

SHURER DHARA
RABINDRA DARSHAN SHIKKHALAYA

MUSIC INSTITUTE AND CULTURAL CENTRE, DHAKA

By

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Acknowledgement

This project is a result of almost 8 months of trying to understand what I'm passionate about the most, understanding the multiple layers of **Rabindranath Tagore** and most importantly interacting with **Rezwana Chowdhury Bannya**, my guide and mentor.

In completion, rather the beginning of a new phase of my journey, I'd like to thank the people, who pushed me every single time I fell back, from the bottom of my heart.

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Abstract

Shurer Dhara has been founded by Rezwana Chowdhury in the year 1992. Since then, Shurer Dhara has established itself as one of the premier music schools of Bangladesh. Apart from that, it also is a huge cultural centre. The primary reason for choosing this project is that, as a student of Shurer Dhara, and as a direct user, my aim is to design an environment for learning and practicing our culture. Shurer Dhara would be a place that would enrich human souls; a center that connects our culture and environment. In addition to that, Shurer Dhara encourages minimization of cultural and societal contrast and welcomes students from diverse areas. Therefore, the goal to is to design a school which will be an inclusive institution which creates scope of socio-cultural interaction. Thus, creating a platform to cleanse one's soul and reconnect with their surroundings.

Keywords: music school, Rabindranath Tagore, learning centre, culture, societal contrast, inclusive institution, platform



SURER DHARA

RABINDRA DARSHAN SHIKHALAYA
RAYER BAZAR, MOHAMMADPUR, DHAKA

তোমার গুরুর ধারা করে মেহায় তারি পারে
 দেবে কি গো বাসা আগ্নায় একই ধারে ?
 আশ্বি শুনব স্বনি কানে,
 আশ্বি স্বরব স্বনি প্রানে,
 জেই স্বনিত্তে চিত্তবীণায় তার বাঁধিব বারে বারে ॥

আগ্নায় নীরব বেলা জেই তোমারি গুরে গুরে
 মূলের উত্তর মর্ষুর মগে উঠবে পুরে ।
 আগ্নায় দিন ফুরাবে যবে ,
 যখন রাশি জাঁধার হবে ,
 বদন্ত জোর গানের তারা উঠবে ফুরে স্নানে ॥

শুরের ধারা

PROJECT BRIEF:

NAME OF THE PROJECT: SHURER DHARA MUSIC INSTITUTE

LOCATION OF THE PROJECT: RAYER BAZAR, CHAND UDDYAN, DHAKA

SITE AREA : 205228 sft , 4.7 acres

CLIENT: REZWANA CHOWDHURY BANNYA

PROJECT BACKGROUND

শুরের ধারা has been established by Rezwana Chowdhury in the year 1992. Since then, Shurer Dhara has established itself as one of the premiere music schools of Bangladesh. Apart from that, it also is a huge cultural centre. Shurer Dhara offers pre school courses, comprehensive courses, special courses in classical music, mostly Rabindrashangeet. Since 2009, Rezwana Chowdhury has introduced another programme into the curriculum, known as 'MUSIC FOR DEVELOPMENT (MFD)', that involves in teaching underprivileged children. Shurer Dhara has also been a foremost part of celebrating the seasons of Bengal. It is a centre of learning, promoting, extending and disseminating Rabindranath Thakur's thoughts, ideologies and philosophies in various mediums of performing arts such as music, dance, drama and recitation and many more.

In my thesis project, I will seek to create an environment for Shurer Dhara that encourages learning process by the physical and emotional well being that Rabindranath Thakur has envisioned and Rezwana Chowdhury has experienced while her stay at Shantiniketan (Visva-Bharati) for her higher studies on Music.

PROJECT RATIONALE:

The primary reason for choosing this project is that as a student of Shurer Dhara, and as a direct user, my aim is to design an environment for learning and practicing our culture, which Shurer Dhara is not being able to deliver to the fullest due to lack of its own institutional building. Shurer Dhara should be a place that would enrich human souls; a centre that connects the culture and environment. The philosophies of Rabindranath Thakur on the education system reflects on the environment I envision in Shurer Dhara. In this project, Rabindranath's philosophy on education, environment, culture, humanity will be stressed upon. Shantiniketan will serve as an inspiration since Rezwana Chowdhury's ~~roots~~^{views} are based on her learning environment and hence she deeply believes in Rabindranath's philosophies.

PROBLEM STATEMENTS:

Shurer Dhara has been established as a premier music school and cultural hub in Bangladesh. Classes are held in 'Lalmatta housing society school' on weekends. A small auditorium is situated in Mitalee (Rezwana Chowdhury's home), a few blocks away from the school. An institution as big as Shurer Dhara not only requires its own institutional building but also a cultural/resource centre, since performances are held on a regular basis. There are no interactive spaces, no community gathering spaces and not enough room to accommodate over 600 students.

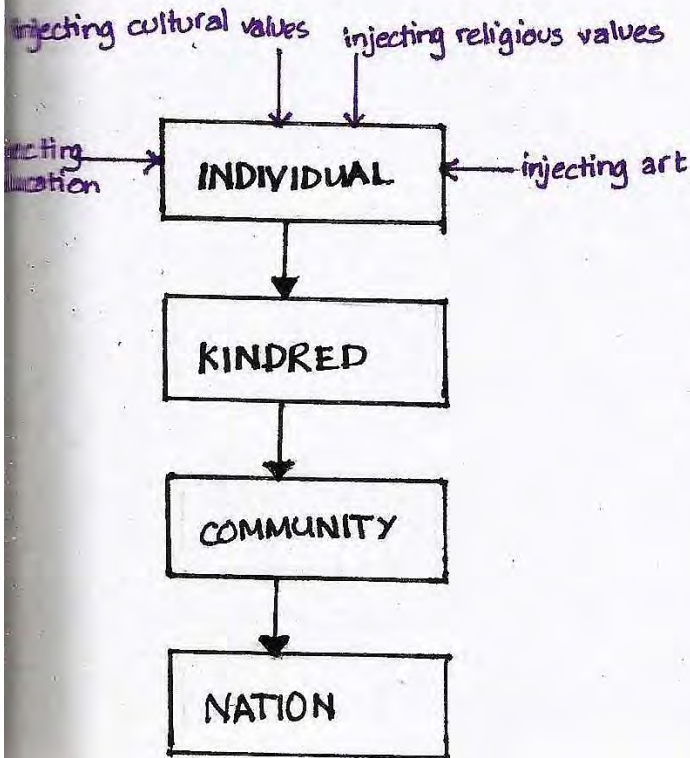
AIMS OF OBJECTIVES

- To develop a major centre of learning and performing art and culture, the way Rezwana Chowdhury envisions education.
- To encourage practice of music, dance, drama with true love and passion
- To create scopes of social interaction
- To minimize cultural and societal contrast and welcome students from diverse area
- To create scopes of performances.

