for meaningful interactions, experiences, discoveries and stories. To sum up, throughout the development of design, a welcoming, open and positive environment has been attempted to be attained to encourage spontaneity and the search for our identity in the past in the future.

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CHAPTER 1 : INTRODUCTION

1.1 Background of the Project

We, the Bangladeshi people, pride ourselves as the only people in the world to fight for our mother tongue (Bangla) which ultimately resulted in our independent nation in 1971. Naturally, one might wonder what is so precious about a language that would compel so many to stake their lives upon its preservation. To answer simply would be to say that, it was not merely a language but what it embodies and represents that set off our outrage as a nation.

Generally, a language is a medium of communication and expression. Incidentally, if a tongue is no longer spoken or understood, all thoughts, ideas and lessons that it has to offer would be forgotten, along with the identity and legacy of those who knew it. In essence, our culture that comprises of our stories, songs and ways of life would be lost if we had not stood for them in 1952 against the racist edict issued by then Pakistani government (Wikipedia, 2016).

Hence, it can be said that aiding the nurture of our culture, that is, our stories in form of prose, poetry, songs, dances, plays, art etc. is essential for continuation of the quest for our freedom and pride as a nation.

Moreover, the matter of identity is more critical at this time as widespread globalization has brought about changes in our aspirations and a wide range of foreign influences. As a result, a part of the populace are adopting foreign ideals at the expense of our own heritage. Evidently, the conflict in ideals in our society are dividing us as a nation as we are left with little common ground. As none can refute the importance of global awareness in order to advance and enrich a populace, we must find ways to amalgamate our own values to that of the rest of the world. Therefore, we must educate ourselves not only with all the knowledge that we can get including those that our own culture has to offer in order to hold our own among the other cultures of the globe (Choudhury & Armstrong, 2013).

Bearing in mind, that in the past we have been an epicentre of trade and much of our culture is influenced in some way by the platoons of foreign traders and conquerors that have set foot in our land, we have still found a way through the confusion of so

many different ethnic traditions and interpreted them in our own heritage, Though conflicts our nation still exists that were rooted in the earlier times due to different people adapting to the various influences at varying paces, creating a nationwide identity void (Huque, 1997).

Incidentally, architecture of a people respond to their changing of thoughts and identity and vice versa (Choudhury & Armstrong, 2013). Therefore, it is possible that to influence a culture to care for their stories, to shape their heritage, architecture can prevail.

1.2 Project Introduction:

A centre for storytelling can encourage the people of Bangladesh, especially the youth, to learn from the treasure troves left for us by our predecessors as well as imagine our own future in light of our heritage as proud Bangladeshi citizens.

Incidentally, Bangladesh shishu academy was formed with the similar intention to provide children, the torch bearers of the future, with the opportunity to explore and interpret the essence of Bangladeshi history and heritage (Bangladesh Shishu Academy, n.d.) . However, the approach of the academy is rigid in a sense that more importance is endowed in achieving mastery on certain traditional techniques and competition than in innovation in the current operation. Therefore, the project seeks to stress the value of storytelling in creative ways as well as paying homage to traditional methods and gaining cultural knowledge through its programs and design considerations.

The project, centre for storytelling, aims to encourage the learning, appreciation and innovation of our native traditions of storytelling among the youth of our country, especially children. Here, storytelling by various media are promoted, that is, not only tales in written form but poetry, music both vocal and instrumental, dance, drama, film, painting, puppetry, sculpture and various other crafts are included. In addition, the centre also provides accommodations for visitors who wish to learn from or share their knowledge with the institution. Moreover, the centre would work as an exhibition space that would showcase storytelling through different media pertaining to the heritage of Bangladesh. Furthermore, publication of various works of literature and a library and a museum to provide exposure to already published works have been included in the program. Additionally, the space is meant to provide interaction opportunities in form of open spaces, performance spaces and flexible spaces suitable for both children and adults in ever crowded Dhaka. Essentially, most of the programs are derived from Bangladesh shishu academy with storytelling at the heart of it, putting equal emphasis on both self-expression and innovation as well as learning traditional methods.

1.3 Project Brief:

Project name : **Storytelling Through Architecture (Rethinking Bangladesh Shishu Academy)**

It is a cultural learning hub for children, which makes its theme cultural and would fall under the Ministry of Cultural Affairs, Bangladesh Government.

The site for the project is located in DoyleChattar Node (opposite of Curzon Hall) in the Shahbag area of Dhaka, Bangladesh at the current location of the head office of Bangladesh Shishu academy.

The approximate area of the site is 5.5 acres (239406.8 SQFT)

1.4 Aims and Objectives of this Project:

Firstly, the main objective of the project would be to acknowledge and celebrate the bounty of rich culture of Bangladesh. Secondly, the project aims to encourage youngsters to actively take interest in the culture of our country and to take pride in their identities as Bangladeshi citizens. Finally, it challenges them to take our stories further and ensure that the belief in ourselves as a nation flows in to our future, making Bangladesh a better, harmonious place with the love and care of her people.

1.5 Proposal of Functional Requirements:

a. For Exposure:

Performance space (open)

Temporary exhibition spaces

Permanent exhibition space

Library

IT labs

play areas

b. For exercise:

Literature studio

Media studio (for film, photography, animation and miscellaneous courses)

Music studio

Instrument studio

Dance studio

Drama/ puppetry studio

Costume studio

Sculpture studio

Painting studio

c. For leisure:

Cafes

Temporary market space

Multipurpose open space

d. Others:

Teachers' area

Administrative area

Service area

Preschool

Accommodation facilities

Publication facility

CHAPTER 2 : SITE APPRAISAL

2.1 Location

The site in question is the present site for Bangladesh shishu academy, Dhaka and is located near the Doyel Chattar node in the Dhaka university area. On the south and west side of the site there are roads of width 60 feet and 45 feet (including pedestrian path) respectively.

2.2 Environmental Considerations

2.2.1 Geographical Environment

The site is located on a flat land and boasts a significant amount of vegetation in and around it (including but not limited to coconut palms, palm trees, mango trees, Malabar plum trees, flower bushes etc.). On the western part of the site currently exists a nursery. The site contains no natural body of water within its perimeter or beyond for approximately 400 feet.

2.2.2 Climate

According to Wikipedia, the climate of Dhaka is *tropical hot and dry climate* with a distinct monsoon season lasting from May to the end of September. Moreover, the annual average temperature of Dhaka ranges from 25°C to 18°C.

2.2.3 Social Environment

The area is in near proximity of many historical sites , government functions, academic buildings, presently disconnected from the site visually or physically, through barriers such as roads or walls etc. Hence, the social environment of the site is self contained at the present, meaning that it does not interact with the surrounding sites' social environment. For reasons of privacy and safety, academic and government functions must be separate from the site through proximity barriers. However, Historical and recreational areas could enrich the environment of the function through connections. Moreover, activities such as Boi mela, Pohela Boishakh shobha jatra etc. are held on the adjacent or nearby roads.

2.3 Current Treatment of Site

The site of the existing academy is 3.69 acres (160736.4 sqft.) approximately, excluding the nursery to its west 1.81 acres (79714.8 sqft.) approximately which is also separated from the road by a row of craft shops and plant shops.



Fig 2.3.1: Interaction with the surroundings of existing Bangladesh Shishu Academy
(source : Google Street View)

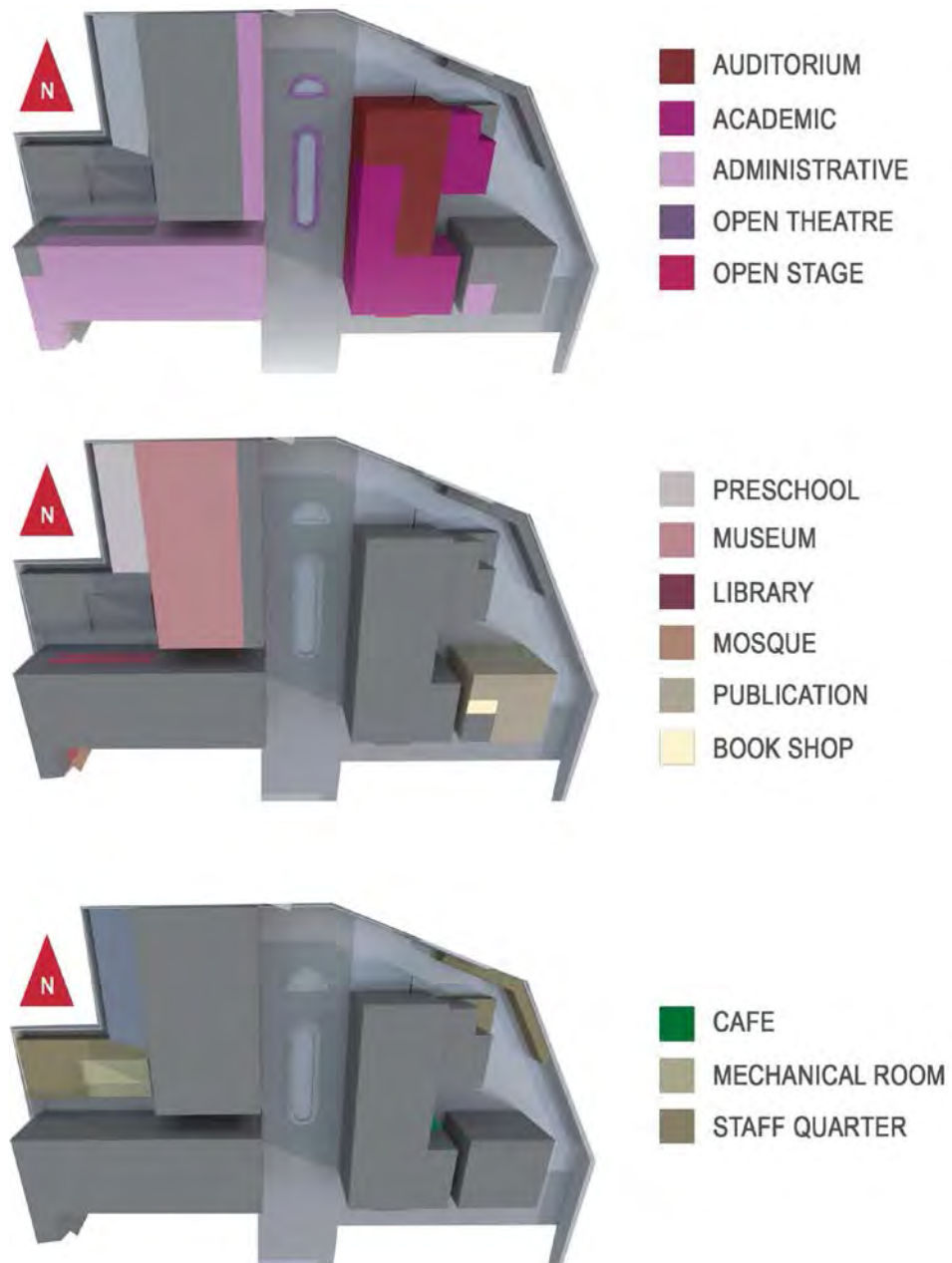


Fig 2.3.2 : Functional placement of existing design (source: Author)

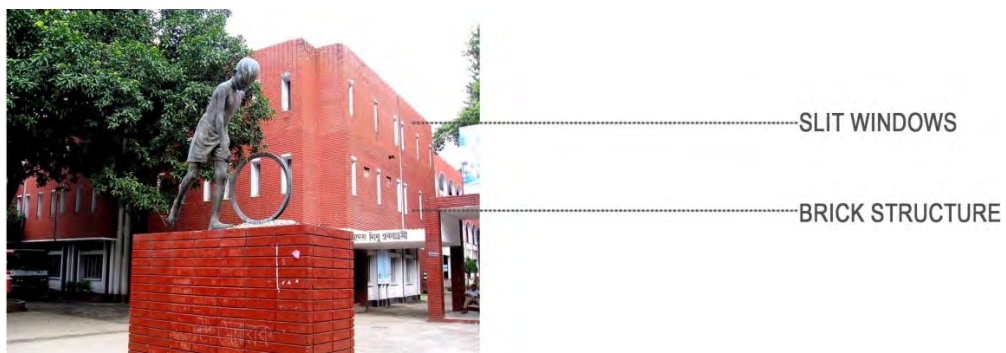


Fig 2.3.3 : Structure characteristics (source: Panaromio)

