

# Cultural Filigree

By  
Riffat Farjana  
ID: 10308018

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"আজি হতে শতবর্ষ পরে  
কে তুমি পড়িছ বসি আমার কবিতাখানি কৌতুহলভরে  
— আজি হতে শতবর্ষ পরে ।

সেদিন উতলা প্রাণে ,  
হৃদয় মগন গানে ,  
কবি এক জাগে — কত কথা পুষ্পপ্রায়  
বিকশি তুলিতে চায় কত অনুরাগে  
একদিন শতবর্ষ আগে ।

আজি হতে শতবর্ষ পরে  
এখন করিছে গান সে  
কোন্ নূতন কবি তোমাদের ঘরে ?  
আজিকার বসন্তের আনন্দ-অভিবাদন  
পাঠায়ে দিলাম তাঁর করে ।  
আমার বসন্তগান  
তোমার বসন্তদিনে  
ধ্বনিত হউক  
ক্ষণতরে হৃদয়স্পন্দনে তব ভ্রমরগুঞ্জে  
নব পল্লবমর্মরে  
আজি হতে শতবর্ষ পরে । "

-----রবীন্দ্রনাথ ঠাকুর

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## Abstract

"তোমার প্রকাশ হোক কুহেলিকা করি উদঘাটন , সূর্যের মতন ।  
রিক্ততার বক্ষ ভেদি আপনারে করো উন্মোচন । ব্যক্ত হোক জীবনের জয়,ব্যক্ত হোক তোমামাঝে  
অসীমের চিরবিস্ময়" ----রবীন্দ্রনাথ ঠাকুর

The project has been developed by connecting different urban cultural corridors by bringing the life and energy into the center of the city Bogra by making the 100 years old park more greener and more accommodating by active and passive participation of the users.

The project can be described as a "PAST in the FUTURE" , a proper balance between nature and culture. The project is a raw interface between building and landscape where people and plan co-exist and can share the same surface at the same time creates a clear system of interaction between nature and the city.

The project provides an opportunity to level the city at the same time be more closer to it. where the nature provides an unexpected contrast to the city keeping balance with the culture.

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## Chapter 01 (Introduction of the project)

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### 1.1 Introduction

Key words: culture and tradition, project intention, urban design, functional arrangement.

### 1.2 Background of the project

Key words: life of people, reshape society, traditions, culture.

### 1.3 Project brief

Key words: Type, location, area, hidden power, actualization, culture, North Bengal.

### 1.4 Aim and objectives

Key words: preservation, up-to-date, culture, corridor, activities, festivals

### 1.5 Given programs

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## CHAPTER 01

### Introduction

"নিজেকে নিজের বাইরে উৎসর্গ করে দিয়ে তবে আমরা আপনাকে পাই।

বালকদের এখন শিক্ষা দেব যা শুধু পুঁথির শিক্ষা নয়; প্রান্তরযুক্ত অব্যবহিত আকাশের মধ্যে যে মুক্তির আনন্দ তারই সঙ্গে মিলিয়ে যতটা পারি তাদের মানুষ করে তুলব। শিক্ষা দেবার উপকরণ যে আমি সঞ্চয় করেছিলাম তা নয়। সাধারণ শিক্ষা আমি পাই নি, তাতে আমি অভিজ্ঞ ছিলাম না। আমার আনন্দ ছিল প্রকৃতির অন্তর্লোকে, গাছপালা আকাশ আলোর সহযোগে। শিশু বয়স থেকে এই আমার সত্য পরিচয়। এই আনন্দ আমি পেয়েছিলাম বলে দিতেও ইচ্ছে ছিল। ইস্কুলে আমার ছেলেদের এই আনন্দ-উৎস থেকে নির্বাসিত করছি। বিশ্বপ্রকৃতির মধ্যে যে শিক্ষক বহুধাশক্তিযোগাৎ রূপরসগন্ধবর্ণের প্রবাহে মানুষের জীবনকে সরসফল ফলবান করে তুলছেন তার থেকে ছিন্ন করে স্কুলমাস্টার বেতের ডগায় বিরস শিক্ষা শিশুদের গিলিয়ে দিতে চায়। আমি স্থির করলেম, শিশুদের শিক্ষার মধ্যে প্রানরস বহানো চাই; কেবল আমাদের স্নেহ থেকে নয়, প্রকৃতির সৌন্দর্যভাণ্ডার থেকে প্রাণের ঐশ্বর্য তারা লাভ করবে। এই ইচ্ছাটুকু নিয়েই অতি ক্ষুদ্র আকারে আশ্রম বিদ্যালয়ের শুরু হল, এইটুকুকে সত্য করে তুলে আমি নিজেকে সত্য করে তুলতে চেয়েছিলাম" ----- রবীন্দ্রনাথ ঠাকুর

Bangladesh, within the larger context of its history of transformation and fragmentation, art and culture has native values and different perspective. It follows historical events, which have created traditions, brought changes to imagined ones, or denied them as well as re-evaluating what they signify. The notion of tradition has played an important role in art; sometimes it has been the catalyst that has brought about a reversal of ideas of identity. Traditions, their making, unmaking, and re-making, have been constantly debated throughout the history of the nation. Bengali is an Indo-Aryan language possessing a history and tradition of at least a millennium, with a rich tradition of folklore and folk literature. Folk rhymes form an important part of this tradition. The origins of many Bengali folk rhymes are obscure, but are thought to be of considerable antiquity. Human civilization from an early age has been influenced by different philosophical developments whether that is through its literal, cultural, social or architectural aspects. Art and literature which is a media for such philosophical development thus plays a vital role in molding the lives and lifestyles of the people of the country. The northern part of Bangladesh has its own significance, own color and tradition which adds color to the canvas of the country as well.

An art and cultural center at the city center of Bogra has been chosen as thesis project not only to enrich the core of the city but also to solve some urban issues. A proposal for urban cultural corridor is also an important part of the project. Furthermore, the culture of northbengal has also been focused here.

## Background of the project

Bangladesh has a rich tradition of Art. Specimens of ancient terracotta and pottery show remarkable artistry. Modern painting was pioneered by native artists. The earliest available specimen of Bengali literature is about a thousand years old. Fairs and festivals have always played a significant role in the life of the citizens of this country. They derive from them a great amount of joy, entertainment and color for life. The traditional music in Bangladesh shares the perspectives of that of the Indian sub-continent. Classical forms of the sub-continent predominate in Bangladeshi dance. The folk, tribal and Middle Eastern traits are also common in culture of the country.

Human civilization from an early age has been influenced by different philosophical developments whether that is through its literal, cultural, social or architectural aspects. Art and literature which is a media for such philosophical development thus plays a vital role in molding the lives and lifestyles of the people. From decades, Art and culture acts as a catalyst to uphold a nation's identity, integrity, and tradition with native feelings by the people who know better how to place them with native feelings. Performing art as well as the culture has always played an important role to reshape the society through different narratives. The importance of Art, culture and tradition in context of Bangladesh need not to be described in words, it is something beyond that. Different poets ( jashimuddin, sufia kamal), writers( rabindranath tagore, kazi nazrul islam) , artists ( zainul abedin, SM sultan ) , through the help of their writings, thoughts and works have motivated us to the native art and culture at the same time make us realize us about our art , culture and traditions.

Bangladeshi culture and tradition flourished with its own identity at the same time mixed with western traditions for micro narratives as well as for mass media. Though Bangladeshi culture

and tradition has been hybridized in line with the popular world, it plays an active role in the life of the people. Different part of Bangladesh has different identity in terms of their culture.

North Bengal has a great significance of art and culture. The people of new generation could not even hear about those culture and tradition. This project is a small step towards upholding the essence of the culture of north Bengal especially in Bogra which still exist and which has lost in the darkness of infinity.

The other intensions of the project is to create a space for urban people where they can explore and develop their thoughts and talents. The project is the Combination of architecture, landscape and urban design, at the same time variety of functional arrangements

### **Project brief**

Name of the project: Cultural filigree  
Project type : cultural and park design  
Location : Bogra  
Site area : 8 Acer  
Client : PWD and local authority of Bogra

The Culture of Bangladesh refers to the way of life of the people of Bangladesh. It has evolved over the centuries and encompasses the cultural diversity of several social groups of Bangladesh. The Bengal of the 19th and early 20th centuries, noted Bengali writers, saints, authors, scientists, researchers, thinkers, music, painters, and film-makers have played a significant role in the development of Bengali culture. The culture of Bangladesh is composite and over the centuries has assimilated influences of Hinduism, Jainism, Buddhism, Islam, and Christianity. It manifested into different forms including Music, dance and Drama; art and craft, folklore and folktale; language and literature; philosophy and religion; festivals and celebrations; as well as a distinct cuisine and culinary tradition.

The hidden power of could reshape our society. Culture influences the songs we sing, the steps we dance and the words we write. It also shapes our brains. Studies said that, Life experience as intangible as culture can also reorganize our neural pathways. Recent research has found that culture influences the way a person's brain perceives visual stimuli such as scenes and colors.

Bogra is sometimes described as the nerve centre of Northern Bangladesh; it is also a bridge between Rajshahi Division and Rangpur Division. Bogra has a strong cultural affinity to Baul, Marfati, Lalon and Sufi music. This place is considered to be sacred by Buddhists and Hindus alike, and is visited by tourists from all over Bangladesh throughout the year. Thus the local culture flourished by cross culture and micro narratives. The city center of Bogra generates activities with the help of cultural activities along with multiple functions. The intension of the project is to create a cultural corridor connecting the existing cultural activity spaces. This is a little step towards solving social problems like illegal activities at an abundant government land by proposing a cultural center on it at the same the uphold the cultural aspects of Northern part of Bangladesh. Futhermore to preserve the 100 years old park with exhisting library and theater with supporting function is another consideration of the project which could be described as "a past in the Future".

### **Aims and objectives of the project**

Main ideas and objectives of the project are

- \_To preserve the 100 years old park and trees.
- \_ To create an open exhibition space where trees itself would act as an element of exhibition.

- \_To preserve and foster the arts, literature, culture, tradition and heritage of the locality.
- \_To nurture the age-old cultural traditions of Northern part of Bangladesh as well as keeping up-to-date with the world wide cultural developments.
- \_To create a cultural corridor by connecting existing cultural spots.
- \_ To make the center more active.
- \_To create a place where people could learn through participation and festivals.
- \_To revive the local festivals and cultural activities which become extinct day by day.

### Given programs

Administration.....	5110 sft
( lobby, office rooms, store, meeting room)	
Multipurpose.....	14270 sft
( lobby, store, stages)	
Shilpogram , place for exhibition and local fair.....	14000sft
Studios/ work station.....	26,600 sft
( studio for Dance, music, art, Drama, clay, metal workshops)	
Museum.....	15,000sft
( lobby, exhibition space, store)	
Library.....	8290 sft
( lobby, stacking area, reading area, store)	
Cafeteria.....	5520sft
( lobby, sittings, kitchen)	
Theater.....	24790sft
Souvenir shops and others.....	2000 sft
Grand total.....	1,46,224 sft

## Chapter 02 (Site appraisal)

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### 2.1 About north bangal

Key words : Division, Barind tract, Mahavihara, Pundravardhana, Folk music, folk tales

### 2.2 About Bogra

Key words: Shade and shadow, Railway, City Center, Map.

### 2.3 Environmental surroundings, photographs

Key words: Abundant, site, Mapping.

### 2.4 SWOT analysis

Key words: Central node, Abundant, Vibrant, Connection , Waterbodies.

---



## CHAPTER 02

### Site appraisal

#### *About north Bangal*

**North Bengal** is a term used for the northern parts of Bangladesh and West Bengal.

The Bangladesh part denotes the Rajshahi Division and Rangpur Division. Generally it is the area lying west of Jamuna River and north of Padma River, and includes the Barind Tract. North Bengal, as the name reveals, represents the northern part of Bangladesh. This part of the country is also an important destination for the tourists as it contains a lot of places with historical backgrounds and importance. **Bogra**, Rajshai, Natore, Rangpur, Dinajpur are some notable districts of North Bengal where significant cultural spots are there.



Figure 1 Source Google

Not only the river but also the scenic beauty, materials for buildings as well as the environment of North bangal gives people a different lives. people could find 2 storied mud houses, extensive use of bamboo materials, crops of different types aesthetics of Santal tribal people and lastly color of vibrant culture.

Northern part of Bangladesh has hai temperature in hot summer and lower temperature in winter in comparison with the other part of the country.

However, northern part of bangladesh has a great cultural significance. World largest ancient university has been founh here, "the paharpur mahavihara" in nogaon district. mohasthangarh in Bogra has also cultural significance. Because of these cultural aspects North Bengal culture has developed in a different way which has become too lost. The new generation people didn't even heard about those culture and don't know about their values. What we are today is just because of our culture. The project is a short attempt to uphold the dignity of the distinct culture of north Bengal.

### About Bogra

Formerly known as Pundravardhana, Bogra is a town and one of the oldest towns in northern Bangladesh. It is called the gateway to North Bengal. It is an industrial city in where many small and mid-sized industries are housed. Pundravardhana was one of the kingdoms of Eastern India and was separated by the stream of Karatoya from the more easterly kingdom of Prag-Jyotisha or Kamrupa. The name, Pundravardhana, occurs frequently in the Mahabharata, Ramayana and the various Puranas. According to the Mahabharata and the Puranas, Vasudeva, a powerful prince of the Pundra family, is said to have ruled over Pundravardhana as far back as 1280 BC. The claims of the district to antiquity, however, rests chiefly on association which center round the old fortified town, now known

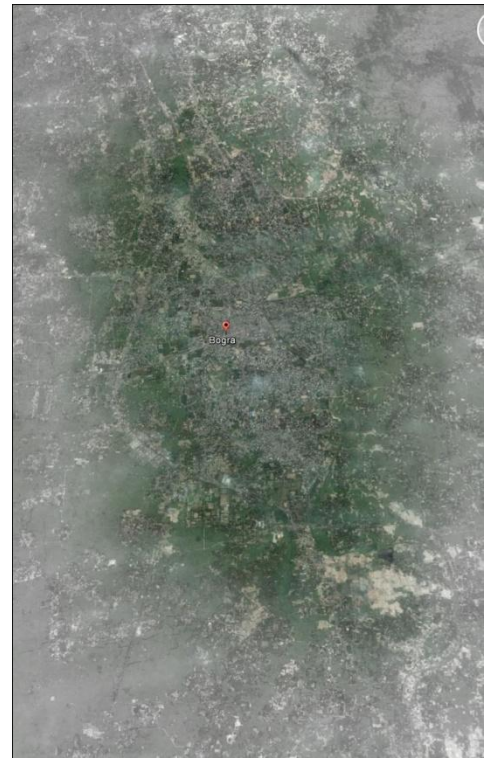


Figure 2 Google earth image of Bogra city

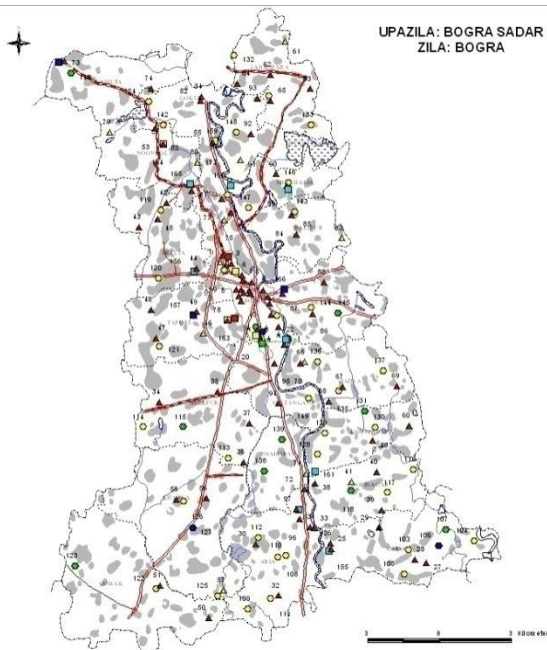


Figure 3 Bogra city map, Source : Google Image

as Mahasthangarh. The Mauryas (4th century to 3rd century B.C.), The Guptas (3rd century AD to the 5th century AD), Sasanka (the first quarter of the 7th century AD), Harshavardhana (the second quarter of the 7th century), The Palas (c. 750-1150), The Senas (c. 1150-1204), Ruled over Bogra. Then come British Era and the Battle of Bogra in 1971.

Folk literature and Folk music is very popular in Bogra. Marefati, dehatatwa, dhua, meyeli gan and other types of folk songs and also Prabad, Prabachan, folk-tales among the

people of the Bogra District. etc. are in use.

## Environmental consideration, site surrounding plans, photography

### *The site*

"নদীর ওপারে চলে যাই তবে লইয়া ঘাটের তরী। মাঠের যত না রাখাল ডাকিয়া /তোর সনে দেই মিতালী করিয়া ঢেলা  
কুড়িইয়া গড়ি ইমারত সারা দিনমান ধরি,সত্যিকারের নগর ভুলিয়া নকল নগর গড়ি" -----জসীমউদ্দীন।

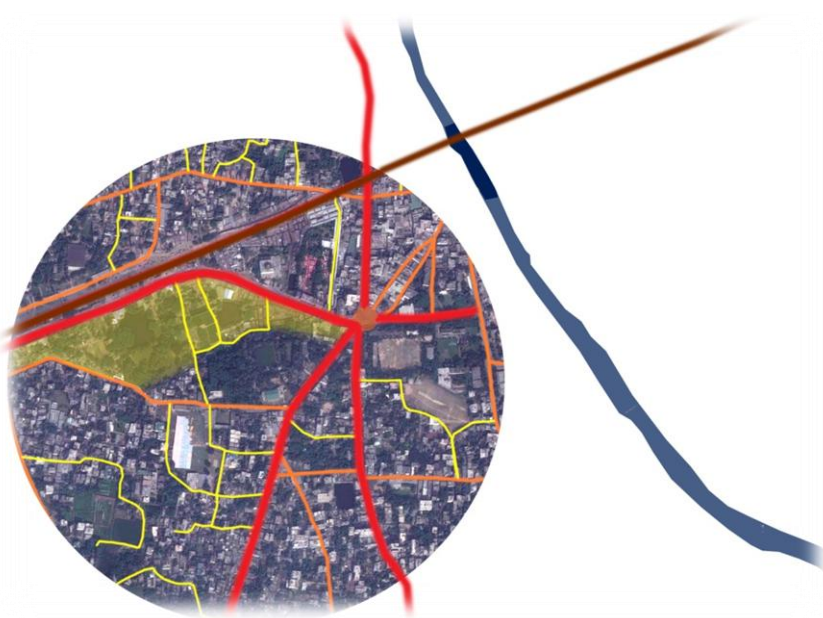


Figure 4 site and surroundings , Source : Author

The site seems to me just like the poet describes into his poetry. A place surrounds by trees, drama of light and shadow, activities of innocent children's, the water bodies where water, light and wind blend together creates the divine ambience.

The site is the property of Bangladesh government but in course of time it has

become abundant and has become a place of different types of un ethical activities. The placement of the site is adjacent to city center which remains crowded in every part of day and night. It is a matter of great regret that, inspite of the closeness with the city center, the site area turn out to be a dead zone after a certain period of time.

the placement of the site has inspired me a lot to chose the site for my thesis, at the same time re using an abundant place and enhance the city center with the native culture of North Bengal as well as Bogra is the other intention.



Figure 5 placement of site along with korotoa river in the east, Source: Author

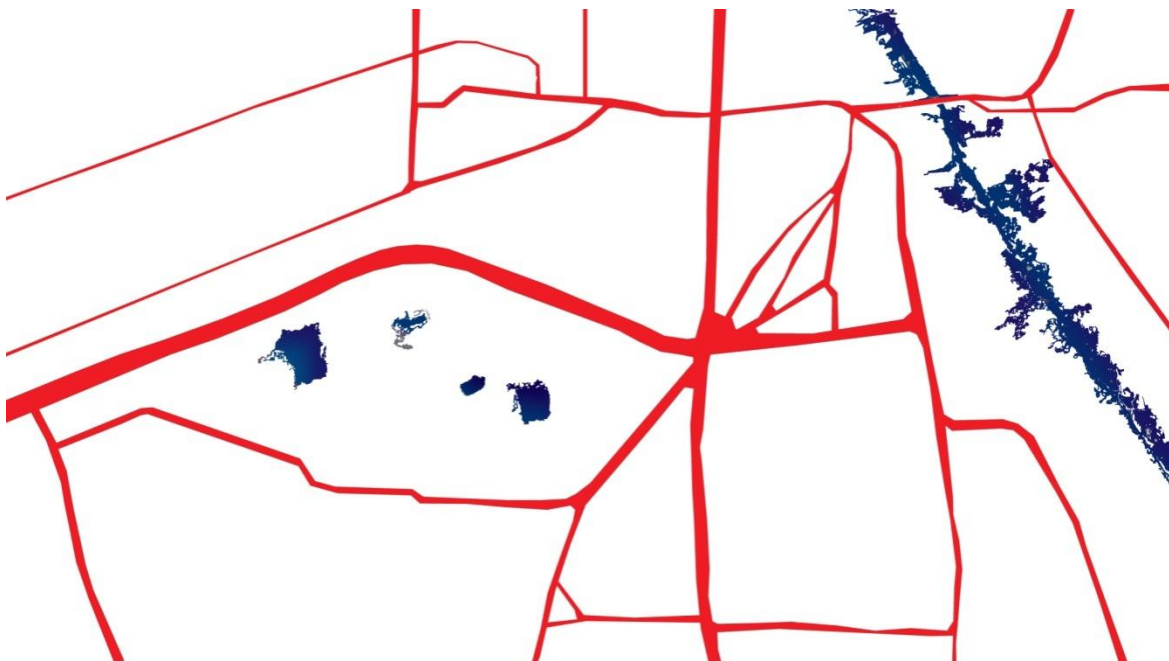


Figure 6 Road network with water bodies and river in the east, Source: Author

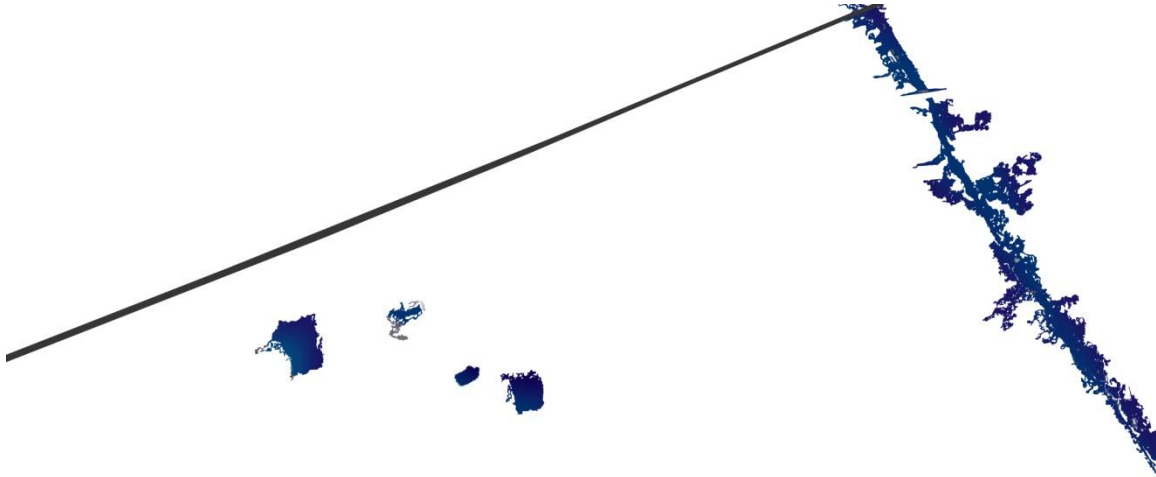


Figure 7 Railway of Bogra city, Source: Author



Figure 8 Residences in respect of river and water bodies, Source: Author



Figure 9 Commercial spaces in respect of river, Source:Author

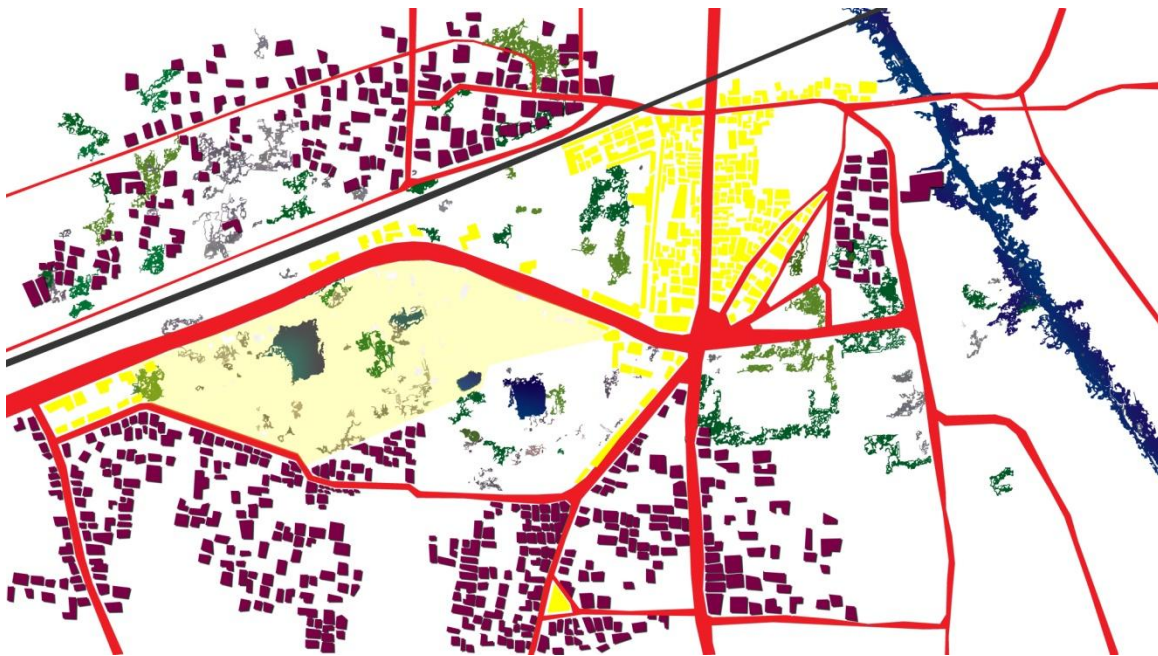
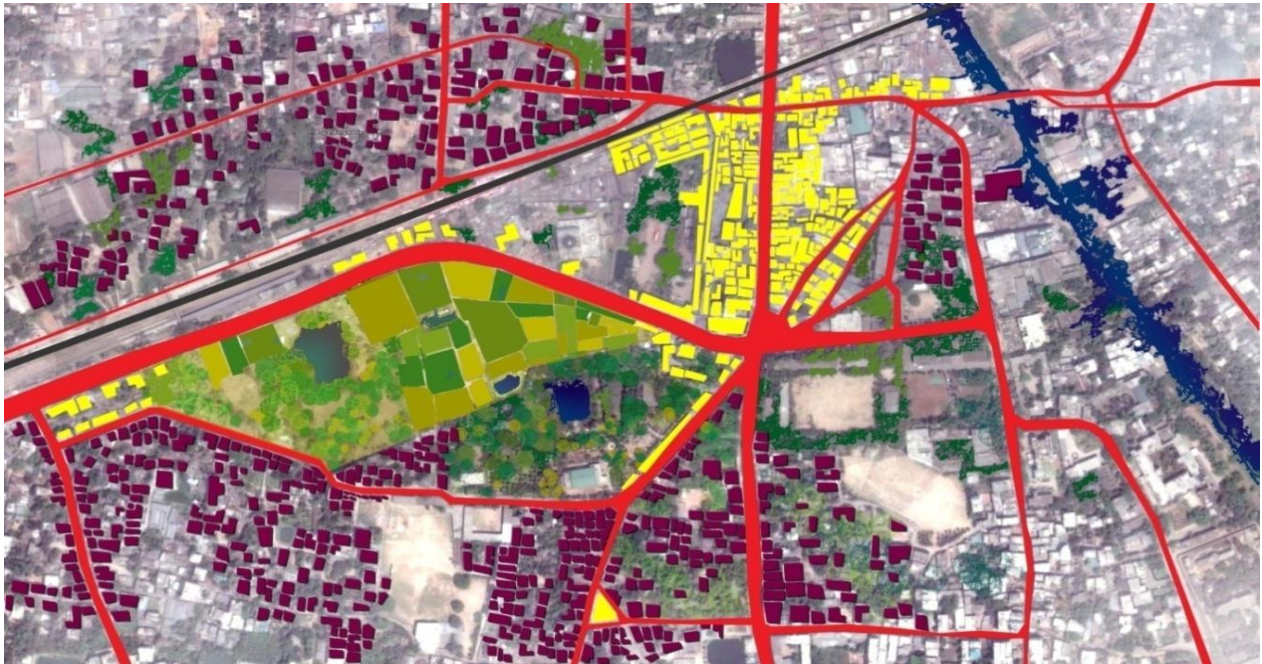
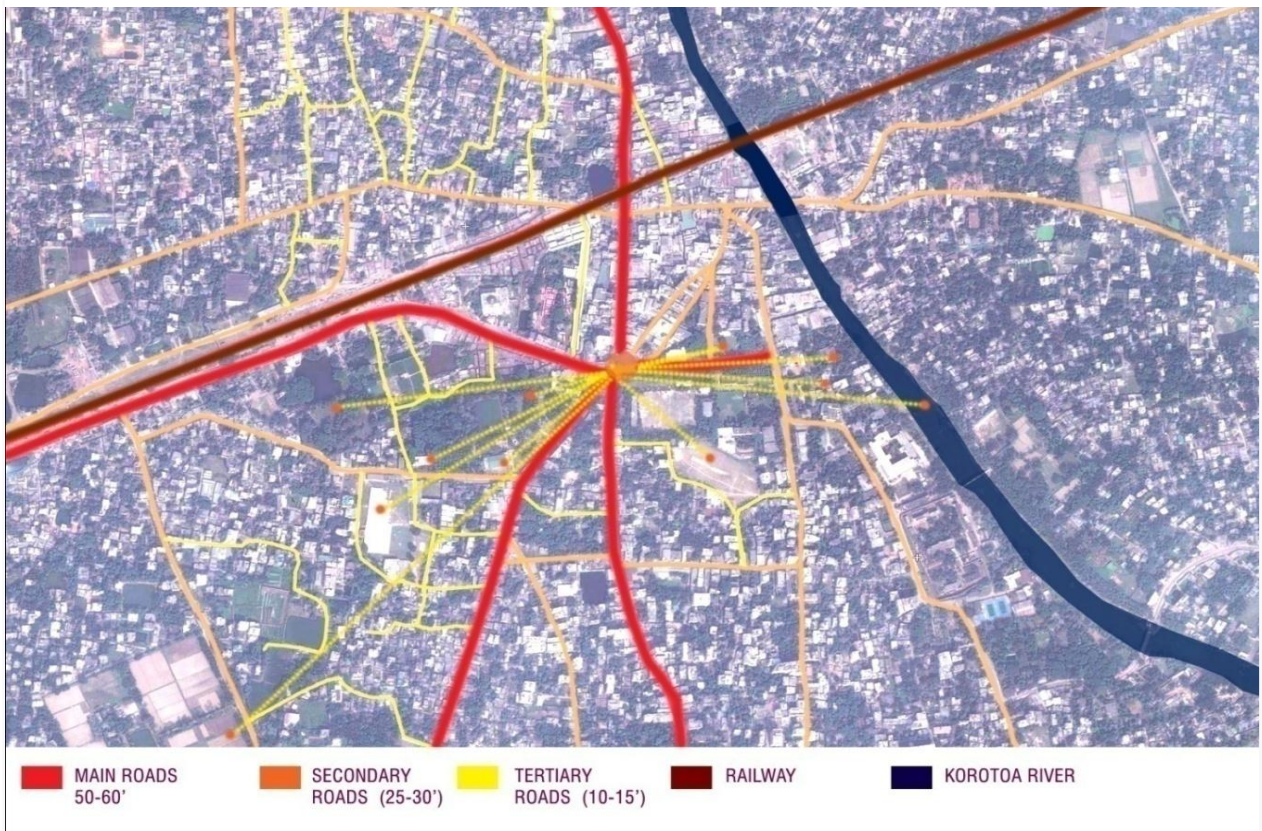


Figure 10 Site with surroundings, Source: Author



overall site surroundings, Source :Author



site with road networks, Source: Author

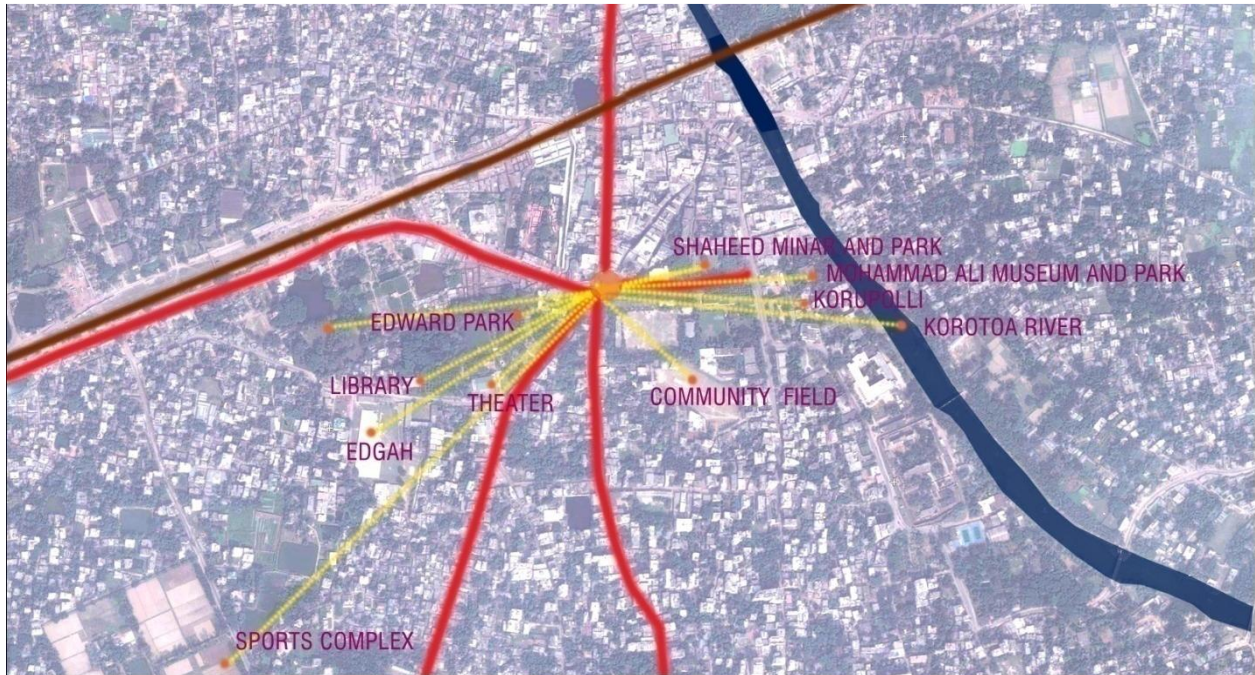


Figure 11 Cultural Spots of Bogra City , Source : Author



Figure 12 Cultural Corridor , Source : Author



*Site photography*



Figure 13 View to north



Figure 14 view to west



Figure 15 view to south



Figure 16 view to east, Source :Author



Figure 17 Inside of the site, Source: Author



Figure 18 Residential areas in front of the site, Source :Author



Figure 19 view from the road, Source :Author

## SWOT Analysis

### *Strength*

\_\_ the site has a portion which is the 100 years old Edward Park and the other side of the site faces the railway of Bogra city.

