

DAKKHINDIHI RABINDRA COMPLEX

Phultala, Khulna

By

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A thesis submitted to the School of Architecture in partial
fulfillment of the requirements for the degree of Bachelor of
Architecture

School of Architecture
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Abstract

Different philosophical advancements have influenced human civilisation from an early age, whether it be through its literal, cultural, social, or architectural components. Literature and art, which serve as a platform for such intellectual development, are crucial in influencing how individuals conduct their lives and how they view the world. Rabindranath Tagore, known as Visya Kabi (Poet of the Universe), was one of the great pioneers of the 19th and 20th centuries who helped spur this progress. In the field of literature, Rabindranath Tagore is a charismatic and diverse author. His writing seems to speak to Bengalis' spirits and inspire newly developed literary passions. His contribution to the development of new educational concepts, meanwhile, has been overshadowed by his popularity as a poet. A significant portion of the great poet's

life is still preserved in the area of Dakshindi, Phultola, which is located between Jessore and Khulna and is home to the father-in-law's residence of the great poet. In 1995, the district commissioner Riazul Haque and a few other art enthusiasts came up with the idea to build a cultural institute that would preserve the existing building and serve as a hub for cultural practice where all types of creative and diverse socio-cultural activities could be planned and carried out. Residents of a community desire a location where they can congregate, share ideas, and develop their aesthetic sensibilities. A proposal for such a complex would also need to make an effort to comprehend Tagore's philosophy and include his educational ideas in order to discover a way to construct that harmoniously blended with the surrounding social or natural environment. The existing structure (Rabindra Bhaban) must also be respected and preserved by the design in order to portray Rabindra Complex as a conservation project.

Keywords: Cultural Complex, Cultural Center, Rabindranath Tagore, Rabindra Institute, Complex design, industry, Rural Institute.

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CHAPTER_01_ Introduction

1.1 Project Description:

Name of the project: Dakshindihi Rabindra complex.

Type: Cultural Complex

Location: Dakshindihi, Phultala, Khulna.

Client: P.W.D and Khulna Development Authority.

Area: 7 acres.

Rabindranath is a charismatic versatile in the world of literature. His work seems to touch the souls of Bengalis and gives rise to a new formed passion for literature. Dakshindihi is in Khulna district of Phultala thana which is a part of Rabindranath's life circle and family. His ancestors were closely related to that place and his uncle had his residence there. He got married there to the daughter of Beni Madhab Ray Choudhuri. By the personal endeavor of the district commissioner Mr. Kaji Riajul Haque, the land and the existing building were delivered from the possessor on 7th September in 1995. Many intelligent, literate and cultural people

had encouraged this action. Since Dakkhindihi has a history behind it, people of Khulna started to dream about a Rabindra complex to be built. In every year some important ceremonies take place-

- Rabindra Jayanti - 25th Baishakh
- Marriage day - 24th Agrahayan
- Death anniversary of Rabindranath Tagore - 22th Srabon

1.2 Given Programme:

1.The Mrinalini Devi Mancho

2.The Museum

3.Auditorium or Multi-purpose Hall

4.Open air theater

5.The Rabindra Institute

- Music
- Painting and Sculpture
- Dance
- Recitation

6. Administrative Block

7. Library and Archive

8.Dormitory

9. Craft's center

1.3 Rationale for the project:

The proposed cultural complex aims to advance and contribute to the growth of the culture. Additionally, it will concentrate on the study and preservation of art and heritage and serve as a hub for art enthusiasts by hosting cultural events like film screenings, plays, concerts, and dance performances as well as seminars, workshops, and debate forums. For a city with such a rich history as Khulna, it has not evolved very much in the cultural field, and this initiative is meant to be the beginning of that. The facility will support and encourage cultural events, particularly in the visual and performing arts. Thus, our culture will be strengthened and the sociocultural facets of the city and its community would be strengthened as a result. The establishment of a well planned cultural center with an auditorium, art galleries, and classrooms will aid the city in thriving in its cultural field. The structure on the current site is situated quite close to the center. It was once Mrinalini Dev's (Rabindranath's wife) home. Buildings today play the part of an antiquated scene from Bengali culture's illustrious past. Social, intellectual, archaeological, and architectural phenomena are due to the antique. People come from all walks of life and many different nations to celebrate Rabindranath Tagore's birthday and honor his contributions to Bengali literature. Because so many people frequently just stop by to gaze at the building, it does have historical and social value. The structure as it is now serves no purpose. However, it acts as the community's recreational guidelines. Recently, the government acted to preserve the structure. Even though there exist laws protecting buildings, the encroachment of rural homes and the erection of buildings in the

neighborhood demonstrate how poorly the laws have been managed. It will eventually harm the environment of the current structure and have an impact on its age. Giving it the same purpose as the Rabindra Complex would make the historical place vibrant and an indispensable part of people's lives.

1.4 Aim and objective of the project:

The aim of the project may be-

- To honor the memory of Rabindranath Tagore
- To propose an educational and as well as a cultural place for the people of Khulna
- To restore the heritage of Rabindranath Tagore.
- To encourage learning and practice of music, dance, drama and arts; Revitalize the various elements of our traditional culture and provide a ground for its celebration.
- To provide researchers with an active information center to explore new possibilities To enrich the knowledge about Rabindranath Tagore and his philosophy

CHAPTER_02_ Literature Review:

The section contains the life sketch of Rabindranath Tagore and his views on education. It also describes the functional detail of the complex.

2.1 Rabindranath Tagore

2.1.1 About Rabindranath Tagore Rabindranath

Tagore was a Bengali poet, novelist, musician, painter and playwright who reshaped Bengali literature and music. As author of *Gitanjali* and its "profoundly sensitive, fresh and beautiful verse", he was the first non-European who was awarded the Nobel Prize for Literature in 1913. His poetry in translation was viewed as spiritual, and this together with his mesmerizing persona gave him a prophet-like aura in the west. His "elegant prose and magical poetry" still remain largely unknown outside the confines of Bengal. A Pirali Brahmin from Kolkata, Tagore was already writing poems at age eight. At age sixteen, he published his first substantial poetry under the pseudonym Bhanushingho ("Sun Lion") and wrote his first short stories and dramas in 1877. Tagore achieved further note when he denounced the British Raj and supported Indian independence. His efforts endure in his vast canon and in the institution he founded, Visva-Bharati University. Tagore modernized Bengali art by spurning rigid classical forms. His novels, stories, songs, dance-dramas, and essays spoke to political and personal topics. *Gitanjali* (Song Offerings), *Gora* (Fair-Faced), and *Ghare-Baire* (The Home and the World) are his best-known works, and his verse, short stories, and novels were acclaimed for their lyricism, colloquialism, naturalism, and contemplation. Tagore was perhaps the only litterateur who penned anthems of two countries – "Jana Gana Mana" the Indian national

anthem and “Amar Shonar Bangla” the Bangladeshi national anthem.

2.1.2 Life of Rabindranath Tagore

The youngest of thirteen surviving children, Tagore was born in the Jorasanko mansion in Kolkata of parents Debendranath Tagore (1817–1905) and Sarada Devi (1830–1875). Tagore family patriarchs were the Brahmo founding fathers of the Adi Dharm faith. He was mostly raised by servants, as his mother had died in his early childhood; his father travelled extensively. Tagore largely declined classroom schooling, preferring to roam the mansion or nearby idylls: Bolpur, Panihati, and others. Upon his upanayan initiation at age eleven, Tagore left Calcutta on 14 February 1873 to tour India with his father for several months. They visited his father's Santiniketan estate and stopped in Amritsar before reaching the Himalayan hill station of Dalhousie. There, young "Rabi" read biographies and was homeeducated in history, astronomy, modern science, and Sanskrit, and examined the poetry of Kālidāsa. He completed major works in 1877, one a long poem of the Maithili style pioneered by Vidyapati. Published pseudonymously, experts accepted them as the lost works of Bhanuśiṃha, a newly discovered 17th-century Vaiṣṇava poet. He wrote "Bhikharini" (1877; "The Beggar Woman"—the Bengali language's first short story) and Sandhya Sangit (1882)—including the famous poem "Nirjharer Swapnabhanga" ("The Rousing of the Waterfall"). A prospective barrister, Tagore enrolled at a public school in Brighton, East Sussex, England in 1878. He read law at University College London, but left school to explore Shakespeare and more: *Religio Medici*, *Coriolanus*, and *Antony and Cleopatra*; he returned degreeless to Bengal in 1880. On 9 December 1883 he married Mrinalini Devi (born Bhabatarini, 1873– 1902); they had

five children, two of whom died before reaching adulthood. In 1890, Tagore began managing his family's vast estates in Shilaidaha and later also to Shazadpur, regions now in Bangladesh; he was joined by his wife and children in 1898. In 1890, Tagore released his *Manasi* poems, among his best-known work. As "Zamindar Babu", Tagore crisscrossed the holdings while living out of the family's luxurious barge, the *Padma*, to collect (mostly token) rents and bless villagers, who held feasts in his honour. While staying in a houseboat on the *Padma* River (i.e., the *Ganges* River), being in close contact with village folk, his sympathy for their poverty and backwardness became the keynote of much of his later writing. Most of his finest short stories, which examine "humble lives and their small miseries," date from the 1890s and have poignancy, laced with gentle irony that is unique to him, though admirably captured by the director Satyajit Ray in later film adaptations. Tagore came to love the Bengali countryside, most of all the *Padma* River, an often-repeated image in his verse. During these years he published several poetry collections, notably *Sonar Tari* (1894; *The Golden Boat*), and plays, notably *Chitrangada* (1892; *Chitra*). Tagore's poems are virtually untranslatable, as are his more than 2,000 songs, which remain extremely popular among all classes of Bengali society. These years—1891–1895: Tagore's *Sadhana* period, after one of Tagore's magazines—were his most fecund. During this period, more than half the stories of the three-volume and eighty-four-story *Galpaguchchha* were written. With irony and gravity, they depicted a wide range of Bengali lifestyles, particularly village life. In 1901 Tagore founded an experimental school in rural West Bengal at Santiniketan ("Abode of Peace"), where he sought to blend the best in the Indian and Western traditions. He settled permanently at the school, which became *Visva-Bharati* University in 1921. Years of sadness arising

from the deaths of his wife and two children between 1902 and 1907 are reflected in his later poetry, which was introduced to the West in *Gitanjali*, *Song Offerings* (1912). This book, containing Tagore's English prose translations of religious poems from several of his Bengali verse collections, including *Gitañjali* (1910), was hailed by W.B. Yeats and André Gide and won him the Nobel Prize in 1913. Tagore was awarded a knighthood in 1915, but he repudiated it in 1919 as a protest against the Amritsar Massacre.

From 1912 Tagore spent long periods out of India, lecturing and reading from his work in Europe, the Americas, and East Asia and becoming an eloquent spokesperson for the cause of Indian independence. Tagore's novels, though less outstanding than his poems and short stories, are also worthy of attention; the best-known are *Gora* (1910) and *Ghare-Baire* (1916; *The Home and the World*). In the late 1920s, at nearly 70 years of age, Tagore took up painting and produced works that won him a place among India's foremost contemporary artists. His last five years were marked by chronic pain and two long periods of illness. These began when Tagore lost consciousness in late 1937; he remained comatose and near death for a time. This was followed in late 1940 by a similar spell. He never recovered. Poetry from these valetudinary years is among his finest. A period of prolonged agony ended with Tagore's death on 7 August 1941, aged eighty; he was in an upstairs room of the Jorasanko mansion he was raised in. The date is still mourned. A. K. Sen, brother of the first chief election commissioner, received dictation from Tagore on 30 July 1941, a day prior to a scheduled operation: his last poem. "I'm lost in the middle of my birthday. I want my friends, their touch, with the earth's last love. I will take life's final offering, I will take the human's last blessing. Today my sack is empty. I have given completely whatever I had to give. In return if I receive

anything—some love, some forgiveness—then I will take it with me when I step on the boat that crosses to the festival of the wordless end.”

2.2 Education and Rabindranath Tagore

2.2.1 Rabindranath’s Role in Education

Today we all know that what the child imbibes at home and in school is far more important than what he studies at college, that the teaching is more easily and naturally communicated through the child's mother-tongue than through an alien medium, that learning through activity is more real than through the written word, that wholesome education consists in training of all the senses along with the mind instead of cramming the brain with memorized knowledge, that culture is something much more than academic knowledge. But few of Rabindranath's countrymen took notice of him when he made his first experiments in education in 1901 with less than half a dozen pupils. Even today few of his countrymen understand the significance of these principles in their national life. The schoolmaster is still the most neglected member of our community, despite the fact that Rabindranath attached more merit to what he taught to children in his school than to the Hibbert lectures he delivered before the distinguished audience at Oxford. Mahatma Gandhi adopted the scheme of teaching through crafts many years after Rabindranath had worked it out at Santiniketan. In fact the Mahatma imported his first teachers for his basic School from Santiniketan. If Rabindranath had done nothing else, what he did at Santiniketan and Sriniketan would be sufficient to rank him as one of the India's greatest nation-builders. With the years,

Rabindranath had won the world and the world in turn had won him. He sought his home everywhere in the world and would bring the world to his home. And so the little school for children at Santiniketan became a world university, Visva-Bharati, a centre for Indian Culture, a seminary for Eastern Studies and a meeting-place of the East and West. The poet selected for its motto an ancient Sanskrit verse, *Yatra visvam bhavati eka nidam*, which means, "Where the whole world meets in a single nest." "Visva-Bharati", he declared, "represents India where she has her wealth of mind which is for all. Visva-Bharati acknowledges India's obligation to offer to others the hospitality of her best culture and India's right to accept from others their best." In 1940 a year before he died, he put a letter in Gandhi's hand, "Visva-Bharati is like a vessel which is carrying the cargo of my life's best treasure, and I hope it may claim special care from my countrymen for its preservation."

2.2.2 Rabindranath's philosophy about Education

Rabindranath Tagore's world of education is an endless ascription, erudition and re-discovery of consciousness. Right from the global crisis in education to the absence of finer sensibilities and superior vision of life, the present day pollution in education necessitates a change in the light of Rabindranath's thoughts and experiments on education of the Man par excellence. Education is a lifelong process and an individual goes on increasing his store of experience through contact with the environment, he receives some education in one form or another. Education is basically a social process which is concerned with how the student develops as an individual and in group relations. Its objective is to prepare the individual for participation in society, and it serves as a vehicle by which the culture of the group can be transmitted and perpetuated.

