

পথকথা

**CONSERVING RABINDRA KACHARIBARI & RE-DEFINING ITS
SOCIAL & CULTURAL ASPECTS**

KUMARKHALI, SHILAIDAHA, KUSHTIA

By

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Abstract

The object of this paper is to assess the significance of art, heritage and cultural preservation of Rabindra Kacharibari located in Shilaidaha, Kushtia. Art and literature is a media for philosophical development that plays a vital role in moulding the lives and lifestyles of people. Among the great pioneers of art and culture in our context, Rabindranath Tagore is charismatic versatile in the world of literature. This paper attempts to explain the necessities of preservation of the great poet's memories and to establish a place that would reflect his philosophy and rejuvenate the place's cultural and social values.

In addition, another core aspect of this paper is to study and design a hub that would have the facilities to commemorate Tagore, preserve the existing heritage and establish a cultural platform for the locals, artists and tourists.

The proposed project is intended to promote and help develop the national culture, specifically that of Kushtia. It will also focus on research and preservation of art and heritage, and provide a meeting ground for art lovers in arranging cultural and film shows, drama, music, dance etc. For a city such as Khulna that has a rich history, it has developed very little in the cultural sector and this project is intended to be an initiation to that. The project will help to promote and facilitate cultural activities and revitalize Rabindranath Tagore's memory. This in turn will help to strengthen the socio-cultural aspects of the city and its society and thus our culture will be enriched. The idea is to create an environment for learning and creativity. It will also house facilities where research on Tagore's work will be possible, galleries for artists to display their works on Tagore, a library for his works and the conservation of existing structures as museums that would contain memories of Rabindranath Tagore. The project would act as a social hub for the local people as well as accommodate tourists to explore Tagore's philosophy and the way he perceived life.

The aim is to create a hub that would act as an extension of the renowned tourist place, Rabindra Kuthibari which resides near the site. This in turn will help conserve the Kacharibari and revive its social and cultural aspects. In short, the project is an amalgamation of tourism development and heritage and culture preservation.

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1.1 Project brief

Name of the project: **পর্যবেক্ষণ:** Conserving Rabindra Kacharibari & Re-defining its Social & Cultural Aspects

Location: Shilaidaha, Kumarkhali, Kushtia

Area: 16 acres approximately (760853 Sq. Feet)

Client: Department of Archaeology, Sher-e Bangla Nagar, Dhaka, Bangladesh

Execution: Shaheedullah & Associates

1.2 Project Introduction

Rabindranath Tagore is one of the most notable luminaries of the literary world. His literary creations & philosophy have made and continue to make an inspiring imprint in the Bengali culture. Tagore modernized Bengali art by spurning rigid classical forms and resisting linguistic limits. This Nobel laureate poet is a well-recognized figure in the network of pioneering educators in the world as well. His ideas reflect through his writing and educational experiments at Shantiniketan. Rabindranath Tagore's philosophical model has a unique sensitivity and aptness for life and connection within multi-racial, multi-lingual and multi-cultural situations. He also preached about having faith in fundamental human brotherhood. Rabindranath's philosophy of life itself lay on solid foundations that were built on his own ideas despite his openness to changes coming from the outside world. Remarkably, his creativity always tended to flow into ever-new channels.

Rabindranath Tagore was born into the affluent and culturally rich Tagore family of Kolkata's Jorasanko. Rabindranath's family, as zamindars, owned zamindar baris at Shahzadpur, Patisar, Shilaidaha. Rabindranath Tagore stayed for over a decade between 1891 and 1901 in his kuthibari in Shilaidaha; which is now a part of Kushtia district, Bangladesh. There he created some of his memorable poems, essays and short stories, i.e. Sonar Tori, Katha o Kahini, Chitra, Chaitali, etc. This Kuthibari is now reformed as "Tagore memorial museum" and the renovation has been completed under the Department of Archaeology, Ministry of Cultural Affairs. In commemoration of this great poet and his contribution in Bengali art and culture, it is now a protected national monument. Bangladesh Gov. has taken an initiative to re-design the surroundings of the Kuthibari. The Kacharibari as is located half a kilometre from Kuthibari, served as office room for Rabindranath Tagore. The 10 acre site has the potential to provide proper amenities and functions to enrich tourism, conserve the heritage site and commemorate Tagore. In future, this place could be the centre of cultural and literary practices based on Tagore's philosophy and could serve as the place to research about the notable Nobel laureate's life and work.

My thesis project seeks to create a place defined by Tagore's philosophy, where promoting, extending and disseminating Tagore's thoughts and ideas through designed spaces would be possible. In addition, the place would serve as a social and cultural hub to disseminate Tagore's philosophy and cultural values to the locals, tourists and artists. The idea is to create an environment for learning and creativity. It will also house facilities where research on Tagore's work and expression of Tagore philosophy would be made possible along with the conservation of the two existing structures that contains memories of Rabindranath Tagore.

1.3 Problem Statements

One of the challenges of this project is sensitivity towards the site, culture and philosophy of Rabindranath Tagore. The site includes the Kacharibari which is a two-storied structure, with a flat roof, constructed with brick and load bearing walls. The site and the two existing structures has historical value and while renovating a historical site, one should be aware of the history. Kachari Bari—the country house of Noble laureate poet Rabindranath Tagore at Shilaidaha in Kumarkhali upazila of Kushtia, from where he managed his family estate (Zamindari) in the then East Bengal, now Bangladesh from 1891 to 1901, is now standing in a state of dilapidation. Though Kuthi Bari in Kumarkhali upazila of Kushtia is well known to all for its association with Noble laureate poet Rabindranath Tagore, Kachhari Bari—the house in the same area from where Tagore managed their family estate and realised taxes from his Zamindari in the then East Bengal, now Bangladesh, remains out of focus.

The two-storey country house, which was once abuzz with a festive fury, as the poet stayed there at irregular intervals for his Zamindari purposes from 1891 to 1901, now is being used to dry cow dung by locals. Some portion of the 2.02 hectare house, shrouded by weeds and wild bushes, has already been grabbed by local influential. The doors, windows and furniture of the house have also been stolen, reports our correspondent after his recent visit to the house. The Kachhari Bari is completely abandoned now, as the local land office, which ran its official activities from the establishment earlier, has been shifted to Union Parishad building recently, said locals.

The second existing structure, which was built by Tagore as a dispensary (Datobbo Chikitshaloy) for the locals is in ruins now a well. The roof has completely crumbled while the walls stand as a shell of the structure but completely shrouded in weeds and plants due to lack of maintenance.

Habib Chouhan, a resident of the area, said very few people came to visit Kachhari Bari, as it was not famous like Kuthi Bari. If it was preserved and renovated like Kuthi Bari, many visitors would come here, contributing to the increase of revenue, said locals. However, Tagore exponents criticise the condition and preservation of Kuthibari as well.

“During a visit to the Kuthibari, it was noticed that people from nearby villages were using the open stage for personal purposes such as drying paddy. Moreover, people flock there for picnic parties. Concerned individuals believe that as Kuthibari has no authorised officials, mismanagement in different levels is taking place. In fact, when the 'project of Tagore Complex' was underway, there was a post of a Custodian (between 1999 and 2001). After the project ended, the post was not absorbed in the revenue budget. Sources from the Department of Archaeology informed that several times the department through the Ministry of Cultural Affairs has requested Ministry of Establishment to allocate a post of a 'Custodian' for Shilaidaha Kuthibari, but it has always been ignored.

Even the change of colour of Kuthibari from off-white to red has raised question amongst historians and researchers.” The Daily Star (2010) M Shafiqul Alam, director in charge of Department of Archaeology, claimed that the colour should be 'off white' not red. To quote him, "Scrutinising the 'Black and White' photographs of that period and verifying it with other Tagore Bungalows at Shahjadpur in Pabna and Patisar in Rajshahi, World Heritage Committee, Bangladesh, has come to the conclusion that the colour of the Kuthibari should be off-white. I believe during the first renovation of the Kuthibari in Pakistani period the colour was changed to red, which continued for a long period. That's why people are under the impression that it was originally red." (2006)

Prof Sarwar Murshed at Bangla Department of Kushtia Islami University said: “Kachhari Bari is very valuable for Bangalees, as it was the centre of managing Tagore family’s Zamindari.” Mokhlesur Rahman Bhuiyan, caretaker of Kuthi Bari, states that they could not renovate Kachhari Bari, as it was under the jurisdiction of the district administration. According to him, if the house was handed over to the Department of Archaeology, it could be turned into a tourist spot. Jahir Raihan, deputy commissioner of Kushtia, said mentions that initiatives to hand over the house to archaeology department will start as soon as possible.”

Sitting in Kuthibari or on a boat on Padma, Rabindranath wrote a number of masterpieces. Rabindranath was deeply attached to Shilaidaha and Padma, which is evident in his Chhinna Patrabali. But, at present traces of Tagore's works are hardly found at the area. Even at Kuthibari, local bauls render Tagore songs in the dialect of Kushtia for the entertainment of the visitors. And at the complex along with Tagore's classics, books by mediocre writers are being sold in a poorly allocated area and the Kacharibari remains abandoned, in ruins and completely out of focus.

The challenge of this project would be to eradicate the problems as much as possible to ensure a place influenced by Tagore’s philosophy to promote his work. In addition, careful consideration has to be made to conserve the historical site and to provide proper rational, sensitive amenities for tourism development in respect of the site and context.

1.4 Project Rationale

The proposed adaptive re-use is intended to promote and help develop the national culture. It will also focus on research and preservation of art and heritage, and provide a meeting ground for art lovers in arranging cultural and film shows, drama, music, dance etc. For a city such as Khulna that has a rich history, it has developed very little in the cultural sector and this project is intended to be an initiation to that. The project will help to promote and facilitate cultural activities and revitalize Rabindranath Tagore’s memory. This in turn will help to strengthen the socio-cultural aspects of the city and its society and thus our culture will be enriched.

The existing site has a building (kacahribari) located at a little off-centre on the site. It was used as the office building by Rabindranath as zamindar to collect khajna (tax), which is now in ruins due to lack of proper management and maintenance. The role of the building in the vernacular fabrics now is that of an antique stage of Bengali’s glorious past. The antique deserves social, philosophical, archaeological and architectural phenomena as well as the Kuthibari. During Rabindranath Tagore’s birthday celebration people from various walks of life and from various countries come to Kuthibari cherish the memories of the great contributor of Bengali Literature. Many people often just come to visit the place to look at the building thus it does hold a historical and social significance. It serves as the recreational

parameters for the certain community. Recently the government has taken initiative to conserve the building. But due to lack of focus, the tourists are usually unaware of the location of the Kacharibari and the historical value it holds. A well-known tourist spot with association of Rabindranath Tagore like this should reach out to the historical spot of Kacharibari as well to reflect his creations, works and philosophy. In addition, properly designed amenities should be added for tourism, conservation and cultural prospect. Re-thinking and re-vitalizing the Kacharibari surroundings would not only make the heritage site active but would also become an essential part of people's lives mainly those of Khulna.

1.5 Scope of Work

Since the Kacharibari site holds a historical building, the design approach needs to be very sensitive as to not hamper the building, its aesthetics or cultural values in anyway. However, given the rich background of the city and area, the scope of work to be done can be widespread.

- The site is in proximity to Padma River so it can be taken into design consideration and the river can be addressed through the design. More so because Tagore had a deep affiliation with Padma and a lot of his works have been done by the bank of the river
- The area has a unique cultural history and still possesses a value for that, therefore the cultural values can be reflected in this project
- Different cultural programs are arranged at Shilaidaha Kuthibari every year, therefore the design can address the fairs and programs with an opportunity to practice and celebrate Rabindra culture is present at site.
- Since the site is amidst greenery and water body, thus a great opportunity to create an atmosphere of learning, meditating where Rabindra Culture would be appreciated and preserved
- Half a kilometre from the site, the Kuthibari is located, which was used as the zamindar bari of the Tagore family, which is used as a museum now and is a popular tourist spot. This project can be extended towards and merged with Kuthibari as well in order to amalgamate the two to celebrate Tagore and his artistic philosophy.

1.6 Aims and Objectives

The objectives of this project is

- To commemorate Bishwa Kabi Rabindranath Tagore and his contribution to Bengali art and culture.
- To teach the youth to protect our own culture as well as embrace other cultures
- To provide Rabindra researchers with an active information center to explore new possibilities.
- To propose a place that could add value to the society by enhancing the free cultural environment.
- To enrich knowledge about Rabindranath Tagore and his philosophy

- To think of the inner spirit of human unity and imply it in the design
- To conserve the historical Kacharibari which upholds the memories of Rabindranath Tagore
- Revitalize the various elements of our traditional culture, festivities and provide a ground for its celebration.

Chapter 2: Literature Review

2.1 About Rabindranath Tagore (1861-1941)

Rabindranath Tagore was poet, prose writer, music composer, painter, essayist, philosopher, educationist, social reformer. Author of *Gitanjali* and its "profoundly sensitive, fresh and beautiful verse", he became the first non-European to win the Nobel Prize in Literature in 1913. His poetry in translation was viewed as spiritual, and this together with his mesmerizing persona gave him a prophet-like aura in the west. His "elegant prose and magical poetry" still remain largely unknown outside the confines of Bengal.

A Pirali Brahmin from Kolkata, Tagore was already writing poems at age eight. At age sixteen, he published his first substantial poetry under the pseudonym Bhanushingho ("Sun Lion") and wrote his first short stories and dramas in 1877. Tagore achieved further note when he denounced the British Raj and supported Indian independence. His efforts endure in his vast canon and in the institution he founded, Visva-Bharati University.

Tagore modernized Bengali art by spurning rigid classical forms. His novels, stories, songs, dance-dramas, and essays spoke to political and personal topics. *Gitanjali* (Song Offerings), *Gora* (Fair-Faced), and *Ghare-Baire* (The Home and the World) are his best-known works, and his verse, short stories, and novels were acclaimed for their lyricism, colloquialism, naturalism, and contemplation. Tagore was perhaps the only litterateur who penned anthems of two countries – “Jana Gana Mana” the Indian national anthem and “Amar Shonar Bangla” the Bangladeshi national anthem.

