

বানের টানে টানে

SACHIN DEV BURMAN MEMORIAL CULTURAL COMPLEX & MUSIC SCHOOL
SOUTH CHARTHA, SADAR COMILLA

By

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Inspiring Excellence

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ABSTRACT

Sachin Dev Burman, most widely known as the maestro of Bollywood, the heir to the throne of Tripura Royal Palace often hailed as a genius, a prodigy trained by some of the biggest names in music history who also happened to light the ways of the biggest stars in Bollywood was but a man of great honour. However, little to the masses know of his humble origins in the soil of Bangladesh, in the city of rich history and fascinating culture: Comilla. It was here where the banished prince Tripura found solace in the meandering route of the Gumti River in the arms of Bhatiyali music. Time and time again, the notes of these songs had inspired some of the masterpieces of this great artist and in many of his pieces he hath mentioned countless times how he wishes to return to his land hailing himself as but a son of the soil. But the partition and eventually old age prevented him to do so. What was even more unfortunate was that his beloved home located in South Chartha, Comilla had been converted to a poultry farm. Once the hub of music culture, home of royalty, now reduced to a mere farm. It took over a century for the matter to be brought to the attention of the authority. In 2011, a group of intellectuals took it upon themselves to make it known and propose that this disrespected land be returned to its glorious days by converting it into a cultural complex that is built on the teachings and life of the great musical composer, that is Sachin Dev Burman.

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CHAPTER 1: INTRODUCTION

1.1 Background

Sachin Dev Burman was born to Nabadwipchandra Dev Burman who was crown prince to then King of Tripura Kingdom Ishanchandra Dev Burman residing in Agortola Palace located in Tripura Kingdom. However when Nabadwipchandra Dev Burman was still too young for the throne his father passed away and before doing so left the kingdom in the care of his brother Birchandra Manikko only to be handed back over to Nabhadwipchandra when he would come of age. Despite his promise to his late brother Bi Chandra betrayed his nephew Nabadwipchandra and took the reins of the Kingdom for himself in the meantime locking up his nephew in the palace soon after the demise of his brother. Years passed and Nabadwip was finally set free but due to the way that he was treated years since his father's demise and the betrayal of his own uncle over the throne he decided to leave Tripura and move to Comilla where took the house that is currently recognized as Sachin Dev Burman's ancestral home. There he married the Princess of Manipura Nirupama Devi and had his son Sachin Dev in 1906. In light of the situation Sachin Dev never became acquainted with his nobility. He attended the Comilla Zilla School or the Comilla District School like any other child who resided therein Comilla. Much of his time in school was spent singing in school programs, during which time he started playing the flute and it is there that he gained a knack for composing at a very young age. Initially, he learned under his father who was an accomplished dhrupad singer and sitar player. He also had a very beautiful voice, which his father upon noticing appointed an ostad to him so that he may nurture it. This influence of music wiped away any traces of interest Sachin Dev Burman might have had if any in the Monarchy, or the conspiracy and betrayal of his Great Uncle. This phase of his music training and early compositions continued as he passed his B.A. in Comilla Victoria College upon his father's insistence in 1924 although he had wished to go to Calcutta to attend music school. Nevertheless, his aspiration to establish himself as a composer grew stronger every year and he became more inclined towards music. Such that he travelled to different villages in the region where he found interest in folk, baul bhatialy songs so much so that he started collecting and the scripts from

various artists like bauls and likewise of the time. Madhab although gave his first musical lessons from Kirtan and Ramayan, Anwar a fisherman and Bhatialy singer took him to the heart of folk music of Bangladesh. With Anwar Sachin Dev learned how to make fishnets and travelled the Gomuti River passing through each village of Comilla, Brahman Baria, Murad Nagar and Homna with the only objective being to live the folk music of Bangladesh. In 1924 his father admitted him to Calcutta University for his M.A. and upon reaching Calcutta he got in touch with various legendary composers of the time and sought their tutelage. Moreover he tried to utilize the musical expertise he gained in Comilla and sang in many programs there. After completing his M.A. instead of going for a job he decided to become a professional composer. At the time HMB, India's then most famous record company recorded his songs and so he gained fame, acquired students, married one of his female students Srimoti Mira Das Gupta, (also from Comilla and a lyricist of many of his timeless tunes later) having a son, Rahul Dev Burman with her, who later went on to become yet another famous composer who would then marry famous singer Asha Bhosle. Upon gaining tremendous fame he moved with his family to Bombay in 1944 and composed songs for Bollywood. These songs which gained tremendous recognition among the subcontinent were greatly based and influenced by the Bengali folk songs he so admired from his youth and learned from his teachers. His compositions and his renditions made him unique, having lived life as a folk singer and influenced by classical music through lineage, Sachin Dev stood out from most other artistes. He was a pioneer as a composer showing that there is no conflict between the two types of music and that they can be combined to create a new style. However upon bidding farewell to Comilla and the possibility that he may never again return to his home in Chartha to visit Madhab and Anwar was omnipresent in all his renditions. In 1971 when Bangladesh was at war for Independence S.D. Burman and his wife, both hailing from Comilla came out and fought with music, they collected funds singing Tak Dum Tak Dum Bajai Bangladesh er Dhol acknowledging that Bangladesh gave them birth. On 16 December 1971, as the state of Bangladesh became a reality they distributed sweets in Bombay where S.D. Burman was chanting in his native Comilla dialect 'Amar Dash Sadhin Hoya Gese'. S.D. Burman continued his work well into the 70s but unfortunately, in 1975 31st of October the great composer met his demise. Sachin Dev Burman had lived a much cherished life and it was music that saved him and wrought him of the betrayal of his family. It was

through him that the Bengali folk songs in this region of Comilla gained eternity and there influences can be seen in his own compositions, both during his educational period and his time and work in Bollywood. He himself gained eternity through these songs, it was his wish that these songs would be passed down from generation to generation or at least their influences and that these styles of songs that talk about soul, religion, daily life of the rural people and loved ad it did would be continued to be practiced. This eventually came true as he had significant influence on various notable artists such as Hemanta Mukkhopadhyay, Bappi Lahiri, Mana Dey, Sandha Mukkhopadhyay, Torun Kumar Mukkhopadhyay, Mohammad Rafi, K.M. Saygal, Mukhesh, Lata Mangeshkar, Asha Bhosle, Kishore Kumar and the likes. However over the years of neglect to his ancestry and his contributions to our culture the effect of his songs began to dissipate, much more so around his home which was once the epitome of music culture in Comilla. The generations which have followed till now do not know of his his home or that he had anything to do with the way our songs are. They have heard and enjoyed numerous renditions of his songs but they do not know of their origin. S.D. Burman had wanted that his songs and the songs of the bauls and pollogiti that so influenced him would live on and be passed down from generation to generation. And with that purpose this project was proposed so that the spirit of his music may live on and the area in which his place of origin and the reason behind his music will become once again enveloped by a musical environment. The project would showcase and honour the noble life that he left behind, the home he had in Comilla, the scripts he collected with Anwar, the songs he sang with and composed with various local and International artists. More than those it would host musical soirees as his father had done when he had spent his youth inviting all the local artists (baul; polli singers, bhatilay singers, ostads etc.), it would basically be a cultural avenue holding a platform which would gather these unknown artists and introduce them to the world as the project would also host International Musical Programs in memory of the maestro. The project will also include a library which would benefit the people who want to learn about him, halls for the musical programs and it would have a music school where the children of Comilla may learn the songs that groomed the great S.D. Burman from the descendants of the ones he learned them from.



(Shams,2017)

1.2 Project Brief

1.2.1 Name of the Project: Sachin Dev Burman Cultural Complex

1.2.2 Client: Ministry of Culture

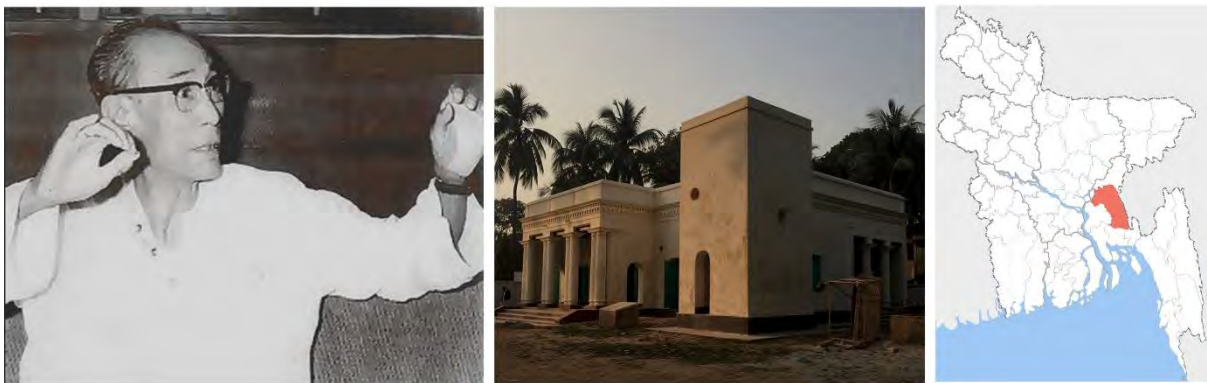
1.2.3 Location: South Chartha, Sadar Comilla, Comilla

1.2.4 Site Area: 272087.09995 sq.ft (6.24 Acres)

1.3 Project Introduction

বানের টানে টানে ...

SACHIN DEV BURMAN CULTURAL COMPLEX
SOUTH CHARTHA, ADARSHA SADAR, COMILLA
MINISTRY OF CULTURE



(Shams,2017)

Comilla was at the time the cultural district then then East Bengal from which many great singers, composers, actors had emerged. It had also traditionally held the highest rate of education. Notable people like zaminders, businessmen, civil administrators, people related to the film industry, music industry, 'jatra natok' hailed from Comilla. It was this culturally rich environment that helped groom Sachindev Burman influencing his taste and interest in music and relieving him of the misfortunes of his nobility. His many journeys to village after village collecting songs of the baul, bhatialy, folk songs and bringing them under the lime light was a tremendous contribution to our culture today. As at that time due to the remote locations of these origins people were unable to realise how culturally rich these songs were. The songs he later composed were also influenced and borrowed from these folk singers and the people of Comilla, to this day still celebrate, love and listen to his compositions. However, due to much neglect Sachindev Burman's ancestral home was left under the care of the poultry ministry who converted 5 acres of his 18 acre estate into a poultry farm while the rest rest had been turned into residential

zones. Nonetheless The former D.C., a man inclined towards Bengali literature and culture and traditions and classical music after being approached by local artists about the current dilapidated situation of S.D. Burman's ancestral home and together they took the initiative of approaching the government about turning the home into a museum and extending it to a cultural complex that would host music festivals gathering many local and international artists and classical music fans to celebrate S.D. Burman, his own composed songs and his love for Baul, Bhatiyali and Polligiti songs. The project also aims to form a wing that would be dedicated to training and educating interested trainees in the art of these forms of classical music.

1.4 Aims and Objectives of the Project

The principal objective of the project is honour the memory of S.D. Burman, his life, both lineage and his life in Comilla, his influencers and his works. It will be conducted in phases, the first phase addressing the restoration of his ancestral home from its unscanty condition to that of its glory days, next being the relocation of the poultry farm to Sadar Dakshin, then the addition of the cultural complex. One of the many and crucial aims of this complex would be to bring the area its former cultural environment which it so boasted of and that influenced S.D. Burman and his works. The complex would further bring to the light the yet undiscovered newer forms of Baul, Bhatiyaly, Polligiti songs lost in the current era as artists gather to sing under one pavilion. This would help restore the celebratory and festive mood that once encapsulated the building and the area surrounding it. It would reintroduce the local people to the new era of classical music simultaneously improving the dismal condition of public spaces there. It also intends to attract international artists who were greatly influenced by S.D. Burman's compositions and works.

1.5 Programs

Museum

Storage

Library

Classrooms

Accommodation

Cafeteria

Kitchen

Event Hall

Outdoor Performance Spaces

Administrative office

Lobby/Reception

Guard post

Ticket booth

Parking

CHAPTER 02 LITERATURE REVIEW

2.1 About S.D. Burman



তখন সবে রাস শাইন।
বন্ধু-স্বাভাভদের নিয়ে কিশোর শচীন গেছে
কমলাসাগরে পূজার মেলায়। মেলা বসেছে কুমিল্লার
বাড়ি থেকে মাইল দশ দূরে।
কিরতি পথে মহা বিপত্তি: বিনা টিকিটে ট্রেনে উঠে, ধরা পড়ে
সোজা স্টেশনমাস্টারের গুদামে বন্দি।
আসলে মেলা দেখতে গিয়ে দেরি হল খুব। ছড়মুকিয়ে
স্টেশনে এসে দেখে ট্রেন ছেড়ে যাচ্ছে। তখন আর টিকিট কাটার
সময় কই।
মেলায় আসার কথা যুগাকরে জানে না কেউ। এ বার
জানাজানি হলে রক্ষে নেই। অগত্যা, বুকি নিয়েই ট্রেনে ওঠা।
কিন্তু এ তো অন্য পেরো। কেলেকারির এক শেষা ভয়ে
কৈদেই ফেলল শচীন।
শেষে বন্ধু মোহিত বুদ্ধি দিল, "শোন, স্টেশনমাস্টারের মা
খুব গান ভালবাসেন। কিছু দিন আগে আমাদের বাড়িতে চপ
কাঁড়ন শুনতে এসেছিলেন। তখন দেখেছিলাম, গান শুনছেন
আর কাঁদছেন। এক কাজ কর, তুই তের ভাটিয়ালি, বাউল
গান গুলো গা তো দেখি। তাতে যদি কিছু হয়।"
যা থাকে কপালে বলে, বন্ধ গুদামঘরে বসেই গান
ধরল শচীন।
ওমা, তাতেই কাজ হল।
দশ মিনিটের মধ্যেই গুদামঘরের দরজা খুলে
দাঁড়ালেন স্টেশনমাস্টারের মা।
মুক্তি তো হলই, সঙ্গে দেয়ার পরে মিষ্টি মুখও।
গান গেলে শচীন সেই ছোটবেলা থেকেই
পাগলপারা। তার গানে অনুরাগে তাই।
এ দিকে কিন্তু ত্রিপুরার রাজবাড়ির ছেলে। বাবা
নবরীপচন্দ্র রাজা হননি বটে, কিন্তু মহারাজকুমার তো।
মহারাজ ইশানচন্দ্র মাণিক্য বাহাদুরের একমাত্র বংশধর।
বিশ্বাস, প্রার্থ্য কম ছিল না বাড়িতে। কিন্তু তার সঙ্গে ছিল
কড়া নজর, শাসন— প্রজাপজারের সঙ্গে মেলামেশা চলবে না।
শচীন কোনও কালেই ওসব তোয়াক্কা করেনি। তাতে তার বাবা-
য়ে অফেপ ছিল, তাও না।
ত্রিপুরার রাজ-সিংহাসন নিয়ে স্বখে নবরীপচন্দ্রকে ব্রিটিশ-
অধিকৃত (ত্রিপুরার জমিদার) কুমিল্লাতে নির্বাসিত হতে হয়।
নবরীপ সেতার বাজাতেন। তাঁর শ্রুপদ গানের গলাও ছিল
চমৎকার। ছবি আকতেন, মুঠি গড়তেন। রবীন্দ্রনাথের সঙ্গে
যনিষ্ঠতা ছিল খুব। কবি ফানন ত্রিপুরায় আসেন তখন তিনি তাঁর
কাছে ছিলেন বেশ কয়েক দিন। বাবারই ঘাঁচ পেয়েছিল ছেলে
শচীন।
আইনোদের মতো সবচেয়ে ছোট শচীনের জন্য
নবরীপেরও ছিল প্রবল টান। অন্য ছেলেদের দার্জিলিং-এ
বোর্ডিং স্কুলে রেখে পড়াশোনা করলেও শচীনকে তিনি বহু কাল
কাছছাড়া করতে পারেননি। বাবা নবরীপ, মা নিরুপমার আদর