Education is preparation for life. Education is experience. The word education has sometimes been used in a very broad sense to designate the totality of influences that nature or other men are able to exercise on our intelligence or on our will. Tagore's views of education are not available in any single volume. It is traceable in his various expressions. It may be gleaned from his addresses and may be read in his essays. It may also be obtained from his conversational *Viswa – Bharti*. Tagore's ideas on education were derived mainly from his own experience. Tagore's educational ideals have been shared by other educationists and many of his innovations have now become part of general educational practices, but his special contribution lay in the emphasis on harmony balance and total development of personality. Discussing the problems of education, Tagore said that a boy should be allowed to read books of his own choice in addition to the prescribed text books he must read for his school work. Tagore wrote. "A boy in this country has very little time at his disposal. He must learn a foreign language, pass several examinations and qualify himself for a job in the shortest possible time. So what can he do but cram up a few text books with breathless speed? His parents and his teachers do not let him waste precious time by reading a book of entertainment, and they snatch it away from him the moment they see him with one." Another problem is that the men who teaching the primary schools are not adequately trained for their job, Tagore wrote. "They know neither good English nor good Bengali and the only work they can do is misteaching" Present system of education does not allow us to cultivate the power of thought and the power of imagination Tagore wrote. "To read without thinking is like accumulating building materials without building anything. We instantly climb to the top of our pile and beat it down incessantly for two years. Until it becomes level

and somewhat becomes level and somewhat resembles the flat roof of a house.” Our education system is joyless. Small children are burdened with tons of books. Tagore wrote. "From Childhood to adolescence and again from adolescence to manhood, we are coolies of the goddess of learning, carrying loads of words on our folded backs." It has no relation to our life; the books we read have no vivid pictures of our homes and our society. Our first twenty two years are spent in picking up ideas from English books. But these ideas are of no use because these do not resemble with our society. Education and life can never become one in such circumstances and are bound to remain separated by a barrier. Tagore writes "We being to think that we are learning untruths and the European Civilization is wholly based on them, which Indian civilization is wholly based on truth and our education is directing us to a land of enchanting falsehood. Tagore calls a school in this country is really a factory. Tagore writes "At half past ten, in the morning the factory opens with the ringing of a bell, and then as the teachers start talking, the machines start working. The teachers stop talking at four in the afternoon when the factory closes and the pupil then go home carrying with them a few pages of machine made learning”. Ancestors in India cared little for social formalities and much for social duties but we do the opposite. They regarded furniture as part of wealth, but not of civilization. Economic forces compel the teachers of today to look for pupils, but in the natural order of thing it is the pupil who should look for the teacher. The teacher is now a tradesman, a vendor of education in search of customers. There are not enough text books in our own language. Ancient learning has not been applied for those scientific, historical and rationalistic methods that we apply to western learning. For education, a foreign language cannot be the right medium. English the knocking at the gate and the turning of

the key take away the best part of our life. The ideas came late and the tedious grinding over grammar and a system of spelling which is devoid of all rationale take away our relish for the food when it does come at last.” Tagore laid equal emphasis on development of body along with that of children to take care of their body should be treated as very important. This is due mainly to the joyless education. Tagore writes in this concern, "Human beings need food and not air to satisfy their hunger but they also need air properly to digest their food.” Freedom is essential to the mind in the period of growth and it is richly provided by nature. The crux of Tagore's educational philosophy was learning from nature and life. Tagore also attached great importance to Tapasya and Sadhana. In 'Siksa' there is an indirect exposition to Brahamcharya (a life of abstinence and discipline during student's life) as a mean of real education in early year. Tagore was critical of the way in which education designed to be job-oriented. Referred to its end of earning bread and butter Tagore observed, "From the very beginning such education should be imparted to village folks so that they may know well what mass welfare means and may become practically efficient in all respects for earning their livelihood." The experiment at Sriniketan was undertaken with a limited end in view. Tagore was a man of wider vision one who had extensively travelled. He visited various universities of America and Europe in the west and Japan and China in the East. He went on to establish Visva - Bharti as an international University where the values of the East and the West could be combined to develop to truly universe and humanitarian outlook based over faith in man. Santiniketan, Visva Bharti and Sriniketan may said to consititute Tagore's educational trinity through which he endeavoured to develop his education theme. The visionary in Rabindranath and the great educationist in him solved the problem

of today as far back as fifty years. The problems of modern education are attendance, copying or use of other unfair means and discipline. Tagore solved these problems in a noble way. Freedom in the class solved the problem of attendance, absence of invigilator solved the copying or use of unfair means. Thus Tagore's educational system is a great feat.

2.2.3 Education system according to Rabindranath Tagore

As one of the earliest educators to think in terms of the global village, Rabindranath Tagore's educational model has a unique sensitivity and aptness for education within multiracial, multi-lingual and multi-cultural situations, amidst conditions of acknowledged economic discrepancy and political imbalance. Rabindranath did not write a central educational treatise, and his ideas must be gleaned through his various writings and educational experiments at Santiniketan. In general, he envisioned an education that was deeply rooted in one's immediate surroundings but connected to the cultures of the wider world, predicated upon pleasurable learning and individualized to the personality of the child. He felt that a curriculum should revolve organically around nature with classes held in the open air under the trees to provide for a spontaneous appreciation of the fluidity of the plant and animal kingdoms, and seasonal changes. Children sat on hand-woven mats beneath the trees, which they were allowed to climb and run beneath between classes. Nature walks and excursions were a part of the curriculum and students were encouraged to follow the life cycles of insects, birds and plants.

2.3.1 Environmental Psychology theories

Through analysis of such studies over the times, many psychologists have come up with a few theories environment-behavior models which can be applied to predict human behavior in their interaction with certain elements in the environment when attempting to design a successful public space. Venetin Aghostin-Sangar in his paper “Human behavior in public spaces” has summarized a few of the theoretical perspectives that interest the topic under discussion. They include:

1. Arousal Theory

2. Stimulus Load Theory

3. Behavior Constraint Theory

4. Adaptation Level Theory

5. Environment Stress Theory

6. Perception Theory/Cognition Theory The theories that can be related to the focus of the paper are the Stimulus Load Theory, the Behavior Constraint Theory. The Stimulus Load Theory - Conceptualizes the environment as a source of sensory information (referred to as stimulus or stimuli), that provides people with psychological stimulation (Gifford 2002; Veitch and Arkkelin 1995 in Venetin Aghostin-Sangar). The Behaviour Constraint Theory - The focus of behavior constraint theories is on the real or perceived restrictions that are imposed on people by the environment, and the perceived degree of control that people have, or want to have, on an environment (Gifford 2002; Veitch and Arkkelin 1995 in Venetin Aghostin-Sangar).

2.3.2 Public spaces and need for public spaces

OPEN SPACE	
Any unbuilt land within the boundary of a village, town or city which provides, or has the potential to provide, environmental, social and/or economic benefits to communities, whether direct or indirect.	
GREEN SPACE	CIVIC SPACE
A subset of open space, consisting of any vegetated land or structure, water or geological feature within urban areas.	A subset of open space, consisting of urban squares, market places and other paved or hard landscaped areas with a civic function.
Parks and gardens Amenity greenspace Children's play areas Sports facilities Green corridors Natural/semi-natural greenspace Other functional greenspace	Civic squares Market places Pedestrian streets Promenades and sea fronts

Source: Kit Cambell Associates (2001)

The Oxford Dictionary defines the term ‘public’ as: of or concerning the people as a

whole; Representing, done by, or for the people; open to or shared by the people; open to general observation, done or existing in public. Thus when designing a space it is vital to know how humans interact with the environment and thus the need for referring to Environmental Psychology which helps determine ways to create positive, beneficial energies between people and places. Before probing into how public open spaces impacts people it is important to know how the public realm is defined and thus knowing the typology of spaces necessary. As also mentioned in the article “Human behavior in Public Spaces” by Venetin AghostinSangar ,when we are talking about what humans experience or feel in public spaces we must acknowledge that the terms “feel” and “experience” convey the complexities of the human mind and emotions. In order to appreciate how the environment impacts people, it is necessary to have an

understanding of people's physiological and psychological processes. These psychological processes are influenced by certain features of spaces. . These features may be physical, social, cultural or sensory but what they share in common is the power to affect people's behavior in, and experience of the public realm. The figures that dictate the looks, features, location, and enclosure (which influences user experience) of a public space are none other than professionals such as architects, planners and designers. At the same time, the users of these spaces are also capable of influencing their form and feel, by introducing social characteristics and elements such as culture, gender, sexuality, ethnicity and age. These elements, together with the physical and ambient (or non-physical) features of the public space, are capable of having a profound effect on the way that people behave, experience and interact in public spaces. In conclusion, visible and non-visible elements determine the success or failure of public spaces.

2.3.3 Factors that affect the use of a space

In his paper "The Contribution of Space Syntax to a comprehensive theory of Environmental Psychology, Daniel R. Montello identifies certain psychological mechanisms such as sensory access, attention, memorability, behavioral affordance, and affect. These psychological mechanisms can be related to the factors of design as suggested in the book "Responsive Environment" by Ian Bentley, Alan Alcock, Paul Murrain, Sue McGlynn, Graham Smith. These authors co-relatively agree with Kevin Lynch's suggestion that factors such as permeability, ease of movement, diversity, legibility etc. are vital to the design of a space and its use, permeability, variety, legibility, etc. We can

juxtapose these, factor and learn to analyze the psychological mechanisms in how they affect the users of space and that the designers must keep them in mind. a) Sensory Access – Illumination of spaces, the sound of spaces, the temperature of spaces, the smell of spaces

b) Attention and Memorability

c) Behavioral Affordance

d) Affect

2.3.4 Five indicators that a space works for people

1. A high proportion of people in groups use the space.
2. A higher than average proportion of women use the space which indicates safety and comfort.
3. Different age groups use the space, together and at different times of the day.
4. A range of varied activities occur simultaneously.
5. More activities of affection are present, such as smiling, embracing and holding hands. (Source: PPS 2000: 81-83)

CHAPTER_03_Site Appraisal

3.1 Site and Location:

Site:

The third-largest city in Bangladesh is Khulna. It is situated in Khulna District beside the Rupsha and Bhairab rivers. It is a significant industrial and commercial hub and the divisional headquarters of the Khulna Division. 38 kilometers from Khulna City, it features a harbor called Mongla on its outskirts. In 2010, it was estimated that there were one million people living in the city under the control of the City Corporation. The city of Khulna, which lies in the southwest of the nation, was formed and shaped by the process of siltation from a network of rivers. The city has unique characteristics in terms of land, soil, climate, hydrology, rainfall, and salinity due to its location in a decaying delta and tidal environment.

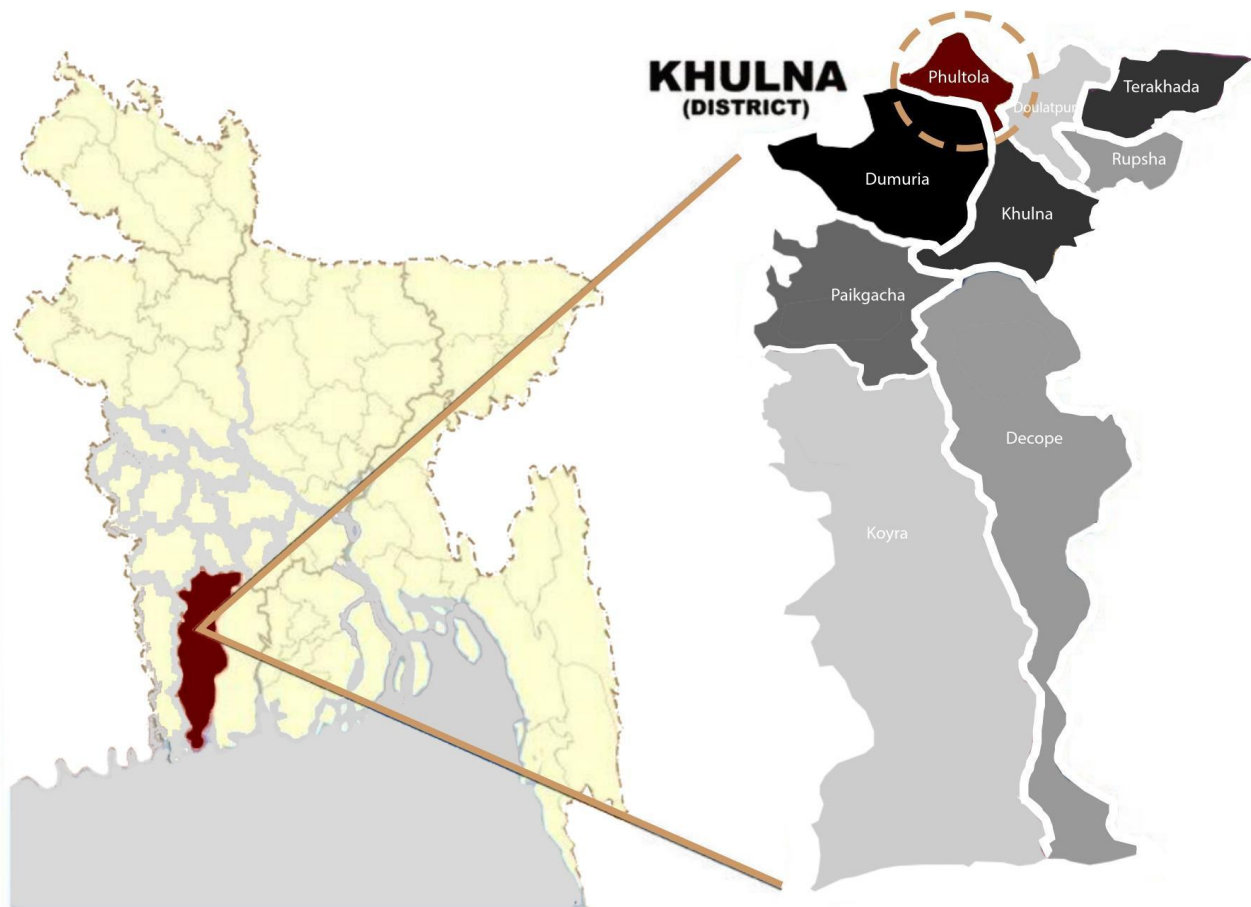


Figure: Phultala Upazila Map

Source: <http://incrediblebangla.blogspot.com>

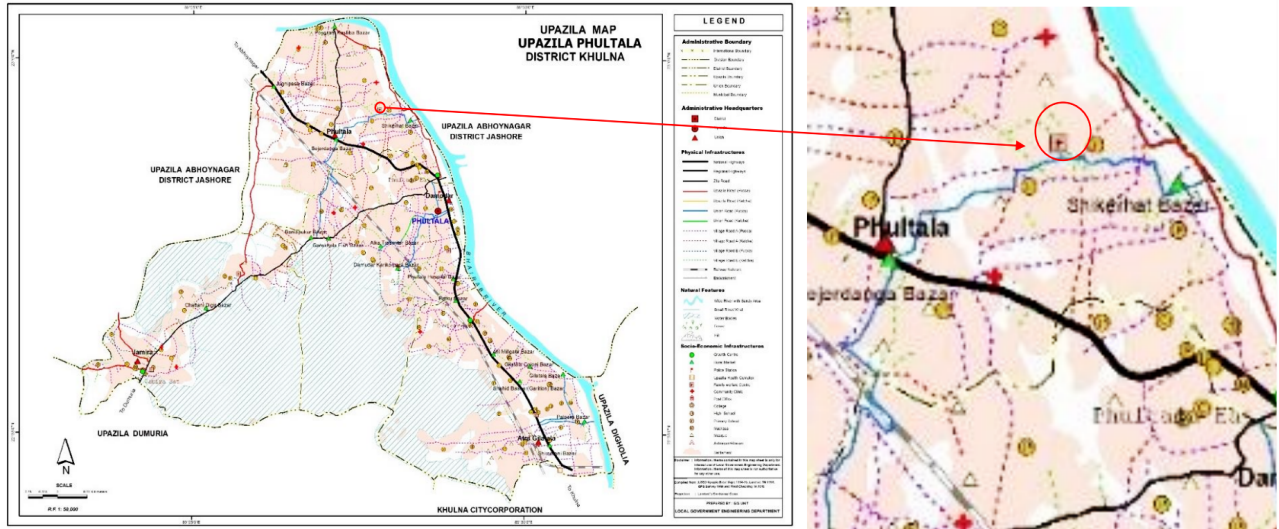


Figure: Dakkhindihi

Source: <http://incrediblebangla.blogspot.com>

Location:

The site is located in Dakkhindihi which is situated in Khulna land and consists of 7 acres at Phultala Thana. There is an existing building

For many years, Beni Madhab Choudhuri's 7-acre property in Phultala Thana, Khulna zilla, which belonged to the international poet Rabindranath Tagore's father-in-law, was illegally disposed of. The property and the present structure, which is roughly in the center of the site, were acquired from the possessor on September 7, 1995, thanks to the personal initiative of district commissioner Mr. Kaji Riajul Haque. A proposal to erect the Rabindra Complex was also submitted at that time.