2.4 Site and Surrounding Plans, Photographs, Topography

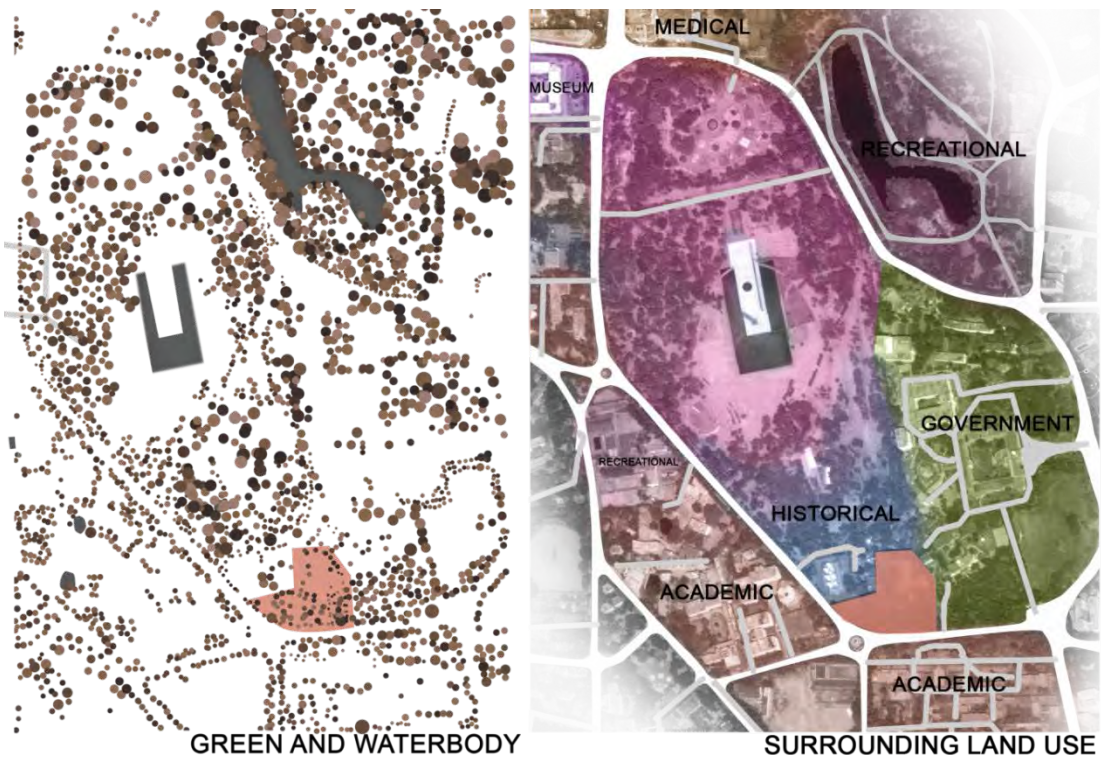


Fig 2.4.1 : Green, water body and landuse near site



Fig 2.3.2 : Some important nodes and roads (source: Google street view)

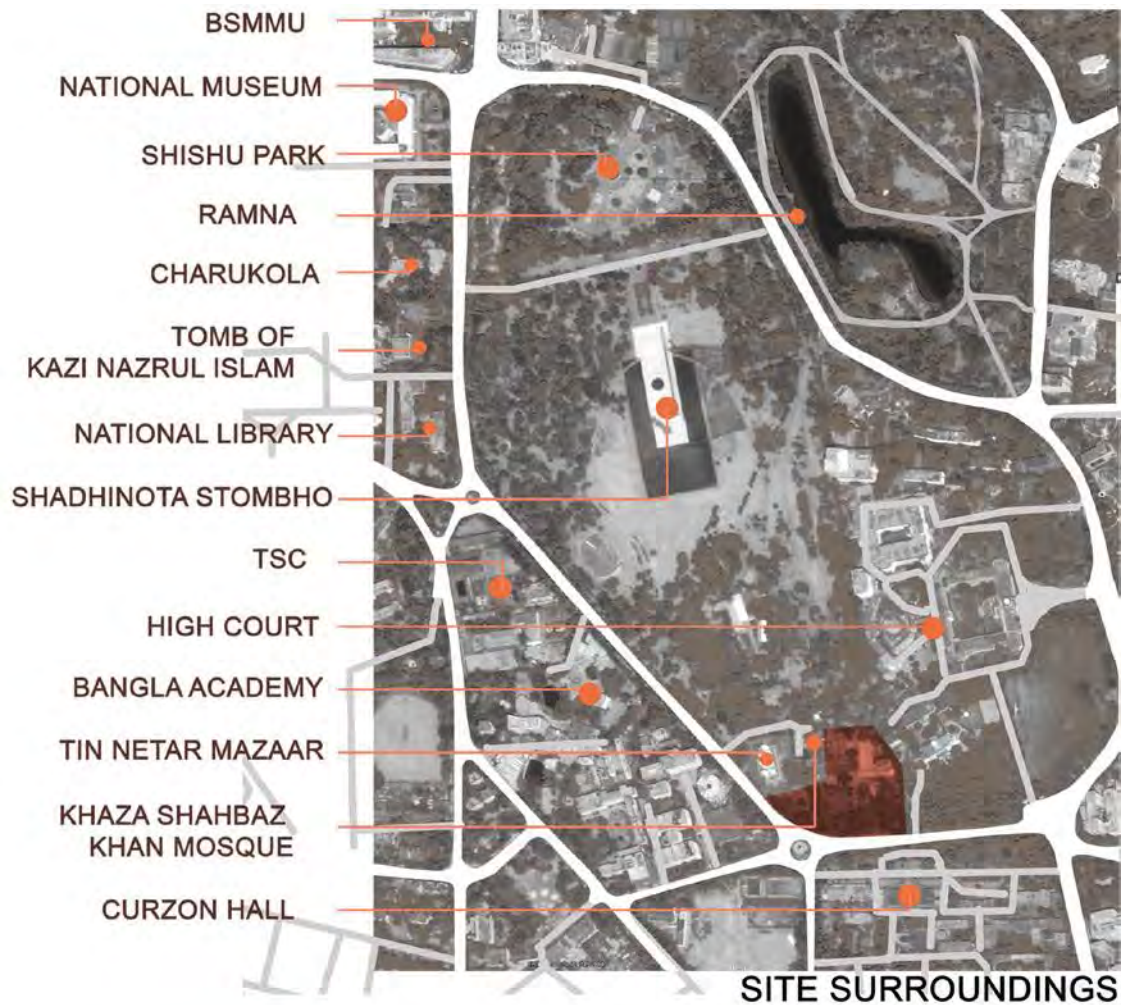


Fig 2.3.3 : Site surrounding showing important structures (source: Panaromio)

2.5 Historical and Social Background

According to Alamgir (2012), during the Mughal period, which lasted from 1575 A.D. to 1716 A.D.(Momen ,1992), the area was known as Bagh- e Badshahi (garden of the emperors). Among the historical landmarks near the site, there is the the Dhaka gate that is widely believed to have been constructed by in the Mughal times by Mir Jumla II to mark the northern boundary of expansion of then Dhaka or as a barrier to Magh pirates, Hasan (2008). However, Mamum(1995) refers to a renowned archeologist by the name of Ahmad Hasan Dani has found the architecture of the gate to be anachronistic to Mughal architecture and more akin to colonial architecture. Though no conclusive theory exists to the origin of the structure, we can say that the Dhaka gate was part of a wall that used to run through the site once, dividing it from Ramna. More recently, at 1977, the complex of Bangladesh shishu academy was built on the site which still remains operational.



Fig 2.4.1 : Ramna gate in 1885

2.6 S.W.O.T. Analysis:

Strength:

- The site has historical significance dating back from the Mughal times.
- The site and the surroundings boast ample vegetation which is rear in Dhaka.
- The National museum, Public library and Institute of fine arts, the Bangla academy and Charukola makes the area a hub for inspiration
- Shahbagh market, hospitals bring in accessible amenities and service.
- Open recreational spaces are present in the form of Ramna park, Sohrawardy Uddyan, Shishu park
- The location of the site benefits accessibility from both old Dhaka and New Dhaka
- The area hosts various cultural festivals such as Boi mela, Borsho Boron

Weakness:

- Highly secured government institutions co-exist with the rest of the public functions.
- The area invites in a huge variety of people raising security concerns especially in the afternoons.
- Though a variety of cultural resource exist near the site, they act independently as opposed to working co-dependently to operate more efficiently

Opportunity:

- The connections between open spaces and gated programs can provide people with better opportunity for exploration.
- There are opportunities for the space to be a tourist destination and a learning hub for the connoisseurs of history and culture of Bangladesh.

Threat:

- There are landmarks in the area that might collapse without upkeep.

- The metro rail construction nearby may contribute to damage of vegetation and pollution.
- Being a cultural stronghold, the area might be subjected to attacks by various extremist groups who look down upon it without enough security measures.

2.7 The C.H.I.P. data

Culture:

- The area invites people of all ages through offering a variety of activities
- Various nationally significant festivals take place here.
- Exhibitions and various cultural performance happen in the area spontaneously.
- Various gatherings and movements significant to our history have taken place in the vicinity
- Charukola draws in inspires artists.
- Libraries elevate the area to a literature hub.
- Various significant architecture in the area make it culturally significant.

Heritage:

- National museum
- Suhrawardi Uddyan
- Curzon hall
- Dhaka gate
- Tin netar mazar
- Hazi Shahibuddin mosque
- Tomb of SharifuddinChishti.

Infrastructure:

- Wide roads
- Open public spaces
- Cultural buildings
- Transportation hubs

- Academic structures
- Landmarks
- Recreational facilities

Preservation:

- The greenery
- Historical landmarks
- Culture friendly environment
- Open spaces

CHAPTER 3 : LITERATURE REVIEW

3.1 Bangladesh Shishu Academy : History, Aims and Objective

Bangladesh Shishu Academy is an self-governing body formed in 1976 under the Ministry of Women and Children's Affairs that works towards providing children with the opportunity and services to boost their physical and mental health along with providing cultural exposure to awaken their latent talents, in order to make them in to ideal citizens of the country. As it had been realized that children (people under 16) constitute more than half the total population and are our future, it was deemed necessary that attention should be paid to infrastructures for child development in the capital, Dhaka and gradually throughout the whole country. Currently, there are over 70 branches of the institution in Bangladesh. (Bangladesh Shishu Academy, n.d.)

7 years into its running, in 1983, a committee was formed in the head office and the main responsibilities for BSA (Bangladesh Shishu Academy) was drafted according to the recommendations of the committee. They said responsibilities include:

Publication of a range of books, monthly journal, encyclopedia etc. for children;

2. Organising various competitions for children for learning and partake in various extra-curricular activities such as quiz, debating, recitation etc;

3. Organising annual National Award Giving Ceremony, Seasonal Competitions and Juvenile Entertainment Fair

Generating prospect for the children to participate in international' painting competitions

Producing films for the children;

Sending children cultural' groups to represent Bangladesh to various countries;

Managing juvenile museum enriched by history and tradition of Bangladesh and geographical information of various countries;

Observing the celebration of' national, international and religiously significant days including' birth anniversary' of Rabindranath and Nazrul Islam, cultural and seasonal programs

Organising various cultural training programs regarding various issues of children.

