

SANGAT

A CANVAS FOR MUSIC

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ABSTRACT

Music brings life to anyone and everyone. Music is a part of everyone. Even a person, who does not know anything about what music actually is, listens to music. The following project reflects how a proposed residential music college can be planned and designed. The project is an educational forum where different genres of music will be taught and the art of performance will be perfected. Through the blend of nature and harmony the place will also promote periodical performances for the public. The project is designed in such manner that certain spaces may be utilized for public gathering also.

Architecture and music are correlated. Without hierarchy and harmony neither of them can place their identities.

ACKNOWLEDGEMENT

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.....CHAPTER 1: INTRODUCTION

CHAPTER 1: INTRODUCTION

1.1. Project Brief

Name of the project: VOCALS AND ORCHESTRATION INSTITUTE

Site Location: Savar, Birulia-Akran road, Dhaka Bangladesh

Project Type: Educational Institution

Client: Ministry of cultural affairs

Music is a part of almost everyone around. There are over a thousand types and genres of music all around the world including our country. It is a form of art. Starting from a very early age to the most senior aged person, music is a part of their lives. And music is usually a combination of vocals and instruments. There are a few musical institutes in our country, such as Chhayanaut, Nazrul Academy. Students over there are mostly offered with only vocals and very little instruments.

1.2. Project Introduction

The institution or academy would consist of different types of music genres of Bangladesh along with that of other parts of the world. It would be about Music, Vocals, Instruments, Orchestration and the art of performing. The institution would be residential where, along with musical knowledge, the students would go through the process of understanding music through meditation, performance, etc.

1.3. Project Rationale

There are quite a number of musical institutions in Dhaka and all over the country but they only emphasize on our country based music. If someone wanted to specialize on music versatility, the facilities are not there. This institution would provide a prospectus which would be totally unique. The reason of selecting the site for this project is that music is something which cannot be totally taught; only a person who has the sense in music would empathize. An area which is isolated from the chaotic city would be most suited for such an institution.

1.4.Aims and Objectives of the Project

What would make this different from other institutions is that students are usually taught only how to sing or play instruments. But over here, new things, such as performing in orchestration along with vocal singing, music arrangement, song writing, technical ear training would be there. From time to time, big number of audience would come to watch shows performed by the students. Around two to three times a year, performance would take place which would be the result of a workshop held by a famous figure.

Students, along with the curriculum, would understand music and instruments better with the help of meditation since solitude is a big part of this art. You have to be able to feel it in order to understand it.

1.5.Given Programs

- Academic buildings
- Dormitory for males and females
- Dining hall, cafeteria
- Auditorium
- Multipurpose hall
- Guest house
- Amphitheatre
- Meditation hall and open space
- Library
- Administration office
- Parking
- Green spaces dedicated for meditation

.....**CHAPTER 2: SITE APPRAISAL**

CHAPTER 2: SITE APPRAISAL

2.1. Location of the site

Location: Savar, Birulia-Akran road, Dhaka Bangladesh

Site Area: 902,778.33 sft, 20.73 acres

Perimeter: 3701.58 ft

Latitude: 23.52' N

Longitude: 90.18'

The site for the institution is located Birulia, behind the Brac University Residential Campus at Savar. It belongs to Amin Group who, at first wanted to build a housing, later an institution. Further, they changed their decision so now it is an empty land.



Source : Google Earth Map

2.1.1. Location of Birulia in Savar Upozila



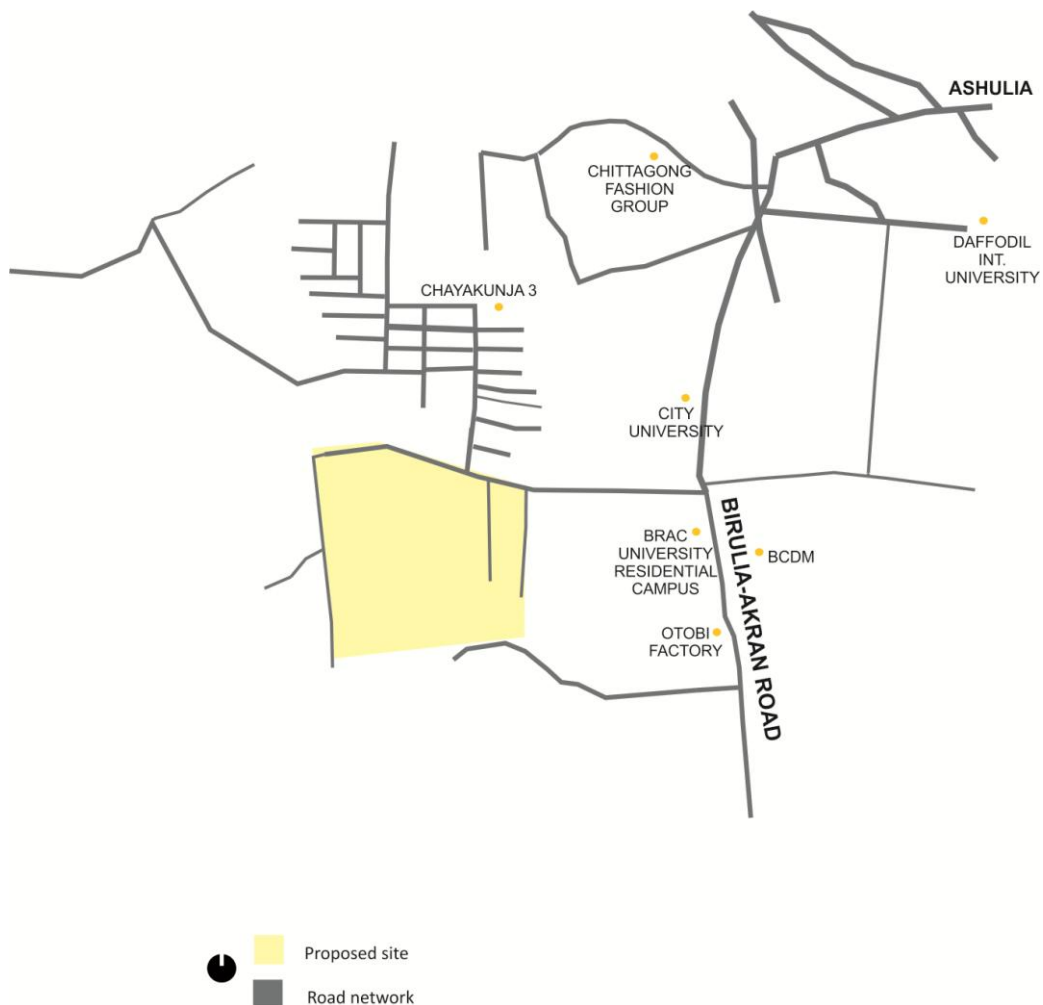
2.2. Site Analysis

2.2.1. History

There are 11 unions in Savar upazila. Bonargram, Kaundia, Birulia etc are the important places of Savar. Savar Upazila is an area of 280.13 km². It is supposed from the pottery inscriptions from the sixth century that many foreign traders used to come here for business. There are many important institutions in Savar such as the Jahangirnagar University. The 9th Division Army Savar Cantonment is located here. There is a Military Firm and Govt Dairy Firm Beside Jahangirnagar University.

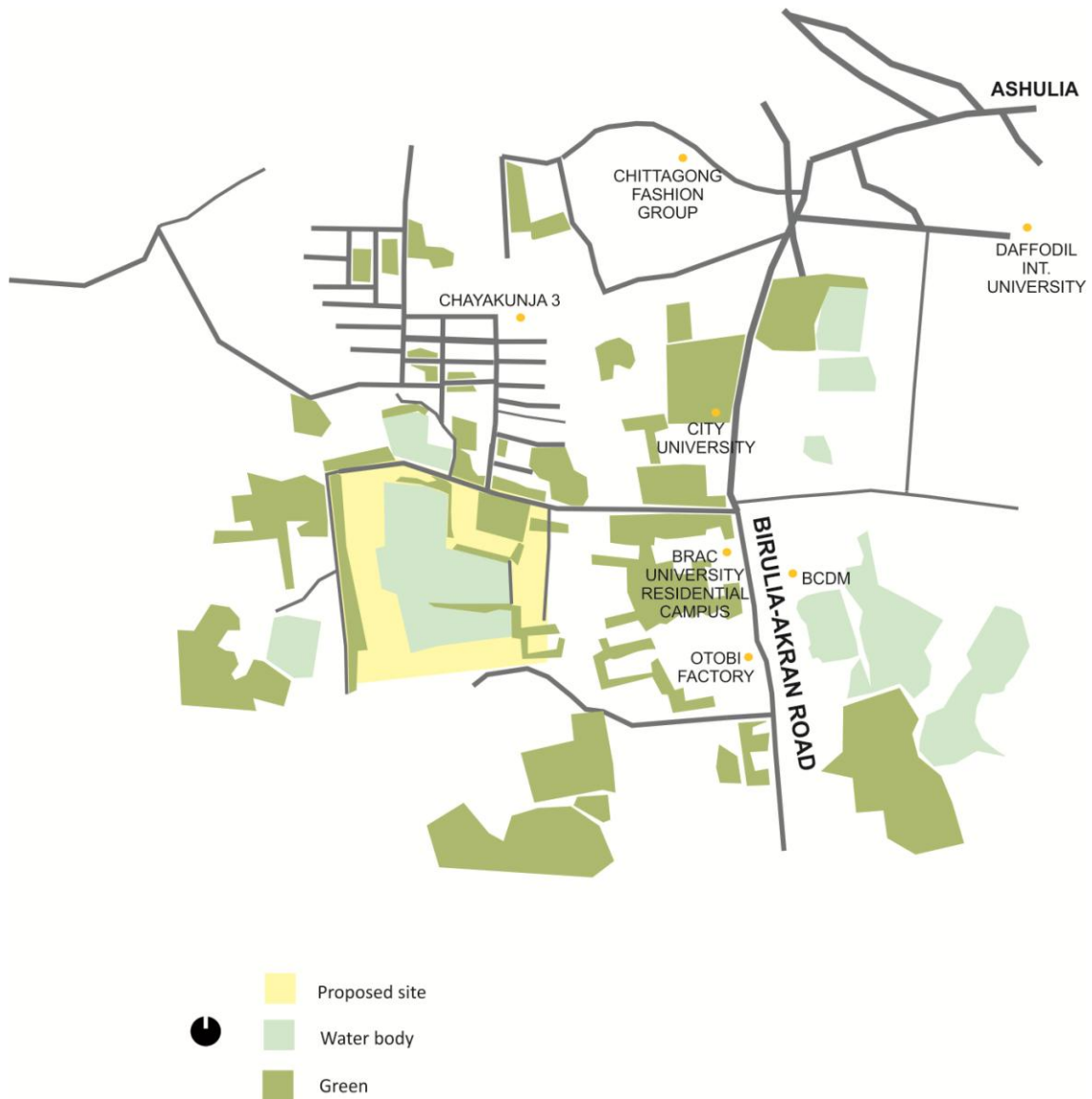
2.2.2. Road Networks

The proposed site can be approached from various directions, i.e. from Ashulia at the north side, from Mirpur at the south side and from Savar which is at the northwest side.