ইজুলে সরস্বতী পূজার বাবার শেখানো গান গেয়ে শচীন
প্রথম বারের মতো পঙ্কজের মধ্যে 'স্বিরো' হয়ে বাবা। তার গান
হেডমাস্টারমশাইয়েরও এত ভাল লাগে যে, তিনি তারিফ করে
পেজাই একটা চিঠিও লিখে পাঠান নবরীপচন্দ্রকে।
কুমিল্লায় তখন শ্রুপদ-গাইয়ে হিসেবে শ্যামাচরণ দত্তর খুব
নামডাক। কিন্তু শচীনের গান শেখা বাবার কাছেই চলাছিল।
আর ছিল মাধব আর আনোয়ার।
মাধব বাড়ির বৃদ্ধ দোকর। ছুটির দিনে দুপুরে মাধব সুর করে
রামায়ণ পড়ে শোনাত। তার সরল সোজা গান শচীনকে মায়ের
ও রে দিত।
আনোয়ার আরেক দোকর। সে ছিল শচীনের মাছ ধরা
শেখানের গুফা বাগানের বাঁশ কেটে ছিপ তৈরি করে দিত
আনোয়ার। বাড়িতেই তো পুকুর। সে প্রায় ষাট বিঘে। তাতেই
দু'জনে মিলে মাছ ধরা চলত। রাতে দেতারা বাজিয়ে আনোয়ার
ভাটিয়ালি গাইত। তার মিঠে সুরে শচীনের পড়া উঠত মাথায়। যে
জন্য কত বার মাস্টারের বকুনি খেয়েছে। তবু গানের কুলায় বার
বাসা, সে কি আর গান ছাড়তে পারে।
ইজুল তো বটেই, কলেজে পড়ার সময়ও সেই গান আর
গান। ভিক্টোরিয়া কলেজে পড়তে গিয়ে খেঁজ পেলে গাশেই
নবাব বাড়িতে বড় বড় গাইয়ে, বাজিয়ে, বাঁদিকিয়া
এসে আসির বসান। পড়ায় ফাঁকি দিয়ে রাত বেগে
নবাববাড়ির বকুলতলায় লুকিয়ে বসে গান শোনা ছিল
বাঁশ। সেই সঙ্গে গ্রামে গ্রামে যুরে ভাটিয়ালি, বাউল,
ফকির, বোষ্টমদের ডেরায় যাওয়া তো ছিলই। তাদের
সঙ্গে এক হকোয় তামাকসেবনও।
গান গাওয়া, গান শোনা, গানের জন্য ছুটে বেড়ানো
আর মাছ ধরা। এর বাইরে আর যা ছিল, তা হল টেনিস।
কুমিল্লার বাড়িতে নিশাল পান। সেখানে প্রায়ই চলাত
র্যাকেট হাতে সৌন্দর্য। এলাকায় 'টেনিসচ্যাম্পিয়ন'-এর
খ্যাতি তখন থেকেই। তখন কে আর জানত তার এ-সেলার
এক দিন তার সঙ্গী হবেন অভিনেতা সুর দত্তও।
আইএ পাস হল। বাবারা তখন বিদেশে। শচীন চাইল এ বার
কলকাতা যাবে। আসলে কলকাতা গিয়ে গান শেখার ইচ্ছেটা
তখন যে ভাঙিয়ে বেড়াচ্ছে।
বাবা বাড়ি হলেন না। বললেন, "তুমি আমার ছোট ছেলে।
অন্যরা বিদেশে। আমি চাই অস্বস্ত দুটো বছর তুমি আমার কাছে
থাকো।"
বিএ পড়া শুরু। আর সেই সঙ্গে নতুন উদ্যমে চলল গান-
অভিযান। পূর্ববাংলায় এমন কোনও নদী নেই যেখানে যাওয়া
হয়নি সুবক শচীনের। বিএ পাস করার পর বাবা-ই নিজের
ছেলেকে কলকাতায় এনে ইংরেজি এমএ ক্লাসে ভর্তি করে
দিলেন।
রাজবাড়ির তমর শচীনদের বর্মদের জীবন শুরু হল শহর
কলকাতায়। টিকানা, ত্রিপুরা প্যালেস।
সূত্র: শরগঙ্গের নিষাদ (শচীনদের বর্মন)

Sachin Dev Burman(1 October 1906 – 31 October 1975) the great music composer. Was originally a member of the Tripura royal family, who started his career with Bengali films in 1937 after which he began composing for Hindi movies becoming one of the most successful Bollywood film music composers of all time. S D Burman composed music for over a 100 movies, including Hindi and Bengali films. S.D. Burman's compositions have been sung by leading singers of the period including Lata Mangeshkar, Mohammed Rafi, Geeta Dutt, Manna Dey, Kishore Kumar, Hemant Kumar, Asha Bhosle and Shamshad Begum. Mukesh and Talat Mahmood have also sung songs composed by him. Apart from being a versatile composer, he also sang songs in light semi classical which he was taught through lineage and folk style of Bengal stamped onto him during his time spent in Comilla with his teachers Madhav a house help and Anwar a boatman/fisherman, in his youth. He sang about 14 Hindi and 13 Bengali film songs that have been recorded. His Son Rahul Dev Burman was also a celebrated music composer for Bollywood films. S.D Burman also worked with some of the finest directors/producers such as Dev Anand, Vijay

Anand and Chetan Anand to Guru Dutt, Bimal Roy, Hrishikesh Mukherjee, S.Mukerji and Shakti Samanta among many other eminent directors.

Burman was born on 1 October 1906, in Comilla, Bengal Presidency (in present-day Bangladesh) to Raj Kumari Nirmala Devi, the royal princess of Manipur and Nabadwipchandra Dev Burman, son of Maharaja Ishanachandra Manikya Dev Burman, Maharaja of Tripura (r. 1849–1862). Sachin was the youngest of the five sons of his parents, who had nine children in all. His mother died when he was just two years of age. When S.D. Burman was young, his great uncles cheated his father Nabadip Chandra Dev Burman and took over the Royal Kingdom of Tripura, although Nabadip was the legal heir of Tripura. As a result, the family had to live in isolation as refugees in their own province. S.D. Burman felt dejected when he was very young and it is said that due to unrest and disturbed mind, he started to wander the streets of Agartala interacting with sufi saints, sadhus and folk singers. This interaction laid the early foundation of music in SD. Other stories of him suggest that a conspiracy by the royal family to dispose of him lead his father to place him in hiding and so he would spend his time mostly with the local folk artists who would sing with him and teach him the songs of Bengal as they travelled from village to village. In his childhood, he was more interested in sports and music more than normal school education. He was brought back from Agartala Kumar Boarding- a Harrow-Eaton type school for children of the aristocrats. Sachin Korta started his long association with Comilla studying at Comilla Yusuf School (1912-14); Comilla Zilla School (Class V to Matriculation; 1914-20); and Comilla Victoria College, (Intermediate and Bachelor of Arts, 1922, 1925). His association with Comilla in his formative years created his outlook for the rest of his life- his love and indebtedness to Bangla Gaan and Bangladesh. SD passed his Intermediate examinations, equivalent to today's Std. XII, and completed his Bachelors in Arts from Comilla Victoria College at the very young age of 18. He left for Kolkata to pursue his M.A. in English. But his real interest was in music and hence he did not pursue M.A. degree.

Music was central to the Burman house. Sachin Korta's Father, Rajah Nabadweep and his sister, Tilotoma Devi were accomplished Sitar and Esraj players. His father was an eminent sitarist of the time and was also a classical singer who was trained

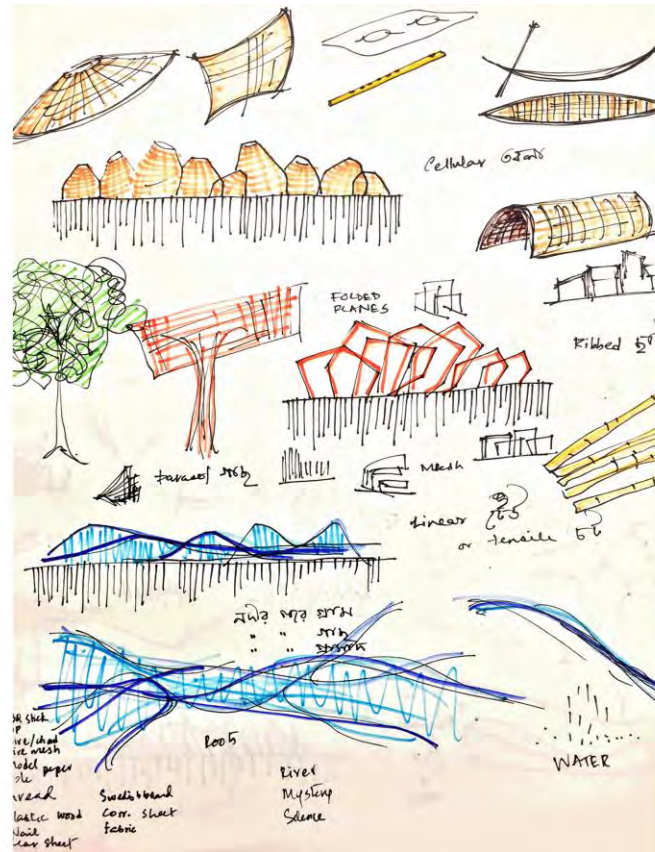
in Dhruvad style of singing and so was his first teacher of music and later he took music lessons from blind singer K.C.Dey (uncle of famous singer Manna Dey) and also from Allaaddin Khan and from many other guru's well versed in classical music. SD was also in close association with sufi saint Saheb Ali and had recorded many compositions of Saheb Ali. In spite of an influence of classical music, it was the music of the soil from Madhab and Anwar that was his portal to a magical world. Madhab gave his Chhoto Korta his first musical lessons from Kirtan and the Ramayana.

"I was bent towards folk music, simultaneously with classical music. Madhab was an old hand in our family. He used to sing Ramayana for us on Sunday afternoons after lunch. His simple rhythmic style used to make me ecstatic! There were no stunts and he used to sing effortlessly. Bauls, Bhatiyali singers, Fakhirs, Baishnabs, singers of Lord Shiba and Goddess Kali, and similar folk singers used to come to our house regularly. Their singing enthralled me..." – S D Burman in his autobiography, Sargamer Nikhad

Anwar- a fisherman and a Bhatiyali singer- took him to the heart of folk music of Bangladesh. With Anwar, Burman learned how to make fishnets and traveled the Gomuti River. They passed through each village of Comilla, Brahman Baria, Murad Nagar and Homna with one objective- to collect folk songs and live the folk music of Bangladesh. Having lived the life of a 'folkie' and influenced by classical music through lineage, Burman stood out from other artistes in Bangla Gaan.

" As a composer, he was a pioneer in showing there is no conflict between our classical and folk music. As a performer, he knew how to throw words within a song and make the listener travel into a magical world with him."

(Chowdhury,A. (2012,October 14) Sachin Korta- The Pride of Comilla and Bangladesh.)



(Shams,2017)

This is one of the reasons why many of SD's compositions reflect folk tunes of Bengal. After all, folk music is considered to be mother of present day classical music. In his prime time, S.D. Burman composed music for both Hindi and Bengali films. However he was also a very good flute player and had a mastery over Sitar which of course he learnt from his father. He also learnt to play Tabla. Along with music, SD was very much interested in football so much so that organizers of major football leagues used to invite him as a referee. Soon he became a very good football player, singer and a musician all rolled into one. SD's songs had mass appeal and because of the simplicity with which they were composed, they never became outdated. SD always used to emphasize that his songs are meant for masses and not for classical experts. He believed in simplicity in composing a particular song so that anybody like paanwallahs, rickshaw pullers should be able to hum it. Hence changes in trends and passing fads never affected SD's music. His music always remained evergreen.

Unlike many other music directors SD Burman never relied on one singer. He kept on changing singers. Sometimes he had numerous singers singing for the same

film. SD Burman's Hindi and Urdu were scarce. But it did not bother him. He hired best lyricists such as Sahir Ludhianvi, Majrooh Sultanpuri etc. who put words into the tune which was created first by the maestro. Burman was the first music director to insist that the tune should be composed beforehand and then the lyricist should put words in the tune though lyricists were uncomfortable with this approach at first. Burman proved with the finesse in his work and stubbornness why that should be so and this went on to become a trend for future composers. He had a natural affinity for progressive people who were young in their mind. SD Burman is the only music director who remained popular until his death in 1975. No other music director in Bollywood has achieved this feat.

He had also groomed the big names we now of today. "Lata Mangeshkar has sung 132 solo songs composed by S. D. Burman. Among other singers, number of songs are: Asha Bhosle (75), Kishore Kumar (53), Mohammad Rafi (45) and Geeta Dutt (44). He set tunes to the songs of 27 lyricists and 57 singers have sung them. He has composed about 700 songs in 90 Hindi and five Bengali films out of which 157 Hindi film songs are duets. "

S. D. Burman sadly passed away on October 31st, 1975 at the age of 69 years. And his legacy was passed onto his son and the plethora of young minds he had groomed.

(SD is immortal. :Kamath, N., Dr. (2006) S.D. Burman Remembered. http://rivr.sulekha.com/dr-narasinha-kamath_154463)

2.2 Works

'S D Burman used his solid grounding in classical music and his wide exposure to folk

music most effectively to create compositions that broke traditions and became hugely popular with the mass audience. His style of singing and quality of voice was his own, unique and unmatched. "Such is the youthfulness of his tunes that he seems a live presence even today. Agewise, he may have belonged to the first

generation composers but his tunes have a contemporariness that puts him ahead of the fourth generation.”

He had a unique husky voice that was classically trained. Finally, he had a unique ability to present Bangla folk tunes to an urban audience.

“He was one of the music greats of our country, his thinking and creativity was unique. The range of music he gave from *Bandini* to *Pyaasa* to *Guide*, he was amazing at everything. His melodies had a different appeal,” sarod maestro Ustad Amjad Ali Khan had said at the launch of the book *Sun Mere Bandhu Re*. “One of the best things about him was that he brought folk music in film tunes.”

Moti Lalwani, “He used minimum instruments to achieve maximum sweetness in his songs. For background music/climax music, where music directors used 50 to 75 to 100 musicians, Dada used only one instrument at least twice I know of, in *Kala Pani* (1958) and in *Bandini* (1963).”

S.D Burman was not only an excellent composer but he knew which voice would fit which song, which instruments would capture the mood perfectly, which situation demanded what kind of music. The bottom line is he knew what the audience wanted.

