

# **Twin Museum at Visva-Bharati, Santiniketan**

**REQUEST FOR PROPOSAL (R.F.P.) FROM INDIAN ARCHITECTS/  
ARCHITECTURAL FIRMS SEEKING EXPRESSION OF INTEREST FOR**

**PARTICIPATION IN  
PREPARATION OF DESIGN, ESTIMATING TASKS AND WRITING DPR**

**FOR**

**THE PROPOSED TWIN MUSEUMS AT VISVA-BHARATI,  
SANTINIKETAN FOR RABINDRA-BHAVANA AND KALA-BHAVANA**



**This document has been prepared by  
Twin Museum Revival Committee  
Visva-Bharati, Rabindra-Bhavana**

**4<sup>th</sup> October, 2016**

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## Section I : Preamble and Holdings

### 1.1 PREAMBLE

Established by Rabindranath Tagore, and his son, Rathindranath, respectively, the Kala-Bhavana (1920) and the Rabindra-Bhavana (1961) function as an art gallery and an institute of studies related to Tagore's life and works.

The Rabindra-Bhavana has a museum and is part of a complex that includes five houses in which Tagore lived. It has a wealth of personal effects and over 1,600 artworks produced by Tagore, however only about 5% of the collection is currently on display and there are inadequate storage facilities, such that the collection is gradually deteriorating.



The Kala-Bhavana had its first permanent home from 1929, but has since been relocated twice (1965 and 1981). It contains around 20,000 artworks including Classical Bengali, Contemporary Indian, Folk and Decorative Arts, and a few works by European artists. Of great significance, are the works from the Far East (primarily Japan and China), which comprise the most extensive collection in India.

The two museums are in the process of upgrading its facilities and practices to international standards. The size of the current building does not permit for this and hence it has been decided to build or extend new, state of the art facilities. It is proposed to commission these building spaces that combine separate sections for each of the Rabindra-Bhavana and the Kala-Bhavana, However some general facilities (probably conservation laboratory) will need to be shared by the two institutions. Some others such as the following may be with respect to Rabindra Bhavana (RB) only:

- 1) Lobby with adequate space for cloakroom, ticketing, orientation (film on screens, images/model of complex) and information (for RB only).
- 2) Café with external open space and separate access (for RB only).
- 3) Shop – perimeter with separate access (for RB only).
- 4) Educational facilities – multipurpose room and theatre, with 150 capacity (for RB only).
- 5) Music library – including displaying Tagore's own records (for RB only).

### 1.2 RABINDRA-BHAVANA COLLECTIONS AT A GLANCE

Total number	4115
• Gold	19
• Box, caskets etc.	73
• Personalia	214

• Coin	6
• Watches and clocks	8
• Medals, degrees	303
• Textile	47
• Utensils	421
• Wood & leather-work	183
• Kutum Katum	36
• Sculptures	67
• Swords	5
• Type writer	2
• Musical instruments	7
• Tagore paintings	1582
• Painting by others	703
• Miscellaneous	439

### 1.3 RABINDRA-BHAVANA ARCHIVES AT A GLANCE

• Tagore manuscripts	1026 files
• Press proofs	32 files
• Correspondence (English)	513 files
• Correspondences (Bengali)	960 files
• Dwarkanath Tagore papers	8 files
• Debendranath Tagore papers	5 files
• Tagore family letters	30 files
• Andrews papers	32 files
• Visva-Bharati papers	22 files
• Suprakash Ganguli collect.	20 files
• Mira Devi-Kripalani coll.	50
• P.C. Mahalanobis coll.	50

### 1.4 RABINDRA-BHAVANA ARCHIVES HIGHLIGHTS

#### Manuscripts of

• Albert Einstein	• Rabindranath Tagore
• Romain Rolland	• Mahatma Gandhi
• W.B. Yeats	• Helen Keller
• Jawaharlal Nehru	• Benito Mussolini
• Lord Chelmsford	• Subhas Chandra Bose
• Jagadish Ch. Bose	• Sarvapalli Radhakrisnan
• Okakura Kakuzo	• Chittaranjan Das



### 1.5 RABINDRA-BHAVANA AV/PHOTO ARCHIVES

- Approximately 15,000 photographs
- Approximately 60,000 negatives
- Glass negatives
- Audio recordings
- Video recordings
- Autographed photographs