\_\_ The placement of the site is adjacent to city center node.

\_\_ the water bodies and plantation in the site is another strong strength of the site.

\_\_ the site could easily be connected with the residential areas because of its placement.

\_\_ the site has potential to contribute to the city.

### *Weakness*

\_\_ Bangladesh railway has the proper authority upon the site area but in course of time and it has become an abundant site.

\_\_ the site generates all the illegal activities and crime.

\_\_ though it is adjacent to the city center node which remains vibrant all the part of the day, the site become dead after a part of the day.

\_\_ the site has become totally detached with the Edward Park and with the other part of the locality.

### *Opportunity*

1 designing cultural center for bogra at the abundant railway site.

\_\_ thus the site will be re used and the 100 years old park and trees could be revived.

\_\_ Crime and illegal activities will be reducing.

2. Making the place vibrant all the time by replacing the shops from front.

3. Addressing the 100 year's old Edward Park.

4. Connection of water bodies.
5. Connection of the spaces (park, museum, academy,)
6. Proper connection with the residential areas.
- 7."shilpogram" a place for festival and fairs.
- 8.shilpomoncho-- place under tree to reshape the society through narratives.
9. Reviving the culture of North Bengal.

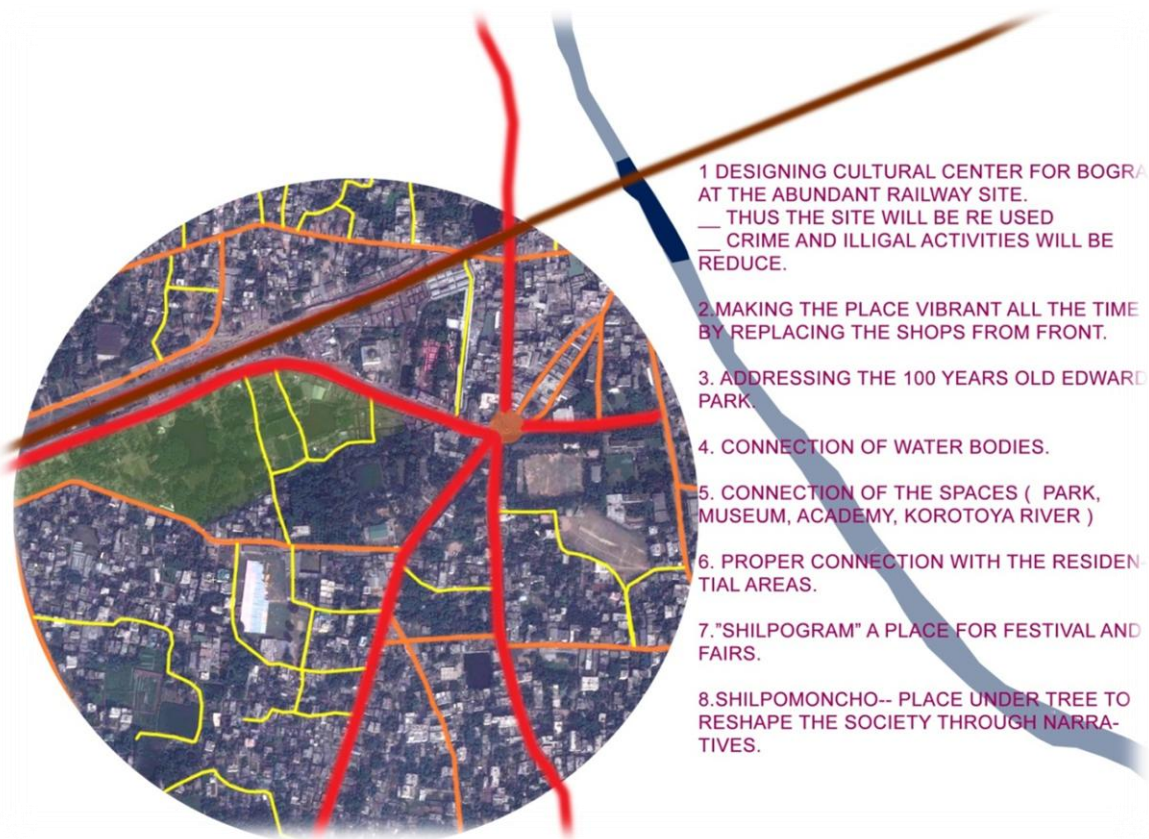


Figure 20 opportunities of the site, Source :Author

## Threat

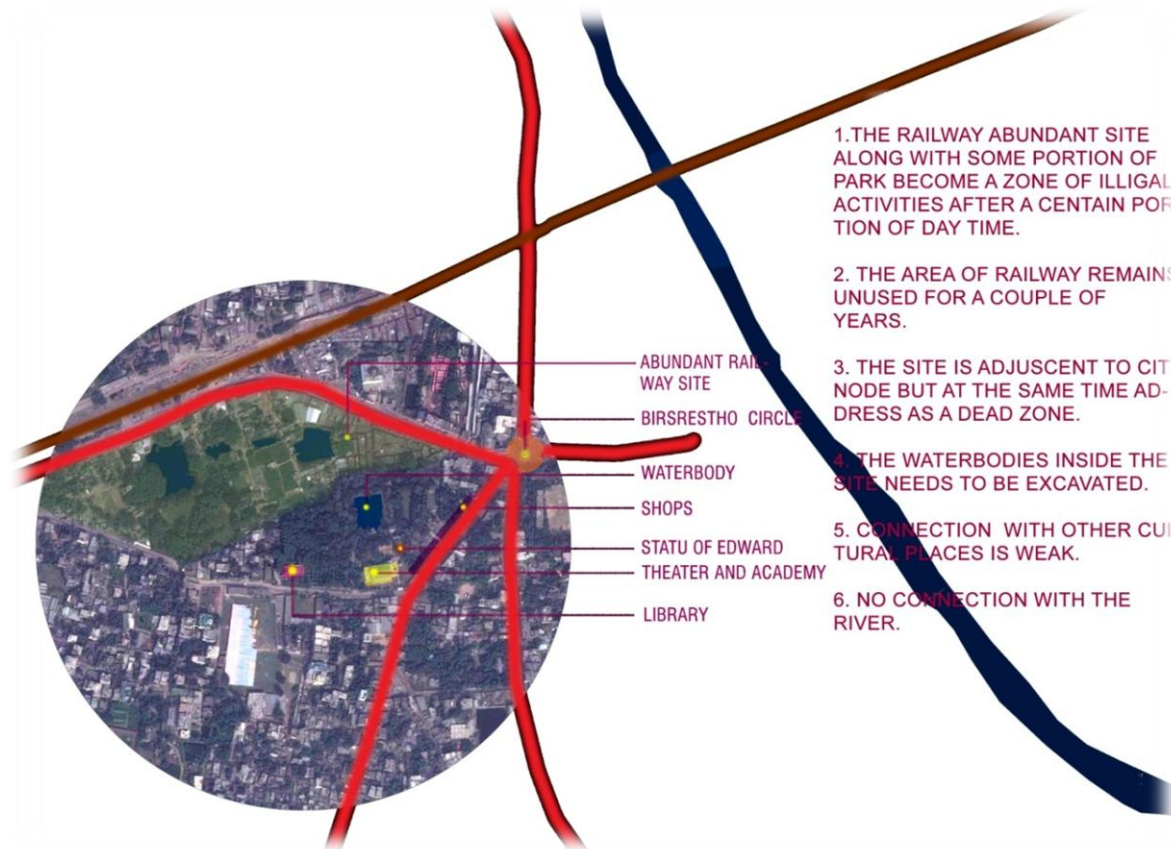


Figure 21 Threat of the site, Source :Author

1. The railway abundant site along with some portion of park becomes a zone of illegal activities after a certain portion of day time.
2. The area of railway remains unused for a couple of years.
3. The site is adjacent to city node but at the same time address as a dead zone.
4. The water bodies inside the site need to be excavated.
5. Connection with other cultural places is weak.
6. No connection with the river.

## Chapter 03 (Literature Review)

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### 3.1 Culture

Key words: Knowledge, Experience, Values.

### 3.2 Manifestations of culture

Key words: Depth, Symbols, Collective activities

### 3.3 culture of Bogra

Key words: Puthi sahitto, Jarigaan, Theater

### 3.4 Culture and traditions of North Bengal

Key words: Crafts, Terracotta, santaal, belongingness

### 3.5 Culture in Bangladesh

Key words: Culture, movement, Literature, religion, sports

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## CHAPTER 03

### Literature review

"আমার ইচ্ছা ছিল সৃষ্টির এই আনন্দপ্রবাহে পল্লীর শুষ্কচিত্তভূমিকে অভিষিক্ত করতে সাহায্য করব, নানা দিকে তার আত্মপ্রকাশের নানা পথ খুলে যাবে। এই রূপসৃষ্টি কেবল ধনলাভ করবার অভিপ্রায়ে নয়, আত্মলাভ করবার উদ্দেশ্যে।" .....অভিভাষণ, রবীন্দ্রনাথ ঠাকুর

Different cultural groups think, feel, and act differently. There are no scientific standards for considering one group as intrinsically superior or inferior to another. Studying differences in culture among groups and societies presupposes a position of cultural relativism. It does not imply normalcy for oneself, nor for one's society. It, however, calls for judgment when dealing with groups or societies different from one's own. Information about the nature of cultural differences between societies, their roots, and their consequences should precede judgment and action. Negotiation is more likely to succeed when the parties concerned understand the reasons for the differences in viewpoints.

### Culture

"অনেকে ভোগ করবার থেকে যেটা আরম্ভ হল অনেকে ত্যাগ করবার দিকে সেটা নিয়ে গেল। নিজের জন্য কাজ করার চেয়ে সকলের জন্যে কাজ করাটা হয়ে উঠল বড়ো, সকলের প্রাণযাত্রার মধ্যেই নিজের প্রাণের সার্থকতা-বোধ জন্মাল-এরই থেকে বর্তমান কালকে ছাড়িয়ে অনাগত কালকে সত্য বলে উপলব্ধি করা সম্ভব হল; যে দান নিজের আয়ু-কালের মধ্যে নিজের কাছে পৌঁছবে না, সে দানেও কৃপণতা রইল না; লোকালয় বলতে এমন একটি আশ্রয় বোঝাল যেখানে নিজের সঙ্গে পরের, বর্তমানের সঙ্গে ভাবীকালের অবিচ্ছিন্ন সম্বন্ধ প্রসারিত। এই হল অনুব্রহ্মের তত্ত্ব, অর্থাৎ অনু যেই বৃহৎ হয়েছে অমনি সে স্থূলভাবে অনেকে ছাড়িয়ে এমন-একটি সত্যকে প্রকাশ করেছে যা মহান।" ----- রবীন্দ্রনাথ ঠাকুর

Culture is the systems of knowledge shared by a relatively large group of people. It refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving.



In its broadest sense culture is cultivated behavior; that is the totality of a person's learned, accumulated experience which is socially transmitted, or more briefly, behavior through social learning. Culture is communication, communication is culture. It consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other hand, as conditioning influences upon further action.

"দৈন্যে মানুষের দাক্ষিণ্য সংকুচিত করে, অথচ দাক্ষিণ্যেই সমাজের প্রতিষ্ঠা। তাই ধরণীর অন্তর্ভাগের প্রাঙ্গণেই বাঁধা হয়েছে মানুষের গ্রাম। মানুষের মধ্যে যা অন্ত তার প্রকাশ হল এই মিলন থেকে- তার ধর্মনীতি, সাহিত্য, সংগীত, শিল্পকলা, তার বিচিত্র আয়োজনপূর্ণ অনুষ্ঠান। এই মিলন থেকে মানুষ গভীরভাবে আত্মপরিচয় পেলে, আপন পরিপূর্ণতার রূপ তার কাছে দেখা দিল।" ----- রবীন্দ্রনাথ ঠাকুর

### Manifestations of culture

"প্রকৃতির দান এবং মানুষের জ্ঞান এই দুইয়ে মিলেই মানুষের সভ্যতা নানা মহলে বড়ো হয়েছে-আজও এই দুটোকেই সহযোগীরূপে চাই। মানুষের জ্ঞান যেখানে কোনো পুরোনো অভ্যস্ত রীতির মধ্যে আপন সম্পদকে ভাঙারজাত করে ঘুমিয়ে পড়ে সেখানে কল্যাণ নেই।" .... রবীন্দ্রনাথ ঠাকুর

Cultural differences manifest themselves in different ways and differing levels of depth. Symbols represent the most superficial and value the deepest manifestations of culture, with heroes and rituals in between.

Symbols are words, gestures, pictures, or objects that carry a particular meaning which is only recognized by those who share a particular culture. New symbols easily develop, old ones disappear. Symbols from one particular group are regularly copied by others. This is why symbols represent the outermost layer of a culture.

Heroes are persons, past or present, real or fictitious, who possess characteristics that are highly prized in a culture. They also serve as models for behavior.

Rituals are collective activities, sometimes superfluous in reaching desired objectives, but are considered as socially essential. They are therefore carried out most of the times for their own sake (ways of greetings, paying respect to others, religious and social ceremonies, etc.).

The core of a culture is formed by values. They are broad tendencies for preferences of certain state of affairs to others (good-evil, right-wrong, natural-unnatural). Many values remain unconscious to those who hold them. Therefore they often cannot be discussed, nor can they be directly observed by others. Values can only be inferred from the way people act under different circumstances.

Symbols, heroes, and rituals are the tangible or visual aspects of the practices of a culture. The true cultural meaning of the practices is intangible; this is revealed only when the practices are interpreted by the insiders.

### **Layers of culture**

People even within the same culture carry several layers of mental programming within themselves. Different layers of culture exist at the following levels:

- The national level: Associated with the nation as a whole.
- The regional level: Associated with ethnic, linguistic, or religious differences that exist within a nation.
- The gender level: Associated with gender differences (female vs. male)
- The generation level: Associated with the differences between grandparents and parents, parents and children.
- The social class level: Associated with educational opportunities and differences in occupation.
- The corporate level: Associated with the particular culture of an organization. Applicable to those who are employed.

### **Culture in Bogra**

Culture of Bogra has been flourished in different time period of the history. Puthi sahitto, puppet show, Potochittro, jattrra, jari gan, shari gan, theater in moon lit night, nouka baich at korotoa river are the main source of nurturing native culture.

*Puthi sahitto*

A **Puthi** is a book of poetic fairy tales and religious stories of rural ancient Bengal which were read by a senior "educated" person while others would listen. This was used as a medium for education and constructive entertainment.

Puthis are ancient manuscripts. In Bengal, these books were unlike any other book at that time. Writers (Munshis) used to write in Songskrito, Bengali, or local varieties of Bengali.

The pages of Puthis could be leaves, sheets of wood, or old papers. Usually, they were written on one side and bound with a piece of string.

Abdul Karim Sahitya Bisharad collected more than 2,000 Puthis. More than 1,000 of them were written by Bengali Muslims. No other person or organization has collected this number of Puthis before.

"শহীদে কারবালা" পুঁথিতে কবি কারবালার যুদ্ধে শহীদ হজরতের দৌহিত্র হজরত হোসেনের মস্তকসহ ঘাতক সীমারের দামেস্ক যাত্রা অংশটি রচনা করতে যেয়ে তাঁর কল্পনাশক্তির অবাধ ব্যবহার করেছেন। কবি বিষয়টি এভাবে বর্ণনা করেছেন: কারবালা থেকে দামেস্ক যাচ্ছে সীমার, মনে অপার আনন্দ, এখন হজরত হোসেন বিপতজীবন, কাঁধের বর্শার অগ্রভাগে শোভা পাচ্ছে তাঁর কর্তিত মস্তক। লক্ষ টাকা পারিতোষিক লাভ করার পথের যাবতীয় প্রতিবন্ধক অন্তর্হিত। নিশ্চয়ই বাদশাহ্ নামদার এজিদ তাঁর প্রতিশ্রুতি পালন করবেন। যেতে যেতে সন্ধ্য হলো পথে। সে রাতের জন্য সীমারকে এক গৃহস্থের বাড়িতে আশ্রয় নিতে হলো। গৃহকর্তার নাম পুঁথিলেখকের জবানীতে আজর। হিন্দু ধর্মান্বলম্বী, তার ওপর আবার ব্রাহ্মণ। সেই রাতে হজরত হোসেনের ছিন্ন মস্তক এক অলৌকিক কাজ করে ফেলল। গৃহকর্তা আজর, তাঁর ব্রাহ্মণী, সাতপুত্র এবং সাত পুত্রবধূ এক সঙ্গে কাটা মস্তকের মুখে কলেমা পড়ে মুসলমান হয়ে গেল।".....পুঁথি সাহিত্য ।। বাঙালী মুসলমানের মন আহমদ ছফা

*Puppet show*

Puppet Theatre, a universal form of popular dramatic entertainment by using puppets, is commonly known to the Bangladeshis as 'Putul Nach'. Though 'Puppet Show' is a part of the country's folk culture and the tradition of puppetry in Bangladesh dates back at least a thousand

years, it is now very rarely seen to be performed except in some occasional fairs in the rural areas. The design of colourful puppets, their dance with music and songs and recounting to characterise a particular folk tale magnetised the houseful audiences throughout the shows.

**Puppet Theatre** is a universal form of popular dramatic entertainment using puppets. One or more people manipulate the puppets, sometimes appearing in public and sometimes working unseen behind the stage. Puppets act in a story or legend before the audience just like human actors do. They are clad in dresses suitable for the roles they play.

Puppets are generally of four types: wire puppets, stick puppets, tressed puppets and shadow puppets. Wire puppets are generally played with fine wires or strings while stick puppets are moved with sticks. When two or more puppets are tied and moved together, they are called tressed puppets (*beni putul*).

Puppetry is an ancient and ubiquitous form of entertainment. The medieval Italian Pulcinello, maneuvered by strings, travelled to France and became known as Paulcinelle. In England, it turned into Punch, a glove puppet, followed by its versions in Russia, Japan and Brazil. There are both ancient and modern forms of puppets in Egypt, China, Korea, the Philippines, Myanmar, Vietnam, Malaysia, Indonesia and Sri Lanka. In WEST BENGAL there are several institutions such as the Calcutta Puppet Theatre, People's Theatre, Dolls' House and Burdwan Puppet Theatre where regular puppet shows are held and research on puppetry is carried out.

The tradition of puppetry in Bangladesh dates back at least a thousand years. Three types of puppets are common in Bangladesh: wire puppets, stick puppets and tressed puppets, all made of *xola* and light wood. They are adorned



Figure 22 puppet show, Goole Image

with cloth and ornaments. BRAHMANBARIA was famous in the past for its puppets and puppet shows.

A skilled puppeteer can manipulate up to three puppets at a time, making them move or dance. Traditional puppet shows were generally about RADHA and KRISHNA, the abduction of Sita, or other religious stories from the RAMAYANA and the MAHABHARATA etc. Puppet shows may be about social themes and domestic life: conjugal life, love and bereavement, strife between in-laws etc. Nowadays, puppet shows are also used to awaken social awareness and may focus on education, family planning etc.

the artist mustafa monwar has played a significant role in the development and modernisation of puppetry in bangladesh. he runs a centre called the educational puppet development centre (epdc) which trains people in puppetry. the epdc arranges puppet shows taking elements from folk ballads, fairy tales, and folk songs. some of the shows are pandit o majhi (the scholar and the boatman), bahurupi (the clown), prabad bakya (proverbs), agachha (weeds), lobh (greed), lichuchor (the litchi thief), chhota meye o prajapati (the little girl and the butterfly), khuki o kathbedali (the little girl and the squirrel), momer putul (the wax doll), shantir payra (doves of peace), gadha o kachuripana (the donkey and the hyacinth) etc.

Like the other part of the Country BOGRA has a strong influence of puppet theater in its cultural history.

### *Jatra*

**Jatra** (Bengali: যাত্রা, origin: *Yatra* meaning procession or journey in Sanskrit) is a popular folk-theatre form of Bengali theatre, spread throughout most of Bengali speaking areas of the Indian subcontinent, including Bangladesh and Indian states of West Bengal, Bihar, Assam, Orissa and Tripura



Figure 23 Jatra theater, Source :Google Image

Jatras are usually epic four-hour-long plays, preceded by a musical concert often lasting an hour, used to attract audiences. The dramatic performance itself is liberally interspersed dramatic monologues, songs and duet dance routines on the folk tunes, which often

serve as scene transitions and sometimes mark the end of an act. Jatra plays are usually performed on stages that are open on all sides in open-air arenas. The stage often had minimal or no furniture or props, it was rather seen as a neutral space, free to be given a meaning befitting the scene, this technique continued even when jatra started getting performed in proscenium theatres. Sets, props and lighting came in much later, when its started interacting with Western theatre in the late 19th century, as urban educated youth started joining the jatra tradition.

Jatras are often very melodramatic with highly stylised delivery and exaggerated gestures and orations. Music being the key element of the jatra, much attention is placed on its selection, popular tunes are created and incorporated. Musicians sit on two sides of the stage, carrying Dholak, pakhawaj, harmonium, tabla, flute, cymbals, trumpets, behala (violin) and clarinet, all used to heighten the overall dramatic effect of performances that are already frenzied, plus most of the singing is done by the actors themselves. Many of the songs were based on classical Ragas. A generic character, unique to jatra and part of most jatra performances even today, is the allegorical figure called *Bibek* or *Vivek* (Conscience); it performs the function of a moral guardian, commenting on actions of actors and their consequences, sometimes it elaborates on the feelings of different characters, and often steps into a scene unannounced and presents an alternate or philosophical point of view, and all done through singing, something which is done by the chorus in a Greek tragedy. Like Conscience, a

character called niyati (Fate) often played by a woman, while commenting on the scene, foretells or warns the actors of impending dangers. Another distinct feature of jatra is that the plays begin with the climax, a device used to captivate the attention of the audience.

### *Jari ,sari and baul gaan*

“You judge the place of a nation in history by the culture that has deepened its roots.”

Jari, Sari,Baul gaan is the great part in our culture. These kinds of song one was very popular to everyone .But now days these songs are very popular to the old. However, these are our culture. The definition of folklore might look long and tedious if we say "Whenever a lullaby is sung to a child; whenever a tongue twister or a riddle or a counting out time is used in nursery or school; whenever sayings or proverbs are told; whenever a mother shows her daughter how to sew, spin, weave, embroider, bake an old-fashioned pie; whenever a farmer on the ancestral plot trains his son in the ways long familiar; whenever a village craftsman, carpenter, carver, shoemaker, blacksmith trains his apprentice in the use of tools; whenever in may callings the knowledge, experience, wisdom, skill, habits and practices of the past are handed down by

"উইড়া যায়রে হংস পক্ষি পইড়া রয়রে ছায়া ; দেশের মানুষ দেশে যাইব—কে করিবে মায়া ।" . . . মুর্শিদা গান

"বন্ধুর বাড়ি আমার বাড়ি মধ্যে ক্ষীর নদী, উইড়া যাওয়ার সাধ ছিল, পাঞ্জা দেয় নাই বিধি ।" — রাখালী গান

examples or spoken world, by the elder to the new generation, without reference to books or print, then that is called Folklore. However, in Bangladesh, there is an enormous amount of influence of folklore in our old and modern Bengali literature. Therefore, to analyze and understand our culture and literature, we must be familiar with the folkloric heritage of Bangladesh and how it was collected over the years. Being a Bangladeshi, it is good to learn something about our rich heritage.

### *Nouka baich*

Nouka Baich is a traditional rowing sport of Bangladesh. The sport uses traditional Bangladeshi boats known as Nouka. Each team in a Nouka Baich competition consists of 25 to 100 members. Boats with motor engines are not allowed

Nouka Baich (Boat Race) is one of most traditional form of entertain from people of Bangladesh. Its history is very rich and very unique in nature comparing with the other form of boat race anywhere in the world. Apart from the only restriction about no engine boat to be allowed, there are no rule about how long the boat can be or how many people will it carry. The most unique feature about Nouka Baich is in every boat there is a leader who does not row rather acts as an energizer for the whole team by singing songs and rhymes. Normally this race is held in big river channels and neighboring villages participate for the pride of their villages.



Figure 24 Nouka baich. source google Image

### *Pattachitra*

**Pattachitra** is a general term for traditional, cloth-based scroll painting, based in the eastern Indian state of Odisha. In the Sanskrit language, "Patta"

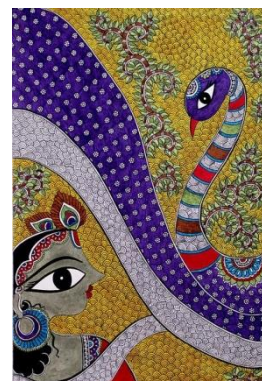


Figure 25 Pattachitra





literally means "cloth" and "Chitra" means "picture". Most of these paintings depict stories of Hindu deities.

Pattachitra is a traditional painting of Odisha, India. These paintings are based on Hindu mythology and specially inspired by Jagannath and Vaishnava cult. All colours used in the Paintings are natural and paintings are made fully old traditional way by Chitrakaras that is Oriya Painter.

Pattachitra style of painting is one of the oldest and most popular art forms of Odisha. The name Pattachitra has evolved from the Sanskrit words patta, meaning canvas, and chitra, meaning picture. Pattachitra is thus a painting done on

canvas, and is manifested by rich colourful application, creative motifs and designs, and portrayal of simple themes, mostly mythological in depiction. The traditions of pattachitra paintings are more than thousand years old.

The theme of Oriya painting centres round the Jagannath and the Vaishnava cult. Since beginning of Pattachitra culture, Lord Jagannath who was an incarnation of Lord Krishna has been the major source of inspiration. The subject matter of Patta Chitra is mostly mythological, religious stories and folk lore. Themes are chiefly on Lord Jagannath and Radha-Krishna, different "Vesas" of Shri Jagannath, Balabhadra and Subhadra, temple activities, the ten incarnations of Vishnu basing on the 'Gita Govinda' of Jayadev, Kama

Kujara Navagunjara, Ramayana, Mahabharata. The individual paintings of gods and goddesses are also being painted. The Pattachitra style is mix of both folk and classical elements but leanings more towards folk forms. The dress style has Mughal influences. All of the poses have been confined to a few well-defined postures. These are not free from monotonous repetitions, though at times this is necessary to accentuate the narrative character of the style. The lines are bold and clean and angular and sharp. Generally there are no landscapes, perspectives and distant views. All the incidents are seen in close juxtaposition. The background, on which the



Figure 26 Pattachitra , google Image

figures are represented, is delineated with decorations of flowers and foliages and is mostly painted in red color. All the paintings are given decorative borders. The whole painting is conceived in the form of a design on a given canvas.

### *Theaters*

**Theatre in Bangladesh** is believed to have its origin in the 4th century AD in the form of Sanskrit drama. The conquest of Bengal by the Gupta dynasty led the ingress of the northern Indian culture into the ancient Bangladeshi culture which eventually introduced the tradition of theatre in Bangladesh. At present, apart from the Sanskrit theatre, the influence of the European theatre and the indigenous folk culture can also be seen in the theatre art of Bangladesh.

### *Sanskrit theatre*

Through the conquest of Bengal by the Guptas, the culture of ancient Bangladesh assimilated the Aryan culture of the northern India and got heavily influenced by it. At that time, theatre activities, which was in form of Sanskrit theatre, was generally practiced by the urban folks. The vigorous trade by the local people led to the rise of some urban areas which were home to the art and cultural center of ancient Bangladesh. *Lokananda* is believed to be a popular play from this period which was structured in four acts with a prologue and was written by Chandragomin.