(Mondal, A. N., The incomparable music of S.D. Burman transcends generations, Silhouette Magazine, 29-10-16)
(Chowdhury, A., The voice of the Bhati regions of Bangladesh, The Daily Star, Oct. 29th 2015)

2.2.1 Bengali

Sachin Dev Burman first became renowned as a radio singer/composer in Calcutta Radio Station. With a mix of Bengali folk and light Hindustani classical music, S D Burman’s compositions and song renditions created a unique form of music which was enjoyed both by masters in the art form as well as the public. He composed more than 132 Bengali songs sung with the illustrious Bengali musicians and poets and compositions for several popular Bengali plays and films. In ‘*O re maajhi*’ (*Bandini*) the folk music in Burman’s voice perfectly portrays the agony of a woman who is pleading to a boatman to help her cross the river to meet her beloved, providing the most defining climax of this classic.

(Mondal, A. N., The incomparable music of S.D. Burman transcends generations, Silhouette Magazine, 29-10-16)

2.2.2 Indian

At the time when Hindi film music was dominated by the richly classical compositions, the devotional songs or the typical “sad” songs, S D Burman introduced a unique sweetness into film music, creating compositions that perfectly expressed the situations they were made for. He started making music that created moods. As Punita Bhatt wrote in an article, “S. D. Burman composed music for exactly 89 films, adding up to a total of 689 songs. It is said that SD Burman had the highest hit songs as compared to others. This much can be said without hesitation: S. D.’s music never grated or jarred the sensibilities. How many music directors today can make even this claim? At his best, Burman’s compositions were uncluttered little masterpieces in which singer and melody became partners to beguile the ear.”

S D Burman’s hugely successful compositions in Bengali nonfilm music became chart toppers in Hindi as well. Jaane kyatune kahi (Pyaasa), adapted from S D Burman’s superhit Bengali nonfilm song in his own voice Monodilo na bodhu that was a bestseller. There are several examples of the seamless transition from Bengali musical traditions to something that has a pan-Indian appeal. Hence, Shono go dokhino hawa composed in the Bangla ‘tappa’ style became the romantic Khai hai re humne kasam in Talaash (1969); Rongila rongila rongila re turned into Aan milo aan milo Shyamsanwre in Devdas (1955); Ke jash re written by Mira Dev Burman transformed into Sunri pawan purwaiya from Anurag (1972) and the classical Alo chhaya dola was adapted into the racy yet complex Pawan diwani from Dr Vidya (1962). Says Moti Lalwani, “He brought in folk in film songs, and simplified classical to fit in films. He changed with times so that his music didn’t become dated. Dada’s music was not such that if you have listened to it once, you have listened to it always.”

“Down the internet era, I stumbled upon the largest treasure trove of SD Burman – his Bengali songs numbering over 130 (132 actually), about 35 of which were adapted in Hindi, mostly by SD Burman himself in different voices – Rafi, Lata Mangeshkar, Manna Dey, Geeta Dutt, etc for films. A few were also adapted by other composers. SD Burman himself sang some of these Hindi adaptations in films as well as nonfilms.

Most of these songs have achieved everlasting popularity, without the listeners becoming aware of their original source... That still leaves about 95 Bengali songs which to my knowledge have no Hindi versions. Therefore, I term them as pure Bengali songs. It is Bengali folk, which was the soul of his music. This is what he had absorbed in his childhood, and this was his natural habitat.” – A.K.

(Mondal, A. N., The incomparable music of S.D. Burman transcends generations, Silhouette Magazine, 29-10-16)
("The Ultimate SD Burman: His Pure Bengali Songs." *Songs Of Yore*, www.sonsofyore.com/sd-burmans-bengali-songs/.)

2.4 Music Education

The accepted theory now is that taking music lessons as a child enhances brain function and structure. Children with musical training do better in subjects like language, reading, and math and have better fine motor skills than their non-musical classmates.

Early music lessons encourages brain plasticity: the brain's capacity to change and grow. As small as a half-hour music lesson increases blood flow in the left hemisphere of the brain and as little as four years of music lessons were found to improve certain brain functions, even when tested 40 years later. When exposure to music training begins before the young age of 7, the brain enhancement that arises can last their entire life. Children who sing together in group have reported higher satisfaction in all their classes, not just music. Music lessons like playing drums and singing nursery rhymes that were even given to babies before they could walk or talk resulted in those babies having communicated better, smiled more, and showed earlier and more sophisticated brain responses to music.

Music has also been seen to benefit the elderly. Old people who play instruments, sing or dance have shown physical, psychological and social benefits from music. Music protects against loss of memory and cognitive decline better than other hobbies or leisure activities.

(Alban, Deane. "How Music Affects the Brain." *Be Brain Fit*, 20 Jan. 2018, bebrainfit.com/music-brain/.)

2.5 How different forms of Music affect the brain

Music is important for regulating our emotional state, it can impact our focus and has an effect on the overall way we feel. Music has been used for centuries to change energy levels, improve mood and even to help people who are ill or suffering from emotional trauma to heal. Researchers from McGill University in Montreal said the response to music comes from the chemical dopamine. Correlating increased levels of dopamine in the brain to corresponding music proves that humans obtain pleasure from listening to music. There is strong evidence that playing a musical instrument or listening to music can positively impact brain health and function. This brain boosting effect is evident at all stages of life. Everyone benefits, from babies to seniors. Music can improve mood, increase intelligence, enhance learning and concentration, and ward off the effects of brain aging. Music therapy can help various mood and brain disorders, including Alzheimer's. Every genre has its benefits, and we can make the most of them by mixing up our playlists every once in a while. Not only does it allow us to encounter new favorites, but our physical and psychological health and well-being may be positively affected too.

("How Types of Music Genres Can Affect Your Mood." *Mamiverse*, 27 June 2017, mamiverse.com/how-types-of-music-genres-affect-mood-)

("The Effect Different Genres of Music Can Have on Your Mind, Body, and Community." *Upworthy*, 5 Apr. 2016, www.upworthy.com/the-effect-different-genres-of-music-can-have-on-your-mind-body-and-community.)

2.6 Architectural Conservation

2.6.1 *What is conservation?*

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

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

3. The present century will no doubt be remembered for the unprecedented culture, and political upheavals that have led to a condition of in global instability. Through the dynamic act f process observed and develops regard of our past: we learn a bit of history, sociology, and anthropology, building design in short we learn about ourselves.

2.6.2 *Methods of conservation*

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

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

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

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

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

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

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

2.6.3 Conservation in Bangladesh

In Bangladesh the contemporary philosophy and concepts of architectural conservation is yet to gain currency. What is practiced here is archeological preservation based on the principles and legislation introduced in the subcontinent by John Marshall nearly a century ago. Due to the restrictive policy followed e. g. a building must be hundred years old to be designated as historic property. Significant

portion of the country's architectural heritage remains outside the jurisdiction and care of the relevant body namely the Directorate of archeology and museum, Ministry Of Culture.

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

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

The Directorate of architecture, Ministry of Work has no budget allocation for conservation. Therefore needs to raise funds on project basis. At present more public funds are also not likely to be available. Private sector needs to be explored for the additional funds.

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

2.6.4 Criteria for protection of Heritage Building or monument

Identification

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

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

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

Protection of the building / site

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

Original Elements

1. Structures that impinge directly on the monument/s, identified to be additions, alterations or extensions of any form or kind on to the original monument/s, shall be

removed/ relocated elsewhere, in an attempt to recognize the original form/feature of the monument.

2. All original structures and architectural elements are to be retained and restored.

3. In the event that such elements have to be repaired, their features are to be retained intact.

(Conservation and rehabilitation of historical and cultural heritage Chapter 3)

(Bangladesh National Building Code 2012 9-11)

2.7 Music and Architecture

“I call Architecture frozen music.” - Goethe

Music is a space. The architectural concept creates an interesting space where one can feel the composition. Being surrounded by sounds and physical items one must feel a unity. Music gives very individual feelings.

(“Music in Architecture - Architecture in Music.” *Architizer*, [architizer.com/projects/music-in-architecture-architecture-in-music/.](http://architizer.com/projects/music-in-architecture-architecture-in-music/))

Music and architecture have many things in common such as rhythm, texture, harmony, proportion, and dynamics. Rhythm and architecture are similar in many ways. Rhythm has much to do with pattern. Patterns can be found in both music, through beat and repetition, but can also be found in shapes or structural elements in architecture. Texture is also a key concept of architecture and music. Texture in music has to do with the layering of different sounds and rhythms by different instruments. Materials in architecture can also display texture. The combination of different materials can show a wide variety of different textures and how they can interact with each other. Architecture and music also have harmony in common. Harmony can be from balance in a musical work or it can also be through a balance of a part to a whole. Architecture can show harmony through the successful use of different materials or designs in a space together to become one unified space. Proportion in my opinion relates to harmony in many ways. The right proportions in music in intervals and notes can help create a harmony throughout the work. Proportions with materials in architecture also create a balance. The correct balance can harmonize an architectural setting. Architecture and music also share dynamics. Dynamics deals with quality. Music and architecture need certain

qualities and standards to make the works worthwhile and meaningful. Music and architecture can be paralleled in many more ways than one. Rhythm, texture, harmony, proportion, and dynamics all are tied into the arts in some way; whether it is through buildings, or songs. Either way, the overall qualities shared between music and architecture can help inspire each other. The more qualities in common, the more influence music and architecture can have on each other through emotions and the overall meanings of works.

(“Monthly Archives: March 2014.” *Architecture and Design*, [blogs.it.vt.edu/danabrink/2014/03/.](https://blogs.it.vt.edu/danabrink/2014/03/))

CHAPTER 03 SITE AND CONTEXT ANALYSIS

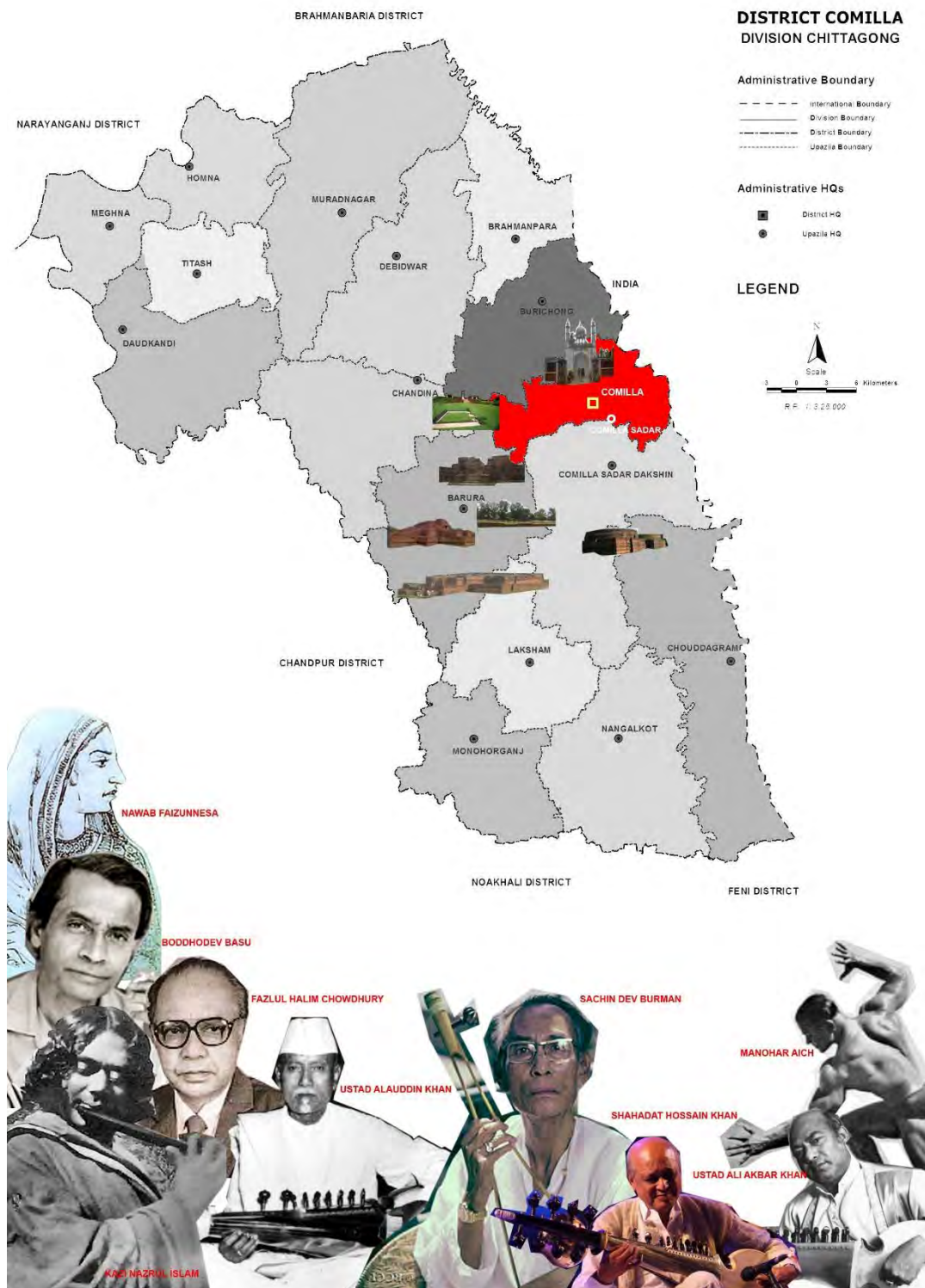
3.1 Comilla

3.1.1 Comilla

Comilla is a city in eastern Bangladesh, located along the Dhaka-Chittagong Highway. It is the administrative centre of the Comilla District, part of the Chittagong Division. Comilla is the second-largest city of eastern Bangladesh after Chittagong and is one of the three oldest cities in Bangladesh.

- Stands on the banks of Gumti River
- Total area: 11.47 sq km
- Population: 3 mil (male 52.56% and female 47.44%)
- Literacy: 60.3%
- Notable Places: Commonwealth War Cemetary Memorials, Muktijuddha Museum at Mainamati Cant., Bangladesh Academy for Rural Development, Mainamati Museum, Comilla Cadet College at Courtbari etc.
- Blessed with memories of national poet Kazi Nazrul Islam and Rabindranath Tagore visited twice in his lifetime
- One of the most ancient cities famous for natural beauty (town of banks and tanks due to large ponds)
- Famous for high education rate
- Ruled by Mughal Emperors as well as British East India Company in the past
- Civil society strong in voice and activity
- Oldest military base used by British Indian Army in WWII
- Good communications network, known as hub of road communications of Eastern part of Bangladesh, the most important Chittagong-Dhaka highway bypass the city from cantonment to Paduar Bazar Comilla
- Located 97 kilometres from capital Dhaka
- Notable schools and colleges (SD Burman: Zilla School, Victoria College)
- Home of notable people like Nawab Faizunnessa, pioneer in women's education, S.D. Burman, Ustad Mohammed Hossain Khasru, Badal Roy, Asif Akbar, Anis Chowdhury (novelist and dramatist) etc.