### 1.6 Kala-Bhavana Collections

20,000 works in total, including

- Classical Bengal Art
- Modern Indian Art
- Far Eastern Art
- Folk Art
- Decorative Art
- Paintings, Sculptures, Crafts, Textile, Manuscripts
- Books, Pamphlets, Journals

### 1.7 KALA-BHAVANA COLLECTION HIGHLIGHTS: CLASSICAL ART OF BENGAL

Rabindranath Tagore	115
Abanindranath Tagore	55
Gaganendranath Tagore	86
Nandalal Bose	804
Binodebehari Mukherjee	188
Ramkinkar Baiz	72
Surendranath Kar	156
Mukul Chandra Dey	84
Jamini Roy	3
Sudhir Khastgir	4
Sunayani Devi	5
Gopal Ghosh	1
O.C. Ganguly	1
Ramendranath Chakraborty	72
Dhirendrakrishna Debburman	28
Manindrabhushan Gupta	25

**1.8 KALA-BHAVANA COLLECTION HIGHLIGHTS: CONTEMPORARY INDIAN ART**

•	K. G. Subramanyan	18
•	Somenath Hore	6
•	Chittaprasad	40
•	Anjolie Ela Menon	1
•	Satyajit Ray	15
•	M.F. Hussain	1
•	Jogen Chowdhury	8
•	Arpita Singh	1
•	Bikash Bhattacharjee	1
•	Paramjit Singh	1
•	Suhas Roy	5

**1.9 EXCLUSIVE COLLECTION- FAR EASTERN ART**

**754 Works**

•	Kanzan	•	Taikan Yokoyama
	Shimomura		
•	Kampo Arai	•	Ju Peon

**1.10 COLLECTION OF WORLD ART**

•	E.B. Havell	•	Nicholas Roerich
•	Boris Georgiev	•	Gustav Vigeland
•	Henry Lamb	•	Elizabeth Brunner
•	C.F. Andrews	•	W.W. Pearson

## Section II : Architectural Programme

### 2.1 BROAD CONSIDERATIONS

Key aspects to be considered in the approach to development of the twin museum are as follows:

- Reflect Tagore's creative vision, including his ideas on Santiniketan, Sriniketan, as well as his philosophies such as internationalism and freethinking.
- Maintain a relationship/connection with existing Uttarayana (Rabindra Bhavana) as well as Nandan (Kala Bhavana) Museum complex through visual integration, a sense of similar character, and landscape setting.
- Cater for annual visitation of close to one million with an emphasis on target groups that largely visit the Museum.

**Note:** Please refer to **Annexure 'A' (A1 and A2)**, consisting of the following two articles for understanding the glorious built environmental heritage of Santiniketan and Rabindranath Tagore. These articles may also be referred to appreciate the architecture, infrastructure and interiors of the buildings of Visva-Bharati, Santiniketan.

- Banerjee, A. (1999). "Campus Architecture – Santiniketan." *Architecture + Design*, Media Transasia Group, Vol. 16, No.1, pp. 43-45.
- Banerjee, A. (2011?). "Santiniketan Built Environment and Rabindranath Tagore." *Sandhi – A Journal of Science and Heritage Initiatives*, IIT Kharagpur, pp. 130-135.

### 2.2 GENERAL REQUIREMENTS

- Meet international museums standards for light, temperature and humidity ([Please refer Section III](#)).
- Meet high environmental standards for construction (such as site orientation, materials choice) and ongoing operation/sustainability.
- Provide disabled access throughout.
- Provide very secure buildings, including a monitoring room (as there have been thefts in the past).
- Wi-Fi and hard cable linked throughout.
- Storage areas – central location/environmentally buffered and meet international museum standards.
- Buildings designed to minimise impacts of potential disasters, especially floods.
- Buildings designed to minimise insect related problems.

- Options for the display of Art in public areas.

## **2.3 GENERAL PROVISIONS**

- Lobby with adequate space for cloakings, ticketing, orientation (film on screens, images/model of complex) and information.
- Café with a shop/sales counter with a separate access.
- Activity space for children (Max 50) with some educational facilities – multipurpose rooms.
- Music library – including displaying Tagore’s own records.
- Digital facilities – studio, capacity for photographing and digitisation.
- Office space for 50 people.
- General storage for non-collections - large items, e.g. cabinets, pedestals, mannequins.
- General office storage - brochures, audio-visual guides.
- Passages – 12ft wide.
- Lift – capacity for 20 people.
- Workshop.
- First Aid room.
- Loading dock, packing area and quarantine room with a low oxygen chamber/fumigation room (of 25 ft. x 20 ft), in close proximity to each other.