### *Folk theatre*

The term **Folk theatre** encompasses all forms of theatre which originated in the geographical region of Bangladesh. Unlike the Sanskrit theatre, the folk theatre was always in direct contact with the people and was often created and supported by them. However, it was not closed to the refined techniques of the Sanskrit theatre. In the folk theatre, the performers include actors, dancers, singers, musicians, and puppeteers (both male and female). Their performance is not restricted to dialogue in prose but is comprehensive and wide-ranging. It includes any one or more of the following elements: (i) dance, (ii) instrumental music and (iii) speech rendered in prose, verse or lyric, either in the form of narration or that of dialogue. The folk theatre of

Bangladesh has developed in distinct forms, which can be loosely categorised into (i) the Narrative, (ii) the Song-and-Dance, (iii) the Processional, and (iv) the Supra-personae.

### ***Narrative forms***

In the narrative forms of theatre, the lead-narrator (gayen) describes an event, portrays various characters related to the event and enacts the action, all in the third person. While engaged as described above, s/he partly speaks his/her lines in prose, partly recites in verse, and partly sings his/her story. S/he is assisted by the choral singers-cum-musicians (dohars), who employ musical instruments (Mridanga and Mandira) and sing choral passages. The gayen carries a chamar (whisk) in religious performances and occasionally dances while singing. Usually, the performer makes effective use of vocal inflections and physical gestures in his/her portrayal of the characters. Sometimes s/he also readjusts his/her basic costume, and uses a few props to make the portrayal more effective.

### ***Song-and-dance performance***

A song-and-dance performance (nata-gita) is characterised by dances rendered by performers enacting characters while singing their lines or dancing silently to songs sung by a group of choral singers and musicians

### ***Supra-personae forms***

The masked dance of the Gombhira festival was originally an ancient shamanist or spirit cult performance of the Koch community. By the 9th century, the Tantric Buddhism in Bangladesh assimilated the performance to evolve their own forms of masked dance, which were similar to *Astamatrika Dance*, *Mahakali Pyayakhan*, *Devi Pyayakhan*(Kathmandu, Nepal) and Tibetan Buddhist masked dances. These dances were performed in the Buddhist monasteries during religious festivals, very much as in Tibetan and Nepalese practice. These performances were given at the year-ending celebration of Chaitra Sangkranti and were given after processional performances.

### *Performance with scroll painting*

The existence of patuya sangit (performances with scroll paintings) in ancient Bangladesh is confirmed by two sources: Yamapattika as referred to in Harshacharita (7th century AD) and scroll painting of the Santals. Banabhatta (the court-poet of Harsavardhan) in his Harshacharita briefly describes a popular performance of Yamapattika witnessed by Harsavardhan on his way back to the capital after he learnt of the death of his brother. It was given by a performer with the help of a scroll-painting showing Yama, the King of the Underworld. On the other hand, recent ethnographic studies have shown that the Santal people have among them a type of scroll painting representing the origin of life (Ko Reyak Katha) and the passage of the dead from the mortal world to the life beyond (Chaksudan Pat).

### **Puppet theatre**

It is not known when puppet theatre was introduced in Bangladesh. The earliest extant literary evidence of the existence of the form in Bangladesh is a couplet in Yusuf Zulekha(1391-1410). As signified there, these performances were given with the help of string puppets. It is possible that orally composed tales of gods and goddesses, such as those of Krishna, Rama, Manasa etc, were produced in these performances.

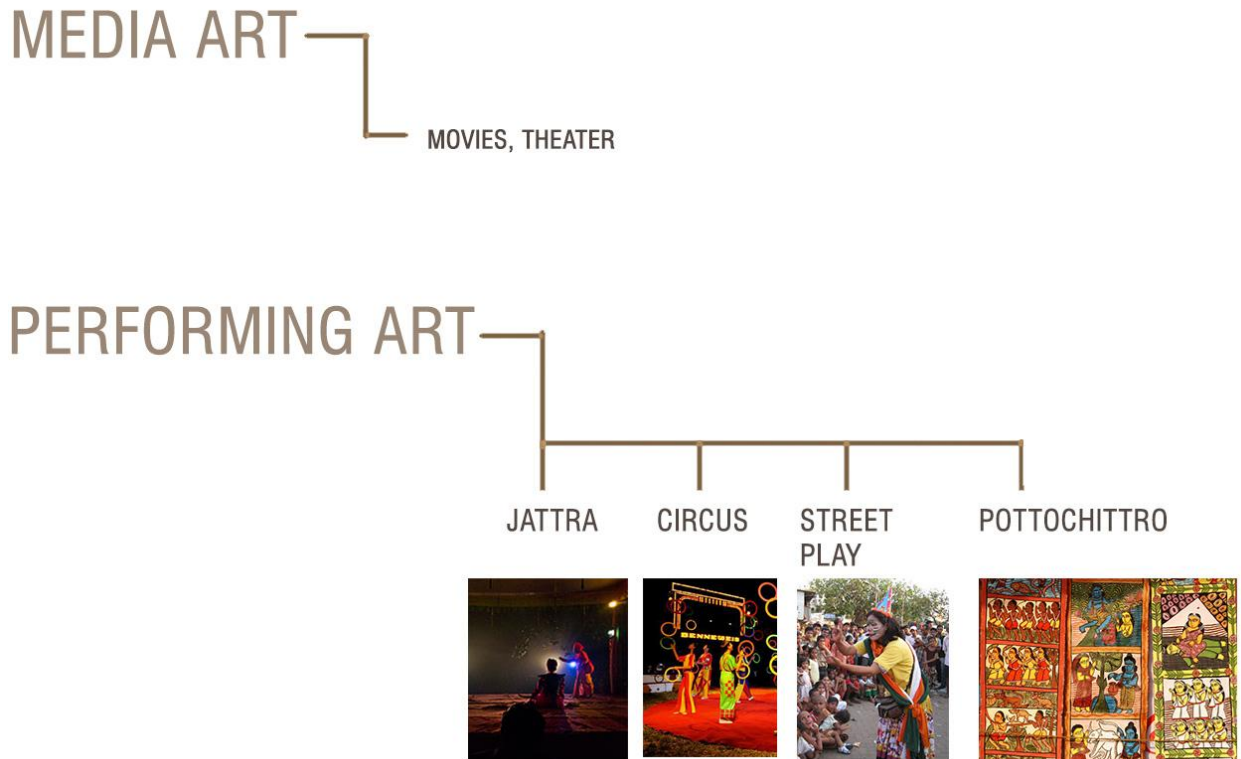
### **Processional Forms**

#### *Jatra*

Processional performances are characterised by the use of tableaux, music, song and dance, all of which form a part of large processions (jatra) attended by adherents of a particular religious faith. In many ways, these performances hold the key to the history of indigenous theatre because they brought together all the three types discussed above, to give birth to jatra, the most popular form of the indigenous theatre which can claim to be indeed the national theatre idiom.

### Performing arts

Performing arts are art forms in which artists use their voices and/or the movements of their bodies, often in relation to other objects, to convey artistic expression—as opposed to, for example, purely visual arts, in which artists use paint/canvas or various materials to create physical or static art objects. Performing arts include a variety of disciplines but all are intended



**Figure 27 Classification of media and performing art (in context of Bangladesh), source Author**

to be performed in front of a live audience. Performing arts may include dance, music, opera, theatre and musical theatre, magic, illusion, mime, spoken word, puppetry, circus arts, performance art, recitation and public speaking.

Artists who participate in performing arts in front of an audience are called performers, including actors, comedians, dancers, magicians, circus artists, musicians, and singers. Performing arts are also supported by workers in related fields, such as songwriting, choreography and stagecraft.

## Culture of North Bengal

### *Rajshahi*

Rajshahi is known as an university-town for it holds a number of universities of national significance. This city is famous for its sericulture (silk production). Enjoying a stroll along the mighty Padma River and watching the sunset is a favorite pastime of residents and visitors. We arrange tours of a local silk factory and the Varendra Research Museum, the oldest museum in the country.

It was founded in 1910 with the support of the Maharaja of Dighapatia. The predominantly British style building has some interesting Hindu-Buddhist features. The museum has artifacts from all over the subcontinents including some rare examples from the ancient city of Mohenjodaro in Pakistan, and a great collection of local Hindu sculptures. There is also a Martyr's Memorial Museum in Rajshahi University that is a reminder of the dreadful days of the liberation war. Among many things there are also the deed papers of surrender by Pakistani forces. A block southeast of Rajshahi Government College, on a high bank of Padma River, is a historic structure known as BaroKuthi. It is one of the last remaining examples of the Indigo Factories (Neel Kuthi) that once flourished in the region. The place has apparently been the reminder of countless crimes during the British rule. Besides, a number of buildings from the Raj era are situated in Rajshahi town, now converted into colleges and schools.

### *Silk Production*

**Rajshahi Silk** is the name given to the silk products produced in Rajshahi, Bangladesh. It is a famous name in the domain of clothing, especially in saris.

Rajshahi silk is a delicate and soft fibre produced from the cocoons of silkworms and is covered with a protein called Sericin. There are mainly three varieties of silks.

Mulberry Silk

Eri (or Endi) Silk and

Tassar Silk.

Among these varieties, Mulberry silk is the finest and is therefore the most valuable. Saris and other products made out of Rajshahi silk are coveted by users in the country and in foreign countries. Rajshahi silk is available as fabric in colors and patterns for designers. Silk fabric is available in ranges for apparel and for other purposes.

Rajshahi houses a number of silk industries and a Silk Research Institute. The region's sericulture accounts for almost the entire silk output of Bangladesh. Approximately 100,000 people are directly or indirectly employed in this sector.



Figure 28 silk crafts, source : google Image

Silk is a delicate and soft fibre produced from the cocoons of silkworm *Bombyx mori* and is covered with a protein named Sericin. Three varieties of silk, namely mulberry sil, eri (or eri) silk and tassar silk have long been produced in Bangladesh. The first is obtained from the cocoons of silkworms of the genus *Bombyx*, which eats mulberry leaves; the second from genus *Philosamia*, which eats the leaves of the castor plant and the third from the genus *Antheraea*, which eats oak leaves. The mulberry silk is predominantly considered as the most valuable variety.

Silk plays an important role in the life style of the upper segment of Bangladesh society. It is a symbol of opulence, sophisticated taste, traditional femininity and cultural authenticity of elite people. Some people believe that the evocative expression "Sonar Bangla" (Golden Bangladesh) emerged from the golden colour of the Bangladeshi silk yarn.

There is no exact or precise information regarding the mulberry silk production commencement in Bangladesh. Yet this variety of silk has a long history as one of the leading industrial sector and major item of international trade. In the past, silk producing rural households of Bangladesh concentrated in the first three stages of production; mulberry cultivation, silkworm rearing and reeling of yarn (raw silk). They sold the raw silk to the specialized weavers in nearby villages or in towns who produced silk textiles. The ageing textile industry of Bangladesh was popular for

its silk products, especially "Muslin". During the bygone era, Bangladesh used to produce considerable quantities of silk that exceeded the local requirements and boosted vigorous potentials for both textiles and raw silk.

### *Rangpur*

Rangpur is home to several public buildings of the Raj era, including the Carmichael College and Tajhat Palace. Here you can also meet members of the Kochi ethnic group, an Indo-Tibetan people related to the plains tribes of Assam.

Rangpur-Dinajpur is famous for Kantaji mosque and Sataranji crafts. The temple of Kantaji is famous for its story telling through terracotta.

### *Temple of Kantaji :*



Figure 29 story telling through terracotta, Source Google Image

The temple was built in a navaratna (nine-spired) style before the destruction caused by the earthquake of 1897. The characteristic features of the erections are the four centered and wide multi-cusped arches, the plastered surface of the walls having immense rectangular and square panelings, prominence of the central archway and the central mihrab by making the slightly larger and setting in a projected fronton in the outside directions, the use of



ornamental turrets on the either side of the frons, the semi-octagonal mirirab apertures, the archway opening under half-domes, the Persian muquarnas work in stucco inside the half-domes over the entrance arches and mihirab niches, the bulbous outline of the domes with constructed necks, domes on octagonal drums with lotus and kalasa finials as the crowning elements, the round pendentives to make up the phase of transition for the domes and the multi-faced corner towers rising high above the horizontal merloned parapets.

**Terracotta, terra cotta** or **terra-cotta** (Italian: "baked earth "from the Latin *terra cotta*), a type of earthenware, is a clay-based unglazed or glazed ceramic, where the fired body is porous.

In archaeology and art history, "terracotta" is often used to describe objects such as figurines, not made on a potter's wheel. Objects made on a wheel from the same material, are called pottery; the choice of term depends on the type of object rather than the material



Figure 30 terracotta kantaji temple, Source : Google Image

### *Shataranji shilpo*

a traditional variety of handloom carpet, the heritage of Rangpur as well as the country have had a magnificent history. It is a manually thick knitted colorful rug. In fact, it was one of the oldest heritages of the country had earned distinction in the sub-continent once.

The craft expanded in the region in thirteen century. The emperor and the kings of then period were the lovers of the craft due to its majestic beauty and appeal. Shatranji of Nishbetgonj under Rangpur Sadar upazila was greatly popular in the Mughal era. The Emperor, Akbor used the craft to adorn his palace in Delhi.



Figure 31 shataranji craft, Source :Google Image

The variety had been acclaimed for its extra- ordinary aesthetic appeal in the British regime. The colorful rug was manufactured in the village Nishbetgonj (earlier named Pirpur) outskirts of the town in the British period. In 1830 Mr Nishbet was the district collector of Rangpur who sensed the colorful art. He provided help to develop the legacy by arranging government support for the weavers to set up cottage industry. Later, the village was named after him Nishbetgonj. With the passing of time, partition of sub-continent, political unrest, technological advancement and new market policies led the craft to the verge of extinction. With the change, many of the weavers remained unemployed. Later, in a precarious situation, they began to work for alternative sources of income.

The extinct craft has got revived with new touch even after passing many years.

### *Jute crafts*

**Jute** is a long, soft, shiny vegetable fiber that can be spun into coarse, strong threads. Making twine, rope, and making matting are among its uses.

Together with the sugar can be used to build aeroplane panels.

Jute is in great demand due to its cheapness, softness, length, lustre and uniformity of its fibre. It is also called the 'golden fibre' due to its versatile nature. It is called the 'brown paper bag' as it is also used to store rice, wheat, grains ,etc.



Figure 32 Jute crafts, Source : Google Image

### *songs of North Bangal*

Bangladesh has a rich tradition of folk music. Although internationally the Baul music is the most well known, there is also the *vaoaiya (bhawaia)*, *jari*, *shari*, *bhatiyali*, *jager-gaan*, *jhumur-gaan*, *shoitto-peerer-gaan*, *gajir-gaan*, *gomvira*, *baul-gaan*, *jhapan-gaan*, *maijvandari-gaan*, *jogeer-gaan*, *marfoti-gaan*, *murshidi-gaan*, *alkap-gaan*, *torja-gaan*, *ghatur-gaan*, *letor-gaan*, *dhuua-gaan*, *khapa-gaan*, and a host of others. This page will concentrate on the *vaoaiya* (a.k.a. *Bhawaia*), which is one of the most popular mainstream folk-songs of northern Bangladesh.

### *vaoaiya (bhawaia)*

The term "*vaoaiya*" is of uncertain origin. Due to varying pronunciations, it is also often transliterated as "*Bhawaia*". When one looks at the history of the usage of word, as well as the history of the folk-song, many inconsistencies are seen.

Several different etymologies have been proposed. It has been suggested by late Shibendro Narayan Mondol of Goripur Assam, that the term *vaoaiya* is derived from the term "*bhava*" which means emotion. This is consistent with the themes of love which are the

predominant emotion of this folk-song. However a somewhat different view was put forward by the Late Dormonarayan Voktishashtree of Kaligonj, Lalmonirhat, Rangpur. He suggests that term "*vaoaiya*" originated from the term "*vabaiya*" means "that which inspires contemplation".

### *Gombhira Gaan of North Bengal*

The folk songs and dances of Bengal hold a special place in Bengali culture. They complement the beautiful culture of the state, by their colorfulness and festivity. *Gombhira gaan* and *pala* (song and performance) is an important part of folk literature, which conveys deep morality in a humorous manner. Initially, the folk dances were either agricultural or devotional. Gradually, the agricultural dances gave place to dances more inclined towards devotion and religion. One of the famous devotional dances of North Bengal is Gombhira, the sacred devotional dance performed by worshippers of Shakti. The dance is named so because it is performed in the dance hall of the Chandi Mandir - Gombhira, which has a specially constructed pavilion in front of the shrine, for the dance.



Figure 33 Gombhira performance, Source : Google Image

*"Jhor toofan ar ban vangano khoti hoy sobar jana,  
Nari purus r bura buri sobar khoti ak hoy na,  
Na Na hey...  
Narir khoti ek rokom hoy, sisur khoti vinno hoy,  
Krisok, jele, proti bondi byaktir khoti nijer nai,  
he nana chaileo se khoti puron sobar aage proyojon,  
khotir bipod dor bisod biboron. "*

Literally translated it means, it is well known that almost everyone is affected by cyclones,

storms and river bank erosion. But the sufferings of male, female and elderly people are not the same. The suffering of women and children are different. The damages of farmers, fishermen and persons with disabilities are different. So, if we want to provide assistance, first we need to prepare a segregated damage list for different people considering age, sex, physical ability and occupation etc.

### *Santals*

**The Name “Santal”:** Regarding the name Santal, opinions differ among the scholars. Most Anthropologists agree that Santal is a name given to this tribe by non-Santals. However, Santals prefer to call themselves hoꝛ meaning “human being or person.” For the Santals the concept hoꝛ bears a rich connotation to mean a person with qualities of intellect, of knowledge, of wisdom; they refer themselves as a tribe with dignity and full human potentiality. The Santals



Figure 34 santal grups and Baha Dance, Source : Google Image

are proud of their identity that defines the traits of solidarity and uniqueness as a group.

The Santal society is marked with feasts, festivals and ritual celebrations. One of the terms often used by the Santals is *raꝛka* meaning happiness, or joy, which is not only dear to their hearts but is part and parcel of their life. Thus, we find dancing and singing have a very important role at every festival occasion. In the social life of the Santals, feasts and festivals have great significance for these are the living expression of the deep aspiration of joy and happiness, and also demonstrate the feeling of community and solidarity integrated as part of the nature of the Santals. Many of such characteristics are expressed in songs, music and in dance.

## Bangladeshi culture

Bangladeshi culture has been flourished by different art works, music, dance, sculptures, theaters, literature, festivals, foods, clothing and the folklore of different part of the country.

### Music

"আমাদের সংগীত যখন জীবন্ত ছিল, তখন ভাবের প্রতি যেকোনো মনোযোগ দেওয়া হইত সেরূপ মনোযোগ আর কোনো দেশের সংগীতে দেওয়া হয় কি না সন্দেহ। আমাদের দেশে যখন বিভিন্ন ঋতু ও বিভিন্ন সময়ের ভাবের সহিত মিলাইয়া বিভিন্ন রাগরাগিণী রচনা করা হইত, যখন আমাদের রাগরাগিণীর বিভিন্ন ভাবব্যঞ্জক চিত্র পর্যন্ত ছিল, তখন স্পষ্টই বুঝা যাইতেছে যে, আমাদের দেশে রাগরাগিণী ভাবের সেবাতেই নিযুক্ত ছিল। সে দিন গিয়াছে। কিন্তু আবার কি আসিবে না" .....রবীন্দ্রনাথ ঠাকুর

The music styles of Bangladesh may be divided into three categories: classical, folk, and modern. The classical style has been influenced by other prevalent classical forms of music of the Indian subcontinent. . Bangladesh has a rich tradition of folk songs, with lyrics rooted into vibrant tradition and spirituality, mysticism, and devotion. Such folk songs also revolve round several other themes, including love themes. Most prevalent of folk songs and music traditions include **Bhatiali, Baul, Marfati, Murshidi, and Bhawaiya**. Lyricists like **Lalon Shah, Hason Raja, Kangal Harinath, Romesh Shill, Abbas Uddin**, and many unknown anonymous lyricists have enriched the tradition of folk songs of Bangladesh. In relatively modern context, **Robindro Shongit** and **Nazrul Giti** form precious cultural heritage of Bangladesh. In recent time, western influences have given rise to several quality rock bands, particularly in urban centers like Dhaka. Several musical instruments, some of them of indigenous origin, are used in Bangladesh, and major musical instruments used are the bamboo flute (**bashi**), drums (**dhol**), a single stringed instrument named **ektara**, a four stringed instrument called **dotara**, and a pair of metal bawls used for rhythm effect called **mandira**, are important in the culture of Bangladesh. Currently, several musical instruments of western origin like guitars, drums, and the saxophone are also used, sometimes alongside with traditional instruments.

# MUSIC

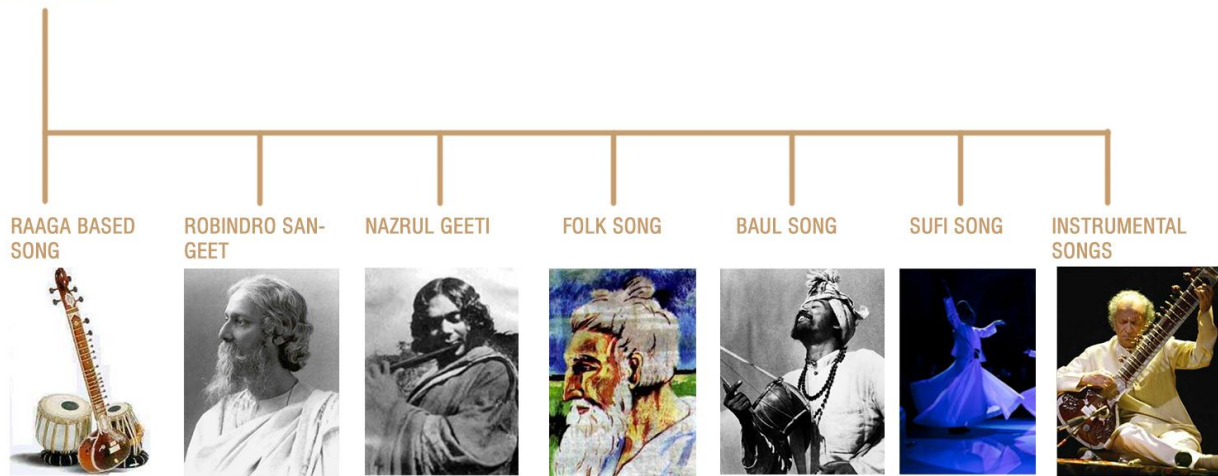


Figure 35 classification of Music (in context of Bangladesh), Source : Author

## Dance

**Dance** is the art of movement of the body, usually rhythmically and to music, using prescribed or improvised steps and gestures. "A dance" is any one prescribed sequence of such movements, or the music to which it is performed, or an event at which it takes place.

Dance styles of Bangladesh may be divided into three categories: classical, folk, and modern. The classical style has been influenced by other prevalent classical forms of music and dances of the Indian subcontinent, and accordingly show some influenced dance forms like Bharata Natyam and Kuchipudi.

# DANCE



Figure 36 Classification of Dance (in context of Bangladesh ), Source :Author

## Art

**Art** is a diverse range of human activities and the products of those activities, usually involving imaginative or technical skill. In their most general form these activities include the production of works of art, the criticism of art, the study of the history of art, and the aesthetic dissemination of art. This article focuses primarily on the visual arts, which includes the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual media. Architecture is often included as one of the visual arts; however, like the decorative arts, it involves the creation of objects where the practical considerations of use are essential—in a way that they usually are not in a painting, for example. Music, theatre, film, dance, and other performing arts, as well as literature and other media such as interactive media, are included in a broader definition of art or the arts. Until the 17th century, *art* referred to any skill or mastery and was not differentiated from crafts or sciences. In modern usage after the 17th century, where aesthetic considerations are paramount, the fine arts are separated and distinguished from acquired skills in general, such as the decorative or applied.



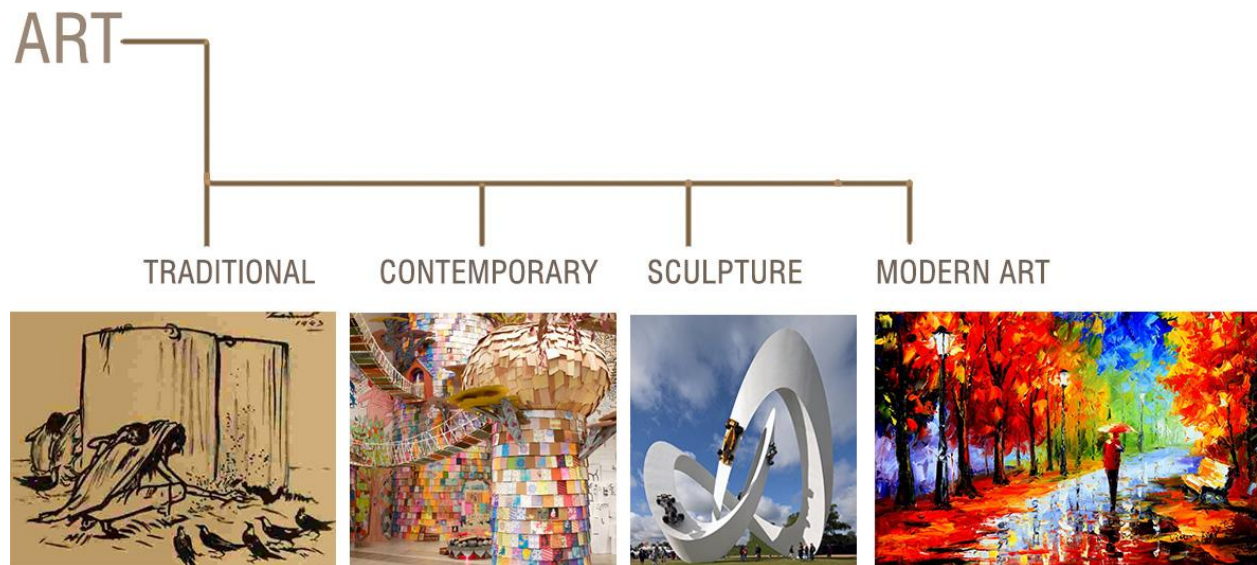


Figure 37 Classification of Art, Source :Author

The creative arts are often divided into more specific categories, each related to its technique, or medium, such as decorative arts, plastic arts, performing arts, or literature. Unlike scientific fields, art is one of the few subjects that are academically organized according to technique. An artistic medium is the substance or material the artistic work is made from, and may also refer to the technique used. For example, paint is a medium used in painting, and paper is a medium used in drawing.

Art, at its simplest, is a form of communication. As most forms of communication have an intent or goal directed toward another individual, this is a motivated purpose. Illustrative arts, such as scientific illustration, are a form of art as communication. Bangladesh artist Zainul abedin, Sm Sultun has a great contribution in flourishing art into our country. Their art works has always been inspired people of the country and around the world.

## *Tradition*

The English word "tradition" comes from the Latin *traditio*, the noun from the verb *traderere* or *tradere* (to transmit, to hand over, to give for safekeeping); it was originally used in Roman law to refer to the concept of legal transfers and inheritance. According to Anthony Giddens and others, the modern meaning of tradition can be seen as having evolved in the European discourse in the last two hundred years, during the Enlightenment period, as philosophers and thinkers counter posed the concept of modernity with the concept of tradition, in the context of progress.

As with many other generic terms, there are many definitions of tradition. The concept includes a number of interrelated ideas; the unifying one is that tradition refers to beliefs, objects or customs performed or believed in the past, originating in it, transmitted through time by being taught by one generation to the next, and are performed or believed in the present.

Tradition can also refer to beliefs or customs that are Prehistoric, with lost or arcane origins, existing from time immemorial. Originally, traditions were passed orally, without the need for a writing system. Tools to aid this process include **devices such** as rhyme and alliteration. The stories thus preserved are also referred to as tradition, or as part of an oral tradition. Even such traditions, however, are presumed to have originated (been "invented" by humans) at some point. Traditions are often presumed to be ancient, unalterable, and deeply important, though they may sometimes be much less "natural" than is presumed. It is presumed that at least two transmissions over three generations are required for a practice, belief or object to be seen as traditional. Some traditions were deliberately invented for one reason or another, often to highlight or enhance the importance of a certain institution. Traditions may also be adapted to suit the needs of the day, and the changes can become accepted as a part of the ancient tradition. Tradition changes slowly, with changes from one generation to the next not being seen as significant. Thus, those carrying out the traditions will not be consciously aware of the change, and even if a tradition undergoes major changes over many generations, it will be seen as unchanged.

*Urban events and festivals*

Festivals and celebrations are an integral part of the culture of Bangladesh. Prominent and widely celebrated festivals are Pohela Boishakh, Independence day, National Mourning Day, Eid ul-Fitr, Eid ul-Adha, Durga puja, and Language Movement Day and other national days.

"লাঠির উপরে, ফুলের উপরে আঁকা হইতেছে ফুল, কঠিন কাঠ সে সারিন্দা হয়ে বাজিতেছে নির্ভুল। তারি সাথে সাথে গল্প চলেছে- আমীর সাধুর নাও, বহুদেশ ঘুরে আজিকে আবার ফিরিয়াছে নিজ গাঁও।" - -----জসীমউদ্দীন।

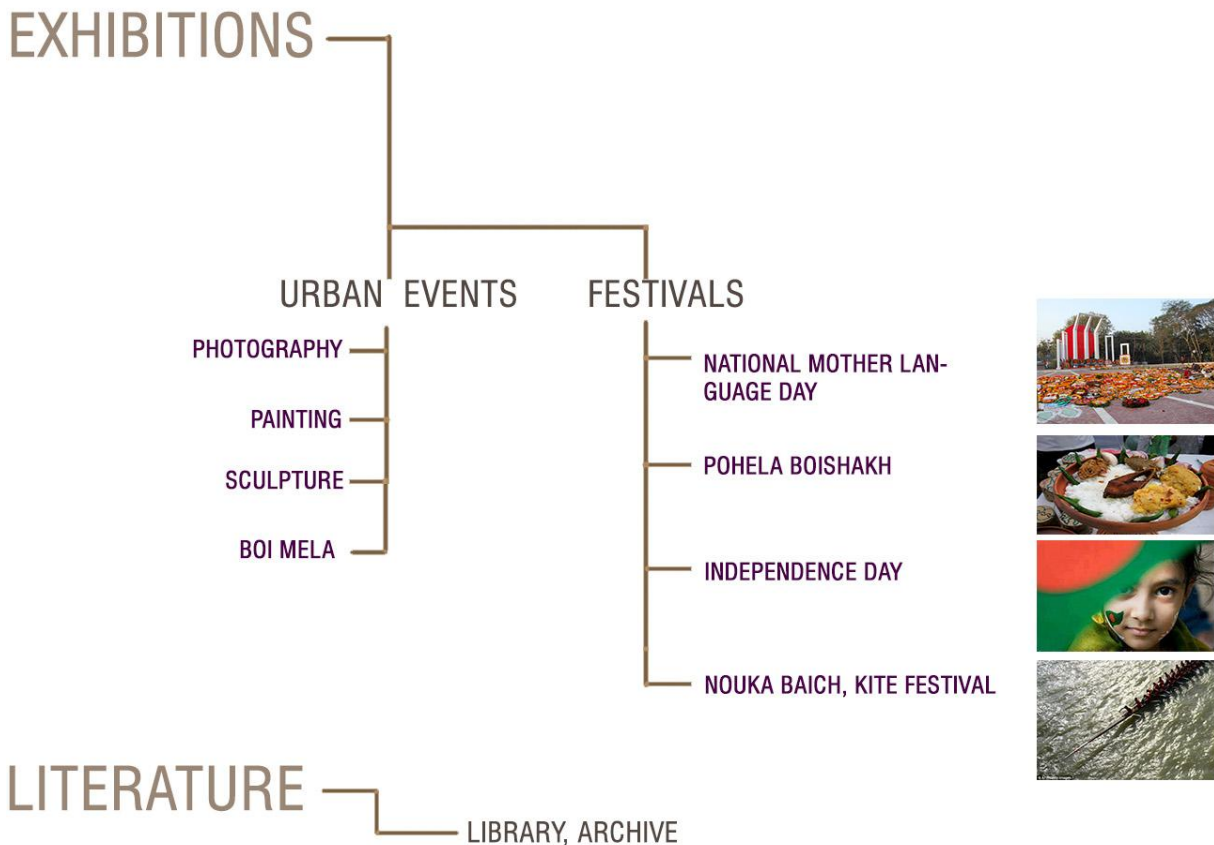


Figure 38 Literature and exhibitions, Source :Author

As the most important religious festival for the majority of Muslims, the celebration of Eid ul-Fitr has become a part of the culture of Bangladesh. The government of Bangladesh declares the holiday for three days on Eid-ul Fitr. All outgoing public transport from the major cities have

become highly crowded and in many cases the fares tend to rise in spite of government restrictions. On Eid day, the Eid prayer are held all over the country, in open areas like fields or inside mosques. After the Eid prayers, people return home, visit each other's home and eat sweet dishes called shirni. Throughout the day gentlemen embrace each other. It is also customary for junior members of the society to touch the feet of the seniors, and seniors returning blessings (sometimes with a small sum of money as a gift). In the rural areas, the Eid festival is observed with great fanfare. In some areas Eid fares are arranged. Different types of games including boat racing, kabaddi, and other traditional Bangladeshi games, as well as modern games like cricket and football are played on this occasion. In urban areas, people play music, visit each other's houses and eat special food. Watching movies and television programs has also become an integral part of the Eid celebration in urban areas. All local TV channels air special program for several days for this occasion.