উন্নয়নের জন্য সংগীত

২০০৯ সাল থেকে, সুরের ধারা তথা নিম্নলিখিত শিক্ষা-ব্যবস্থার পাশাপাশি একটি বিশেষ পাঠ্যক্রম-এর উদ্দেশ্যে উদ্যোগ গ্রহণ করে, মহানগর বেড়িবার্ঘ এলাকার ১৬০ টি শিশুকে নিয়ে উন্নয়নের জন্য সংগীত (MUSIC FOR DEVELOPMENT) নামে একটি প্রকল্প পরিচালনা করে আসছে। এই পাঠ্যক্রম এর উদ্দেশ্য - সংগীত, শিল্প ও সাহিত্য চর্চায় দেশের সুবিধাবঞ্চিত শিশুদের গন-জ্ঞানবিকল্পের পরিবর্তন ঘটিয়ে তাদের জীবন ধারার উন্নয়ন ঘটানো। সংগীত প্রকল্পে শক্তিশালী হাতিয়ার যার মাধ্যমে মানুষের স্ক্রলমেন ও জ্ঞানবিকল্প উন্নয়ন ঘটানো সম্ভব।

এই প্রকল্পের মূল উদ্দেশ্য হল একজন শিশুরা যেন ভবিষ্যতে দেশের সুযোগ্য দায়িত্বশীল নাগরিক হিসেবে গড়ে উঠতে পারে এবং পরিবর্তনশীল সমাজে ব্যবস্থা পরিচালনার নেতৃত্বদান সক্ষম। উচ্চাকাঙ্ক্ষা রাখতে পারে এবং নিজেদের দায়িত্ববোধ থেকেই প্রথমে ব্যক্তিগত ও পরিবার এবং পরে সমাজের উন্নয়ন ঘটিয়ে, বর্তমানের চেয়ে ভবিষ্যতে উন্নত জীবন জীবনযাপন করতে পারে, নিজেদের নিজেদের জীবনধারার পরিবর্তন ঘটিয়ে, পরিবর্তনশীল সমাজের সাথে অভিযোজনের মাধ্যমে সুস্থ জীবনযাপন করতে পারে।



A COMMUNITY GROWS WHEN A COMMUNITY
CONNECTS

ঐক্য ভাষা (TAGORE'S PHILOSOPHY)

Importance of the arts to develop EMPATHY and SENSITIVITY. Necessity for an intimate relationship with one's CULTURAL and NATURAL ENVIRONMENT. He rejected NARROWNESS in general - NARROWNESS that SEPARATED HUMAN BEING FROM HUMAN BEING. He saw education as a VEHICLE for appreciating the richest aspects of OTHER CULTURES, while maintaining one's own OWN CULTURAL SPECIFICITY. He believed in the EXPANSION OF HUMAN SPIRIT. REL + REAL FREEDOM can be achieved by his FREEDOM OF MORAL COMMUNION in the human world. FREEDOM plays a vital role in education. 'IN MY INSTITUTION I HAVE ATTEMPTED TO CREATE AN ATMOSPHERE OF NATURALNESS IN OUR RELATIONSHIP WITH STRANGERS, AND THE SPIRIT OF HOSPITALITY WHICH IS THE FIRST VIRTUE IN MEN THAT MADE CIVILIZATION POSSIBLE.' He carried out more educational experiments as he became aware of material and cultural poverty that permeated villages, and also the GREAT DIVIDE between the UNEDUCATED RURAL AREAS and the CITY ELITES. He was determined to do something about RURAL UPLIFT and later at Shantiniketan students and teachers were involved with LITERACY TRAINING AND SOCIAL WORK. Shantiniketan developed into a UNIVERSITY and RURAL RECONSTRUCTION CENTRE. He tried to develop an alternative model of education. He envisioned an education that was DEEPLY ROOTED in one's IMMEDIATE SURROUNDINGS but connected to CULTURES OF THE WIDER WORLD. He felt that a curriculum should revolve ORGANICALLY AROUND NATURE. He emphasizes on the importance of an EMPATHETIC SENSE OF INTERCONNECTEDNESS WITH SURROUNDING WORLD: 'WE HAVE COME TO THIS WORLD TO ACCEPT IT, NOT MERELY KNOW IT. WE MAY BECOME POWERFUL BY EDUCATION, BUT WE ATTAIN FULLNESS BY SYMPATHY. THE HIGHEST EDUCATION IS THAT WHICH DOES NOT MERELY GIVE US INFORMATION BUT MAKES OUR LIFE IN HARMONY WITH ALL EXISTENCE.' In Tagore's philosophy of education, the AESTHETIC DEVELOPMENT OF THE SENSES play a vital role and MUSIC, LITERATURE, ART, DANCE, DRAMA were given great prominence in the daily life of the school. 'WITHOUT MUSIC AND THE FINE ARTS, A NATION LACKS ITS HIGHEST MEANS OF NATIONAL SELF-EXPRESSION AND PEOPLE REMAIN INARTICULATE.' He envisioned Visva-Bharati as the MEETING GROUNDS OF CULTURE where individuals work together IN A COMMON PURSUIT OF TRUTH. He advocated MUTUALITY and CREATIVE EXCHANGE. His vision of CULTURE was not a static one. He advocated CULTURAL FUSIONS and he believed that MULTICULTURISM

He can exist within a single human personality. He was the first in Indian subcontinent to argue for a HUMAN educational system that was in touch with ENVIRONMENT and aimed at overall DEVELOPMENT OF THE PERSONALITY.

PHILOSOPHIES:

- As a VEDANIST: He believed in 'I am BRAHMA'. There is a spiritual bond between MAN and MAN.
- As an INDIVIDUALIST: He believed in giving right type of FREEDOM to individual.
- As a SPIRITUALIST: He believed that every individual should try to attain SPIRITUAL PERFECTION.
- As a HUMANIST: He preached HUMAN BROTHERHOOD, having faith in fundamental UNITY OF MANKIND.
- As a NATURALIST: He considered NATURE a GREAT TEACHER.
- As an INTERNATIONALIST: He was an ardent prophet of WORLD UNITY.

GOD reveals himself through NATURE more effectively than through MANMADE INSTITUTIONS.

Hence, the education of the child should be under NATURAL SURROUNDINGS so that he develops LOVE for all things around him.

"THERE SHOULD BE A SOCIAL ENVIRONMENT WHERE STUDENTS PERFORM AND DEVELOP THEIR SENSE OF CLOSE CONTACT WITH NATURE AND FEEL THAT EDUCATION IS HIGHEST WHICH NOT ONLY IMPARTS INFORMATION AND KNOWLEDGE, BUT ALSO PROMOTES LOVE AND FOLLOW FEELING BETWEEN US AND THE LIVING BEINGS OF THE WORLD."

The aims reflected in the institution founded by Tagore are:

- SELF REALISATION - Spirituality is the essence of humanism. A personality develops when with SELF REALISATION and SPIRITUAL KNOWLEDGE.
- INTELLECTUAL DEVELOPMENT - It means development of IMAGINATION, CREATIVE FREE THINKING.
- PHYSICAL DEVELOPMENT - sound and healthy physique
- LOVE FOR HUMANITY - Education for INTERNATIONAL UNDERSTANDING AND UNIVERSAL BROTHERHOOD.
- FREEDOM - Liberal process that provides utmost FREEDOM FOR DEVELOPMENT.
- CORRELATION OF OBJECTS - A peaceful world is only possible when correlation between MAN and NATURE will be established.
- MORAL AND SPIRITUAL DEVELOPMENT - Encourage SELFLESS ACTS, CO-OPERATION, SHARING.
- SOCIAL DEVELOPMENT - 'BRAHMA' the supreme soul manifests through men and all social creatures. BROTHERHOOD should be cultivated from the beginning of life.

True religion is FREE and SPONTANEOUS in every individual. It has NO BOUNDARIES around itself. True religion preaches FREEDOM. His every thought is dominated by the CONSCIOUSNESS OF GOD. His senses are renewed in a new form that appreciate EVERYTHING THAT SURROUNDS HIM. Rabindranath believes that GOD, NATURE, SELF to be inseparable aspects of REALITY. He believes that REALITY IS GOD AND GOD IS REALITY. He believes in ONE GOD as the ultimate reality.

God is presupposed as the object of LOVE, HOPE AND ASPIRATIONS. Rabindranath was a PHILOSOPHER OF HUMANITY. MAN as a creation, represents the CREATOR.

Human beings, as social beings have a feeling of SYMPATHY for others. They help others to RISE and REALIZE the UNITY. TRUTH, BEAUTY AND GOODNESS are the expressions of JOY. We feel JOY when we cling to the TRUTH. By being GOOD PEOPLE we feel JOY. BEAUTY gives us JOY. It is JOY that makes us MORAL or RELIGIOUS.

JOY is the condition of our SPIRITUAL GROWTH. JOY is our ULTIMATE GOAL.