According to Bangladesh Shishu Academy (n.d.) the aims and objectives of BSA are

To work to ensure awareness of children in every aspect of life

To provide technical and vocational training for children

To assist children in attaining financial independence

To work to preserve and uphold the children's legal rights

To establish connections and co-operate with government and non-government organizations both local and international devoted to development of children

To motivate the involvement of the youngsters in activities regarding the development of the nation

To encourage children to set up co-operative societies and crafts workshops

To make certain children's participation in sports and cultural opportunities

To arrange varieties of conferences, seminars and workshops pertaining to the interests of the children

To take any steps to carry out the aforementioned activities

Additionally, Bangladesh Shishu Academy (n.d.) states that their ultimate vision is to ensure equality in gender in society and nation, for peace and development, as well as empowering women, ensuring development of women and establishing their human rights by creating an ideal environment for women as human beings to incorporate them into the mainstream of advancement and prosperity.

To put it briefly, the BSA aims to educate children in knowledge and practices relevant to the progress of our nation as well as providing youngsters with opportunities to learn through competitive practices in local and international levels. However, the focus of BSA remains entirely on the search for knowledge as opposed to search for meaning. As stated by (Bangladesh Shishu Academy, n.d.), the goal of the organization is towards helping children become 'ideal' citizens, whereas the need for self-awareness in children holds less of a priority. Upon closer inspection of the assumed responsibilities of the organization, the intention to train children in order to compete becomes apparent as strategy for development of children.

3.2 The Importance of Story-telling in Mental Development and Learning in Children

Developmental Stage/ Order of Mind (typical ages)	What can be seen as <i>object</i> (the content of one's knowing)	What one is <i>subject</i> to (the structure of one's knowing)	Underlying Structure of Meaning-Making
1st Order: Impulsive Mind (~2-6 years-old)	one's reflexes	one's impulses, perceptions	Single Point 
2nd Order: Instrumental Mind (~6 years-old through adolescence)	one's impulses, perceptions	one's needs, interests, desires	Categories 
3rd Order: Socialized Mind (post-adolescence)	one's needs, interests, desires	interpersonal relationships, mutuality	Across Categories 
4th Order: Self-Authoring Mind (variable, if achieved)	interpersonal relationships, mutuality	self-authorship, identity, ideology	Systemic 
5th Order: Self-Transforming Mind (typically > ~40, if achieved)	self-authorship, identity, ideology	the dialectic between ideologies	System of Systems 

Adapted from Robert Kegan, *In Over Our Heads: the Mental Demands of Modern Life* (Cambridge: Harvard University Press, 1994), pp. 314-315 by Peter W. Prun, <http://developmentalobserver.blog.com>.

Fig 3.2a : Kegan's five stages of development [Source: Prun (n.d.)]

Kegan(1994) categorizes mental development of a person throughout their life in terms of their complexity in the process they make decisions or deal with information. The author points out that the stages do not imply to growth of intelligence level as higher or better, but rather as the evolving quality of approach to information. Here, the process of meaning making depends on two factors; one being 'the object', which is the knowledge with one's understanding and control and the other being 'the subject', which is any concept beyond one's conscious grasp that one falls subject to.

According to the author, children between 2-6 years of age (preschool children) would be able to 'objectify'(in this case meaning to objectively manipulate) their own reflexes, such going to the bathroom, sitting, walking etc. but would be 'subject' (in this case meaning succumb) to their impulses and emotions, for example, expressing anger, happiness etc. Hence, the complexity of decision making for these youngsters would comply to only their point of view and is single point. Incidentally, a person thinking in single point perspective would be unable to take into consideration that others might view or react to a situation differently from themselves.

Between the age of 6- to adolescence, the single point perspective would evolve into a categorizing perspective as stated by the source. At this stage a child is generally able to revise and understand their emotions and viewpoint in various situations more effectively by taking into account their context. However, ones needs and desires would advocate the manner of one's behaviour. As one starts to explore and build interests at this stage , one's identity with respect to one's likes and dislikes remains at an experimental stage. As a result, the newly emerging realisations of wants and needs governs the way one interacts with and relates to others. In other words, a black and white perspective of relevant and irrelevant, good and bad start to form from the tendency to categorize interactions and activities at this step of development.

However, this process of development can be moved along faster and halted dependant on empathetic interactions and meaningful connections couple with exposure to knowledge. As stated by Bouchez(n.d.), Communication of experience and bonds between people can expand the understanding of different perspectives and enhance learning by adding meaning to shared knowledge.

According to The Skees Family Foundation (n.d.), storytelling affects or brain in four major ways :

Listening to stories stimulates areas of the brain that relate the story with the audiences' own ideas and experiences owing to a notion known as neural coupling.

When we are engaged with a story that interest us, our brain releases dopamin, a hormone that affect our emotions in response to the stories climactic or moving portions, helping us recall it with high accuracy.

The audience will have synchronised brain activity with storyteller, a phenomenon known as mirroring.

When processing information, two areas of the brain are activated. A well told story can trigger many other areas, including the motor cortex, sensory cortex and the frontal cortex.

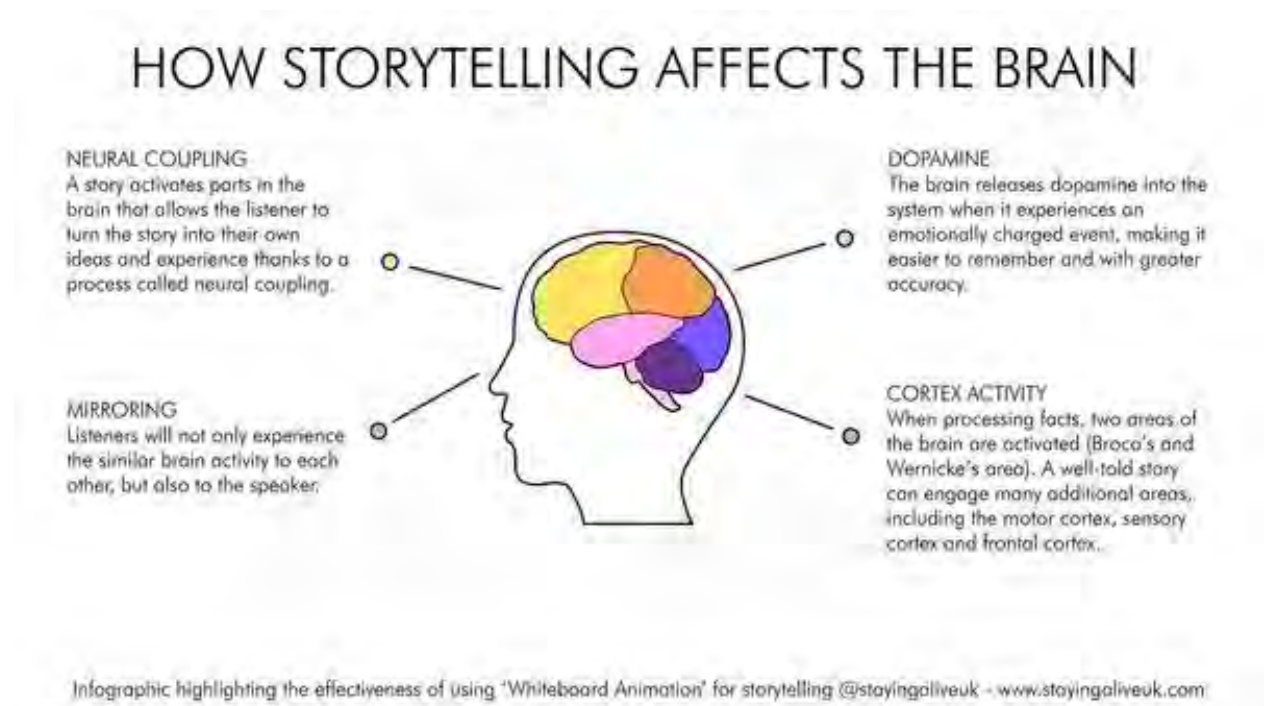


Fig 3.2b : How storytelling affect our brain [Source: (The Skees Family Foundation, n.d.)]

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Thus storytelling, if done effectively, can create meaningful connections between the information fed by stories, making it a powerful learning tool.

Further elaborated are the uses of storytelling that are commonly adapted (WikiEducator, 2009) :

- Storytelling for communications : Communication through storytelling can be very personal as the listener of the story interprets the ideas through their own imagination. Hence, through the adaptation process they come to care for the concepts and integrate their own being and identity. Hence, in history, religion etc. stories and anecdotes are often incorporated to pass down certain ideas.
- Storytelling to pass down inferred knowledge : Inferred or interpretative knowledge are often multi-faceted and cannot be communicated through facts alone without losing parts of its intrinsic value. Thus, Stories, allegories and other abstract media of learning are referred to when a need to communicate tacit knowledge arises. Morals, values, spirituality are often presented through stories which have room for interpretation and critical reasoning.
- Storytelling to preserve and transmit knowledge : Oral stories were used in earlier times, along with pictures, dances, rituals etc. to pass down knowledge and to preserve and update knowledge, dating back to the time of the cavemen (Cajete, Eder & Holyan, 2010). As narratives change and grow with each time they are told with the interpretations of the teller of the tales, it often carries knowledge from the past that has been updated to fit the time it is retold.
- Storytelling for innovation – As stories help us broaden our perspectives, they can and have fuel our imagination and hence inspire us. Inventions such as the cellular phone, the self-driven car etc. were all inspired by fiction. (New Jersey Chamber of Commerce, 2015)
- Storytelling to strengthen community : when people subscribe to stories they develop personal attachments and emotional bonds with the idea. Hence,

people who share interest in similar stories also feel connected and a sense of community. For example, every major story that have ushered in global cultural phenomenon (recent examples : the Harry potter series, A song of Ice and Fire series etc.) have dedicated fan clubs who often act as cohesive communities across the globe.

- **Storytelling in marketing:** Visual storytelling through symbols and images has been used to communicate information about products by marketing companies . Story elements can give personalities and tones to products that appeal to people of certain lifestyles in order to market effectively and to generate emotional or status need for the product. (Wikipedia, 2016)
- **Storytelling for personal development :** Telling stories can enhance our imagination and critical thinking skills. During performing a narrative, the narrator must interpret the story in their own ways. With repetition, the teller of the tale potentially can view one story in many different ways hence adding to their personal development. (Wikipedia, 2016)

3.3 The Forms of Storytelling in Society

As defined by Wikipedia (2016), storytelling is the expression of events real or imaginary, or embellished with the aid of words, sounds or images. The narratives or storytelling in every culture serve as sources of amusement, education in general and of moral values and cultural identity preservation. The term 'storytelling can be used narrowly to refer only to oral storytelling and also broadly to refer to techniques and tools in different media which also communicate a narrative to its audience. Hence, the source of story is not only written or oral literature or accounts but also narratives in form of song, dance, music, paintings, video games, movies, photographs etc. Hence, the folklores, myths, fairytales, parables etc. are now rearing their heads through different media, in different fashion and hence are flowing through culture. In addition to changing media their subject matters are mirroring our present day concerns, aspirations and premonitions (Birch & Heckler, 1996).