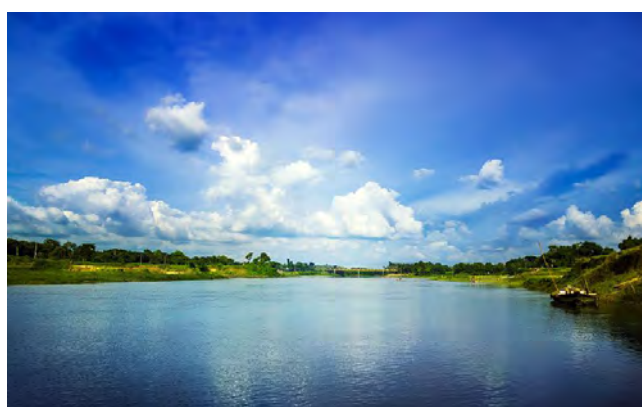
- Cultural environment helped groom SD Burman, introducing him to Bengali folk in various villages



(Shams,2017)

3.1.3 Geography

Comilla covers a total area of 51 square kilometres. It is bounded by Burchiganj and Tripura on the north, Laksham and Chaudagram on the south, and Barura on the west. The major rivers that pass through Comilla include Gumti and Little Feni. The Tropic of Cancer crosses Comilla town on the south side just over the Thomson Bridge.



3.1.4 Climate

Comilla is a warm city. Majority of the year its hot. Nowadays its common that temperature rises above 40-degree Celsius.

Climate in Comilla												[hide]
Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Average Temperature (°C)	18°	21.5°	26°	21°	29.5°	30°	28°	29.1°	27.5°	22.5°	21°	20°
Average Precipitation (mm)	0	27	30	72	117	183	147	120	153	45	9	15

Source: World Weather Online[Web]

3.1.6 Educational Institutes

Comilla is proud of its education level. This city is having one of highest amount of literacy rates. The Board of Secondary and Higher Secondary Education is located in Comilla. The Board of Intermediate and Secondary Education, Comilla is an autonomous organisation, that is responsible for holding public examinations (JSC, S.S.C and H.S.C) in Comilla and near by 5 districts of Comilla Division. The board is established in 1962, under the East Pakistan Intermediate and Secondary Education (Amendment) Ordinance, 1962.

The present chairperson of the board is Professor Indu Bhushan Bhowmik. This is the central administration that conducts primary, secondary, and higher secondary education for several districts. Institutions for cultural heritage in Comilla include the Ramamālā Library.



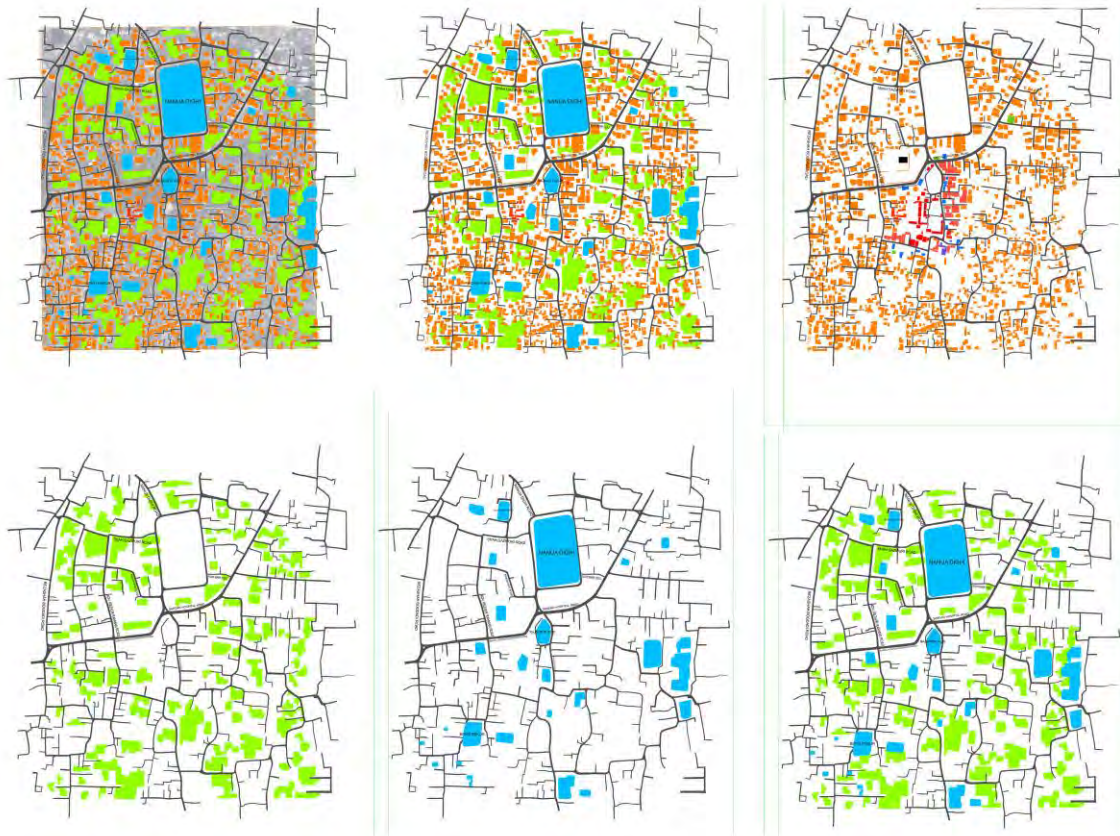
3.1.7 Cultural

Comilla has a number of tourist attractions. Various archaeological relics discovered in the district, especially from the 7th–8th century, are now preserved in the Mainamati Museum, Mainamati being a famous Buddhist archaeological site. There is a World War II war cemetery in Comilla, which is protected and maintained by the Commonwealth War Graves Commission.

There are some other places in Comilla tourists usually visit. Shalbon Bihar is historical place in the subcontinent. There also Dharma Sagor, which will give you full relaxation. Comilla Zoo is available for get entertained by animals. Lalmai Pahar is the natural attraction in comilla.



3.2 Site Appraisal



(Shams,2017)

3.2.1 Location of the site

The site is located in South Chartha of Comilla Sadar Division.

3.2.2 Access to the site

Site is approached by Thira Pukur Road which branches off from Nobabbari CHowmuhani from the Sardar Hospital road that connects to the main Dhaka-Chittagong Highway. It is also 11 minute car ride from the airport.

3.2.3 Traffic Flow to the site

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

3.2.4 Noise

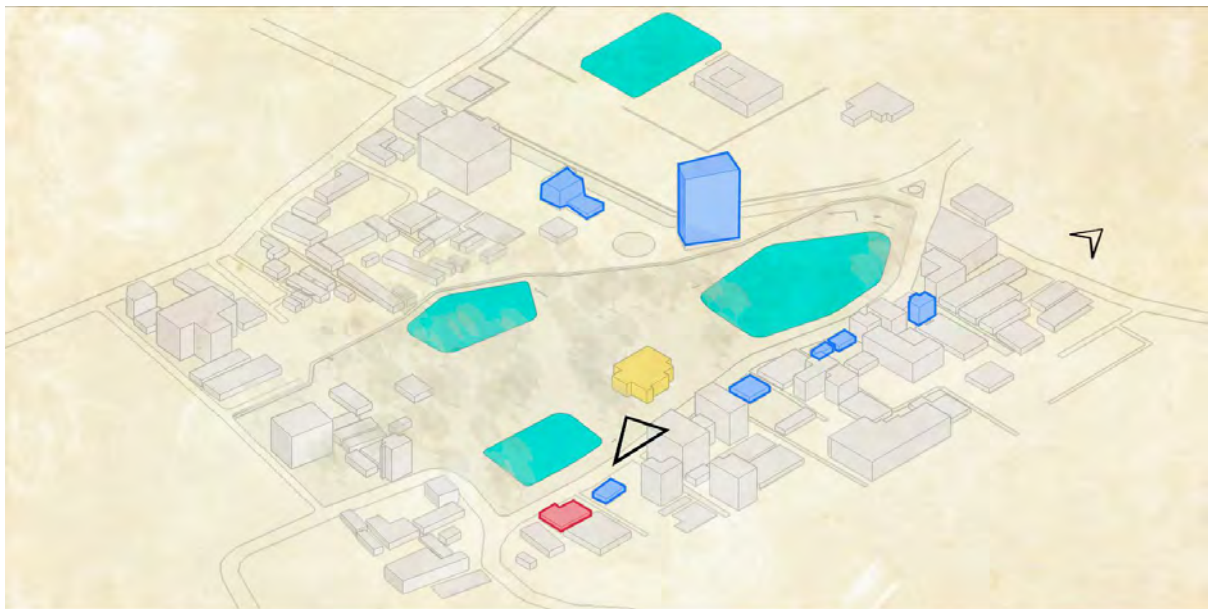
Noise in the area is the regular hustle and bustle of residential folks and the small shops that cater to these inhabitants and the rickshaws that pose as the main form of transport in the alleys as the site is secluded a few blocks away from the main street.



(Shams,2017)

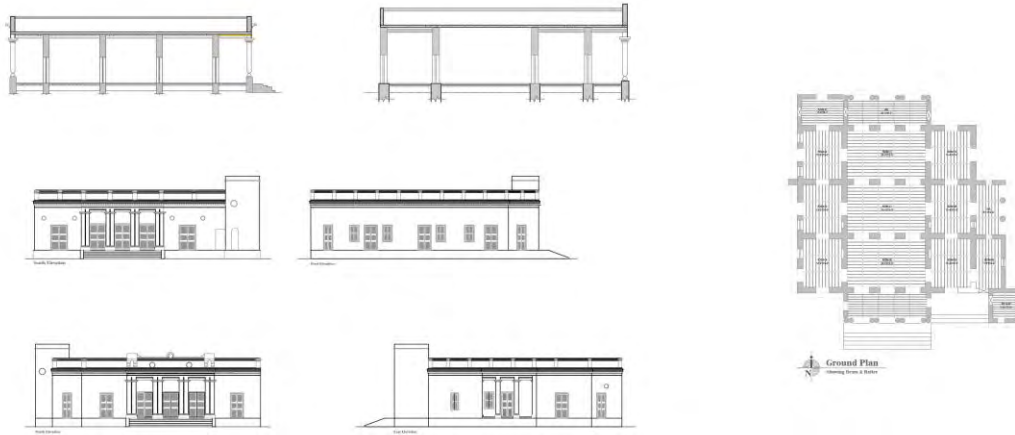
3.2.5 Context

The site is surrounded by residential area and small shops that accompany these areas. The buildings are generally two-three storeys tall. Further away from the site is an old heritage building, a mosque, madrasa and the local schools.



(Shams,2017)

3.2.6 Existing Structure



(Shams,2017)

The building upon rediscovery seemed to have been the main offices of the Poultry Farm which had been located there since the occupation of Pakistan.

- The existing building is one storied with a flat roof
- The building is symmetrical
- There are three entries and exits to the building on the East, West and South sides
- There are 9 rooms in total each connected to the other with one doorway atleast

- The central room is a gathering space of sorts with an opening in the roof that lets in natural light
- All walls are load bearing walls



(Shams,2017)

3.2.8 S.W.O.T. Analysis

Strength

- Close proximity to Airport, Main Comilla Town
- Falls midway of Chittagong-Dhaka Highway (Bypass)
- Unique Cultural History
- Society is cultured, understand it's importance and the need for a Memorial and Music School to send their children to
- Close proximity to all of SD Burman's haunts (e.g. Zilla School, Victoria College, Gomuti River, Villages that influenced his compositions)

Weaknesses

- Lack of Infrastructural Development
- Conversion to Poultry Farm has worsened condition of site and house reduced to dilapidated form
- Surroundings Unhygienic due to risks of epidemics like Bird Flu

Opportunity

- Long History of cultural activity
- Festivals in honor of SD Burman
- Site has sufficient trees and 2 water bodies (ponds)
- Musical education for children
- Play important role in promoting cultural activities in the neighborhood

Threats

- Site approached by alleyways that need to be reconditioned

Unhygienic conditions as garbage is dumped outside site boundary (which is also a problem for the poultry farm currently there)

CHAPTER 04 PROGRAM AND PROGRAM ANALYSIS

4.1 Program Rationale

The cultural complex will comprise of a museum, school and auditorium building; as a whole it will be a school of performing arts where students, trainees as well as performers can embrace their respective forms of creative arts in a place of their own. Since the place is abundant in natural spaces one can take inspiration and hone their creativity as they dedicate themselves to their passion.

4.2 Space Allocation

Classrooms

All users are to be provided with adequate view of the front board and ease of access to seating arrangements and other writing boards. The space must have adequate illumination, places of storage and take into account the user's personal space and comfort.

Music Facilities

Instructional Areas

- Rehearsal Halls
- Practice rooms and Music classrooms vary according to instructor's specialty.
- Classrooms for theory based discussions such as music history, appreciation etc.
- Listening Facilities

Auxillary Areas

- Storage and Lockers
- Music Library
- Work rooms

Dance Facilities

Sprung dance floor with dance matting with full height mirrors and sound system arrangement, adjacent to changing rooms/locker room etc.

Event Hall

Good acoustics (protection from external sound/noise, internal sound from rehearsal and classrooms) and lighting and full view of performance areas must be ensured for each user.

All doors should open in the direction of exit and each exit must lead via fire resistance enclosure to a safe place.

Backstage area must include:

- Dressing rooms
- Staff rooms
- Kitchen and lounge area
- Props storage area
- Wardrobe storage area

Library

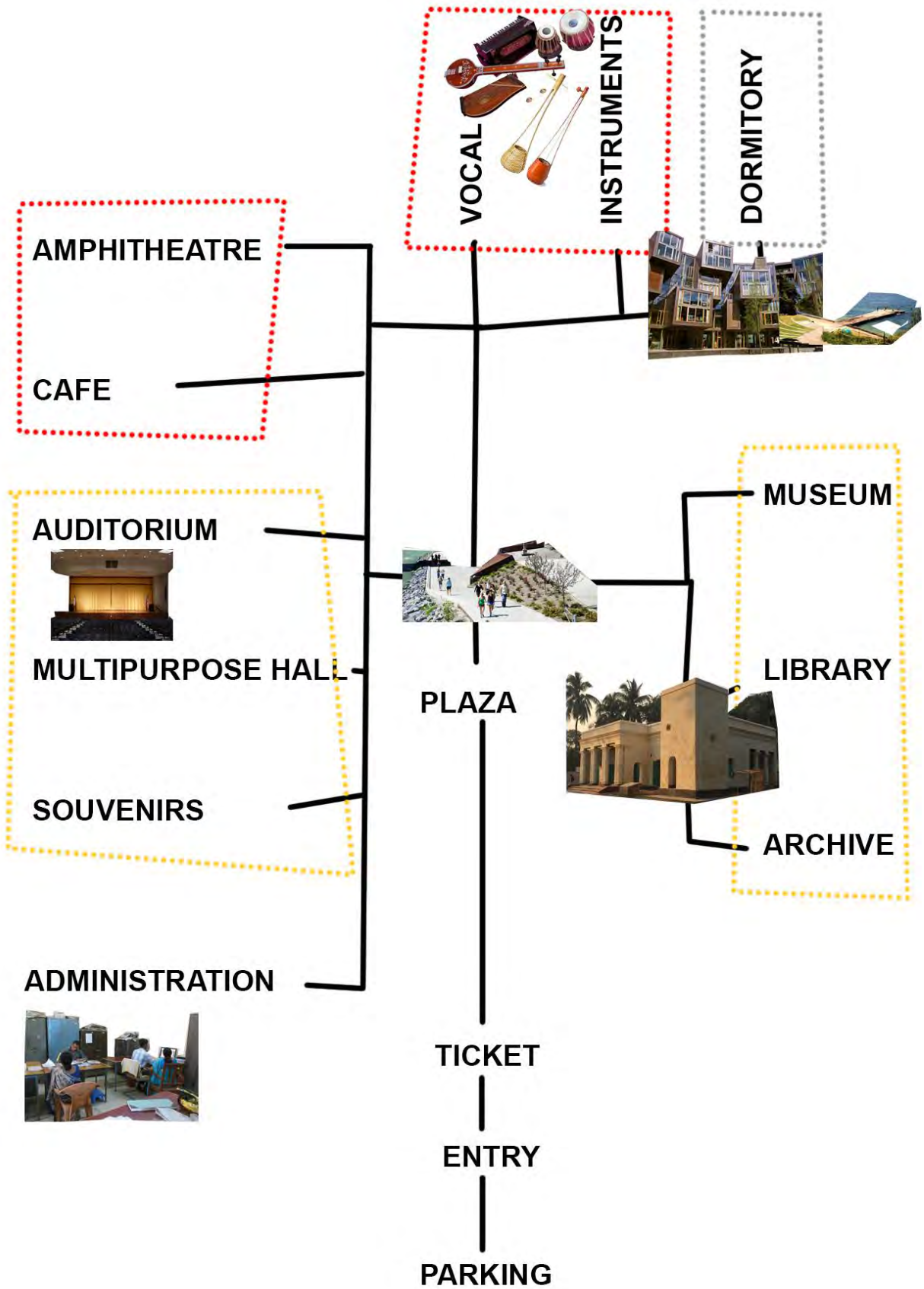
- Open reading rooms, 7 volumes per lineal foot/50 books per foot of standard height wall shelving/100 books per foot of double faced shelving
- Book stack area, 15 books per square foot (including aisles)
- One complete card catalog to be maintained located near reading areas, circulation desk etc.
- Circulation desk should be near entrance
- Exterior light and noise should be considered in placements of certain areas