2.1.1 Life of Tagore

Tagore was born in the Jorasanko mansion in Kolkata of parents Debendranath Tagore (1817–1905) and Sarada Devi (1830–1875). He was the youngest of thirteen surviving children. He was mostly raised by servants, as his mother had died in his early childhood; his father travelled extensively. Tagore largely declined classroom schooling, preferring to roam the mansion or Rahman 24 nearby idylls: Bolpur, Panihati, and others. Tagore left Calcutta on 14 February 1873 to tour India with his father for several months. They visited his father's Santiniketan estate and stopped in Amritsar before reaching the Himalayan hill station of Dalhousie. There, young "Rabi" read biographies and was homeeducated in history, astronomy, modern science, and Sanskrit, and examined the poetry of Kālidāsa.

Tagore enrolled at a public school in Brighton, East Sussex, and England in 1878 as prospective barrister. He read law at University College London, but left school to explore Shakespeare and more: *Religio Medici*, *Coriolanus*, and *Antony and Cleopatra*; he returned degreeless to Bengal in 1880. On 9 December 1883 he married Mrinalini Devi (born Bhabatarini, 1873 – 1902); they had five children, two of whom died before reaching adulthood.

In 1890, Tagore began managing his family's vast estates in Shilaidaha and later also to Shazadpur, regions now in Bangladesh. As "Zamindar Babu", Tagore crisscrossed the holdings while living out of the family's luxurious barge, the Padma, to collect (mostly token) rents and bless villagers, who held feasts in his honour. While staying in a houseboat on the Padma River (i.e., the Ganges River), being in close contact with village folk, his sympathy for their poverty and backwardness became the keynote of much of his later writing. Most of his finest short stories, which examine "humble lives and their small miseries," date from the 1890s and have poignancy, laced with gentle irony that is unique to him. Tagore came to love the Bengali countryside, most of all the Padma River, an often-repeated image in his verse. During these years he published several poetry collections, notably *Sonar Tari* (1894; *The Golden Boat*), and plays, notably *Chitragada* (1892; *Chitra*). During this time, his work depicted a wide range of Bengali lifestyles, particularly village life.

2.1.2 Tagore's Philosophy

Tagore laid equal emphasis on development of body along with that of children to take care of their body should be treated as very important. This is due mainly to the joyless education. Tagore writes in this concern, "Human beings need food and not air to satisfy their hunger but they also need air properly to digest their food." Freedom is essential to the mind in the period of growth and it is richly provided by nature.

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

The crux of Tagore's philosophy was learning from nature and life. Tagore also attached great importance to Tapasya and Sadhana. In 'Siksa' there is an indirect exposition to Brahmacharya (a life of abstinence and discipline during student's life) as a mean of real education in early year. He advocated a teaching system that analysed history and culture for the progress that had been made in breaking down social and religious barriers. Art would be studied for its role in furthering the aesthetic imagination and expressing universal themes.

2.1.3 Shantiniketan

Shantiniketan is a small town near Bolpur in the Birbhum district of West Bengal, India, approximately 180 kilometres north of Kolkata (formerly Calcutta). It was founded by Rabindranath Tagore who called it Visva Bharati, which means the communion of the world with India. In its initial years Tagore expressed his dissatisfaction with the word 'university', since university translates to Vishva-Vidyalaya, which is smaller in scope than Visva Bharati. Until independence it was a college. Soon after independence, in 1951 the institution was given the status of a university, and was renamed Visva Bharati University.

Shantiniketan began as an *axram* in 1863. It was previously called Bhubandanga (named after Bhuban Sinha). This area was given to the Tagore family by the Sinha family. Rabindranath's father, Maharshi Debendranath Tagore, found it very peaceful and renamed it Shantiniketan, which means abode (*niketan*) of peace (*shanti*). In 1901 Rabindranath Tagore founded a school for children in the Santiniketan ashram. From 1901 onwards, Tagore used the ashram to organise the Hindu Mela, which soon became a centre of nationalist activity. On 23 December 1921 Tagore formally started the college with proceeds from the prize money of the Nobel Prize he received in 1913 for the publication of his book of poems entitled *Gitanjali*. The college also became a centre of Brahma learning in this period. It was granted full university status in May 1951 by the Government of independent India.

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

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

2.2 Fields of Works of Rabindranath Tagore

Rabindranath Tagore's works is widespread amongst poems, novels, short stories, dramas, paintings, drawings, and music that Bengali poet and Brahma philosopher Rabindranath Tagore created over his life time. Tagore's literary reputation is disproportionately influenced very much by regard for his poetry; however, he also wrote novels, essays, short stories, travelogues, dramas, and thousands of songs. Of Tagore's prose, his short stories are perhaps

most highly regarded; indeed, he is credited with originating the Bengali-language version of the genre. Tagore composed over 2,230 songs in his life time which ran the entire spectrum of human emotion. The poet gave voice to all - big or small, rich or poor. The poor Ganges boatman and the rich landlord air their emotions in them. They birthed a distinctive school of music whose practitioners can be fiercely traditional: novel interpretations have drawn severe censure in both West Bengal and Bangladesh. Tagore stated that his works sought to articulate "the play of feeling and not of action". His dramas were in the original Bengali language, such works included intricate subplots and extended monologues. Later, Tagore's dramas used more philosophical and allegorical themes.

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

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

2.3 Architectural Conservation

2.3.1 What is Conservation?

The act or process of preserving something in being, of keeping something alive or conservation means all the process of looking after a place so as to retain its cultural significant. It may include maintenance, preservation, restoration, reconstruction and adaptation according circumstance and will be commonly a combination of more than one of these. So conservation does not exclude demolition or new construction. It does not in the other word, exclude charges. It might include take the argument further and say that without the ability to change, a city as well as building would die, and analogy with politics, agree with Edmund Burkes' view that "A state without the means of some changes is without the means of its conservation."

So we can state "maintaining the presence of past in the present, that involves preserving, restoring and/or adapting old building; designing new one's that respect their neighbours and the continuity of history: weaving old and new together in urban fabric of variety and richness."

2.3.2 An Overview of Conservation

ICOMOS (International Council on Monuments and Sites) has promulgated a number of charters defining and addressing the different aspects of conservation. To put simply preservation, Restoration, and Conservation are different modes or approaches' implying different degree intervention The BURRAC 9, Australia, ICOMOS, defines these terms as follows:

Preservation: means maintaining the fabric of a place in its existing state and retarding deterioration.

Restoration: Means retaining the existing Fabric of a place to a known earlier state by reassembling existing components without the introduction of new material.

Reconstruction: returning a place as nearly as possible to a known, earlier to a state and is distinguished by the introduction of new materials (new or old) into the fabric.

Conservation: Means all the processes of looking after a place so as to retain its cultural significance. It may include maintenance, preservation, restoration, reconstruction and adaptation according to circumstance and will be commonly a combination of more than one of those.

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

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

2.3.3 Conservation in the context of Bangladesh

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

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

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

Resource constraints in Bangladesh need no elaboration. Directorate of Archaeology is allocated Tk 1 million (US\$ 25000, 1998) per annum to protect 229 listed monuments and sites scattered all over the country. The Directorate of architecture, Ministry of Work has no budget allocation for conservation. Therefore needs to raise funds on project basis. At present more public funds are also not likely to be available. Private sector needs to be explored for the additional funds. However, fund constraints, while may be an important factor in Bangladesh, it is not the only obstacle that inhibit progress and development. Lack of motivation, lack of expertise in relevant bodies, absence of clear policies and priorities, absence of effective mechanism to execute and implement decisions are less daunting.

It should be borne in mind that Architectural conservation is multi-disciplinary. It involves archaeologists, planner, Architects, historian (art-historians), engineers, sociologist, ethnographers, craftsmen, artisan's etc. All of who need formal orientation to gain a common frame of reference. At presents there is little scope of that in Bangladesh. No courses on Architectural conservation are offered at any level from any institution in Bangladesh. Recently Department of Architecture, BUET, has taking a decision to offer such a course at the under graduate level but not in the immediate future. Dhaka University once offered special courses on archaeology, but it has been discontinued long since. Jahangir Nagar University has recently opened an archaeology department but is unlikely to fill the vacuum single-handed. Although state of the Directorate are sent to ICCROM for training which on doubly increases the technical skill, but they along cannot perform with excellence or vision as a complete Architectural conservation team could.

2.4 Rabindra kacharibari as a conservation and revitalization project

2.4.1 What is the historic value of the building?

The old building (Kacharibari) was used as the complex where Tagore collected "khajna" (tax). During that, festivals were arranged in honor of the Zamindars. The site contains memories of bishwa kabi Rabindranath Tagore's life and stay in Bengal, near Padma as well as the social, political, philosophical effect.

2.4.2 What is the architectural value of the building and its surroundings?

In keeping with the mid-nineteenth to early twentieth century tradition of the landed gentry of the Bengal, the house is built in the then European style reflecting mainly an amalgamation of neo-classical and Gothic elements. In that, the building possesses some rich and well worked-out details, which almost destroyed due to lack of management and maintenance. The central part of the building is a two-storied edifice with a veranda and load bearing walls that are 14 inches thick. It has façade treatments which have distinctive Gothic motifs with brickwork on the walls and metal and wood works for doors and windows. The building is symmetrical except the stairway in the west side and the veranda at the first floor is supported by 11 pair of columns with four rooms on each floor. In addition, there is also a second structure in the site, built by Tagore at the same time Kacharibari was built, Tagore contributed that as a dispensary for the local people. The built form also carries traditional early twentieth century architectural characteristics like vaulted/arched windows and doors. However, it now stands as an outer shell of the structure due to lack of maintenance and decay.

2.4.3 What is the essence of the Rabindra Kacharibari: its spirit?

It should be remembered that the building has a tremendous touch of the great Bengali poet Rabindranath Tagore. Anything that is associated to Rabindranath tends to be of great emotional value to his audience and admirers and thus this structure has gained that respect and importance over the years. To the residents of Khulna, Kuthibari is a rich gem and an asset. The Kacharibari as well should be considered so for a much larger global population.

2.5.4 Existing functions of the Rabindra Kacharibari and its surroundings

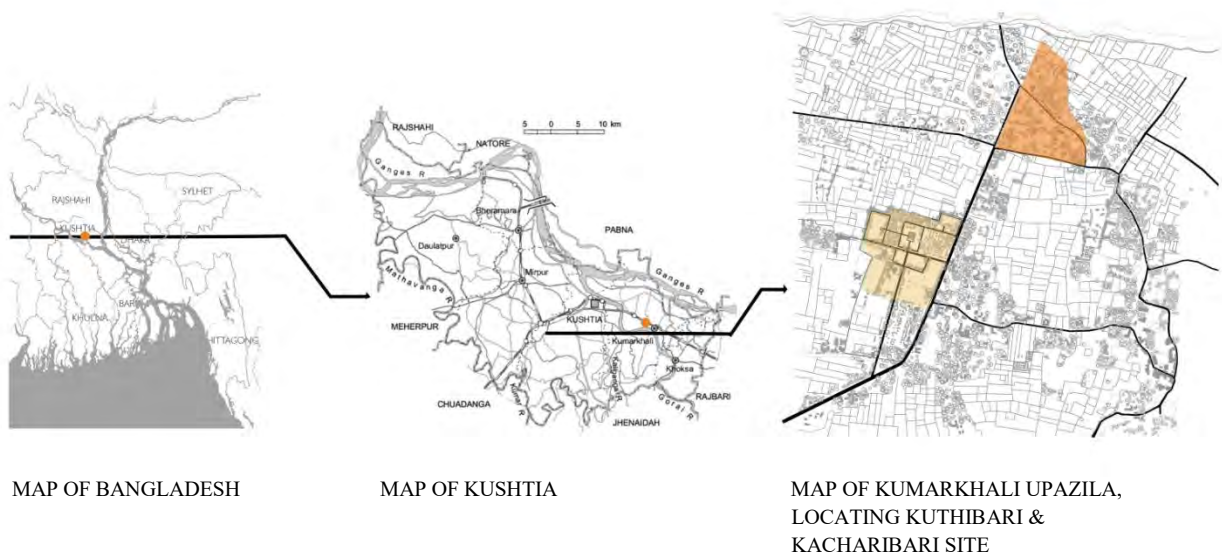
The existing building, once adorned with festivities and cultural performances is now abandoned and in ruins and stands in the state of dilapidation. But the Kuthibari, located half a kilometre from site serves as the recreational parameters for the certain community and tourists. Recently the government has taken initiatives to get the site under conservation which highlights its importance. The government intends to treat it as a symbol of our rich cultural background and heritage. Considering the cultural activities around it this structure promotes social activities and also an economic generation. Fairs are held in the premises of Kuthibari every year during Rabindra Jayanti, the death anniversary of Tagore and on Pohela Boishakh. Above all it offers an upliftment of the cultural sector for the country and specifically that region which can be extended towards Kacharibari with proper arrangements.

Chapter 3: Site Analysis

3.1 Site Location

3.1.1 Kushtia

Kushtia District (khulna division) area 1621.15 sq km, located in between 23°42' and 24°12' north latitudes and in between 88°42' and 89°22' east longitudes. It is bounded by rajshahi, natore and pabna districts on the north, chuadanga and jhenaidah districts on the south, rajbari district on the east, west bengal of India and meherpur district on the west. Present day Kushtia is known for the Islamic University, Shilaidaha Kuthibari and Lalon's shrine. Kushtia is the birthplace of many historical figures including Mir Mosharraf Hossain (1847–1912), Bagha Jatin (1879–1915) and Lalon Fakir (1774–1890). The district of Kushtia had significant contribution to the Bangladesh Liberation War. Nobel laureate poet Rabindranath Tagore lived a part of his life at Shelaidaha in this district and created some of his memorable poems while living there.