## **2.4 OTHER CONSIDERATIONS**

- Future planning in storage, electronics capacity, etc.
- Backup power supply.
- Protection from Vandalism.

## **2.5 SPECIFIC REQUIREMENTS**

### **2.5.1 Exhibition spaces**

- Large, open and flexible space (approximately 15,000 sq. ft.). Preferably provide some natural light (however no direct light exposure to exhibits) and possible intermittent views of landscape and interconnectivity for permanent exhibitions.
- Temporary exhibition space (approximately 5,000 sq.ft.). It should incorporate agreed international standards to allow for the borrowing of artworks from international museums. Exclude sources of natural light.

### **2.5.2 Conservation Unit incl. laboratory -Adequate provision for: 2,750 square feet (Approx.)**

Separate facilities for Rabindra-Bhavana (2150 sft; Annexure A) and Kala Bhavana (600 sft; Ref Annexure B) with the following general features:

- Separate areas for metal objects and paper/textile objects with some natural light,
- Fume extractors,
- Chemical and solvent storage,
- Safe work areas,
- Mount making area,
- Large bath for conservation treatments,
- Conservation material storage,
- High security.

### **2.5.3 Archive & Storage Areas**

Three types are required for Rabindra-Bhavana (4050 sft):

- Metal –including strong room for gold/silver objects.
- Paper & Artworks, some readily accessible, study room condition report nearby.
- Low temperature - photographs, films

One type for Kala-Bhavana: Art store, study room/condition report room nearby

## **2.6 DETAILS OF REQUIREMENTS**

**2.6.1.** Please refer to **Annexure ‘B’** (Titled ‘Uttarayana – Rabindra Bhavana Complex’) and **Annexure ‘C’** (Titled ‘Plan Nandan Total’) for further information about existing facilities and proposed requirement of Kala-Bhavana and Rabindra-Bhavana respectively.

**The requirements (ToR) from Rabindra Bhavana and Kala Bhavana with an aggregate overview is given in the above annexures. This is further clarified below.**

- Annexure B (for Rabindra Bhavana) provides mostly texts and images with requirements coming at the end.
- Annexure C (Kala Bhavana/Nandan) includes details of the present Nandan (Kala Bhavana) Museum space and describes the effort required to modernize these facilities, and then describes the fresh requirements with the help of drawings and images.

**2.6.2.** Information regarding the dimension of the different types of displayable material is difficult to be provided by the Bhavanas, as they are of truly different sizes. While it is true that an exact size or dimension would have given the participants chance to reserve appropriate spaces for display for different broad categories of displayable materials, resulting in a design that would have a close fit with actual requirement, one could only suggest that (A) not more than 20% items in the present storage would be displayed, (B) that these may also rotate from time to time. Many undisplayed

images would be shown in moving images in LED screen, and (C) that there would be Audio-visual Kiosks showing collections in storage/ in transit/ in conservation in multi-points in the gallery for the visitor's information and interaction.

- 2.6.3.** To facilitate consultant architects to design and plan holistically including thoughts on the required storage facility fitting to diversified and glorious collection, one could mention that one could conceptualize in each Bhavana part of Twin Museum a Room for Small Object Display.
- 2.6.4.** Further, since different articles of the two museums (such as drawing on paper, a drawing on canvas, a sculpture, a woodwork etc.) require different types of conservation procedure, the Project Coordinators and the Concerned Curators of Rabindra Bhavana and Nandan/Kala Bhavana would provide sufficient details w.r.t. collection like - (a) composition of the collection; (b) photo survey reports w.r.t. qualitative description, state of preservation, arrangements at present including display status, potential and constraints with details; (c) supporting notes need to be provided w.r.t. uniqueness of the collections of Kala Bhavana and Rabindra Bhavana; (d) interiors and display, services and equipment, fixed and movable furniture, special provisions of conservation restoration units, etc. To the Selected Architect/Architectural Firm once the CEC arrives at a decision. Histogram of the present museum, background of collection, visitor profile, further aim and objectives of the museum would also be given clearly mentioning suitable planning from the very inception stage (including information on present and future plan on library, museum shop, interactive space, research and documentation cells etc.).