Cafeteria

- Cold/Dry storage
- Receiving dock
- Dumpster
- Cold storage must be adjacent to receiving dock storage and kitchen
- Pre-prep counters between refrigerator, sink, storage, table and prep area
- Cooking area adjacent to prep area and washing area

Program	No. of users	Total Area
Museum (Ancestral Home)		
Museum (artifacts to be brought from Tripura)		5000
Storage		
Library		8000
Music Archive		
Documentation and Publications	10	1500
Security	1	150
Toilet		2x160=320
Music School		
Classrooms (music school: harmonium, sitar, tabla, vocal, instrument, language, dance)	20	8 x (30x40)=9600
Workshop	20	8 x (40x40)=12800
Storage		4x(10x10)=400
Teacher's Room		1500
Toilet		
LockerRoom		2x(16x10)=160
Accommodation (dormitory for guests)		
Cafeteria	200	3500
Kitchen		2000
Auditorium		
Multipurpose Hall	200	5000
Auditorium	500	5000
Seminar Hall		2000
Conference Room	50	1000
Kitchen		
Toilet		
Floating Stage/Amphitheatre/Pavilion/Festival Spaces		5,000
Total		
Administration		
Toilet		
Conference Room	50	(50x20)=1000
Administrative office		
Waiting Lounge		150
Lobby/Reception		1500+100=1600
Nurse's Room		250
Toilet		2x160=320
Guard post	1	150
Ticket booth	1	150
Souvenir shop		300
Parking		
Total		
Grand Total		





CHAPTER 05 CASE STUDIES

5.1 Chhayamaut Sangeet Bhidyatan, Dhaka, Bangladesh

Organisation devoted to the practice of Bengali cultural heritage of music and dance in Bangladesh that was established in 1961 founded by Sufia Kamal. The Chhayamaut organisation functions as a music school, combining music, singing and dance lessons. More than that, it is linked with the search for a Bengali cultural identity, hence the whole nation was mobilised to participate in its construction. Construction funds were raised through individual contributions, and the Government of Bangladesh contributed the land. The building itself reflects the openness and accessibility of the organisation, flanked by greenery and stepped back from the street, it stands apart from its corporate-like neighbours. This also has a functional benefit of shutting off the external noise, providing a respite from the busy city.

Source: The Aga Khan Trust for Culture, 2011.

- Location: Dhanmondi, Dhaka
- Architect: Bashirul Haque
- Type: Cultural
- Built Area: 42,000 sft

Main Functions

- Classrooms : 30
- Auditorium : 1 (Rameshchandra Dutt Memorial Auditorium)
- Music-Cultural Library : 1
- Poet Shamsur Rahman Library : 1
- Audiovisual Center and Recording studio : 1 (Sanskritsamvar)
- Modern Auditorium : 1 (300 seats)

Concept/Planning

Welcoming pedestrian entry draws in crowd, wider side of site from Satmasjid road. Non load bearing first class exposed brickwork with terracotta cladding that accentuates floor line. Form finish concrete walls on auditorium external. Dedicated

usage of local arts and crafts and murals, incorporating architectural elements, materials, local crafts, symbols and motifs in the main entrance creating an atmosphere of familiarity.



5.2 Victor McMahon Music Center

Architects: Baldasso Cortese Architects

Location: 73-75 Lansell Road, Toorak VIC 3142, Australia

Year of the project: 2014

Image Source: Peter Clarke

This music center provides a large space for recitals and rehearsals with a listening gallery, while a number of smaller spaces provide an opportunity for individual and group practice of various instruments.

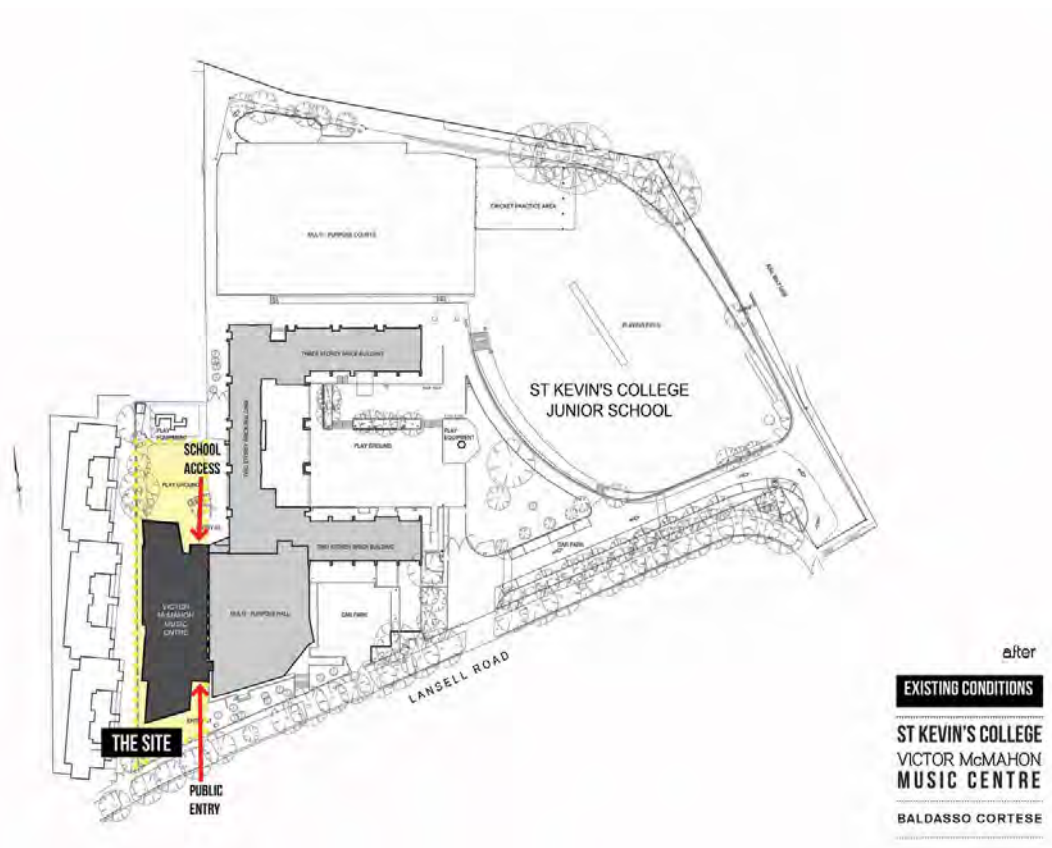


Figure 1 Site Plan

(Source: ArchDaily)

There are two accesses leading to either more public and/or semi private spaces: one used by public and other by students from existing academic building. Both entrances lead to an informal performance space whilst the main staircase separates the ensemble hall from the practice rooms/classrooms. Locker space is adjacent to

student entry for convenience of students whilst classrooms for heavier instrument have storage spaces adjacent to them.

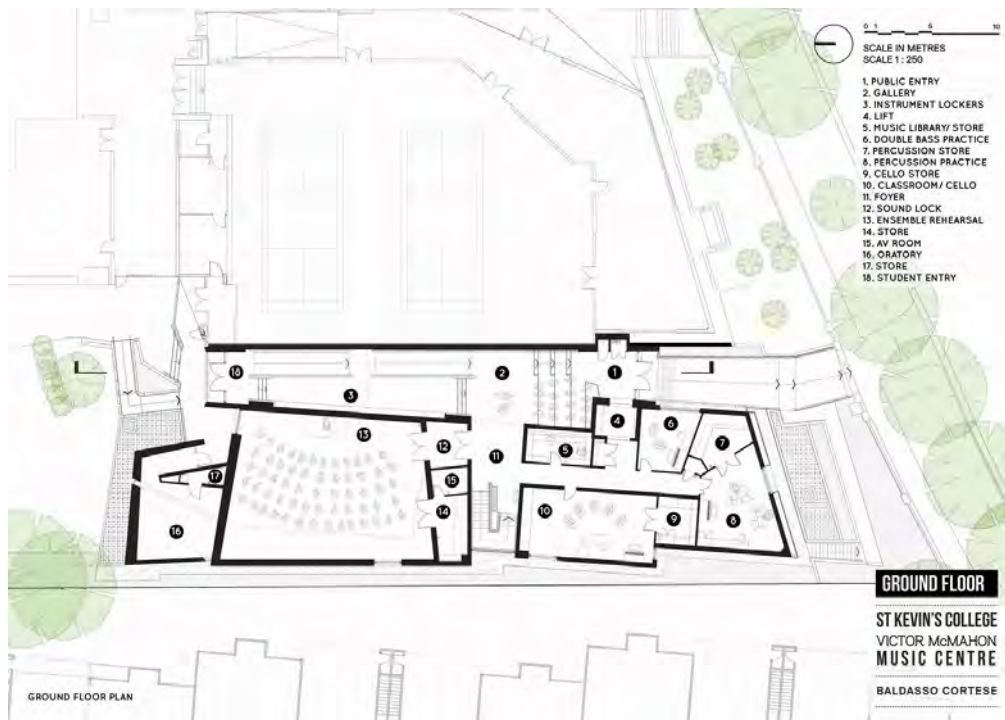


Figure 2 Ground Floor Plan

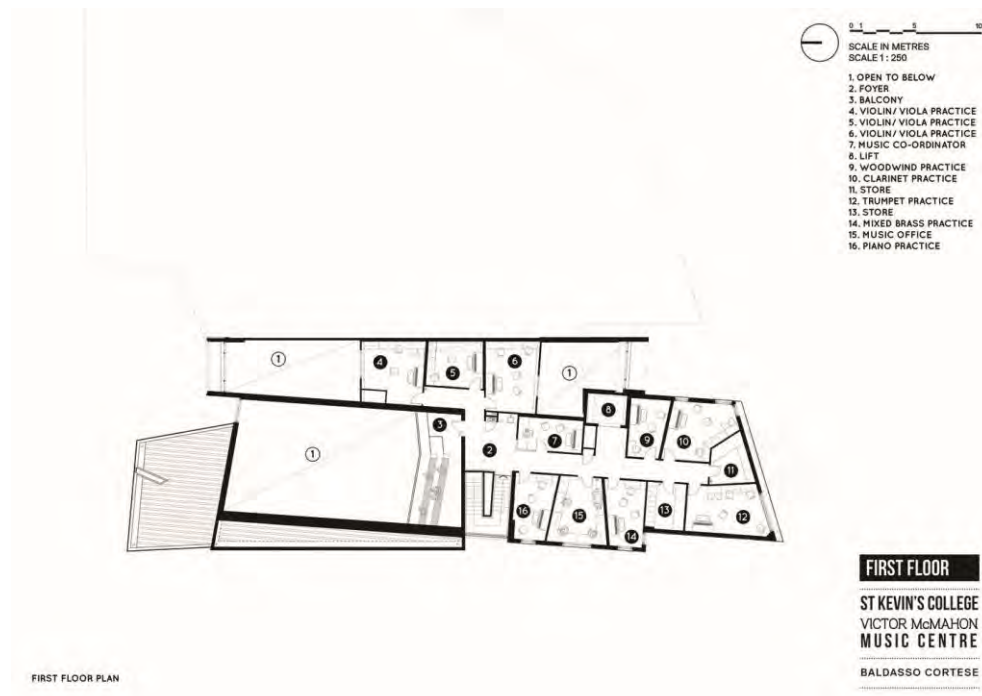


Figure 3 First Floor Plan

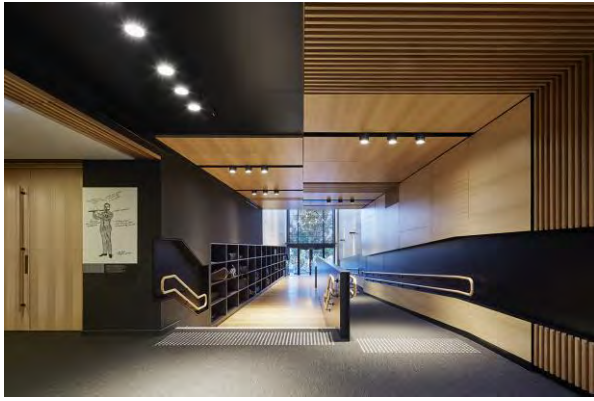


Figure 4 Locker Area next to Student Entrance



Figure 5 Informal Performance Space next to Public Entrance

(“Centro De Música Victor McMahon / Baldasso Cortese Architects.” *ArchDaily Brasil*, 12 July 2015, www.archdaily.com.br/br/769770/centro-de-musica-victor-mcmahon-baldasso-cortese-architects.)

5.3 Can Fabra Cultural Centre

Architects: Dom Arquitectura

Location: Can Fabra, Barcelona

Area: 1273.0 m²

Project Year: 2011

Image Source: Jordi Anguera

The building was historically a textile factory. The project posed a significant challenge: to do a music school on top of a library. That supposed a great acoustic difficulty. All the classrooms separates 1,8m from the building exterior walls, allowing a perimeter access, and creating a comfortable circulation around them all. It is intended to avoid the contact and vibration transmission to the building. Each classroom is formed as a independent volume, separate from the facade, the roof, the floor and the rest of the classrooms. They also will be acoustically insulated, preventing sounds transmissions between them.