Dakhshindi, Phultala, Khulna.

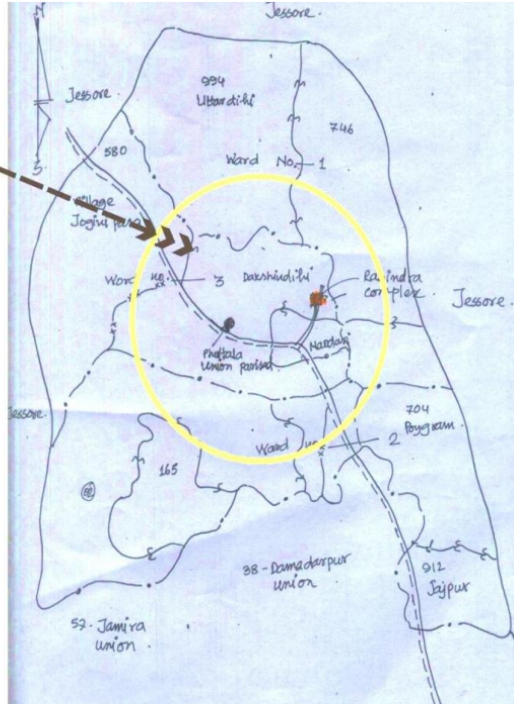


Figure: Khulna City district Map

Source: <http://incrediblebangla.blogspot.com>



Figure: Dakkhindini Rabindra Complex

Source: Google earth

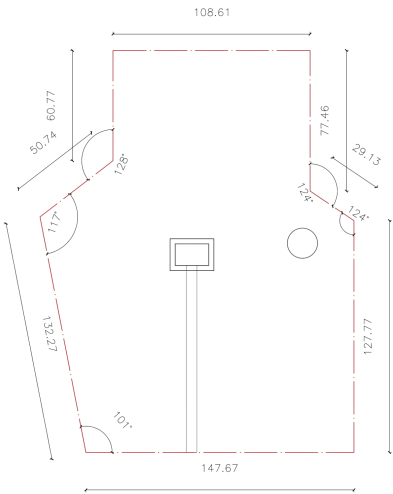
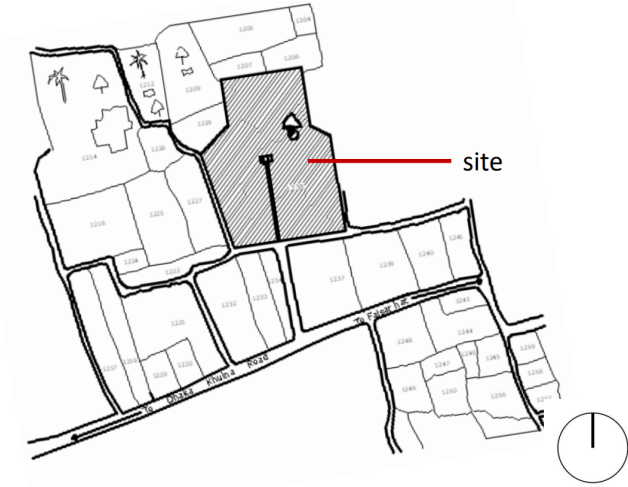


Figure: Site Location and dimension

3.2 Site Surroundings:

It is located in a region with characteristics that are almost rural. The residential area surrounding the site is mostly dispersed. Settlements that are largely made up of tin sheds on newly purchased land. The area is surrounded by farms as well. Along the

Khulna-Jessore route, there are also several brick farms and sawmills for the wood industry. In general, the nearby building forms are formed of local materials, have high plinths, and are not more than one story tall. In the heart of Phultala Thana are a junior high school, a primary high school, and a girls' college. The commercial node contains a madrasa and a kindergarten. Besides mills and schools, there are many bazars are located in Dakkhindihi Phultala. Most famous bazar in Dakshindihi is “phultala bazar” and “Shikirhaat bazaar”.



Figure: Low height tin shed residential houses



Figure: People are drying paper bhaja



Figure: The whole site has a boundary wall

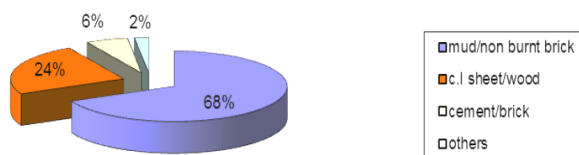


Fig: Site Details
materials

Fig: Use of building
materials

Source: Rahman 2012

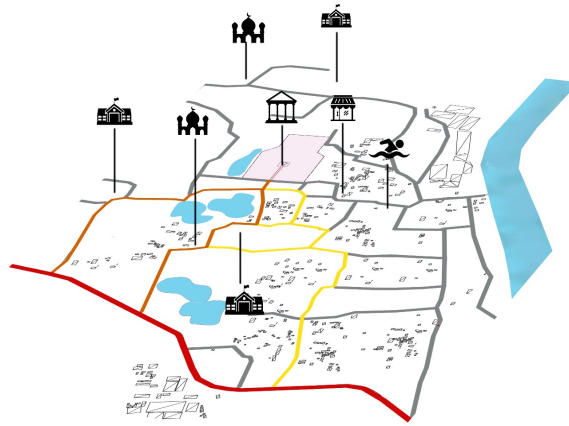


Fig: Site Surroundings

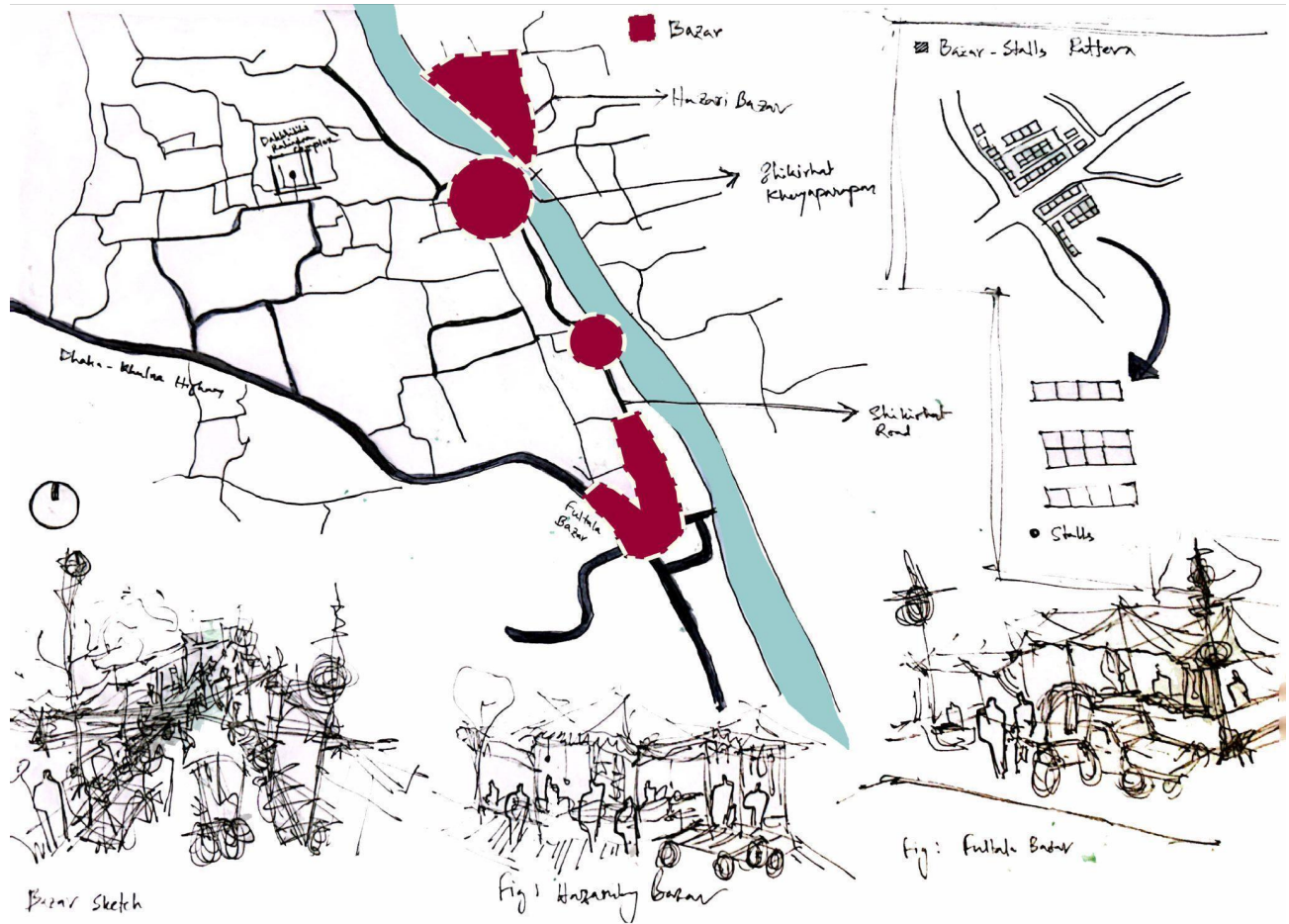


Fig: Bazar spaces around the site

3.2.1 Existing Mass:

There is a two-story building on the property that had belonged to Beni Madhab Choudhury, the father of Mrinalini Debi and the husband of Rabindranath Tagore. and a load-bearing brick wall serves as the primary structural component. On land that the people bought, a few temporary residential structures have also grown. The primary building materials for these structures include

bamboo, straw, C.I. sheet, etc. Brick was also used in the construction of a few more contemporary ones. The site's surroundings are primarily covered in dense vegetation. The wife of Rabindranath Tagore, Mrinali Devi, is reported to have planted a sizable Safeda tree within the current site's northeastern corner. Additionally, there is a lot of vegetation in the northwest.

Building pattern of the existing building

- It is a two-storied symmetrical building and is projected on its eastern and western end by single storied with the extensions of 12'6".
- Its central part, which is about 22' 4" wide, has an imposing portal in front.
- The front veranda at first floor is supported by sets of three columns and at ground floor the entry veranda is supported by three half-rounded Khilan, which gives the impression of greek buildings.
- There is a staircase and a secondary entry on the backside of the building.
- The building possesses some rich and well worked- out details.
- The central part of the building is a two-storied edifice with an arcaded verandah on the ground and a colonnaded one of the upper level.

Building style, materials and technique

- In keeping with the mid-nineteenth to early twentieth century tradition of the landed gentry of the Bengal, the house is built in the then European style reflecting mainly an amalgamation of neo-classical and Gothic elements.
- The building is built with load bearing walls –the wall of the building is 16 inches thick and built with brick, lime mortar.

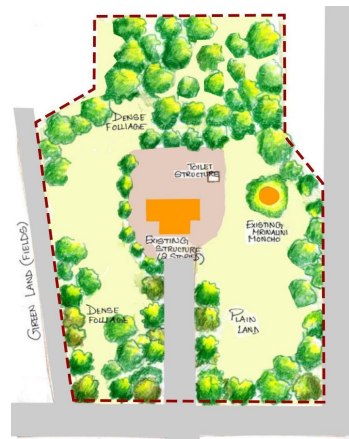


Fig: Existing condition Structure

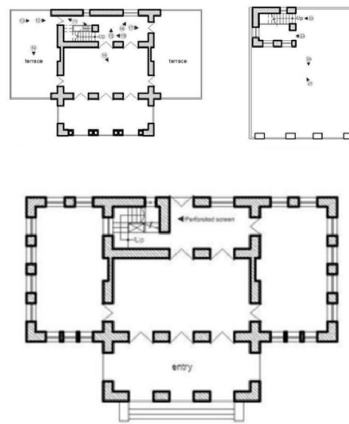


Fig: Existing

Before conservation started



After conservation started



Figure: Existing mass conservation process



Figure: Existing sculpture of Rabindranath Tagore and Mrinalini Devi



Figure: Facade of existing mass



Figure: Inside the existing building

3.3 Accessibility:

At present the site is approached from the main road which is around 30ft wide and is on the west of the site. The secondary and tertiary roads that lead to the site cause an entry to the site which is from the south. It is desirable to have the main entry from the south or from the central point of the site. If we observe the accessibility map, the width of primary road is 9m where the width of secondary and tertiary road is 3.5 m. Primary road is the Jessore Khulna highway. All kinds of transportation are available in primary road such as bus, truck, cng etc but in case of secondary and tertiary roads, only van, motorcycles, rickshaw and cng can travel since the roads are narrow.

This site is located beside Bhairab river and the distance from site to the bhairab river is 0.63 km. Around 2 km radius of the site, there are five schools. The distance between the site “shikirhaat kheya parapar” is 1.02 km.

There are mainly 4 junction point around the site- phultola junction,two nodes of the secondary route and the shikirhaat feri parapar.