"আরামকেদারায় তারা আরাম চায় না, গাছের ডালে তারা চায় ছুটি। বিরাট প্রকৃতির অন্তরে আদিম প্রাণের বেগ নিগূঢ়ভাবে চঞ্চল, শিশুর প্রাণে সেই বেগ গতিসঞ্চর করে।".....*রবীন্দ্রনাথ ঠাকুর*

### *Eid ul-Fitar and Eid-ul-Adha*

The two most important religion festival in Bangladesh. The celebration of Eid ul-Adha is similar to Eid ul-Fitr in many ways. The only big difference is the Qurbani or sacrifice of domestic animals on Eid ul-Adha. most people prefer to perform the ritual on the first day of Eid. However, the public holiday spans over three to four days. Many people from the big cities go to their ancestral houses and homes in the villages to share the joy of the festival with friends and relatives.

### *Pohela boishakh*

Pohela Boishakh is the first day of the Bengali calendar. It is usually celebrated on 14 April. Pohela Boishakh marks the start day of the crop season. Usually on Pohela Boishakh, the home

is thoroughly scrubbed and cleaned; people bathe early in the morning and dress in fine clothes. They spend much of the day visiting relatives, friends, and neighbors and going to the fair. Fairs are arranged in many parts of the country where various agricultural products, traditional handicrafts, toys, cosmetics, as well as various kinds of food and sweets are sold. The fairs also provide entertainment, with singers, dancers and traditional plays and songs. Horse races, bull races, bullfights, cockfights, flying pigeons, and boat racing were once popular. All gatherings and fairs consist a wide spread of Bengali food and sweets. The most colorful New Year's Day festival takes place in Dhaka. Large numbers of people gather early in the morning under the banyan tree at Ramna Park where Chhayanat artists open the day with Rabindranath Tagore's famous song, **Esho, he Boishakh, Esho esho**(Come, year, come, come). A similar ceremony welcoming the New Year is also held at the Institute of Fine Arts (Dhaka) and University of Dhaka. Students and teachers of the institute take out a colorful procession and parade to round the campus. Social and cultural organizations celebrate the day with cultural programs. Newspapers bring out special supplements. There are also special programs on radio and television. Prior to this day, special discounts on clothes, furniture, electronics and various deals and shopping discounts are available. Special line of sari, usually cotton, white saris with red print and embroidery is sold before this day as everyone dresses up for this day. Jasmine flowers are also a huge sale for this event which adorns the women's hair.

### *Language day*

This movement is thought to have sown the seeds for the independence movement which resulted in the liberation of Bangladesh in 1971.

To commemorate this movement, Shaheed Minar (শহীদ মিনার), a solemn and symbolic sculpture, was erected in the place of the massacre. The day is revered in Bangladesh and, to a somewhat lesser extent, in West Bengal as the Martyrs' Day.

This day is the public holiday in Bangladesh and all Bangladesh observe this day with great respect and solidity

### *Sports*

Cricket is the most popular sport in all over Bangladesh, followed by football. Kabaddi is the national sport in Bangladesh. Every region of Bangladesh has its own sports and culture. In some places Nouka baich is very popular. In some places cow race, cock race is very popular.

### *Religion*

Bangladesh is ethnically homogeneous, with Bengalis comprising 98% of the population. The majority of Bangladeshis (about 90%) are Muslim, while there are a large number of Hindus, Christians and Buddhists are also living in the country. But due to immense cultural diversity, multiple dialects, hybridization of social traits and norms as well as cultural upbringing, Bangladeshis cannot be stereotyped very easily, except for the only fact that they are very resilient in nature. People of different religions perform their religious rituals with festivity in Bangladesh. The Government has declared National Holidays on all important religious festivals of the four major religions. Durga Puja, Christmas, and Buddho Purnima are celebrated with enthusiasm in Bangladesh. All of these form an integral part of the cultural heritage of Bangladesh.

Bangladesh is a land of festivity. Muslims celebrate Eid-ul-Fitr, Eid-ul-Azha, Eid-e-Miladunnabi, Muharram etc. Hindus observe Durga Puja, Kali Puja, and Saraswati Puja among others. Buddho Purnima is the biggest festival for Bengali Buddhists, and Borodin (Christmas) is celebrated by the Christians. People from several tribal communities also have their respective festival as well.

## Chapter 04 (contextual analysis)

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### 4.1 Historical, environmental, Economical background of the city

Key words: Oldest town, Mahasthangarh, rivers, low lying

### 4.2 Climate

Key words: Too hot, too cold

### 4.3 Household patterns in overall area

Key words: Courtyard, shade and shadow, belongingness

### 4.4 Sketches of cultural spot in city

Key words: City center, gathering spaces

### 4.5 Trees

Key words: Shaded, fruits

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## CHAPTER 04

### Contextual analysis

**Bogra**, is a town and one of the oldest towns in northern Bangladesh. It is a centre of commerce and trade within the Bogra District and located under the Rajshahi Division. Bogra is sometimes described as the nerve centre of Northern Bangladesh, it is also a bridge between Rajshahi Division and Rangpur Division. The area of the town is approximately 71.56 km<sup>2</sup>(27.63 sq mi), and after becoming a municipality, it consists of 21 wards. Bogra town also has an importance in terms of transport in northern Bangladesh, as it's situated at the centre. Very close to the town there is a place called Mahasthangarh which was the earliest capital city of Bangladesh, formerly known as Pundravardhana. This place is considered to be sacred by Buddhists and Hindus alike, and is visited by tourists from all over Bangladesh throughout the year.

#### *History*

The history declares it the oldest city of Bengal in the Great Emperor Ashoka's India. He conquered the Bengal (Bongo) and founded this old city called Pundra Bardhan. It was famously written in famous ancient travelers of that time An ancient engraved stone believed to be of Gupta era was discovered from the bank of a pond near Sura Masjid at Ghoraghat Upazila in Dinajpur in October 2008.

During the Bangladesh War of Independence, the area witnessed a fierce battle - Battle of Bogra - between the guerrilla units of the BDF under Sector 7 which defeated the Pakistan Army.

#### *Mahasthangarh*

**Mahasthangarh** ,is one of the earliest urban archaeological sites so far discovered in Bangladesh. The village Mahasthan in Shibganj thana of Bogra District contains the remains of an ancient city which was called Pundranagara or Paundravardhanapura in the territory of Pundravardhana. A limestone slab bearing six lines in Prakrit in Brahmi script, discovered in



1931, dates Mahasthangarh to at least the 3rd century BC. The fortified area was in use till the 18th century AD.

Together with the ancient and medieval ruins, the mazhar (holy tomb) of Shah Sultan Balkhi Mahisawar built at the site of a Hindu temple is located at Mahasthangarh. He was a dervish (holy person devoted to Islam) of royal lineage who came to the Mahasthangarh area, with the objective of spreading Islam among non-Muslims. He converted the people of the area to Islam and settled there.

*Mahasthan* means a place that has excellent sanctity and *garh* means fort. Mahasthan was first mentioned in a Sanskrit text of the 13th century entitled *Vallalcharita*. It is also mentioned in an anonymous text *Karatoya mahatmya*, circumstantially placed in 12th–13th century. The same text also mentions two more names to mean the same place – Pundrakshetra, land of the Pundras, and Pundranagara, city of the Pundras. In 1685, an administrative decree mentioned the place as Mastangarh, a mixture of Sanskrit and Persian meaning fortified place of an auspicious personage. Subsequent discoveries have confirmed that the earlier name was Pundranagara or Paundravardhanapura, and that the present name of Mahasthangarh is of later origin.

### Geography

The 1911 Encyclopedia Britannica described Bogra as such:

"Bogura is a town and district in the Rajshahi division of north eastern Bangladesh. The town is situated on the right bank of the river Karatoya. The present District of Bogura, was first formed in 1821. It contains an area of 1,359 sq mi (3,520 km<sup>2</sup>). In 1901, the population of the town was 7,094 and the district (on a reduced area) was 854,533, showing an increase of 11% in the decade. The district stretches out in a level plain, intersected by numerous streams and dotted with patches of jungle. The Karatoya flows from north to south, dividing it into two portions, possessing very distinct characteristics. The eastern tract consists of rich alluvial soil, well watered, and subject to fertilizing inundations, yielding heavy crops of coarse rice, oil-seeds and jute. The western portion of the district is high-lying and produces the finer qualities of rice.

The principal rivers are formed by the different channels of the Brahmaputra, which river here bears the local names of the Konai, the Daokoba and the Jamuna, the last forming a portion of the eastern boundary of the district. Its bed is studded with alluvial islands.

The Brahmaputra and its channels, together with three minor streams, the Bangali, Karatoya and Atrai, afford admirable facilities for commerce, and render every part of the district accessible to native cargo boats of large burden. The rivers swarm with fish. The former production of indigo is extinct, and the industry of silk-spinning is decaying. There is no town with as many as 10,000 inhabitants, trade being conducted at riverside marts. Nor are there any medaled roads. Several lines of railway (the Eastern Bengal, &c.), however, serve the district."

It is believed that the location for the city in the area was decided upon because it is one of the highest areas in Bangladesh. The land in the region is almost 36 metres (118 ft) above sea level, whereas Dhaka, the capital of Bangladesh, is around 6 metres (20 ft) above sea level. Another reason for choosing this place was the position and size of the Karatoya, which as recently as in the 13th century was three times wider than Ganges.

Mahasthangarh stands on the red soil of the Barind Tract which is slightly elevated within the largely alluvium area. The elevation of 15 to 25 meters above the surrounding areas makes it a relatively flood free physiographic unit.

### *Demographics*

According to the 2011 Bangladesh census, Bogra Sadar Upazila had 131,862 households and a population of 555,014, 63.1% of whom lived in urban areas. 8.4% of the population was under the age of 5. The literacy rate (age 7 and over) was 65.7%, compared to the national average of 51.8%.

The boundaries of the upazila were redrawn in 2003 to create a new upazila, Shajahanpur. The combined population of the two in 2011 was 844,818, a 21.7% increase from 2001.

### *Administration*

Bogra Sadar Upazila is divided into Bogra Municipality and 11 union parishads: Erulia, Fapore, Gokul, Lahiri Para, Namuja, Nishindara, Noongola, Rajapur, Sekherkola, Shabgram, and Shakharia. These are subdivided into 92 mauzas and 122 villages.

Bogra Municipality is subdivided into 20 wards and 111 mahallas.

### *Economy*

As of 2009, there has been a significant development in town infrastructure. with new advanced urban planning. The town roads have been restructured and widened and telecommunications have greatly improved within the city. Gas connection through buried pipes has been set up. As of 2009, red chili production in Bogra has taken a large shape, for which many companies like Square, Acme, BD Food are collecting chili from as many as 12 centers of Bogra. The business turnover has crossed 1 billion. Often Bogra is also called the town of Banks with online banking facilities, credit cards, debit cards, money gram; most of the banks of Bangladesh have at least one or more branches in this town, sometimes also in the villages. Banking in Bogra has significantly expanded with the branch of Govt banks such as the Bangladesh bank (Central bank), Sonali Bank, Rupali Bank, Janata Bank, Rajshahi Krishi Unnayan Bank, Bangladesh Development Bank Ltd., Uttara Bank Ltd, Agrani bank, on the other hand expansion of private and specialized banks.

Bogra is also home to the Western Wing of Bangladesh Highway Police. The project aims to produce 500,000 pots of yogurt by the end of 2009. Bogra is home to country's largest foundry industry. Irrigation pump, tube-well and other metal castings produced in Bogra are exported to West Bengal, Assam, Meghalaya, Bihar, Bhutan and the amount of export is increasing. Most of the city's workforce is involved in agriculture (29.95%), agricultural (12.53%), commerce (18.11%), service (15.62%), transport (6.66%), wage laborer (2.2%) and others (14.93%).

### *Tourism*

Mahasthangarh, the earliest urban archaeological site so far discovered in Bangladesh is located in Bogra. The village Mahasthan in Shibganj thana of Bogra District contains the remains of an ancient city which was called Pundranagara or Paundravardhanapura in the territory

of Pundravardhana. This place is considered to be sacred by Buddhists, Muslims and Hindus alike. "Behular Bashor Ghar" which is very near to Mahasthangarh is a popular place for the tourists. Tourists from all over Bangladesh visit this place throughout the year. Nawab Palace (called Neelkuthi during the British period) and Jaina Temple are two eminent archaeological sites located in Bogra. 4 star hotel, Hotel Naz Garden, is situated at the heart of Bogra city.



Figure 39 Mohasthangarh, Source : Google Image

### *Formation of land*

The area consisting whole of Upazila Sariakandi, Gabtali, Sonatala and major part Dhunat is called the eastern alluvial tract. Fertilized by the silt of flood waters, the eastern alluvion is one of the most fertile and prosperous areas in Bogra, Jute, aus, aman paddy, sugarcane and pulses are grown. Sometimes as many as three or more crops are grown on one field in a year without any apparent diminution of its productivity.

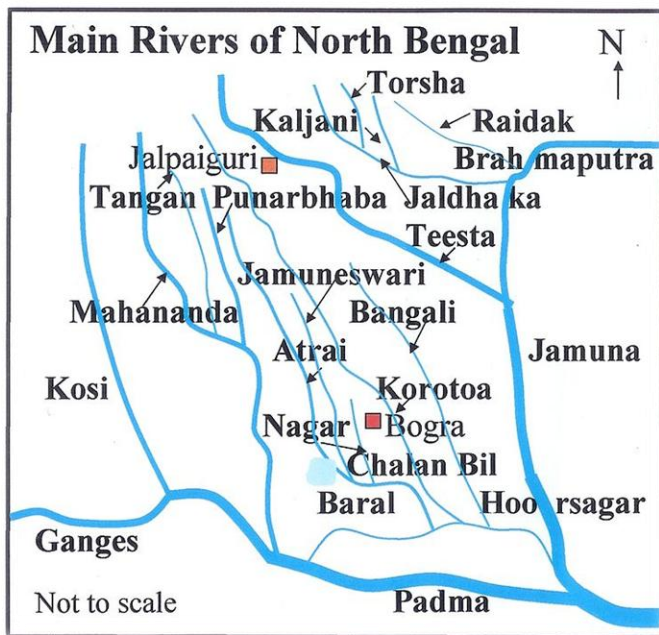
The western portion of the district is a marked contrast to the eastern one. In most parts it is well-wooded. Dense serub jungle is to be found in Upazilas of Sherpur and in parts of Sibganj, which has a comparatively large proportion of cultivable waste land. This part of the district is slightly higher than the eastern parts and is generally above flood level. The soil of this part is generally suited to the growth paddy. Adamdighi is well known for the fine qualities of rice. This rice is grown some extent in the Shibganj Upazila. The tract to the east of the Karatoya is a part of the valley of the Brahmaputra and is generally low-lying and intersected by numerous **khals** (Canals) and shallow swamps and marshes.

It is subject to yearly inundation from the overflow of the Brahmaputra and, therefore, gets a rich deposit of silt. There is very little jungle and almost the entire area is under cultivation.

### Rivers

There are quite a few rivers in the Bogra District. The Karatoya is the central divider of water-

channel of the district, the other rivers may be classified into the eastern and western systems. Names of the some important rivers of this district are as follows:



1. The Bangali
2. The Karatoya
3. The Jamuna
4. The Nagar
5. The Tulshiganga

Figure 40 Main rivers of North bengal, Google Image

### Climate

The district has a humid subtropical climate.

A **humid subtropical climate** is a zone of subtropical climate characterised by hot, usually humid summers and mild to cool winters. Under the Köppen climate definition, this category of climate type covers a broad range of attributes, especially in terms of winter temperatures.

Under the modern Trewartha climate classification, most of the climates that have 8 or more

months with a mean temperature of 10 °C (50 °F) are warm to hot much of the year with mild winters.

Climate data for Bogra													
Month	Jan	Feb	Mar	Apr	Ma y	Jun	Jul	Aug	Sep	Oct	No v	De c	Yea r
Average high °C (°F)	23.0 (73.4)	27.3 (81.1)	32.6 (90.7)	35.1 (95.2)	33.5 (92.3)	32.0 (89.6)	31.4 (88.5)	31.4 (88.5)	31.5 (88.7)	31.0 (87.8)	28.9 (84)	25.5 (77.9)	30.27 (86.48)
Daily mean °C (°F)	16.4 (61.5)	20.0 (68)	25.2 (77.4)	28.8 (83.8)	28.8 (83.8)	28.7 (83.7)	28.7 (83.7)	28.7 (83.7)	28.5 (83.3)	27.1 (80.8)	23.2 (73.8)	19.0 (66.2)	25.26 (77.47)
Average low °C (°F)	9.8 (49.6)	12.7 (54.9)	17.9 (64.2)	22.5 (72.5)	24.1 (75.4)	25.5 (77.9)	26.1 (79)	26.1 (79)	25.6 (78.1)	23.2 (73.8)	17.6 (63.7)	12.6 (54.7)	20.31 (68.57)
Precipitation m (inches)	9 (0.35)	13 (0.51)	21 (0.83)	61 (2.4)	210 (8.27)	326 (12.83)	396 (15.59)	303 (11.93)	257 (10.12)	145 (5.71)	15 (0.59)	6 (0.24)	1,762 (69.37)
Average humidity (%)	44	34	36	45	63	74	74	74	72	68	50	46	58.7

Source : [wikipedia.org/wiki/Bogra\\_District](https://wikipedia.org/wiki/Bogra_District)

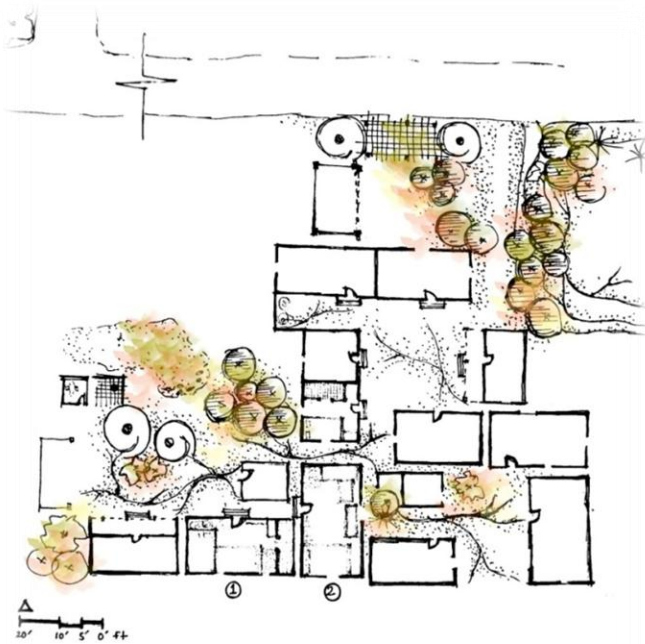
### *Typical rural homestead pattern in Bogra*

Rural housing and other institutional pattern of Bogra is almost same, facing a defined courtyard. courtyard is very important as an element for ventilation, gathering and for household chaos as well.

the size and activities of the courtyard changes with the activities. All the household are aligned with road level. Mostly Mud house with bamboo is very popular in this region of the country.

There are different types of courtyard. Front yard, back yard and central courtyard, at the same time they fulfill different type of purpose.

The use of courtyard is extensive not only in Bogra but also in north Bengal due to its climatic reason.



A central courtyard manipulates the heat and air flow in the best possible way.

The other important thing about the rural homestead pattern of Bogra as well as North Bengal is the drainage pattern of the courtyard, the colorful motifs' that the dwellers executed by themselves.

Along with that, color of field in different seasonal crops, color of flowers even the colorful flowers of vegetable add extra color into the total scenario of rural homestead of North Bengal.

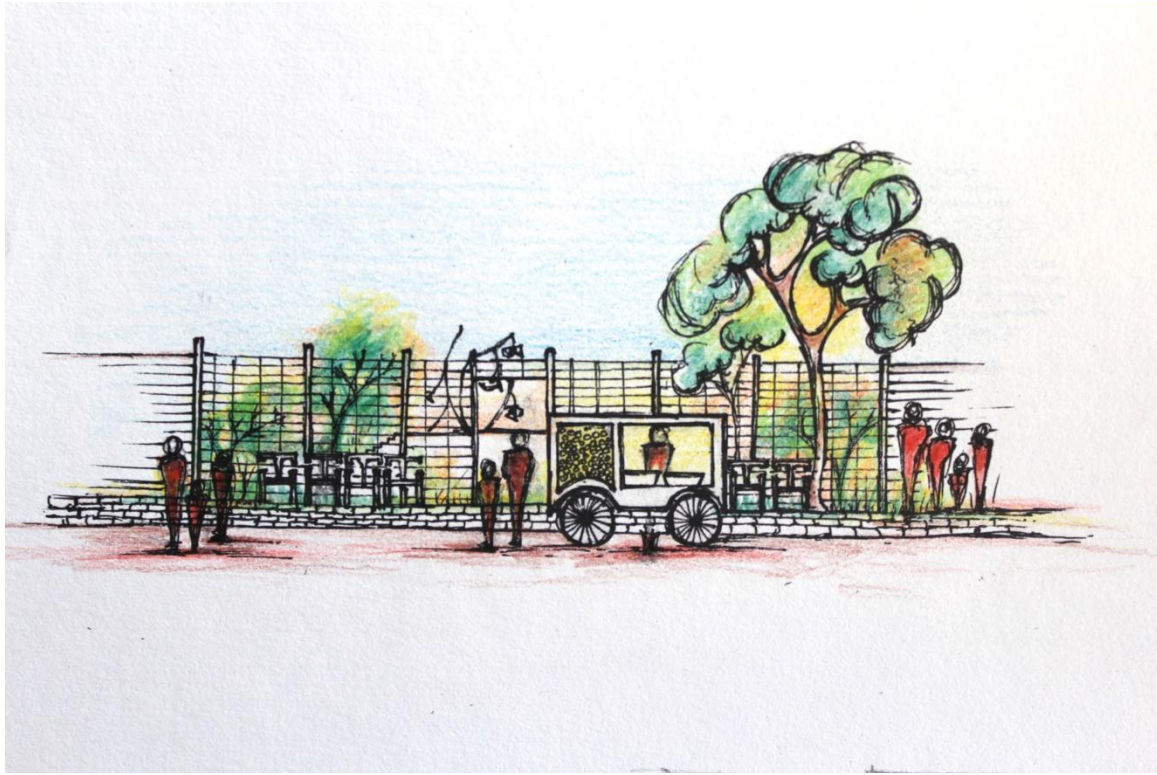


Another most important thing about the rural housing is the dynamism. The ability to use one space in most possible way. This ability could be picked to design a space along with modern technology.

The different color of different season, the landscape and the relationship of manmade building with the landscape and water-body is the main learning thing after studying the rural homestead pattern of North Bengal.

Figure 41 rural homestead of bogra, Source : Author

*Activities in and around city center*





## Trees

1. Mango (*Mangifera indica*);
2. Guava (*Psidium*);
3. Jamun (*Syzygium cumini*);
4. Custard-apple (*Annona reticulata*);
5. Tamarind (*Tamarindus indica*);
6. Grapefruit (*Citrus grandis*);
7. Lime (*Citrus aurantifolia*);
8. Jackfruit (*Artocarpus heterophyllus*);
9. Papaya (*Carica papaya*);
10. pineapple (*Ananas comosus*);
11. Badam (*Terminalia catappa*);
12. Banana (*Musa paradisiaca*);
13. Coconut (*Cocos nucifera*);
14. Litchi (*Litchi chinensis*);
15. Pomegranate (*Punica granatum*);
16. Date (*Phoenix sylvestris*);
17. fig (*Ficus hispida*);
18. Haritaki (*Terminalia chebula*);
19. Palm (*Borssus flabel lifer*);
20. Bamboo (*Bambuseae*)
21. Antamul (*Tylophora indica*)
22. Akanda (*Calotrips procera*)
23. Mehedi (*Lawsonia inermis*)
24. Neem (*Azadirachta indica*)

## Chapter 05 ( case studies)

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### 5.1 Jawahar Kala Kendra

Key words: Void, light, shadow, colors. narratives.

### 5.2 Taichung city cultural center

Key words : Memory, park, relationship, cultural temple.

### 5.3 Urban helix proposal

Key words: Landmark, cityscape, communication.

### 5.4 Elevated park new york

Key words: Heritage, pedestrian, urban, public.

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## CHAPTER 05

### Jawahar Kala Kendra

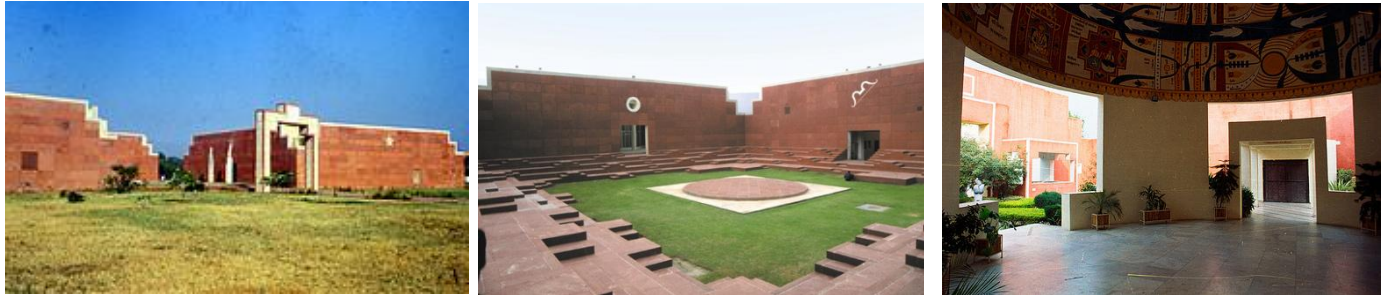


Figure 42 Jawahar kala kendra Jaipur, Source : Google Image

Project name : Jawahar Kala Kendra

Location : Jaipur

Architect : Charles Correa

Time of Completion 1986-1992

#### Concept

The centre is an analogue of the original city plan of Jaipur drawn up by the Maharaja, a scholar, mathematician and astronomer, Jai Singh the Second, in the mid-17th century. His city plan, guided by the Shipla Shastras, was based on the ancient Vedic madala of nine squares or houses which represent the nine planets (including two imaginary ones Ketu and Rahu). Due to the presence of a hill one of the squares was transposed to the east and two of the squares were amalgamated to house the palace.