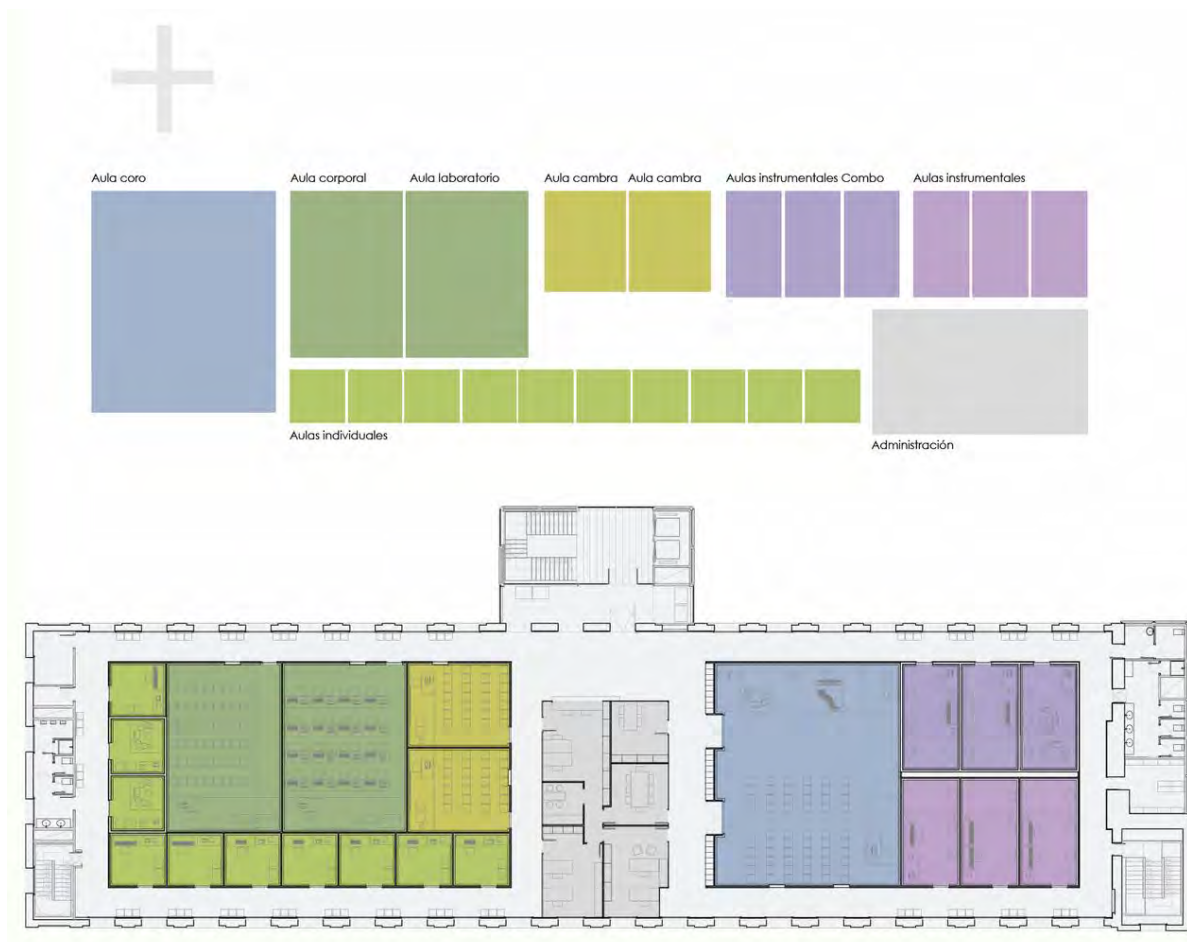


Figure 6Plans

(Source: ArchDaily)



Figure 7 Classroom

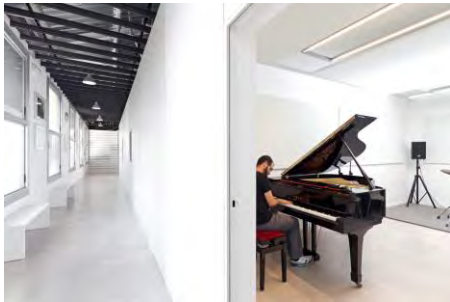


Figure 8 Practice Room



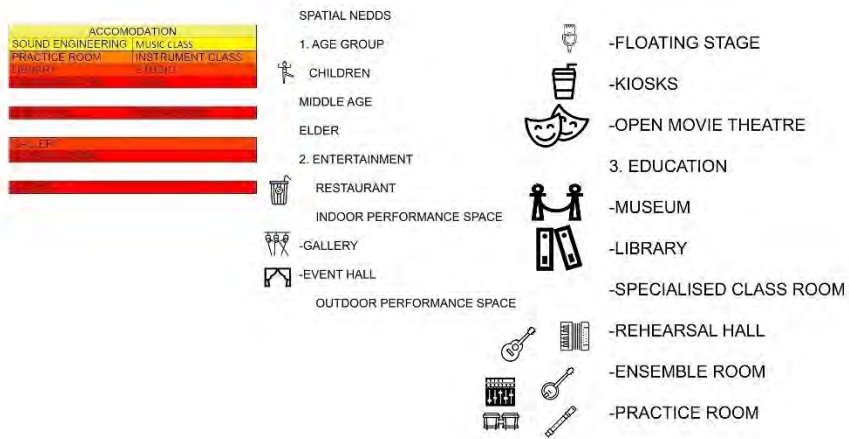
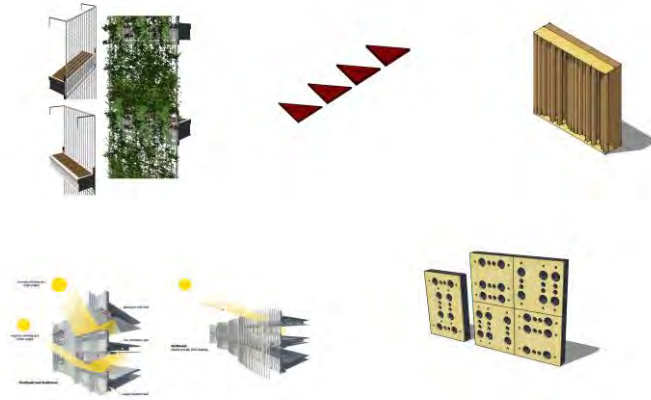
Figure 9 Window in hallway providing view to classroom

Source:

“Music School Project Concept ‘Taller De Musics’ / Dom Arquitectura.” *ArchDaily*, 11 Sept. 2012, www.archdaily.com/270376/music-school-project-concept-taller-de-musics-dom-arquitectura/.

CHAPTER 06 DESIGN DEVELOPMENT

6.1 Concept



(Shams, 2017)