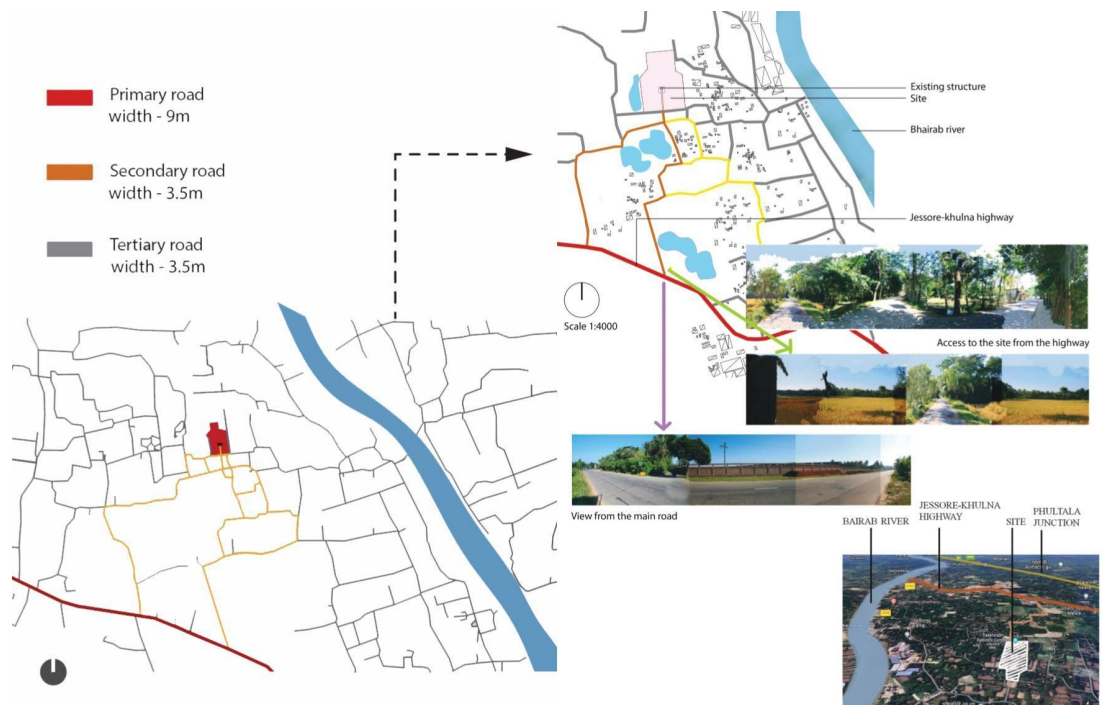


Figure: Accessibility Map

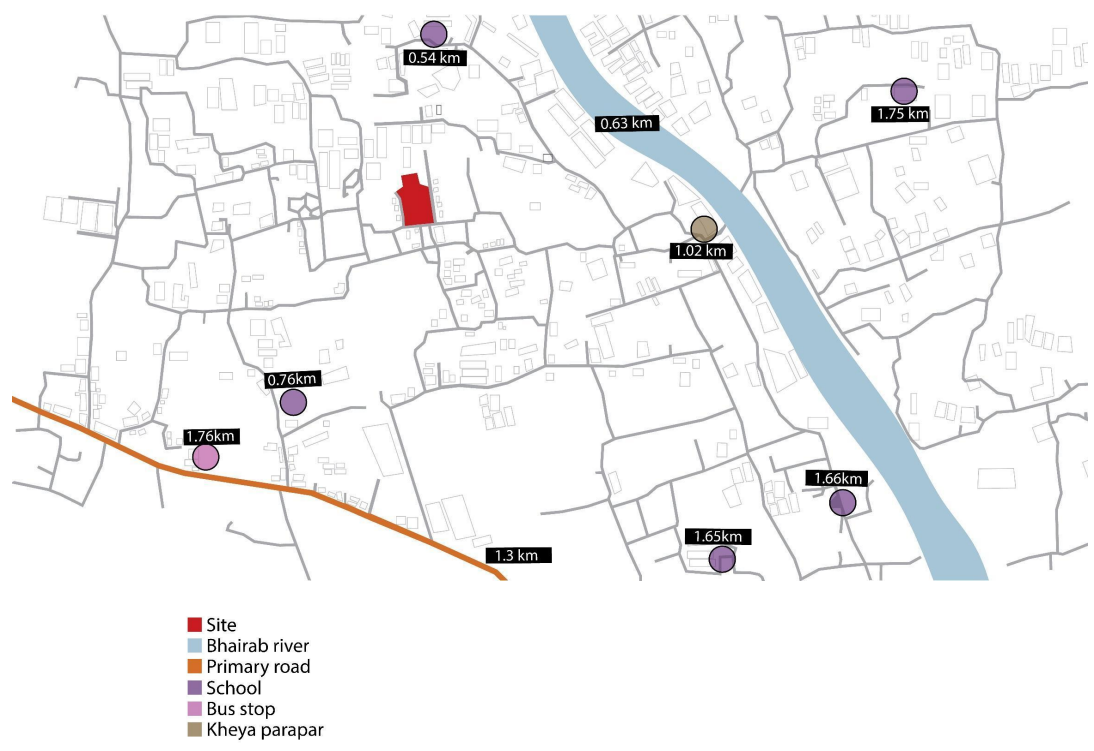


Figure: Distance Map

Figure: Roads and nodes

3.4 Kevin Lynch Diagram:

According to Kevin Lynch's diagram, the site is primarily pedestrian accessible and is flanked by secondary and tertiary roads. The bazar spaces are the most busy location. Schools and mills are the second most crowded locations because people congregate there at specific times. Last but not least, the existing site and the places of worship are less crowded. There are a number of minor junctions and nodes where people occasionally congregate.

So Consequently, we can comprehend the crowded nature of the site and as well as around the site from the Kevin Lynch Diagram.



Figure: Kevin Lynch Diagram

3.5 Land-use Pattern of the Surrounding:

Low-income housing is very dense in Phultala Upozilla. The majority of the homes are tin sheds. The majority of the workers of

those mills live there because brick farms, saw mills, and jute mills are all located nearby.

It is to find mixed-use buildings, services, industries, and transportation service mostly beside primary roads and the riverside.

Additionally, there are numerous schools in the area where children from that group read because it is primarily a low-income group that resides there.

Furthermore, from the figure we see the community service, entertainment hub is negligible.

Khulna Dap 2001 predicts a decrease in bazars and an increase of mixed-use structures and industry. Additionally, there will be more schools and colleges in the future for the people of phultala upazila.

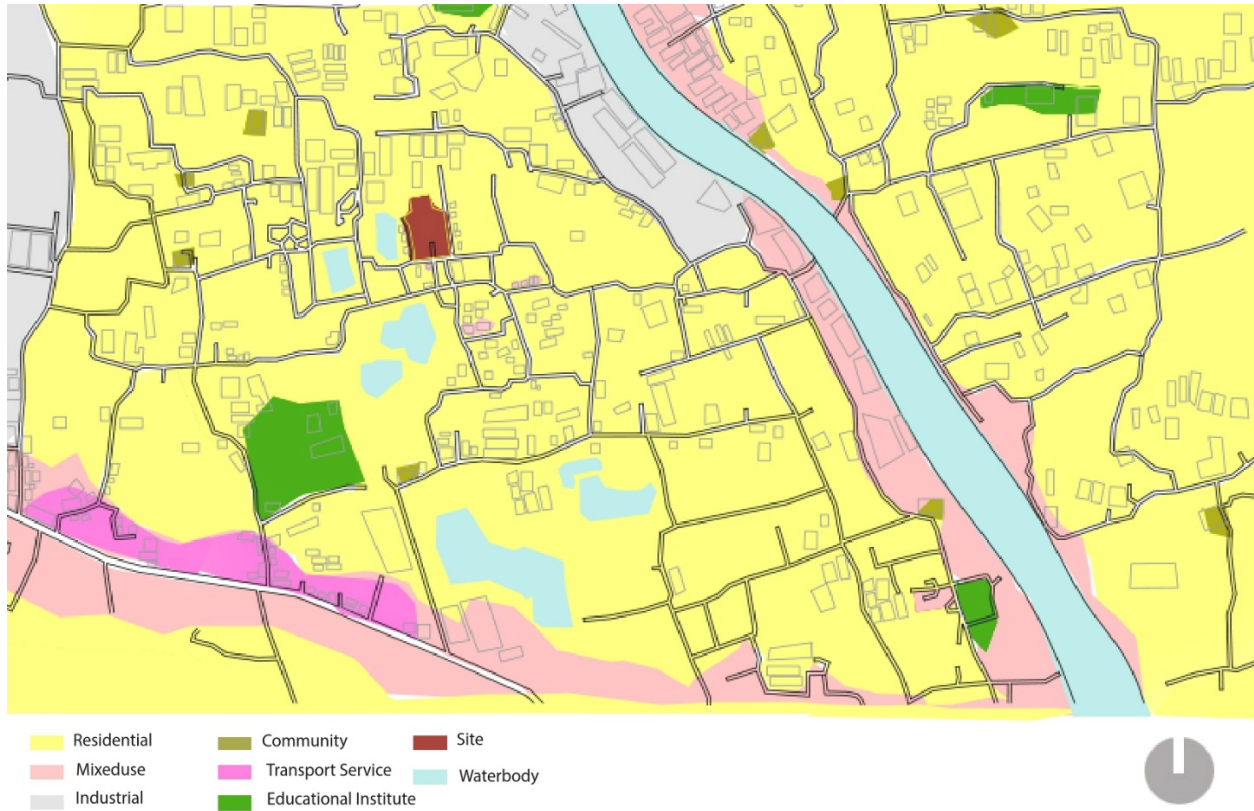


Fig: Land Use Map

3.6 Ecological development around the site:

The land is a little bit away from a neighborhood. One of the benefits is how expansive and open the area is.

Although not dense, the majority of the area is residential.

This area is fortunate to have a wide variety of trees and farmlands. Most of the farmlands are used for drying "papr bhaja" since people there produce it and sell it in the marketplace. Nearly all of the area surrounding the site is covered in lush vegetation. Another

excellent characteristic of this region is the existence of several water bodies. Since the site is near Bhairab river, so the river has a huge impact on site as well.

The vegetation hasn't changed much over the past 20 years, which is a fantastic opportunity to create open space surrounding the site.



Fig: Figure Ground



VEGETATION MAP
DENSE FOLIAGE
FARMLAND

Fig: Vegetation



Fig: Vegetation map of the existing condition

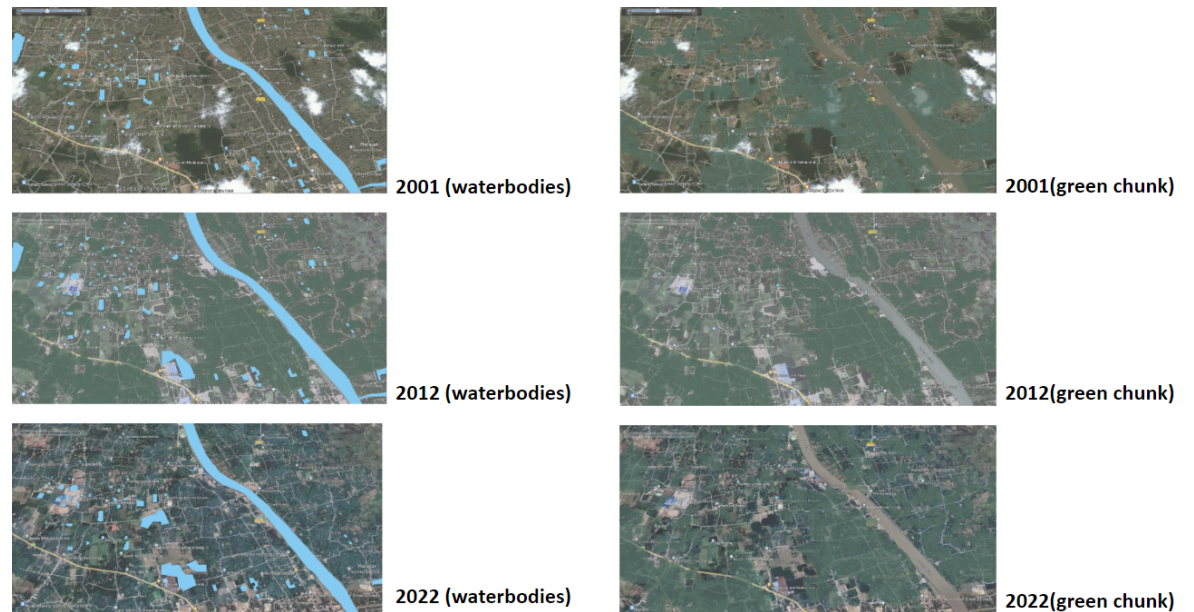


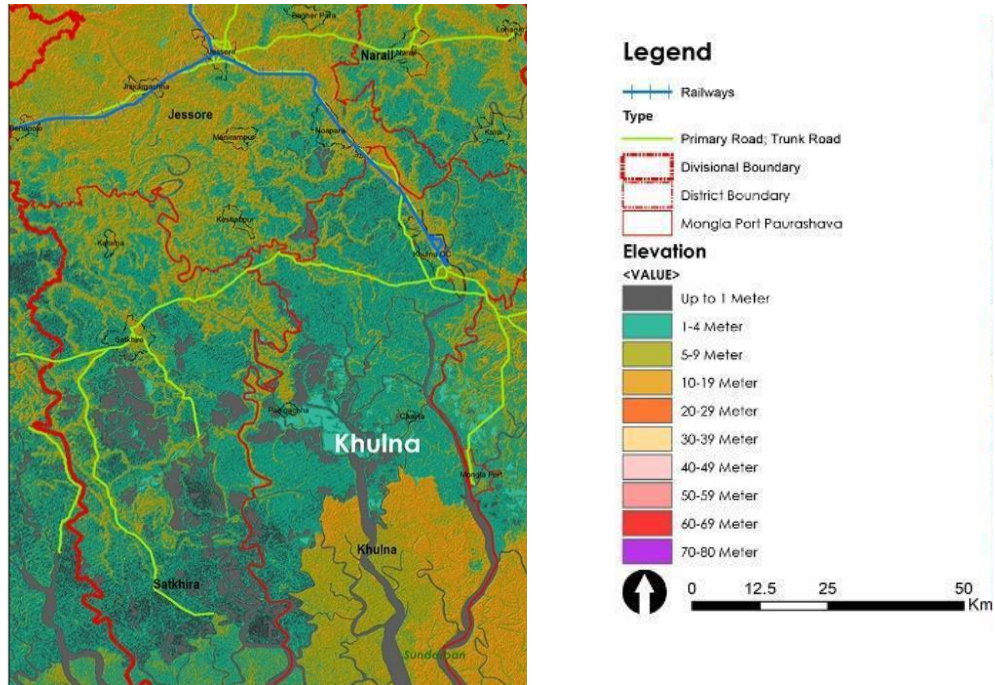
Fig: Chronological Development

Source: Google earth

3.7 Topography:

Natural environment has a profound impact on a city in shaping its physical setting and the pattern of growth. The land of Khulna region can be broadly characterized by the Ganges tidal floodplain having lower relief and being crisscrossed by innumerable tidal rivers and channels. It is nearly flat and the surface is poorly drained. Some peat basin of 3 m thickness has also been found in many parts of Khulna. These peats are formed due to the

decomposition of reeds and grass having a relationship with a tidal or mangrove ecosystem.



3.8 Climatic Information:

Seasons	Months	Characteristics
Summer	March - may	Hottest, dry and maximum evaporation rate.
Monsoon	June- October	October Highest rainfall, wet and high humidity.
Winter	November- February	Cool, dry and low wind velocity.

Figure:Climatic condition

3.9: Historic Timeline:

The bazar in Phulatal Upozilla is well known. Since the 1800s, Paper Bhaja, Paan, and Gamcha have become famous there. The sale of all of these items at bazaars was the people's primary source of revenue, but as mixed-use structures, mills, and businesses expand quickly, so will the bazaar's physical space. As a result the cultural value and the essence of bazar space is also diminishing.



Figure: Historical observation around the site

3.10 Observation:

We learned some crucial information from the site evaluation.-

- The majority of the housing is low-income, hence the local schools cater to such individuals.

- The residents of that upozilla lack a location for entertainment and education.
- The target audience of this complex is local students, locals, and literary people who gather annually to celebrate Rabindra jayanti and other events.
- The bazar in Phulatal Upozilla is well known. Since the 1800s, Paper Bhaja, Paan, and Gamcha have become famous there. The sale of all of these items at bazaars was the people's primary source of revenue, but as mixed-use structures, mills, and businesses expand quickly, so will the bazaar's physical space.

CHAPTER_04_Case Study

4.1 Case Study 01: Sanskriti Kendra

PROJECT BRIEF:

Location: Anandgram, Delhi, India

Architect: UppalGhosh and Associates

Site Area: 8 acres

Building area: 925 sqm

CONCEPT AND PLANNING:

The Sanskriti Kendra is arranged absent from the hustles of the stuffed city of Delhi, at the foothill of the Aravillas. It may be a

distant cry from the irregular endeavors at modernisation where traditional building strategies have been misplaced within the oblivion as steel, glass and concrete structures dominate chronicled landmarks just like the QutubMinar near by. In numerous ways it is the encapsulation of all that SanskritiPratisthan stands for and the bunch of exercises it is included in are:

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

The Sankriti Kendra complex consists of:

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

Within the words of the designer UppalGhosh, "I like straightforwardness in engineering. A building ought to venture a client's concept and not the architect's recognitions. Sanskrit Kendra is the result of arranging that amplifies over a period of

eight a long time. In this time the complex has developed naturally with plans modified a few times along the way.” This in pith is the nature of Indian building convention where the ace skilled workers do not plan on a table but construct with his claim hands three dimensional models. This pith has been to a great extent reflected within the plan of the Sanskriti Kendra. The complex offers a space where nature blends with innovation and inventiveness flourishes. It serves as a put where imaginative minds committed to different disciplines can ponder, associated, and reflect upon their particular ranges.





Figure 1: Open space (courtyard) Source: Architecture Plus, Vol. 4

The Sanskriti Kendra opens up and welcomes its guests with a huge banyan tree where the provincial scene steadily uncovers the buildings of the complex. The two exhibition halls, Exhibition hall of Modern Earthenware and the Exhibition hall of Ordinary Craftsmanship are arranged to the east of the complex. These are built as cutting edge units around a arranged yard. At a few places the Earthenware Historical center is nothing but a square stage, a room with a roof and no dividers, whereas in others a room with dividers but no roof.