3.4 Storytelling in the Traditional Culture of Bangladesh

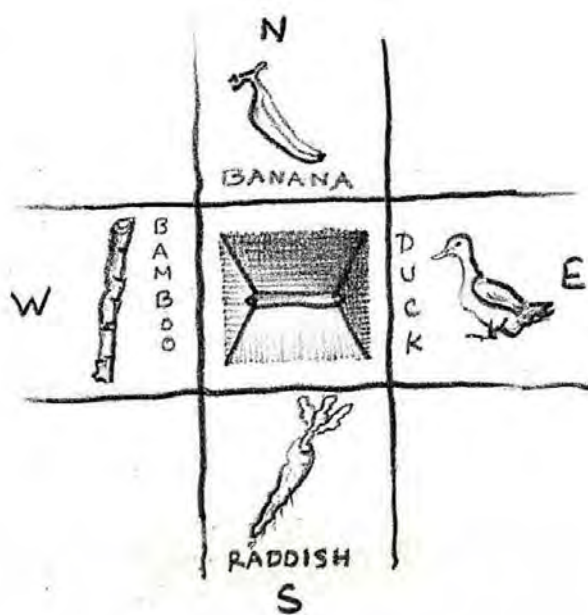
Bangladesh is a country of diverse storytelling practices comprised of mainstream Bangladeshi and unique regional practices. (Murshid, 2015) :

- Literature : Folktales (such as Thakur Mar Jhuli), Proverbs (such as Khonar Bachan) , Classic literature (such as poems and stories by Rabindranath Tagore, Kazi nazrul Islam), Science Fiction (such as popular stories by Jafar Iqbal) , Contemporary Fiction (such as stories by Humayun Ahmed), Folk poems (Such as poems by Jasimuddin), Indigenous tales and poems of different parts of Bangladesh with varied communities (Such as tales of the Bede Community)
- Songs : Classical songs ,Rabindra Sangeet, Nazrul Giti, Folk songs (Baul, Bhawaiya, Bhatiali,Jari gaan, Pala gaan, Polli Giti Hason Raza etc.), Religious Songs (keertans), Contemporary Songs
- Dance : Classical dance (Bharot Nattayam), Folk dance (Monipuri etc.),
- Drama : Folk drama (Jatra, Pala) , Contemporary Theatre, Television drama
- Film , Animation and Documentary
- Photography
- Visual arts: Traditional Paintings, Rickshaw painting, Modern Painting
- Crafts : Pottery, Nakshi Katha, Modern sculptures.Traditional Sculptures

3.5 Influence of storytelling in the Architecture in Bangladesh

According to (Ahmed & ahmed, n.d.), the current rural architectural planning of homesteads in Bangladesh (most prominently in Comilla and Dinajpur) are greatly influenced by the verses of Khona. Opinions defer as to the origin of Khona; according to some, she was an astrologer in the medieval Bengal, while others assume that the character of Khona is only a myth that have grown around tradition knowledge.

3.5.1 Planning with Respect to Surroundings



পূবে হাঁস, পশ্চিমে বাঁশ

উত্তরে বেড়ে (কলা), দক্ষিণে ছেড়ে,

ঘর করগো পোতা জুড়ে ॥

Prononciation:

Pube hash, poschime bash,

Uttare bere, dakkhine chere,

Ghor korogo pota jure.

Figure 5: The metaphor of vernacularism in Khona's maxim

Fig 3.5.1a : Maxim of Khona-1 [source : ((Ahmed & ahmed, n.d.))]

The literal meaning of the maxim as illustrated by Fig:3.5.1a would be:

Duck to east, Bamboo to the west, bananas to the north, south left alone, make your home on a raised platform.

According to the authors, this maxim of Khona refers to the ideal surroundings of a house. here, duck to the east refers to keeping poultry and duck to the east as well as the suggestion to dig a pond as the dwelling of the ducks. The next line, implies to having heavy or tall vegetation to the west side to provide shading from the afternoon sun. he third line is interpreted as having small trees in the north where as

the south-side is suggested to be left open for wind flow. Lastly, a plinth is recommended.

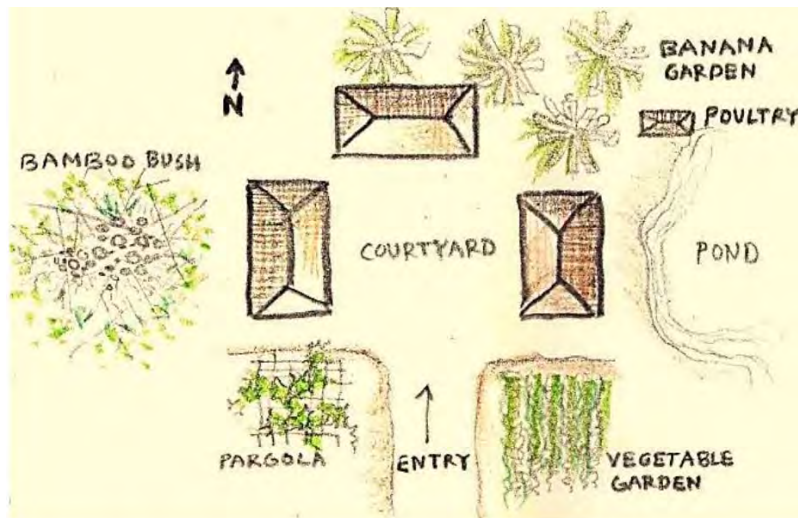


Figure 6: The pattern of vernacular architecture of Bengal

Fig 3.5.1b : Maxim of Khona-1 seen in Bangladeshi rural Architecture[source : ((Ahmed & ahmed, n.d.))]

3.5.2 Impact of Environment on Organization of functions

উত্তরের ঘরেরা দুধে ভাতে,
দক্ষিণের ঘরেরা মরে শীতে,
পশ্চিমের ঘরেরা খায় ভাত,
পূর্বের ঘরেরা ফেলে পাত ॥

Pronunciation:

Uttorer ghorera dudhe vate,

Dokkhiner ghorera more shite,

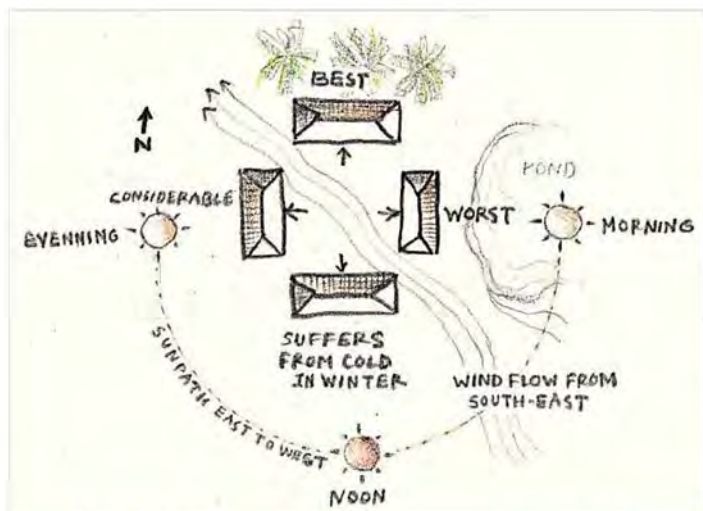


Figure 9 : Locating rooms with climatic considerations in different seasons respecting the sun and ventilation.

Fig 3.5.2 : Maxim of Khona- 2 [source : ((Ahmed & ahmed, n.d.))]

The source explains how Khona rates the comfort level of built space with respect to its orientation and climatic impact. here, the room placed to the north is said to be the most comfortable, whereas the southern house is said to be susceptible to cold weather. additionally the western room is said to be livable, compared to the eastern house id described as frustratingly uncomfortable.

3.5.3 Fenestration and orientation

দখিন দুয়ারী ঘরের রাজা,
পূব দুয়ারী তাহার প্রজা,
পশ্চিম দুয়ারীর মুখে ছাই,
উত্তর দুয়ারীর খাজনা নাই ॥

Pronunciation:

Dokhin duary ghorer raja,
Pub duary tahar proja,
Poschim duarir mukhe chai,
Uttar duarir khaina nai.

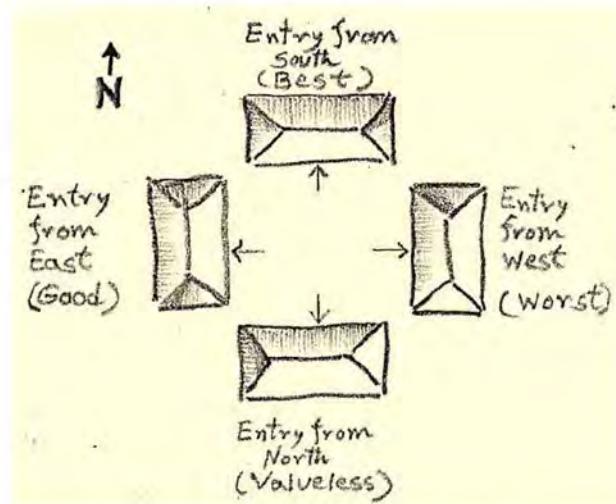


Figure 8: Entries from four directions according her second maxim

Fig 3.5.3 : Maxim of Khona- 3 [source : ((Ahmed & ahmed, n.d.)]

Finally, this maxim illustrates the impact of orientation of the house and fenestration. here the authors explain that a door towards the south in a courtyard organization would be the best ventilated and the most agreeable. Compared to southern entry, eastern entrance would be less comfortable but still would get enough ventilation. However, west and northern entry would be least desirable as they would not receive proper cross ventilation.

3.5.4 Other maxims and effectiveness.

The authors least more maxims concerning healthy living environments, warning against water-logging and excessive vegetation in close proximity and blocking the sun causing dampness in site and also suggesting planting of medicinal shrubs or trees in the homestead.

The source compares the design of The parliament building of Dhaka and also against environmental sustainability standards to find that the maxims were consistently effective and logical, demonstrating that storytelling can pass down scientific knowledge between generations accurately.

3.6 Considerations for Learning Environment Suitable for Children

As stated by FirstSchool Design Collaborative (2008), the considerations for design environments to ensure development of children in terms of physical and mental aspects must take into account the need of all children. As a way to address all children, the source looks into different mediums of education such as Early childhood education, elementary and special education and their requirement for quality of environment and came up with priorities combining the best of all the methods.

- Inviting and comfortable spaces to create an easy environment for learning, incorporating both indoors and outdoors.
- Interaction spaces that are compliant to all age groups and encourage exchange between children and also with adults
- Flexible spaces that can support a variety of interactions between 2 people to big groups, that can be used in various purposes of work and leisure.
- Interesting spaces through exposure to surroundings to encourage curiosity and exploration
- Spaces that embody a sense of community, belonging and hence form part of the children's' identity
- There should be areas showcasing work by children to motivate them
- There should be spaces for children and their guardians to socialize with educators
- Basic amenities such as places to eat and toilet facilities should be incorporated.

CHAPTER 4: CONTEXTUAL ANALYSIS

The site is located at the border between new Dhaka and old Dhaka.



Fig : 4.1 Location of site in context of Dhaka

The site is located in an area that is visited from all over Dhaka. Hence, people from all walks of life, and all ages gather here mainly for the purpose of leisure or cultural activity. The presence of Bangla Academy, Curzon Hall, Chobir Haat, TSC, Charukola etc. make it one of the biggest cultural hubs in the city.

The site is part of the biggest area of greenery in Dhaka city, along with Ramna and Suhrawardy Uddan.

The closest residential area to the site is the staff quarters of Dhaka University.

The business activity in the area primarily consists of flower and craft shops as well as street vendors, making it the biggest mobile business and flower supply hub in Dhaka city.

CHAPTER 5: CASE STUDY

5.1 Friendship Centre, Gaibandha, Bangladesh

("Friendship Centre / Kashef Mahboob Chowdhury/URBANA", 2013)

"From the architect. The Friendship Center near the district town of Gaibandha, Bangladesh, is for an NGO which works with some of the poorest in the country and who live mainly in riverine islands (chars) with very limited access and opportunities. Friendship uses the facility for its own training programs and will also rent out for meetings, training, conferences etc. as income generation.

The low lying land, which is located in rural Gaibandha where agriculture is predominant, is under threat of flooding if the embankment encircling the town and peripheries break.

An extensive program with a very limited fund meant that raising the structures above flood level (a height of eight feet) was not an option: nearly the entire available fund would be lost below grade. Being in an earthquake zone and the low bearing capacity of the silty soil added further complications. The third and final design relies on a surrounding embankment for flood protection while building directly on existing soil, in load bearing masonry. Rainwater and surface run-off are collected in internal pools and the excess is pumped to an excavated pond, also to be used for fishery. The design relies on natural ventilation and cooling, being facilitated by courtyards and pools and the earth covering on roofs. An extensive network of septic tanks and soak wells ensure the sewage does not mix with flood water.