Correa's plan for the Kendra invokes directly the original navagraha or nine house mandala. One of the squares is pivoted to recall the original city plan and also to create the entrance. The plan of Jaipur city based on the nine square Yantra in which one square is displaced and two central squares combined. the squares is defined by 8m high wall, symbolic of the fortification wall along the Jaipur old city

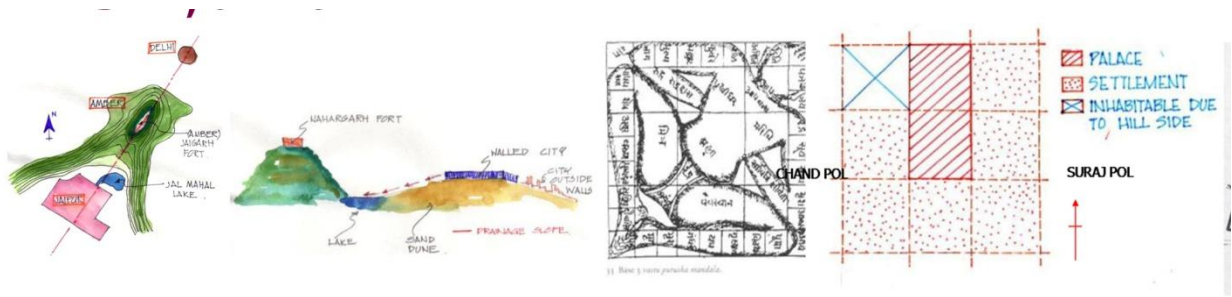


Figure 43 Mandala , Source :Google Image

Inspiration

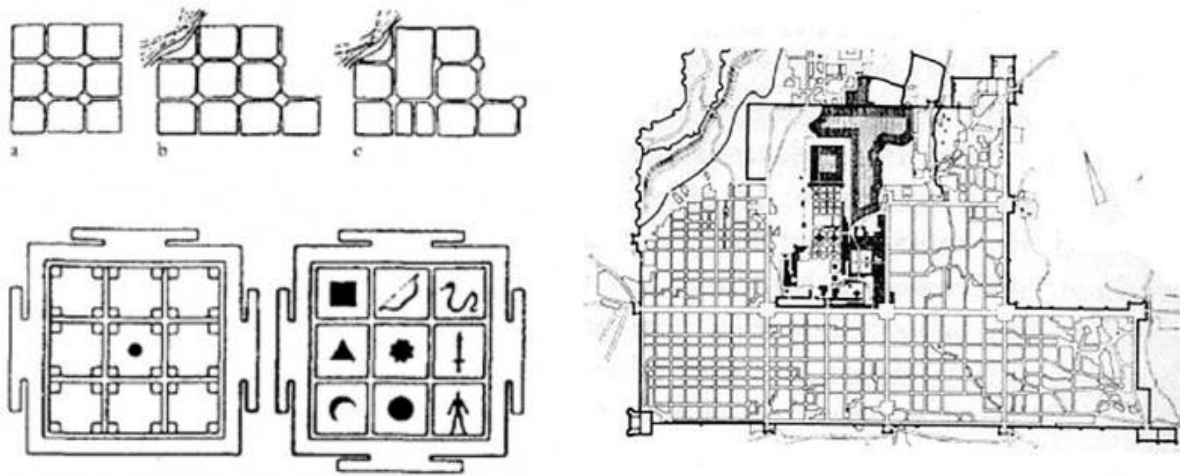


Figure 44 Jaipur city plan and kala kendra plan, Source : Google Image

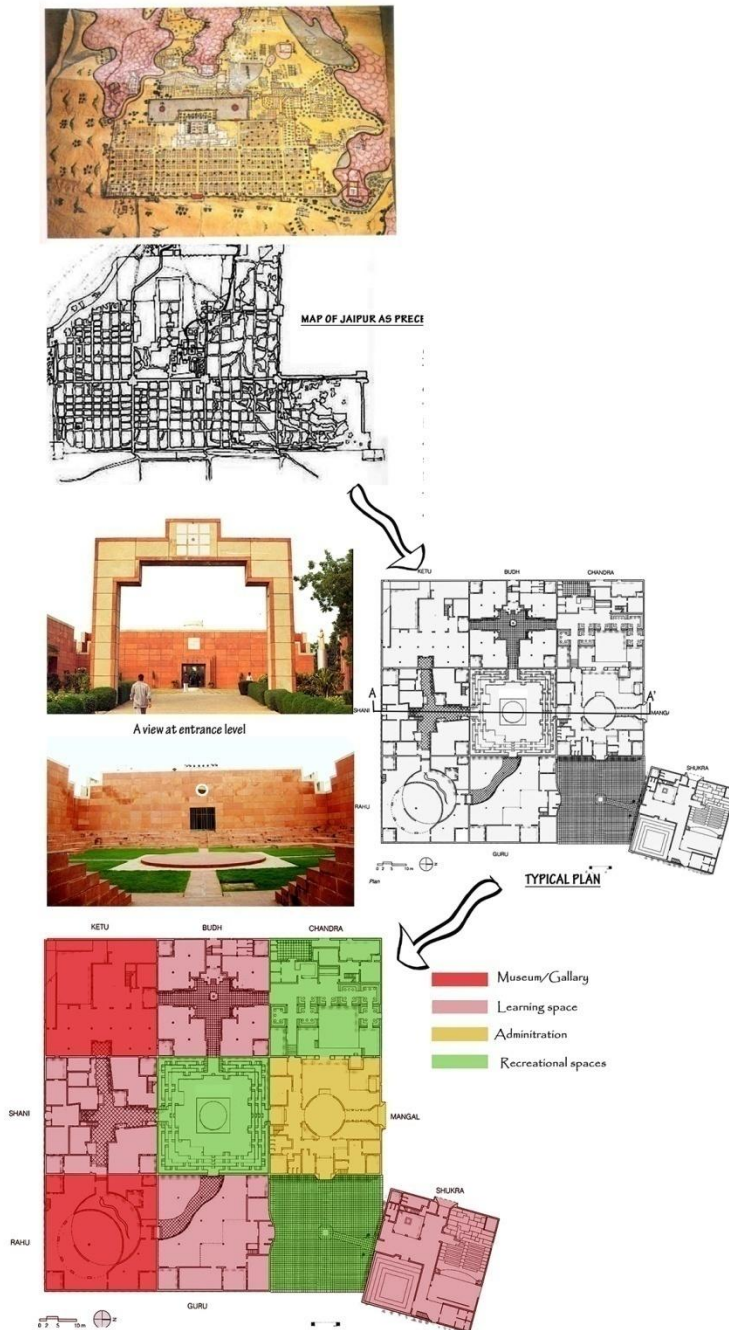


Figure 45 Kala Kendra plan development

The building program has been "disaggregated" into eight separate groupings corresponding to the myths represented by that particular planet:

- for instance, the library is located in the square of the planet Mercury which traditionally represents knowledge,

- the theatres are in the house of Venus, representing the arts.

- The central square, as specified in the Vedic Shastras, is void: representing the **Nothing which is Everything**. The flooring pattern in this square is a diagram of the lotus representing the sun. City Palace, Jaipur.

The astrological symbol of each planet is directly expressed in a cut-out opening along its external wall.

The centre is frequently occupied with artists and arts

loving people. Many exhibitions and performances by local artists are displayed at the centre. The annual festivals of classical dance and music are held in the centre. The centre hosts many workshops of dance and music.

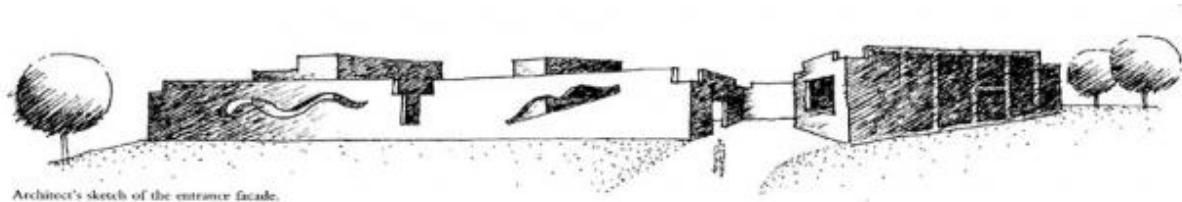


Figure 46 Kala Kendra, Source :Google Image

Inferences:

- The buildings in a contemporary metaphorical replication of the basic plan of the city of Jaipur, based on the vastu pursh mandala. The architect in his attempt to create a brand image for the historical city, has tried to get the essence of the existing form but superficially .
- The critical sustainable aspect of the traditional architecture of Jaipur has not been tackled well.
- The place has an amazing interplay of light , shadow and colours, evoking emotions in the user and invite him to move further.
- The spaces flow as an narrative and changes the moods of the user, but the over all circulation lacks of continued covered corridor, which makes the place unusable during summers and rains.
- The open air theatre is only good to look at, it is enclosed by the high walls which create acoustic and ventilation problems at the time of crowd.
- The high walls with no fenestration in the façade makes the building enclosed and it does not open up to the city. however within the building the activities are disintegrated but combine to a heterogeneous mixture of various cultural activities happening individually.

Findings from Kala kendra For Design considerations,

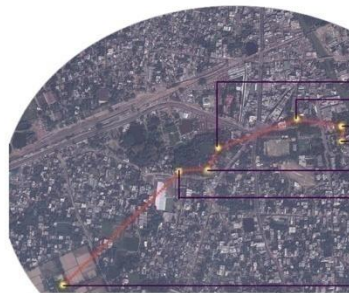


TERMINATED TO KOROTOA RAMPART

TERRACOTTA

PUNDRANAGAR, MOHASTHANGARH

1. LIKE THE RAMPART , A WALKWAYS TO CONNECT DIFFERENT CULTURAL POINTS AND THE KOROTOYA RIVER.



EXISTING SITUATION OF CULTURAL ACTIVITIES

- GULF PARK
- SHAHEED MANSUR AHMED PARK
- GULF MUSEUM AND PARK
- GARDEN
- TOTO MUSEUM
- LIBRARY
- SPORTS COMPLEX



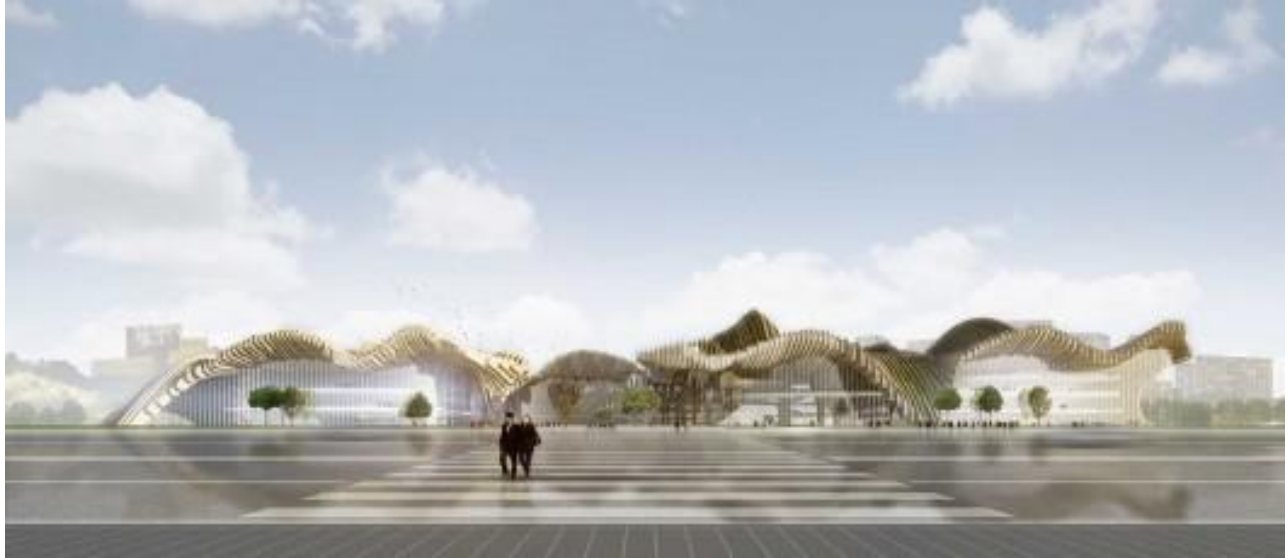
2. EMPHASIS ON TERACOTTA AND POTTERY.

4. SHILPAGRAM FOR FAIRS AND CULTURAL FESTIVALS FOR MAKING THE PLACES COLORFUL AND VIBRANT



Figure 47 Picture Source : Google Image

## Taichung City Cultural Center



### Taichung City Cultural Center Competition Entry

Location: Taichung, Taiwan

Architects: BAT (Bilbao Architecture Team)

Year: 2013

Photographs: Courtesy of BAT (Bilbao Architecture Team)

The proposal for the new City Cultural Center grows from the earth, with the strength of the sea and mountains, to show to the world how Taiwan is; how Taichung is. The design uses this strength to configure an astonishing landscape architecture able to project the cultural center internationally.

The view from “Taichung Gateway Park” shows how land raises, configuring wavy shapes, showing the folds of the **tectonic plates that shaped the island of Taiwan**. It brings to our **memory the wonderful mountain landscapes in Taiwan, including their famous tea fields**. “Taichung Gateway Park” and the new “City Cultural Center” put together into a unique landscape, giving a united answer to the project site. The paths that define the design of “Taichung Gateway Park” show us, in almost a natural way, the access to the new “City Cultural



Center". A direct and clear relationship between the park and the competition purpose is managed by the use of open and clear flows.



Figure 48 images of Taichung cultural center

### The Museum

From this plaza, it is possible to contemplate the great glass façade behind which the museum is placed. This glass façade, built using the latest technologies in curtain walls, has different clarity and U.V. protection levels. By using internal projectors, games with clarity, light and shadow try to provide effects we could find in Chinese shadows. At night, the façade could offer us different images that could advertise the events inside.

The building aims to show itself as a Culture Temple, and internal spaces have been carefully designed in order to get to it. The museum hall, great triple-height hall, welcomes the visitor with a great shocking vision. The visitor will find here the museum shop, the museum reception and the stairs that go up to the Education and Research spaces.

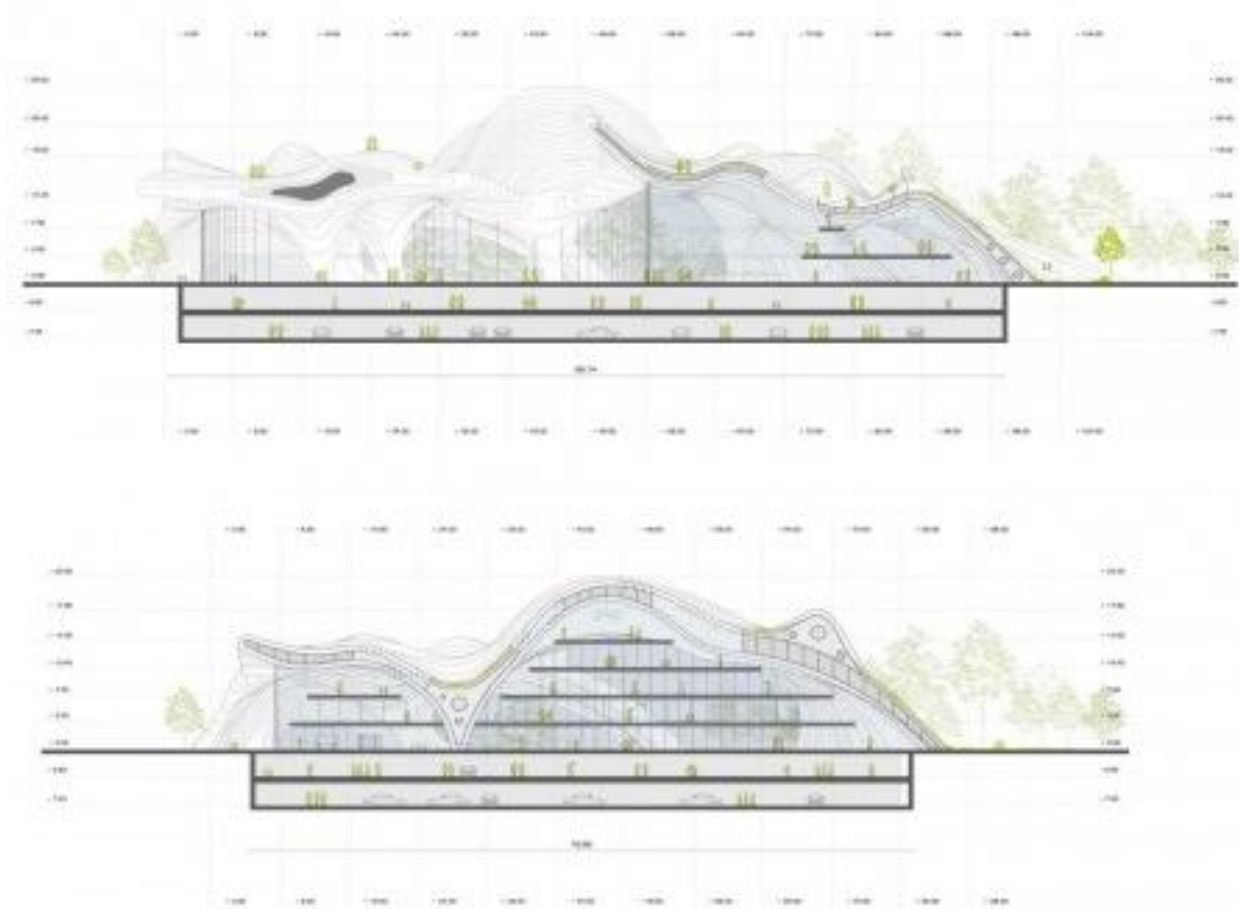


Figure 49 section of Taichung cultural center

The different floors of the museum are organized into horizontal soft-shaped slabs. Their limits don't touch neither the façade nor the rib-structure, leaving between them empty spaces that give the building the spatial richness befitting a museum.

### The Library

The future library, destined to become one of the most important in Taiwan, is organized around the great hall. This hall is to provide the visitor the **role of literacy for humanity**. Thus there has been conceived a vacuum that connects all floors.

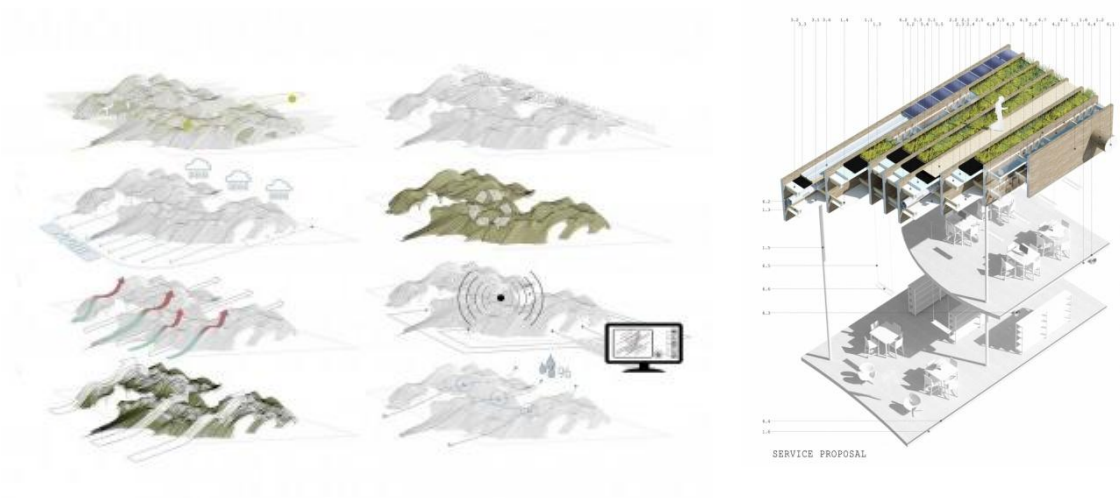


Figure 50 details of taichung cultural center

Findings from Taichung city cultural center For Design considerations,

\_\_\_ In resemble with the analysis of Taichung city cultural center, should focus on How Bogra city is and how the north Bengal of Bangladesh is.

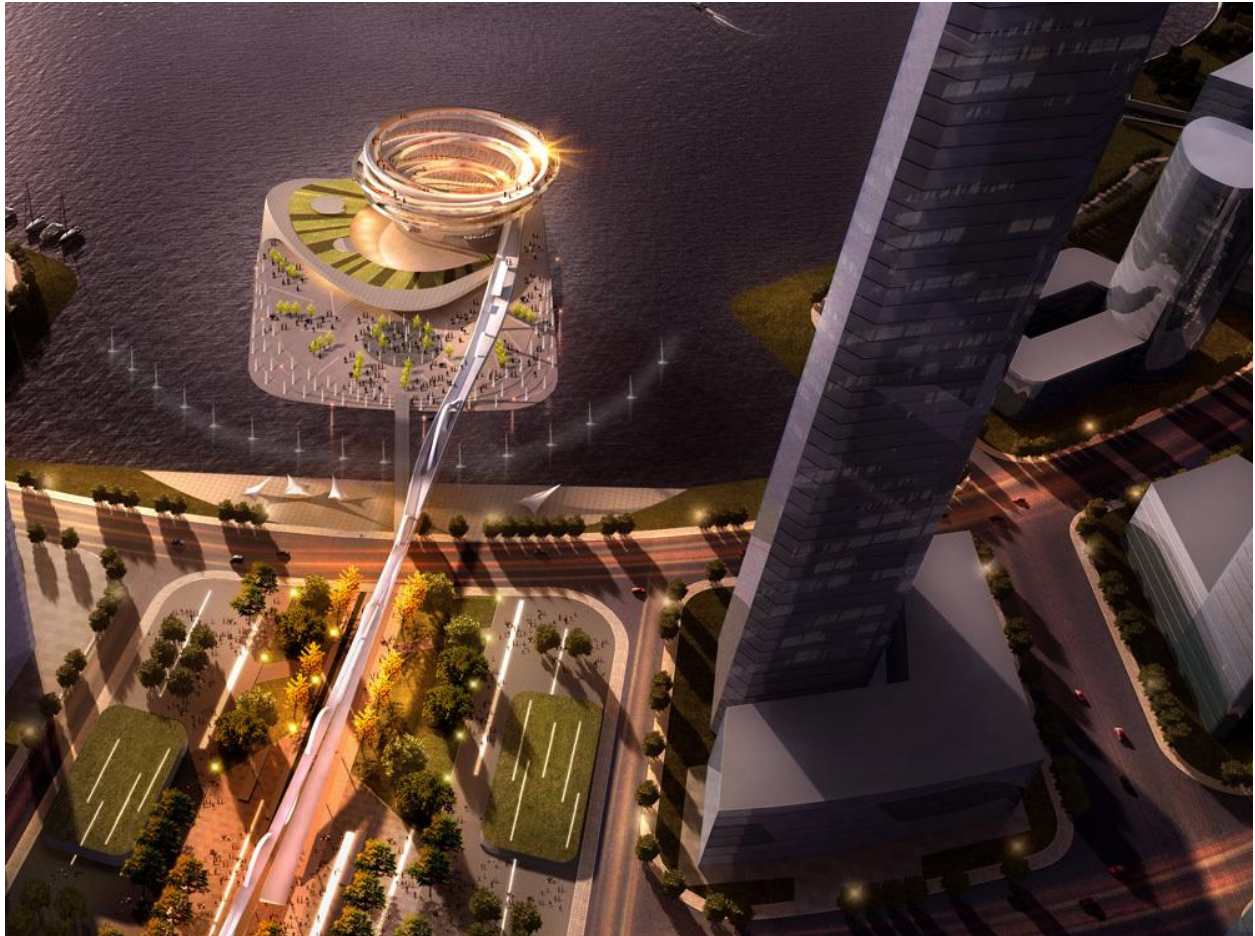
\_\_\_ the green roof could be another consideration.

\_\_\_ water harvesting is another outcome of this project.

\_\_\_ Relationship of landscape and build form.

\_\_\_ The local climate, tradition and culture of any project should be focused on.

## Floating 'Urban Helix' for Changsha



Name of the project : Floating 'Urban Helix' for Changsha

Location: Changsha, Hunan, China

Architects: KSP Jürgen Engel Architekten International

Area: 20000.0 sqm

Year: 2014

Photographs: Courtesy of KSP Jürgen Engel Architekten

### Concept

The concept serves as a catalyst, that extends public space from the city center into Lake Meixi, marking a termination point on a new street axis that culminates into a pedestrian ramp symbolically spiraling 30 meters above a 20,000 square meter artificial island.

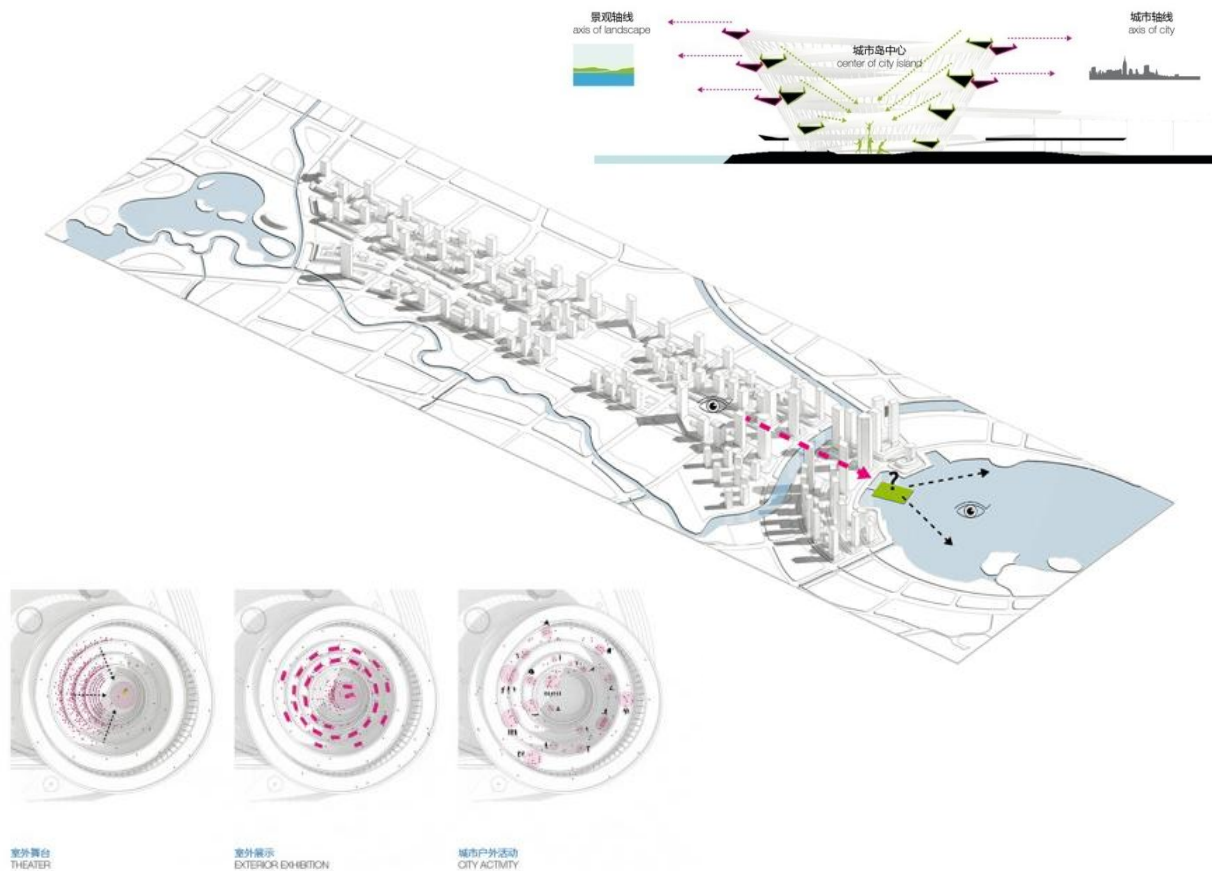


Figure 51 concept of urban helix

The helix structure was conceived as **a new landmark for Changsha**, affording visitors a unique vantage point of the city's busy Central Business District and the surrounding lake. In total, the public spiral is 88 meters in diameter and runs one kilometer in length, hosting a range of different programs from hospitality facilities to extensive public gardens, sun decks to children play areas.

KSP Architekten are the next winners of the latest architecture competition and add significant contribution to Changsha's new archi-scape. Their Urban Helix **adds to the extraordinary cityscape with its vibrant combination of purposes and also with the sculptural character of their building.**

Fascinatingly, their proposal is focused on opening up for the public, instead of taking the visitor into an enclosed space. In this way KSP's architectural thinking becomes much more welcoming, friendly and achieves **communication at different levels** – visitors should enjoy the openness and attractive shape of the space surrounding them. This space is formed by one single helix which has several turns in order to achieve a height of 30 m and the inhabitable space is of distance 1 km.

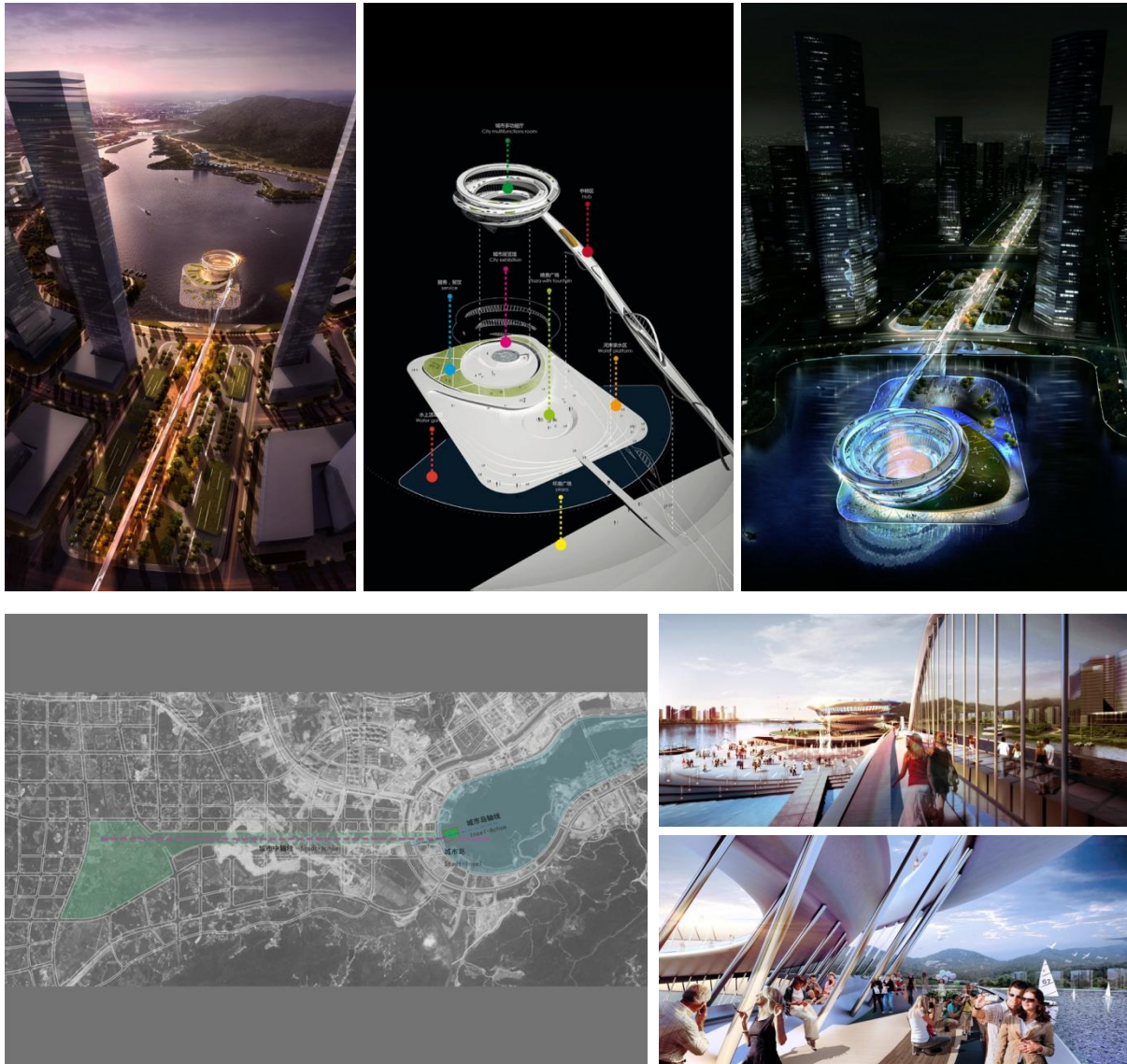


Figure 52 project photographs

Findings from Urban helix For Design considerations,

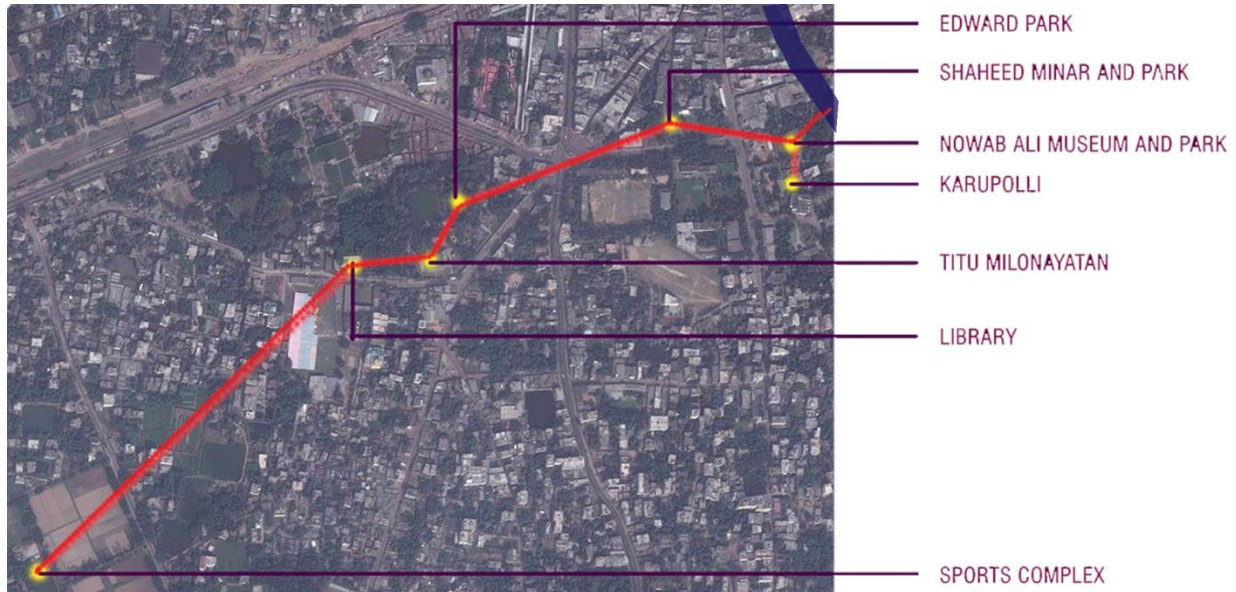


Figure 53 site with possibilities, Source : Author

\_\_ Like the project urban helix i can terminate the cultural corridor to the river korotoa.