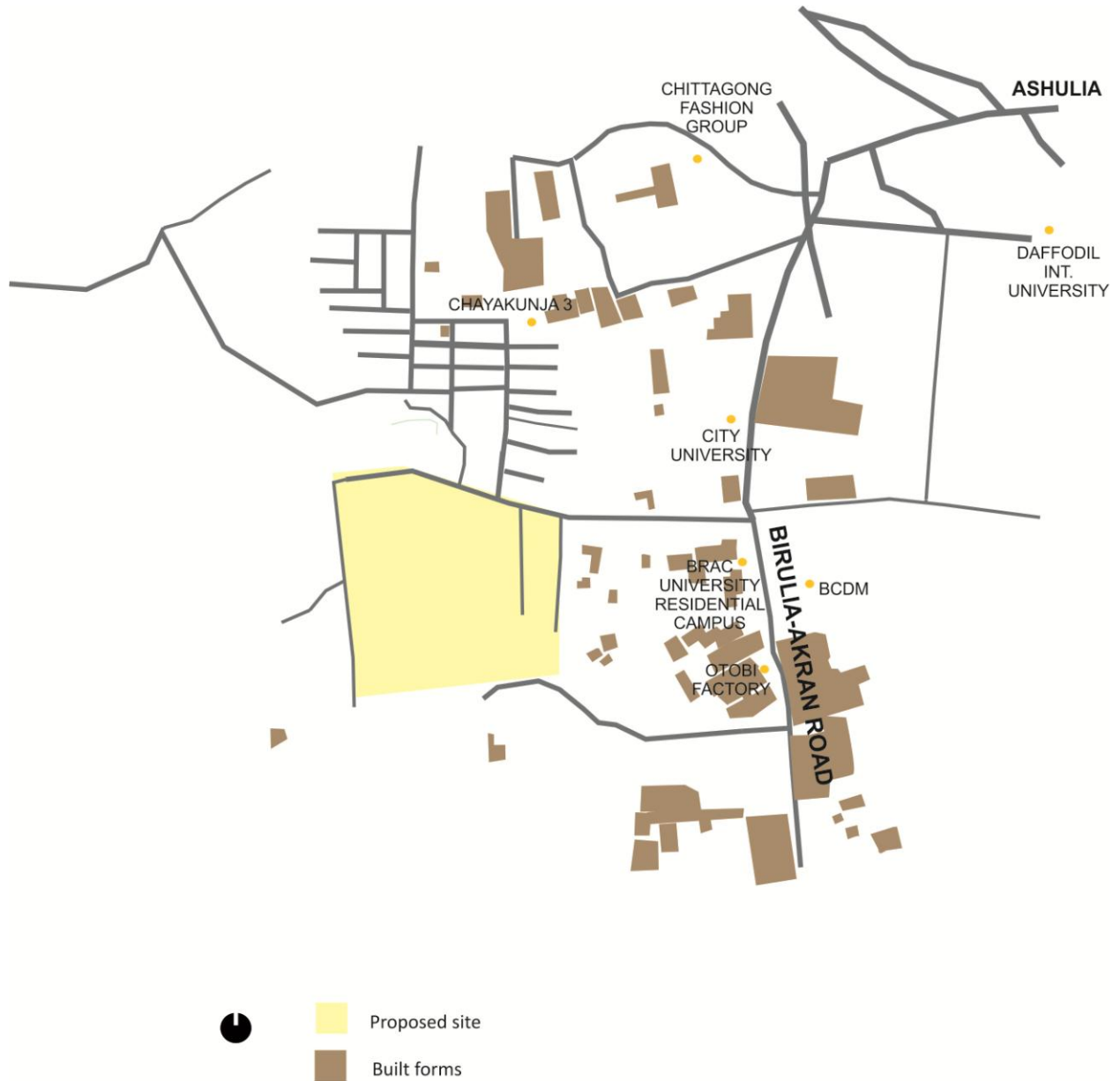
2.2.3. Water body and Green

Since Birulia is little outside of the centre of the city, Dhaka, the surroundings are still quite empty. There are quite a number of green and water bodies around and within the proposed site.



2.2.4. Built forms

Towards the east side of the proposed site, there is the residential campus of Brac university, and also the BCDM. As we go towards the north side there are factories such as ballpen industries, HVAC systems.



2.3. Panaromic Views



2.4. Environmental Considerations

2.4.1. Topography

The topography of the site is flat with very minimum variations. There are two water bodies around the site.

2.5. Climatic Conditions

The site receives constant wind since the place is more or less vacant. The site is open to the lake creating an opportunity of vista.

2.5.1. Wind Direction

There is constant wind from the southern side. The west side is shaded with tall trees, resulting the site being cool. It receives abundant amount of light from the north side.

2.5.2. Temperature

The temperature rises up to 40* Celsius in March to July while during late December to February it falls down to 20* Celsius.

2.6. S.W.O.T. Analysis

2.6.1. Strength

- The site is located in a widespread of green and has vast open spaces.
- It is a lakeside site, which is perfect for inspirational environment for a musical institution.
- A lot of tall trees are all around throughout the boundary which would work as a buffer.
- The presence of the water body will work as a climatic buffer.
- There is no sound pollution whatsoever as it is situated in an isolated area yet not too far from the city.
- There is no traffic congestion
- There are two bus stands on the either ends of the Birulia-Akran Road. Therefore, easy access.
- Market places are 20 minutes away

2.6.2. Weakness

- The site can be unpredictable due to future developments
- Medical care centres for students are quite distant.
- Travelling at night may be difficult.

2.6.3. Opportunity

- The project would infuse cultural atmosphere in Savar which is the country side of the city.
- There is a scope of creating a vibrant public space.
- The place is still developing. As a result there is opportunity of manipulating new groups.
- It would be a planned educational zone.

2.6.4. Threat

- Huge unpredictability on the future surrounding developments.

2.7. Conclusion

The site is prospective for a musical school. The current surrounding environment would be very much inspirational. From time to time, the site would provide a very much lively public space where people would come and be entertained. The solitude of the site fulfills the purpose of the project. The unplanned future developments may cause uncertainty of the site in the future.

.....**CHAPTER 3: LITERATURE REVIEW**

CHAPTER 3: LITERATURE REVIEW

3.1. History of Music

Music is found in every known culture, past and present, varying wildly between times and places. Since all people of the world, including the most isolated tribal groups, have a form of music, it may be concluded that music is likely to have been present in the ancestral population prior to the dispersal of humans around the world. Consequently music may have been in existence for at least 50,000 years and the first music may have been invented in Africa and then evolved to become a fundamental constituent of human life. A culture's music is influenced by all other aspects of that culture, including social and economic organization and experience, climate, and access to technology. The emotions and ideas that music expresses, the situations in which music is played and listened to, and the attitudes toward music players and composers all vary between regions and periods.

Music history, sometimes called historical musicology, is the highly diverse subfield of the broader discipline of musicology that studies music from a historical viewpoint. In theory, "music history" could refer to the study of the history of any type or genre of music (e.g., the history of Indian music or the history of rock). In practice, these research topics are often categorized as part of ethnomusicology or cultural studies, whether or not they are ethnographically based. The terms "music history" and "historical musicology" usually refer to the history of the notated music of Western elites, sometimes called "art music" (by analogy to art history, which tends to focus on elite art).

The methods of music history include source studies (esp. manuscript studies), paleography, philology (especially textual criticism), style criticism, historiography (the choice of historical method), musical analysis, and iconography. The application of musical analysis to further these goals is often a part of music history, though pure analysis or the development of new tools of music analysis is more likely to be seen in the field of music theory. (For a more detailed discussion of the methods see the section on "Research in Music History" below) Some of the intellectual products of music historians include editions of musical works, biography of composers and other musicians, studies of the relationship between words and music, and the reflections upon the place of music in society.

3.1.1. Prehistoric Music

Prehistoric music, once more commonly called primitive music, is the name given to all music produced in preliterate cultures (prehistory), beginning somewhere in very late geological history. Prehistoric music is followed by ancient music in most of Europe (1500 BCE) and later musics in subsequent European-influenced areas, but still exists in isolated areas. Prehistoric music includes all of the world's music that has existed before the advent of any currently extant historical sources concerning that music, for example, traditional Native American music of preliterate tribes and Australian Aboriginal music. However, it is more common to refer to the "prehistoric" music of non-European continents – especially that which still survives – as folk, indigenous or traditional music. The origin of music is unknown as it occurred prior to recorded history. Some suggest that the origin of music likely stems from naturally occurring sounds and rhythms. Human music may echo these phenomena using patterns, repetition and tonality. Even today, some cultures have certain instances of their music intending to imitate natural sounds. In some instances, this feature is related to shamanistic beliefs or practice. It may also serve entertainment (game) or practical (luring animals in hunt) functions.