## Section III : Infrastructural Services and Scope of Work

### 3.1 BROAD DISPLAY GUIDELINES FOR LIGHT EXPOSURE LEVELS FOR RABINDRA-BHAVANA AND KALA-BHAVANA AT VISVA-BHARATI, SANTINIKETAN

Degree of Light Sensitivity	Artwork	Light Level	Recommended Exposure Duration Limit
Ultra-sensitive	<ul style="list-style-type: none"> <li>degraded paper</li> <li>degraded textiles</li> <li>pigments and dyes</li> <li>photographs</li> </ul>	50 lux	Up to 3 months over 2.5 years
Sensitive	<ul style="list-style-type: none"> <li>art on paper</li> <li>photographs</li> <li>textiles</li> </ul>	50 lux	3 months over 2.5 years
	<ul style="list-style-type: none"> <li>leather</li> <li>organic materials</li> <li>marquetry (inlaid woods)</li> <li>lacquerware</li> </ul>	50 - 75 lux	
Less sensitive	<ul style="list-style-type: none"> <li>wood</li> </ul>	150 lux	Continuous display
	<ul style="list-style-type: none"> <li>painting</li> <li>painted glass</li> <li>varnish coated art works</li> </ul>	75 - 250 lux	
Non sensitive	<ul style="list-style-type: none"> <li>stone</li> <li>metals</li> <li>ceramics</li> <li>glass</li> <li>outdoor sculpture</li> </ul>	Unlimited	Unlimited

Parameter	Permanent Display and Storage	International Standard for Temporary Exhibition
Temperature	25 ±1° C	25±1°C
Relative Humidity	55±5%	55± 3%

### 3.2 INFRASTRUCTURAL SERVICES TO BE PROVIDED

- (a) **Water Supply:** The Municipality will not provide water either for drinking purpose or for construction purpose. However the Municipality will give permission for sinking and boring tube wells. The Institute will have to install deep tube wells to get water from underground source. There may be variation in these possibilities as well at the Municipality end. Compliance in accordance with the revisions so made has to be made from the consultants' end under those circumstances.



- (b) **Sewerage:** Since there is no Sewerage system or Treatment plant of the Municipality in the Sector, this has to be provided by the Institute. Underground Sewer line network will be laid through which liquid waste and sullage water will pass to the Septic Tanks. The effluent from Septic Tank will be treated in secondary treatment system and the treated water will be released to the storm water drainage system of the Municipality through Master Trap. The system will be made as per the guide lines of West Bengal Pollution Control Board and Public Health Engineering Department. There may be variation in these possibilities as well at the Municipality end. Compliance in accordance with the revisions so made has to be made from the consultants' end under those circumstances.
- (c) **Drainage:** A network of underground pipeline will be laid at the site to collect rainwater from Catch Pits / Gully pits and will be disposed to the Municipal storm water drainage system existing on the two abutting roads. There may be variation in these possibilities as well at the Municipality end. Compliance in accordance with the revisions so made has to be made from the consultants' end under those circumstances.
- (d) **Rain Water Harvesting:** Storm Water collected from the terraced roofs of the building will be collected in underground reservoirs and will be reused for flushing and gardening purpose.
- (e) **Power Supply:** Uninterrupted Power supply will be available from West Bengal State Electricity Board source as per the demand of Electrical Load of the Institute. State Electricity Board will supply power from their 132 KV Sub Station situated nearby in area. An electrical substation has to be provided by the Institute for the purpose.

### 3.3 SCOPE OF WORK/ ROLE OF ARCHITECTS/ ARCHITECTURAL FIRMS PARTICIPATING IN THE COMPETITION

A **Preliminary Project Report (PPR)** forwarding a broad preamble of the project and a complete set of conceptual drawings (site plan with services, landscaping and circulation details; exploration of local culture and context along with built form studies leading to a step-wise concept development explaining why and how the design has evolved and in what way the design process can be increasingly sensitive and respectful to the existing and aggregate built-envirom having a pristine natural and ecological feature of great international repute). Additionally, all building plans with supporting sections and elevations must be provided.