\_\_ this platform could have been an intermediate space which could merge the architecture and landscape.

\_\_ connection in different levels

## Elevated park new york



Elevated Theatre for NYC

Architect :Ayrat Khusnutdinov

Location : Newyork city

Year :2012

The site is located at the western part of midtown Manhattan NYC at the present Hudson Yards MTA rail tracks. The site is the focal point **of the regeneration of the High Line Elevated Park and finishes the long history** of misuse of one of the masterpieces of 20th century heritage. The position of the site on the NYC map lends itself to becoming a stitch between different neighborhoods and the Hudson River, and being transformed into an invigorated cosmopolitan center with a direct view of NYC's landmark Empire State Building and the midtown business district.

Concept

The project designed by **Ayrat Khusnutdinov** is in an **intermediate position between urban design and architecture**. The number one issue the project deals with is creation of proper relationships and preservation of the High Line Elevated Park. This is the core factor around which the project develops. Another point is **connection of dispersed neighborhoods via new**



pedestrian pathways and nodes – decolonization from the motorized transport in this part of the city and transformation into a place accessible for pedestrians. The last point is to connect aforementioned urban agenda to the rich public functions of the new theatre complex which provides the opportunity for independent theatre teams to perform.

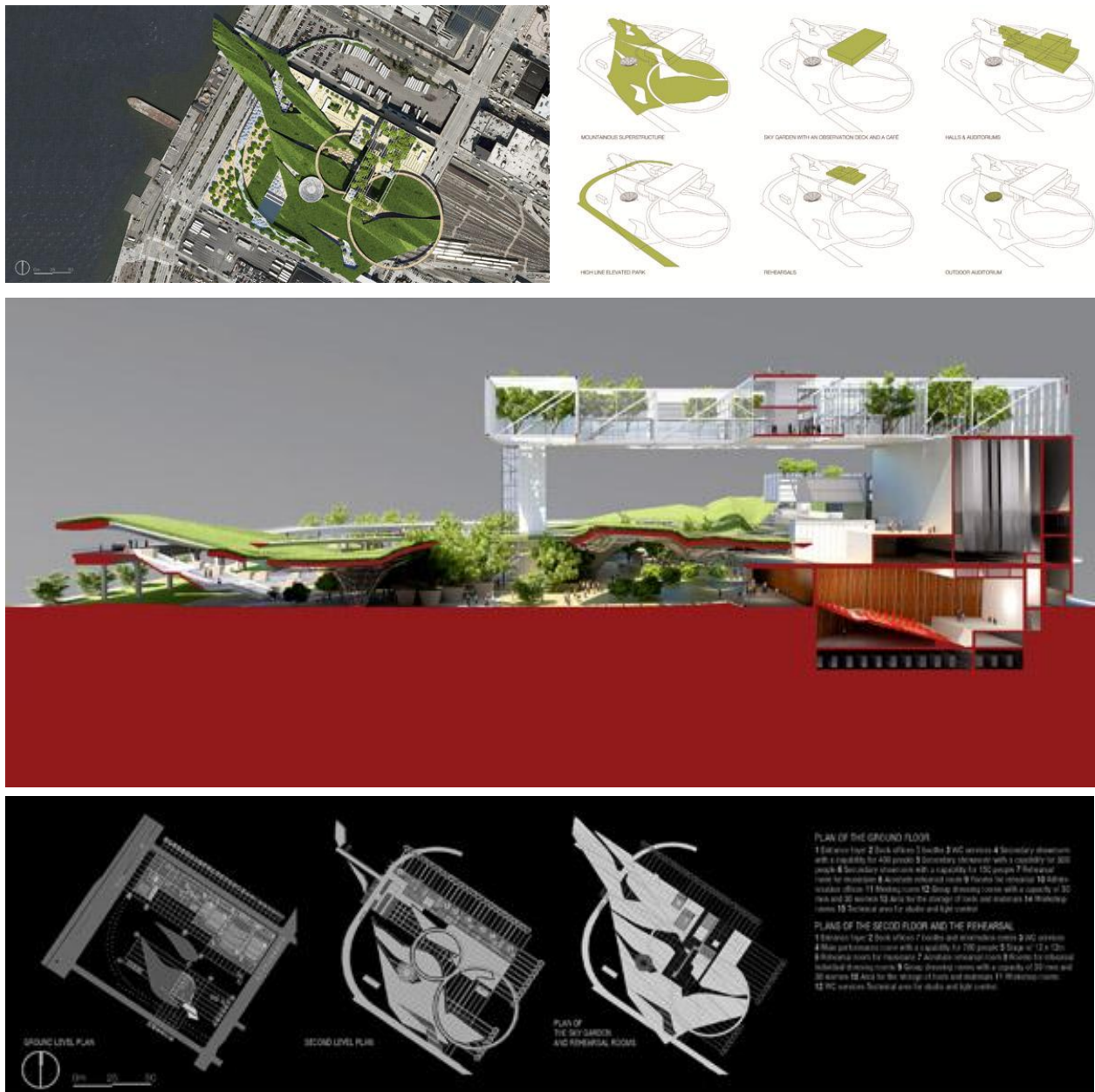


Figure 54 photographs of elevated park NYC, Source : Arch20

Findings from Elevated Theater of NYC For Design considerations,

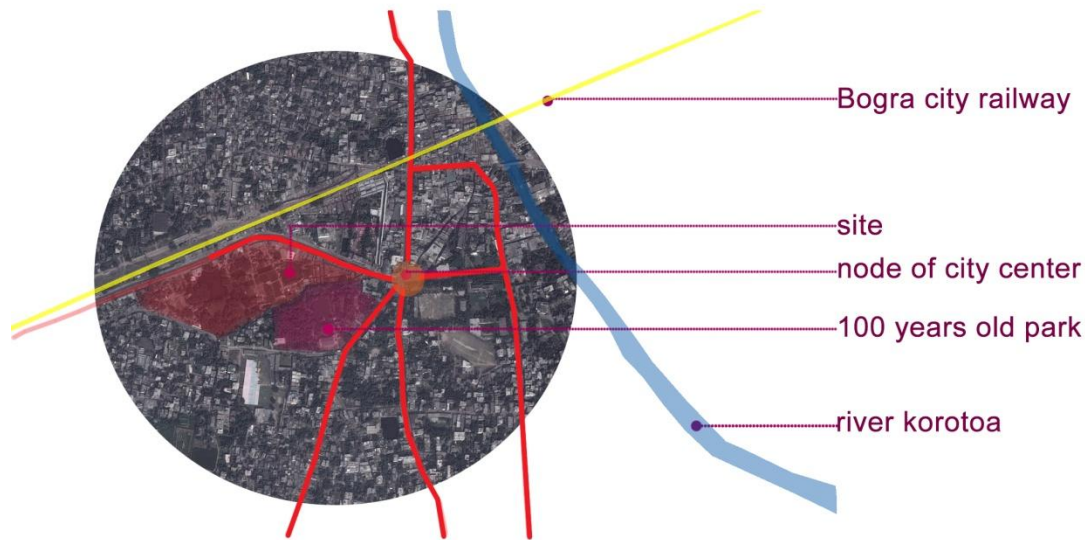


Figure 55 Site with focused issues, Source : Author

\_ The tentative site faces a 100 years old city park established by british king edward and the other side of the site faces the city railway and station.

\_ Like the elevated theater project the main challenge of the project is to address two historical places properly.

\_ Furthermore, the city center of 7 node is a vibrant place and the pedestrian entry of the site is must here.

\_ The proper connection of the site with the neighbourhood is anothe consideration which i would like to address into my project.

\_ Giving the city somethig new with protect its own essence is the main learning from the elevated theater of Newyork city.

Name Of project	Location	Architect	Time period	Findings
Jawahar Kala Kendra	Jaipur	Charles Correa	1986-1992	<ol style="list-style-type: none"> <li>1. The central void, Which represent "Nothing"-- means everything.</li> <li>2. Image for the historical city, has tried to get the essence of the existing form but superficially .</li> <li>3. Amazing interplay of light , shadow and colours.</li> <li>4. Spaces flow as an narrative and changes the moods of the user.</li> <li>5. A heterogeneous mixture of various cultural activities.</li> </ol>
Elevated Theatre for NYC	NYC	Ayrat Khusnutdinov	2012	<ol style="list-style-type: none"> <li>1. Respecting one of the masterpieces of 20th century heritage.</li> <li>2. An intermediate position between urban design and architecture.</li> <li>3. Connection of dispersed neighborhoods via new pedestrian pathways and nodes.</li> <li>4. Aforementioned urban agenda to the rich public functions</li> </ol>
Taichung city cultural center	Taichung Taiwan	BAT	2013	<ol style="list-style-type: none"> <li>1. Memory the wonderful mountain landscapes in Taiwan, including their famous tea fields.</li> <li>2. A direct and clear relationship between the park and the competition purpose is managed by the use of open and clear flows</li> <li>3. A Culture Temple, and internal spaces have been carefully designed in order to get to it.</li> <li>4. The library,role of literacy for humanity</li> </ol>
Floating 'Urban Helix'	Changsha Hunan, China	KSP Jürgen Engel Architekten International	2014	<ol style="list-style-type: none"> <li>1. a new landmark for Changsha</li> <li>2. adds to the extraordinary cityscape with its vibrant combination of purposes</li> <li>3. sculptural character of their building.</li> <li>4. communication at different levels</li> </ol>

## Chapter 06 ( Program Development)

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### 6.1 Program development

Key words: culture, respect, temporary, parmanent.

### 6.2 Square Feet

Key words: area, quantity, programs.

### 6.3 Bubble diagrams and relationships

Key words: Connection, circulation.

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## CHAPTER 06

### Program development

"পরাদ্বীনতা বলতে কেবল পরজাতির অধীনতা বোঝায় না। আত্মীয়ের অধীনতাতেও অধীনতার গ্লানি আছে। আমি প্রথম থেকেই এই কথা মনে রেখেছি যে, পল্লীকে বাইরে থেকে পূর্ণ করবার চেষ্টা কৃত্রিম, তাতে বর্তমানকে দয়া করে ভাবীকালকে নিঃশ্ব করা হয়। আপনাকে আপন হতে পূর্ণ করবার উৎস মরুভূমিতেও পাওয়া যায়, সেই উৎস কখনো শুষ্ক হয় না।"----- রবীন্দ্রনাথ ঠাকুর

Traditional and extinct culture of Bogra and North Bengal has inspired me to develop the function for the cultural center.

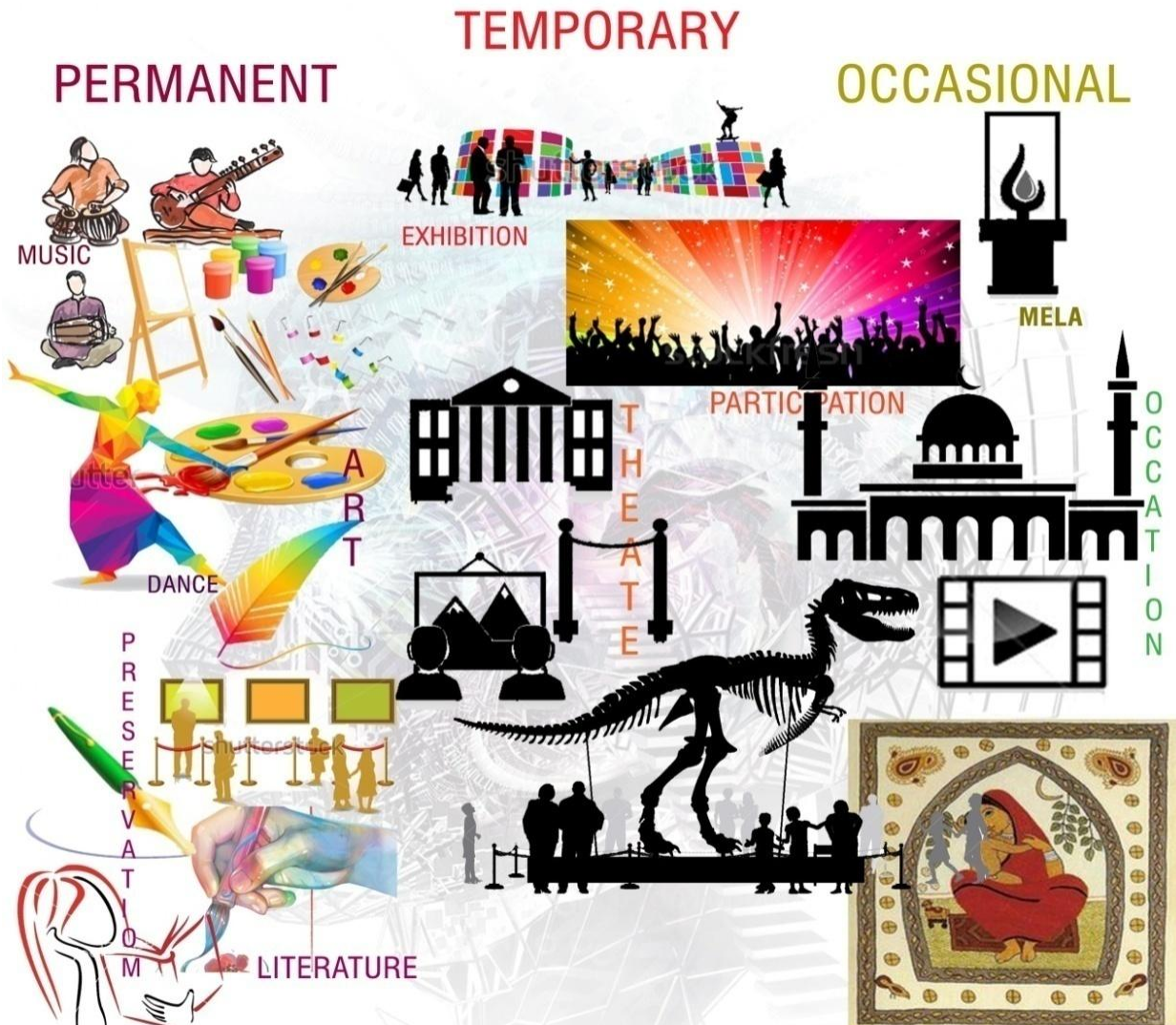


Figure 56 Classification of Cultural Activities, Source Author.

## Development of SFT

Studios / Workshops										
space	no of user	Quantity	space required	Total area (SFT)	Height required	Equipment name	Amount	Remarks	Reference	
Music studio	20	4	2(30x40) 1(40x40)	2400 1600	14' 14'	Harmonium Tabla Tanpura Setar other instrument	1 or 2 1 1	Open Plan Work Station		
Store room		2	100x2	200	12'				time sever standard	
Dance studio	20	4	3(40x40)	4800	14'			Open Plan Work Station		
Store room		2	100x2	200	12'				architect handbook	
changing room		2	100x2	200	12'					
Drama studio	20	3	3(40x50)	6000	12'			Open Plan Work Station		
sculpture studio	20	3	3(40x50)	6000	12'	wedging boards kiln carts electric ceramic kiln gas ceramic kiln table designing tools drying cabinets potters wheel metal tops table sinks		Open Plan Work Station		
Store room		1	10x10	100	10'					
raw material store		1	10x15	150	10'					
kiln room	20	1	20x40	800	10'			Open Plan Work Station		
portable clay storage		1	10x15	150	10'					
painting studio	20	2	2(40x50)	4000	12'			Open Plan Work Station		
			total	26600						

Administration										
space	no of user	Quantity	Space required	Total area (SFT)	Height required	Name	Equipment Amount	Remarks	Reference	
Entry Lobby			1500	1500	14'					
Reception			100	100	14'	Chair/ couch				
Waiting Lounge			150	150	14'	Chair/ couch				
Director's room	1	1	300	300	12'			Air conditioned		
Director's P.A	1	1	100	100	12'				Time sever standard	
Register's room	1	1	250	250	12'					
Asst. Register's room	1	1	150	150	12'					
General Office	5	1	5x80	400	12'				Neufert	
Account's office	3	1	3x80	240	12'			open plan work station		
Accounts store	1	1	100	100	12'					
Receive & Cash counter	2	1	2x50	100	12'					
Prayer room		1	200	200	12'					
Refreshment/Tea room		1	200	200	12'					
Conference room	50	1	50x20	1000	12'	chair	50	Air conditioned		
Toilet (Male & Female)		2	2(160)	320		table	1			
			Total	5110						

Library and Archive										
Space	No of user	Quality	Space required	Total area (SFT)	Height required	Name	Equipment Amount	Remarks	Reference	
Lobby & Counter		1	500+120=620	620	14'			Air conditioned		
Book collection		20sft/250 books	30,000/250x20	2400	12'					
Reading area			1000	1000	12'	table				
Librarian's room	1	1	200	200	12'	chairs		open plan work station		
Asst. Librarian's room	1	1	150	150	12'	almiras/book shelves			Time sever standard	
General office	3	1	300	300	12'	computer				
Storage		1	500	500	10'/12'	printer			Architects handbook	
Multimedia room	10	1	1000	1000	12'	projector		Air conditioned		
Printing Area		1	250	250	12'					
Computer Lab	10	1	10x20	200	12'					
Conference Room	15	1	1000	1000	12'			Air conditioned		
Catalogue area		1	200	200	12'					
Toilet (Office)		1	150	150						
Toilet (Male & Female)		2	2x160	320						
			total	8290						

Multipurpose and Auditorium										
Space	No of user	Quantity	Space required	Total area (SFT)	Height required	Name	Equipment	Amount	Remarks	Reference
Auditorium	500	1	7.5x500	3750	20'-30'				Air conditioned	
Stage			1500	1500	12'					
Green Room		2	2x500	1000	12'					
Dressing Room		2	2x250	500	12'					Time sever standard
Multipurpose hall	400	1	400x9	3600	20'				Air conditioned	
others				2600	10'/12'					
Electro-Mechanical Room		1	500	500	10'-12'				open air work station	Architects handbook
Store		1	500	500						
Toilet (male & female)		2	2x160	320						
total				14270						

Cafeteria										
Space	No of user	Quantity	Space required	Total area (SFT)	Height requires	Name	Equipment	Amount	Remarks	Reference
Cafeteria Space	250	1	10x250	2500	12'				Air conditioned	
Service Counter		1	400	400	12'					
Hand wash & Toilet			650	650	10'					
Employee Check-in Room		4	4x100	400	12'					Time sever standard
Loading/Unloading			100	100						
Food Storage		5	5x100	500	12'				open air work station	Architects handbook
Food Preparation		1	200	200	12'					
Cooking Area		1	250	250	12'					
Washing Area		1	150	150	12'					
Trash Storage		1	50	50						
Toilet (male & female)		2	2x160	320						
Total				5520						

Museum and Exhibition										
Space	No of users	Quantity	Space required	Total area(SFT)	Height required	Name	Equipment	Amount	Remarks	Reference
Museum		1	4000	4000	16'-20'					
Archive			1200	1200					Air conditioned	Time sever standard
Exhibition		1	2400	2400						
office		4	4x100	400	12'					Architects handbook
Temporary exhibition (mela)		1	14000	14000	12'-16'				open air work place	
Parmanent Exhibition		1	8000	8000	16-20'				air conditioned	
Total				26000						

Theatre										
Space	No of user	Quantity	Space required	Total area(SFT)	Height required	name	Equipment	Amount	Remarks	Reference
Vestibule and gallery			1200	1200	12'-16'					
Check room			240	240	12'					
Lobby		1	1000	1000	12'-16'					
ticket office		1	50	50	12'				open air	
reharsel room			750	750	12'					
Administrative			350	350	12'					
toilet (male and female)		2	2x250	500	10'					
Auditorium			2x6000	12000	20'-30'				Air conditioned	
Radio studio			300	300	12'					
control room			70	70	12'					
Projection room			200	200	12'					Time sever standard
Spotlight booth			400	400	12'					
Stage			3500	3500	12'					
Stage workshop			1500	1500	12'					
Costume workshop			420	420	12'					
costume storage			210	210	12'				open air	
Costume dyeing			80	80	12'					
Dressing room		6	6x100	600	12'					
Makeup room		2	2x100	200	12'					
toilet (male and female)		2	1x160	320	12'					
stage manager			150	150	12'					
Discussion room			750	750	12'					
total				24790						

Others										
Space	No of user	Quantity	space required	Total area(SFT)	Height required	Name	Others	Amount	Remarks	Reference
Stationary/ Material Shops		6	6x100	600	10'					
Mechanical Room		1	500	500	10'				Open air workplace	time sever standard
Generator Room		1	300	300	10'					
Fire Control Unit		1	500	500						
Total				1900						

<b>Grand total</b>	<b>112480</b>
<b>circulation 30%</b>	<b>33744</b>
<b>total</b>	<b>146224</b>

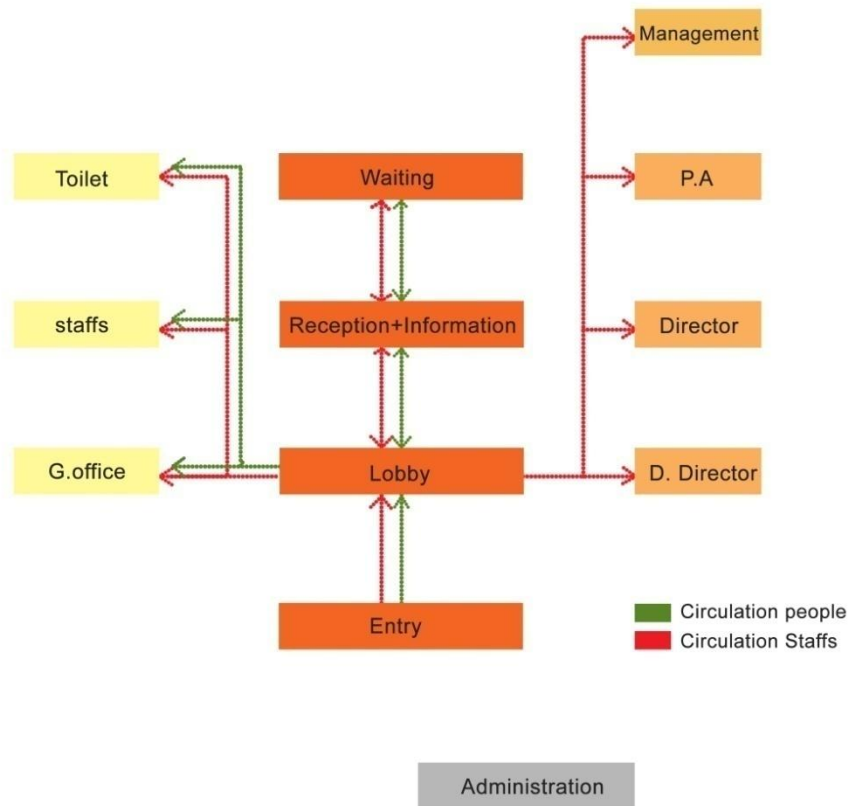


Figure 57 Source Author

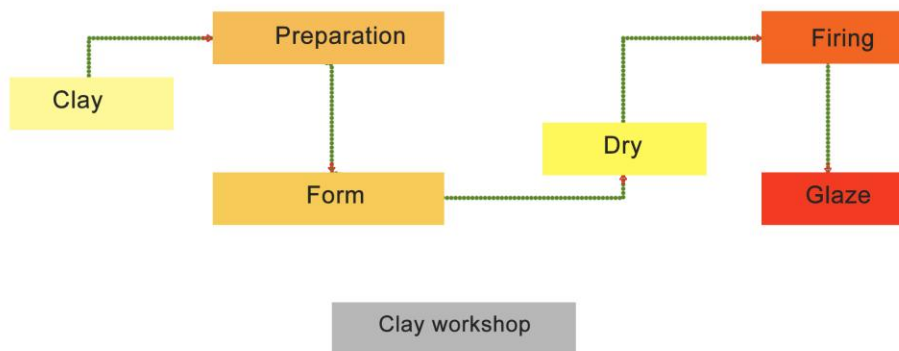
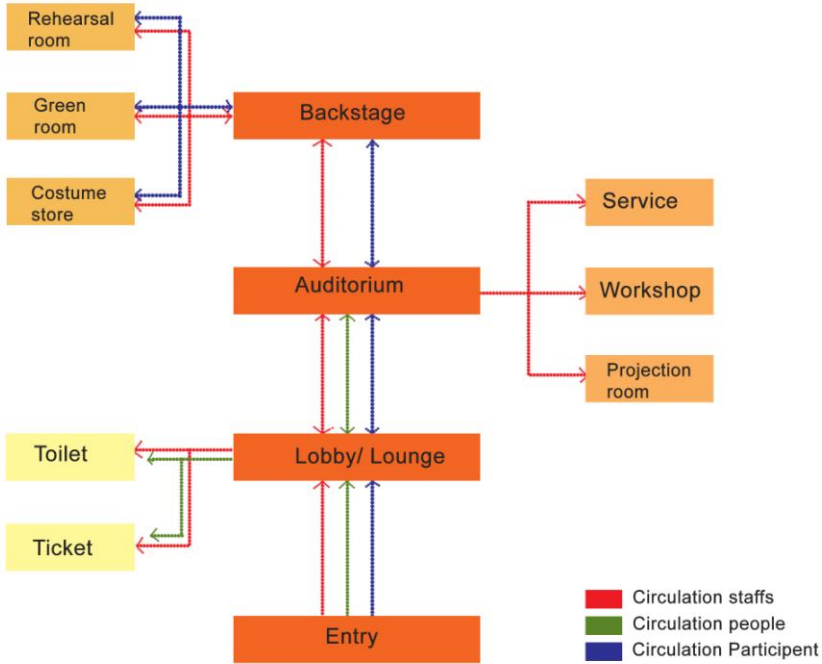
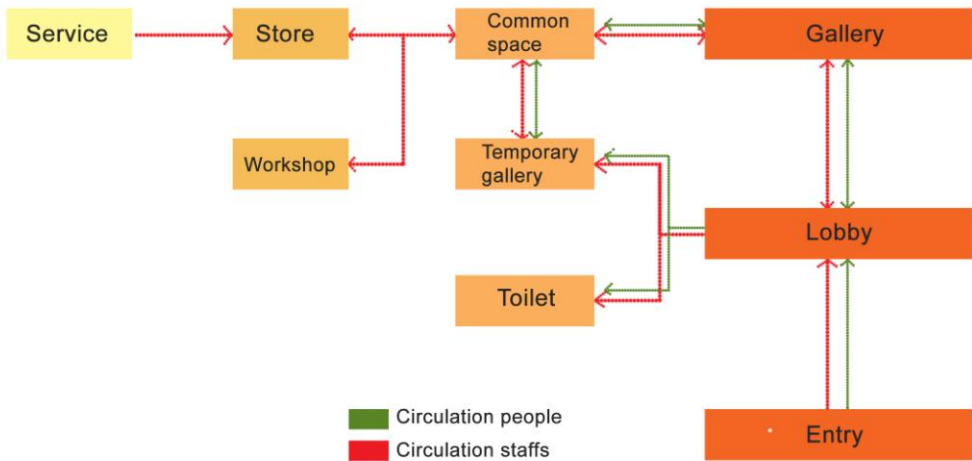