He calls NATURE the most SACRED PLACE FOR PILGRIMAGE. 'WE ARE IN A HARMONIOUS RELATIONSHIP WITH NATURE AND WE CAN THINK BECAUSE OUR THOUGHTS ARE ALSO IN HARMONY WITH THINGS. WE CAN USE THE FORCES OF NATURE FOR OUR PURPOSE ONLY BECAUSE OUR POWER IS IN HARMONY WITH THE UNIVERSAL POWER. FOR EXAMPLE, THE WATER DOES NOT MERELY CLEANSE OUR HANDS, BUT IT PURIFIES OUR SOUL. HEART, FOR IT TOUCHES OUR SOUL. THE EARTH DOES NOT MERELY HOLD OUR BODY, BUT IT GLADDENS OUR MIND, FOR ITS CONTACT IS MORE THAN A PHYSICAL CONTACT — IT IS A LIVING PRESENCE.'

We find an ORDER in the universe. 'WE FIND THAT THE ENDLESS RHYTHMS OF THE WORLD ARE NOT MERELY CONSTRUCTIVE; THEY STRIKE OUR OWN HEART STRINGS AND PRODUCE MUSIC. THE UNIVERSE IS, THUS, AN OUTSTANDING PIECE OF ART PRODUCED BY THE 'ETERNAL MASTER ARTIST.'

Religion for him, is a PRINCIPLE OF UNITY that BINDS US TOGETHER.

Thakur's religion, could be the solutions to RELIGIOUS CONFLICTS.

He firmly believes that he can ESTABLISH relationship with GOD by UNION THROUGH LOVE with HUMANITY.

TAGORE	REZWANA CHOWDHURY	INTERPRETATION
<p>ART</p> <p>DEVELOPING SENSITIVITY CONSOLIDATES EMPATHY EXPANDS HUMAN SPIRIT CULTIVATES FREEDOM</p>	<p>ART</p> <p>DEVELOPES CULTURAL SENSE CREATES DEPTH OF EMOTION INSTRUMENT TO MOTIVATE CHEMISTRY WITH SOUL</p>	<p>ART (স্বাভাৱ সৃষ্টি)</p> <p>CREATES INDIVIDUALITY CREATES CULTURAL AWARENESS MEDIUM OF EXPRESSION FINDING YOUR INNERSELF FEEDS YOUR PASSION CONNECTING WITH SURROUNDING</p>
<p>CULTURE</p> <p>ROOTED WITH OWN SURROUNDING CONNECTION WITH WIDER WORLD ACCEPTANCE INDIVIDUALITY</p>	<p>CULTURE</p> <p>CULTURAL AWARENESS INDIVIDUALITY MEDIUM OF EXPRESSION FINDING INNERSELF FEEDS PASSION CONNECTING WITH WIDER RANGE OF PEOPLE</p>	<p>CULTURE (সংস্কৃতি)</p> <p>SHARED PATTERN OF BEHAVIOUR, INTERACTIONS IDENTITY GROWTH OF A GROUP IDENTITY DUE TO SOCIAL PATTERNS UNIQUE. CONSTANT YET ACCEPTING (FLEXIBLE)</p>
<p>RELIGION</p> <p>ONE SUPREMACY FREE/SPONTANEOUS REALITY HUMANITY SYMPATHY SEARCH FOR TRUTH SPIRITUAL GROWTH HARMONY WITH NATURE ORDER OF THE UNIVERSE PRINCIPLE PRINCIPAL OF UNITY</p>	<p>RELIGION</p> <p>CONSCIENCE SHARING YOUR SOUL PURIFICATION OF SPIRIT FREEDOM HUMANITARIAN</p>	<p>RELIGION (ঐক্য)</p> <p>CONNECTIVITY MORALITY TOUCHED BY EMOTIONS MORALITY MIXED WITH EMOTIONS CONSCIENTIOUSNESS FAITH TRUTH AND MORALITY</p>

TAGORE	REZWANA CHOWDHURY	INTERPRETATION
<p>EDUCATION</p> <p>FREEDOM ROOTED TO ONE'S SURROUNDING CONNECTED TO THE WIDER WORLD DEVELOPMENT OF SENSES MUTUALITY DEVELOPMENT OF PERSONALITY</p>	<p>EDUCATION</p> <p>DEVELOPMENT OVERALL HUMANITARIAN UPLIFT SHAPING THOUGHT PROCESS</p>	<p>EDUCATION (শিক্ষা)</p> <p>acquiring KNOWLEDGE HABITUATE TO SURROUNDING PREPARING ONESELF DEVELOPING</p>
<p>NATURE</p> <p>PRIMARY AND ULTIMATE TEACHER SACRED PLACE FOR PILGRIMAGE MASTER ART BY THE SUPREMACY HARMONY ORDER</p>	<p>NATURE</p> <p>MAN'S BEST FRIEND GIVING TEACHER AESTHETIC</p>	<p>NATURE (প্রকৃতি)</p> <p>INHERENT REALITY THAT CONNECTS TO THE INFINITE FORCE</p>

পূজা / প্রহ্ন

অরুপ, তোমার বারী
অপ্রে তোমার চিত্তে তোমার স্মৃতি দিকি দে আনি ॥

বলে বলে পুষে বলে বলে বলে দিকে দিকে
তোমনি তোমার প্রানের কলে, নিশ্চয় দাও পুরে,
সূর্য্য তাহার পূর্ণ করিয়া ধন্য করুক সুরে—
কিন্তু তাহার পূর্ণ্য করুক অব দক্ষিণানি ॥

FREEDOM OF SOUL FROM THE DIVINE
ENRICHED SURROUNDING; ENRICH SOUL
FILL IN THE VOID WITH MUSIC AND WITH
PURITY.

হৃদয় তোমার চিত্ত যে দিতে, কেমন নিতে নয়,
বলে বলে বেড়ায় যে তার যা কিছু অক্ষয়,
হাতখানি শুই বাড়িয়ে তোলা, দাও গো তোমার হাত
ধরব তারে, ওরব তারে, রাখব তারে সাথে
স্বপ্নে তোমার বারী নয় গো, হে বন্ধু, হে প্রিয়
হাসে হাসে প্রানে তোমার পরশখানি দিও ॥

SPIRITUAL GROWTH DUE TO FAITH.
HELP OTHERS, GIVE OTHERS TO RISE AND
REALIZE THE UNITY.
THROUGH THE ACT OF HELPING AND
UNIFYING WE FIND GOD.
MERE WORDS AND SCRIPTS ARE NOT
ENOUGH TO RISE ABOVE AS HUMANS

তোমার হিয়ার হাঙ্গে নুবিয়ে ছিল দেখতে আনি
তোমায় দেখতে আনি পাই নি,
বারি পানে চোখ মেলেছি, তোমার হৃদয়-পানে
চাই নি ॥

GOD IS WITHIN YOU - YOU REPRESENT
GOD AS HIS CREATION - THE PURE SOUL
THAT IS ROOTED IN YOU IS DIVINE -

সীমার ছায়ে, অসীম তুরি বাজাও আমন সুর—
তোমার গর্বে তোমার প্রকাশ তাই এত মর্বিব ॥
কত বলে কত জানে, কত জানে কত ছন্দে
অরুপ, তোমার রূপের নীলময় জুগে হৃদয়পুর।
তোমার গর্বে তোমার স্নেহে এত মন মন মন ॥

GOD IS INFINITE, BUT HE IS PRESENT IN THE
WORLD - THE SURROUNDING, THE COLOURS,
MUSIC, IN YOUR SOUL.

আপনাকে এই জানা তোমার সুরারে না।
এই জানারই সঙ্গে অর্থে তোমায় চেনে,
সামনে যে নাচতে হবে হাতে হাতে,
বারে বারে এই ছেলের প্রানের হাতে।

BY KNOWING MYSELF, I WILL KNOW GOD.
I HAVE TO LET MYSELF LOSE, AND HELP
AND SURROUND MYSELF WITH LIFE OF
THE UNIVERSE.

ছোদের প্রান দিয়েছি তোমার হাতে, জান দিয়েছি তারি প্রান
যেহেতু অজান থাকে না যে ছোড়ে আর ওয়ে নাচে—
জান হয় দিনে দিনে যায় ঝুঁকতে ঢেকে ঢেকে ॥

GOD GAVE US LIFE, LIGHT, EXISTENCE.
THAT EXISTENCE IS COVERED WITH
GREED, FEAR AND SELF CENTEREDNESS.
WE HAVE TO BREAK FREE.