The 'Ka' Block contains the reception pavilion, offices, library, training/conference rooms and pavilions, a prayer space and a small 'cha-shop'. The 'Kha' Block, connected by three archways, is for more private functions and houses the dormitories, the dining pavilion and staff and family quarters. The laundry and drying shed is located on the other side of the pond. There is no air-conditioning and the entire lighting is through LED and energy efficient lamps.

As in construction, so in conception - the complex of the centre rise and exist as echo of ruins, alive with the memory of the remains of Mahasthan (3rd century BC), some sixty kilometers away. Constructed and finished primarily of one material - local hand- made bricks - the spaces arc woven out of pavilions, courtyards, pools and greens; corridors and shadows. Simplicity is the intent, monastic is the feel.

The centre serves and brings together some of the poorest of poor in the country and -by extension - in the world, yet in the extreme limitation of means was a search for the luxury of light and shadows of the economy and generosity of small spaces; of the joy of movement and discovery in the bare and the essential."



Fig 5.1.1 : outdoor spaces [Source : Arch Daily]



Fig 5.1.2 :corridors [Source : Arch Daily]

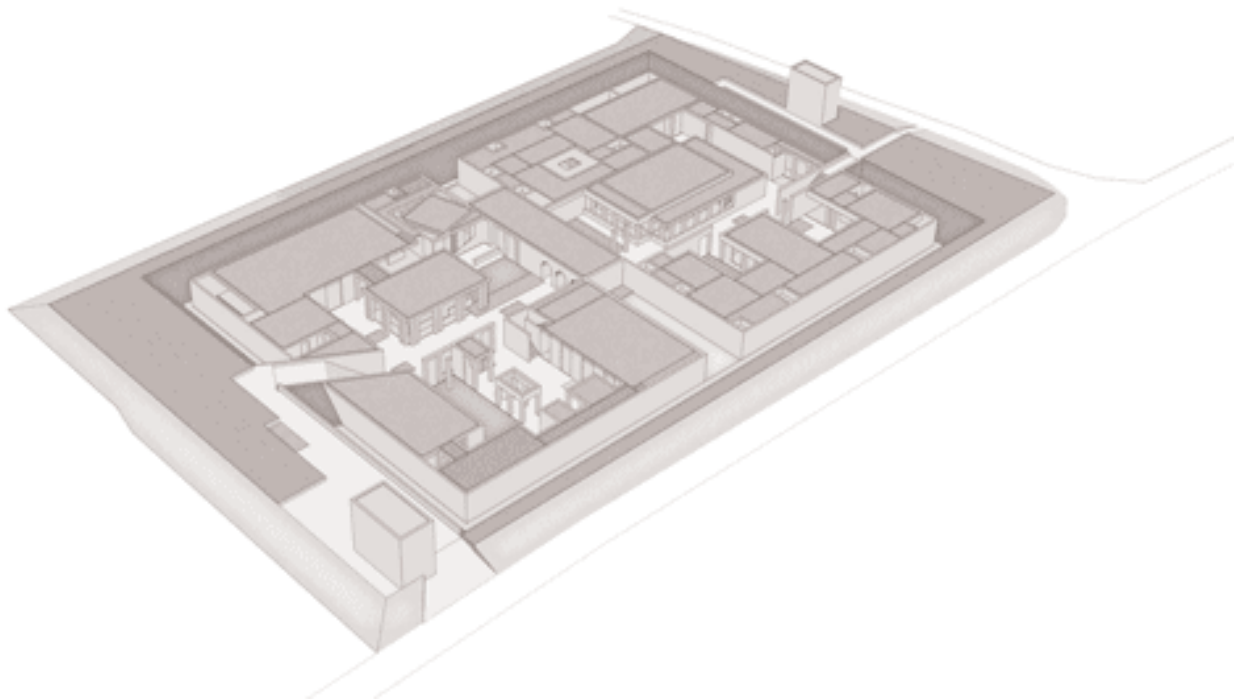


Fig : 5.1.3. Axonometric view [Source : Dezeen]

5.2 Shantiniketon, Bolpur, India : Rabindranath Tagore

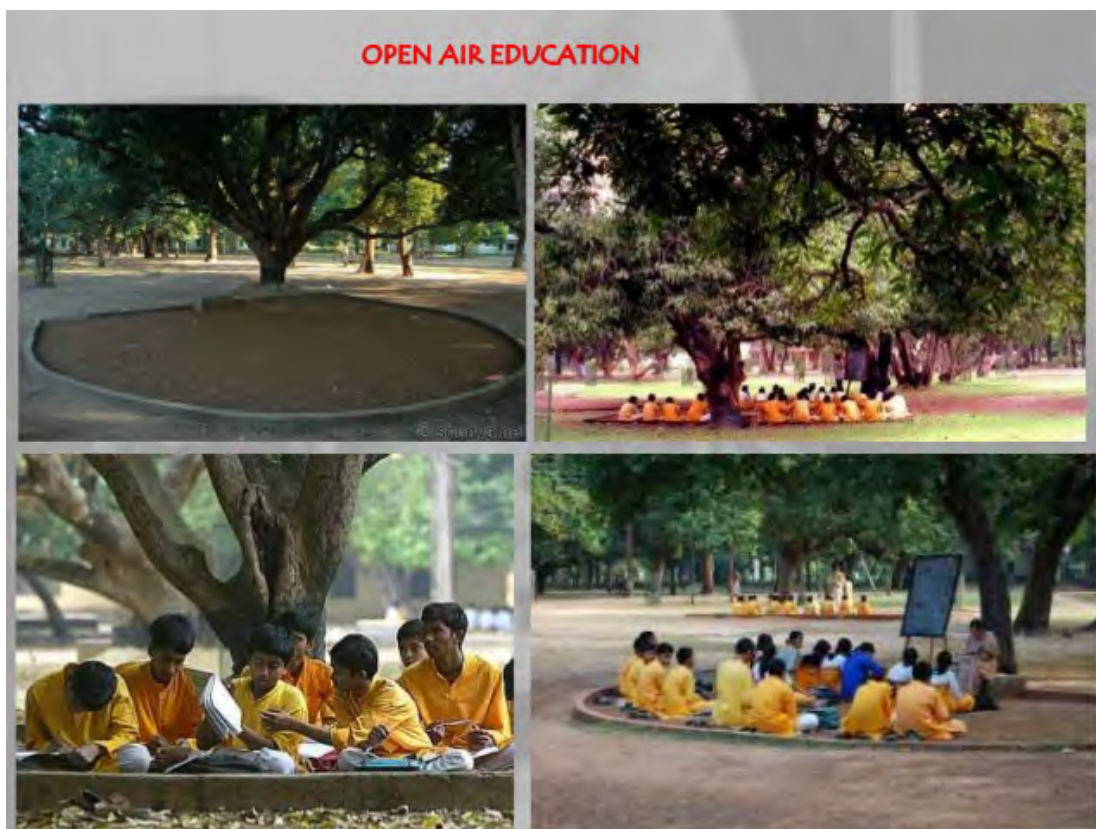
Planned by Rabindranath Tagore, Shantiniketon is an institution for cultural learning that exhibits scattered planning of functions. The reason for the intrigue in Shantiniketon comes due to its environment. Through unique buildings with no apparent cohesive architectural style, and the customized personality of the buildings, the complex encourages visitors to explore. In addition to visual engagement, the incorporation of indoor spaces and outdoor spaces in its function and activities provide the potential for various interactions.



Fig : 5.2.1 Functional placement [Source (Saha, 2015)]



Fig : 5.2.3 Prayer hall[Source: (Saha, 2015)]



KALABHAVAN – CLADDED WITH HAND PAINTED TILES

THE COLLEGE OF FINE ARTS & CRAFTS HAS A MUSEUM EXHIBITING SCULPTURES, FRESCOS & MURALS AND A LIBRARY OF ART BOOKS.



SANGEET BHAVAN – MADE OF MUD WITH RELIEF WORK ON IT

COLLEGE OF DANCE AND MUSIC. THE UNIVERSITY IS REplete WITH WORKS ON ART, MUSIC AND THE HUMANITIES.



Fig : 5.2.5 and Fig: 5.2.4 Different buildings [Source : (Saha, 2015)]

CHAPTER 6 : PROGRAM AND DEVELOPMENT

6.1 Program

The total built area on the site including circulation, terraces and plinths : 1, 00,600 sqft. approximately.

Breakdown of functional areas excluding circulation, terraces and plinths are as given below :

A. Performing Arts

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Dance Studio	1	25	1010	1010
2	Acting/ Puppet studio	1	20	950	950
3	Sewing Studio	1	20		
4	Music Studio	1	20	500	500
5	Instrument Studio	1	20	700	700
6	Washroom	4	3 male 3 female	90	360
7	Changing room	2	1 male 1 female	25	100

B. Visual Arts

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Sculpture Studio	1	25	1000	1000
2	Painting studio	1	25	1000	1000
3	Washroom	4	3 male 3 female	90	360

C. Media

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Film/ Photography /Animation/ Journalism Studio	1	25	1000	1000
2	Dark Room	1	5	240	240
3	IT Lab	1	24	800	800
4	Washroom	4	3 male 3 female	90	360

D. Literature

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Writing Studio	1	25	550	550
2	Publishing Area	1	30	1360	1350

E. Library

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Stack Area	3	-	1425 x2 +250	3100
2	Reception	2	-	125	250
3	Copy Area	1	3	125	125
4	Audio/ Visual Area	1	-	750	75
5	Washroom	4	3 male 3 female	90	360

F. Administration

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Registration booth	3	-	56	168
2	Workspace	1	-	125	250
3	Executive Area	1	3	125	125
4	Meeting Room	1	-	750	75
5	Waiting Area/ Reception	1		25	50
6	Accounts	1	3	110	110
6	Washroom	2	3 male 3 female	90	180

G. Teachers' Area

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Lounge	1	-	120	120
2	Workspace	1	25	960	960
3	Washroom	2	3 male 3 female	90	180

H. Preschool

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Classroom	4	24	450	1000
2	Story Area	1	-	700	700
3	Washroom	2	3 male 3 female	90	180

I. Service

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Lobby	1	-	200	200
2	Storage	1	-	84	84
3	Staff Locker	1	-	70	70
4	Staff Accommodation	1	5	300	300
5	Laundry	1	-	60	60
6	Washroom	2	1 male 1 female	25	50

G. Accommodations

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Dorm	4	10	500	2000
2	Storage	4	-	140	560
3	Washroom	8	1	40	320

G. Cafe x 2

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Counter	1	-	160	160
2	Kitchen	1	-	340	340
3	Storage	1	1 dry 1 cold	35	70
4	Washroom	1	1	25	25

H. Museum

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Permanent Gallery	3	-		3100
2	Temporary Gallery	1	-	125	250
3	Curator's room	1	1	100	100
4	Lobby / Information/ waiting	1	1	25	50
5	Washroom	2	3 male 3 female	90	180

I. Paved Open Gathering Spaces

SL No	Title	No. of units	No of persons per unit	Area per unit (sqft)	Total area (sqft)
1	Amphitheatre	1	1500	11304	11304
2	Festival/ Fairground	1	200	5550	5550
3	Central Courtyard	1	-	7900	7900

I. Parking

SL No	Title	No. of units	No of vehicles per unit	Area per unit (sqft)	Total area (sqft)
1	Car Parking	1	20	112	2240
2	Bus Parking	1	4	400	1600

6.2 Program Rationale

The programs stated have been derived from the present programs of BSA as they are consistent with the intentions of the project, to encourage all forms of storytelling as a way to encourage learning and self-awareness in children. Incidentally, the area allocated to programs have been revised through the study of space requirements.

In addition to the base programs, functions such as a media department with facilities for exploring photography, films and animation. Also added was a multipurpose studio for acting and puppetry, a sculpture studio and a sewing studio in order to incorporate different forms of storytelling practices and in the process providing children with more option.

Lastly, the closed auditorium was replaced by an open amphitheatre as both the Bangla Academy and TSC (Teacher-Student Centre) nearby already have auditoriums and therefore can be accessible from the site when the demand rises. Additionally, an open performance space is flexible and compliments the environment of the rest of the structures on site.