Site plan



1. Banayan Square (Arrival)
2. Entrance Gate
3. Entrance Chowk (Bankura Houses)
4. Baithak
5. Courtyard of terracotta Museum
6. Terracotta terrace
7. Kund Court
8. Gaon
9. Mustard Field
10. Open Air Theatre-Manch
11. Courtyard of Gulmohar trees
12. Maidan (Activity/Performance)
13. Water Landscape
14. Artist's studios
15. Forest/Nature Walk
16. Private Garden (Haveli)
17. Entrance Court (Haveli)
18. Barakhamba

Figure 2: Plan of Sanskriti Kendra Source: Architecture Plus, Vol.

4

The Kendra could be a self-contained town with its possess patio. Its residence sort private units oblige school bunches and give

spaces for experts to live and work. The southern edge of the complex houses 12 studio homes for craftsmen around the world

The format of a course of action of the spaces permits for bounty of breathing and walking space between them, however near sufficient to maintain a strategic distance from a sense of confinement. The introduction of all the buildings is outlined to have negligible reliance on cooling frameworks. The studios have arrangement of cross ventilation and shade from the trees which secures the diligent from the extraordinary warm of the sun.

ACCESSIBILITY:



1. Banayan Square (Arrival)
2. Entrance Gate
3. Entrance Chowk (Bankura Houses)
4. Baithak
5. Courtyard of terracotta Museum
6. Terracotta terrace
7. Kund Court
8. Gaon
9. Mustard Field
10. Open Air Theatre-Manch
11. Courtyard of Gulmohar trees
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17. Entrance Court (Haveli)
18. Barakhamba

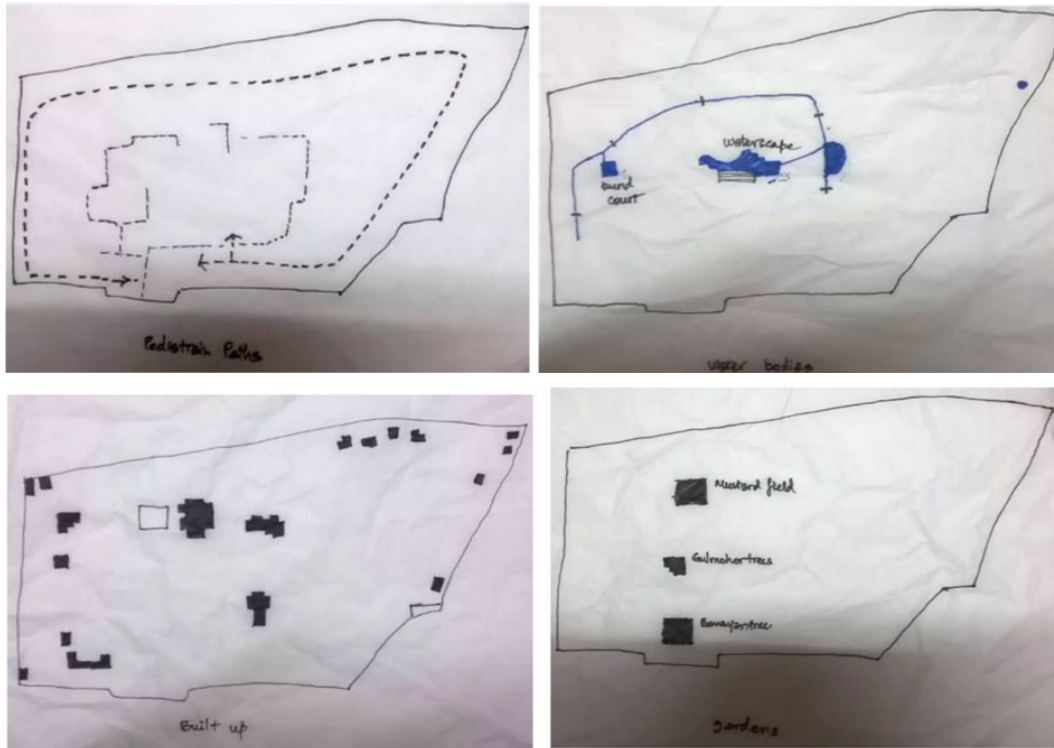


Figure 3: Accessibility and Built Form

Source: Architecture Plus, Vol. 4

The Architect said “The complex sign of built frame in a warm climate, where between closed-box and open to sky, lies in a entire continuum of zones, with changing definitions and changing degrees of security. One steps out of the box to loan oneself in a verandah from which one moves into a patio and after that beneath a tree, and past onto a porch covered by a bamboo pergola, and after that maybe back onto a overhang and so on. The boundaries between these zones are not formal and strongly differentiated, but simple and shapeless. Unobtrusive

balances of light, of the quality of surrounding discuss, enroll each move in our senses...”

CIRCULATION AND MOVEMENT

Development designs are exceptionally clear

Benefit street runs on the fringe of the location.

DISTRIBUTION OF SPACES

Open spaces like galleries & offices-the administering body comes to begin with with passage.

Sitting spaces come following, having a small bit of security by planting trees.

Workspaces: Studios and residences- exceptionally individual spaces are absent from the open spaces to maintain a strategic distance from any kind of diversion permitting specialists to work with concentration in an awfully normal & new environment.

SERVICES

Services like laundry, washing are placed at the end of the site away from public movement along the service road.

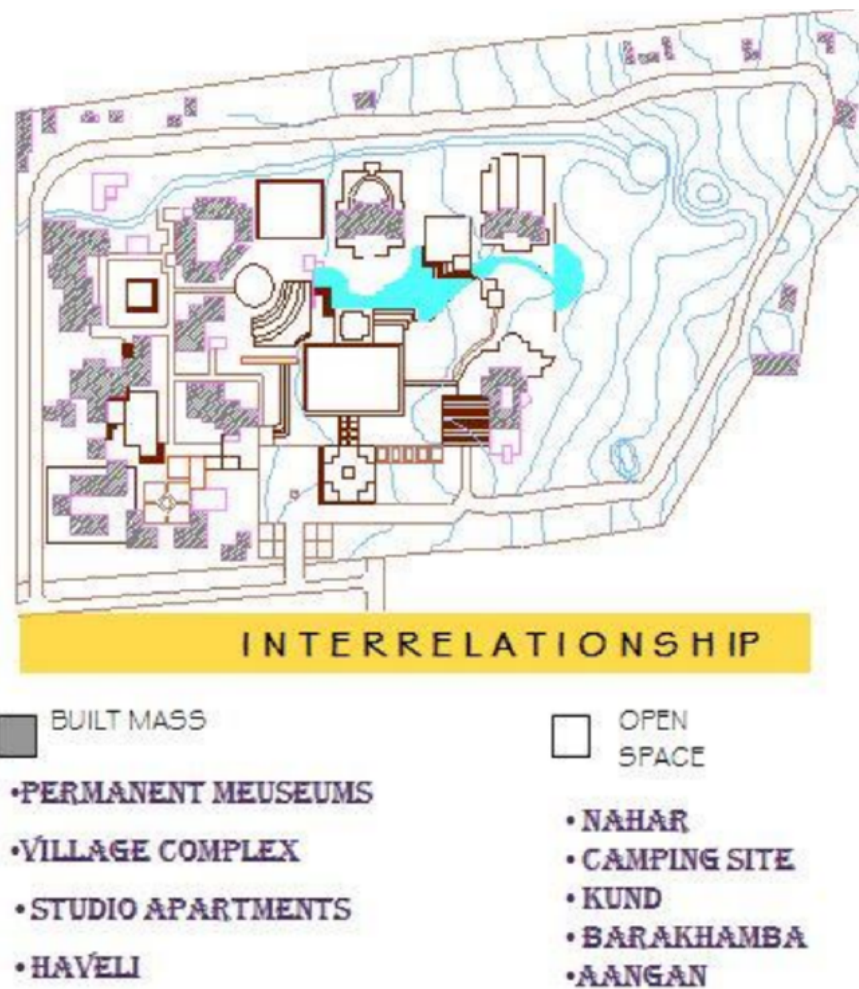


Figure 4: Distribution of activities

Source: Architecture Plus, Vol. 4

PROGRAM ANALYSIS:

BAITHAK

- The baithak is the common room of the Kendra, lodging offices such as the feasting room, conference room, library, computer

room and office. A two-storeyed structure, it is inside associated, both outwardly and physically by a twofold stature secured court with steps so arranged that they can be utilized as layered seating amid conferences, etc.

- It planned in part level

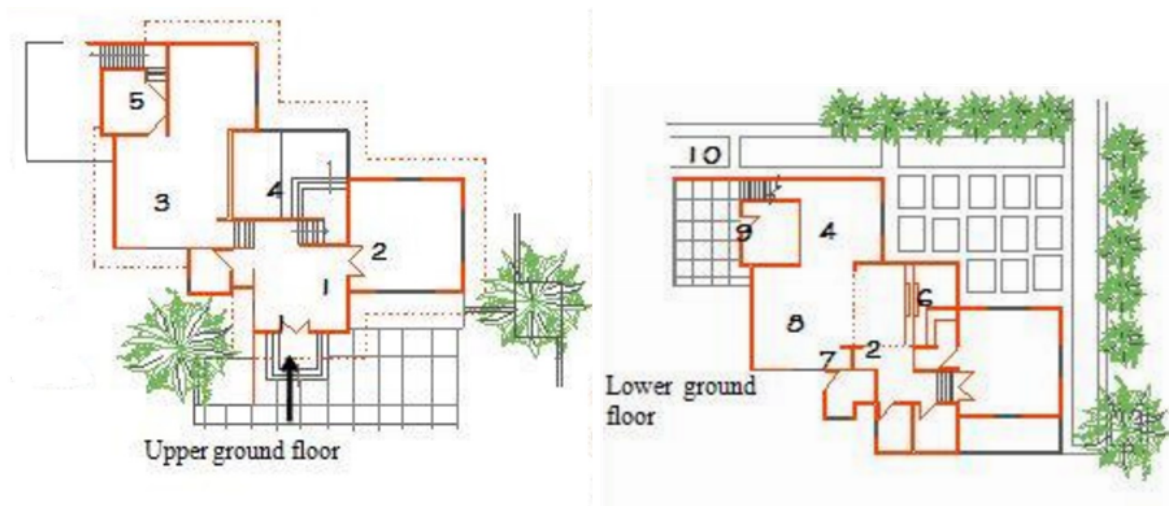


Figure 5: Floor plans

Source: Architecture Plus, Vol. 4

HAVELI

- This is the home of O.P.Jain, the moving constrain behind the organization, the arrange is based on six and a half covering squares with meeting pyramidal rooftops.
- The eating, living, room and the kitchen are organized around an aangan (yard).
- The most striking highlight is the fastidiously reestablished ancient entrance entryway from Rajasthan from where one gets the

primary see of the aangan - a culminate square fix of green with an similarly geometric rectangle of water along one side.

CERAMIC CENTER

- The Sanskriti - Delhi Blue Ceramic center – the as it were one of its kind in India - plays have to different ceramic exercises and intelligent, both national and worldwide. The programs advertised incorporate residencies, classes, intelligently workshops for ceramicists, talks, slide appears, firings and showings.
- Facilities at the Ceramic Center The ceramic center is well prepared with the taking after sorts of wheels and furnaces: 8 Kick wheels, 2 Painters wheels, 1 Electric wheel, 1 Wood Heater, 2 Gas Heaters

EXHIBITION AREAS

- The Kendra consolidates two exhibition halls – the sanskriti exhibition hall of India terra-cotta and the Sanskriti historical center of ordinary craftsmanship. These, the foremost open of all the spaces, required uncommon consideration for clarity of developments.
- The format of spaces is such that a guest moves from one display to the another without rehashing any.

MUSEUM OF INDIAN TERRA-COTTA

A arrangement of measured units have been organized around arranged patios.

Great PLAY WITH Move OF SPACES : The module, square in arrange, has been utilized in different shapes – some of the time as fair a stage, a room without roof, a room with roof but no dividers, and some of the time completely encased with normal entryways

and windows . The roof is continuously pyramidal because it suits the square arrange and mixes well with the scale and provincial setting.

A lion's share of earthenware had a place to open and semi-open situations.

From the common earthen pot that stores drinking water to giant-sized cultic equestrian figures of country Tamil divinities of the Aiyyanar religion, earthenware craftsmanship involves a central position in Indian life and culture. Having had their presence continuously exterior the unbending and official rules and directions of the shilpshastras or the constituted Hindu canons overseeing creative expression, earthenware craftsmanship appreciates colossal flexibility in creative energy and conception. Sanskriti found it to some degree charming that in show disdain toward of their far reaching utilization, relic, imaginative justify and social



Figure 7: Terracotta art

Source: Architecture Plus, Vol. 4

STUDIOS AND DORMITORY

- Its residence sort private units suit school bunches and give spaces for skilled workers to live and work.
- The southern edge of the complex houses 12 studio homes for craftsmen around the world.

- The format of an course of action of the spaces permits for bounty of breathing and walking space between them, however near sufficient to dodge a sense of separation.
- The introduction of all the buildings is outlined to have negligible reliance on cooling frameworks.
- The studios have arrangement of cross ventilation and shade from the trees which secures

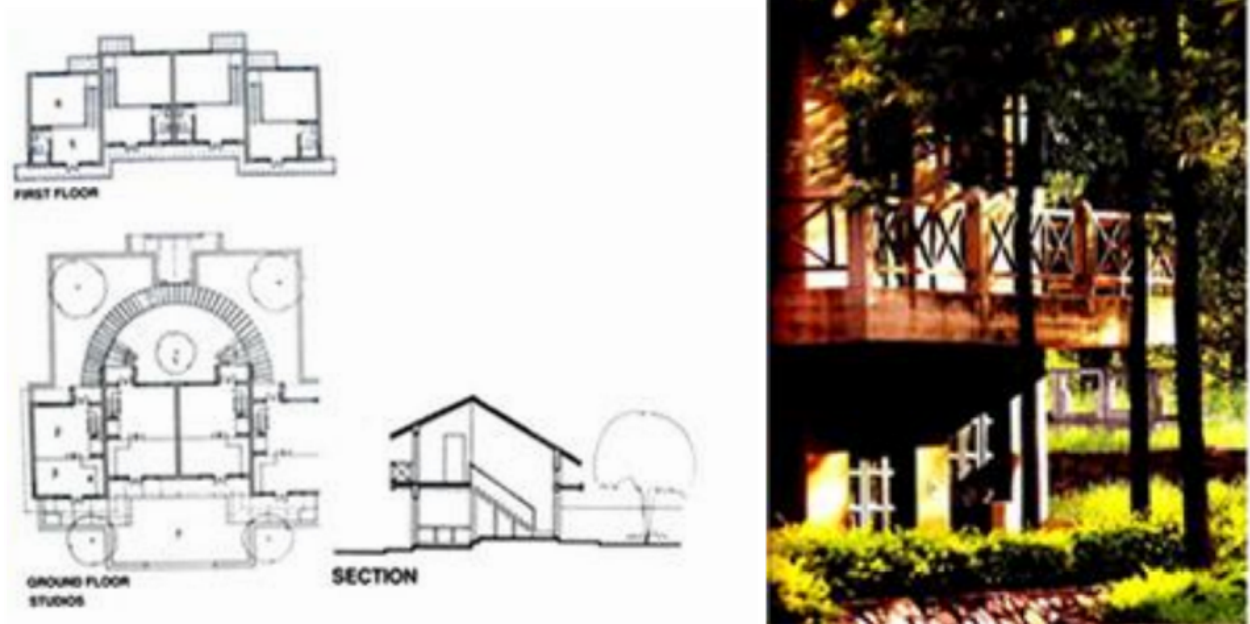


Figure 8:Facade of the dormitory

Source: Architecture Plus, Vol. 4

LANDSCAPE

- Pots of earthenware and metal , an collectible mandir , lights adorn the ghats and green spaces here and there

- The trees conceal the buildings and arranged patios imaginatively separate the space.