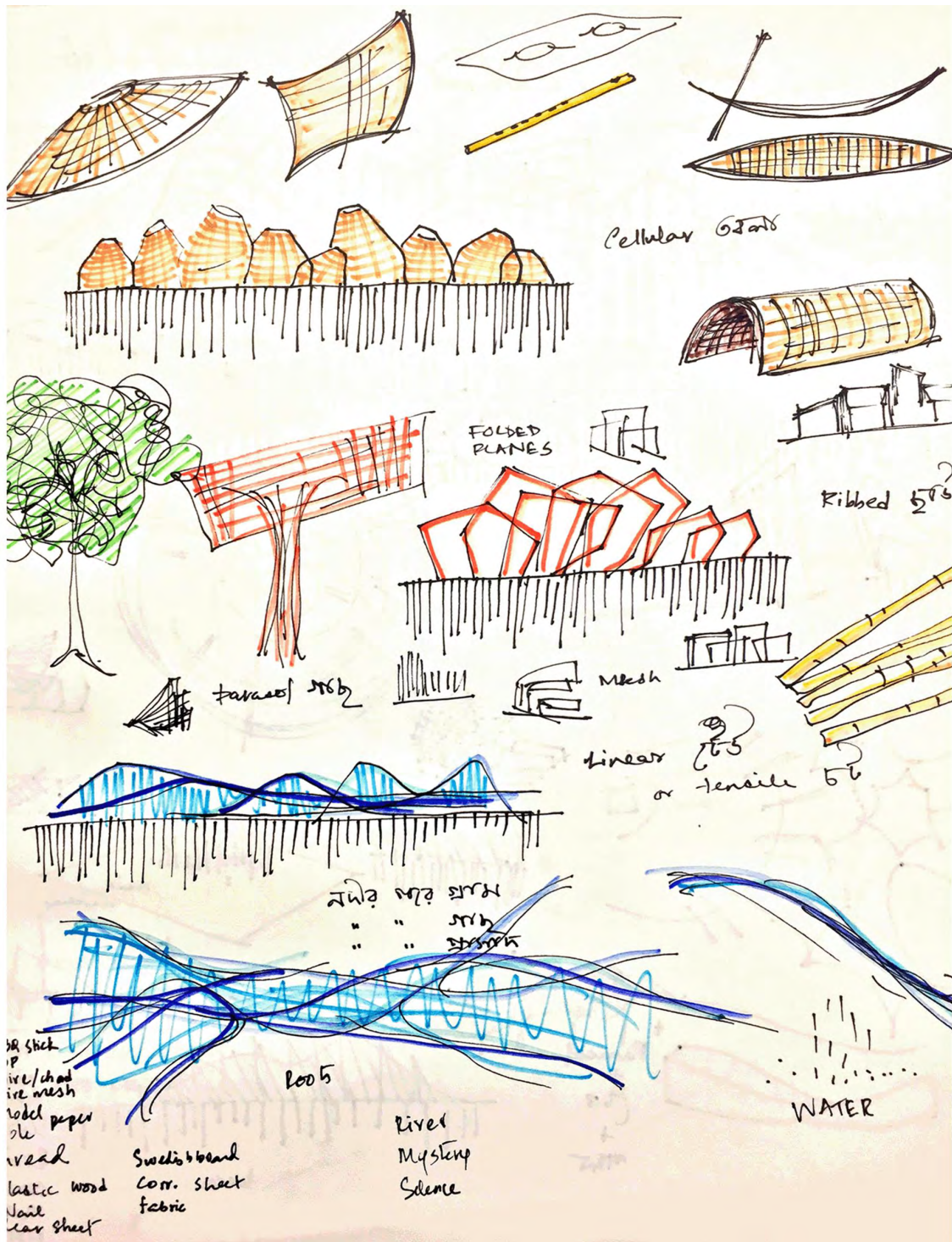


Figure 10 Burman, Bhatiyali and Bangladesh

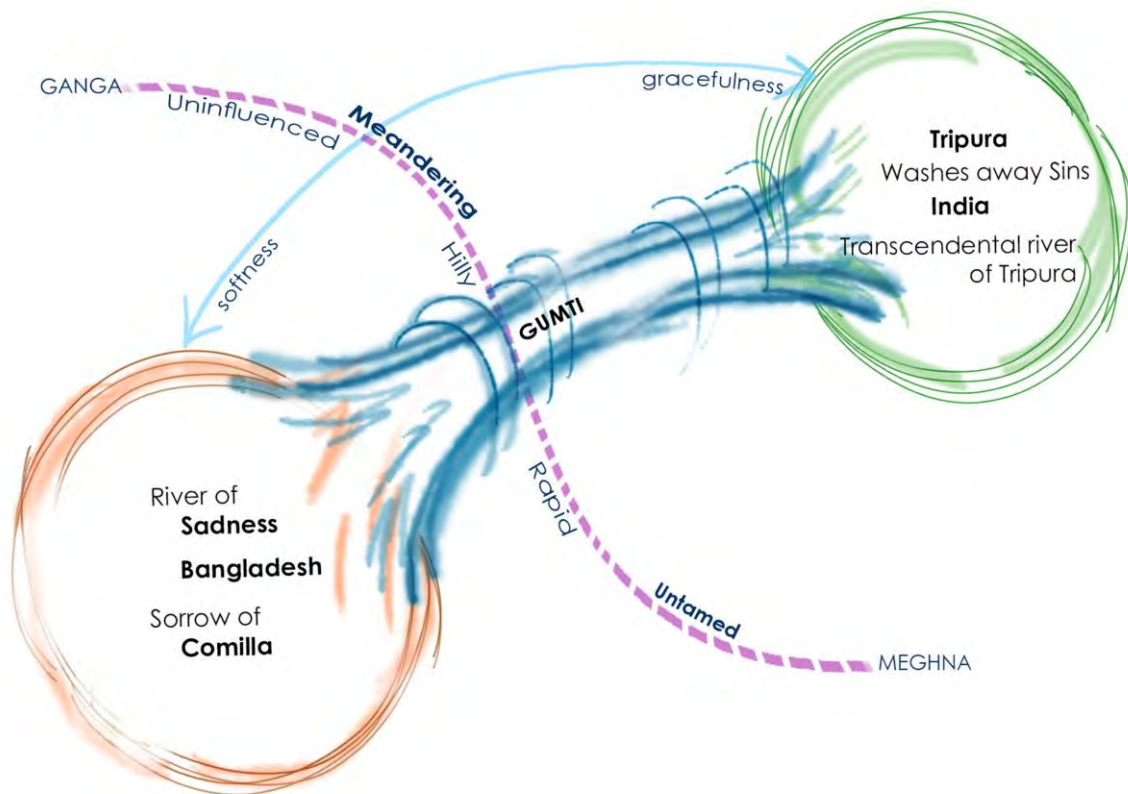


Figure 11 Going against the Gumti

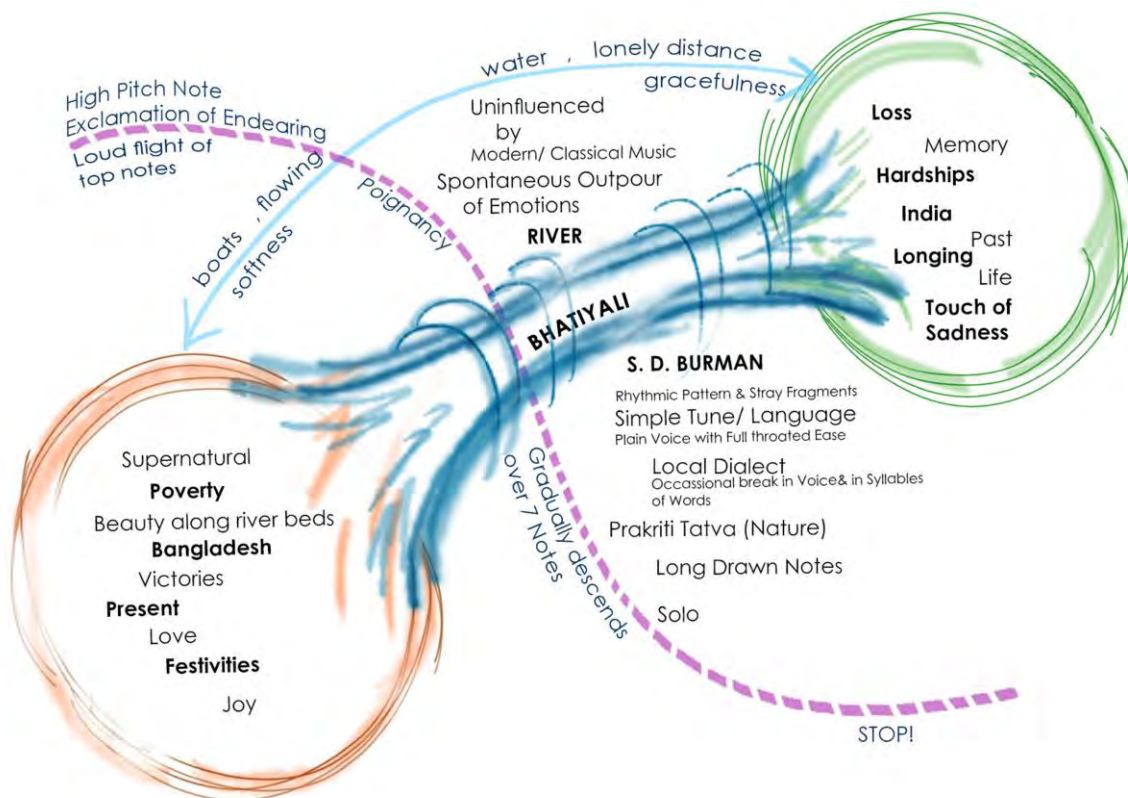


Figure 12 The highs and lows of Bhatiyali

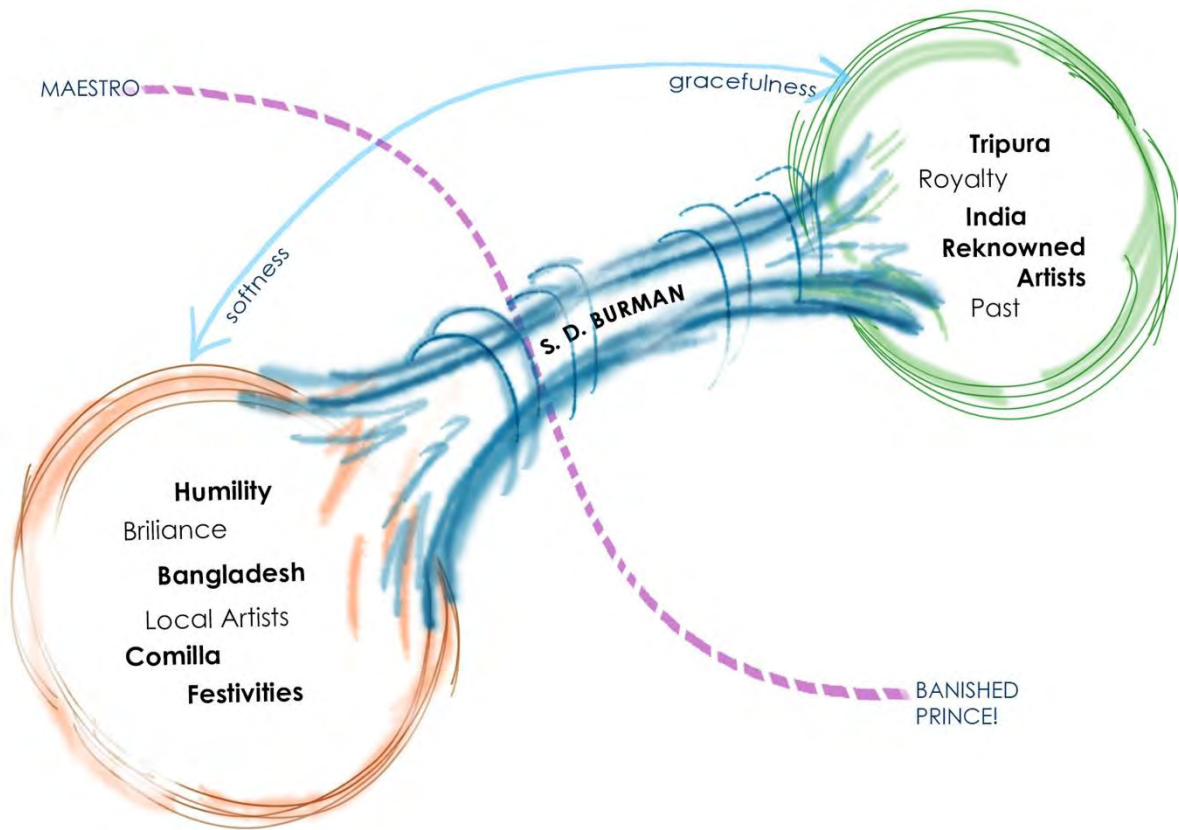
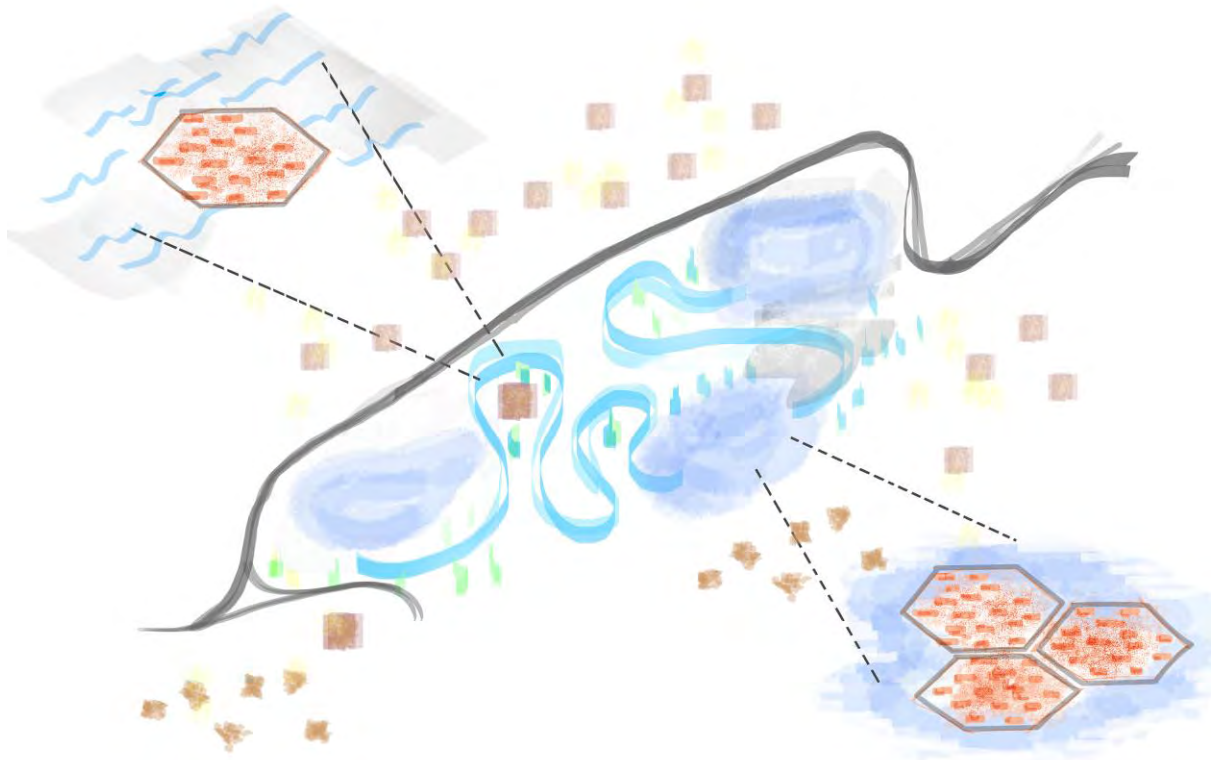


Figure 13 The Banished Prince and the maestro



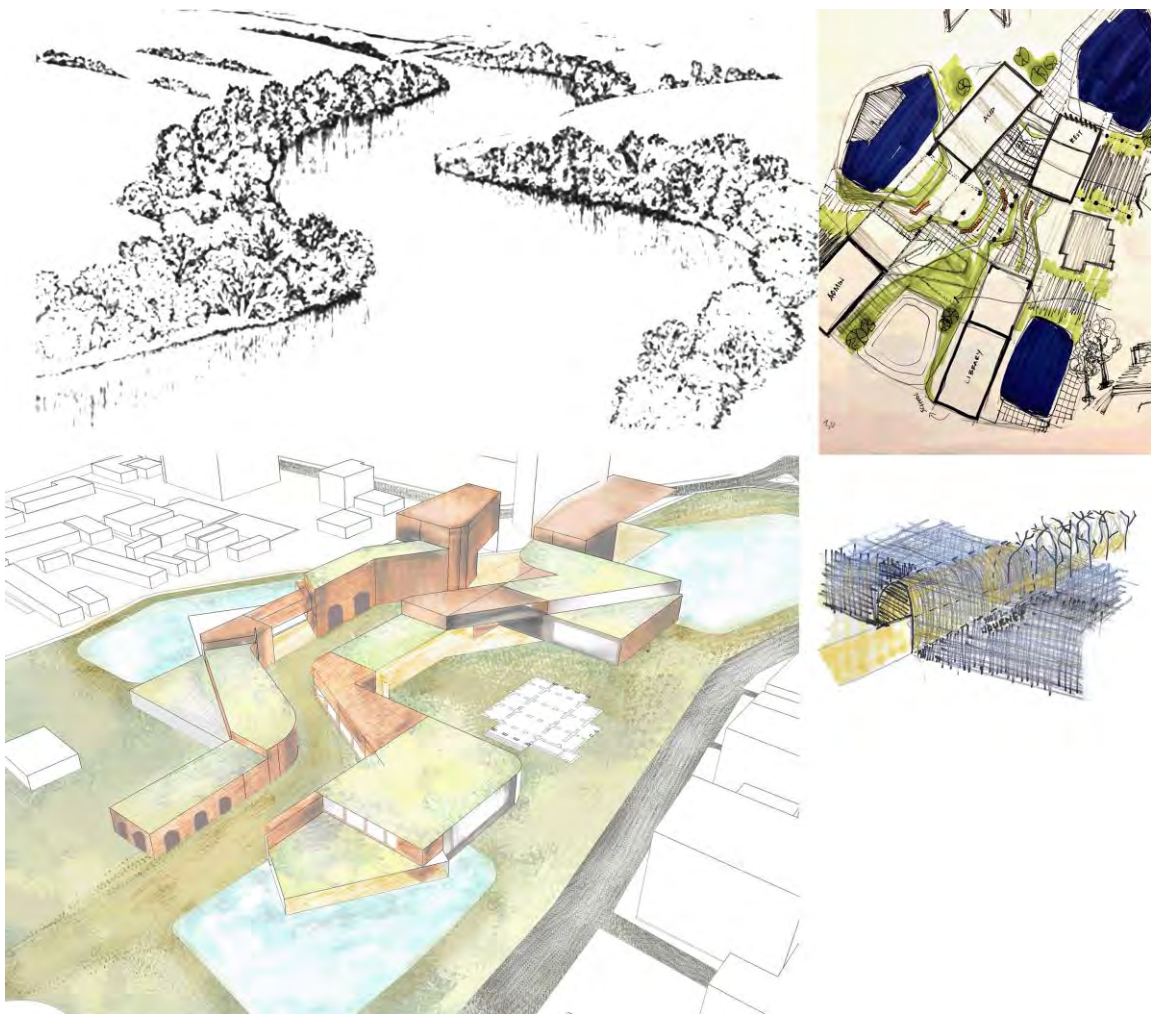
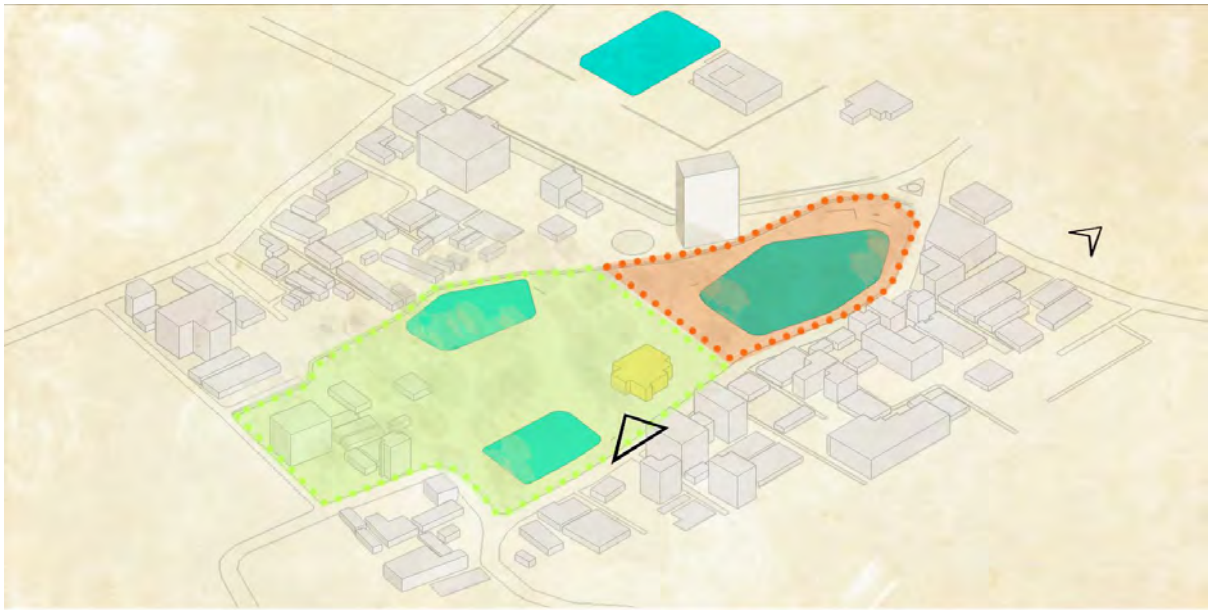