3.1.2 Ancient Music

The prehistoric is considered to have ended with the development of writing, and with it, by definition, prehistoric music. "Ancient music" is the name given to the music that followed. The "oldest known song" was written in cuneiform, dating to 4,000 years ago from Ugarit. It was deciphered by Prof. Anne Draffkorn Kilmer (University of Calif. at Berkeley), and was demonstrated to be composed in harmonies of thirds, like ancient *gymel*,^[11] and also was written using a Pythagorean tuning of the diatonic scale. The oldest surviving example of a complete musical composition, including musical notation, from anywhere in the world, is the Seikilos epitaph. Indian classical music (*marga*) can be found from the scriptures of the Hindu tradition, the Vedas. Samaveda, one of the four vedas, describes music at length. Ravanahatha (ravanhatta, rawanhattha, ravanastron or ravana hasta veena) is a bowed fiddle popular in Western India. It is believed to have originated among the Hela civilisation of Sri Lanka in the time of King Ravana. This string instrument has been recognised as one of the oldest string instruments in world history. The great legendary king, Jamshid, is credited with the invention of music. Music in Iran can be traced back to the days of the Elamite Empire (2500-644 BC). Fragmentary documents from various periods of the country's history establish that the ancient Persians possessed an elaborate musical culture. The Sassanid period (AD 226-651), in particular, has left us ample evidence pointing to the existence of a lively musical life in Persia. The names of some important musicians such as Barbod, Nakissa and Ramtin, and titles of

some of their works have survived. The Early music era may also include contemporary but traditional or folk music, including Asian music, Persian music, music of India, Jewish music, Greek music, Roman music, the music of Mesopotamia, the music of Egypt, and Muslim music.

<http://en.wikipedia.org/wiki>

3.2.Types of Music

Music comes in many different types and styles ranging from traditional rock music and pop to classical and folk, easy listening and bluegrass. Many genres have a rich history or geographical significance, a cult following or music roots that go far beyond the 20th century.

As strong as the western side is, so is the eastern side. Indian music has a lot of dominance when it comes to classical genres. If a list is made on the types and genres of music, it may take a while. Even so, some of the types which are quite well known are as follows.

Bangladesh

1. Nazrul geeti
2. Rabindra sangeet
3. Adhunik
4. Folk – lalon, kobigaan, bhatiali, bhawaiya, baul, etc.
5. Religious – hamdnat, shyama shangeet, srikrishna kirtan

Indian music

1. Classical
2. Rabindra sangeet
3. Folk
4. Bhajan
5. Ghazal
6. Sufi
7. Qawwaali
8. Fusion

Western music

1. Classical
2. Rock
3. Pop

4. Jazz
5. Blue
6. Classical
7. Country
8. Folk
9. Electronic

Other types

1. Arabic music
2. Spanish music
3. Latin music

3.3.Types of Instruments

Everyone is quite familiar with the words musical instruments. Just like the several different types of music, there are very many musical instruments belonging from all around the globe. The history of musical instruments dates to the beginnings of human culture. Early musical instruments may have used for ritual such as a trumpet to signal success on the hunt, or a drum in a religious ceremony. Cultures eventually developed composition and performance of melodies for entertainment. Musical instruments evolved in step with changing applications. The date and origin of the first device considered a musical instrument is disputed. The oldest object that some scholars refer to as a musical instrument, a simple flute, dates back as far as 67,000 years. Some consensus dates early flutes to about 37,000 years ago. Musical instruments developed independently in many populated regions of the world. However, contact among civilizations caused rapid spread and adaptation of most instruments in places far from their origin.

Some of the basic instruments are as follows.

Eastern Instruments

1. Sitar
2. Santoor
3. Tabla
4. Sarod
5. Flute

6. Ektara
7. Dotara
8. Esraj
9. Sarangi

Western Instruments

1. Piano
2. Organ
3. Guitar – classical, acoustic, bass, electric, Hawaiian
4. Drum
5. Saxophone
6. Clarinet
7. Cello
8. Harmonica
9. Violin
10. Flute
11. Accordion

Others

1. Conga
2. Bongo
3. Back pipe
4. Mandolin

3.4. Music Schools

When we say music school in Dhaka, we typically understand an extracurricular institution for the basics of singing Bangladeshi songs. There are quite a few number of music schools in dhaka and some others in around the country. In Dhaka there is Chhayanaut, Nazrul Academy, Bulbul Lalitakala Academy.

These are the entire same category. The proposed project; the music institute will be different from many aspects. To start with, the curriculum would consist of music types from all around the world including that of our country.

“If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music.”

- Albert Einstein-

3.5. Learning Music

“Research has found that learning music facilitates learning other subjects and enhances skills that children inevitably use in other areas.” (from the article The Benefits of Music Education, author, Laura Lewis Brown) tries to tell us what benefits music education has on children and on everyone else. Early musical training helps develop brain areas involved in language and reasoning. It is thought that brain development continues for many years after birth. Recent studies have clearly indicated that musical training physically develops the part of the left side of the brain known to be involved with processing language, and can actually wire the brain's circuits in specific ways. Linking familiar songs to new information can also help imprint information on young minds. There is also a causal link between music and spatial intelligence, the ability to perceive the world accurately and to form mental pictures of things. This kind of intelligence, by which one can visualize various elements that should go together, is critical to the sort of thinking necessary for everything from solving advanced mathematics problems to being able to pack a book-bag with everything that will be needed for the day.

Music study enhances teamwork skills and discipline. In order for an orchestra to sound good, all players must work together harmoniously towards a single goal, the performance, and must commit to learning music, attending rehearsals, and practicing.

Music provides a means of self-expression. Now that there is relative security in the basics of existence, the challenge is to make life meaningful and to reach for a higher stage of development. Everyone needs to be in touch at some time in his life with his core, with what he is and what he feels. Self-esteem is a by-product of this self-expression. Music study develops skills that are necessary in the workplace. It focuses on "doing," as opposed to observing, and teaches students how to perform, literally, anywhere in the world. Employers are looking for multi-dimensional workers with the sort of flexible and supple intellects that music education helps to create as described above. In the music classroom, students can also learn to better communicate and cooperate with one another.

The article also says that music performance teaches young people to conquer fear and to take risks. A little anxiety is a good thing, and something that will occur often in life. Dealing with it early and often makes it less of a problem later. Risk-taking is essential if a child is to fully develop his or her potential. Music contributes to mental health and can help prevent risky behavior such as teenage drug abuse.

<http://www.pbs.org/parents/education/music-arts/the-benefits-of-music-education/>

3.6. Classical Music

“With the emergence and rise of popular music and music classes being cut from the public school systems, the audience for classical music was significantly shrinking.” (from the book Higher Music Education for the 21st Century, author, Kyung W. Kang, published in May 15th, 2012) talks about the diminishing of classical music. As the world was going through rapid changes, technologically, economically, politically, socially, and culturally, classical music was facing an uncertain future. It is a fact that the way in which the world receives classical music is vastly different from the days when the young generation of that age was deemed with unquestionable value. The changes of the contemporary world posed insurmountable ramifications to the field of classical music. The audiences for classical music have been decreasing to an extent that the field itself is increasingly becoming peripheral and off the radar from the prevalent culture of Bangladesh. With diminishing listeners for both live and recorded music at hand, performance presenters are faced with having to reduce the number of presentations or close down the series completely.

Today, the market is significantly smaller. Classical music is fading away not only in our culture but also that of the western side. American music schools are producing a great number of graduates today than ever before. There are a number of data sources showing how hard it is to get a full-time job in performance, and one study claims that fewer than 10% of conservatory-trained graduates get a full-time job in performance in their lifetime. Therefore, educational leaders believed the need for improvement and sought out ways to further develop the current curriculum with the objective of better preparing their graduates to meet today’s challenging world.

Again as for our country, listeners of classical music have decreased in amount almost drastically within the last decade or so. It is a great worrying fact that the new generation of Bangladesh would not get to know the original routes of music.

<http://www.nyu.edu/classes/keefe/waoe/kangk.pdf>

“Talking about music is like dancing about architecture”

-Steve Martin-

3.7. Music and Nature

“Nature is rich in structure, which defines the properties not only of the tiniest pieces of matter, but of galaxies and the universe itself. That structure explains both the sound of music, and what is embodied in our DNA.” (from the article I Use Music to Make Better Spider Silk, author, Markus J. Buehler, published in February 9th 2014) portrays how nature and music are intertwined with one another. The world consists of complex hierarchies of about 100 different chemical elements, and it is the arrangement of these elements into molecules that gives rise to the rich set of materials around us. The properties of a piece of matter are defined not by the basic building blocks themselves but by the way they are organized into hierarchies. This paradigm where structure defines function is one of the overarching principles of biological systems.

Engineers are applying the understanding appreciating the universal importance of hierarchies to the design of synthetic materials and devices. They can gain inspiration from a surprising source: music. In the world of music, a limited set of tones is the beginning for melodies, which in turn are arranged into complex combinations to create symphonies such as an orchestra, where each instrument plays a relatively simple series of tones. Only when combined do these tones become the complex sound we call classical music. Essentially, music is just one example of a hierarchical system, where patterns are woven into larger patterns similar to the way characters form words, which form sentences, then chapters and eventually a novel. Using music as a tool to create better materials may seem like an unusual proposal, but it is appreciated that if the underlying mathematics of the structure of music are shared across many fields of study, it begins to make sense. Nature does not distinguish between what is art and what is material, as all are merely patterns of structure in space and time.

Nature uses each of the tiny pieces of a melody and blends into the solitude of oneself which is why when a listener is listening to calm music, that person feels better and peaceful. Learning music within the nature helps a student to feel the music better.

http://www.slate.com/articles/health_and_science/new_scientist/2014/02/patterns_in_music_and_the_natural_world_creating_stronger_spider_silk

“Meditation brings wisdom; lack of meditation leaves ignorance. Know well what leads you forward and what holds you back, and choose the path that leads to wisdom.”

-Buddha-

3.8. Music and Meditation

“My personal experience with this is that when I listen to music with these positive messages and frequencies, my meditations are deeper, my spirit is renewed, and my imagination is more vivid.” (from the article The Power Of Sound, author Paul Hoffman, published in 15th June 2009) illustrates why meditation is required when it comes to music. Earlier it has been mentioned that music requires solitude, quietness. There are all sorts of scientific evidence, to support the power of sound and music to shift your state and your consciousness. The effect of music and meditation powerfully opens the heart.

<http://www.finerminds.com/meditation/paul-hoffman-success-songs>

Solitude as loneliness, melancholy, or tragedy is well established in classical music in operatic themes, symphonic adagios, and tone poems. Historically, music has been a communication of feelings. The theories of the American composer John Cage (1912-1992) on music, sound, and silence are of more interest than his musical compositions. Silence was perhaps the pivotal aspect of Cage's theories. If silence could be shown not to exist, then feelings, too, could be pushed into the category of nonexistence. Mindfulness meditation has been used for centuries as a method to direct a person's consciousness into the present.