The architects/ architectural firms participating in the national competition has to provide three supporting texts as three annexes to the **PPR**, namely:

- (1) A 2-3 page report (Annexure 1) containing explanatory texts and annotated diagrams furnishing a design philosophy with evidence of site visits; site and existing built form-scape studies and inferences; accordingly, the inferences drawn from these text and diagrams have to explain how the overall form (F) and a few Elements of Design and intervening semi/unbuilt spaces (EoD-S) have been carefully intertwined showing a responsible order of deep design sensitivity.
- (2) Another 3-5 pages report (Annexure 2) outlining a working frame of the project management. Annexure 2 should explain what are the levels of utilities (HVAC/ BMS/ Flow-diagrams) facilitating

different portions of the twin museum; explain what are the principal display and storage areas and how a clean operation and maintenance plan is best secured founded on a sustainable set of building services (appropriate flooring; sensitivity of display units; lighting and psychometric scaling of spaces; colour fundamentals and appropriation w.r.t the visitor's sensitivity and variety in display; interest and transit from one space to the other; relationship and rotation with storage areas; flexibility in building expansion plan, if it can be ideally suggested).A Taxonomy of designed spaces (as Legend) is to be furnished covering all points.

- (3) A third 7-10 page report (Annexure 3) forwarding a set of working information on some broad construction details along with broad specification of spaces; broad design features; aggregate passive architectural and green materials choices and eco-furnishing. The information will assure the full preparedness of the Consultant-bidder to master a Detailed Project Report (DPR) eventually.

Visva Bharati invites the willing consultant-bidders to visit the site (at their own cost) on any one of two days **(25-27 October 2016)**. On both days, the site visit will be followed by showing some visuals too.

**NOTE:**

1. The role of the **participating Architects/ Architectural Firms** in this Competition is to provide a complete and comprehensive Architectural concept focusing upon the floor plans, elevations, sections, views, conformance to the building rules and statutory norms, visual, planning and aesthetic relationship of the proposed building with other structures, buildings and developments in the vicinity and addressing to the issue of construction feasibility of the Project. Selected party is expected to provide detailed design and cost estimates within the projected budget as well as create the DPR as per Ministry of Culture's format (ANNEXURE-D).
2. The Architects/ Architectural Firm selected will have to visit the site and familiarize themselves with the local building rules and other statutory norms and practices relating to building planning and construction when they are selected in the competition. Their tender should consider the cost of such possible visits also. The number of visits will depend on the preparations of the Architect
3. The Architects/ Architectural Firms must also note the site conditions and peripheral as well as nearby developments which may affect their proposal in some way or other. They should also get the site dimensions, land profile and orientation verified themselves and have necessary satisfaction. If the proposed final design is found not to have been developed in conformance with local and other statutory norms and conditions; the same may be rejected by the CEC on such grounds, and in that case even Visva-Bharati may refuse to pay any fees for their submitted DPR, Design and Estimates.
4. Their submission should also accompany a brief (15 minutes, 20 slides max) and a detailed 30 minutes Power Point Presentation (PPT).
5. The presentation, besides providing design, drawings and model; should, therefore, focus and explain as well how Visva-Bharati, if awarded the grant, would get their concept commissioned in reality maintaining quality of the work and time-bound progress of the work. This should also explain the modus-operandi of management of various activities required to be carried out at different stages of this project.

### 3.4. FINAL SUBMISSIONS OF WORK/ ROLE OF ARCHITECTS

**The DPR and presentation document to be prepared by the Selected Party** should, therefore, include (but not be limited to) the following:

- (a) Design Philosophy
- (b) Space requirements and space planning.
- (c) Highlights on Structural systems and other engineering services etc.
- (d) Designs of the Twin Museum in each space
- (e) Budgetary cost Estimate for the project including phases of development, if required.  
(The indicative budget of construction including all environmental services (related to fire detection and fighting, water supply and drainage; including fixtures and fittings, electrical and centralized air-conditioning works) and allied costs including consultancy charges, etc. but excluding land cost, statutory fees, interior decoration (including furniture, furnishing, laboratory instruments and their supply and service supports, etc.) should lie within **approximately** Rs. 5,000/- (Rupees Five Thousand) per sq.ft. of the built up floor area.
- (f) Structural systems (should be limited to the mention of typologies to be adhered to and schematic representations and not detailing) and other engineering services (schematic only), etc.
- (g) Locating the building in the master plan and providing connectivity to neighbouring areas
- (h) Building plans (Floor plans)
- (i) Sections and Elevations.
- (j) Furniture layout
- (k) 3D views, Computer walk through and scaled (1:100 scale) physical block model.
- (l) Internal& external finishing details
- (m) Landscaping and environmental services
- (n) Mode of operation of management for coordination of various activities from concept till commissioning and a formal Time Schedule for operation of such activities including list of deliverables and time schedule for them and the time schedule for construction activities
- (o) Report indicating design philosophy, budgetary cost estimates, Technology to be used, environmental consideration and energy conservation devices etc.
- (p) CD/DVD containing PPT of the presentation documents
- (q) CD containing AUTOCAD drawings of Plans, Elevations, Sections, Furniture Layouts, Landscaping and Environmental Services and other details shown in the presentation and submitted