যে প্রহ্ন কাঁপায় বিশ্ববীতময় পুলাকে
সঙ্গীত যে টাংবে সেসে পলকে
যে দিন তোমার অকাল হৃদয় হরবে ॥

THE LOVE THAT UNIFIES EXISTENCE, LIFE,
THAT LOVE IS GOING TO ENRICH ME, MY
MUSIC, AND ONLY THEN I'LL FEEL
FULFILLED.

পূজা / প্রেম

৮৬

হে আমার দেবতা, ওরিয়া এ দেহ প্রান
কী অমৃত তুমি চাহ করিবারে পান,
আমার নমনে তোমার বিশ্বচরিত্র
দেখিয়া লইতে সার্থ সাধ ওব কবি,
আমার গুণ স্মরণে নীরব বহি
শুনিয়া লইতে চাহ আপনার গান॥
আমার চিত্তে তোমার সৃষ্টিখানি
বিস্মিত তুমিছ বিচিন্ন ওব সর্কি বানী,
তারি সাথে, প্রভু, দ্বিনিয়া তোমার প্রীতি
সাগরে তুমিছ আমার সকল সীতি—
আপনারে তুমি দেখেছ মর্মির রঞ্জ
আমার স্নানাবে নিজেবে কবিয়া দান॥

I AM SURROUNDED BY YOUR DIVINE CREATION
AND I AM ASTONISHED BY EVERY LITTLE DETAIL.
EVEN I AM YOUR CREATION AND CAN CREATE.
WITH THAT ABILITY OF CREATION ~~AND~~ MIXED
WITH THE LOVE FOR YOU, MUSIC BEGINS IN
ME. GOD IS SEEING ~~ME~~ ^{HIMSELF} FROM WITHIN ME.

আরো প্রেম আরো ^{১০১} প্রেম
আরো আমি ডুরে যাক নেমে,
পুর্বাধারে আপনাকে
তুমি আরো আরো আরো করে দান॥

DUE TO LOVE, SYMPATHY, AWARENESS OF
MY SURROUNDINGS, I BECOME SELFLESS.
SELFLESS TO THE POINT THAT I GIVE
MYSELF TO GOD.

১১১

অনুরক্ত গল্প বিকশিত করা অনুরক্ত হে —
নির্ভর করো, উজ্জ্বল করো, সুন্দর কর হে ॥
কহা গুণ করো, উদাত করো, নিউয় করো হে ।
স্বপ্ন করো, নিরনন্দ করো, নিঃসংশয় করো হে ॥
যুক্ত করো হে আমার সাথে, যুক্ত করো হে বন্ধ ।
স্বপ্ন করো একল করো শান্ত তোমার হৃদে ॥
চেনপাশে গল্প স্তিত নিধনিত করো হে ।
নদিত করো, নদিত করো, নদিত করো হে ॥

EXPRESS MY INNERSELF THROUGH YOU.
PURIFY ME, ENLIGHTEN ME, AWAKEN ME.
MAKE ME AWARE OF MYSELF AND MY
SURROUNDING. I WANT TO BREAK FREE
FROM FEARFULNESS, LETHARGY AND SELF-
DOUBT. I WANT TO BE SYMPATHETIC,
WANT TO BE PART IN ALL THAT IS
GOOD. I WANT TO SET FREE AND
CONNECT WITH ALL THAT IS ALIVE.

ঠেল দে আদর্শ, মুচিবে সঁধির—আপনারে ফেল
সহজে ওয়ানি জীবন তোমার অধারে উঠিবে পূর্ণ

GET RID OF YOUR SELFISHNESS, GET
RID OF SECRECY AND NARROW MINDEDNESS
AND YOU WILL FIND YOUR SOUL AND
SPIRIT FILLED WITH PURITY AND
GOODNESS

প্রকৃতি/পূজা/প্রেম

৯)

দক্ষন অগ্নিবর্নে রে হৃদয় তুমায় শানে রে ॥
 রত্নী নিদ্রাহীন, দীর্ঘ ক্ষু দিন
 আরাম নাহি যে জনে রে ॥
 উয় নাহি, উয় নাহি, সজনে রয়েছি মাহি,
 জানি সপ্তাহর বেশে দিবে দেখা তুমি এবে
 একদা তাপিত প্রানে রে ॥

SUMMER WARMS OUR SOUL. SUMMER CREATES
 A THIRST IN OUR SOUL, BESIDES THE
 GENERAL PHYSICAL THIRST. THE THIRST
 FOR KNOWLEDGE AND THE THIRST TO BE
 FEARLESS.



গ্রীষ্ম

স্মৃতি যাক গুলি, স্মৃতি যাক জ্বা,
 অগ্নিবর্নে স্মৃতি হোক বঁরা ॥

হৃদয় আগার, ওই বুকি তোর বৈশাখী বাড় আসে,
 বেড়া-আগার স্তম্ভে সাতন নাহে উদ্যমে উল্লাসে ॥

৭৪

আজি হৃদয় আগার যায় যে ভেজে
 যার চাই নি দেখা তার উদ্দেশে ॥
 বাঁধন ভেলে, হাওয়ায় দোলে, যায় যে বাদল ছোঁয়ে
 কোন যে অসম্ভবের দেশে ॥
 জেগায় ঝিল্লি গাছের কুলে
 প্রাণ ঘনায় শৈল কুলে।
 রাজার পুরে তামলগাছে নুপুর শুলে গম্বুর নাচে বে
 সুদূর ভেদান্তের শেষে ॥

MONSOON MAKES US FREE. IT WASHES
 OUR SOUL AND PURIFIES OUR LIVES
 AND SURROUNDING. WE EXPERIENCE
 RHYTHM THROUGH MONSOON RAIN. THE
 MOIST AIR IS COMFORTABLE AND SOOTHING
 AND THE PETRICHOR IS ENCHANTING.

বর্ষা

ওই-যে স্বপ্নের ছোঁয়ের কোনে
 বৃষ্টি আসে গুলুবেশে আঁচনখানি দোলে ॥
 হই গানের তানে তানে আজ জাগে শিরীষ শানে
 নাচন লাগায় পাওয়া পাওয়া আকুল কল্পনে ॥

জায় ওবনারে কি হাওয়ায় মাতালে
 মৌনে মনো দোলে অকারণে স্বপ্নে,
 হৃদয়গতনে সজল-হাস নবীন মেঘে
 রসের স্বীরা বরষে ॥

১৩১

শরত-আলোর কল্পনাবনে

বাহির হতে বিহার করে যে দিন ছায়া গলে গেল ॥

আরি ছায়ায় কাঁকর বাজে আজি প্রজ্ঞাফিরন-স্বাক্ষে,
শঙ্কায় কাঁপে আঁচলখানি — ছড়ায় ছায়া ফলন ফলন ॥

অরুণ কেশের পরিধানে

শিউলিঘনে উদাস বারু পড়ে থাকে তরুতলে ।

শাদয়স্বাক্ষে শাদয় দুলায়, বাহিরে যে ডুবন ফুলায় —

আজি যে তার চোখের চাওয়া ছড়িয়ে দিন নীল গজনে ॥

AUTUMN WASHES US WITH THE SHINING
GOLDEN SUN. EVERYTHING SURROUNDING US
IS BRIGHT AND — THE SKY, THE
SUN, THE BRIGHT WHITE CLOUDS.