Through meditation, a person goes into his or her soul, keeping everything else out of the mind and thinking process. It is in total solitude. Only then the true essence of music can be felt.

.....CHAPTER 4: CONTEXTUAL ANALYSIS

CHAPTER 4: CONTEXTUAL ANALYSIS

4.1. Music of Bangladesh

Bangladeshi music comprises a long tradition of religious and secular song-writing over a period of almost a millennium. Composed with lyrics in the Bengali language, Bengali music spans a wide variety of styles. In Bangladesh music has served the purpose of documenting the lives of the people and was widely patronized by the rulers.

4.2. Current Music in Bangladesh

Bangladesh, as mentioned earlier, has quite a variety of music genres. There is classical, Nazrul geeti, Rabindra Sangeet, folk, Adhunik (modern). Although these are the typical types of music types of this country, they are gradually fading away. Other music genres have taken a large stance in today's choice of music. These are inherited from the well known Bollywood industry, and also from the western world.

Hindi Bollywood songs are famous than any other songs of our origin. When it comes to singing and performing, people have adapted to varieties. Not only hindi, but urdu, Spanish, latin and several other types have come in. Therefore, people have started growing interest but are deprived of available opportunities.

4.3. Music Schools/Institutions

As being an under developed country, many things are still unavailable here which has probably been founded a long time back in the more developed countries. If named any developed country, eager learners of music have very good opportunity to study the subject since there are schools and universities available. Bangladesh, holding such great talents and rich heritage of the musical arena, does not yet have any academy or educational body where one can enter and come out as a polished learned of this topic. Of course there are still schools and academies which only provide knowledge as a tertiary subject. The concept of gaining knowledge on all types of music across the world is still unavailable here. When becoming a master on any topic, one should be known to all possible types.

4.4. Instruments

In the western world, all music institutions is comprised with both vocals and instrumental education. They provide degrees on these topics which are quite prestigious. This concept should be introduced in our country as well. Bangladesh is moving forward in the photography world, film world, dance, arts. Then why not in music? A proper musician of any other country

knows quite well about a few areas; the person knows about vocals, performance and also some instruments. In Bangladesh, all the musical academies facilitate with any one type. It is either only vocals, or performance, or any instrument. And if talked about understanding the music from heart, then that is quite rare, to be honest.

4.5. Meditation

Meditation itself is quite rare in Bangladesh. Not everyone is aware of the features, characteristics and advantages of it. On top of that, music and meditation has never been brought up. Researches show that music and meditation are almost collateral. Meditation helps understanding music far better than any text book. One can effortlessly utilize the power of music and meditation to be inspired, to release the limiting beliefs, change one's mindsets, habits and behaviors and can be encouraged to step into the real power and greatness of oneself. There are all sorts of scientific evidence to support the power of sound and music to shift mind's state and consciousness.

4.6. Reasoning

Why such a project should be established here is more or less a debating topic. Also, the site being in a remote countryside may also be questionable. As mentioned earlier, this concept of having an educational system which would provide a degree on music is quite new.

Music is a part of every human being, whether young or, rich or poor. Among these, there are people who would eagerly learn but there is no opportunity. This institution will bring in a new concept.

Music is about feeling and understanding. Not everyone is capable of understanding and also performing. But in order to go into solitude, quietness is very much required. That is not possible in the chaotic urban places. Blending into the nature can provide such a mindset.

If students are brought and kept under the very environment and surrounded with other people of the same genres, they can be much better learners which is why residential curriculum should be there. Through a period of time, one can achieve the knowledge of becoming a fine musician.

Apart from the basic degree programs, there should be facilities for smaller courses for different age groups.

In Bangladesh, people need to understand and also know what are the advantages of this subject is. Here, music is still treated as a supplementary subject. They are still unaware of the advantages that this subject can provide. In outer countries, it is a well known factor that music can help develop one's mind, for which meditation and music are quite close to each other.

4.7. Conclusion

Apart from the basic Bangladeshi music genres, the project should provide knowledge with music genres of other parts of the world also. When a student knows how to manage music, perform as well as play any instrument, then that student will be capable of competing with any other musician of any other part of the world. It is quite sad that even though Bangladesh has rich components when it comes under folk genres, still they are deprived of the various possibilities of showing it off. Fusion is another concept which should be introduced and through that our country's music can compete next to that of India's, western world's or any other part of the globe.

.....CHAPTER 5: CASE STUDY

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5.1. Sydney Conservatorium of Music

5.1.1. Introduction

The Sydney Conservatorium of Music (formerly the New South Wales State Conservatorium of Music or 'The Con') is one of the oldest and most prestigious music schools in Australia. Located adjacent to the Sydney Royal Botanic Gardens, the Conservatorium incorporates a faculty of the University of Sydney, the community-based Conservatorium Open Academy and the Conservatorium High School. It was established in 1916. In 1915 the NSW Government under William Holman allocated £22,000 to the redevelopment of the stables into a music school.



5.1.2. History

Originally commissioned in 1815 as the stables for the proposed Government House of New South Wales, the oldest Conservatorium building was designed by the convict architect, Francis Greenway. A gothic structure with turrets, the building was described as a "palace for horses" and is a portrayal of the romantic vision of Governor Lachlan Macquarie and the British architectural trends of the time. The stables, located close to picturesque Sydney Harbour, reflect the building techniques and the range of materials and skills employed during the early settlement era.

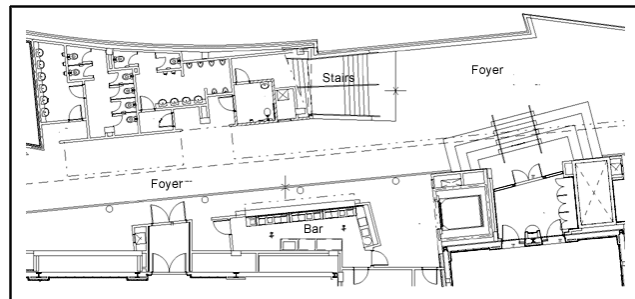
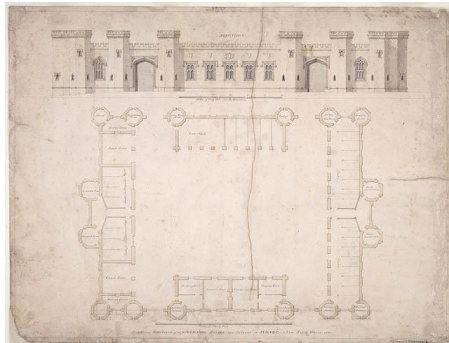
A specialist high school, the Conservatorium High School was established in 1918, establishing a model for music education across the secondary, tertiary, and community sectors which has survived to this day. The Conservatorium was home to Australia's first full-time orchestra, composed of both professional musicians and Conservatorium students. The orchestra remained Sydney's main orchestra for much of the 1920s, accompanying many artists brought

to Australia by producer J. C. Williamson, including the legendary violinist Jascha Heifetz, who donated money to the Conservatorium library for orchestral parts.

Under the direction of Rex Hobcroft (1972–82), the Conservatorium adopted the modern educational profile recognized today. Hobcroft's vision of a "Music University" was realized, in which specialized musical disciplines including both classical and jazz performance, music education, composition and musicology enriched each other. In 1990, as part of the Dawkins Reforms, the Conservatorium amalgamated with the University of Sydney, and was renamed the Sydney Conservatorium of Music.

5.1.3. The Design

Conservatorium of Music, which was formerly known as Government House Stable, was redesigned. Designed by architect Francis Greenway, the construction was based on medieval Thornbury Castle and the style was of old colonial gothic picturesque.



The Con was reopened in 2001 after extensive modernization and expansion. Its award-winning new structures blend with the renovated original heritage buildings. The main concert hall holds 600, and the complex has recording studios and performance and practice spaces featuring the very latest in acoustic technology.

The architectural challenge was to create a working Conservatorium and to open up vistas of the Botanic Gardens and the original Greenway stables. Plus, the site presented particular difficulties as the Cahill Expressway bounds it to the northwest and the City Circle rail line runs underneath the administration area and practice rooms in the eastern part of the building. Thus there were soundproofing and noise reduction issues to be overcome. The answer to these

problems was to build the accommodation underground and to separate the whole building from the sandstone in which it is built. Thus the building rests on rubber pads throughout except for the Recital Halls where a different solution was necessary because of the close proximity of the rail tunnel. Each of the 70 practice studios and all four recital areas are physically separated from the structure to avoid sound and vibration transmission, thus creating a "room within a room". So really, although some 30,000 sq metres were built, the building is twice that size.

On level three, named for the first Director of the Con, Henri Verbrugghen (1815-1821), the Hall seats 500 and has a stage large enough for a full symphony orchestra. At the rear of the stage is the 1973 Pogson organ built at Orange, New South Wales. There is a clerestory of windows depicting "Music and Nature" dating from 1915 in the north and south walls.



On level two there is a cistern that was unearthed during the reconstruction. One can see the marks on the inside of this 7-tonne piece of sandstone where the convict's adze chipped out the stone to form the tank. The top of the cistern was formerly about one metre higher, i.e. approximately at ground level, and it was modified over the years as building and road works took place on the site. Continuing down the corridor is the Library, which is available to the public to use. The library is on two levels; the upper is all music in various forms - CDs, sheet, tapes, and the lower level is all books. Both levels are served by natural light through the large circular roof. On this level is the entrance to the Music Workshop. This is a multi-purpose room seating 220. The stage is a complex structure, part of which can be lowered two metres to form an orchestra pit. The first few rows of seats can be slid back under the back rows to create a large open floor. There is a sound recording studio and facilities for audio-visual presentations. This room is used for rehearsals, practice, teaching, examinations, recitals and even for opera performances.



When going to level one, the Atrium houses a collection of artifacts which were unearthed during reconstruction, a lot from inside the cistern on Level 2. There is also a brick drain which was part of the road works. The Atrium had to be moved from its originally planned location when the nineteenth century road and drain works were uncovered so the upper levels walls were shifted to the south to maintain scale. The timber steps perform a number of functions - steps to the East and West Recital Halls, sitting space for students and visitors, and informal practice and performance stages.