- Trees that are found:

- Ashok •Australian •Kiker •Alstonia •Amaltas •Arjun •Avla •Bottle brush •Bamboo

- Champa •Casia •Cadambe •Ficus •Guava •Gulmohar •Jamun
- Kiker •Lemon •Mango

- Mulberry •Neem •Pipal •Tea



Figure 9: Landscape with local materials

Source: Architecture Plus, Vol. 4

MATERIALS:

- It was basically centered on the visuals of provincial engineering which would be more down to earth and long enduring so the modeler chose cement which looks like mud brick with pyramidal earthenware tiles rooftops.

OBSERVATION:

- The complex has no perceivability from the street and lies within the add in this way protecting the confinement, quietness and isolation of the Kendra
- The 3 fundamental passages make a number of choices to be taken after to reach the diverse spaces, each advertising distinctive highlights and views, thus producing intrigued within the person.
- Circulation interior the complex is constrained to people on foot.
- Various levels have been joined to include a unused measurement to the straightforward arrange format.
- The concept of making a town environment and setup is satisfied by the utilize of materials and diverse components of a country setup but the formal arranging damages the reason to an degree.
- The location arranging can be broken down into an course of action of squares which is the frame of all buildings and open spaces.

- On both large scale and miniaturized scale level, a solid connection exists between the built mass and their encompassing open spaces as they are exceedingly intelligently in nature comprising of levels in geography and components like open discuss theaters, water pools etc. whereas within the building as well, spaces stream into each other giving the contribute a really open feeling making an vibe which fills the artist's imagination.
- Most of the shows are in open walled in areas with mud dividers shaping charming outlines and giving a charming bona fide scenery.
- Landscaping has been done very broadly, utilizing a few components such as water pools, pergolas, unsupported columns, concrete outlines etc. the zone is full of trees and vegetation, which makes the environment cool and wonderful.
- Minimum breach of existing vegetation and arrive has been done
- Baithak-office has been deliberately set at the next level neglecting the whole complex.
- In studios, a assortment of spaces, both indoor and open air are given where craftsman can work and unwind.
- An endeavor to reproduce the situation by implies of mud cabins built in conventional frameworks has been. Cover and tiled material can too be seen at a few places

4.2 Case Study 02: Shanti Niketon

PROJECT BRIEF:

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

Concept: Rabindranath Tagore Type: University

HISTORY AND BACKGROUND

Shantiniketan started as Santiniketan Ashram, a reflection center established and invested in 1863 by Maharshi Debendranath Tagore, in turn, built up the Brahma Vidyalaya (school) and in 1901 another open-air research facility school. By 1921 the last mentioned had extended into Visva-Bharati College, which looked for a premise for a common partnership between the societies of east and west, where it emphasized the interrelationship of humankind with all human creatures.

CONCEPT

Shantiniketan- Shanti meaning peace and Niketan meaning put or home was started by Rabindranath Tagore and supported somewhat secretly and incompletely by the Government of India. The concept of Shantiniketan as a physical and mental institution in a consistent relationship with nature has had, be that as it may, a low-key impact on Indian instructive methods of insight ever since. This concern is world-wide and not tied to any patriotism. In numerous ways it reflects the

Gandhian spirits. A lovely cultivate was laid out on all sides of the house. The top-layer of coarse dry soil was evacuated and filled with wealthy soil brought from exterior. Trees were planted for natural product and shade.

SITE ANALYSIS:

Rabindranath's choice of Santiniketan for his school was unquestionably since of its environment. In "My School", he has

composed: "I chose a wonderful spot, distant absent from the defilement of town life, for I myself, in my youthful days, was brought up in that town within the heart of India, Calcutta, and all the time I had a sort of achiness to visit the family for a few far off path some place, where my heart, my soul, may have its genuine emancipation..I knew that the intellect had its starvation for the ministrations of nature, mother-nature, and so I chose this spot where the sky is unhindered to the skirt of the skyline. There the intellect seems have its brave flexibility to form its claim dreams and the seasons might come with all their colors and developments and magnificence in to the exceptionally heart of the human staying."

However, in spite of the fact that the edges have created and changed, the most campus or center region of the ashram has experienced comparatively lesser alter and holds the calm, picturesque, sylvan air that gave Santiniketan its unmistakable charm. The same blissful air is obvious and the children look as cheerful and free as ever. Classes indeed to this day are held beneath the trees. The primary day of downpours is still celebrated with an excursion, unshod and sans umbrellas. The soul of Rabindranath lives on in Santiniketan.

PROGRAM ANALYSIS:

1. Prayer Hall
2. Open Air education
3. Sangeet Bhaban
4. Kala Bhaban
5. Several other buildings

OBJECTIVE:

It was continuously the objective in Santiniketan that learning would be a portion of life's characteristic development. The step towards this objective was to set up within the child a sense of unity with nature. A child should be mindful of his environment - the trees, fowls and creatures around him. The intellect is denied on the off chance that one is detached to the world exterior. Rabindranath said we concentrate on learning from books and disregard the information that's unreservedly accessible on all sides. From the starting, he needed his understudies to be mindful of their environment, be in communication with it, test it, and make tests and collect information and examples. In addition, to direct them he wanted instructors who seem go past book learning, who were searchers themselves and who would have delight within the prepare of learning.



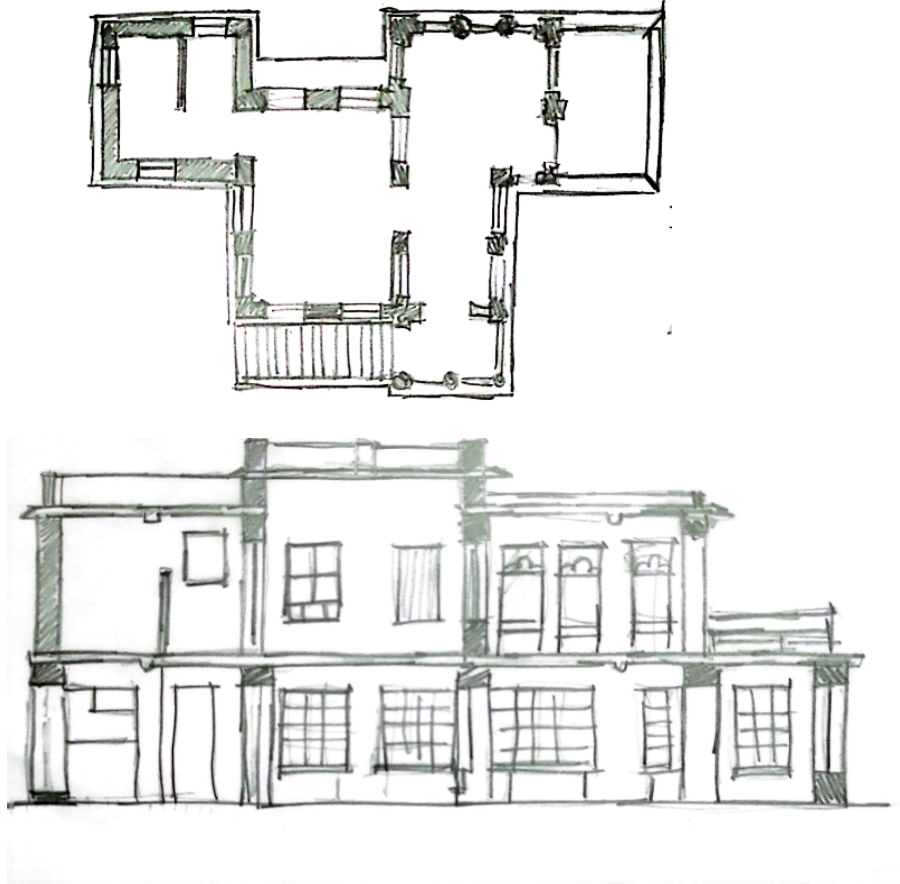


Figure 9: Plans and section of Udichi

Source: Architecture Plus, Vol. 4

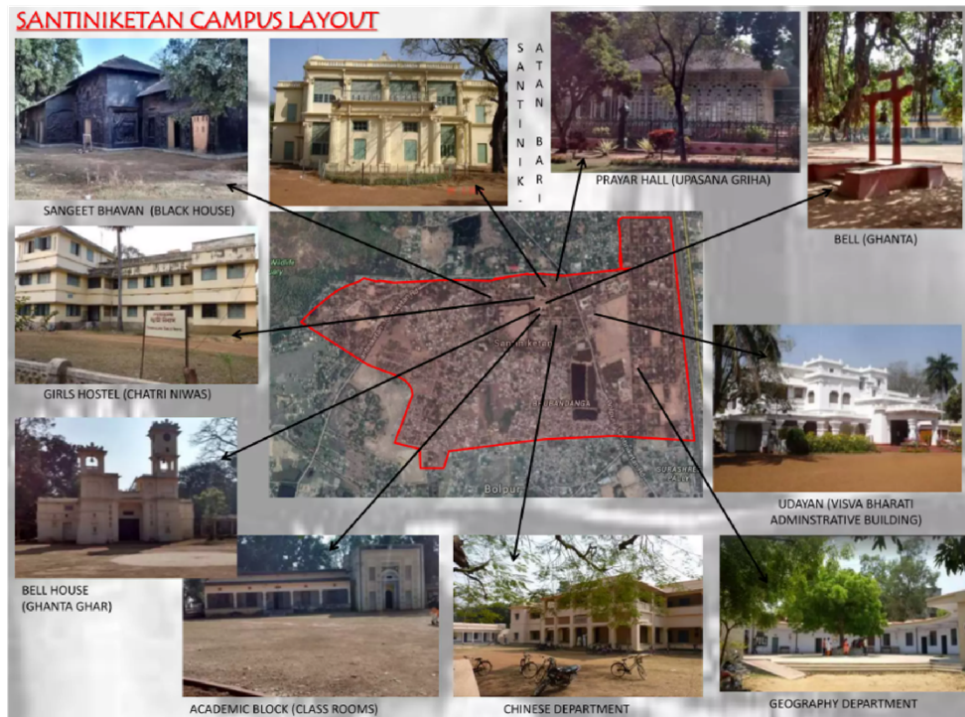


Figure 10: Layout of the campus

Source: Architecture Plus, Vol. 4

OBSERVATION:

- The instruction logic of Rabindranath Tagore
- How craftsmanship takes after the nature

3.3 Case Study 03: Bharat Bhaban

Location: Bhopal, India.

Architect: Charles Correa

Year of Completion: 1975-1981

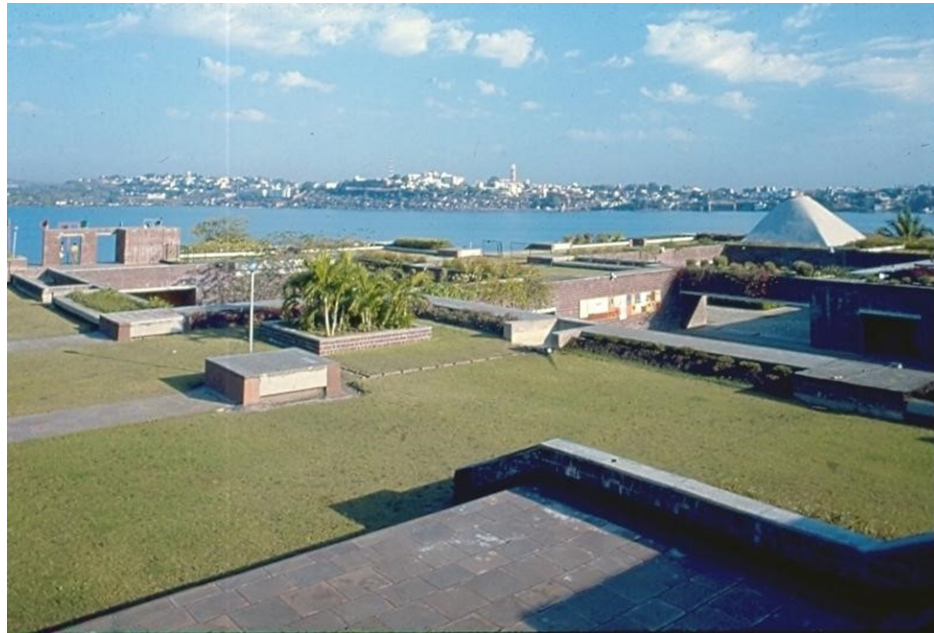


Figure 11: Bharat Bhaban

Source: Archdaily

CONCEPT AND PLANNING:

This craftsmanship center is on a delicately slanting level ignoring the lake in Bhopal. The normal form of the location has been utilized to form an arrangement of indented courts and porch gardens around which a number of social offices are organized. The patio and patio reflect the designer's concern with movement through space- the labyrinth or astound- where parts are casually uncovered and the complex of inside lanes act or maybe like a town format. In this way the designer made the building reflect Bhopal's claim organizational format

The plan of the complex considered the culture and the conventional design of the Indian towns. Separated from that in a hot sticky zone this complex appears its execution by the openness of the useful spaces. As the site sloped toward the stream the full complex gets inclined by the steps agreeing to it.

The indented court and porch gardens cover a wide extend and incorporate a gallery of tribal craftsmanship, a library of Indian Verse, displays of modern craftsmanship, workshop for lithography and figures and a studio for artist-in-residence. Bharat bhavan houses a full-fledged theater collection company and expansion offices for the performing expressions counting the indoor theater

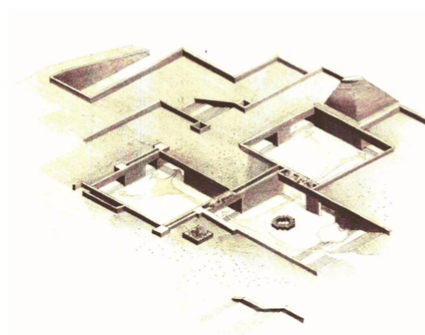
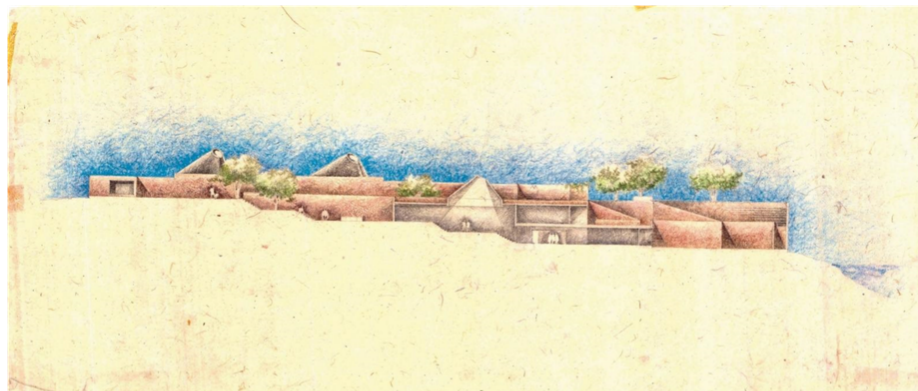