CHAPTER 7 : CONCEPTUAL STAGE AND DESIGN DEVELOPMENT

7.1 Concept

7.1.1 Policy concept

The only suggestion made to improve the policy of BSA would be to make the focus of the institution to be to encourage self-awareness in children first via the knowledge of the other factors that govern their life. Through, children who feel safe , happy and are open to perspectives, a better future nation is possible. Hence, the meaning of the practice of cultural learning should be prioritized before the skill in the practice itself.

7.1.2 Basic concept



Fig 7.1.2a Connection between story, people and place



Fig: 7.1.2b The utilization of place



Fig: 7.1.2c Nature of the place with respect to its resources and site

7.2 Design Development

7.2.1 Phase I :

The functions were placed with regard to its surroundings and existing trees.

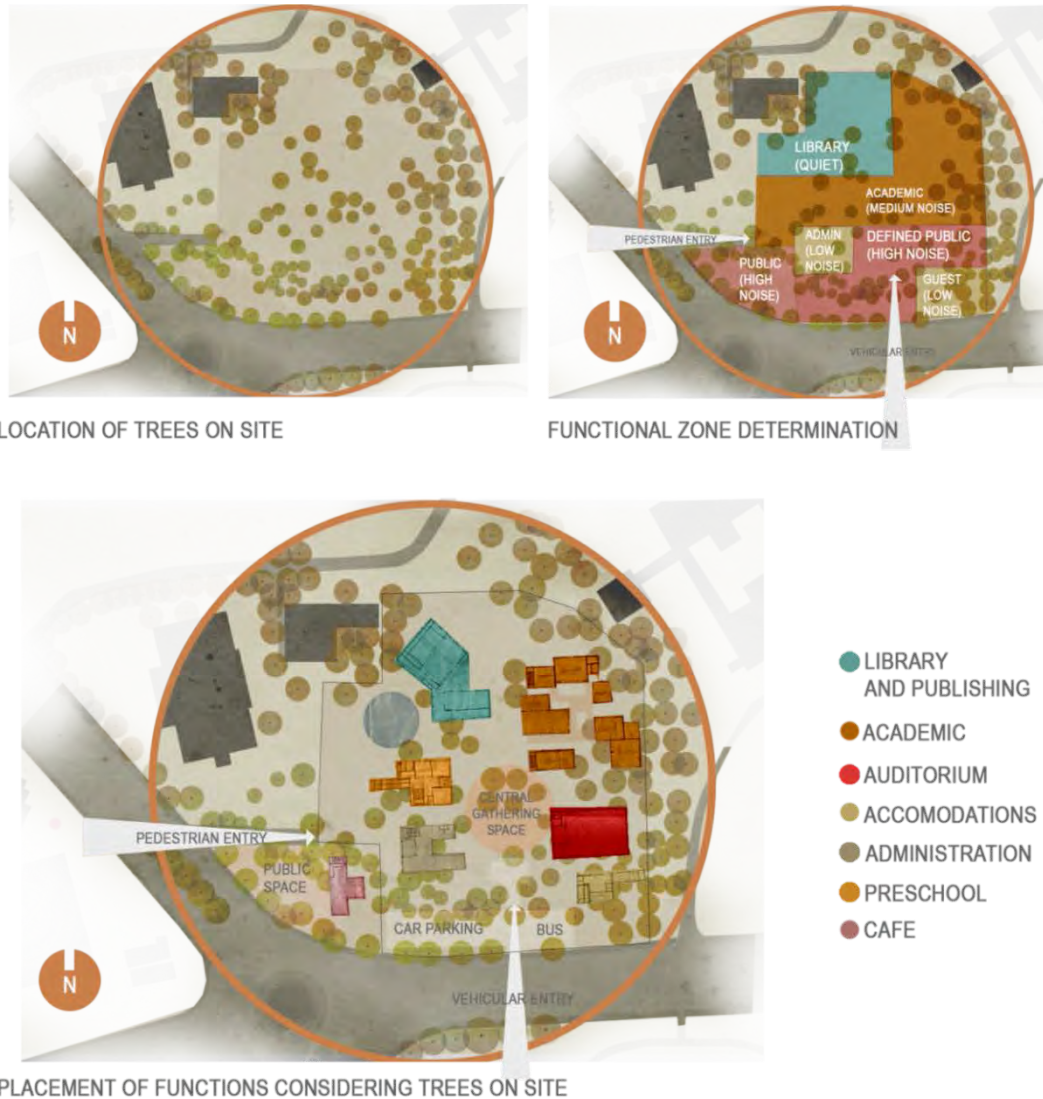


Fig 7.2.1: Phase I [feedback: rearrangement of functions and entry], (source: Author)

7.2.2 Phase II

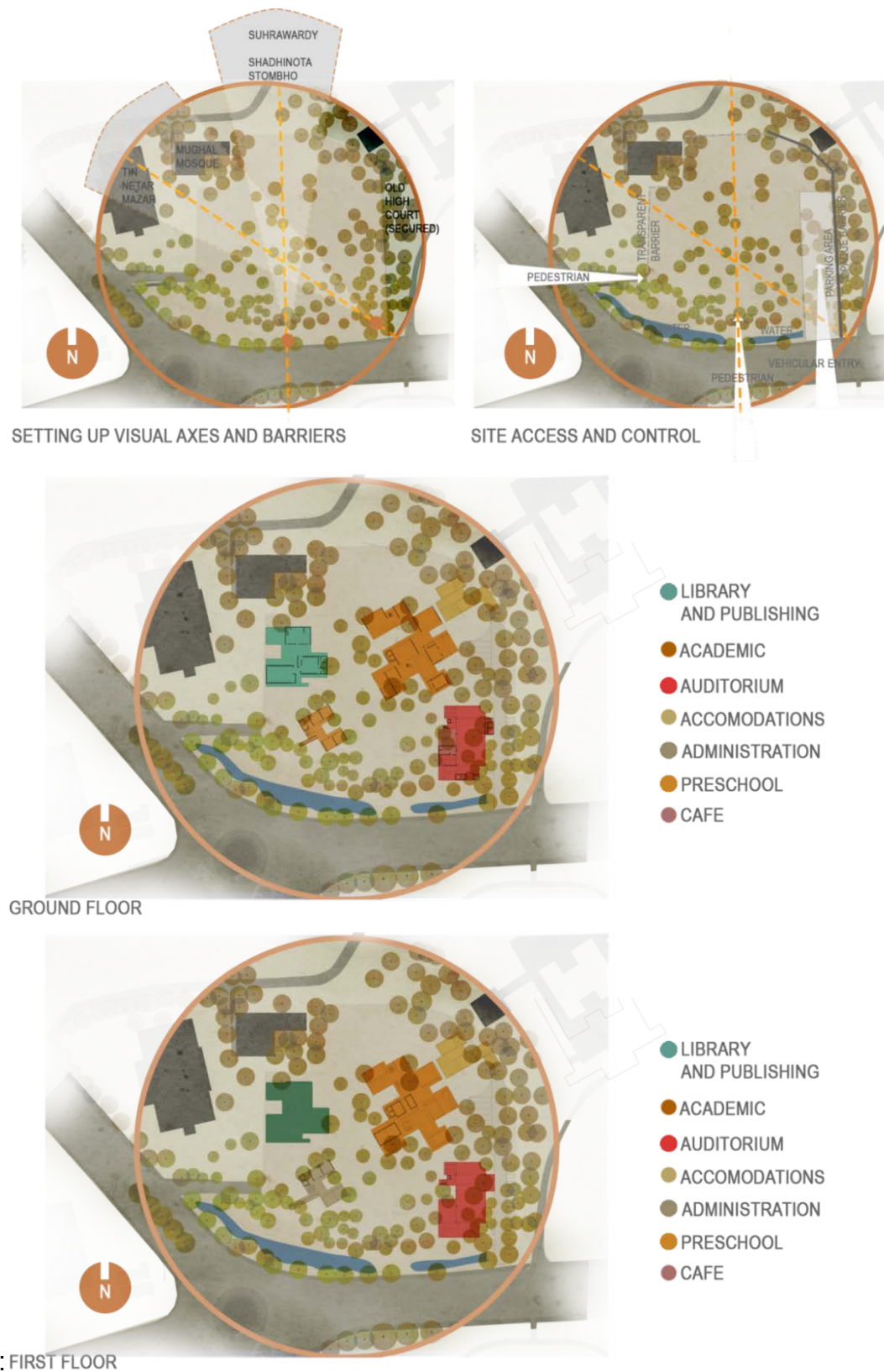


Fig 7.2.2: Phase II [feedback: rethink the admin, academics and library], (source: Author)

7.2.3 Phase III :

On the master plan level, a connection between the individual functions has been attempted through a curvy paved pathway that form a plaza in the central space, using the vegetation as reference. Additionally, the water body, initially introduced as a physical barrier from the road, has been expanded from the southern periphery.

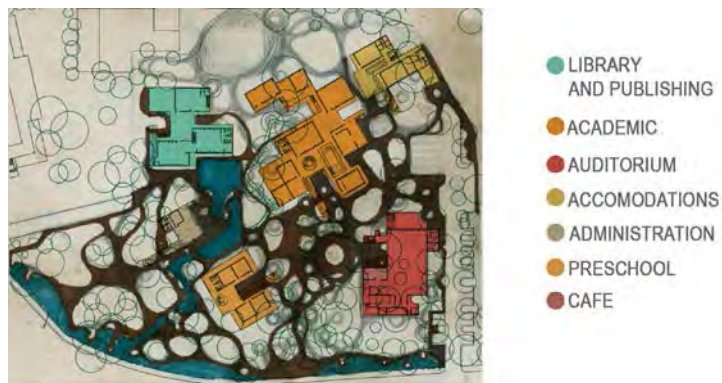


Fig 7.2.3: Phase III [feedback: heavy paved surface, library is problematic, preschool too close to the road, admin too far away], (source: Author)

7.2.4 Phase IV :

Curved walls were introduced to provide shading and interesting spaces.

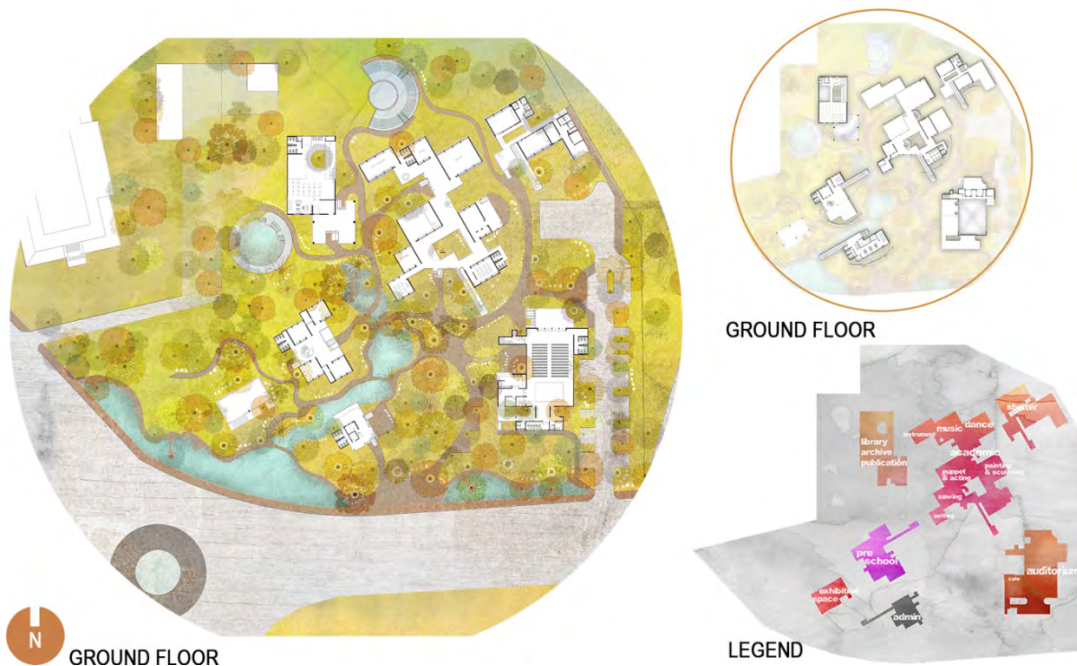


Fig 7.2.4: Phase IV [feedback: fix approach to building and connect nature with built form, first floor plan could be more interesting], (Source: Author)

7.2.5 Phase V :

The fenestration for various structures in the complex was developed to provide transparency between inside and outside. Vertical louvers were introduced to the east and west side of the auditorium. Additionally, the administration was moved near the vehicular drop off point and alongside the accommodation facilities and services. Also, the first floor was worked on to provide a staggering effect from the ground floor. Incidentally, the curved walls brought in during phase IV were disposed of. The boundary between surrounding structures and the complex was removed with the exception of the eastern wall, the barrier between the old high court and the compound.