Figure 58 Source Author



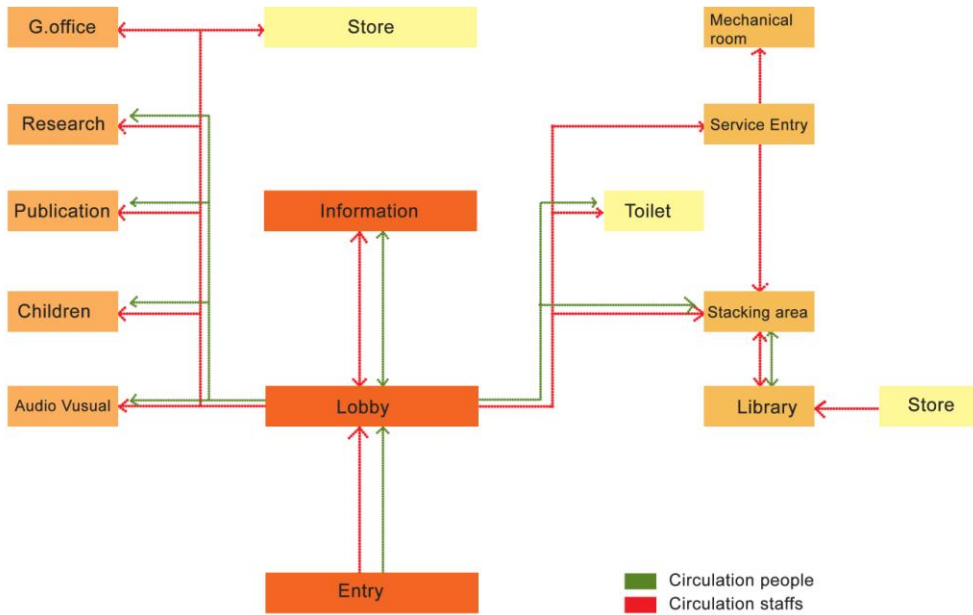


Auditorium/ Theater

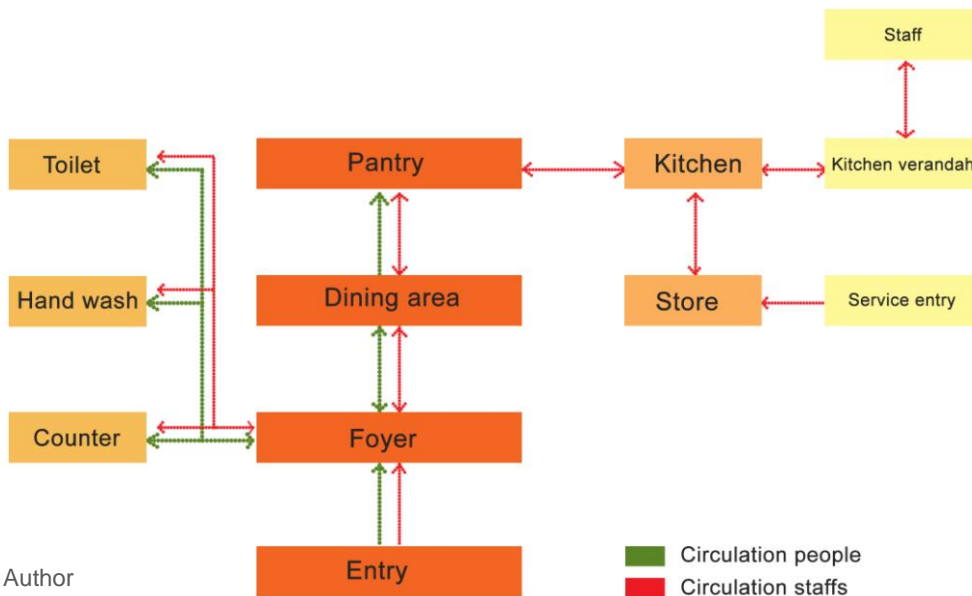


Exhibition

source: Author



Library and Archive



Source : Author

## Chapter 07 ( Conceptual stage and design development)

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7.1 Development i

7.2 Development ii

7.3 Development iii

7.4 Development iv

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# Chapter 07

## Development i

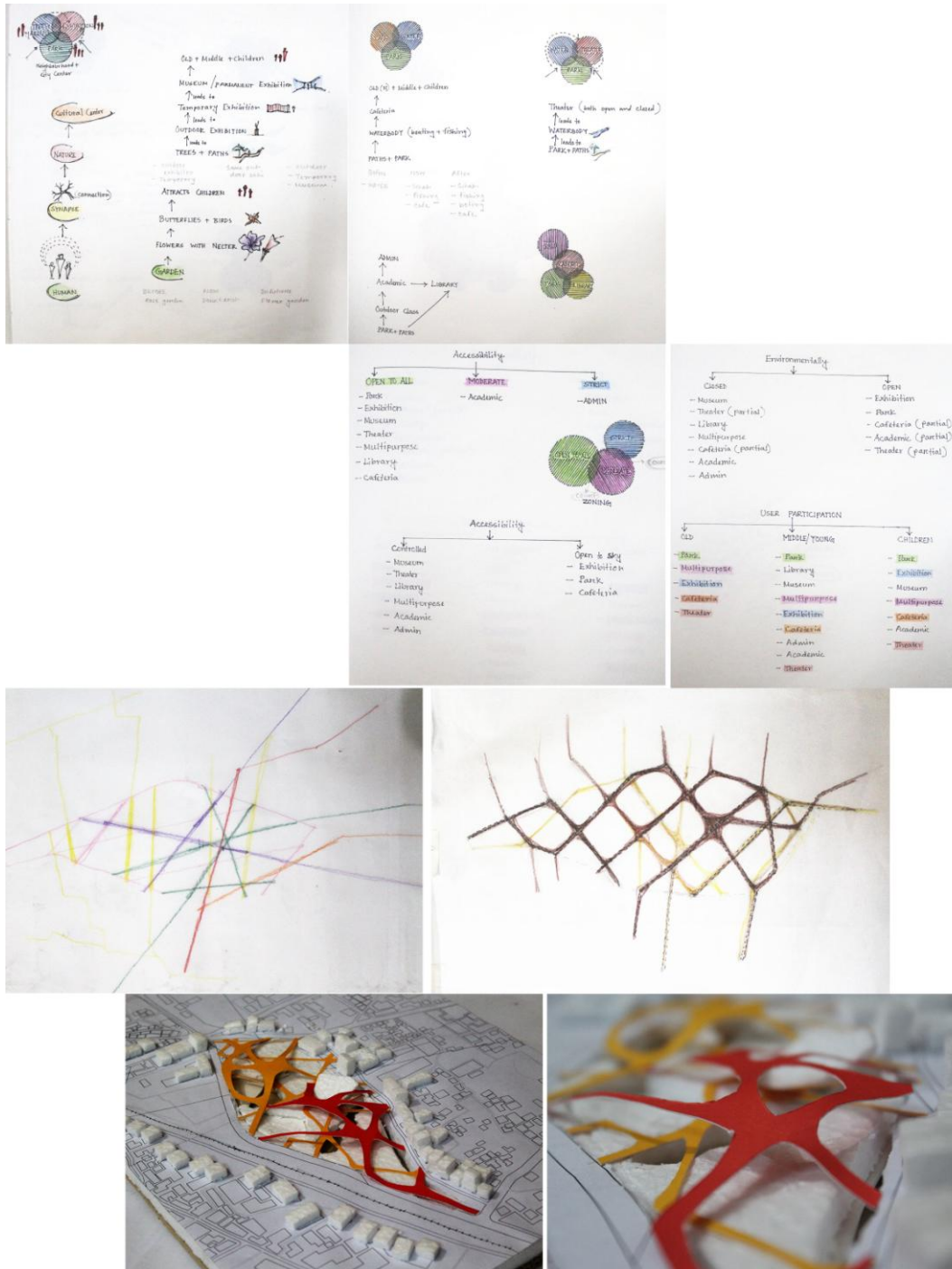


Figure 60 Development phase 1

Development ii



Figure 61 Conceptual sketches



Figure 62 Review models

### Development iii



Figure 63 Development iii model

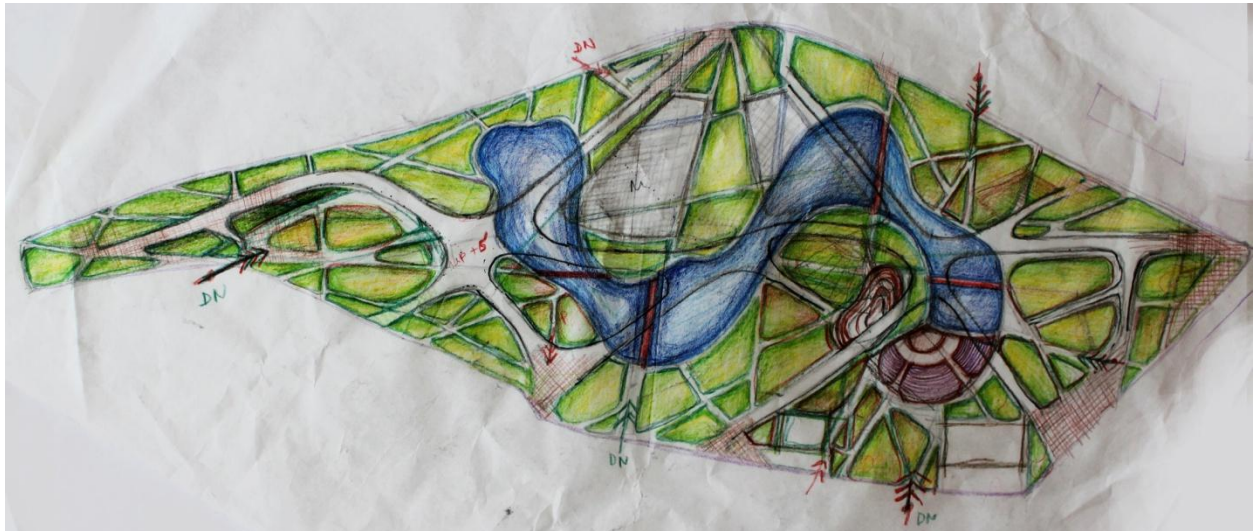


Figure 64 design development



Figure 65 review model



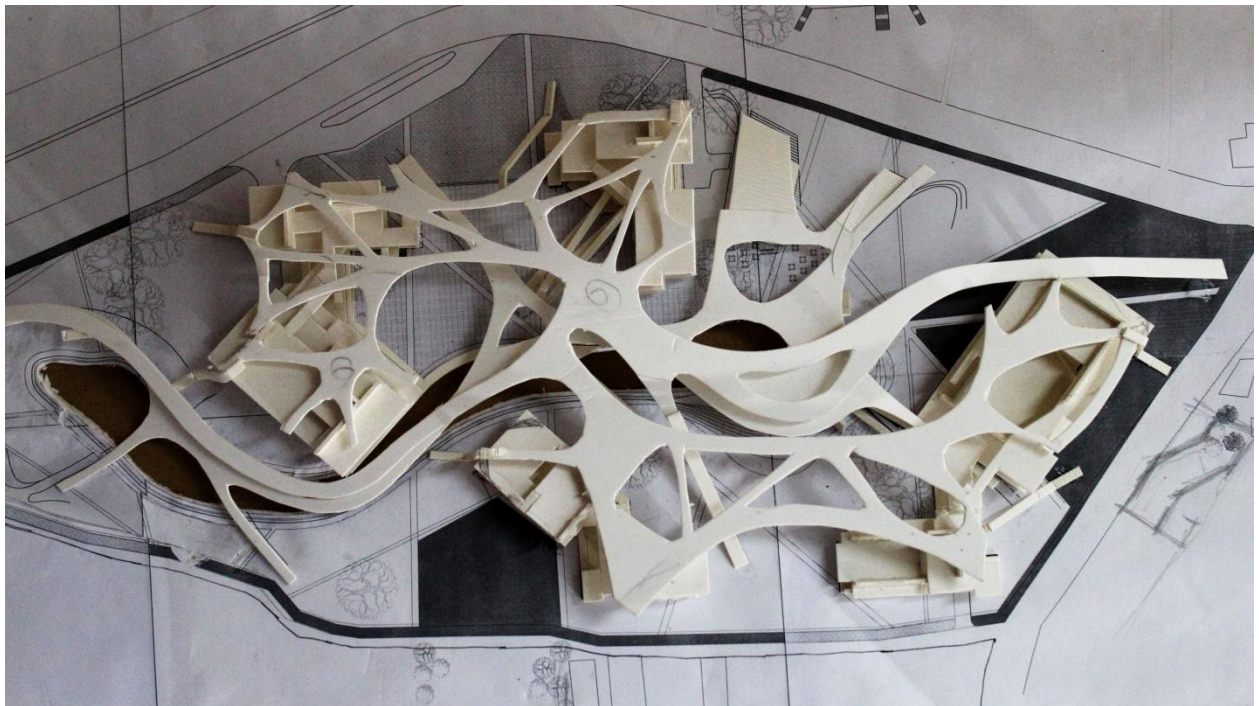
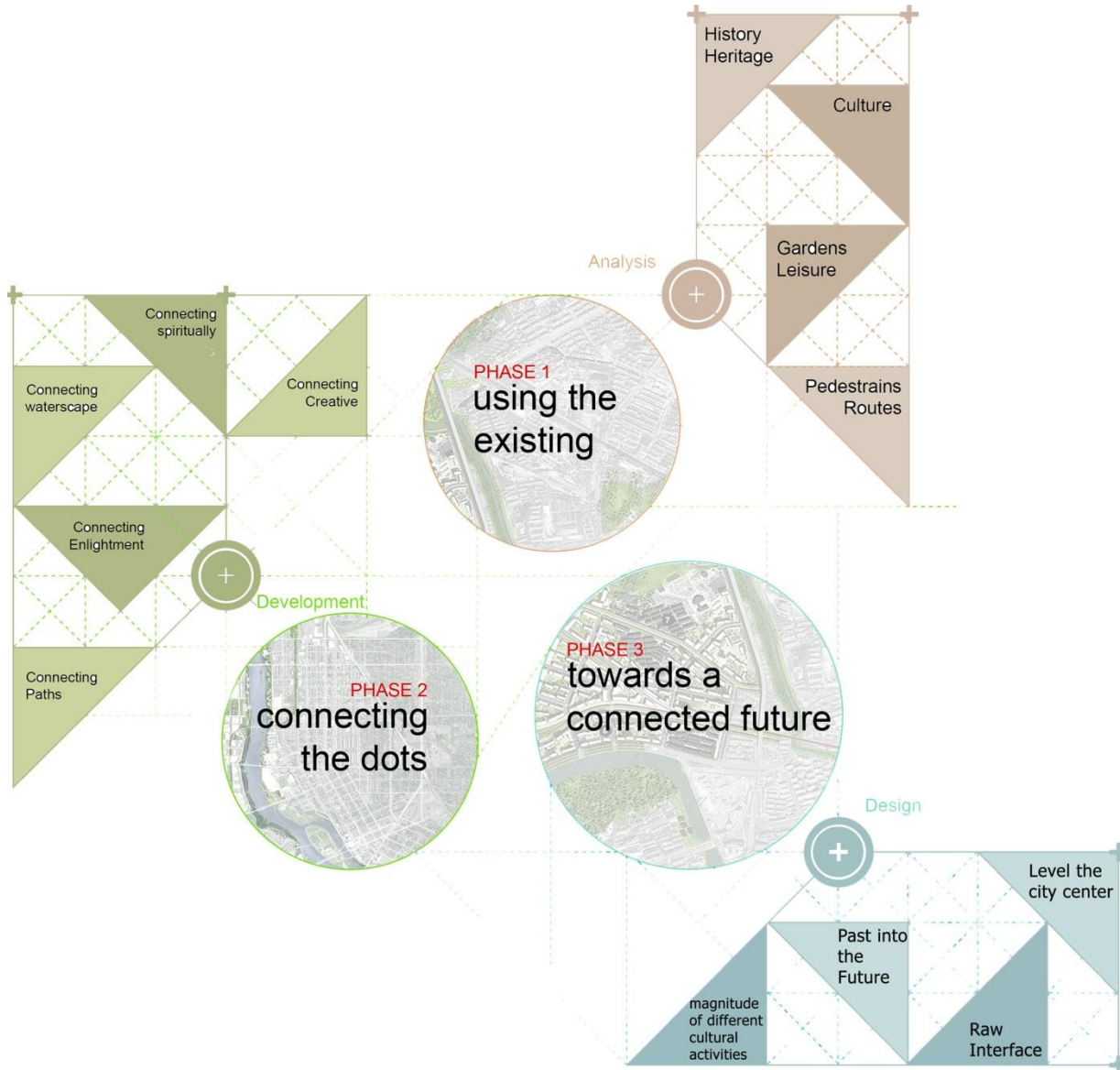


Figure 66 Photographs of review model

## Development iv



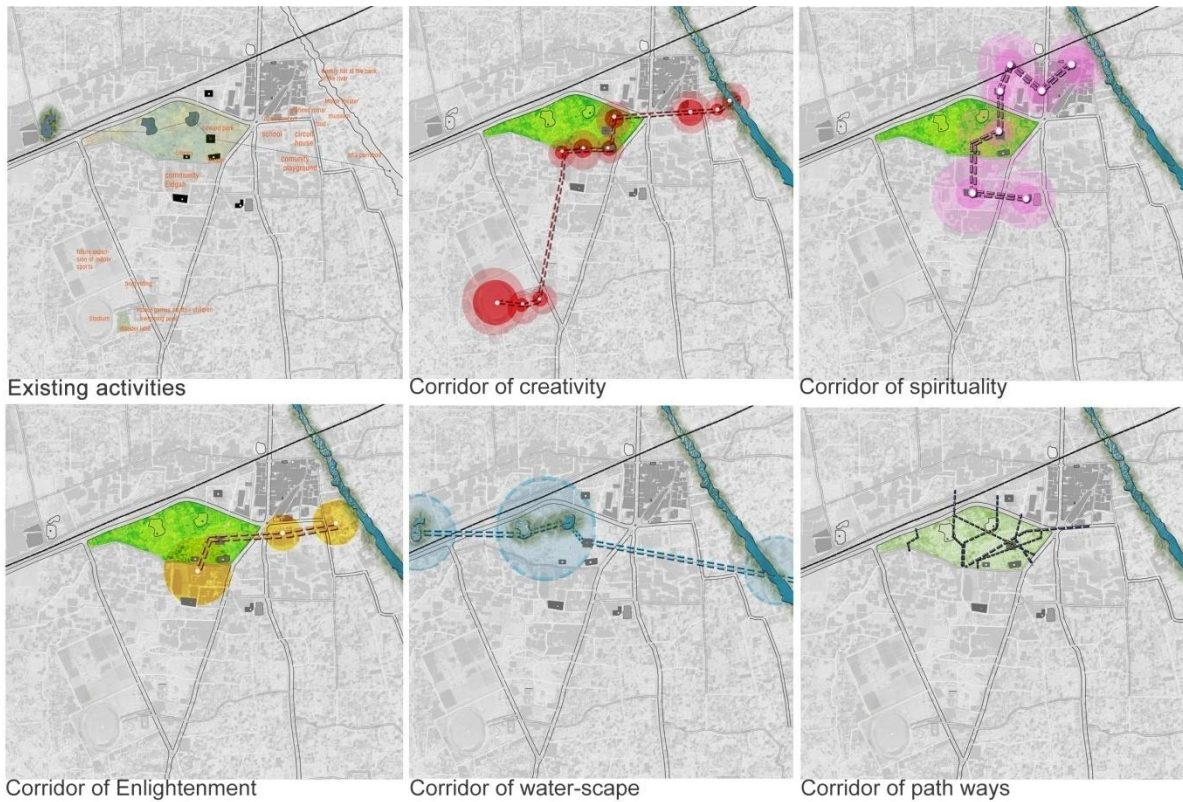
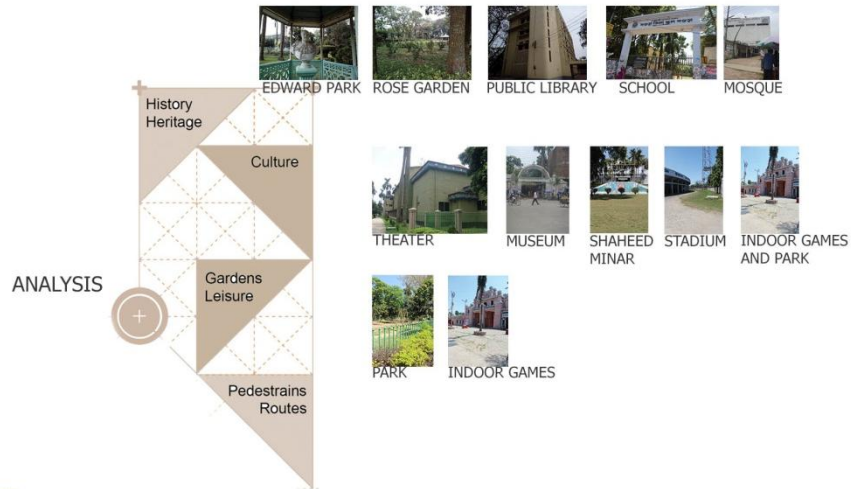


Figure 67 PHASE 2 (connecting the dots )

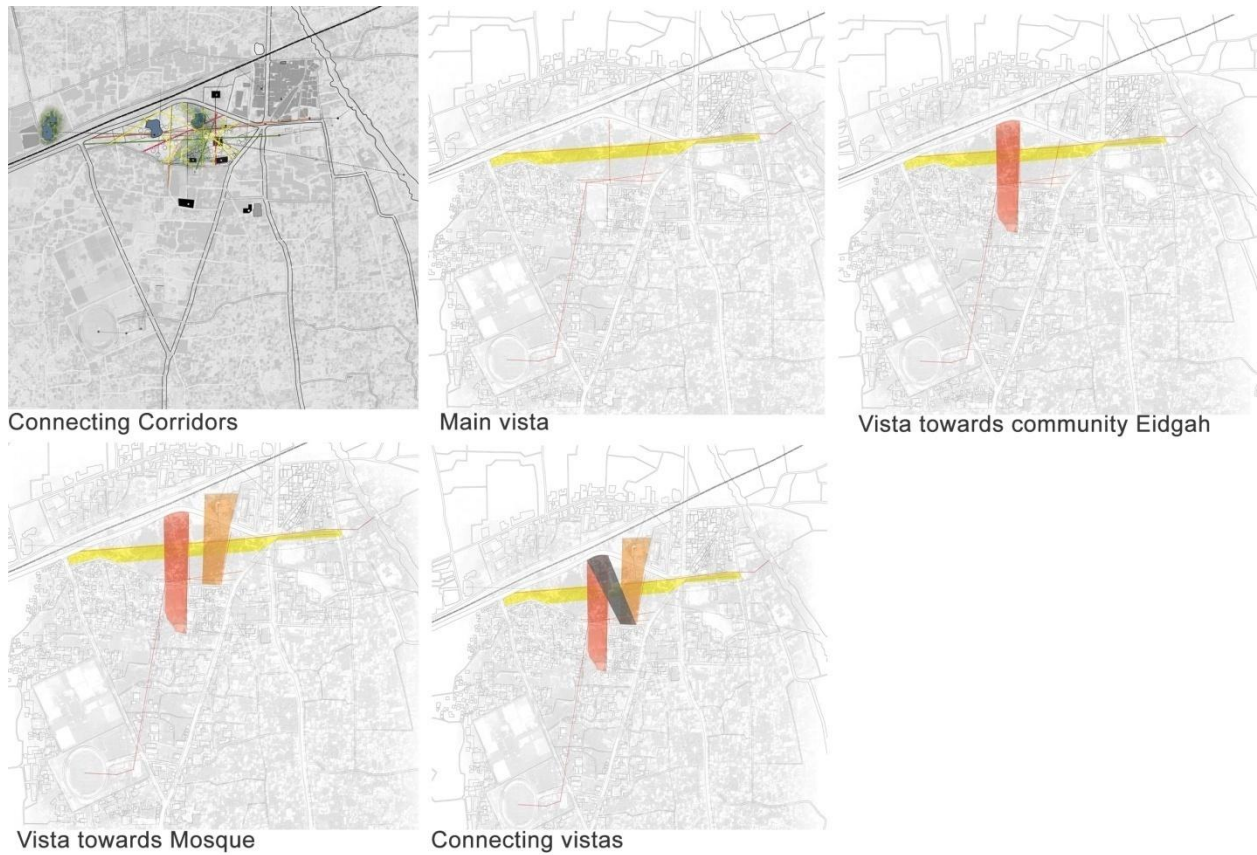


Figure 68 PHASE 3 (towards a connected development)

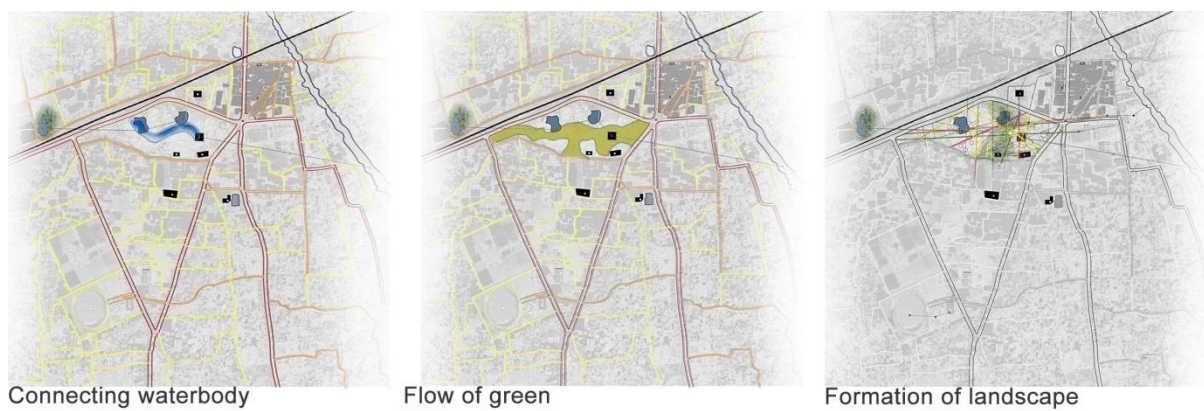


Figure 69

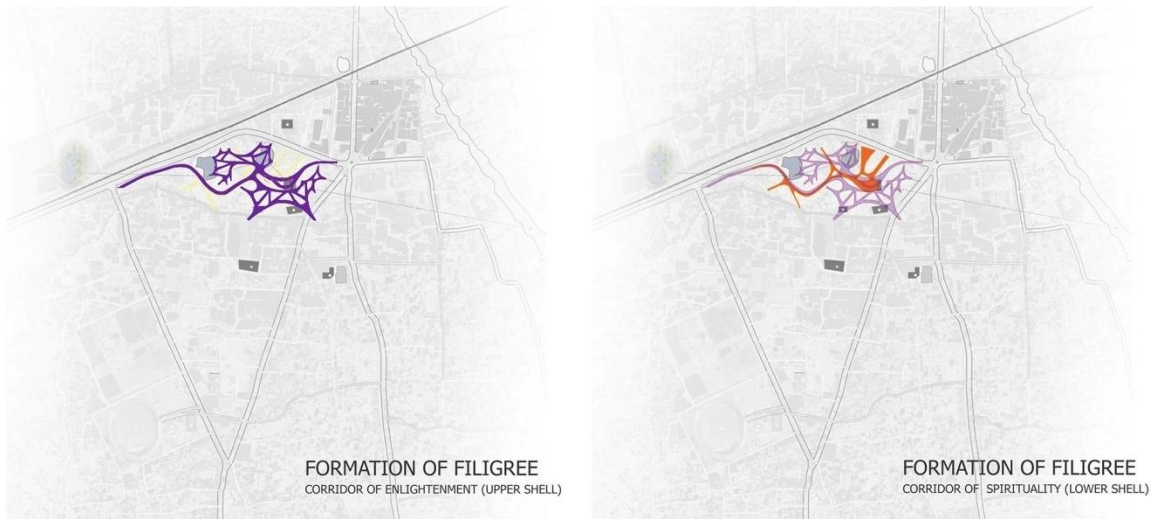
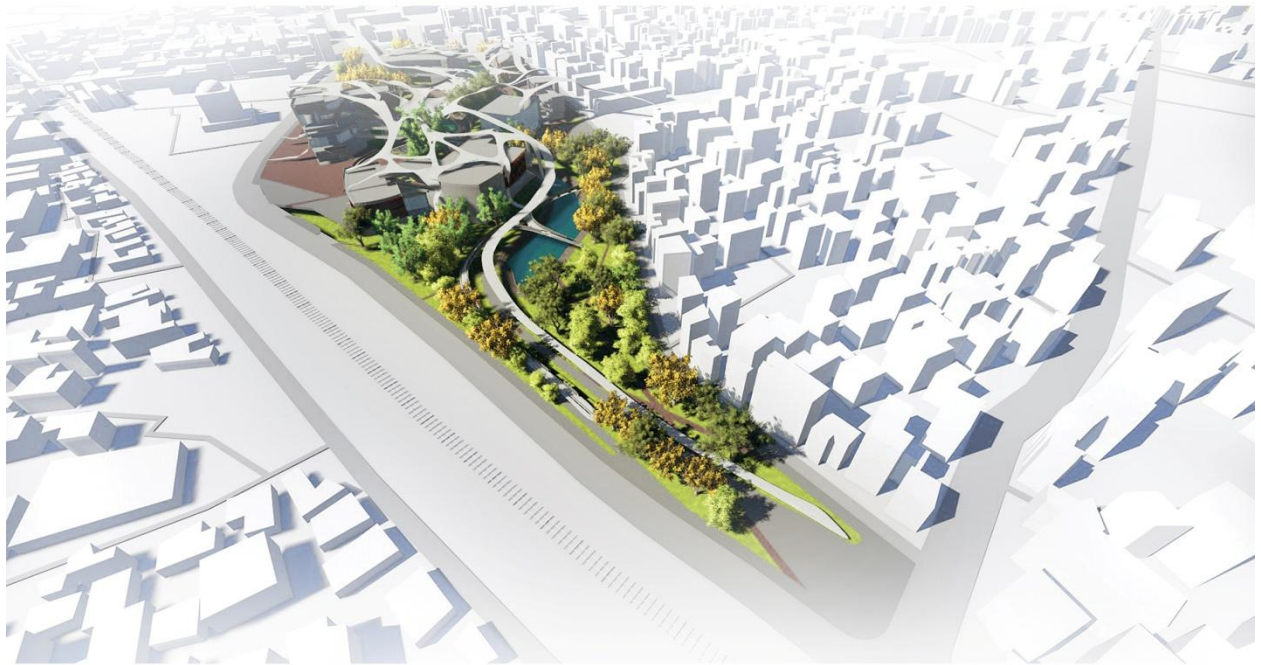


Figure 70



Figure 71 pedestrian entries

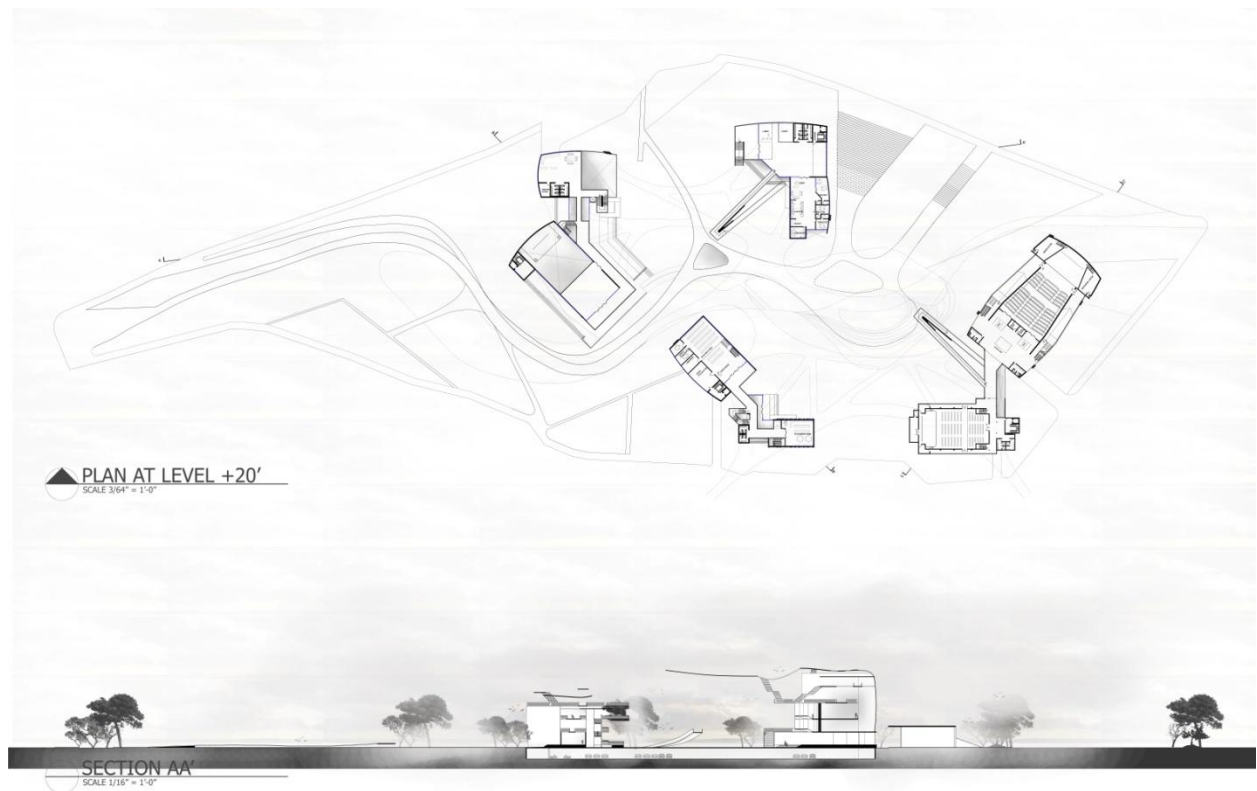


THE PARK

## THE PARK

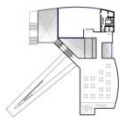
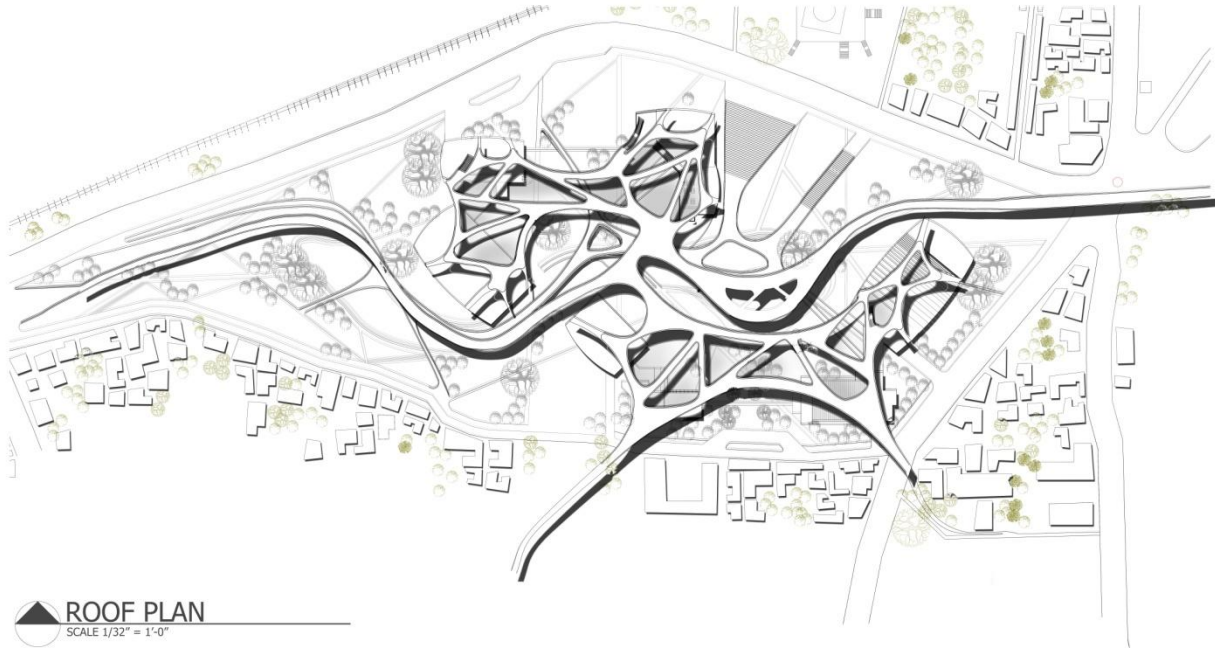