Figure 12: Plaza Space

Source: Archdaily

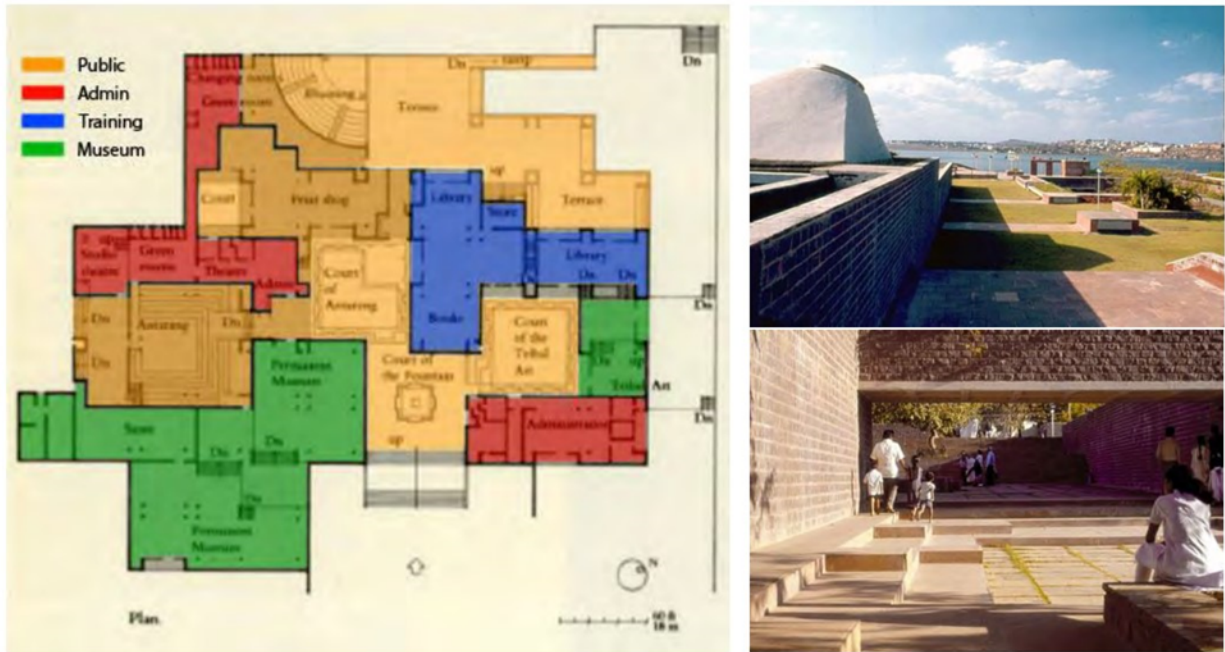


Figure 13: Ground Floor Plan, Source: Archdaily

The best lit ‘cannon’ gives lighting and ventilation to the depressed secured spaces. To the expansion to these, the opening to the patios and porches have two sets of screens- the internal one comprising of a combination of glass and operable boards for ventilation, for the external ones with huge wooden entryways which can be closed for security. The open to sky pathway is built around three yards from which one enters the different offices. These sentiments to open space are a fundamental portion for the individuals to encounter the Bharat Bhavan. Advancing through the patio gardens and patios one comes over the show spaces, workshops and move theaters, in a straightforward and casual way, making them open to the individuals.

PROGRAM ANALYSIS:

Main Functions are:

- 1) Museum of Tribal Art
- 2) Library of Indian poetry
- 3) Exhibition gallery for contemporary art
- 4) Workshop for lithography and sculpture
- 5) Indoor auditorium
- 6) Residence for artist
- 7) Open air amphitheatre

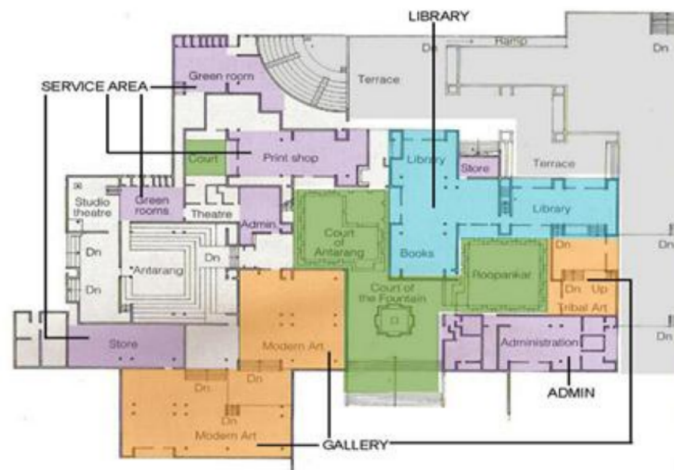


Figure 14: Internal Spacing

Source: Archdaily


INTERNAL SPACE ANALYSIS:

- The exhibition and the library spaces are encompassed by the inside patio. These yards are being utilized as theaters which has diverse title.
- The administrations are for the most part set in one side for the comfortable utilize of administrations. And these administrations are set within the east so that the warm cannot ended up a issue for the building and the yards can be utilized appropriately.
- The open depressed patios are confronting to the south and library is being set adjacent to the patio for the well lighting.

OBJECTIVES:

- A exceptionally intriguing location due to a progression of characteristic settings, passing through near vegetation and open spaces.
- Nature and design are closely connected and each guest can involvement.
- This utilitarian compound built appearing a solid regard for conventional design and neighborhood culture.
- The originator is exceptionally cognizant almost lighting and ventilation.
- Create an inside-outside move.
- Respecting the location setting.

3.4 Findings:

Project	Brief	Observation
<p>Sanskrit Kendra</p> 	<p>Location: A nandgram, Delhi</p> <p>Architect: Uppol Gosh</p>	<ul style="list-style-type: none">● Focused and understanding on Rural Architecture● Space quality● Courtyard space● Indoor Outdoor connection

Santiniketan



Location:Bo
lpur Town,
West
Bengal

- Understanding the philosophy of Rabindranath Tagore
- Learning through nature
- Courtyard space

Bharat
Bhaban



Location:Bh
opal,India

Architect:
Charles
Correa

- Understanding of rural architecture.
- Functional space quality

- | | | |
|--|--|--|
| | | <ul style="list-style-type: none">• Courtyard spaces |
|--|--|--|

CHAPTER_05_ Programme Appraisal

Program list given by the Khulna authority are:

- 1.The Mrinalini Devi Mancho
 - 2.The Museum
 - 3.Auditorium or Multi-purpose Hall
 - 4.Open air theater
 - 5.The Rabindra Institute
- Music
 - Painting and Sculpture
 - Dance
 - Recitation

6. Administrative Block

7. Library and Archive

8. Dormitory

9. Craft's center

5.1 Standard Measurements:

Some of the standard measurements of auditorium, cafeteria and classrooms are given below:

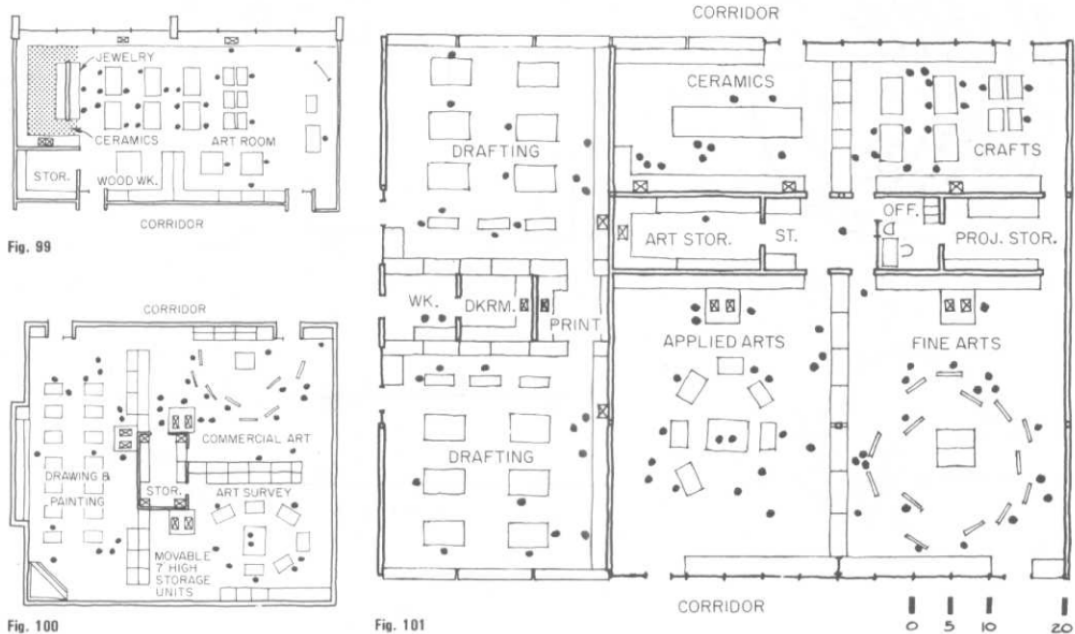
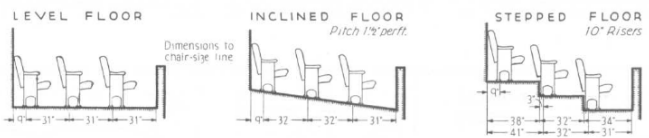
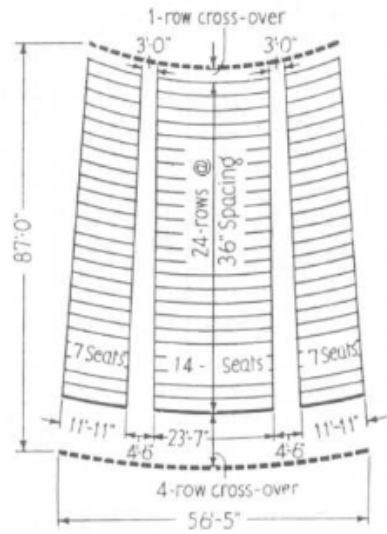
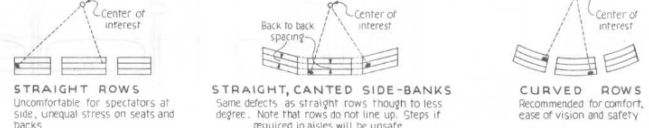


Figure: Painting and Sculpture classrooms

Source: Time Saver



MINIMUM SPACINGS FOR VARYING FLOOR CONDITIONS
Based on stock sizes with 5/8" pitch back



STRAIGHT ROWS
Uncomfortable for spectators at side, unequal stress on seats and backs

STRAIGHT, CANTED SIDE-BANKS
Same defects as straight rows though to less degree. Note that rows do not line up. Steps if required in aisles will be unsatisfactory

CURVED ROWS
Recommended for comfort, ease of vision and safety

TYPES OF ROWS

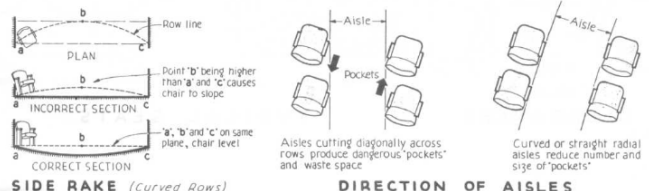
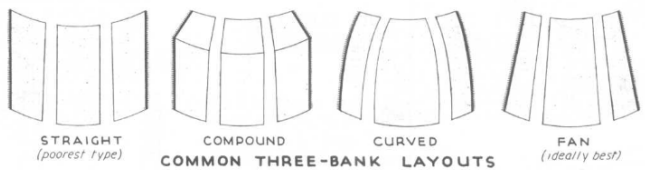


Fig. 8

Figure: Auditorium standard measurement

Source: Time Saver

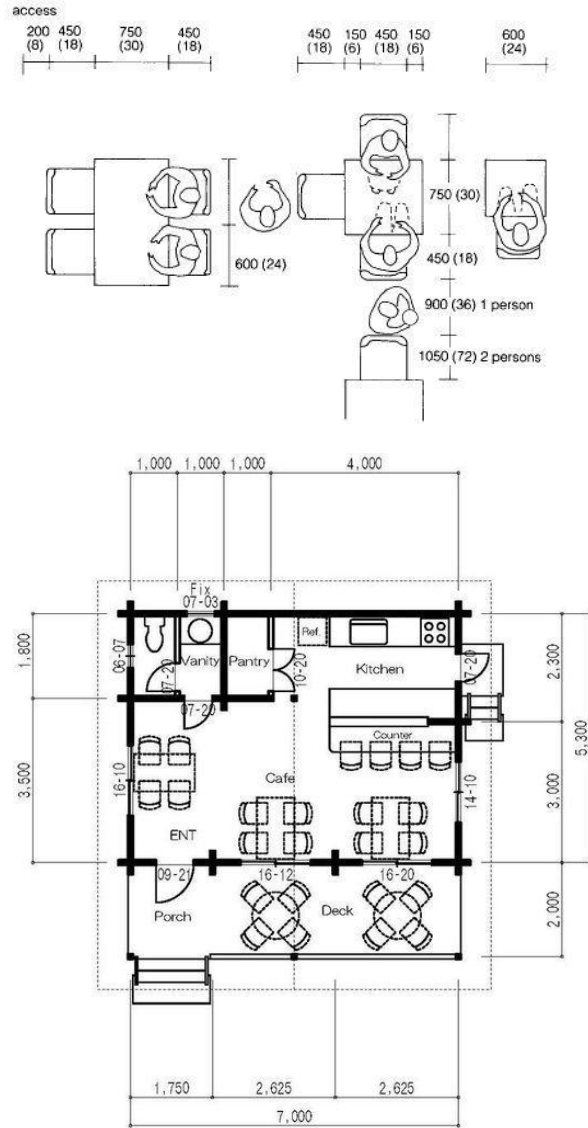


Figure: Cafeteria standard measurements

Source: Time Saver

5.2 Calculation

Rabindra complex is divided into -

- Complex Administration
- Exhibition Gallery
- Auditorium
- Cafeteria
- Library and Research
- Rabindra Institute
- Guest House

1.Complex Administration

COMPLEX ADMINISTRATION	Sqft	Sqm
Reception and Lobby	800	74
Office		
Director room and toilet	380	35
Meeting room	700	65

Space for P.A and lobby to director's office	300	28
Staff Offices and services		
Management office (for 4 persons)	780	72
Accountant (for 2 persons)	530	50
Staff room (for 6 persons)	500	46
Toilet	420	39
Projection room	250	23
Sub total	5040	468
Circulation 30%	1512	140
TOTAL	6552	608

2.Museum (Existing Building)

MUSEUM (EXISTING BUILDING)	Sqft	sqm
Exhibiting Space	600	55
Circulation 30%	150	15
TOTAL	750	70

3.Auditorium

AUDITORIUM	sqft	sqm
Entry and visiting areas		
Lobby and Lounge (for 500 people @ 2sqft/person)	2000	185
Reception (for 2 receptionists)	300	28
Ticket Counter _02	200	18
Toilet	375	35
Administration		

Office room (for 1 persons)	150	15
Production	800	75
Monitoring	1200	110
Performance	9800	910
Sub total	14825	1376
Circulation 30%	4447	412
TOTAL	19272	1788

4. Library and Research

LIBRAR Y AND RESEAR CH	sqft	sqm
Lobby and Office	1170	109
General reading area	4375	406

Book collection	250	23
Book stack	1850	172
Audio visual room (for music and reading)	1600	149
Research Cabins	1600	149
General office	270	25
Services		
Toilet	800	74
Check area and locker	200	18
Sub total	12115	1125
Circulation 30%	3635	338
TOTAL	15750	1463

5.Rabindra Institute

RABINDR A INSTITUT E (20 STUDENT S PER DEPT)	sqft	sqm
a. Depa rtment of painting	$1450 \times 4 = 5400$	$134 \times 4 = 536$
b. Depa rtment of Sculpture	$3520 \times 4 = 14080$	$327 \times 4 = 1308$
c. Depa rtment of Music	$2180 \times 4 = 8720$	$202 \times 4 = 808$
d. Depa rtment of Dance	$3520 \times 4 = 14080$	$327 \times 4 = 1308$
e. Depa rtment of Recitation	$1760 \times 4 = 7040$	$163 \times 4 = 652$
Toilets (Ladies and gents)	1600	148
Teacher's lounge	1760	163