The Recital Halls are identical. Each seats 120 but the truly remarkable feature of the rooms is out of sight, underneath. Each room is supported by 15 concrete columns, at the top of which are eight coil springs about 350mm high, set in a resinous material to dampen vibration. The walls of the halls slope backwards so that sound is not bounced back and forth. These walls are of blackbutt bonded to 300 mm concrete; there is then a 50mm gap to separate the room from the actual building structure.



On the way out, there is coffee and snack in the Music Cafe at the entrance to the Con. This space, over two levels, was designed for small group jazz and as a nightclub, so that the sound absorption qualities are of a high order.

5.1.4. Facilities

Since 1974 the Open Academy at the Sydney Conservatorium of Music has opened the doors of the Conservatorium to the community through a wide range of programs, courses and workshops for school students, musicians, music teachers and to all those who are interested in learning more about music. There are different available enrollments such as short courses for adults, songwriting workshop, Alexander Technique for Musicians - a practical introductory workshop for instrumentalists and singers, etc.

The curriculum provides different areas of study; Arts Music, Brass, Composition and Music Technology. Conducting, Historical Performance, Jazz, Music Education, Musicology, Organ Studies, Percussion, Piano Accompaniment, Piano, Strings, Vocal & Opera Studies, Woodwind. These are taught under the undergraduate programs; Diploma of Music, Bachelor of Music (Composition), Bachelor of Music (Music Education), Bachelor of Music (Musicology), Bachelor of Music (Performance), Bachelor of Music Studies, Bachelor of Music Studies and Bachelor of Arts, Bachelor of Music Studies and Bachelor of Medicine and Bachelor of Surgery, Bachelor of Arts (Music major).

5.2. The New England Conservatory of Music

5.2.1. Introduction

The New England Conservatory of Music (NEC), situated in Boston, Massachusetts, is the oldest independent school of music in the United States. The conservatory is home each year to 750 students pursuing undergraduate and graduate studies along with 1400 more in its Preparatory School as well as the School of Continuing Education. At the collegiate level, NEC offers the Bachelor of Music, Master of Music, and Doctor of Musical Arts, as well as the Undergraduate Diploma, Graduate Diploma, and Artist Diploma. Also offered are five-year joint double-degree programs with Harvard University and Tufts University.

NEC is the only music school in the United States designated as a National Historic Landmark. Its primary concert hall, Jordan Hall, hosts approximately 600 concerts each year.

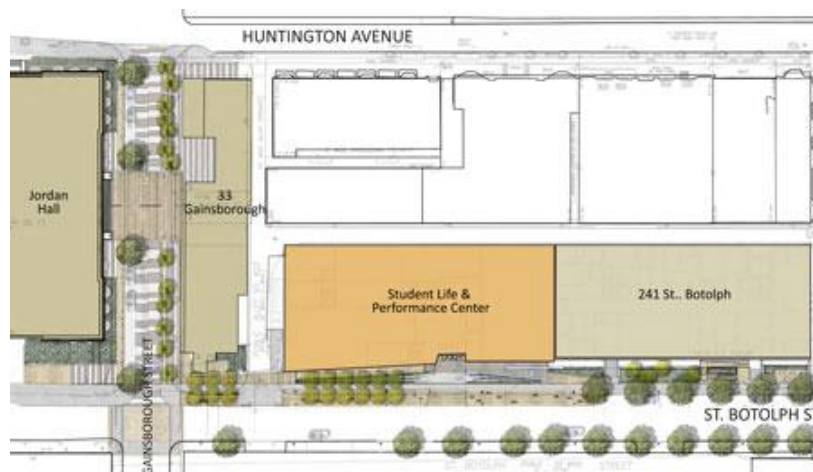


5.2.2. History

In June 1853, Eben Tourjée, at the time a nineteen-year-old music teacher from Providence, Rhode Island, made his first attempt to found a music conservatory in Boston, Massachusetts. He met with a group of Boston's most influential musical leaders to discuss a school based on the conservatories of Europe. The group ultimately rejected Tourjée's plans, arguing that it was a poor idea to open a conservatory amidst the nation's political and economic uncertainty that would lead up to the American Civil War. Tourjée made his next attempt in December 1866, when he again met with a group of Boston's top musicians and music patrons. Among Upham, Ditson, and Dwight at this meeting were Carl Zerrahn, a popular Boston conductor, and Charles Perkins, a prominent arts patron. In the thirteen-year interim, Tourjée had founded three music schools in Rhode Island, and this time was able to win over his audience. The men agreed to help Tourjée, and The New England Conservatory officially opened on February 18, 1867. It consisted of seven rooms rented above Music Hall off Tremont Street in downtown Boston. In 1870 it moved to the former St. James Hotel in Franklin Square in the South End.

5.2.3. The Design

The NEC campus consists of three buildings on both sides of the street. The Jordan Hall Building is NEC's main building, home to Jordan Hall, Williams Hall, Brown Hall, the Keller Room, the Isabelle Firestone Audio Library, the Performance Library, professor studios/offices, and practice rooms. The second building is the Residence Hall, a coed dormitory which also houses the Harriet M. Spaulding Library and the "Bistro 33" dining center. The St. Botolph Building contains Pierce Hall, a computer laboratory, the electronic music studio, and the majority of the school's classrooms and administrative offices.



Jordan Hall is a 1,000 seat performance venue and a National Historic Landmark. The building was restored by the Architecture firm, Ann Beha Architects. ABA's restoration re-established the Hall as a prime venue for performance, teaching and recording, confirming its role as the centerpiece of the New England Conservatory of Music. This project included restoration of decorative finishes; new lighting; updated systems; patron and performer services; stage and backstage alterations; and accessibility upgrades throughout. ABA is currently designing a new Student Life, Performance and Academic Center for the Conservatory.

ABA has designed two new buildings and an extensive transformation of the urban campus, removing two existing structures and installing extensive new streetscape and landscaping. Phase One is a Student Life and Performance Center accommodating student residences, dining commons, the Conservatory's library and archival collections, practice and performance facilities, and an opera workshop. Phase Two will provide additional academic resources, offices, practice rooms, and a black box theater designed for ensembles and for the Conservatory's Opera Program. Together, these buildings will create a vibrant new setting for academic and community life, and will invigorate the Conservatory's urban presence and cultural impact.



5.2.4. Facilities

The Conservatory offers degrees in orchestral instruments, conducting, piano, jazz studies, contemporary improvisation, voice & opera, composition, music history, and music theory.

The conservatory has served as a training ground for orchestral players to fill the ranks of the Boston Symphony Orchestra, much like the Curtis Institute serves as a training ground for the Philadelphia Orchestra, although composers, pianists, and singers are offered courses of study as well. New England Conservatory has a Preparatory School which is an open-enrollment institution for pre-college students. The Preparatory school offers music classes and private instruction for young musicians, and fosters over 20 small and large ensembles. Students enrolled in New England Conservatory's Preparatory School may participate in the Certificate Program, allowing students to achieve their optimum performance skills, competence in music theory, and knowledge of the literature that includes choral, orchestral, and chamber music, as well as solo repertoire.

New England Conservatory's School of Continuing Education allows members of the surrounding community to experience the benefits of New England Conservatory's world class instruction, offering classes, lessons, and ensemble opportunities to musicians of any background. At NEC's School of Continuing Education members can participate in chamber, jazz, and vocal ensembles, an opera studio, an adult chorale, a Klezmer Band, and a Community Gospel Choir. In addition, NEC's School of Continuing Education offers classes in several fields including music history, music theory, and Alexander technique, many of which are instructed by members of the New England Conservatory college faculty.

Private classical and jazz instruction is offered at all levels by highly qualified and experienced Continuing Education faculty. Lessons are available in voice and most instruments including classical guitar. Private instruction is also offered in composition, conducting, jazz arranging, music theory, music sight reading, orchestration and music technology.

5.3. The Juilliard School

5.3.1. Introduction

The Juilliard School is located in the Lincoln Center for the Performing Arts in New York City. It is a performing arts conservatory which was established in 1905. It is identified informally as Juilliard and trains about 850 undergraduate and graduate students in dance, drama, and music. It is widely regarded as one of the world's leading music schools, with some of the most prestigious arts programs.



5.3.2. History

In 1905, the Institute of Musical Art was founded on the premise that the United States did not have a premier music school and too many students were going to Europe to study music. In 1920, the Juilliard Foundation was created, named after textile merchant Augustus D. Juilliard, who bequeathed a substantial amount of money for the advancement of music in the United States. In 1924, the foundation purchased the Vanderbilt family guesthouse at 49 East 52nd Street to start the Juilliard Graduate School. In 1926, it merged partially with the Institute of Musical Art with a common president, the Columbia University professor John Erskine.

5.3.3. The Design

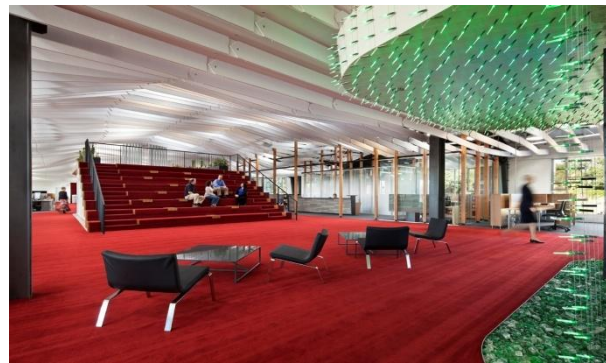
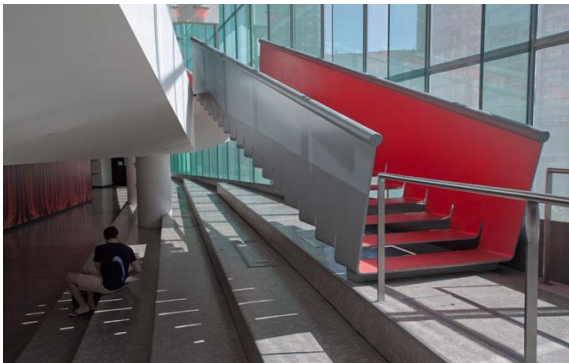


To engage Juilliard with its urban community, and vice-versa, the architects created a glazed four-level east wing extension that reaches over the Alice Tully Hall lobby like a luminous cantilevered proscenium, aligning with the Broadway. They infused the public areas with daylight by continuing the glazing along two levels of the south elevation, where it reveals a

new street-side entrance, complete with a playful stair-cum-built-in grandstand seating. And they removed the bridge, replacing it with a crosswalk at grade, and a glass-walled balcony outside the second floor lobby/student lounge, which provides unimpeded views of Lincoln Center.