Figure 14 Initial Ideas

6.3 Drawings



Figure 15 Ground Floor Plan

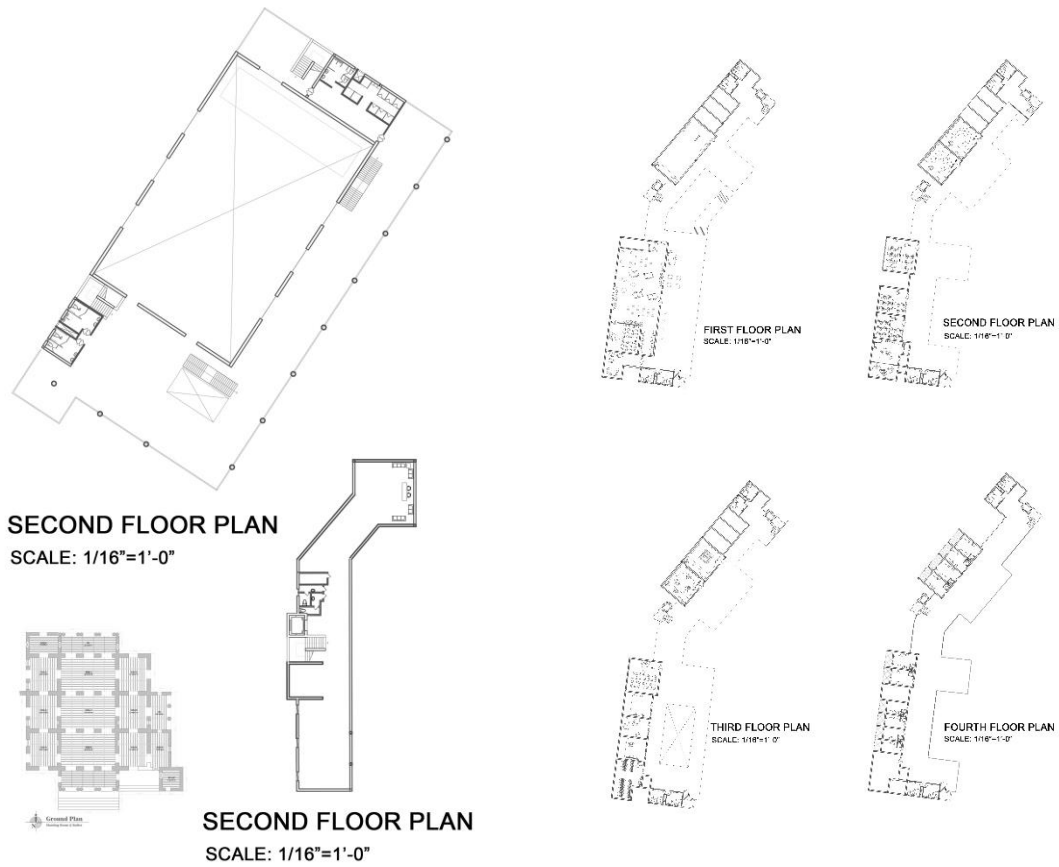


Figure 16 Other plans



SECTION



EAST ELEVATION

Figure 17 Section and Elevation

6.4 Render Images



Figure 18 Entrance

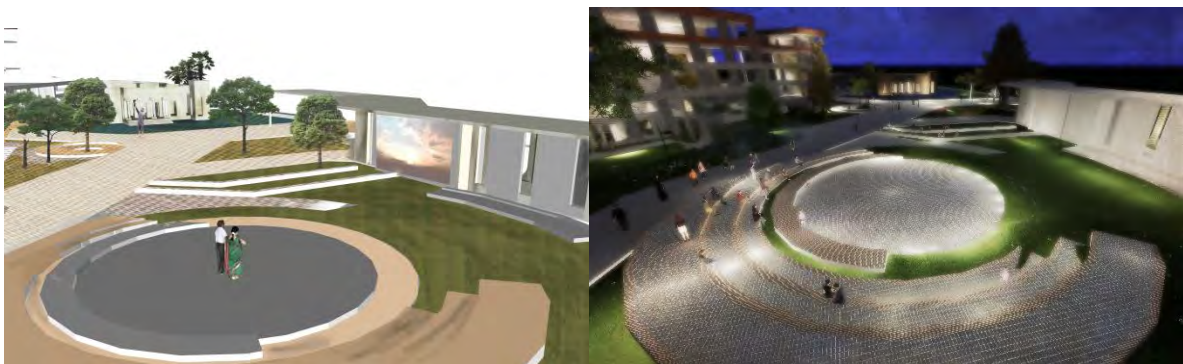


Figure 19 Outdoor Performance Space





6.5 Model Images

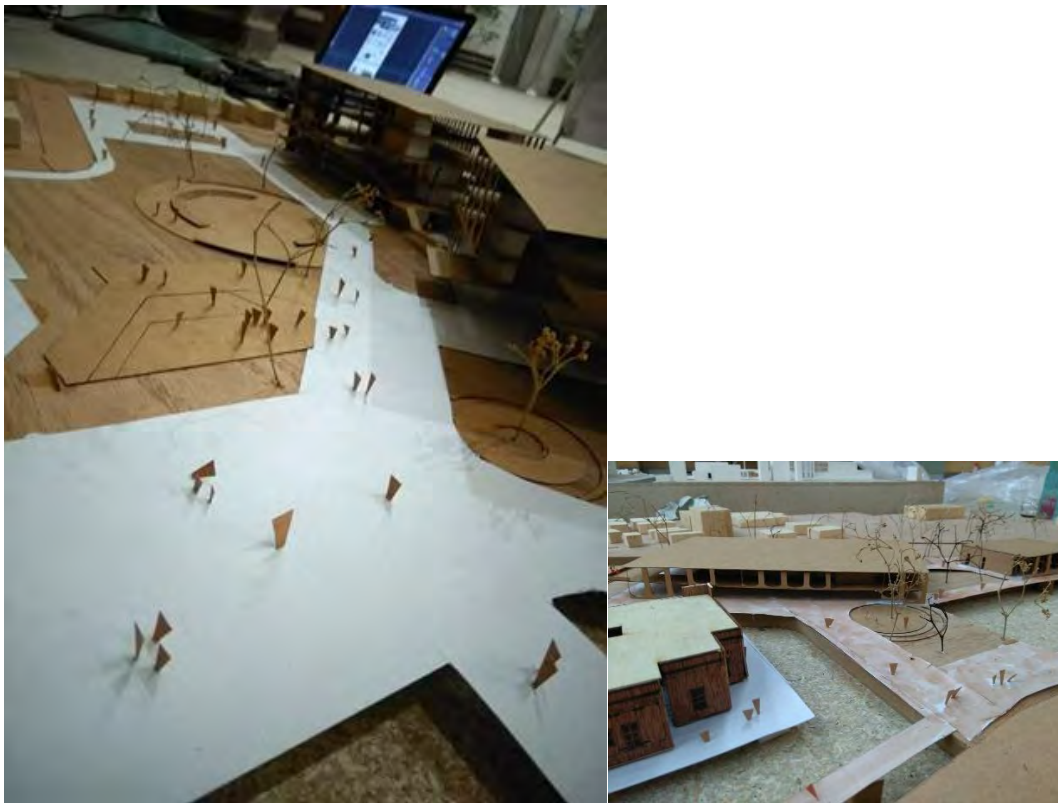
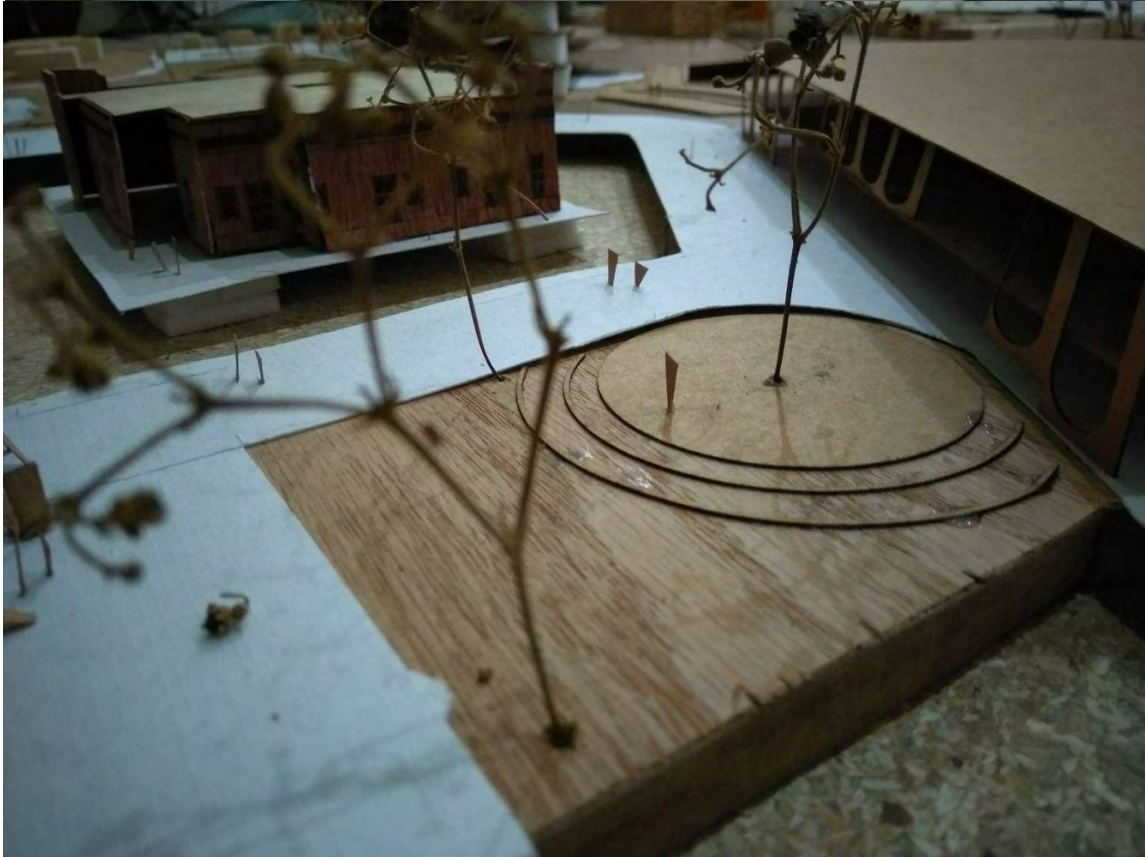
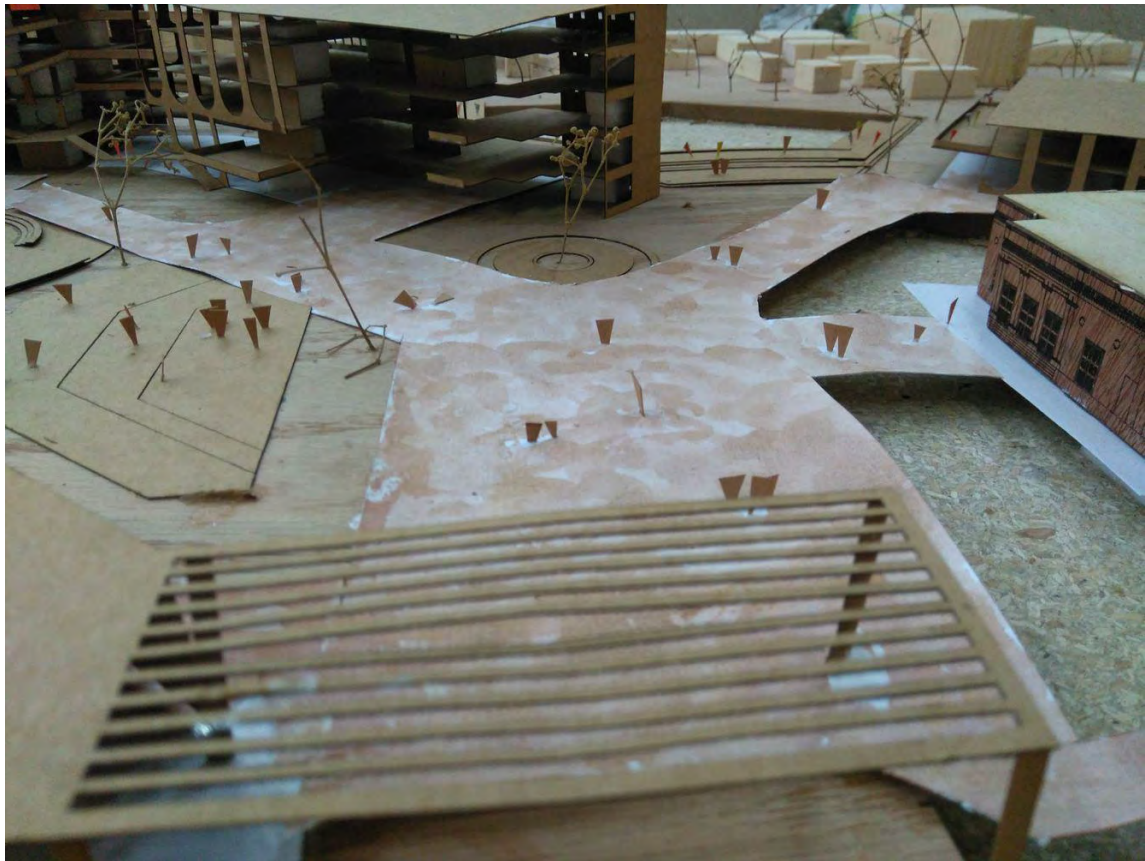
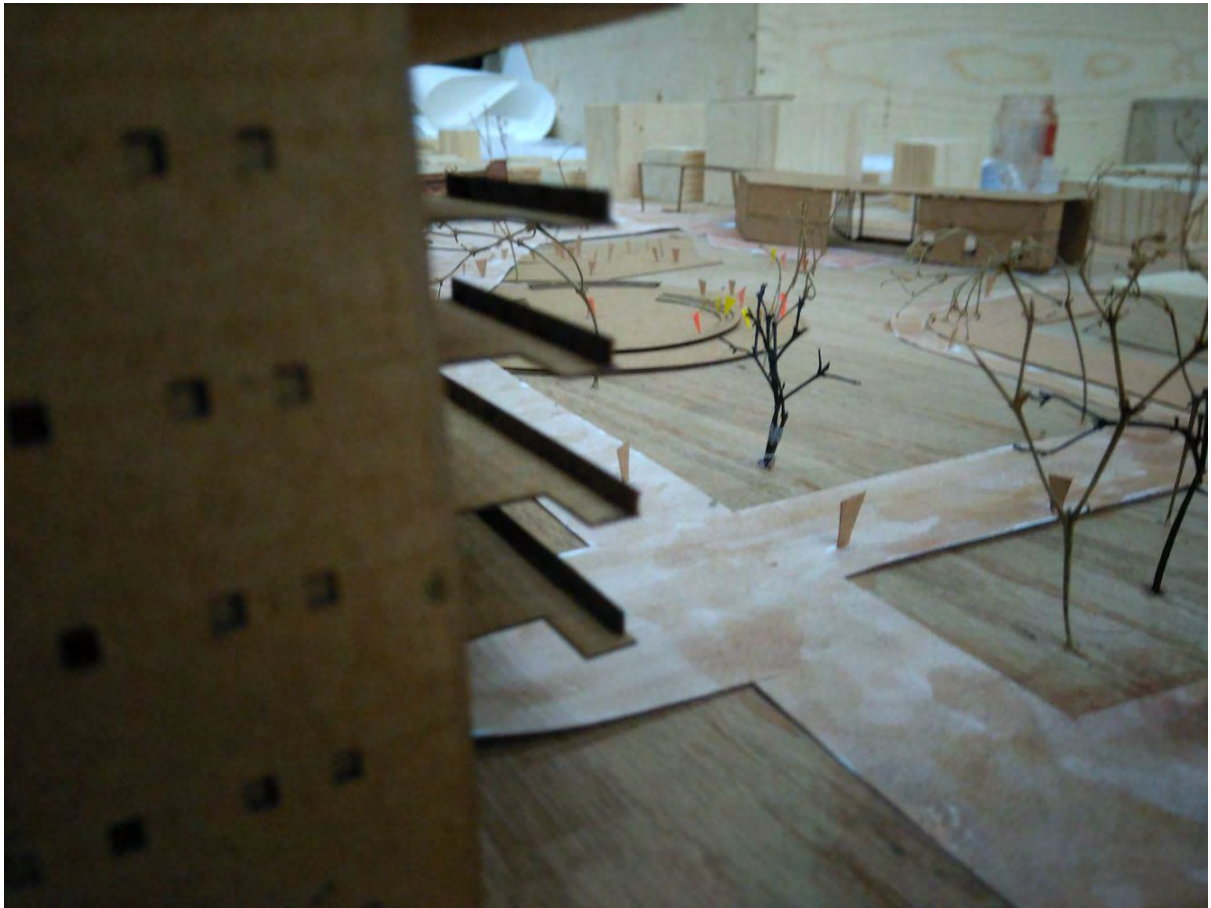


Figure 20 Model Images





CHAPTER 7: Conclusion

A cultural complex is an amalgamation of different cultural influences, more so when the theme is music it demands a variety of performance spaces which should serve both the performer and the audience. However these spaces need not be confined within four walls as is seen today. Often times we seem to forget the origin and primary influence of the arts: Nature; and that is what folk music celebrates, that is the root of all forms of music and that was the main inspiration of S.D Burman, it was his journeys through the Gumti river that showed him where his true calling lay. And he wanted to share this with the people around him as well as pass it onto future generations which is most definitely the main purpose of this complex and designing such a complex in the place that he was born in, where he learned it all, the place he so yearned to return to is a worthwhile way of celebrating the life of this great maestro.

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