ঘাটে ঘাটে পুনক নাগে ছায়ানরৈ নৃত্যরাজে
শরৎ বহির আলোর আলোকে উদাস হয়ে ঝিলিয়ে গেল

শিউলিঘনার পাশে পাশে বসে ফুলের রাশে বাপে
শিমির ডেঙ্গু ঘাজে ঘাজে অরুণরাজে ফলন ফলনে
নয়ন-ফুলসি ফুলোনে গলে ॥
আলোকায় আলখানি নুয়ে পড়ে বনে বনে
ফুলফুলি উই ছুখে চেয়ে কী কথা কয় বলে গলে ॥

শরৎ

১৭৬

শীতের হাওয়ার নাগরো নাচন আধুনিকের প্রেঁ ডানে ডানে,
 পাভাছুনি শিরশিকিয়ে ঝরিয়ে দিনে তানে তানে॥
 উড়িয়ে দেবার স্বাতন এসে কাজাল তারে করন শেষে,
 তখন অহাৰ হালের বাহার রইল না আর সনেগুয়ানে॥
 সূন্য করে ডরে দেওয়া মাথার খেনা
 তারি নাগি রইলু বসে প্রাৰা বেলা॥
 শীতের পরশ থেকে থেকে যাম বুঝি ওই ডেকে ডেকে,
 সব আশুয়ার গল্প আঙ্গার হবে কখন কোন ঝকানে॥

IN WINTER, WHEN EVERYTHING IS DRY AND BARREN,
 EVEN THEN THERE ARE ELEMENTS TO CELEBRATE.
 THE LEAVES FALL OFF OF THE TREES IN RHYTHMIC
 MOTION AND EVEN THAT IS A KIND OF CELEBRATION.
 WINTER DOES NOT SIGNIFY EMPTYNESS; IT
 GIVES US HOPE THAT THERE WOULD BE
 NEW LEAVES AND A COLOURFUL SURROUNDING.
 WITHOUT WINTER WE WOULDNOT BE ABLE
 TO FEEL THE FESTIVITY OF SPRING.



শীত

২০৬

আকাশ আশ্রয় ওজন আলোয়, আকাশ আশ্রি দেব গানে।
 স্বপ্নের আশ্রয় হানবহাওয়ায়, নাচের আশ্রয় হাওয়ায় হলে ॥

ওয়ে পলাশ, ওয়ে পলাশ
 বাঙা রঙের শিখায় শিখায় দিকে দিকে অশ্রুত ক্রমাগত -
 আশ্রয় গলেব রাজ রাঙিনী বাঙা হল বন্ধিন গানে ॥

দখিন-হাওয়ায় বুকুগলেব বুকুর কাঁপন থাকে না যে।

নীল আকাশে জোনার আলোয় কক্ষ কচি পাণ্ডুর নুপুর বাজে।

ওয়ে শিরীষ, ওয়ে শিরীষ,

হৃদু হাঙ্গির অনুরালে গনুজালে সূন্য ঘির্কি -

জোনার গনু আশ্রয় কক্ষ কচি আশ্রয় হানবহাওয়ায় টেনে আলে

SPRING BRINGS US JOY AND IT REFERS TO THE

IDEAS OF REBIRTH, RENEWAL, REGROWTH.

SPRING BRINGS COLOURS TO ~~OUR~~ OUR LIVES

AND SOULS ALONG WITH VIBRANT SURROUNDINGS

বসন্তে বুন গাঁথন আশ্রয় জয়ের গান
 বহন প্রাণে দখিন হাওয়া অশ্রুত ক্রমাগত

কিছু পলাশের নেশা, কিছু বা চাঁপায় হেঁসা,
 তাই দিমে স্বপ্নে গুরে রঙে রঙে জ্বলি বুলি ॥





CHAATIM TALA / শ্রীতিম তলা

SHANTINIKETAN, popularly known today as a UNIVERSITY TOWN, was originally an ASHRAM built by DEBENDRANATH THAKUR, where ANYONE, ~~irrespective~~ irrespective of CASTE and CREED, could come and spend time MEDITATING on the ONE SUPREME GOD. 'APART FROM WORSHIPPING THE FORMLESS, NO INSULTS TO ANY RELIGION OR RELIGIOUS DEITY WILL BE ALLOWED HERE. THE PRACTICE OF ETHICS, BENEVOLENCE AND ~~ER~~ BROTHERHOOD IS GOING TO BE THE ONLY FOCUS.'

CHAATIMTALA IS KNOWN TO BE THE SPOT THAT SYMBOLIZES THE STARTING POINT SHANTINIKETAN. IT IS CONSIDERED TO BE THE HALLOWED SPOT, AND RABINDRANATH WOULD MEDITATE HERE UNDER THE CHAATIM TREES DURING SUNSET.

In the years that followed, as one of the earliest EDUCATORS to think in terms of a GLOBAL VILLAGE, RABINDRANATH envisioned an education that was DEEPLY ROOTED in one's IMMEDIATE SURROUNDINGS but CONNECTED to the CULTURES of the WIDER WORLD. With this in mind, RABINDRANATH established an EXPERIMENTAL SCHOOL at Shantiniketan.

CURRICULUM

SANGIT BHAVANA / সঙ্গীত ভবন : (INSTITUTE OF DANCE, DRAMA, MUSIC)

Courses: BMUS, MMUS, FCA (one year diploma course)

Subjects: Rabindra Shangeet; Hindustani Classical Vocal, Sitar, Esraj, Tabla, Pakhawaj, Kathakali Dance, Manipuri Dance, Drama and Theatre Arts, Rabindranriti

BHASHA BHAVANA / ভাষা ভবন : (INSTITUTE OF LANGUAGE, LITERATURE, CULTURE)

Courses: Ph.D; M.Phil; MA; BA; ADVANCED DIPLOMA

Subjects: English, Bengali, Hindi, Odia, Chinese, Japanese, Indo-Tibetan, Persian, Sanskrit, Sa

VIDYA BHAVANA / বিদ্যা ভবন : (INSTITUTE OF HUMANITIES)

Courses: BA, MA, M.Phil, Ph.D.

Subjects: Economics & Philosophy; Geography; History; Philosophy & Religion; Anthropology; Philosophy; Comparative Religion; Economics; Mathematics.

SHIKSHA BHAVANA / শিক্ষা ভবন : (INSTITUTE OF SCIENCE)

Courses: B.Sc; M.Sc; Ph.D

Subjects: Mathematics, Physics; Chemistry; Botany; Zoology; Statistics.

RABINDRA BHAVANA / রবীন্দ্র : (INSTITUTE OF TAGORE STUDIES & RESEARCH)

HISTORY; ARCHIVES; LIBRARY; MUSEUM; AUDIO-VISUAL UNIT; PRESERVATION; MAINTAINANCE

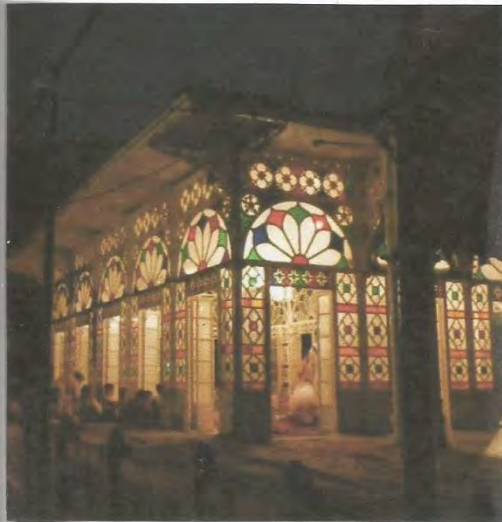
PATHA BHAVANA / পাঠ্য ভবন : (INSTITUTE OF PRIMARY & SECONDARY EDUCATION)

GRANTHANA BIBHAGA / গ্রন্থনা বিভাগ :

Activities: Publication of Rabi Thakur's works; Publish any book related to Tagoreana; Encourages scholarly studies in Thakur's philosophy

VINAYANA BHAVANA : (INSTITUTE OF EDUCATION)

Courses: B.Ed; M.Ed; B.P.Ed; M.P.Ed; BA/Bc



Upashona Griha :

This was built by **DEBENDRANATH THAKUR**, where worship is **NON-DENOMINATIONAL-OPEN, ACCEPTING, NOT RIGID**. This has its importance in association with the founding of **SHANTINIKET** and the **UNIVERSAL SPIRIT** associated with the **REVIVAL** and **REINTERPRETATION** of **RELIGIOUS IDEALS** in **BENGAL & INDIA**.