Map 3.1.1 Maps locating site area (Source: Author)

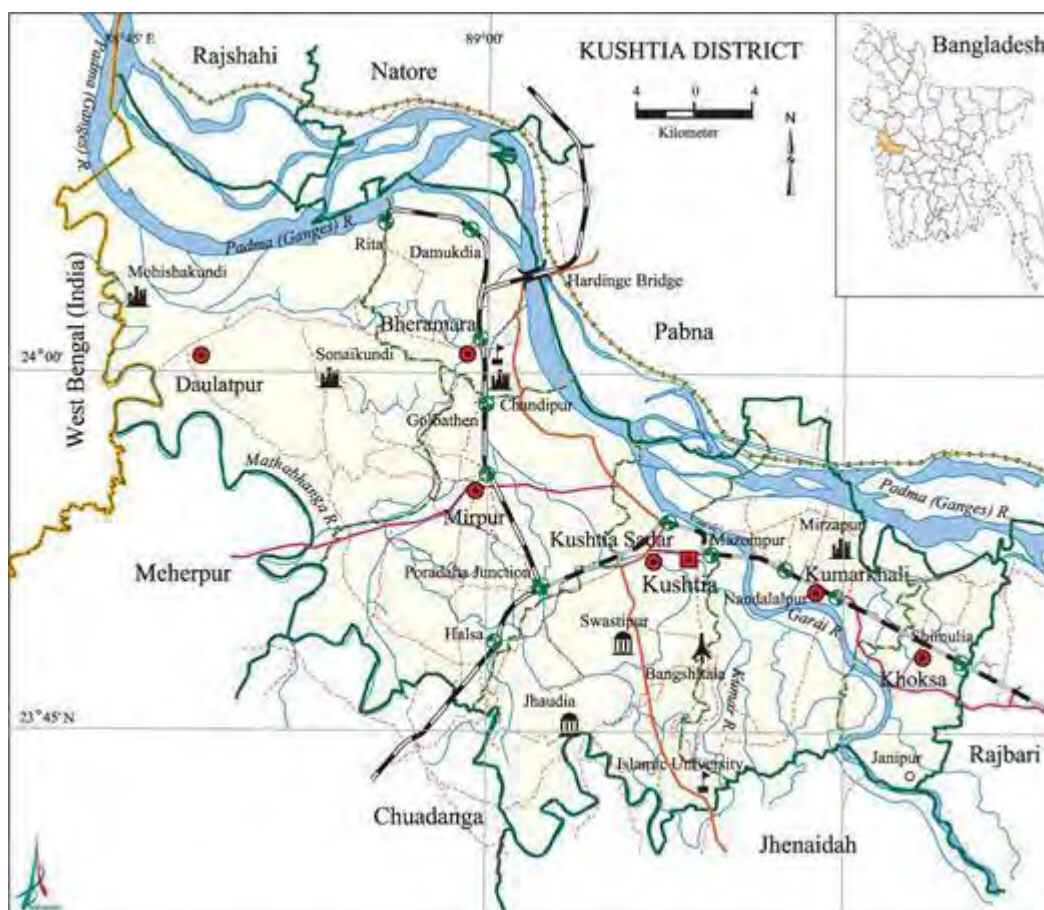
Population: Total population in Kushtia is 1,946,838 (2011 census) in an area of 1608.80 km² with density of 1200/km².

Water Bodies: Main rivers - Padma, Garai, Mathabhanga, kumar.

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

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

(Source: en.banglapedia.org)



Map 3.1.1 (b) Map Of Kushtia District (source: www.banglapedia.org)

Administration: Once Kushtia region was included in the Nadia District of the undivided Bengal. In 1947, Kushtia District was formed comprising Kushtia Sadar, Chuadanga and Meherpur Sub Divisions. Later on all these Sub Divisions were turned into separate districts. Of the six upazilas of the district daulatpur is the largest (468.76 sq km, it occupies 28.92% of the total area of the district) and khoksa is the smallest (106.70 sq km).

District									
Area (sq km)	Upazila	Municipality	Union	Mouza	Village	Population		Density (per sq km)	Literacy rate (%)
						Urban	Rural		
1621.15	6	4	61	711	978	214275	1525880	1073	40.4

Others Information of District								
Name of Upazila	Area (sq km)	Municipality	Union	Mouza	Village	Population	Density (per sq km)	Literacy rate (%)
Kumarkhali	258.37	1	11	187	201	297728	1152	38.1
Kushtia Sadar	316.27	1	14	117	165	423818	1340	48.4
Khoksa	106.70	-	4	85	101	114188	1070	39.7
Daulatpur	468.76	-	14	153	246	443655	946	35.6
Bheramara	153.72	1	6	47	78	175677	1143	42.5
Mirpur	317.35	1	12	122	187	285289	898	37.1

Source Bangladesh Population Census 2001, Bangladesh Bureau of Statistics

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

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

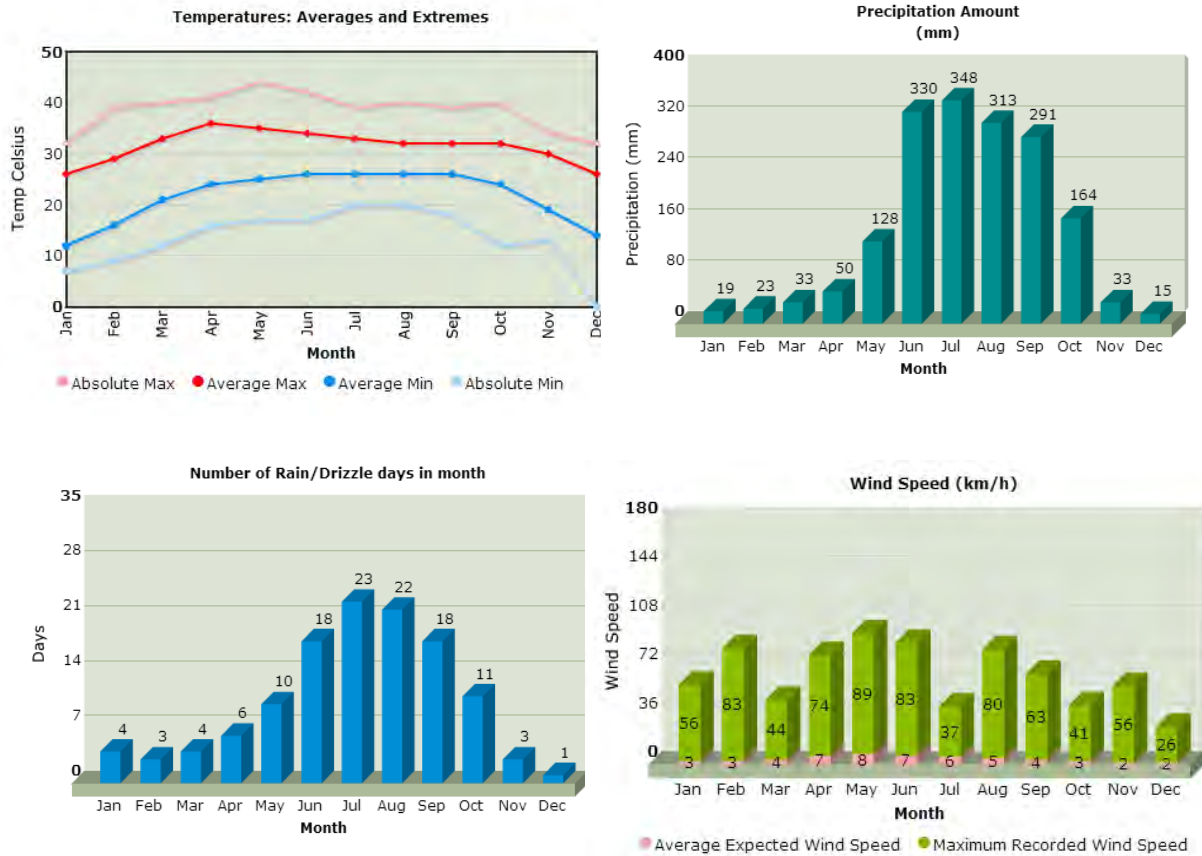
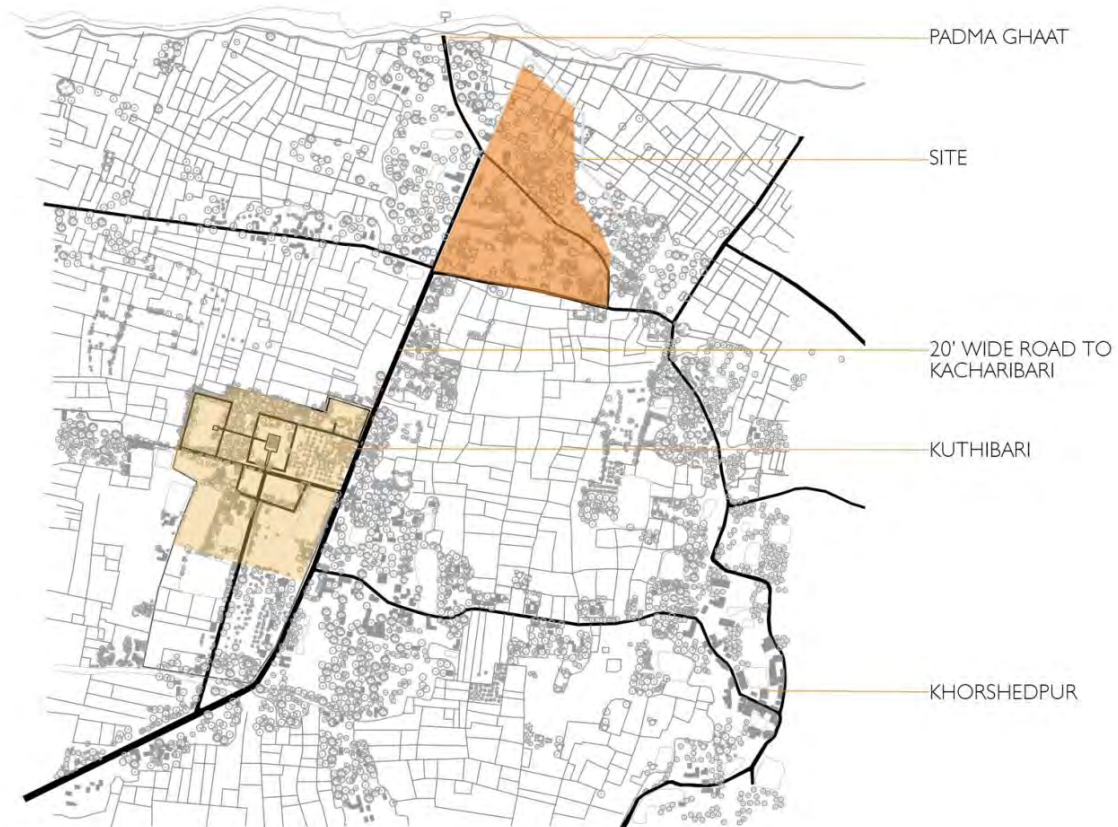


Chart 3.1.1 Yearly Weather Trends (source: <http://www.myweather2.com/City-Town/Bangladesh/Kushtia/climate-profile.aspx>)

3.2 The Site

Site is situated in Shilaidaha, at the south bank of river Padma, in Kumarkhali Upazila, Kushtia District. It is about 20km away from Kushtia town. The Kacharibari site is about half a kilometre far from Kuthibari which is about 8-10 minutes away by feet. The site is approximately 16 acres of area.



3.2.1 Traffic Flow

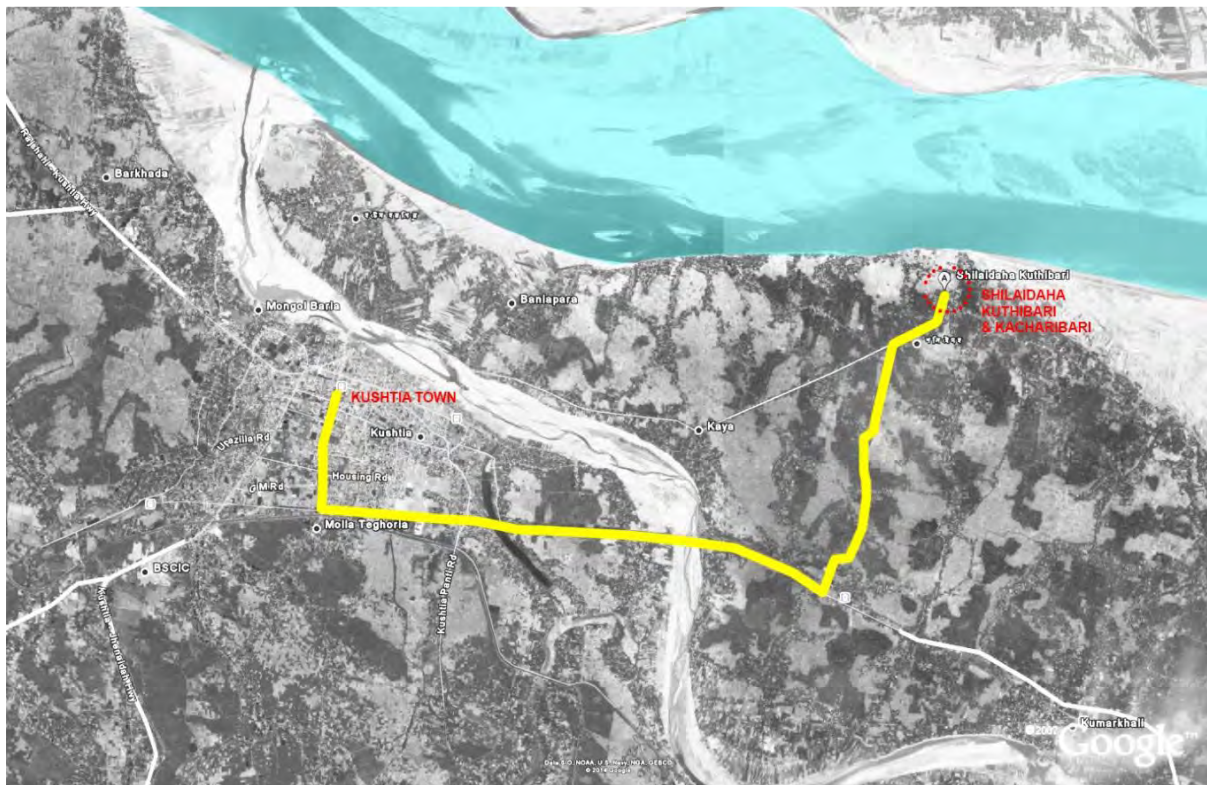
Traffic or vehicles is considerable low in this bricksoling road. Only the rickshaw, van, in somewhat minimum frequent rate is observed. Fast moving vehicle flow is almost never seen or is rarely observed.

3.2.2 Noise

The site is situated in rural location; it is surrounded by large greens and farmlands, so noise level is considerably low. Since noise level is observed to a minimum, the site has a peaceful and eerie approach, appropriate for the project. Surrounding residential areas maintain the distance from the site.

3.2.3 Access

At present the site is approached from the main road which is around 20ft wide and is on the west of the site. The secondary and tertiary roads the lead to the site cause an entry to the site which is from the south. It is desirable to have the main entry from the south or from the central point of the site.