If the proposed **final submission** by the Selected Party is found not to contain many of the above requirements; the same may be rejected by the Consultancy Evaluation Committee (CEC) on such grounds and in that case the University may not pay any fees/remuneration against such work, even if the party is chosen through this limited two-part tender mechanism.

## **Section IV : Site, Submission and Final Consideration**

### **4.1 PROJECT SITE –**

A) Twin Museum to be designed at the designated site within Rabindra-Bhavana as shown in attached document.(Annex. 'E': VB Campus Map Uttarayana).

B) The project site under Nandan is located at the Kala Bhavana premises in Visva-Bharati, Santiniketan – opposite to Rabindra Bhavana. The said land measure and details are provided in Annex. B.

### **4.2 LOCATION**

Rabindra Bhavana (Uttarayan Complex) and Kala-Bhavana Premises (Nandan Museum).

### **4.3 DESCRIPTION**

#### **RABINDRA BHAVANA**

Founded in July 1942, just a year after the Poet's death, Rabindra-Bhavana is an important component of Visva-Bharati. It is, in fact, the focal point of the University. This Bhavana includes among its treasures a very major part of Tagore's manuscripts, correspondences, paintings and sketches. The poet's personal library is here and various objects used by him, his voice-recordings and thousands of photograph taken of him at different times and places and the many gifts, honours and addresses which he received from different parts of the world have enriched the Bhavana's archival holdings. The museum houses a permanent display section and the five homes lived in by Tagore, collectively referred to as the Uttarayan Complex. It has Archives, including Audio-Visual Archive, Library, including the personal library of Rabindranath, different editions of the Poet's works, books on and translated works of Rabindranath, many Pamphlets and News Items, and old and rare bulletins published by Visva-Bharati. The holding in the archives section include several hundred manuscript volumes and files of Tagore's works in Bengali and English. The audio-visual archives hold voice recordings of Tagore in wire, tape and disc. Besides, it has rare negatives of photographs of Rabindranath and Santiniketan, and films on Rabindranath or films based on his stories and poems.

#### **KALA BHAVANA**

Kala Bhavana is well-known as a distinguished centre for Visual Art practice and research in India. This institute which gave shape to the culture specific modernism initiated by Rabindranath Tagore and carried forward by the commitment and wisdom of Nandalal Bose, Benodebehari Mukhopadhyay, Ramkinkar Baij and their contemporaries, has richly contributed in giving a valid direction to individual art activity in contemporary social space. More recently several eminent

artists and scholars attached to Kala Bhavana have been keeping the tradition alive by their personal visual experience, fresh exposure and openness for experiment.

Its academic programme is broad based, it introduces the students to a vast repertoire of techniques and art forms backed by the knowledge of history of art. The studio practice, lectures, discussions and exhibitions keep the art atmosphere of the faculty alive, where the students get ample opportunity to sharpen their individual sensibilities and future prospects.

Kala Bhavana has at present six major streams of studies: Painting, Graphic Art (Print-making), Design (Ceramic and Glass), Design (Textiles), Sculpture and History of Art.

The Nandan Museum occupies one wing of the Kala Bhavan administration building, adjacent to the studio and workshop spaces used by students and the occasional visiting artist.

#### **4.4 PRESENT CONDITION**

Under legal and physical possession of Visva-Bharati.

#### **4.5 SUBMISSION AND ASSESSMENT**

##### **4.4.1 Approval of Tender Documents**

The submitted tender indicating cost of undertaking the tasks outlined in Section III, as above, will be conducted generally in accordance with the **General Financial Rules** of the Govt. of India [GFR 2005 (amended till date)] and Visva-Bharati norms.

The conditions for submission of the DPR as per Ministry of Culture formats, Designs, Drawings, competition including the registration is provided to the selected architects/architectural firms by Visva-Bharati (refer **Annex. F**).