আজও এই উপাসনা গৃহে সব ছাত্র-ছাত্রী, শিক্ষক, বাহির-এর থেকে আগত ঋগুণ্ডেরা স্নানিত হই, এক হৃদয়ের প্রার্থনায়, ঈশ্বরের কল্যাণার্থে।



পূর্বভোয়ান

পূর্বভোয়ান, পশ্চিমভোয়ান (PURBOTORAN, PASHCHIMTORAN) are two buildings on the East and West sides of Shingha Sadana. Dance / Drama / Music classes are held here.

The DOUBLE HEIGHT SPACE is often used as a STAGE and the outdoor garden acts as the AUDIENCE SEATING. The space is also used as a SEMI-OPEN CLASSROOM.

The connecting stairs on Pashchimtoran were also used as a performing space.

At PATHA BHAVANA, children sit on hand-woven mats beneath trees • NATURE WALKS and ~~EXHIBIT~~ EXCURSIONS were a part of the curriculum. The way NATURE shapes a HUMAN MIND is essential on the JOURNEY of EDUCATION.



SIKSHA-SATRA (SRINIKETAN)

This caters to the CHILDREN of villages, deprived of opportunities of any form of EDUCATION. Siksha-Satra provides an atmosphere of OPENNESS OF NATURE and the syllabus is shared with PATHA-BHAVANA.

PALLI SAMGATHANA VIBHAGA : (RURAL RECONSTRUCTION)

Courses : Rural Extension centre ; পল্লী চর্চা কেন্দ্র ; শিল্প জ্ঞান ; Department of Social Work

ওজা স্রাওতালি ছেলে,
 অসহন নববয়সায় কিলোর দুই কিলোর
 কয়েক পায়ে শালের ছুমায় কীয়ে
 সুরেতে গুহুর দুহুতে চোখ বদন মেনে
 অসহন দিন ওর দেহে নীলিমালা-খা
 দাঁত বঁড়াটিতে অসহন-খা
 অসহন-খানি কলে খুনে আনি
 দুহু মোর রেখে ছায়ে
 অসহন হংসবল্যাকাপাতি
 দিনের ভাষার মনের সাথি।
 অসহন অসহন-খানের প্রাণে-
 অসহন অসহন অসহন-খা
 অসহন অসহন অসহন-খা
 অসহন অসহন অসহন-খা

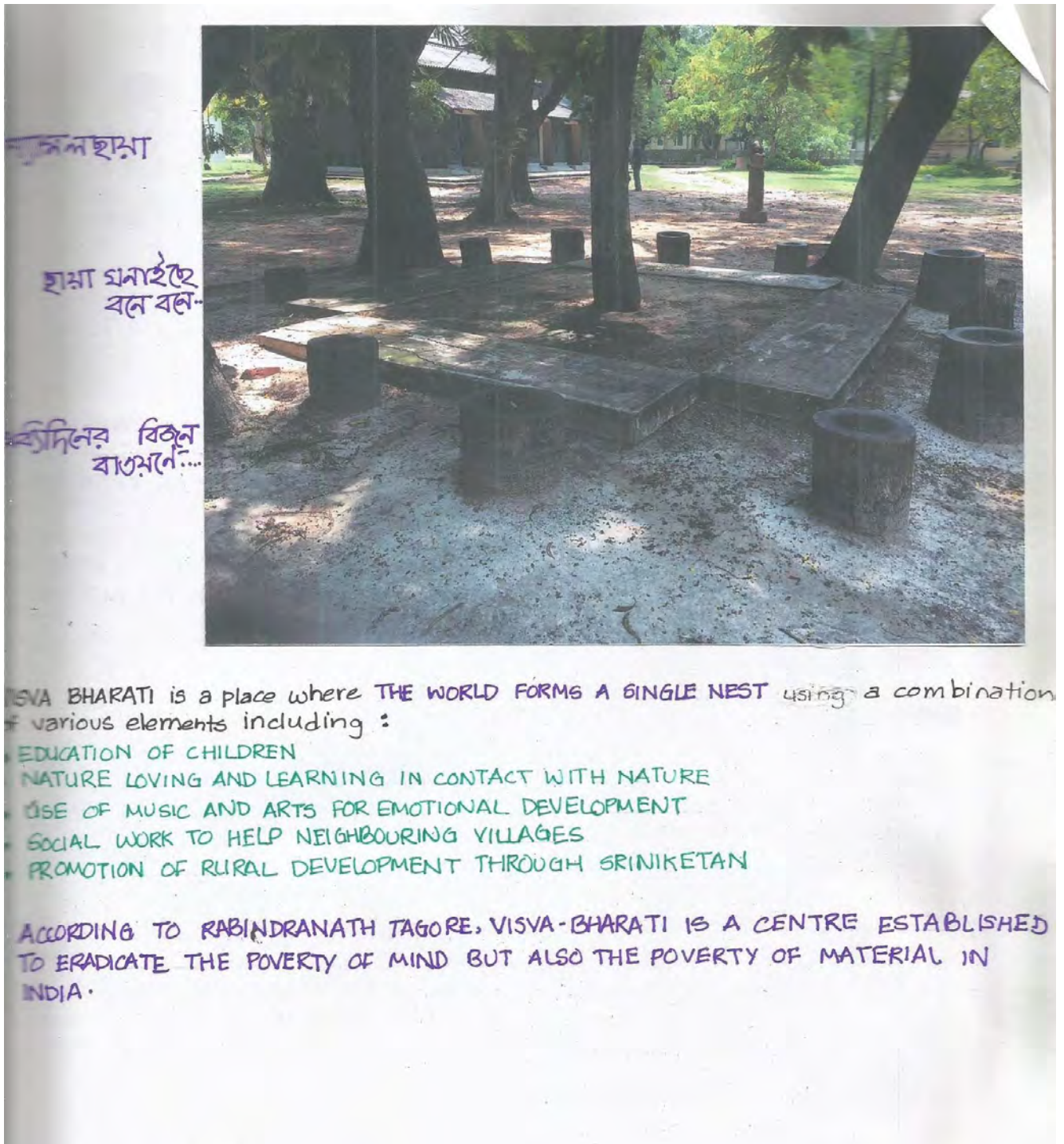




Stage shows performance are held here almost every week.
GRADUATION CEREMONY is here every years.
SPECTATORS Under the shade of trees. When there is no performance going on, the platforms (steps) become rehearsal spots.



GOUR PRANGAN the **OPEN GROUND** in front of the school building. Ceremonies are held here.
CEREMONIES such as **FLAG HOISTING** on **INDEPENDENCE DAY, REPUBLIC DAY**. All sorts of **PATRIOTIC** ceremonies are held around here.



সমন্বিত

হাস্য মনাইছে
বনে বনে...

কদিনের বিজ্ঞ
বাগমর্মে...

VISVA BHARATI is a place where THE WORLD FORMS A SINGLE NEST using a combination of various elements including :

- EDUCATION OF CHILDREN
- NATURE LOVING AND LEARNING IN CONTACT WITH NATURE
- USE OF MUSIC AND ARTS FOR EMOTIONAL DEVELOPMENT
- SOCIAL WORK TO HELP NEIGHBOURING VILLAGES
- PROMOTION OF RURAL DEVELOPMENT THROUGH SRINIKETAN

ACCORDING TO RABINDRANATH TAGORE, VISVA-BHARATI IS A CENTRE ESTABLISHED TO ERADICATE THE POVERTY OF MIND BUT ALSO THE POVERTY OF MATERIAL IN INDIA.



স্নেহনা

This resembles a gateway to a Buddhist Stupa. A bronze bell hangs from the structure.



TAGORE ENVISIONED A PLACE OF LEARNING UNFETTERED BY ANY RELIGIOUS OR REGIONAL BARRIERS.

HE ENVISIONED AN EDUCATION THAT WOULD LEAD TO PURIFICATION OF SOUL AND A HUMANITARIAN RELIGION.