Map3.2.3 Access from Kushtia town to Shilaidaha Kuthibari (Source: Sumaya Hasan, 2014)



Figure 3.2.4 Access Road that leads to site (Source: Author)

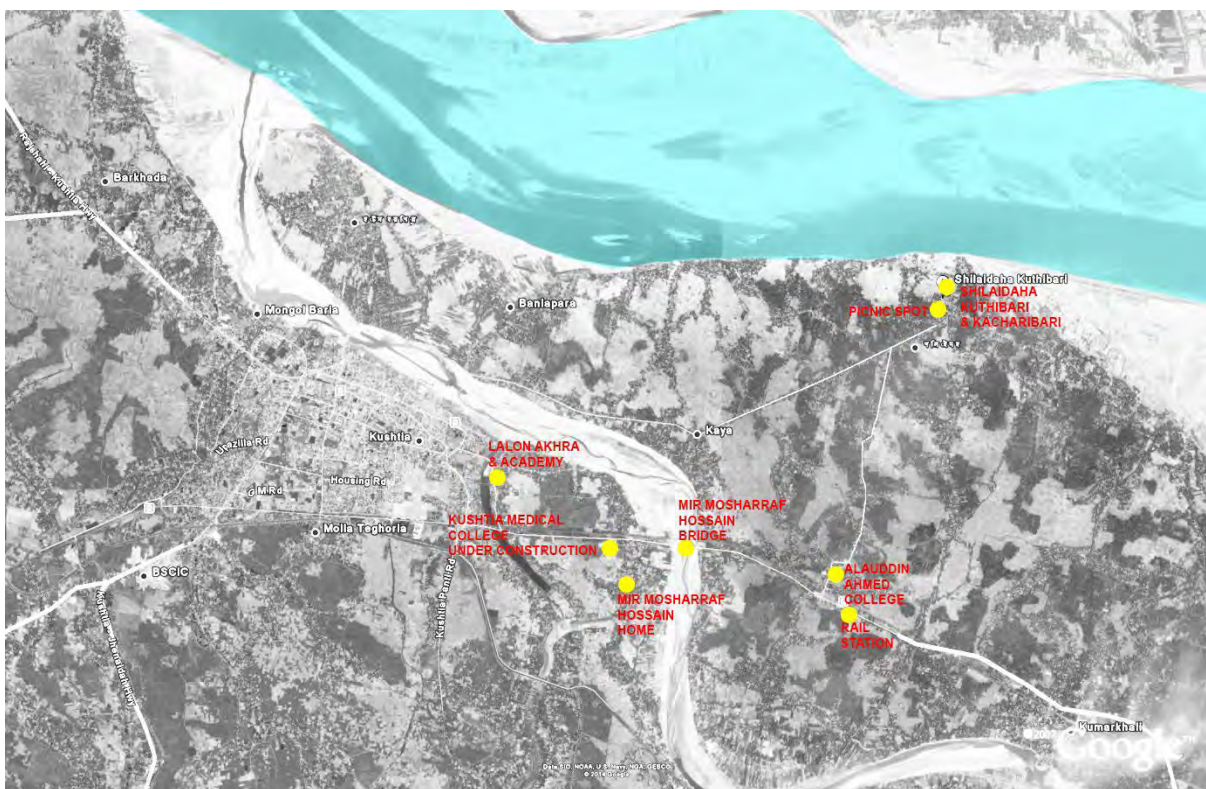


Figure 3.2.5 Site Panoramas (Source: Author)

3.2.4 Significant Places in Kushtia

The Rabindra Kuthibari of Shelaidaha is a two storied mansion where the Nobel laureate Rabindranath Tagore lived to administer his family Zamindari. The Kuthibari, located at Shilaidaha in Kumarkhali Upazila of the Kushtia district, is only 20 km from Kushtia town. Tagore built the Kuthibari as his office/residence, to collect revenue as a zaminder, from local peasants. The Kuthibari is now a museum, and is cared for by the Archaeological Department of Bangladesh.

The shrine of Lalon Fakir, the founder of the Baoul faith is located at Cheouria, about 2 km from the Kushtia railway station.



Map3.2.4 significant places around site (source: google earth)

3.2.5 Surrounding Built Form

The Kacharibari site is situated in a rural area. It is surrounded by temporary residential area, which is basically scattered settlements on acquired land and are mostly tin shed buildings. These tin shed buildings are most one storied and occupied by locals or staff working at Kuthibari or nearby locations. Also farmlands surround the entire site. Generally the surrounding built forms are not more than one storied and also they have high plinth, hipped roof and made by local element. There is a madrasa beside site. There used to be a health complex which was demolished about 20 years ago.



Fig: 3.2.5 Site Surroundings (Source: Author)



Fig: 3.2.5(b) Site Surroundings (Source: Author)

The site and its surroundings have been studied extensively and the active road network, water channels, vegetation surrounding the site, existing built forms and landscape have been mapped out. Through the site analysis, the notion was to get an idea of the topography, texture and geographical context for design efficiency.

3.2.6 Potential of the Site

The Kacharibari site is half a kilometre from the well-recognized tourist spot that is the Kuthibari. Tourists are always seen visiting Kuthibari, especially three times a year: On Tagore’s death anniversary, birth anniversary and the first day of the Bengali New Year. The site also stands near Khorshedpur bazar, a small local place where tourists along with nearby locals visit once every year to celebrate a special puja and event that is called the “Doi Dhala Utshob”. More than 400-500 people gather to celebrate the occasion.

Since the Kacharibari stands at a focal point from Kuthibari and Khorshedpur Bazar, it has the potential to become a well-visited tourist spot as well or rather, an extension of the Kuthiabari tourism.

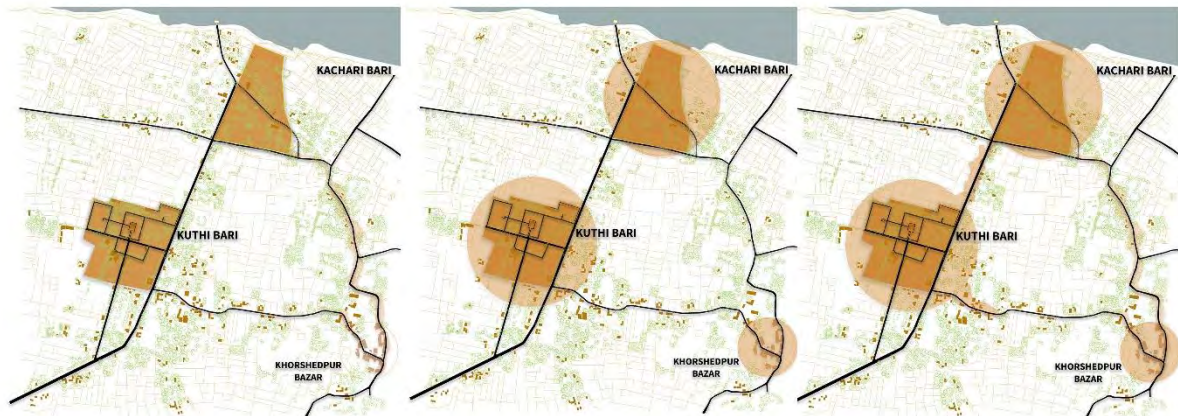


Figure 3.2.5 Tourism Flow (Source: Author)

The Kacharibari site, therefore has the potential to attract the tourist flow from the Kuthibari and Khorshedpur Bazar and help contribute to tourism development as well as preserve the existing structures.

3.2.7 The Existing Structure

The existing Kacharibari was the office building used for collecting tax. About a year ago it was used as Bhumi Office. The building is now abandoned and without maintenance. The existing building is a two-storied building with flat roof. The building is symmetrical except the stairway in the west side. The veranda at the first floor is supported by 11 pair of column. In keeping with the mid-nineteenth to early twentieth century tradition of the landed gentry of the Bengal, the house is built in the then European style. There are four rooms on each floor. The building is built with load bearing walls –the wall of the building is 16 inches thick wall made by brick and lime mortar and plastered.



Images 3.2.7. Existing two storied Kacharibari that stands in ruins surrounded by green

(Source: Author)



Images 3.2.7(b) Current state of Kacharibari (Source: Author)

3.2.8 Site Study through Sketches



Fig: 3.2.8 Conceptual Section through Site (Source: Author)



Fig: 3.2.8(b) Section through Homesteads to Padma (Source: Author)

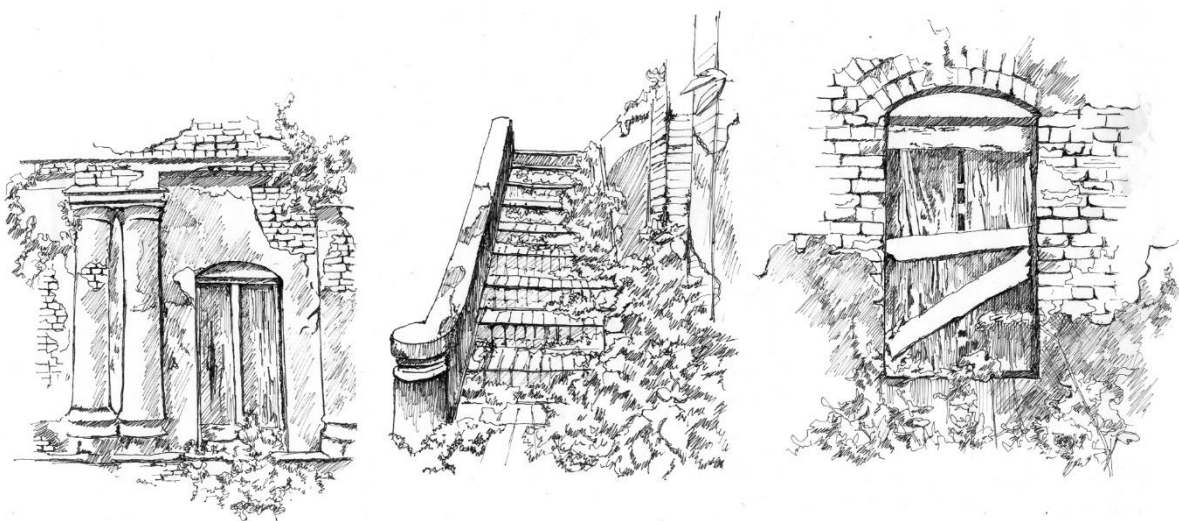


Fig: 3.2.8(c) Detail Sketches of the Existing Kacharibari (Source: Author)

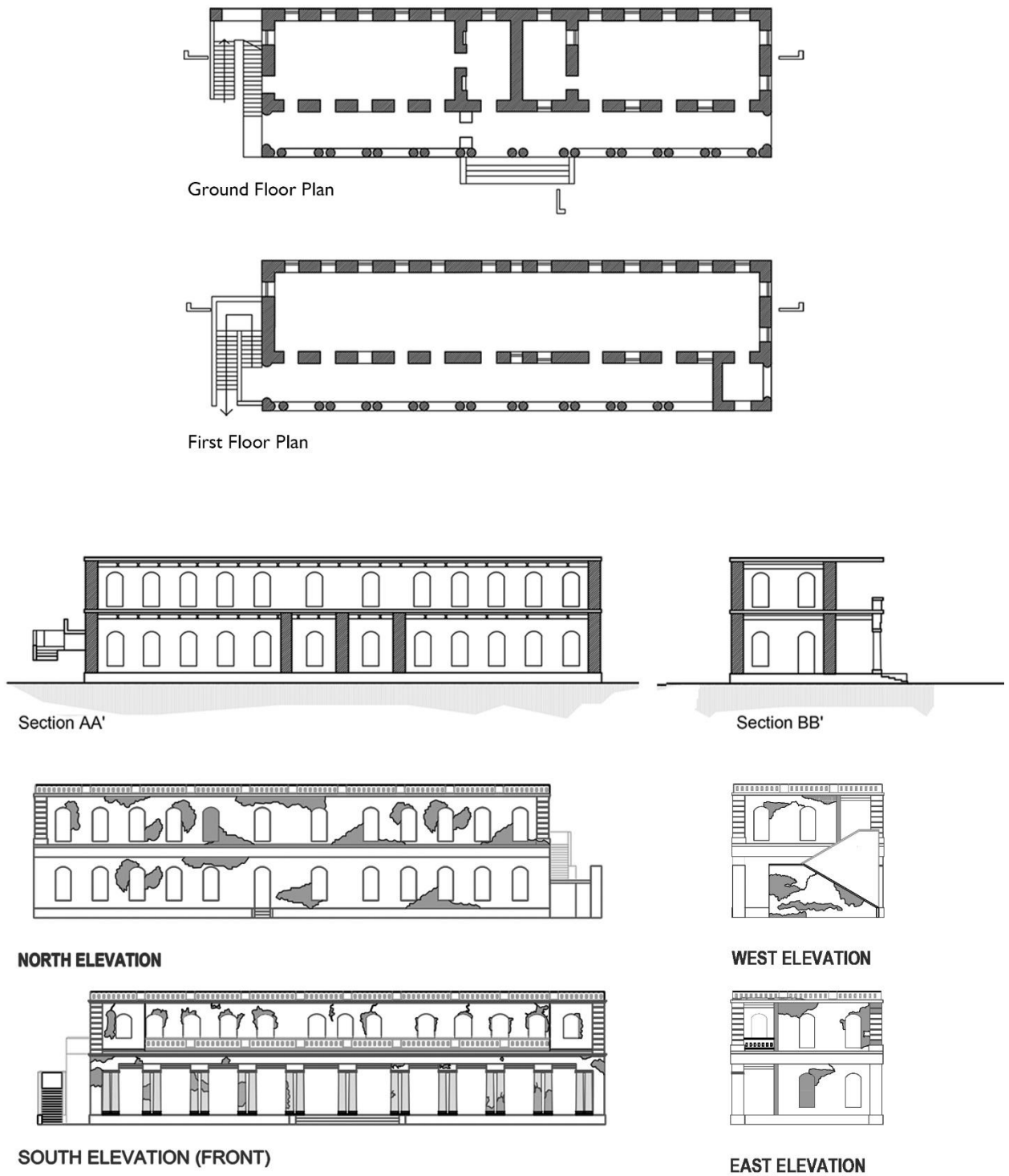


Figure 3.2.8 (d) Drawings of Kacharibari (Source: Author and Hasan, S. 2014)

3.3 SWOT Analysis

Strength:

- Only half a kilometer away from Shilaidaha Kuthibari which is an archaeological site. So a connection can be established between two create an amalgamation and develop tourism and commemorate Tagore
- Near Padma river bank so site has a beautiful view from North
- The wind direction from North carries the cool humid air of the Padma
- The site has an existing 100 year old structure which was used by Rabindranath Tagore as Kacharibari or office room to collect tax or khajna.
- The area surrounded by the site, including the site possess cultural and historical value
- Calm and serene environment amidst a lot of greenery and landscape, surrounded by farmlands
- Away from the bustle of the city, the environment is ideal for meditative learning and creative thinking
- The place was famous for local activities and functions like Lathikhela, Punnah Utshab etc

Weakness:

- Lack of infrastructural development for such an institution- though the arrival of such an institution might be developed in the future.
- Site is situated in remote area far from capital city or any divisional town
- The site is currently infested with local influences and lack of safety causes illegal activities like drug abuse take place

Opportunity:

- Area has a long tradition of cultural practice, therefore there is opportunity to rejuvenate that
- Different cultural programs are arranged at Shilaidaha Kuthibari every year, therefore an opportunity to practice and celebrate Rabindra culture is present at site
- The people of the community who know how to hold on to their roots wants to spread their customs, traditions and culture to the younger generation.
- Site amidst greenery and water body, thus a great opportunity to create a perfectly serene place to commemorate Tagore

Threat:

- Site is near Padma River and can be vulnerable to flood

3.4 Site Context

Kushtia is known as the cultural capital of Bangladesh. The region has a rich cultural and archaeological heritage. The most honourable poet, writer and philosopher of the Indian sub-continent, Nobel laureate Rabindranath Tagore has stayed at Shilaidaha Kuthibari for a significant amount of time. Until now different festivals are arranged at the Kuthibari throughout the year including discussion, cultural program, fair etc. King of Bauls, Lalon Fakir (1774-1890), also hailed from this district and his shrine, reconstructed in 1963, still attracts many people from home and abroad. Thousands of people come to the shrine (Akhra) twice a year, at Dol Purnima in the month of Falgun (February to March) and in October, on the occasion of the anniversary of his death. During these three-day song fair (melas), people, particularly Muslim fakirs and Bauls pay tribute. Kushtia is the birthplace of many historical figures including Mir Mosharraf Hossain (1847-1912) and Bagha Jatin (1879-1915).