Sub total	52680	8923
Circulation 30%	15804	2677
TOTAL	68484	11600

6.Art Gallery/Exhibition Gallery

ART GALLERY/ EXHIBITIO N GALLERY	sqft	sqm
Exhibition space	1180	109
Services	1200	111
Circulation 30%	714	66
TOTAL	3094	286

7.Cafeteria

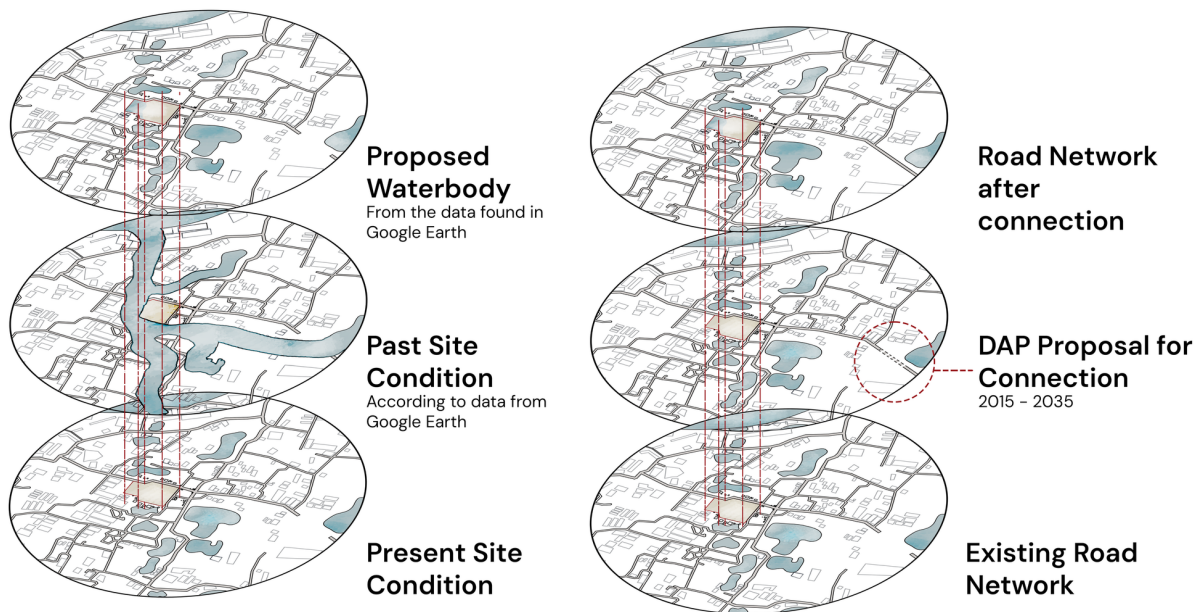
CAFETERIA	sqft	sqm
A		
Public zone	6797	631
Service	2850	264
Sub total	9647	896
Circulation 30%	2890	268
TOTAL	12537	2057

Services		
Caretaker's room	330	30
Kitchen	435	40
Store	235	22
Toilet and handwash area	280	26
Sub Total	25903	2404
Circulation 30%	7770	721
TOTAL	33673	3125

<u>NET</u>	160112	20997
<u>TOTAL</u>	sq ft	sq m

CHAPTER_06_Design Appraisal

6.1. Hydrological and Accessibility Analysis:



Previously, there was a canal on the property; however, all of these canals are now drying up, albeit there is still a watermark there. So I suggested building a lake there.

Once more, if we examine the road system. There are two main secondary roads that lead to the site, but the DAP 2015–2035 predicts the emergence of a third secondary road right outside the site.

6.2 Design Concept:

The objective was to create a low-key, practical building that will perform the necessary purposes and be suitable for the climate throughout the design process. To better fit the setting and capture Tagore's understanding of space, emphasis was placed on the countryside. The design was inspired by Tagore's creation because it was meant to honor him and his contributions. Studying about Rabindranath Tagore's philosophy we got to know there are 6 principles of Tagore's philosophy.

- প্রকৃতি
- কর্ম
- ধর্ম
- উৎসব
- নৃত্যনাট্য
- প্রেম

Again, if we study his poetry, Tagore drew much of his inspiration from nature. He frequently spoke of fusing nature since he admired the simplicity of the village.

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

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

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

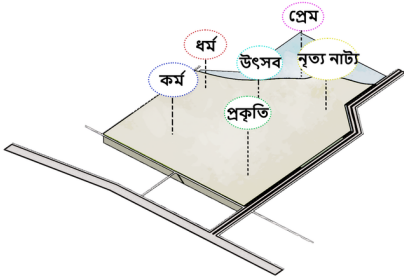
Here we can see how he used to adore nature and its simplicity. So coming from all these I tried to incorporate a pathway which is inspired from the village pathways and tried to tie up the 6 principles.

Later on I tried to convert those 6 principles into spaces.

Such as:

- প্রকৃতি- Bamboo Pavilion
- কর্ম- Workshop, Administration
- ধর্ম – Institutional Zone
- উৎসব- Fair Space, Bazar, Museum
- নৃত্যনাট্য- Cultural Zone, Amphitheatre

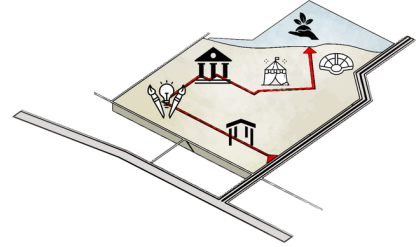
- প্রেম – Waterbody, Deck, Nature



1. Site
Rabindranath Tagore's Six Philosophies

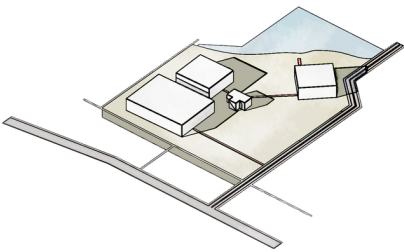


2. যোগে পথ
To connect all the philosophies with consideration of creating a experiential journey; a pathway is created.

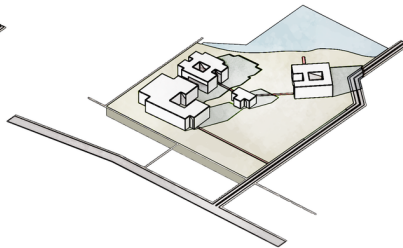


3. Functions from Philosophy
Pertinent functions were selected to compliment the philosophy.

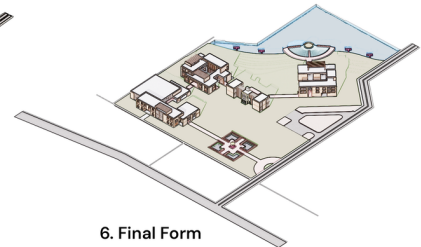
- 1. প্রকৃতি ----- Bamboo Pavilion
- 2. কর্ম ----- Workshops
- 3. ধর্ম ----- Institute
- 4. উৎসব ----- Festival Fair Bazar
- 5. নৃত্য নাট্য ----- Amphitheatre
- 6. প্রেম ----- Nature



4. Mass
Formation and distribution of mass according to functional requirements and concept.



5. Courtyards
Bringing in light by subtracting form and also maintaining relation with the existing structure.



6. Final Form

6.3.1 Ground Floor Plan:



GROUND FLOOR PLAN

SCALE = 1:300

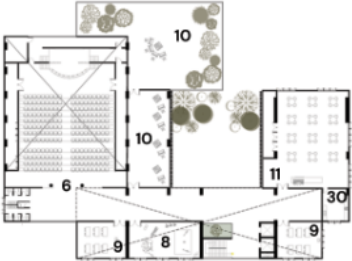
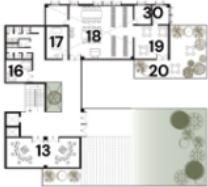
We can observe from the Ground Floor Plan that nature welcomes us into the cultural complex. The first block then contains the administrative offices, workshops, and other public facilities. The third and second blocks are entirely

institutional. One is for art and sculpture classes, and the other is for dance, music, and recitation lessons.

Additionally, the current structure has been extended into a larger museum block.

The pathway's entire journey begins in nature and concludes at a body of water.

6.3.2. First Floor Plan:



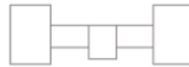
FIRST FLOOR PLAN

SCALE = 1:300

6.3.3. Second Floor Plan:

LEGEND:

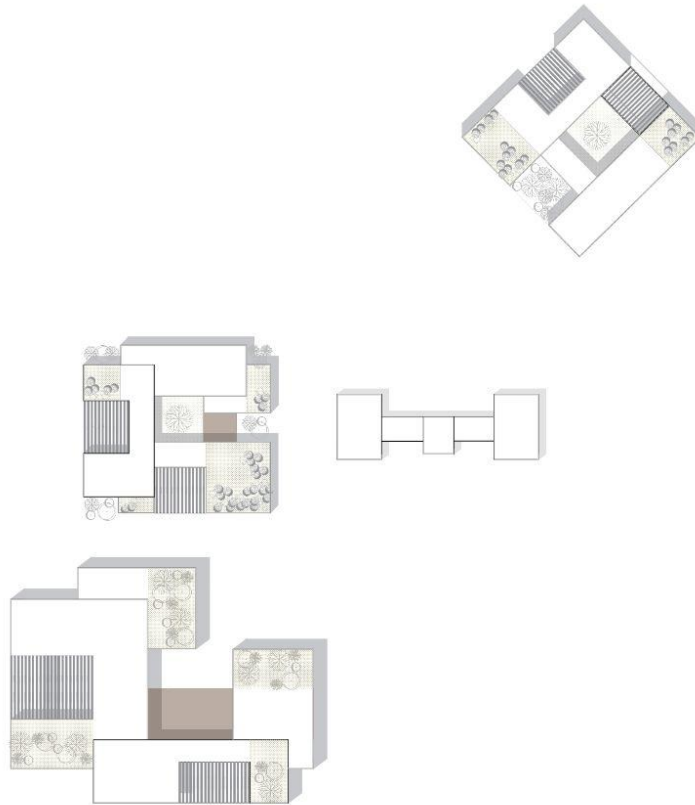
1. Bamboo Pavillion
2. Open Exhibition
3. Sculpture workshop
4. Admin
5. Staff room
6. Auditorium
7. Souvenir Shop
8. Music Workshop
9. Recitation workshop
10. Painting workshop
11. Cafeteria
12. Sculpture class
13. Painting class
14. Temporary Fair space
15. Stationary
16. Teachers room
17. Research room
18. Library
19. Book cafe
20. Open book cafe
21. Exhibition space
22. Existing mass
23. Fair Space
24. Multipurpose
25. Music Classroom
26. Dance Class room
27. Recitation class room
28. Amphitheater
29. Deck
30. Utility room
31. Kitchen



SECOND FLOOR PLAN

SCALE = 1:300

6.3.4. Roof Plan:



ROOF PLAN
SCALE = 1:300

6.4 Elevations :



EAST ELEVATION

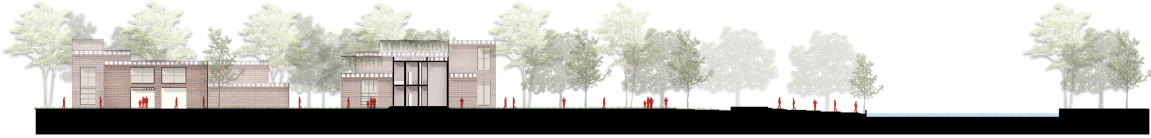
0MM
12,000MM 24,000MM



NORTH ELEVATION

0MM
12,000MM 24,000MM

6.5. Sections:



Section A-A'



Section B-B'



Section C-C'



Section D-D'

6.6 Perspective:



Figure: Top view of the whole site



Figure: View from the bamboo pavilion



Figure: Open Exhibition Space



Figure: Painting and Sculpture block



Figure: Amphitheatre



Figure: Fair Space along with the amphitheater



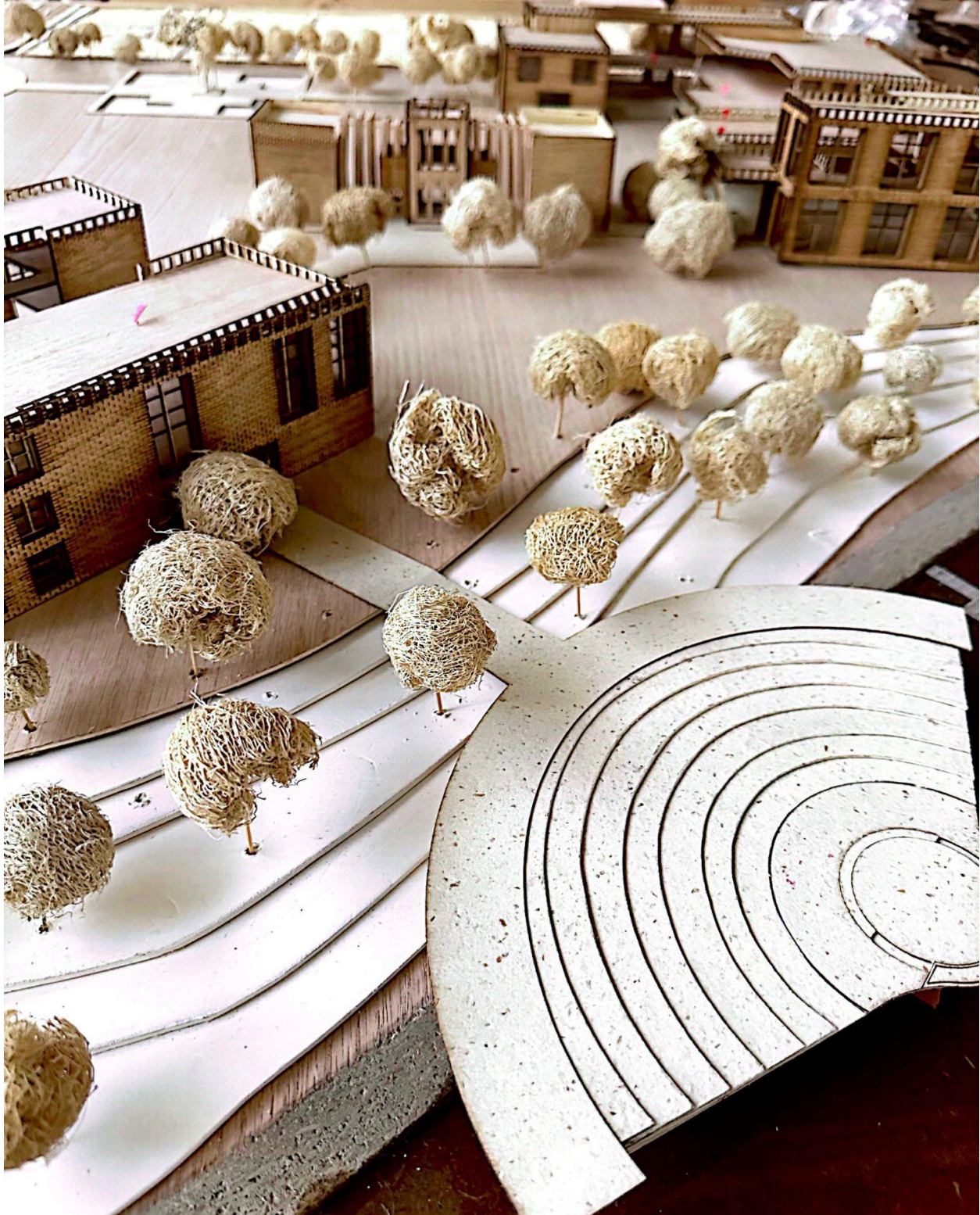
Figure: View of the extended part of the existing mass



Figure: Top view of the whole complex

6.7. Model:







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