##### **4.4.2 Consultancy Evaluation Committee**

The CEC will assess will be constituted with external experts and a Chair from the University as approved by the Vice-Chancellor, Visva-Bharati to advise on the submission of the documents and consider the designs submitted and make necessary recommendations. The decision of the CEC shall be final & binding on competitors.

##### **4.4.3 Open Competition**

Any Indian architect/ architectural firm having up-to date registration with the Council of Architecture having sufficient experience with proven credentials in preparing DPR for archive/ museum in heritage zone may participate.

##### **4.4.4 Copyrights & Rights of Ownership**

Visva-Bharati will retain all rights of ownership of the drawings/designs including the reports, models, PPTs, presentations, etc., of the selected designs as its property.

## Section V : Time Schedule

(There may be slight changes in the dates, if need be)

S.No. Tasks	Description of Tasks	Coordinated by (from Within Visva-Bharati)	Dates (Tentative)
1.	Notice inviting tender	Chair-person, Twin Museum Revival Committee on behalf of the Director, RB & Adhyaksha, KB	4 <sup>th</sup> October 2016
2.	On-site (RB & KB) visits, <b>if required</b> , by interested parties	Director/Curator RB and Principal, KB or Prof Sisir Sahana	24 <sup>th</sup> -25 <sup>th</sup> October 2016
3.	Last date for seeking answers/sending queries	Director, RB and Prof Sisir Sahana as Project Coordinators	1 <sup>st</sup> November 2016
4.	Last date of submission of two part tender in sealed cover	To the Director, RB office	8 <sup>th</sup> November 2016; 2.30 pm
5.	Opening of the Technical part of the Tender	Director-RB, Adhyaksha- KB, University Engineer and Estate Officer	8 <sup>th</sup> November 2016; 4.00 pm
6.	Meeting of the CEC to evaluate designs & awards marks to each party out of a Max of 70 for the proposal and presentation	Director, RB invites; Meeting Hall, Admin Bldg.; Chaired by VC's Nominee	10 <sup>th</sup> November 2016
7.	2 <sup>nd</sup> Meeting of the CEC (in continuation) to consider four shortlisted parties scoring highest out of 70, and open the financial quote of the same to award mark out of 30 Marks	-Do-	11 <sup>th</sup> November 2016
8.	Award of the contract to selected party that scores the highest out of 70+30 marks	Director, RB & Adhyaksha, KB to issue order	By 22 <sup>nd</sup> Nov 2016 (Approx)
9.	Completion of all tasks (Para 3.4, Tasks A-Q) and submission of documents	The University Engineer	6 <sup>th</sup> January 2017
10.	3 <sup>rd</sup> Meeting of the Board of Assessors to evaluate the submissions by the Selected Party	Director, RB & Adhyaksha, KB to invite all to the meeting	January 2016 (Date to be announced)

## **Section VI : List of Annexures**

**Annexure 'A':** Understanding the glorious built environmental heritage of Santiniketan and Rabindranath Tagore (two articles have been provided for reference)

**Annexure 'B':** Plan NANDAN Total: Detail information with an aggregate overview about existing museum area along with other facilities and proposed requirements of Kala-Bhavana

**Annexure 'C':** Uttarayan (Rabindra Bhavana Complex): Detail information with an aggregate overview about Rabindra Bhavana area along with other facilities and proposed requirements of Rabindra-Bhavana

**Annexure 'D':** 'Ministry of Culture DPR Format' etc.

**Annexure 'E':** 'VB Campus Map Uttarayana'

**Annexure 'F':** The conditions for submission of the DPR as per Ministry of Culture formats, Designs, Drawings, competition including registration



# Santiniketan

Arunendu Banerjee



*"Life is perpetually creative because it contains in itself that surplus which ever overflows the boundaries of the immediate time and space, restlessly pursuing its adventure of expression in the varied forms of self realization."*

**RABINDRANATH TAGORE**  
(on the meaning of art)

The Santiniketan Ashram School was started by Rabindranath during the latter part of 1901. The foundation work of the *ashram*, a spiritual retreat, was established by Maharshi Debendranath Tagore, the philosopher-father of Rabindranath, during the period 1862–63. He was responsible for the pioneering work of making the barren spread into green. Santiniketan, the guesthouse building, Upasana temple and the surrounding architecture were designed and built during 1862–91. The school was fundamentally based on the spirit of the ancient Indian *ashram* — the seat of learning. Rabindranath's dream of an open university (Visva Bharati) for the synthesis and unification of a universal learning centre saw the light of day in 1921.