Figure: Shilaidaha Kuthibari (Source: Author)



Figure: Lalon's Akhra
(Source: en.wikipedia.org/wiki/Kushtia_District)

3.4.1 Historical background of Shilaidaha Kacharibari

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

3.4.2 Historical Background of Kuthibari

Shilaidaha Kuthibadi is a historic place associated with Rabindranath Tagore and a tourist spot. It stands on the south bank of the river Padma in Kumarkhali upazila in Kushtia district. It was a country house made by Dwarkanath Tagore. There, the poet lived for more than a decade at irregular intervals between 1891 and 1901. During his stay there, eminent



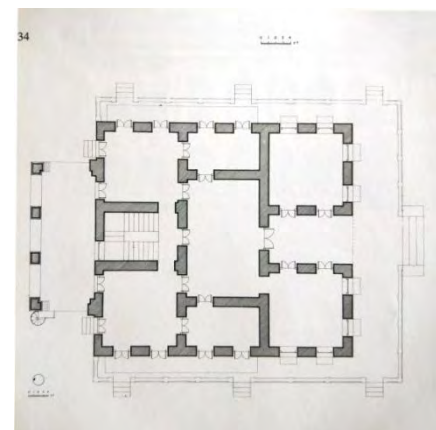
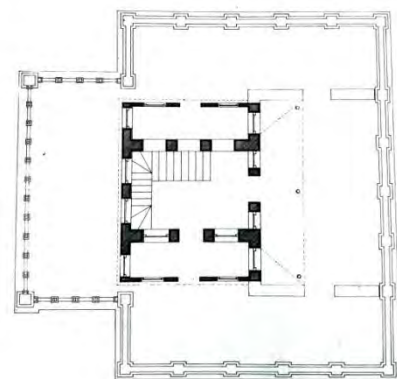
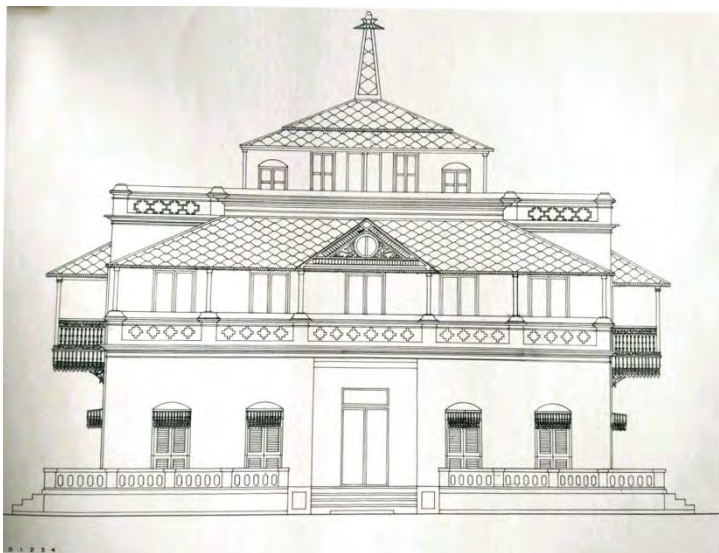
Figure 3.4.2 Map of Kuthibari
(Source: Shahidullah & Associates)

scientists, litterateurs and intelligentsia of Bengal such as Sir Jagadish Chandra Bose, Dwijendralal Roy, Pramatha Chowdhury, Mohitlal Majumder, Lokendranath Palit visited him on various occasions. Sitting at his desk in the Kuthibadi or on a boat on the Padma, Rabindranath wrote a number of masterpieces: Sonar Tari, Chitra, Chaitali, Katha O Kahini, Ksanika, most of the poems of Naibedya and Kheya, and the songs of Gitanjali and Gitimalya. Kuthibari is a picturesque three-storied terraced bungalow, constructed with brick, timber, corrugated tin sheets and Raniganj tiles. Shilaidaha Kuthibadi is nestled within about eleven acres of beautiful orchards of mango, jackfruit and other evergreen trees, a flower garden and two ponds.

The Kuthibari has been reformed under Department of Archeology, Ministry of Cultural Affairs and now it serves as ‘Tagore Memorial Museum’. Tagore’s birthday 25thBaishakh is celebrated elaborately here, with a five day long festivals. People from across the country as well as India and rest of the world join the celebration.



Figure 3.4.2 (b) Panoramic view of Rabindra Kuthibari (Source: Author)



Figures 3.4.2(c) Drawings of Kuthibari (Source: Archaeology Department)

Chapter 4: Case Studies

4.1 Case Study 01: Sanskriti Kendra

4.1.1 Project Profile

Location: Anandgram, Delhi, India

Architect: Uppal Ghosh and Associates

Site Area: 8 acres

Building area: 925 sqm

Year of Completion: 1990



Figure 4.1.1 (a) Sanskriti Kendra. Source: Architecture Plus, Vol. 4

4.1.2 Concepts and Planning

The Sanskriti Kendra is situated away from the hustles of the overcrowded city of Delhi, at the foothill of the Aravillas. It is a far cry from the desultory attempts at modernisation where traditional building methods have been lost in the oblivion as steel, glass and concrete structures overshadow historical monuments like the QutubMinar close by. In many ways it is the embodiment of all that SanskritiPratisthan stands for and the myriad of activities it is involved in are:

1. Preservation and presentation of indigenous heritage, craftsmanship,
2. Craft
3. Literature
4. Children's education
5. Performing arts

The Sankriti Kendra complex consists of:

1. Museums
2. Library
3. Workshops
4. Residential dormitories
5. Amphitheatre
6. Studios

4.1.3 Design Philosophy

In the words of the architect Uppal Ghosh, "I like simplicity in architecture. A building should project a client's concept and not the architect's perceptions. Sanskrit Kendra is the result of planning that extends over a period of eight years. In this time the complex has grown organically with plans altered several times along the way."

This in essence is the nature of Indian architectural tradition where the master craftsmen does not design on a table but build with his own hands three dimensional models. This essence has been largely reflected in the design of the Sanskriti Kendra.



Figure 4.1.1 (b) Open space (courtyard) Source: Architecture Plus, Vol. 4



Figure 4.1.1(c) Blending Nature with Built Form Source: Architecture Plus, Vol 4.

The complex offers a space where nature mingles with modernity and creativity thrives. It serves as a place where creative minds devoted to diverse disciplines can study, interact, and reflect upon their respective areas. It is thus a land of bliss where the environment these creative minds are not distracted from the daily hustles of the city.



Figure 4.1.1(d) Blending Nature with Built Form Source: Architecture Plus, Vol 4.

4.1.4 Space Analysis

The Sanskriti Kendra opens up and greets its visitors with a large banyan tree where the rural landscape gradually reveals the buildings of the complex. The two museums, Museum of Contemporary Terracotta and the Museum of Everyday Art are situated to the east of the complex. These are built as modern units around a landscaped courtyard. At some places the Terracotta Museum is nothing but a square platform, a room with a roof and no walls, while in others a room with walls but no roof.



Figure 4.1.1 (e) Plan of Sanskriti Kendra

The Kendra is a self-contained village with its own courtyard. Its dormitory type residential units accommodate school groups and provide spaces for craftsmen to live and work. The southern edge of the complex houses 12 studio residences for artists around the world.



Fig 4.1.1(f) : Outdoor Exhibition

Source: Architecture Plus, Vol. 4



Figure 4.1.1 (g) Studios

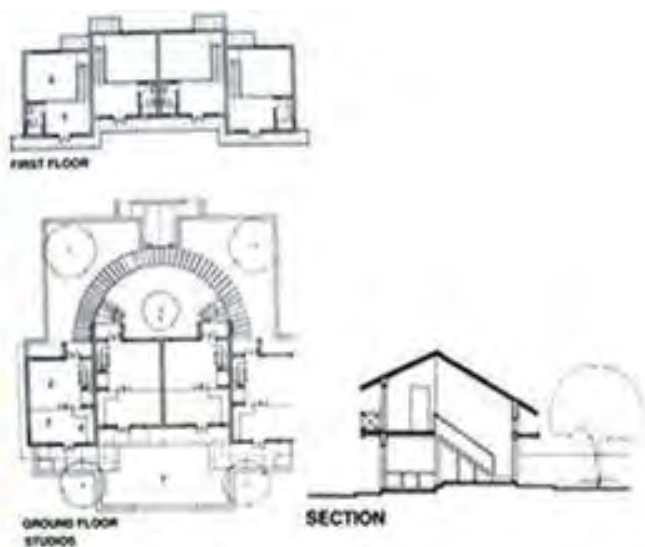


Figure 4.1.1 (h) Plan and section of studios

The layout of an arrangement of the spaces allows for plenty of breathing and strolling space between them, yet close enough to avoid a sense of isolation. The orientation of all the buildings is designed to have minimal dependence on cooling systems. The studios have provision of cross ventilation and shade from the trees which protects the studios from the extreme heat of the sun.

A 200 seated amphitheatre creates a platform for cultural synthesis and an ambience which creatively inclined may work in contended isolation or intermingle with fellow guests.

4.1.5 Material and Scale

The material use of Sanskriti Kendra is very simple and traditional of semi rustic finish. The complex is very low profile, subtle and typically Indian where rural and urban architecture is successfully blended without flamboyance.

4.1.6 Observation

- Respecting the rural context
- Indoor, outdoor relationship.
- Creating a breathing space in between the buildings
- Natural ventilation
- Connecting the spaces with the courtyards.

4.2 Case study 02: Shantiniketon

4.2.1 Project Profile

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

Concept: Rabindranath Tagore

Type: University



Figure 4.2.1 (a) Shantiniketon class room

4.2.2 History and Background

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

4.2.3 Concept

Shantiniketan- Shanti meaning peace and Niketan meaning place or abode was begun by Rabinranath Tagore and funded partly privately and partly by the Government of India. It was not only at Shantiniketan that the aristocratic folk example in architecture was displayed. It is a recurring theme in India and, indeed, in much of the world. Architects such as Walter Builey Giffin sought inspiration in the example in designing for the Raja of Mahmudabad in the 1930s (Weirick'1988). Indian politicians play on the theme in their presentation of themselves to the world today.) This architectural attitude was continued indirectly in the Revivalism of the 1930s and 1940s, but with neither the folk orientation nor the intellectual underpinnings of Tagore.

The concept of Shantiniketan as a physical and intellectual institution in a congruent relationship with nature has had, however, a low-key influence on Indian educational philosophies ever since. This concern is world-wide and not tied to any nationalism. In many ways it reflects the Gandhian spirits. A beautiful garden was laid out on all sides of the house. The top-layer of gritty dry soil was removed and filled with rich soil brought from outside. Trees were planted for fruit and shade.



Fig 4.2.1 (b) Sculpture, Fig 4.2.1 (c) School Source: www.shunya.net

4.2.4 Site Analysis

The celebration of seasons was always a feature in the Asrama. These festivals came to be associated with the special culture of this institution and the introduction of traditional Indian forms and rituals in organizing these festivals, including the decoration of the site, use of flowers, alpana, chanting of Vedic hymns and blowing of conch-shells gave them a new dimension, aesthetically attractive, intrinsically Indian yet totally secular. Rabindranath felt, it was necessary that an affinity be built between the students' minds and the flora and fauna of the students. Rabindranath's choice of Santiniketan for his school was definitely because of its environment. In "My School", he has written: "I selected a beautiful place, far away from the contamination of town life, for I myself, in my young days, was brought up in that town in the heart of India, Calcutta, and all the time I had a sort of homesickness for some distant lane somewhere, where my heart, my soul, could have its true emancipation..I knew that the mind had its hunger for the ministrations of nature, mother-nature, and so I selected this spot where the sky is unobstructed to the verge of the horizon. There the mind could have its fearless freedom to create its own dreams and the seasons could come with all their colors and movements and beauty in to the very heart of the human dwelling."

However, although the outskirts have developed and altered, the main campus or core area of the asrama has undergone comparatively lesser change and retains the quiet, picturesque, sylvan atmosphere that gave Santiniketan its distinctive charm. The same joyous atmosphere is evident and the children look as happy and free as ever. Classes even to this day are held under the trees. The first day of rains is still celebrated with an outing, barefoot and sans umbrellas. The spirit of Rabindranath lives on in Santiniketan.