AERIAL VIEW



ACADEMIC BLOCK



COURTYARD THROUGH WINDOW

Fig 7.2.5: Phase V [feedback: weak spatial relationship between buildings, two dimensional pathway, lack visual transparency], (source: Author)

7.2.6 Phase VI : Final Phase

To improve the relationship between the structures in the complex, the layout masterplan was further focused on. Emphasis was put on central spaces between the buildings of the compound and those between them and their surroundings.

As there are already multiple auditoriums in the area, an amphitheatre was proposed instead to go with the open feel of the place. In addition to that, a museum was incorporated along with the public plaza on the west. The previously vehicular road was converted to pedestrian.

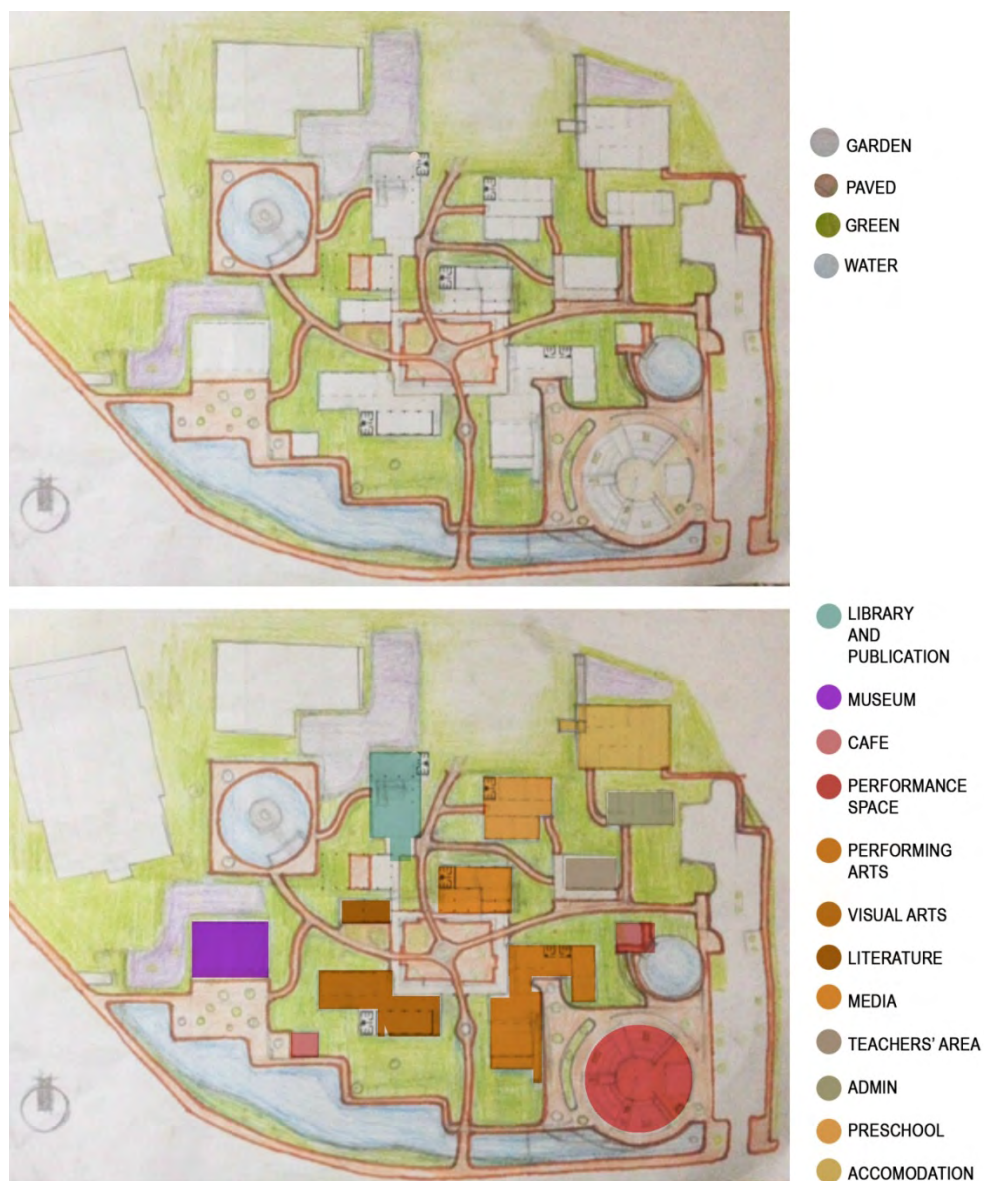


Fig 7.2.6: Zoning of functions and flow of movement (source: Author)

7.2.6.1 Functions, Plans and Sections

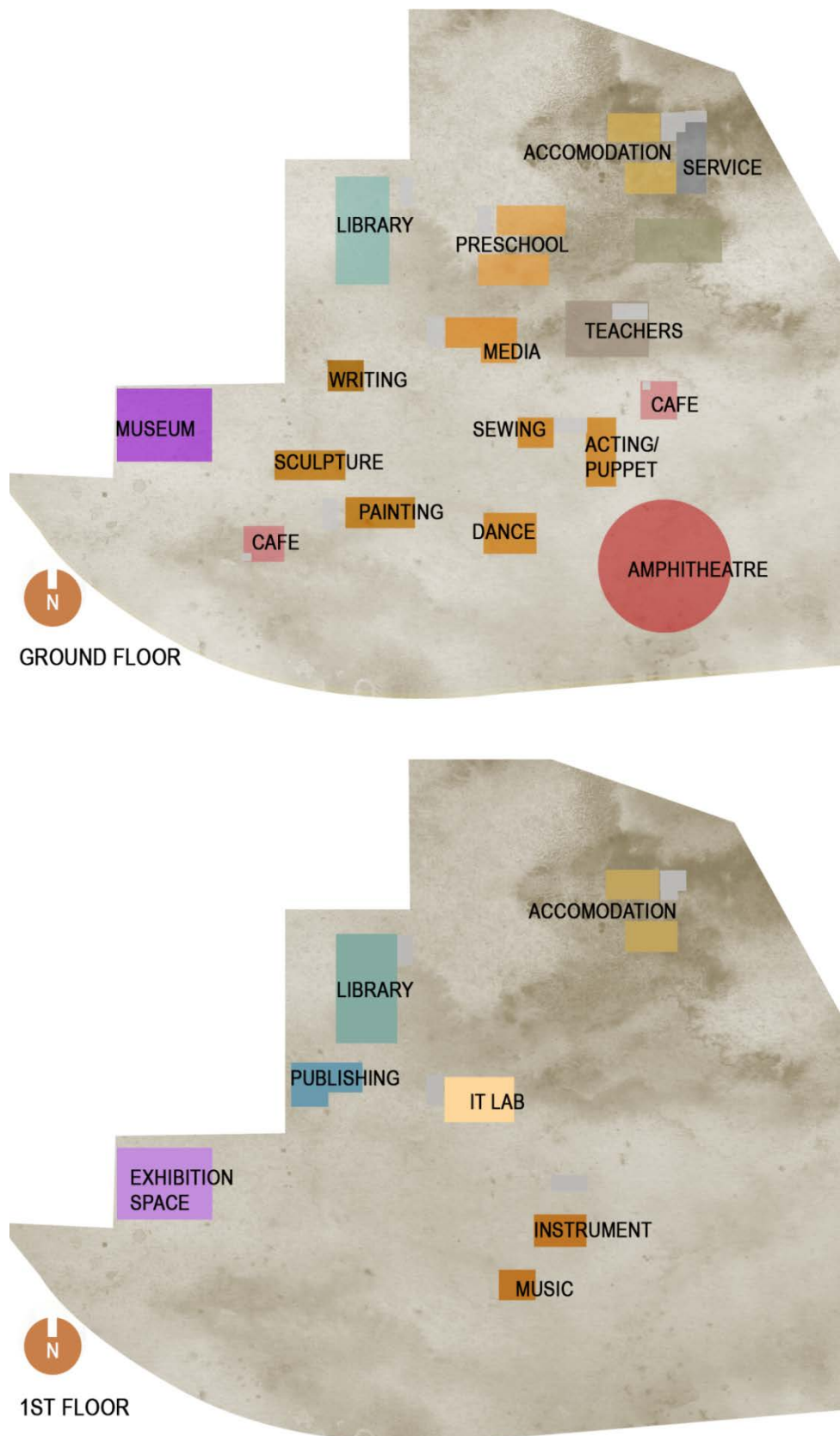


Fig 7.2.6.1a: Functions (source: Author)

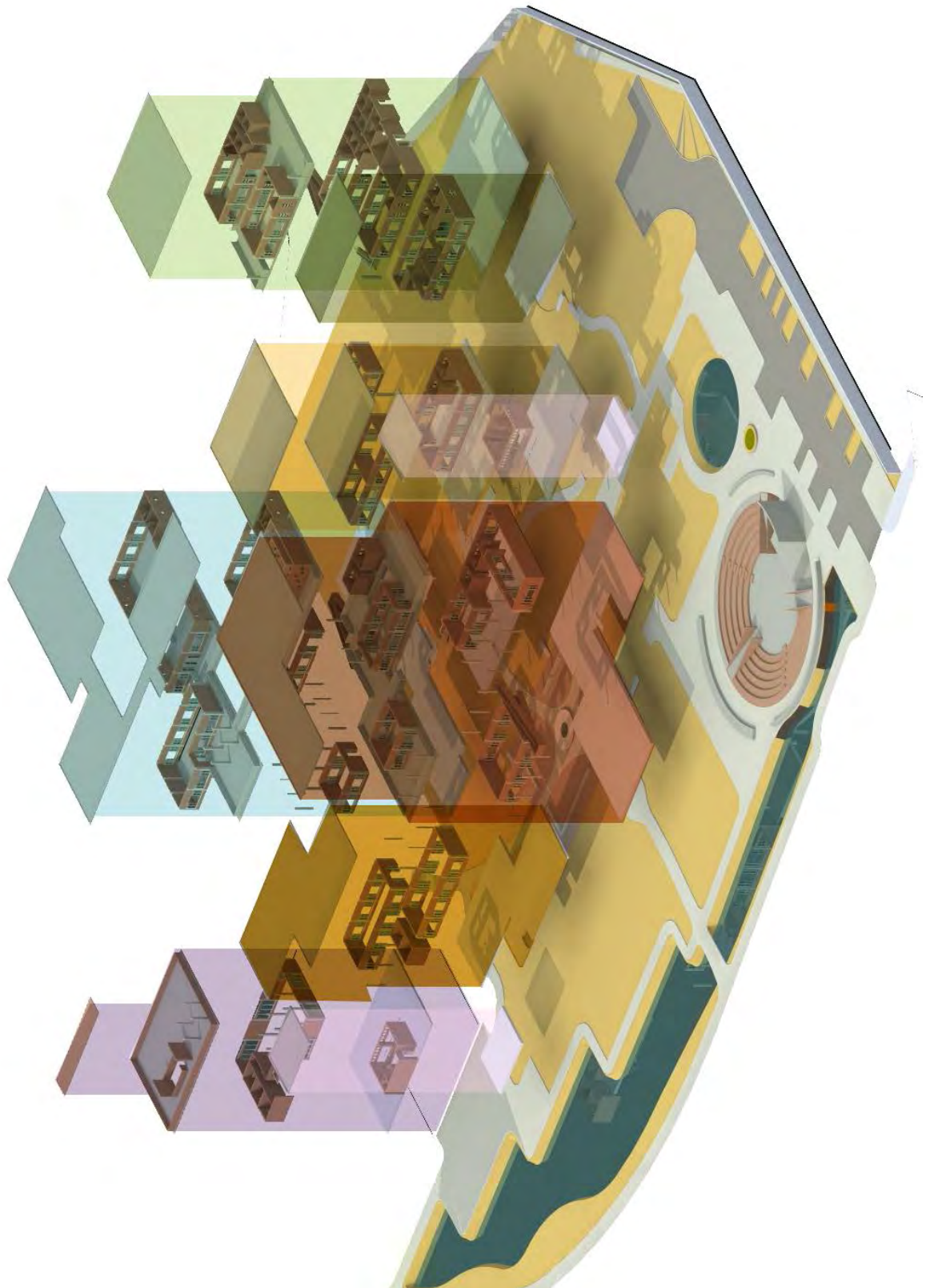


Fig 7.2.6.1b: Axonometric zoning (source: Author)