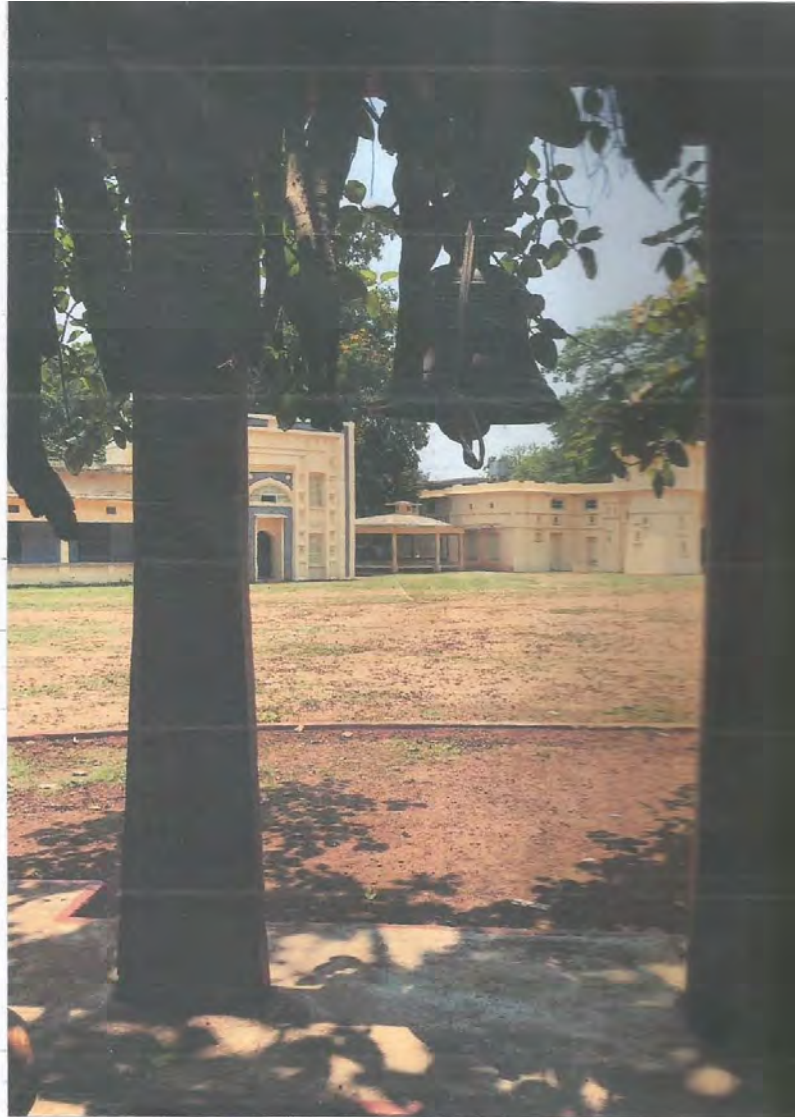
CHATYA (চাঁচী) is a small structure made of mud and coal-tar, resembling a typical thatched hut in Bengal. This structure has a glass-paned showcase where newly created works of art are displayed every week.

This regulates the class timings and other events held during the day. People gather up in this area to interact even beyond class timings.

This replication of Buddhist Gateway signifies the unity and acceptance of other religious beliefs.

A clock tower which is the replica of a Christian church, regulates the timing of daily routine.

There is also a classroom building that is replication of a mosque.



Site Background:

Rayer Bazaar is a well known thoroughfare Dhaka. It is generally regarded as one of the historical areas of Dhaka City. Rayer Bazaar is located near Mohammedpur and Beribadh. This area is mainly an extension of the Turag River. Rayer Bazaar currently has become a densely populated area, mainly a housing hub. The area is heavily populated areas. If we go back to history, this is where the potters started to live because clay "laal-maati" was available around Turag River. Currently, land has been filled and settlements have started to emerge.

Reasons for choosing the site:

Shurer Dhara is a music school that runs under National University and has established itself as a premiere music school in Bangladesh. My client, Rezwana Chowdhury, the principal of Shurer Dhara has been offered the site by the government in the year 2017, on the 25th year of this school's establishment. According to their proposition, since Shurer Dhara already exists in Lalmatia and since majority of the students are from Lalmatia - Dhanmondi - Mohammedpur area, it would be more convenient if the school was nearby.





ROAD NETWORK

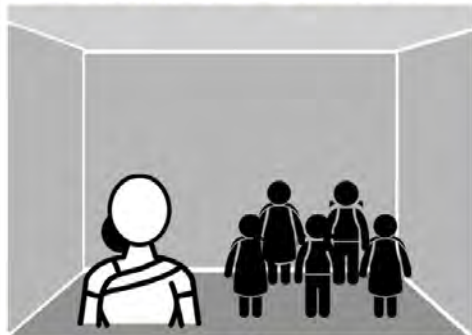


AMENITIES & ATTRACTIONS



SOLID & VOID

1982 REZWANA BONNA STARTED OF WITH 25 STUDENTS IN HER LIVING ROOM



GRADUALLY IN 1990S STUDENTS INCREASED INTO MORE THAN 100 AND MOVED TO LALMATIA HOUSING SOCIETY SCHOOL, CONTINUING TILL DATE



AFTER MORE THAN 25 YEARS THE GOVERNMENT FINALLY PERMITTED WITH A SITE FOR THE SCHOOL



ROLES AND ACTIVITIES

SHURER DHARA HAS THREE PRIMARY ROLES IN THE COMMUNITY THROUGH WHICH IT STRUCTURES IT'S ACTIVITIES. FIRSTLY, IT PROVIDES EDUCATION WITH VARIOUS MUSIC CLASSES. SECONDLY, THEY ARE A CULTURAL CENTER AND REGULARLY HOLDS MANY CULTURAL PROGRAMS. LASTLY, WITH THEIR MUSIC FOR DEVELOPMENT INITIATIVE, THEY ARE ARE ALSO A SOCIAL DEVELOPMENT CENTER.



PRIMARY ISSUES

THE PRIMARY ISSUE WITH THE ORGANISATION IN IT'S CURRENT STATE ISV THAT THE DIFFERNT PRIMARY ROLES AND ACTIVITIES ARE NOT CONNECTED WITH EACH OTHER. DUE TO LOGISTICAL REASONS AND A LACK OF SPACE, IT IS ALMOST IMPOSSIBLE FOR THE INDIVIDUAL AVENUES TO INTERACT. TO TRULY FORM A SPACE TO GROW AND DEVELOP, THE ORGANISATION MUST FORM FLUID AND FLUENT CONNECTIONS BETWEEN THE THREE PRIMARY ROLES AND ACTIVITIES.

CULTURAL CENTRE

SHURER DHARA REGULARLY ORGANIZES VARIOUS CULTURAL PROGRAMS THATS RELATES WITH TAGORE'S WORK AND THE BANGLADESHI CULTURE. THESE PROGRAMS ARE ORGANISED AND CARRIED OUT ENTIRELY BY THE STUDENTS AND SHURER DHARA STAFF.

						
SHARODOTSHOB	ASHAR AMONTRON	BORSHO BORON	BOSHONTO BORON	POUSH MELA	HEMONTO NIMONTRON	CHOITRO SHONGKRANTI
						
		22 SRABON	25 BOISHAKH ROBINDROJOYONTI	PONCHO KOBIR GAAN UTSHOB		

MUSIC CLASS

CURRICULUM BREAKDOWN



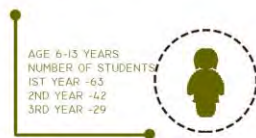
ONE YEAR

STUDENTS UNDER THE AGE OF 5 EXPOSURE TOWARDS MUSIC AND OTHER ARTS TO WIDEN IMAGINATION AND DEVELOP ATTRACTION TOWARDS THE FINE ARTS



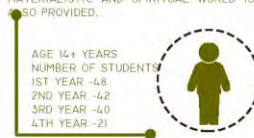
ONE YEAR PRE SCHOOL COURSE

CHILDREN FROM AGES 6-18 LEARN MUSIC, DANCE, DRAMA, RECITATION, ART. THEY DISCOVER THEIR SKILLS IN ORDER TO APPROACH TOWARDS WHAT TO SPECIALIZE ON. OUTINGS AND OUTDOOR CLASSES ARE HELD IN ORDER TO BRING THEM CLOSER TO NATURE.