Figure 4.2.1 (d) Entry and Plaza Source: www.shunya.net



Fig 4.2.1 (d) Old Structure Source: www.shunya.net

4.2.5 Objectives of the Institute

It was always the objective in Santiniketan that learning would be a part of life's natural growth. The step towards this objective was to establish in the child a sense of oneness with nature. A child has to be aware of his surroundings - the trees, birds and animals around him. The mind is deprived if one is indifferent to the world outside. Rabindranath said we concentrate on learning from books and neglect the knowledge that is freely available on all sides. From the beginning, he wanted his students to be aware of their environment, be in communication with it, probe it, and make experiments and collect data and specimens. Moreover, to guide them he wanted teachers who could go beyond book learning, who were seekers themselves and who would and joy in the process of learning. In this context, one might mention Tejeschandra Sen, who along with Jagadananda Roy, was one of the pioneering teachers of Nature Study in India. They were able to instill in children a love for and curiosity about the natural world. Lord Haldane, visiting Santiniketan in 1954 was much impressed with Tejeschandra's method of teaching.

4.2.6 Environment

One cannot write of the Shantiniketan environment without mentioning Ramkinkar Baiz. His outdoor sculpture is a part of our environment, not meant to be exhibited in museums. Children grow up with them, treating them as much a part of the environment as the trees and sky. Made of locally available material, these sculptural pieces depict life in and around Santiniketan. The Santhal Family or the Call of the Mill is so integral to Santiniketan that they do not evoke the same emotions when seen in its bronze cast in the capital of India! When Sujata was placed in SangitBhavana by Ramkinkar, walking towards the Buddha, Nandalal Bose planted eucalyptus trees around it to accentuate its height and blend it in a natural scene.

4.2.7 Present Condition

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

4.2.8 Observation

- The education philosophy of Rabindranath Tagore
- How art follows the nature

4.3 Case Study 03: Kala Academy

4.3.1 Project Profile

Location: Panaji, Goa
Duration: 1973-83
Architect: Charles Correa
Site: On the site along Mondovi river
Type: Art Academy.

4.3.2 Main Function

This center for the performing arts provided 10,500 sqm of facilities for visiting artistes and troupes of performers from other cities in India and abroad, as well as for local Konkani and Marathi theatre groups and musicians who travels around many villages and towns of Goa-and who constitute a vigorous and essential part of its cultural part of its cultural traditions.



Fig 4.3.1 (a) Kala Academy

Source: Charles Correa, Architect in India by Hassan Uddin Khan



Fig 4.3.1 (b) Lobby and other views

Source: Charles Correa, Architect in India by Hassan Uddin Khan

- 1000 seat Auditorium
- 200 seat Amphitheatre
- School of Indian classical dance
- School of Indian and European classical music
- Exhibition space for sculpture and paintings
- Accommodation for visiting artists and musicians.

The site, which faces the historic Mondovi River, is on the Campal, a wide tree-lined road running through an old residential area of Panaji. Thus the built form is low-key and unobtrusive – the main “event” along the road being the large pergola-covered foyer for the auditorium and the amphitheatre. As will be seen from the plan, this space leads one toward the casuarinas trees along the riverfront, so that the building in fact acts as a large breezeway, connecting the camel to the Mondovi River.



Fig 4.3.1 (c) Three Dimensional Wall

Source: Architecture Students Corner, 2012

4.3.3 Program of the Institute

1. DINANATH MANGESHKAR KALA MANDIR (A.C. AUDITORIUM)	
Object	Size/Number
Seating capacity	954 Seats
Stage Proscenium Opening	32' which can be extended to 38'
Proscenium Height	15'
Depth from Curtain Line	42'
Apprence Stage Depth	9'
Orchestra pit of size	24' x 7'
Total number of green rooms/dressing rooms	4

2. OPEN AIR AUDITORIUM	
Object	Size/Number
Seating capacity (Without chairs on the floor)	2000
Seating capacity (with chairs)	1034
Proscenium opening of stage	50'
Depth from curtain line	42'
Apprence stage depth	35'

3. BLACK BOX (AIR CONDITIONED)	
Object	Size/Number
Seating capacity (without chairs)	200
Seating capacity (with chairs)	125
No. of green room / Dressing Room	1
General lighting arrangement with one halogen/flood	1000 watts with Dimmer

4. REHEARSAL HALL	
Object	Size/Number
Seating capacity (Without chairs)	200
Seating Capacity (With chairs)	100
General light with two halogen / floods	1000 Watts




5. MINI OPEN AIR AUDITORIUM	
Object	Size/Number
Seating capacity (without chairs)	300
Seating capacity (with chairs)	215
Open stage (without roof/ceiling)	
General light with 2 halogen / floods	1000 Watts

6. ART GALLERY	
Object	Size/Number
Running Wall Space (Approx.)	30x1.50 Sq. Mtr.
Carpet area of Gallery (Approx.)	90 Sq. Mtr.

4.3.4 Observation

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

4.4 Overview of Case Studies

Pictures	Projects	Objectives
	<ul style="list-style-type: none"> • Sanskriti Kendra • Location: Anandgram, Delhi, India • Architect: UppalGhosh and Associates 	<ul style="list-style-type: none"> • Rural architecture • Space quality • Courtyard spaces • Indoor, outdoor relationship
	<ul style="list-style-type: none"> • Shantiniketon • Location: Bolpur town, Birbhum District, West Bengal, India. • Rabindranath Tagore. 	<ul style="list-style-type: none"> • To understand the Tagore Philosophy on education. • How to learn through nature. • Interaction between students and teachers.
	<ul style="list-style-type: none"> • Kala Academy • Location: Panaji, Goa, India. • Architect: Charles Correa 	<ul style="list-style-type: none"> • Natural lighting • Indoor spaces • Ventilation • Contextual architecture

Source: Rahman, C. T (2012)

Chapter 5: Program Development

Function	Area in Sq. ft
<ul style="list-style-type: none"> • Library (Two Storied) (Book shop + Librarian's office + General library + Video Library + Study library + Store + Toilet) 	12,000
<ul style="list-style-type: none"> • Gallery (Two Storied) (Reception + Exhibition Spaces + Store + Toilet) 	14,600
<ul style="list-style-type: none"> • Café (Main) (Kitchen + Store + Service + Outdoor and Indoor Seating for 70 People) 	8,000
<ul style="list-style-type: none"> • Guest Accommodation (12 Guest Rooms with attached washroom & Veranda + Dining + Kitchen+ Store+ Reception + General Toilet) 	15,200
<ul style="list-style-type: none"> • Artists' Block Studio Rooms (art, dance, performing arts, musical instrument) 7 Studios, 6x6 = 252 + 30% circulation = 756 sft each x 2 = 1512 Sft Workshop Rooms (Arts, Craft, Sculpture, Training Program) 750 sqft each x 2 = 1,500 sft Reception + Store + Toilet 	7,050

<ul style="list-style-type: none"> • Multipurpose Hall (Reception + Screening Hall for 150 people + Toilet + Store) 	5,000
<ul style="list-style-type: none"> • Community Gathering Hall 	1560
<ul style="list-style-type: none"> • Reception Area Lobby+ Waiting + Souvenir Shop + Toilet) <p>Administrative Zone (Director’s Room + Manager’s Room + Common Meeting Room + Open Cubicles + Toilet) = 2.000 Sft</p> <p>Small Café (Seating for 45 People + Open Kitchen and Service) = 1,500 Sft</p>	7,000
<ul style="list-style-type: none"> • Parking (10 Car Parking + 4 Bus Parking) 	5,700
<ul style="list-style-type: none"> • Total 	76,110
<ul style="list-style-type: none"> • Circulation 30% 	22,833
Total	98,943

* Guest rooms were required by clients, as they expressed the need for them during occasions or programs. Guests during the course of these events required accommodation as they would come from different parts of the country, and there would be foreign guests as well.

Chapter 6: Conceptual Stage & Design Development

6.1 Concept

Throughout the design process the goal was to design a low tone, down to earth architecture that will serve the required functions and would be ideal to the climatic conditions. Focus was given on the landscape to be more suited to the context and to reflect Tagore's perception of spaces.

Since the design was to commemorate Tagore and his work, inspirations were drawn from the poems and song lyrics written by him. Design considerations were made from the morphology of the existing structures and most importantly, by studying his perception of spaces through his poems and songs.

1. যত বড় হোক ইন্দ্রধনু সে
সুদূর আকাশে আঁকা,
আমি ভালোবাসি মোর ধরনীর
প্রজাপতিটির পাখা।

2. বহু দিন ধরে বহু ক্রোশ দূরে
বহু ব্যয় করি বহু দেশ ঘুরে
দেখিতে গিয়েছি পর্বতমালা,
দেখিতে গিয়েছি সিন্ধু।

দেখা হয় নাই চক্ষু মেলিয়া
ঘর হতে শুধু দুই পা ফেলিয়া
একটি ধানের শীষের উপরে
একটি শিশির বিন্দু।

Most of his lyrics reflect how he cherished simplicity and appreciate the small beauties this earth and his own homeland have to offer. Throughout his time in Kushtia, Tagore has worked for the locals and despite coming from a family of nobility, his down to earth approach to life has inspired me to make this design as humble and blended with the context as possible. Another core idea was to create an experiential journey through the site, reflecting the inherited beauty of it, along with complimenting the built masses.

6.1.1 Design Considerations

The design was initially intended to incorporate the architecture and the landscape on the same plane but at the same time both having their own unique distinctions. Since the existing Kacharibari and the Dispensary ruins were two storied structures, levels of the masses built did not exceed that as to keep focus on the existing ones. Consideration was given to create spaces outside the masses that were more likely to be needed to “explore”. A main connecting pathway was created in organic lines, inspired by Tagore’s hand drawn sketches, along regular shape of the mass which connected courtyards to courtyards and created vistas and orifices.



Figure 6.1.1 Correlation between Outdoor & Indoor Spaces

The idea was to incorporate a threshold in the designed masses, inspired by the existing structure morphology, to establish a correlation between outdoor and indoor spaces. Moreover, this is also a characteristic that can be seen in the architecture in rural contexts.



Figure: Concept Sketch Inspired by the Landscape & Tagore’s words

6.1.2 Pathway Development

পথ রচনা প্রসঙ্গ

The pathway idea was inspired by Tagore's down to earth approach to blend in with the locality. He would be brought to Shilaidaha by Bajra (a kind of boat) and instead of riding on a Palki, he would rather prefer walking amidst the homeland he loved so dearly. He would rather prefer walking amongst the locals as an attempt to blend in and to understand and relate to them better.

The formation of the pathway was inspired from Tagore's hand drawn correction sketches on song lyrics. The scribble is a detail from a page in the manuscript with Tagore's artistic deletions of the draft.

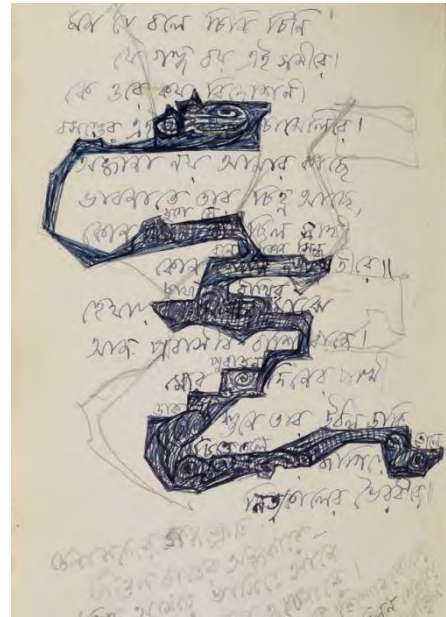


Figure 6.1.2 Tagore's Scribbles
Source: Sahni, D. (2011)



Figure 6.1.2(b) Pathway Development (Source Author)



Figure 6.1.3(c) Pathway Termination Points - পথের প্রান্তে (Source: Author)

6.1 Concept

6.1.1 Schematics and Basic Zonings

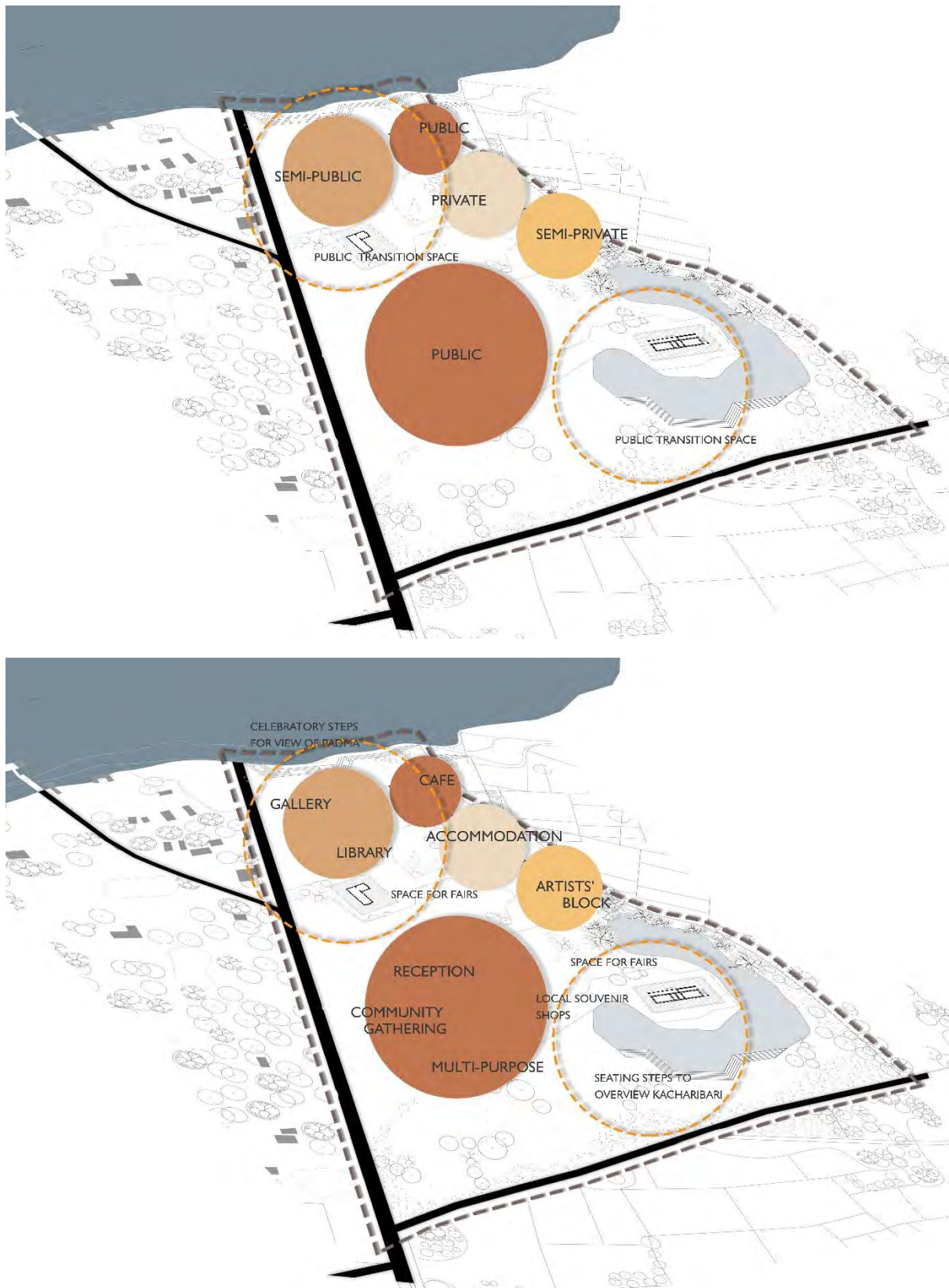


Figure 6.1.1 Schematics & Basic Zoning (Source: Author)