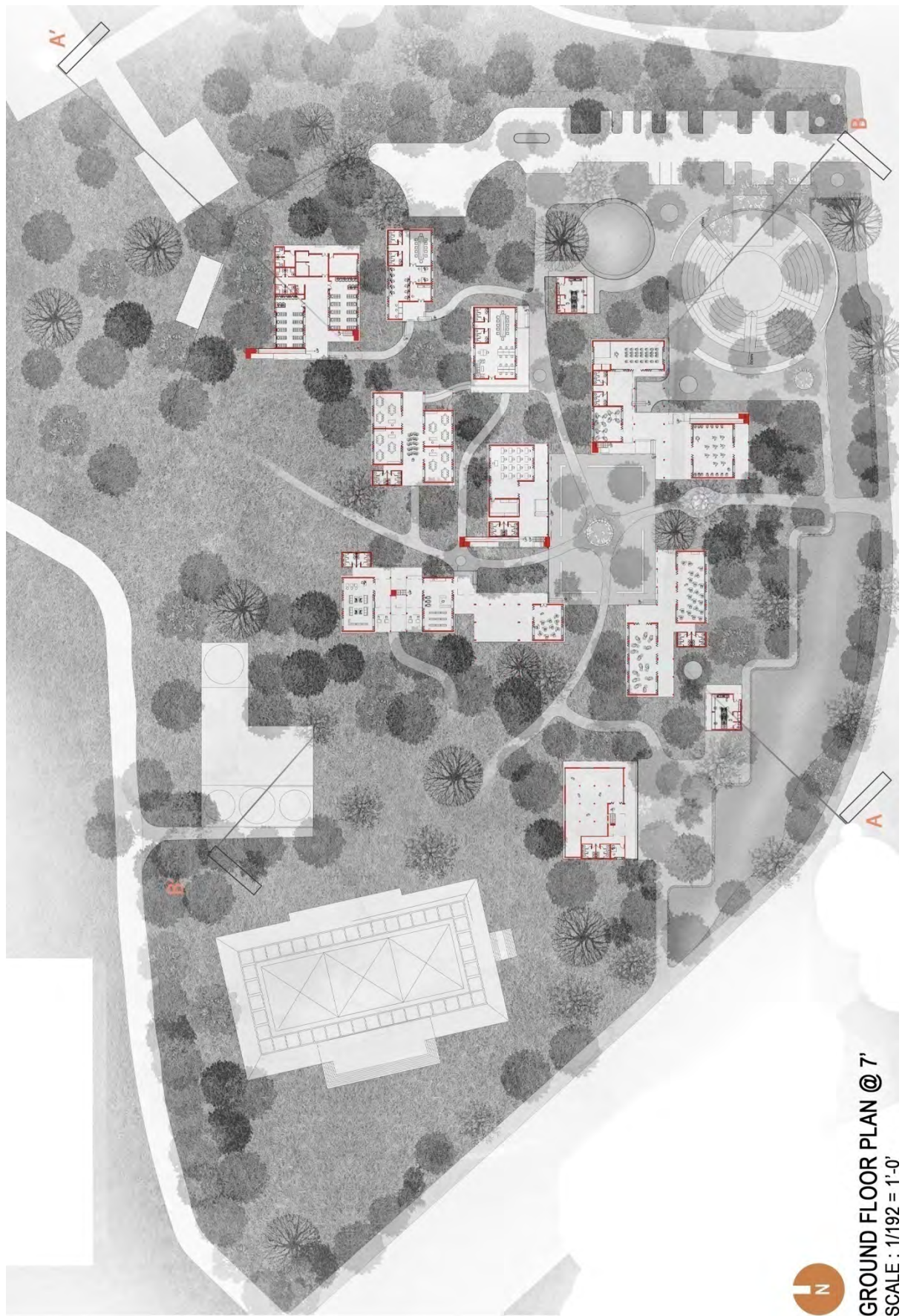


Fig 7.2.6.1b: Ground floor plan (source: Author)



1ST FLOOR PLAN @ 17'
SCALE : 1/192 = 1'-0"

Fig 7.2.6.1c: 1st floor plan (source: Author)

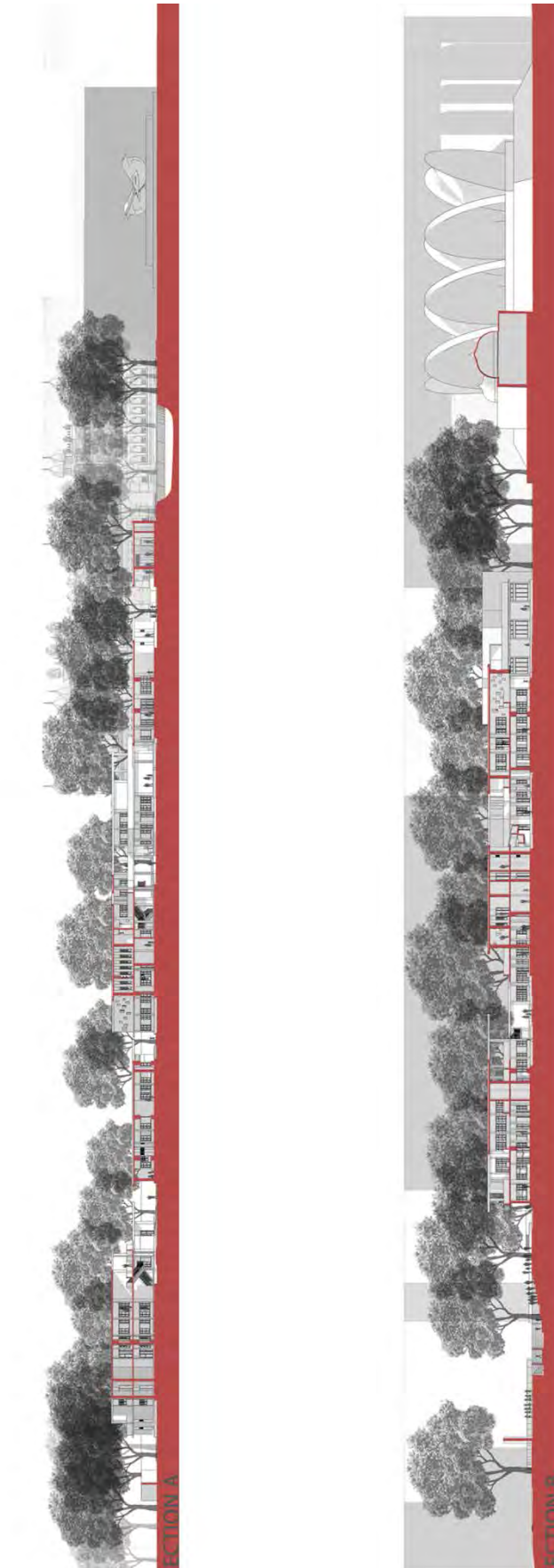
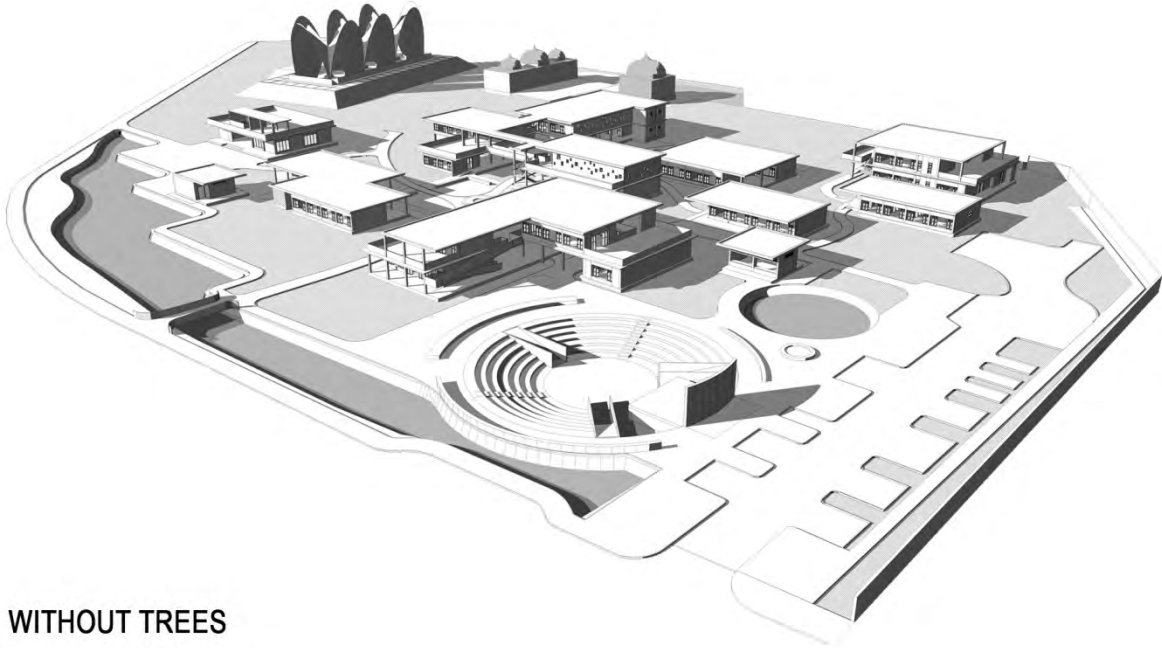


Fig 7.2.6.1d: Sections (source: Author)

7.2.6.2 Views



WITHOUT TREES



WITH TREES

Fig 7.2.6.2a: Aerial view (source: Author)



Fig 7.2.6.2b: Perspective : looking towards the amphitheatre (source: Author)



Fig 7.2.6.2c: Perspective : Central courtyard from its center (source: Author)



Fig 7.2.6.2d: Perspective : Central courtyard from publication balcony (source: Author)



Fig 7.2.6.2e: Perspective : Central courtyard from eastern entry (source: Author)

CONCLUSION

The whole process of design has been a long yet rewarding experience. The most challenging aspect of the design was creating optimum and meaningful definition of open spaces within the site and its surroundings as well the connection between indoor and outdoor space. In addition to connections, the working around the trees in the site as well as trying to incorporate them into the design has taken most of the time and effort during this process.

However, the endeavour to uphold the priorities and requirement set in the beginning have been maintained till the very end despite countless failures. All the work has been dedicated to conceptualizing an environment that gives a sense of comfort, safety and belonging while still holding intrigue and inspiring spontaneity for children of all ages.

To sum up, architectural design in this exercise has been used as a tool and a backdrop to support and nurture the practice of storytelling and to encourage meaningful interactions for growth of the children of Bangladesh.

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