While the expansion adds approximately 39,000 square feet of classroom, studio, and office space, the architects' introduction of transparency and light is what really impacts the tenor of the school. Working closely with DSR, FXFOWLE, the acoustician, and the Juilliard maintenance crew, the New York office of L'Observatoire developed a lighting scheme that is both pragmatic and dramatic.



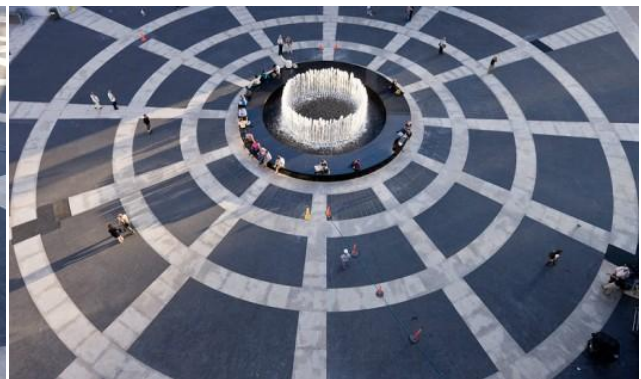
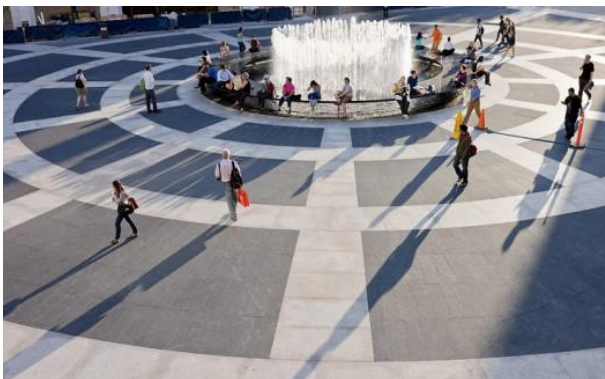
According to lighting designer Jason Neches, the newly glazed south- and east-facing facades eliminate the need to turn lights on within adjacent interior spaces during the day, saving energy in the process. In the evening, however, the L'Observatoire plan lets the building shine. Linear fluorescent uplights, inserted into floor channels along the Broadway curtain wall, wash the fritted glass with a shimmering gauze of illumination. Directly beneath it, Neches and his team enlivened a vitrinelike dance studio, which juts out over the sidewalk, by edging the top of its longitudinal walls with T5-backlit panels of frosted glass. The result is a diffuse clerestory

effect that keeps the 14-foot-high ceiling free of fixtures, a client specification. Another request from Juilliard was mood lighting. The school's president, Joseph Polisi, often hosts dinners in this highly visible location. So Neches added dimmable rope lights behind the panels as an alternative to the T5s. The stair appears to float, thanks to rows of T5s mounted on the back that bounce light around either side and through an opening at the stair's base.



The acoustician specified halogens for the orchestra rehearsal room as well, in this instance to avoid interference with recording equipment. Moreover, to prevent buzzing, he stipulated a special lamp filament and dimming system. Special fixtures, modified for vibration, hang from the room's structural ceiling and poke through, without touching, openings in a dropped, scrimlike acoustical panel ceiling.

Of all the project's features, one of Neches's favorites is a wood-lined reading room for viewing rare manuscripts. Here he and the architects tucked T5 lamps into coves that edge a central white ceiling band, indirectly illuminating the room. They then configured the room's long table with custom LED task lights, deemed safe for the valuable documents.



.....CHAPTER 6: PROGRAMME AND DEVELOPMENT:
AREA/SFT

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FUNCTION	FUNCTIONAL ACTIVITY	NO. OF OCC.	AREA (SQFT)	
ADMINISTRATION	RECEPTION WITH LOBBY		300	
	MAIN OFFICE	15	450	
	CHAIRPERSON	1	200	
	DIRECTOR	1	200	
	CONFERENCE ROOM	25	450	
	MEETING ROOM	15	350	
	KITCHENNETTE		100	
	TOILET (SINGLE)		35	
	TOILET (COMMON)		240	
ACADEMIC BUILDING (UnderGrad=800, Diploma=270)	RECEPTION		100	
	THEORY CLASS	35-45	1140	
	VOCALS CLASS	35-45	800	
	INSTRUMENT CLASS	35-40	1900	
	SOUND ENGINEERING	30-40	1575	
	STUDIO FOR MIXING (WITH EQUIPMENT)	15	1575	
	ONE TO ONE(INSTRUMENT+VOCAL)		80	
	PRACTICE ROOM (REHERSAL ROOM)		750	
	PRACTICE ROOM (HALL)		1400	
	RECORDING ROOM		850	
	RECORDING ROOM (+ CONTROL ROOM)		1575	
	HEAD OF THE DEPT	1	200	
	TOILET (SINGLE)		35	
	FACULTY ROOM	20	1200	
	TOILET (COMMON)		200	
	CANTEEN	40-45	625	
	LIBRARY	250-300	7500	
	IT ROOM	40-45	750	
	COMMON ROOM	30-40	625	
	STORAGE ROOM		1200	
	TOILET (COMMON)		240	

FUNCTION	FUNCTIONAL ACTIVITY	NO. OF OCC.	AREA (SQFT)
MEDITATION	CLASSROOM	35-45	1120
	MEDITATION PRACTICE HALL	30-40	1350
	LIBRARY (SMALL)	60	1050
	TOILET (COMMON)		240
	OUTDOOR SPACE		1350
STUDENT DORMITORY (UnderGrad=520, Diploma=120)	RECEPTION		200
	LOBBY	6	80
	DOUBLE BED ROOM	2	150
	PRACTICE ROOM	10	200
	READING ROOM	30-40	850
	COMMON ROOM	35	500
	TOILET (COMMON)		240
	SERVICE ROOM		500
FACULTY DORMITORY	RECEPTION WITH LOBBY		300
	DOUBLE BED ROOM (FACULTY)	2	150
	SINGLE BED ROOM (ADMIN)		150
	TOILET (ATTACHED)		35
	SERVICE ROOM		500
PERFORMANCE HALL	LOBBY (WITH EACH HALL)		500
	AUDITORIUM	700	6000
	GREEN ROOM (WITH DRESSING ROOM)	50	1300
	PROJECTION ROOM		260
	RECORDING ROOM		850
	TOILET (COMMON)		240
	STORE ROOM		850
	MULTIPURPOSE HALL	300	2500
	AMPHITHEATRE	400	4200
CAFETERIA	DINING HALL	350	5600
	KITCHEN		1050
	STORAGE		850
	TOILET (COMMON)		240

FUNCTION	FUNCTIONAL ACTIVITY	NO. OF OCC.	AREA (SQFT)
GUEST HOUSE	RECEPTION WITH LOBBY		300
	TOILET (COMMON)		240
	DOUBLE BED ROOM	2	180
	SINGLE BED ROOM		120
	SPECIAL GUEST ROOM		250
	TOILET (ATTACHED)		35
	SERVICE ROOM		625
MEDICATION	RECEPTION		120
	NURSE ROOM	2	200
	NURSING BED (EMERGENCY)	5	425
	TOILET		240
	NURSE ACCOMODATION		120
SERVICE ACCOMODATION (20)	DOUBLE BED ROOM	2	120
	TOILET(COMMON)		240
OTHERS	GENERATOR (ELECTRICITY) ROOM		1500
	LAUNDRY		750
	GAURD ROOM	3	150
	RETAIL SHOP		120
	PRAYER HALL		150
	PARKING		

ACADEMIC BUILDING

The lecture rooms are both for the music theories and instrumental theories. The students should also learn the basics of music, history of music. The studio rooms should be of bigger area for both the students and instruments take a lot of space. For the sound engineering department, there should be sound laboratories. All the basic programs – seminar halls, libraries – should be in the academic building for the ease of the students. The library should be separate with silent and non silent zone. The non silent zone is for listening to audio.

MEDITATION

The meditation should have both indoor and outdoor spaces. If possible, there should be a separate library with the meditation zone.

DORMITORY

Other than the bedrooms, there should be reading rooms, practice rooms and a common room. The practice room should be preferably away from the bedrooms and reading room.

PERFORMANCE HALLS

In a music school, there should be a multipurpose hall for practices, workshops by different guest figures, and also for normal performances. But as for the big auditorium, that may be used for performances with large numbers of audience. The amphitheatre will also be used for performances and also for student gatherings.

.....CHAPTER 7: CONCEPTUAL STAGE AND DESIGN DEVELOPMENT

CHAPTER 7: CONCEPTUAL STAGE AND DESIGN DEVELOPMENT

All the design decisions were taken keeping in mind about both the site factors as well as the functions that are going to be in the project.

7.1. Development Stage I

The site had a big force which was the waterbody; the waterbody was 2/3 of the whole site. Music and water has a big connection. Sound travels fast through water, so therefore when the music college would be a running institute, the air and ambience of the whole place would have a harmonious surrounding. The water would act as a mirror and the harmonious greenery would blend with the sky by the “mirror” and create a fantastic space.