FIVE YEAR COMPREHENSIVE COURSE

CLASSICAL AND TRADITIONAL MUSIC WITH EMPHASIS ON RABINDRANATHS MUSIC, HIS LIFE, WORK, IDEAS AND PHILOSOPHIES. MUSIC OF THE 18TH-20TH CENTURY ARE ALSO TAUGHT WHICH WERE INSPIRATION TO RABINDRANATH. EXPOSURE TOWARDS THAKUR'S WAY OF VIEWING THE MATERIALISTIC AND SPIRITUAL WORLD IS SO PROVIDED.



SPECIAL COURSE

MASTERING TECHNIQUES OF PERFORMANCE, COMMUNICATION WITH AUDIENCE AND INSTRUMENTS ON STAGE. REZWANA CHOWDHURY BANNA TEACHES THE DETAILED TECHNICALITIES HERSELF.

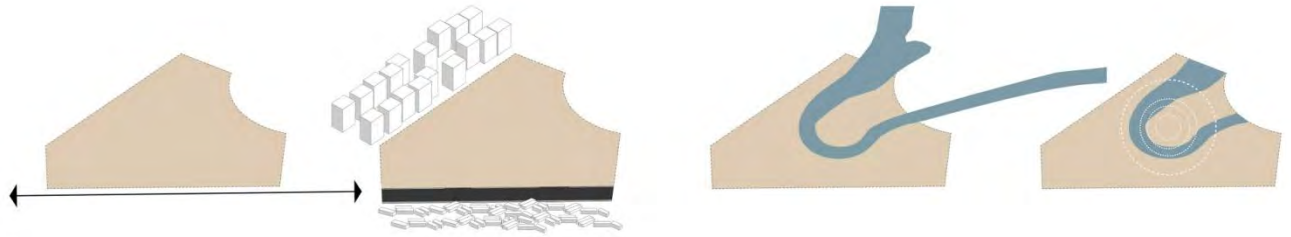


TENTATIVE PROGRAMS



PROPOSED PROGRAMS



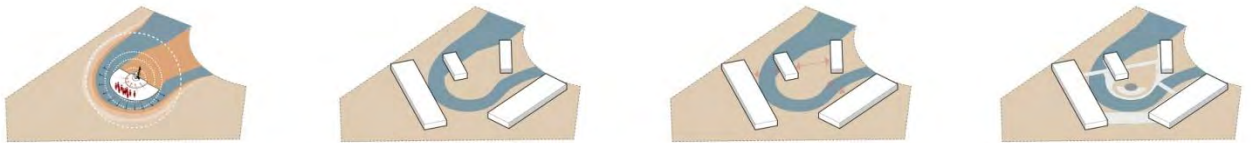


[FORM GENERATION]

SITE FOCUS



MASSING





PLAN AT LEVEL 6'-0"
SCALE: 1/16"=1'-0"

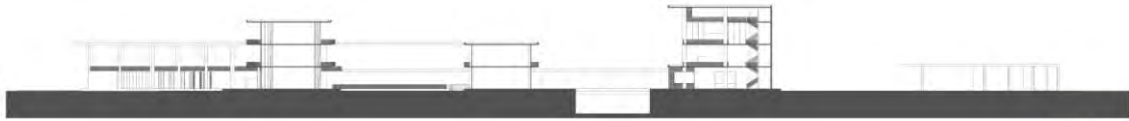
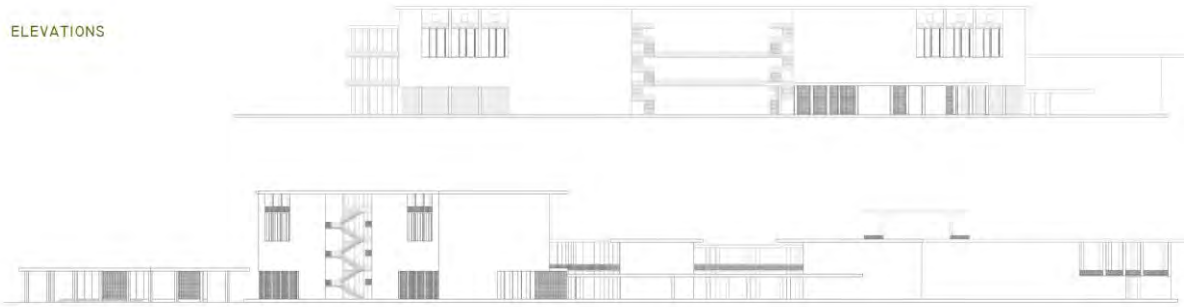


PLAN AT LEVEL 18'-0"
SCALE: 1/8"=1'-0"

PLAN AT LEVEL 36'-0"
SCALE: 1/8"=1'-0"

ACCOMMODATION PLAN
SCALE: 1/8"=1'-0"

ELEVATIONS



SECTION A-A'
SCALE: 3/32"=1'-0"



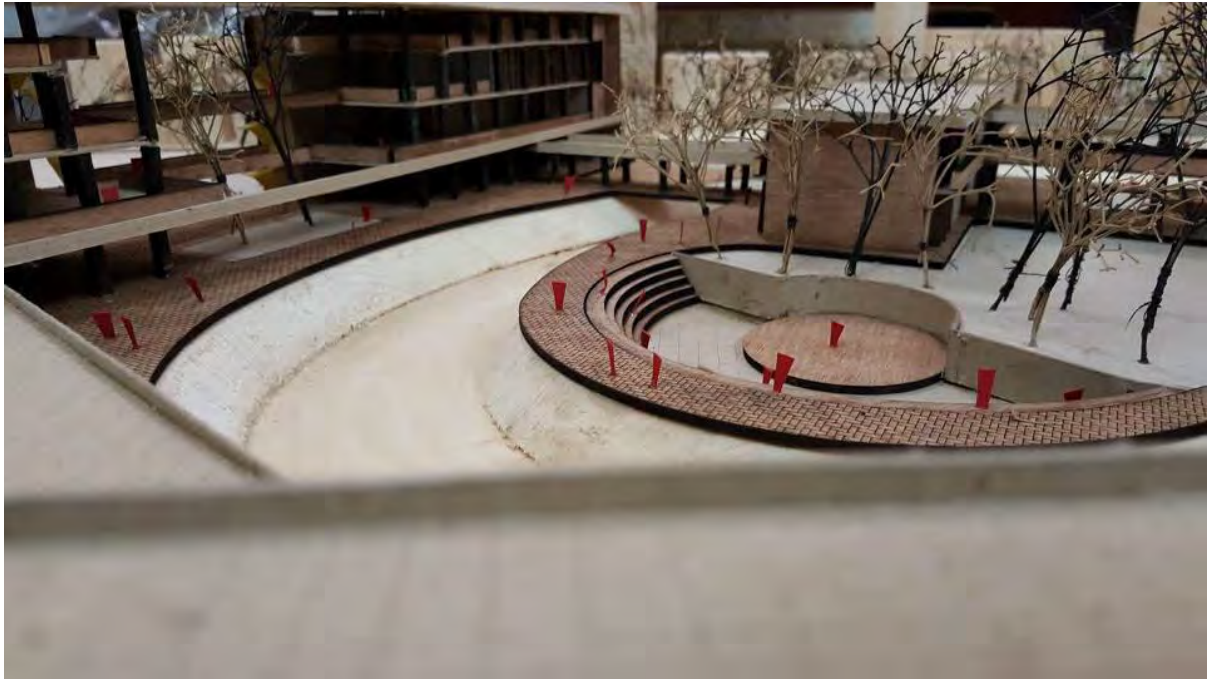
SECTION B-B'
SCALE: 3/32"=1'-0"











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