Figure 72









COFFEE SHOP AT LEVEL +56'  
SCALE 3/64" = 1'-0"

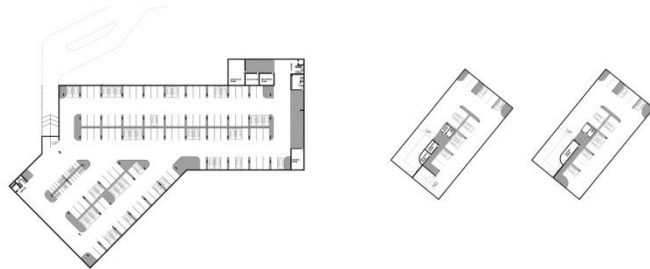




Figure 73 Proposed trees and butterfly garden

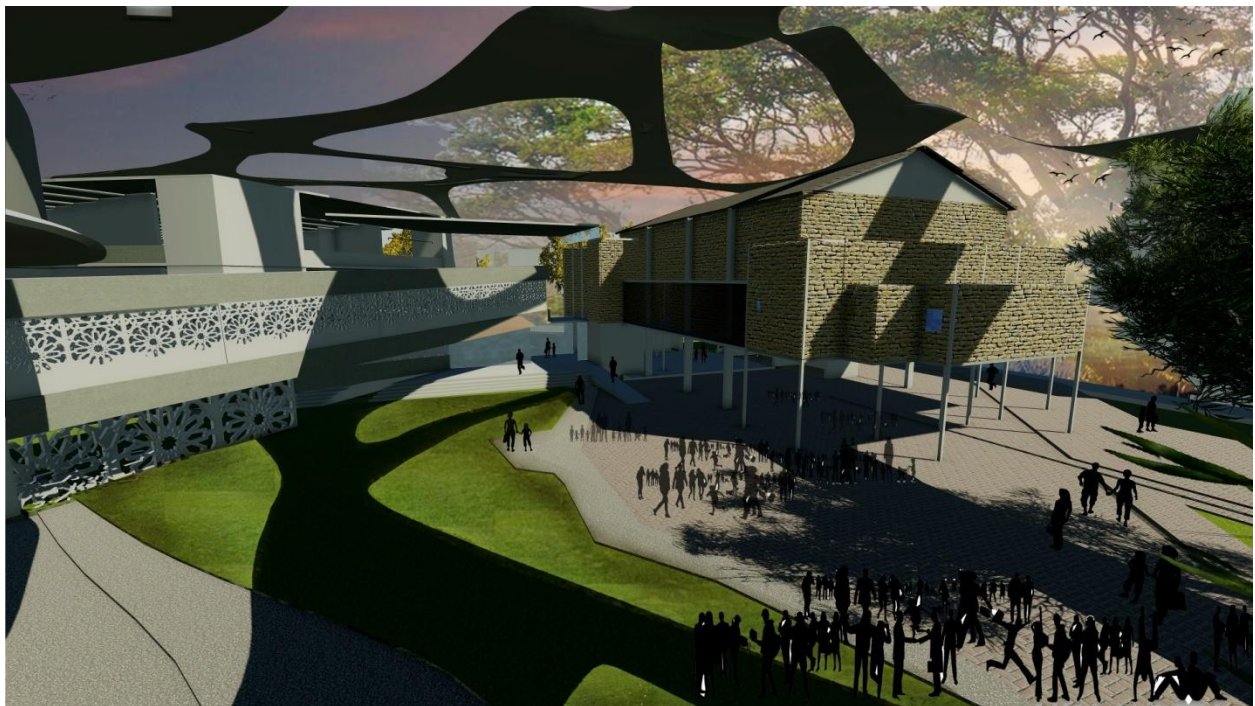
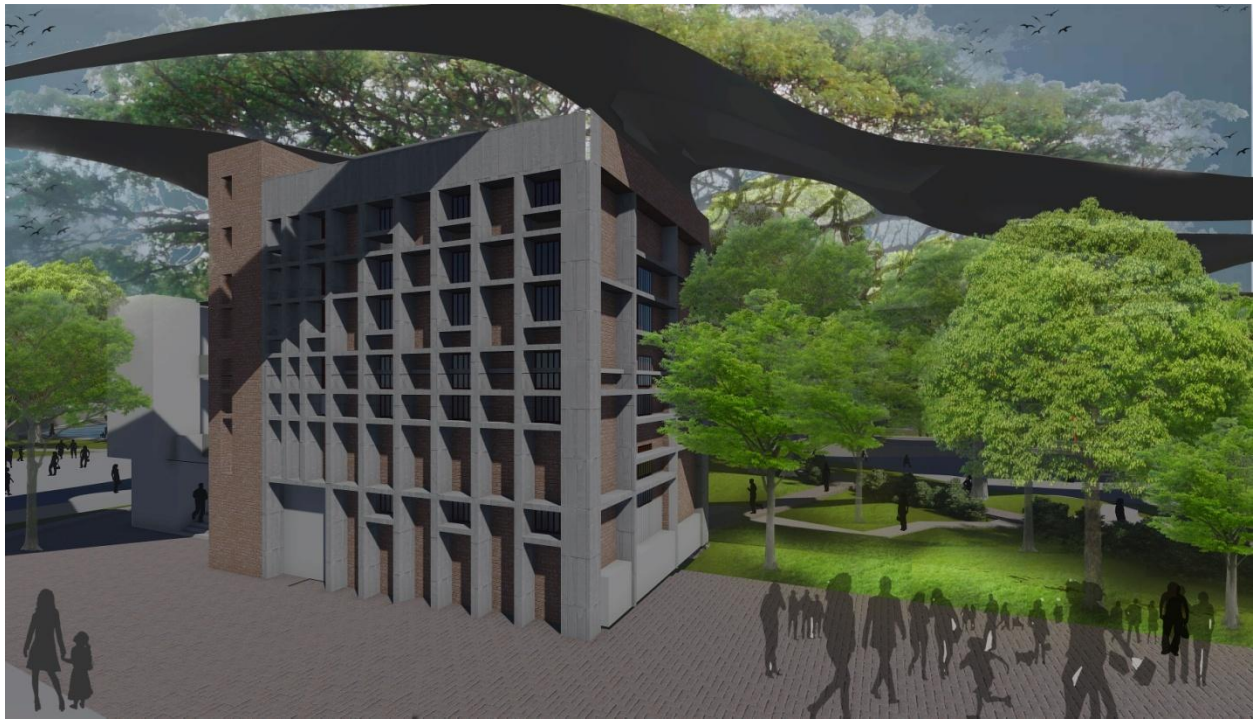


Figure 74 existing buildings

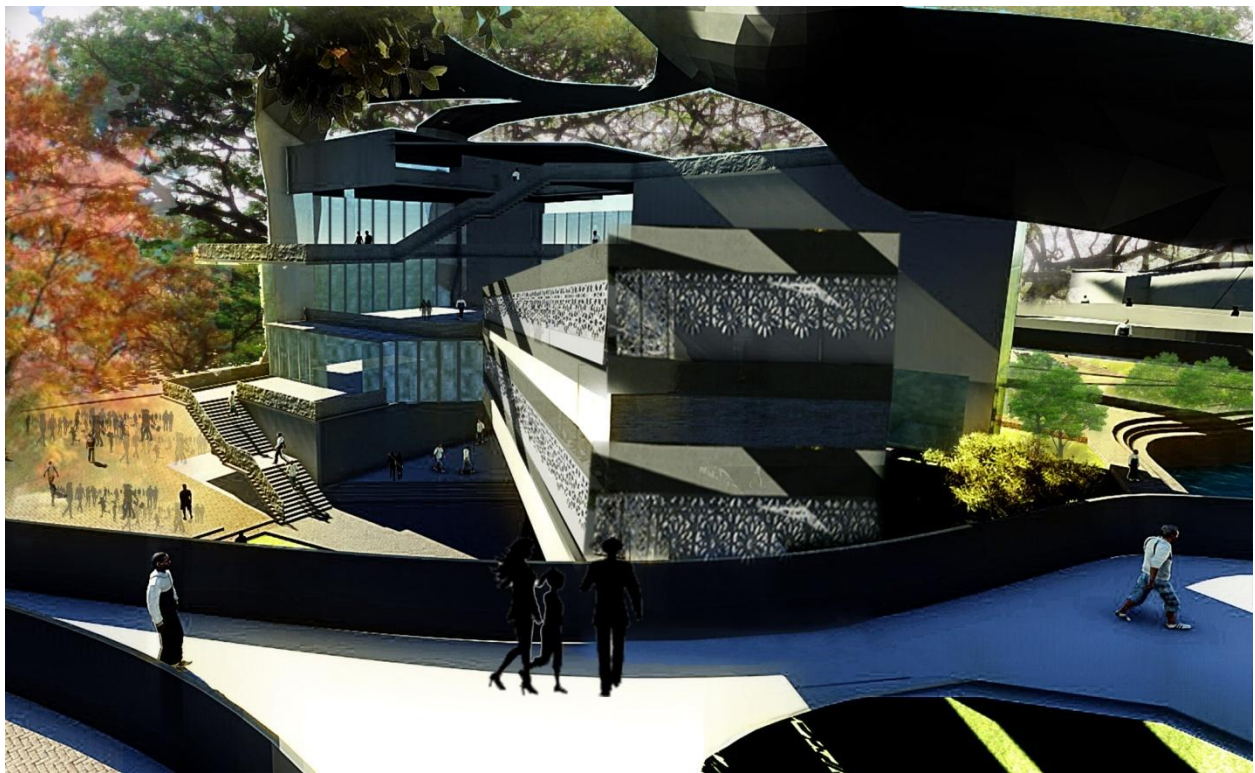
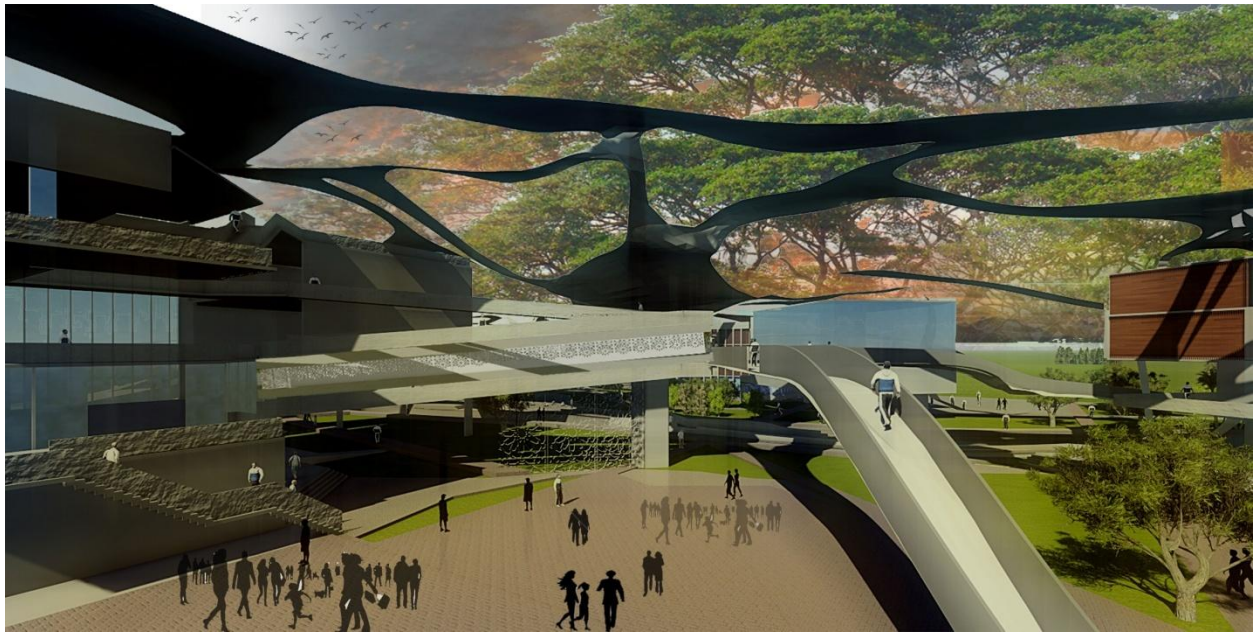
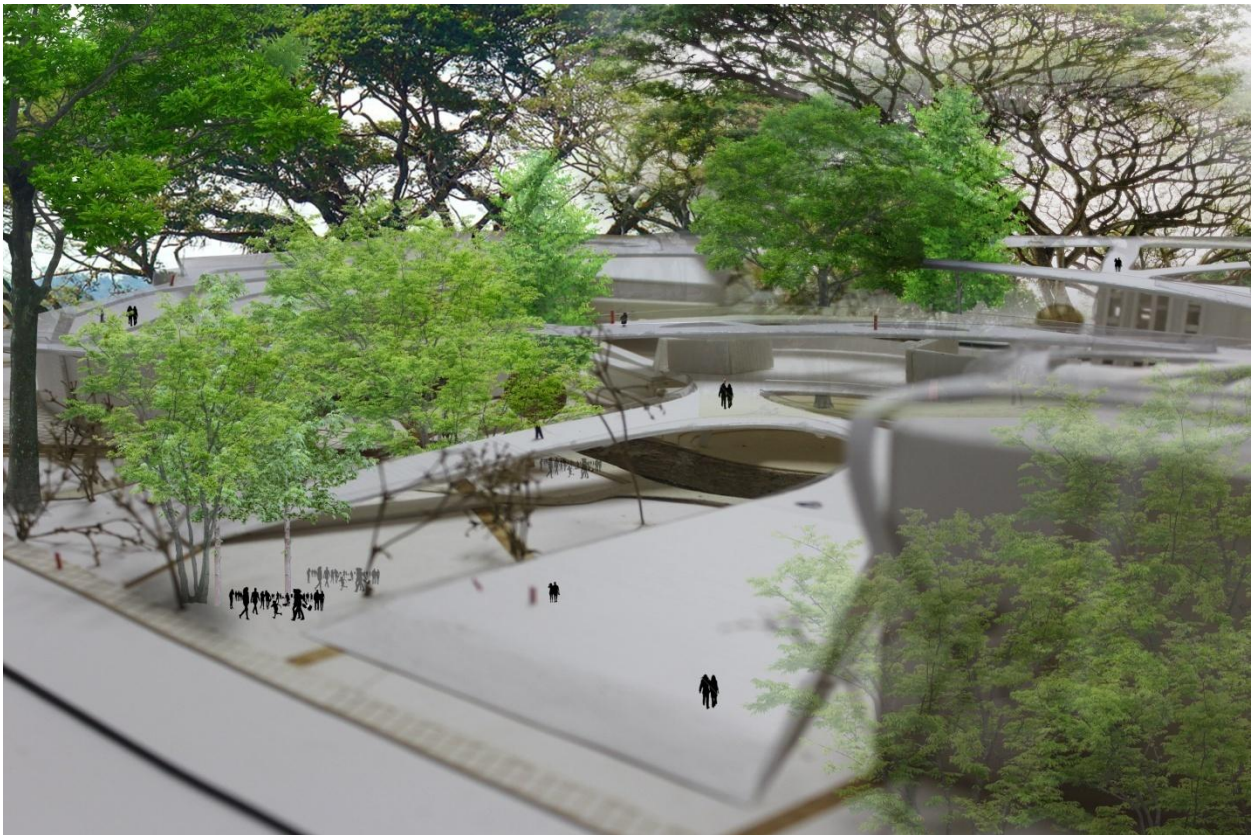


Figure 75 rendered Images (proposed building)



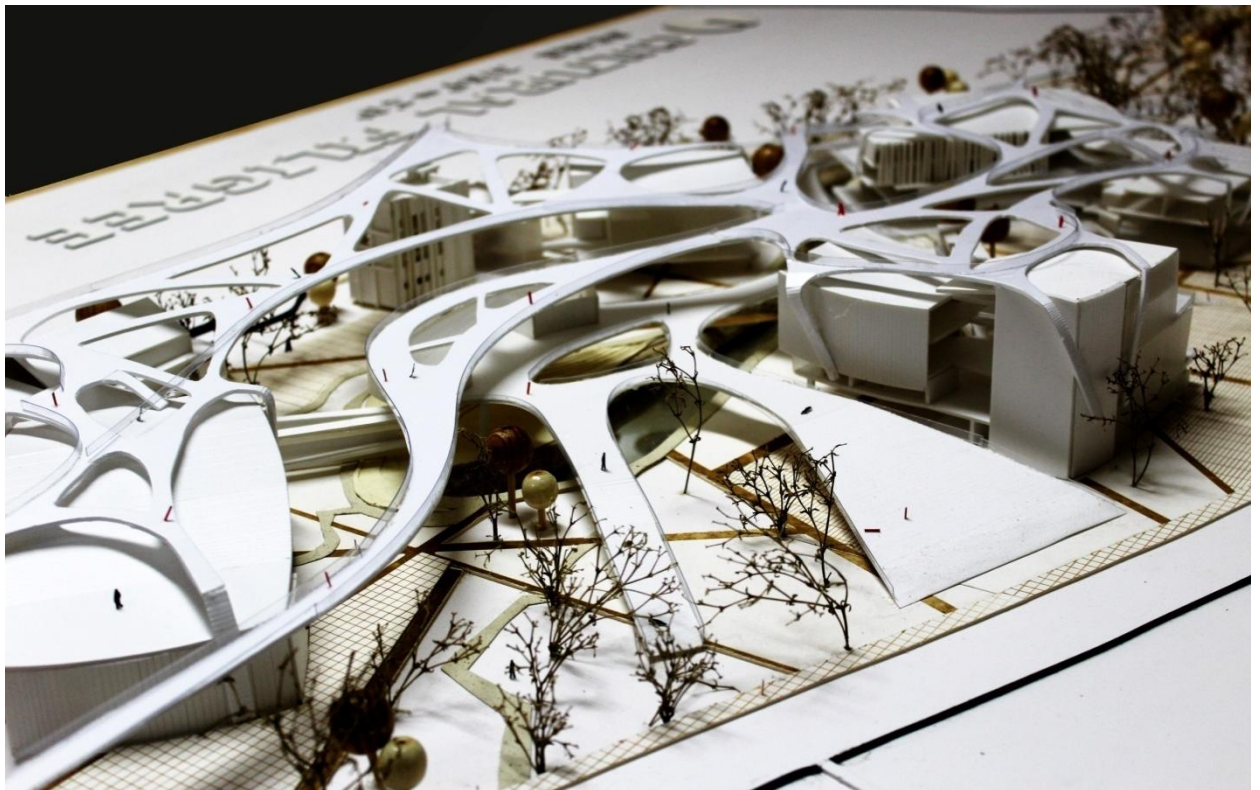
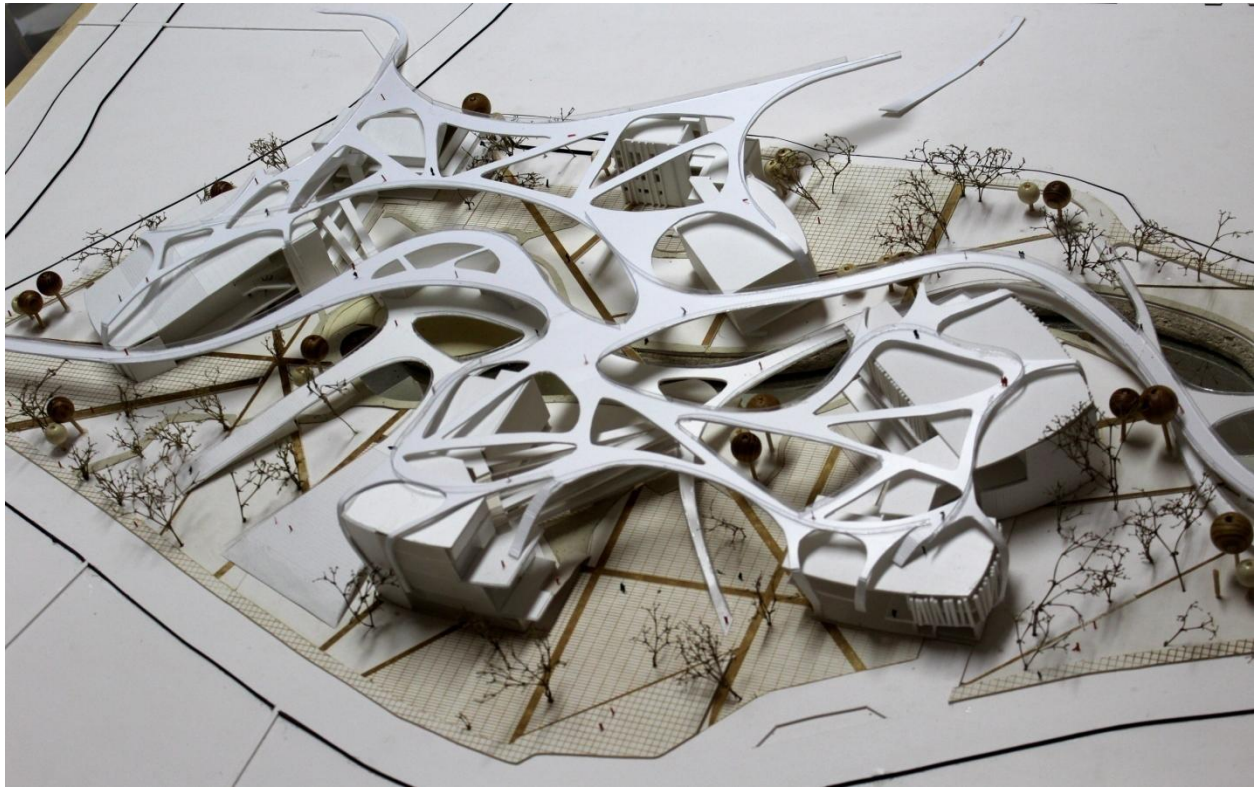


Figure 76 Photographs of final Model

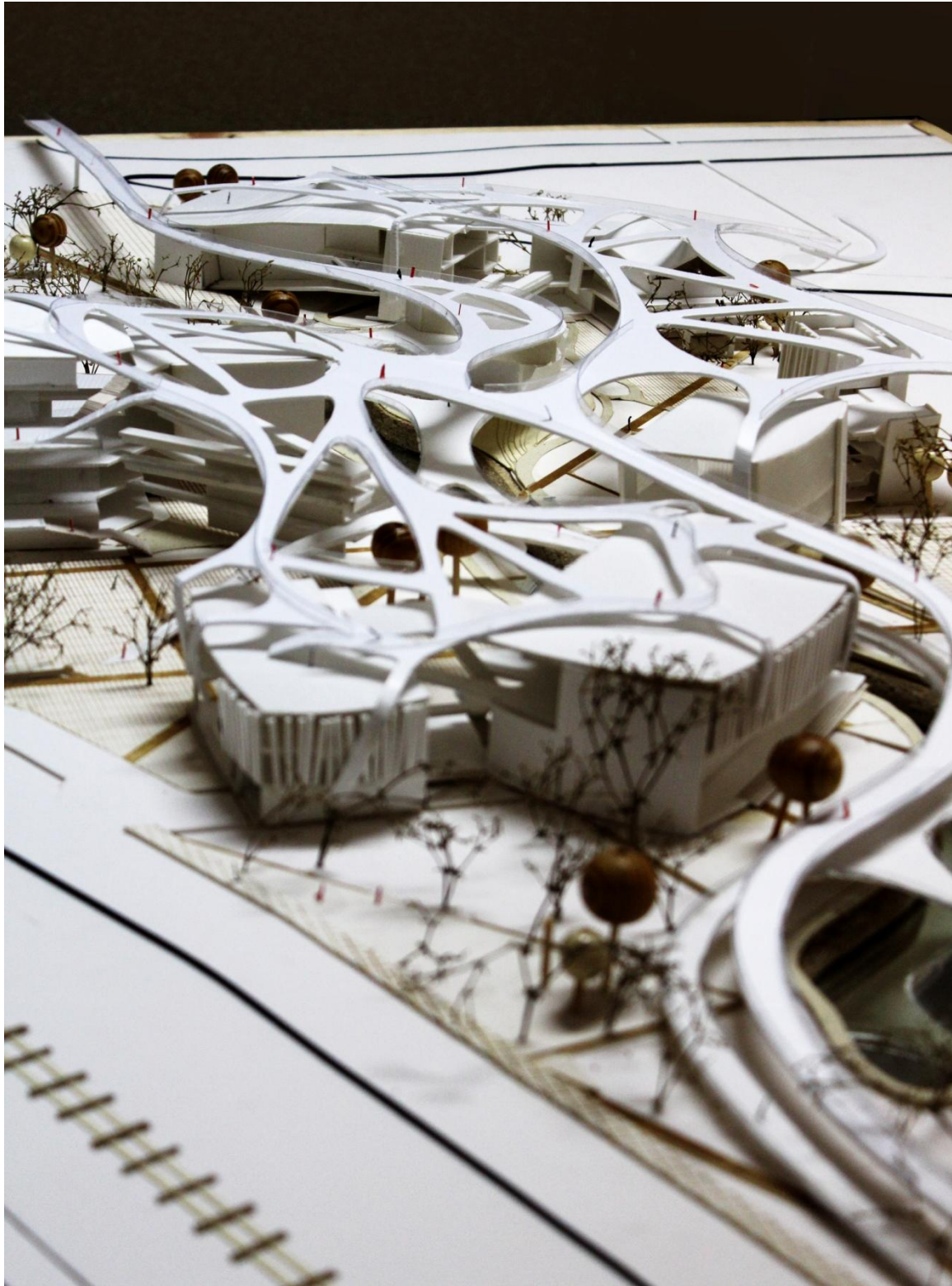


Figure 77 photographs of final model

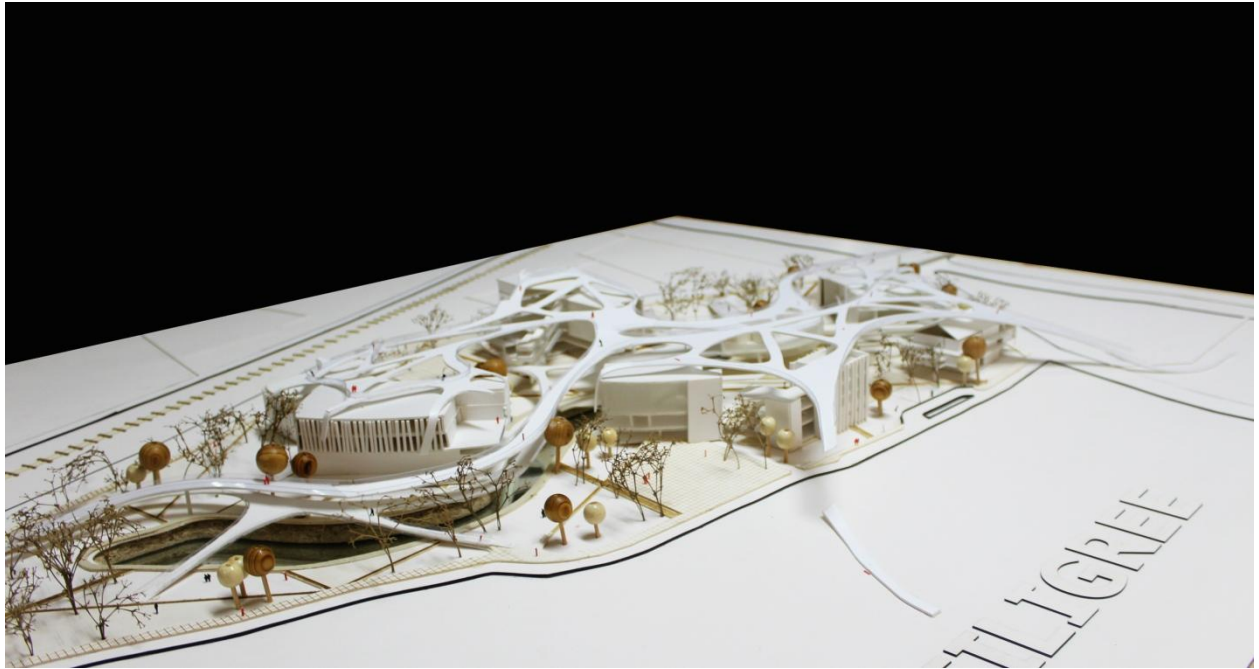


Figure 78 Photographs of final model





Figure 79 Photographs of site model

## Conclusion

"জাগিয়া দেখিনু আমি আঁধারে রয়েছি আঁধা, আপনরি মাঝে আমি আপনি রয়েছি বাঁধা। আজি এ প্রভাতে রবির কর কেমনে পশিল প্রাণের 'পর, কেমনে পশিল গুহার আঁধারে প্রভাত-পাখির গান। না জানি কেন রে এতদিন পরে জাগিয়া উঠিল প্রাণ।" ....রবীন্দ্রনাথ ঠাকুর

The fragmentation of culture at different junctures of history has led to the formulation and assumption of new identities of culture and the intelligentsia.

The project is about to give the city as well as the city center something new. The project is a small step to honor the past culture and to reshape our future culture at the same time the project is the alteration of people's interaction where the boundaries of "WE" will be expanded.

The project resembles to the connection of ancestors and the way of relating, feeling, knowing and doing at the same time considering the present individuals feelings, thinking and knowing process.

"এই ধুলো-মাটি-ঘাসের মধ্যে আমি হৃদয় চেলে দিয়ে গেলাম, বনস্পতি-ওষধির মধ্যে। যারা মাটির কোলের কাছে আছে, যারা মাটির হাতে মানুষ, যারা মাটিতেই হাঁটতে আরম্ভ করে শেষকালে মাটিতেই বিশ্রাম করে, আমি তাদের সকলের বন্ধু, আমি কবি।"....শান্তিনিকেতন, ২৫ বৈশাখ ১৩৩৮

The project plays an intermediate role between urban design and architecture as some of the design proposal resembles to urban park design on the other hand focusing on culture center itself. the project is more close to nature and tradition at the same time a positive perspective towards new culture and technology. The narration of Rabindranath Tagore would be best words to describe the project at a glance, and that is....

"মানুষের আত্মপ্রকাশের ইচ্ছাকে আমি রূপ দিতে চেয়েছিলাম। সেই জন্যেই তার রূপভূমিকার উদ্দেশে একটি তপোবন খুঁজেছি। নগরের হাঁটকাঠের মধ্যে নয়, এই নীলাকাশ উদয়াস্তের প্রাঙ্গণে এই সুকুমার বালক-বালিকাদের লীলাসহচর হতে চেয়েছিলাম।"....রবীন্দ্রনাথ ঠাকুর

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