6.1.2 Form Derivation

গঠন প্রাপ্তি

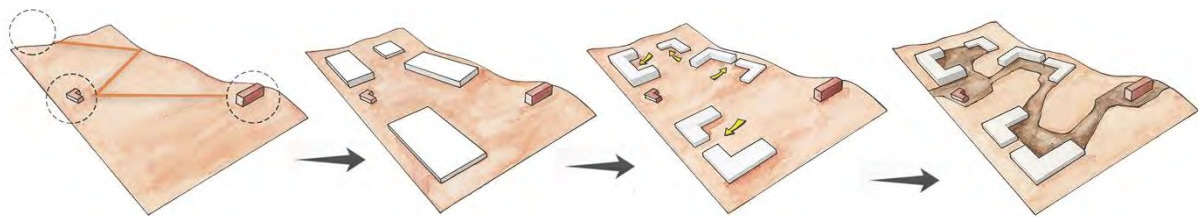
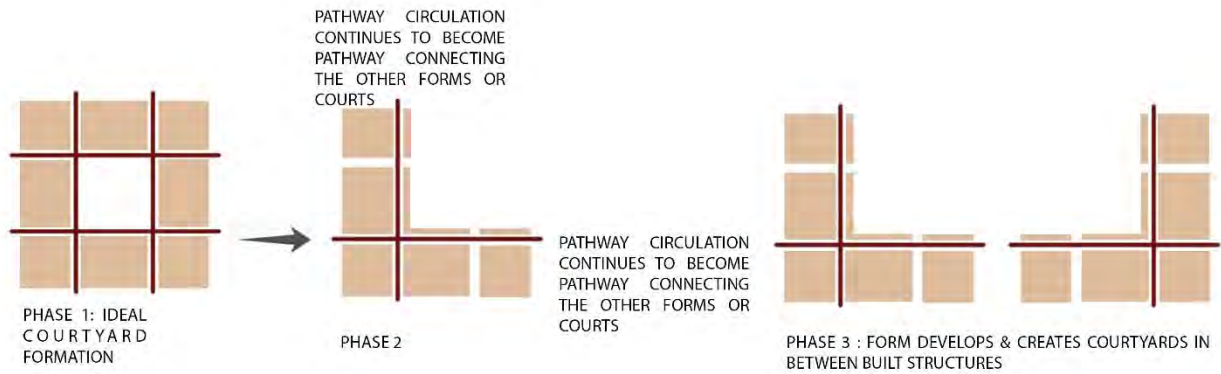


Figure 6.1.2 Form Derivation (Source: Author)

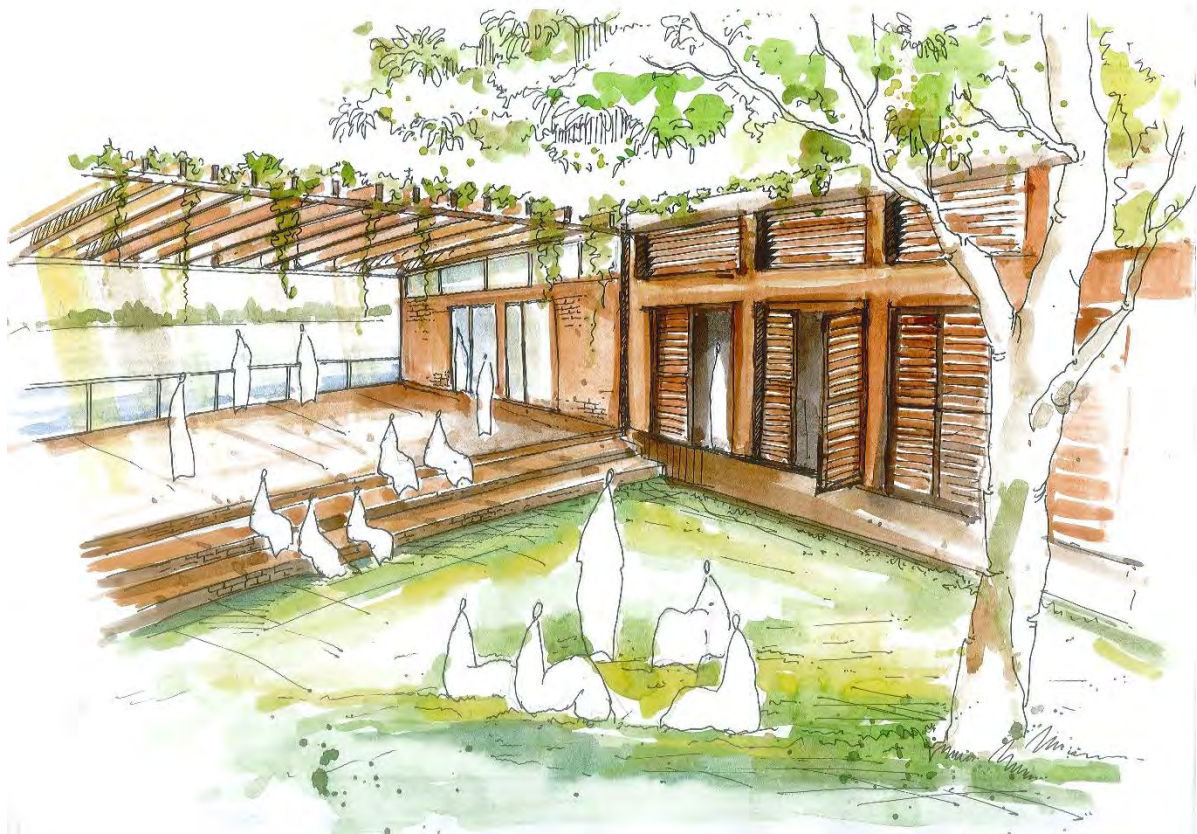
Initial forms were derived from the ideal courtyard formation, adapted to create courtyards between masses. The three main site forces: Kacharibari, Dispensary structure and Padma were considered as the main focal points and a datum has been created in reference to them. The datum later on turns into the pathway, connecting the masses, creating an experiential journey through the site.

6.1.3 Functional Zoning ক্ষেত্র বিন্যাস



Figure 6.1.3 Functional Zoning (Source: Author)

6.1.4 Initial Design Development of Spaces



Figures 6.1.4 Initial Space Development Phase (Source: Author)



View from Waterbody in Site and Steps to Kacharibari



View from Main Ghaat facing Padma

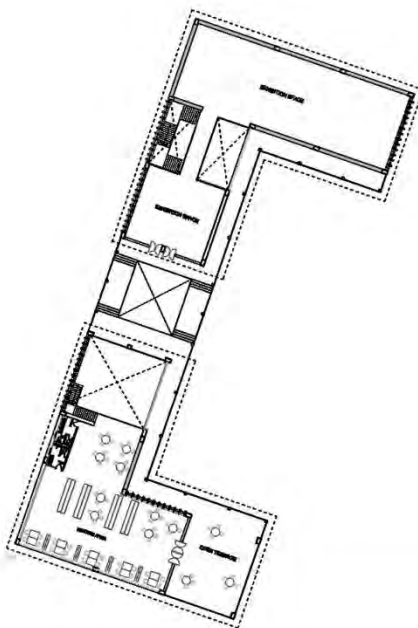
Figures 6.1.4 (b) Initial Space Development Phase (Source: Author)

6.2 Final Design

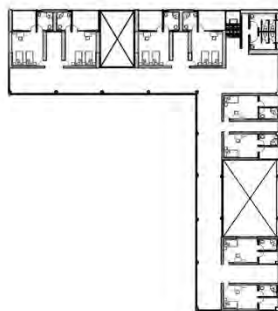
6.2.1 Drawings



Figure 6.2.1 Ground Floor Plan
(Drawing Not in Scale)



LIBRARY (দীপালয়) FIRST FLOOR PLAN
DRAWING NOT IN SCALE



GALLERY (স্মরণিকা) FIRST FLOOR PLAN
DRAWING NOT IN SCALE



Figure 6.2.2 First Floor Blocks
(Drawing Not in Scale)



Figure 6.2.3 Aerial View of the Site



SECTION BB'



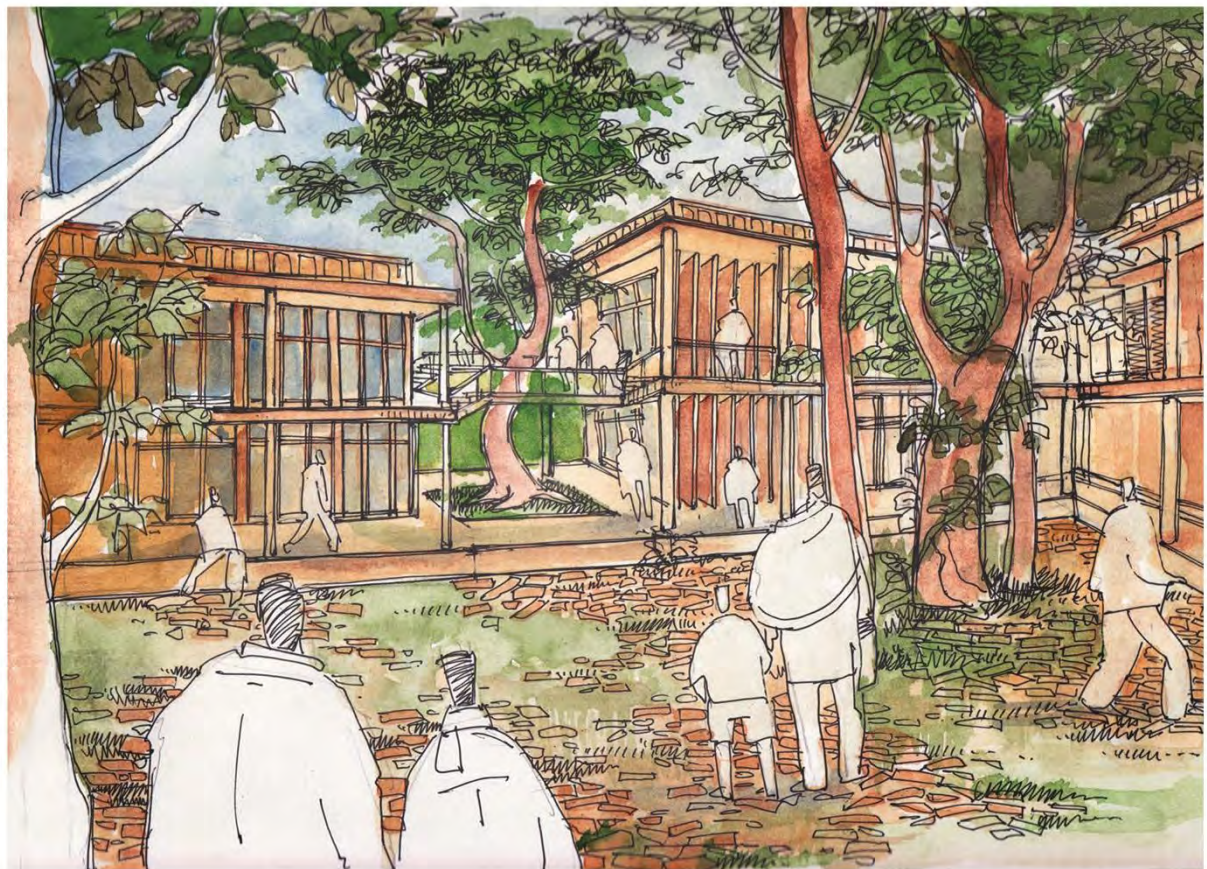
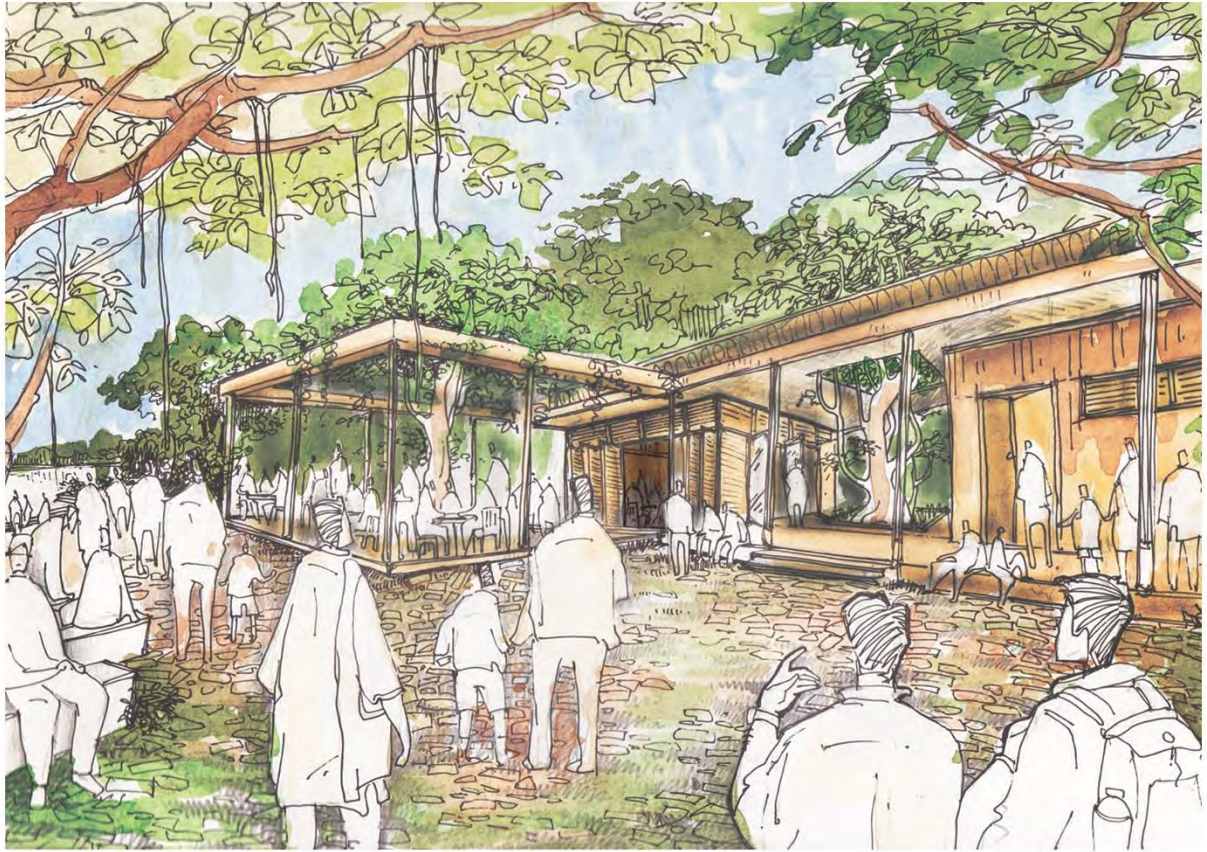
SECTION AA'