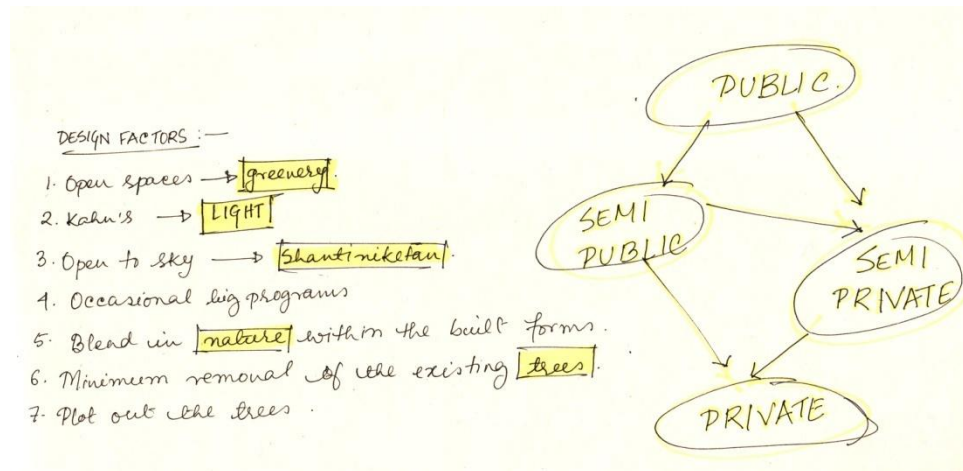


Figure 01. Design factors

The above points of the design factors were reflected in the design.



Figure 02. Deriving concept from musical instruments

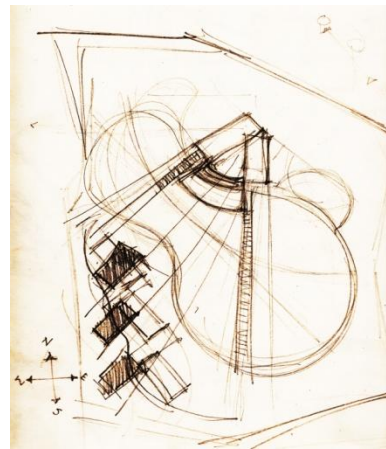


Figure 03. View throughout the site

7.2. Development Stage II

The attempt was how to accommodate different functions on the site. In order to do that, zoning was very important. As shown earlier in Figure 01. the programs were to be allocated according to the public, semi public, semi private and private categories.

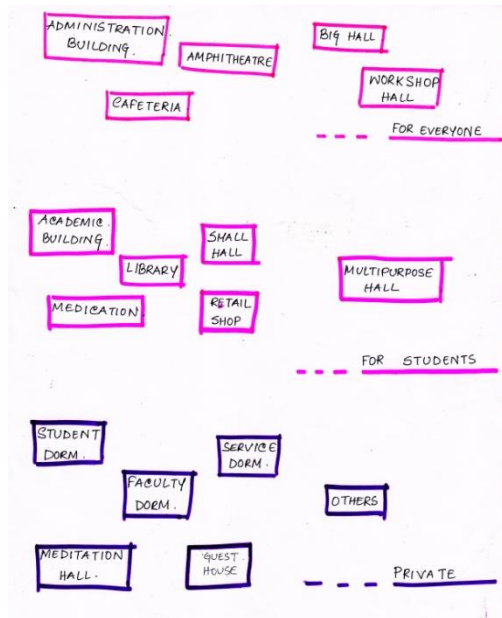


Figure 04. Categorizing the functions



Figure 05. Zoning

After starting to work on the very site boundary, the placement of the functions were made a little more specific.

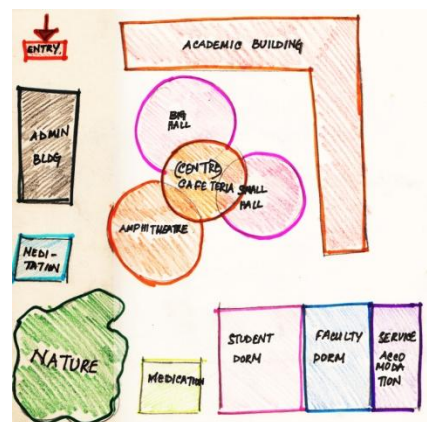


Figure 06. Placement of the functions

7.3. Development Stage III

As shown in Figure 02. the concept of the design was tried to be derived from musical instruments' shape. But since the ambience of the place was being focused more, the hierarchy of music was a better concept, which is sound – waves – amplitude – reflection of amplitude.

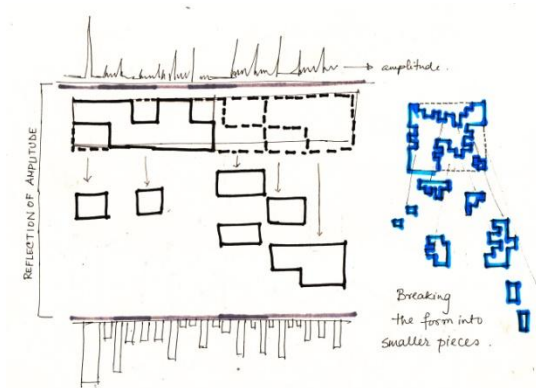


Figure 07. Concept derivation

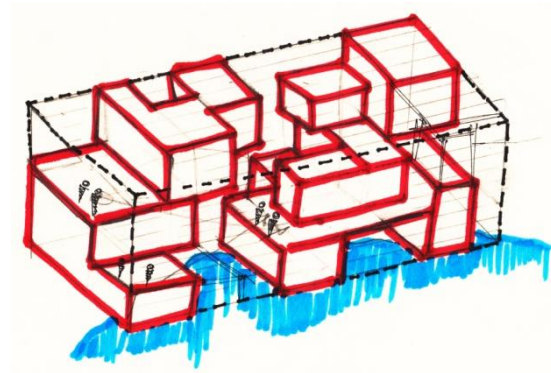


Figure 08. Creating space out of the form

As shown above, amplitude is a moving object, as if it is in motion. If a solid form is taken and motion is given, the form breaks down into smaller pieces, creating a hierarchy of spaces in between the pieces. The form should be derived in such a way so that the built form does not cover up all of the green spaces and should have a blend of both enclosure and open.