NORTH-WEST (ROADSIDE) ELEVATION







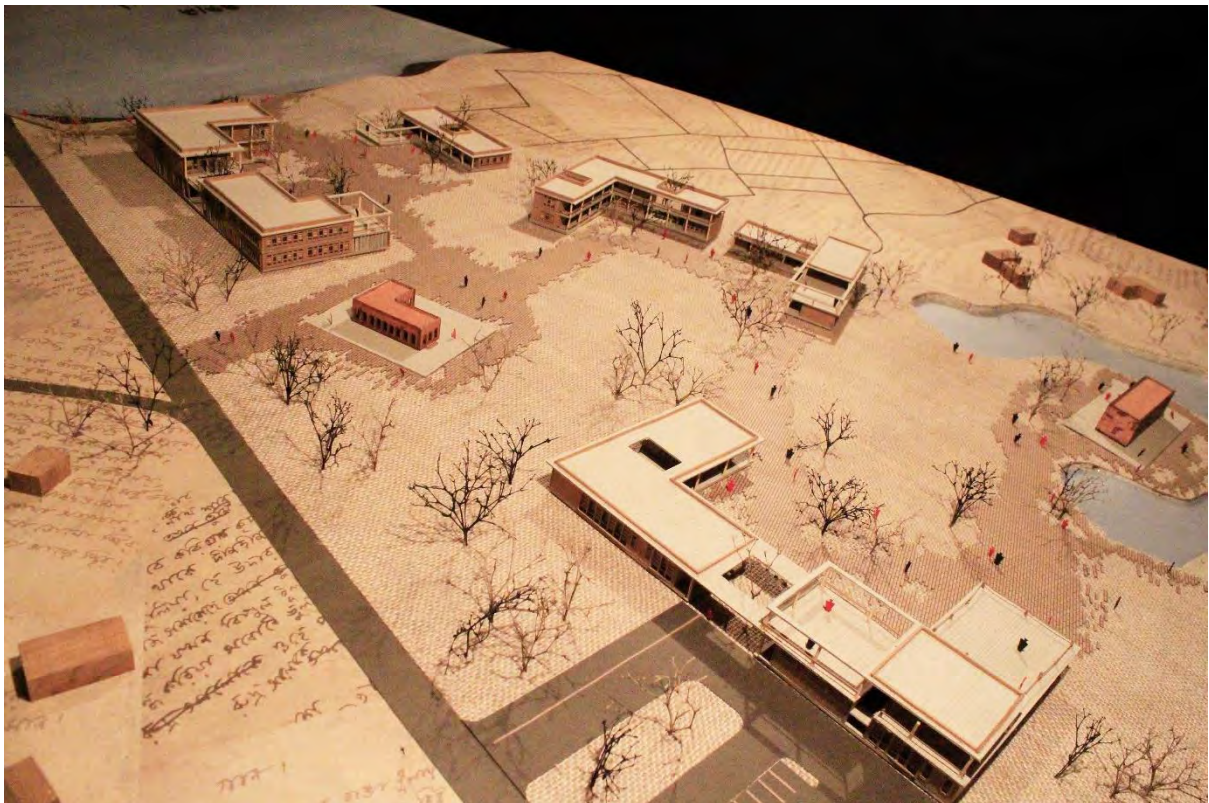
6.3 Model Pictures

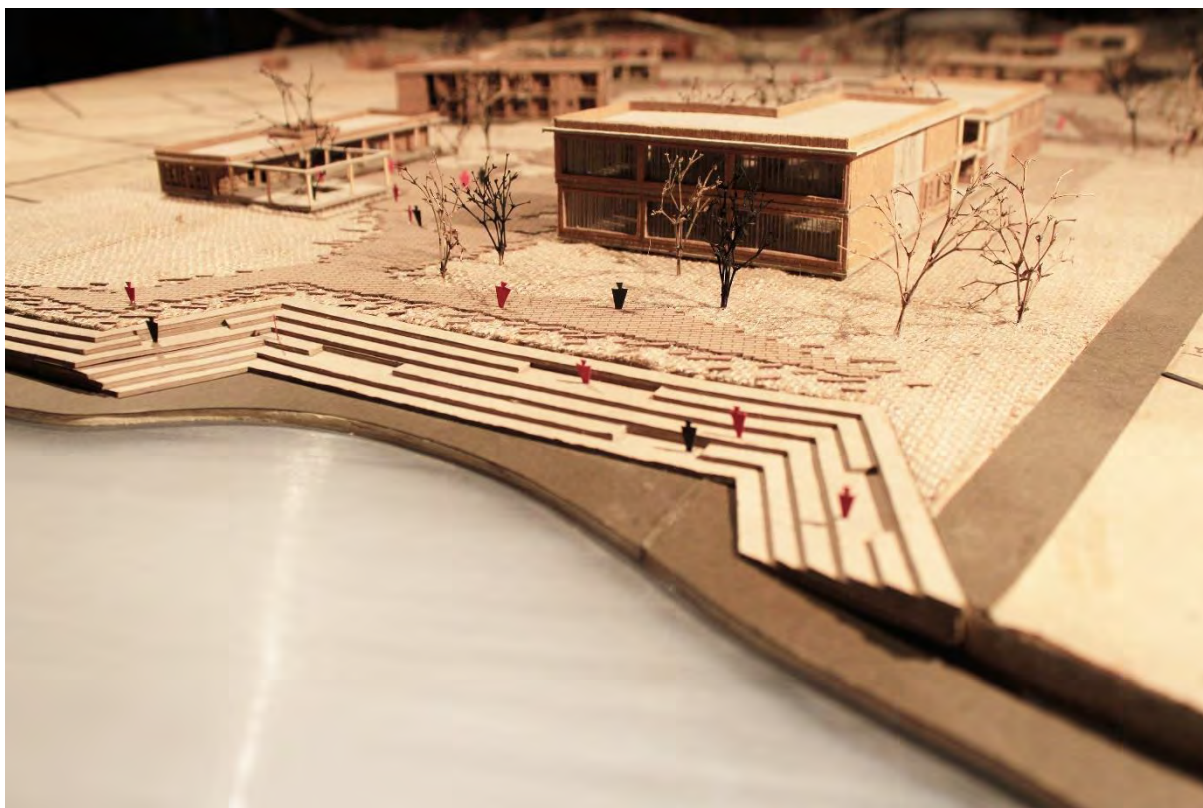
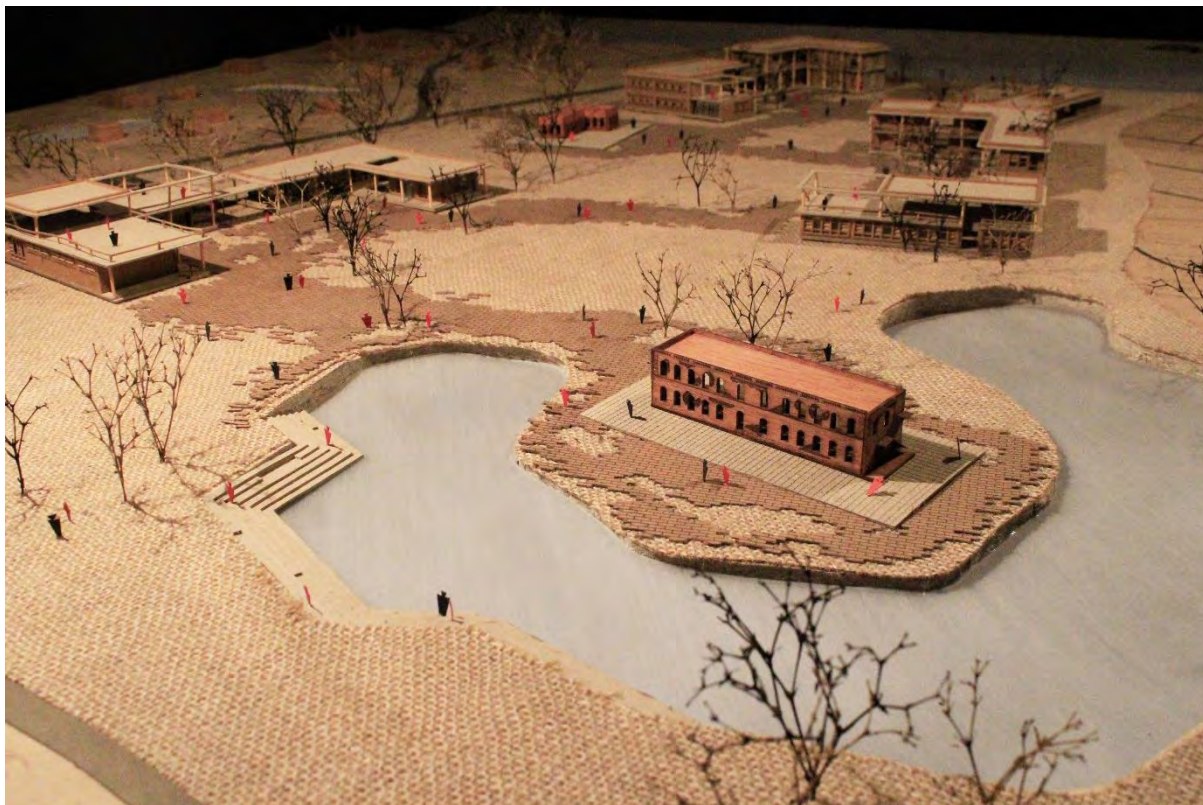


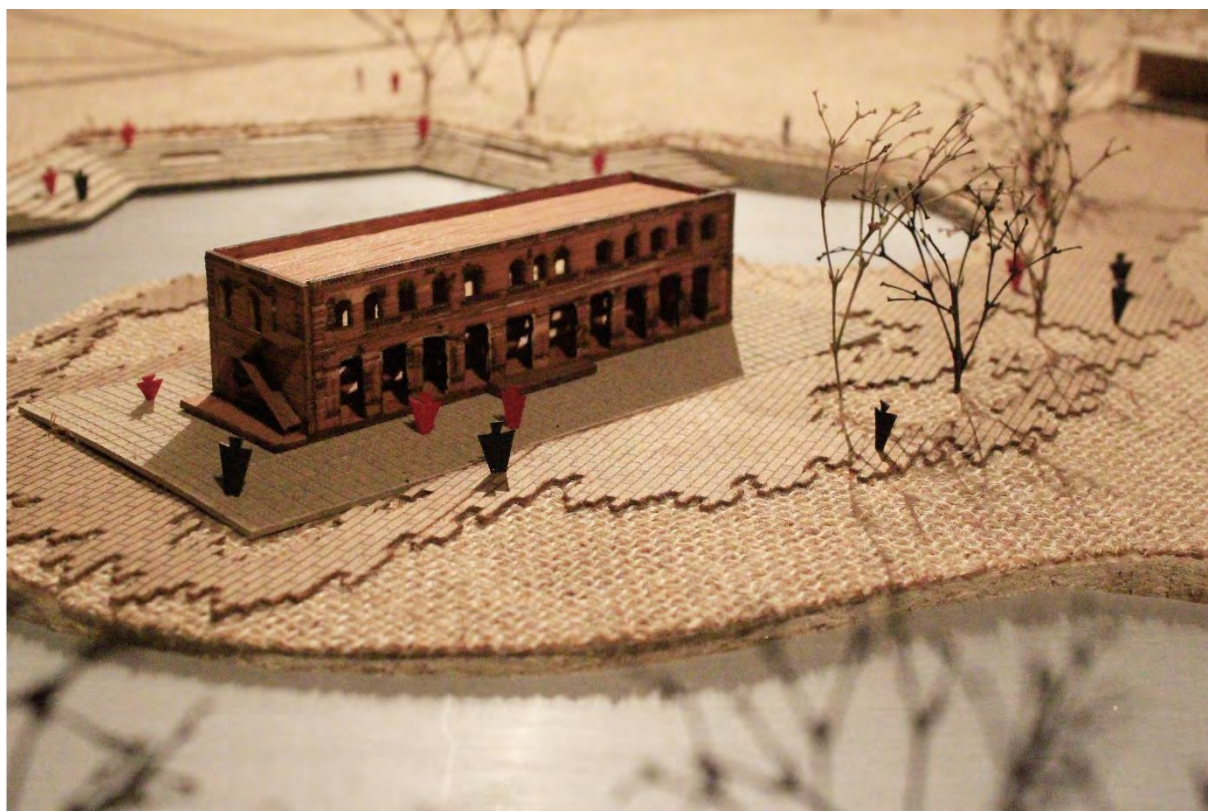
Site Model



Main Model







Conclusion

The project is designed not only to serve the tourists or art enthusiasts but to serve the community as a whole. It was designed keeping in mind the need for a breathing space –that also encourages cultural growth and serves as a hub for people while enriching the city’s tourism values farther.

The project was designed to integrate nature with architecture and create an environment that encourages people to explore and commemorate Tagore. It was the intention of the design and of this paper to point out the importance to understand context, when revitalizing a cultural heritage - a key point that is often neglected in Bangladesh. This paper and the project was therefore, an attempt to learn about redefining ruined heritage structures of its cultural and social aspects along with exploring Tagore’s philosophy to incorporate in the design. Design can be a useful learning tool if implemented properly. Thus more research and design exercises need to be undertaken in order to expand our views on preserving cultural heritage.

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