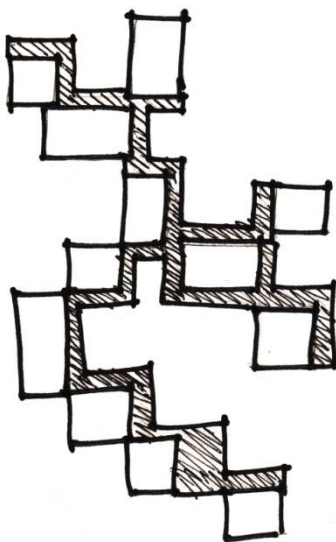


Figure 09. Deriving form

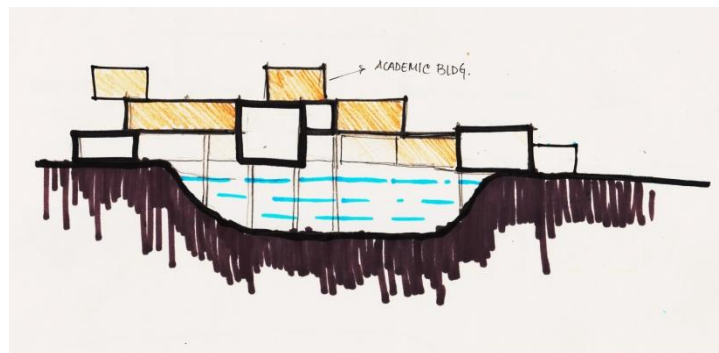


Figure 10. Form with the waterbody

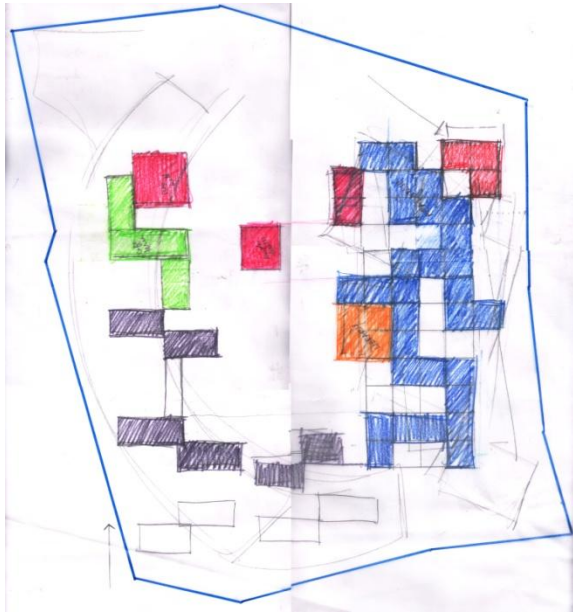


Figure 11. Placement of functions

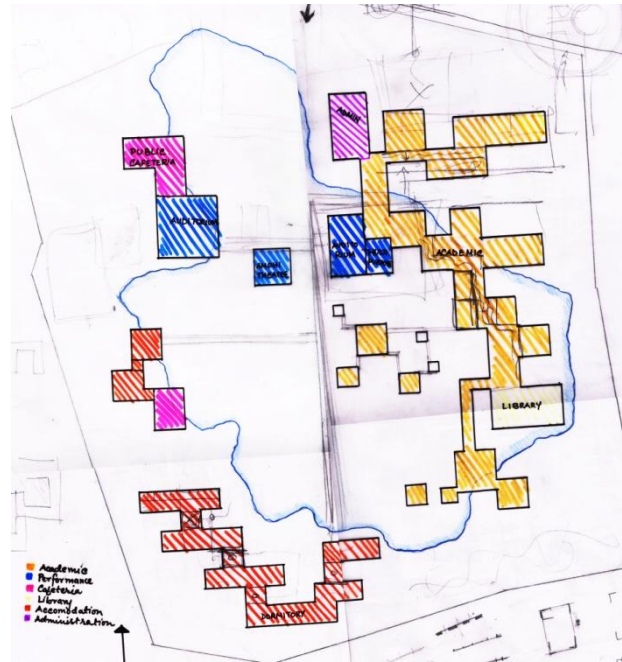
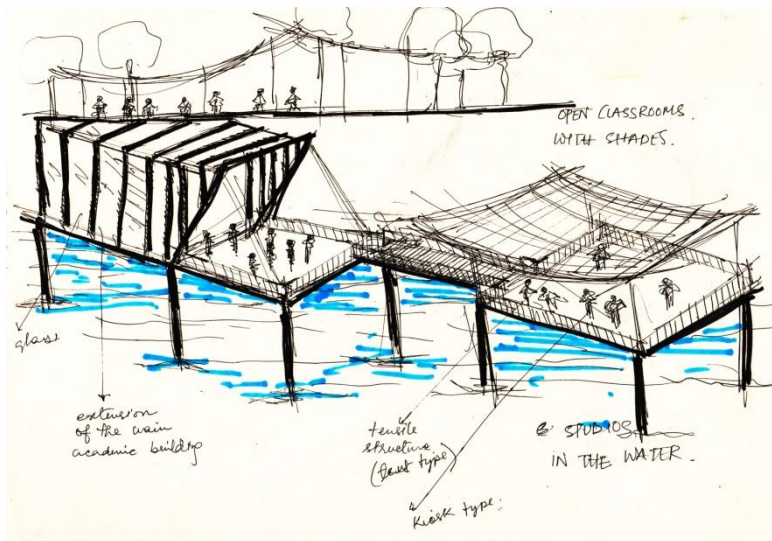
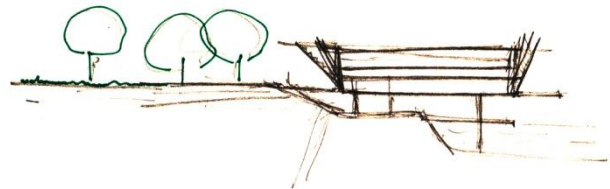
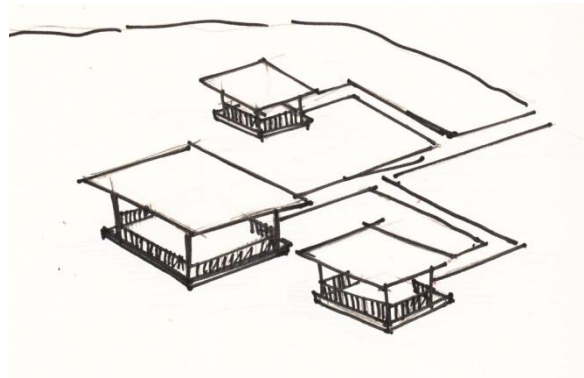
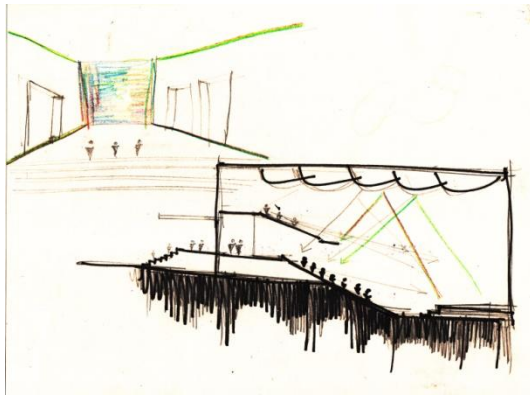
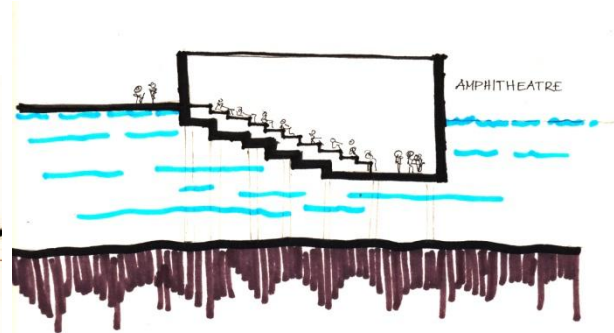
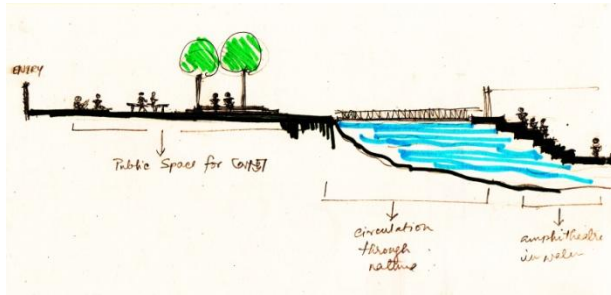


Figure 12. Placement of functions

Idea sketches





7.4. Development Stage IV

In the final phase, all the functions are surrounding the water body. There is the academic building, the auditorium, the multipurpose hall, the amphitheatre, the student dormitories, the faculty accommodation, cafeteria, guest house and the meditation space.

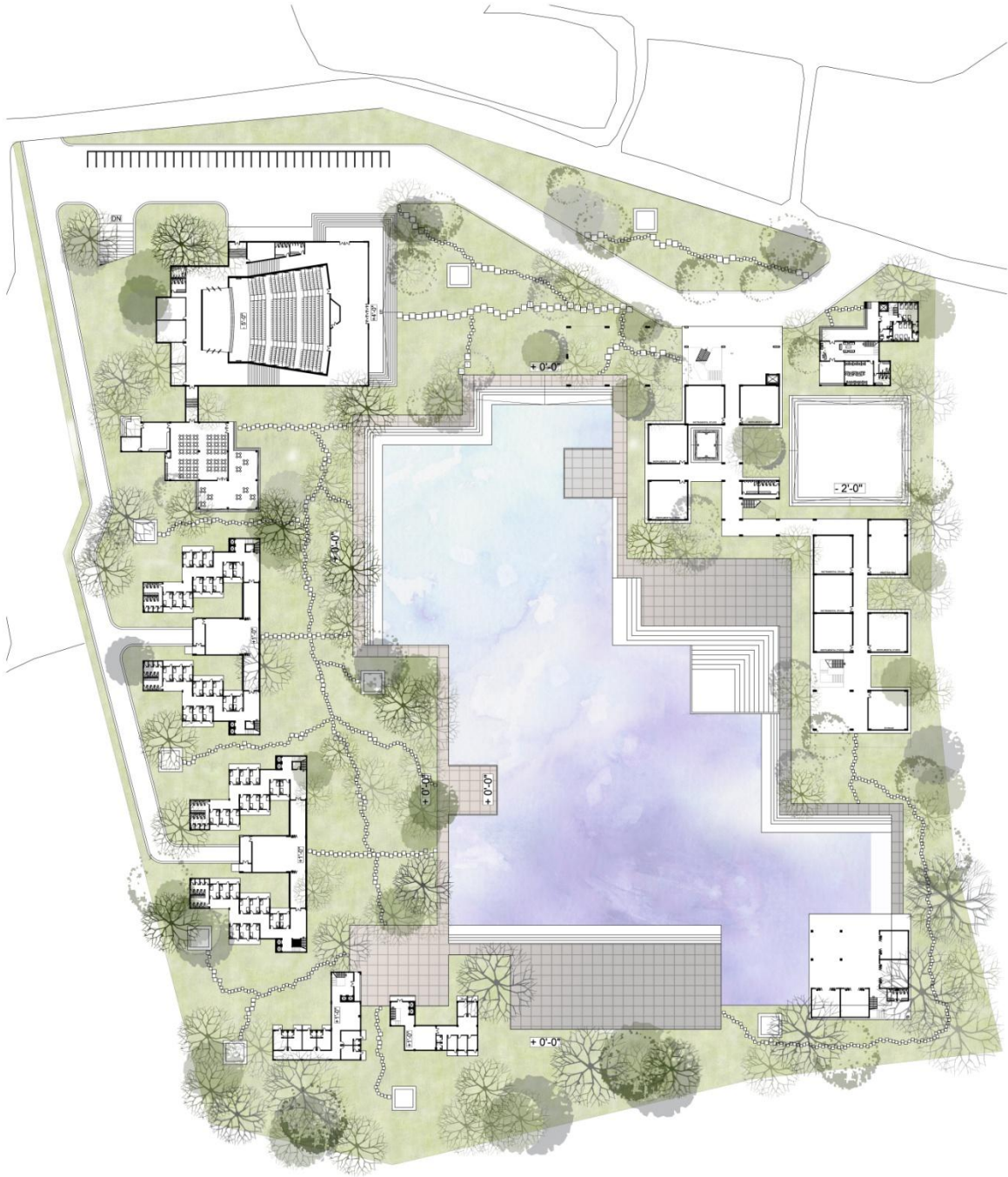


Figure 13. Masterplan



Figure 14. Section



Figure 15. Top view from South

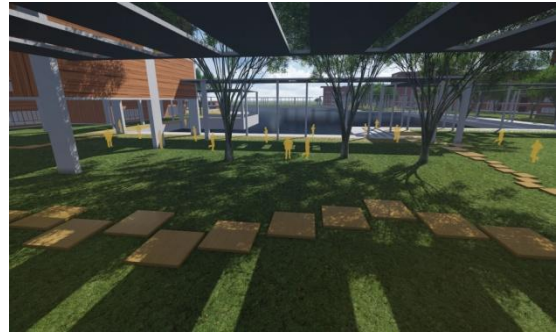


Figure 16. Entry view



Figure 15. Inner courtyard



Figure 16. View of a studio from the passage

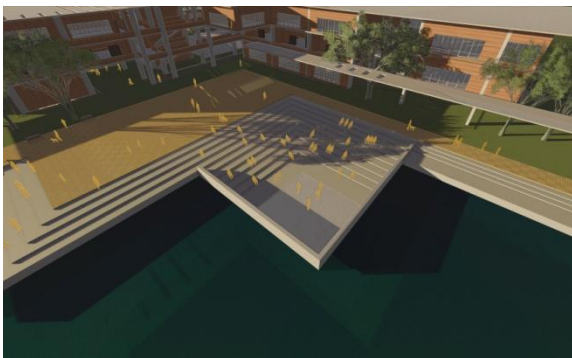


Figure 17. Amphitheatre



Figure 18. Lobby of the auditorium



Figure 19. View of Academic building from meditation space



Figure 20. Meditation



Figure 21. Faculty accommodation



Figure 22. View from north to south

.....CHAPTER 8: CONCLUSION

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Based on the above report, it can be concluded that through proper planning, improvising and execution, it is possible to create a music college which is residential and has so many new functions. There are a lot of music institutions in Bangladesh but there are no colleges where there is opportunity to learn music from such deep core. Through the architecture, the college would promote such spaces that it would encourage and motivate more and more people to come and study music. People of different generations would come and spend time here for the environment and the nature within it. A large, ideally designed campus justifies and shows integrity to one of the most significant institutions dedicated to this profound art form. In the coming future, these kinds of educational spaces should be built so that our country can provide not only the theoretical knowledge but also the one which broadens a pupil's mind.