From the barren land of Khoai, the built



**Top** Udayan — art-architecture ethos **Above** Kala Bhavan hostel (mud architecture)

environment of the university was developed through landscaping, blending it with the architectural environment and reflecting elements of art-in-action. As in the case of ancient Nalanda, Visva Bharati was also built in various stages, fully incorporating the features of the natural surroundings, in

keeping with Rabindranath's dream of eternal involvement of nature in all technological achievements.

Santiniketan reflected the special flavour of building traditions, through the revival of Indian and oriental art-architectural heritage. An attempt was



made to incorporate neo-built forms, which are environmentally sound, economical and locally available yet strong and simple in aesthetic expression. Such architectural elements of poetic fusion, complementary to the environment formed the fabrics of the *ashram's* life forces.

Tagore's personal experience of nature and the building expression inspired the development of the designs of the built and unbuilt spaces. The art of the built form and its sense of proportion, and the visual interpretation of dimensions, volumes and space are evident throughout the campus.

Stylized buildings, open-air settings, class areas, performing stages, water wells in the surroundings of open-air sculptures, murals, paintings and relief sculptures, bring the unique synthesis of the three arts: architecture, sculpture and painting. These are presented in a natural style which brings out a new expression of art and aesthetics in total form. Possibly, such natural design activities are reflective of the great revival of art. This approach of interactive art is increasingly relevant in the modern world of design habitat. These unique concepts of the built environment were introduced by Rabindranath, ably assisted by the planner, artist-architect Surendranath Kar, master craftsman and designer Rathindranath, designer-artist Nandalal Bose, sculptor Ram Kinkar of Kala Bhavan (Institute of Art) and Japanese designer Kingtara Kasahara.

The buildings and the surroundings, with the landscaping and gardening were creations of an inspiration for an informal living style and habitat with nature. Rabindranath questioned the very basics of life with respect to the relationship with built forms and omnipresent universal space. The Uttarayan building set-up and the university campus architecture of Santiniketan and Sriniketan are such expressions of experience in living style. Almost all types of buildings and architectural settings were attempted, such as mud hutments, thatched cottages, low-height concrete open-air classrooms, studios, brick architecture and concrete-dwellings. These are both formal and informal, open-ended architectural examples with diverse designs, building materials and experimentations of design economy.

Udayan is one of the prominent examples of personal and impersonal unity of the built form, centrality of space



**Top** Upasana — theme architecture **Above** Dehali — language of eternal friendship

with form, texture and rhythm, which effectively blend, using the basics of the orient cultural ethos. The stylized columns, Rajasthani precast *jali*, Japanese style timber work, garden, split-level functional rooms, creative interior settings and furniture, were brought together along with the basic architectural theme.

Indian traditional knowledge of human space habitation, in relation with the cosmic forces (man, land, water, air, sun, rain, flora and fauna) and the organic architecture, was known to us for several years but such experiences started declining during the three hundred years of colonial rule. This campus re-established a variety of such examples of habitation and experimentations based on

the philosophy of co-existence. The Indian ethos was an integral part of the living style in Santiniketan. This creative fusion had the latent strength of future in the sighting of oriental culture for universal language with respect to land, people and environment.

Design opportunity associated with pedestrian access, mixed use communities, diversified housing, community hygiene and safety and the intangibles of the "sense of place" were experimented and presented for overall facets of community life. Several aspects of campus building and landscape planning, including environmental, conservation and aesthetic considerations, were integrated with the campus set-up.





**Top** Shyamali — earth architecture **Above** Relief sculpture on a mud wall setting.

Santiniketan and Sriniketan were, according to Rabindranath, the ideal combination. They incorporated the facilities, potentials and strength of problem solving directions as regards human habitation with dignity in life. The active architectural space with the need for aesthetics, also transformed the built form into a work of art.

The foundation of an east-west comprehensive character of an Indian design institute was almost naturally established in content, style and form. Rabindranath's personal interaction with the western world had attracted a series of outstanding visionaries and creative workers at Santiniketan. Lenard Elmherst, William Pearson, Silvan Levi, C

F Andrews, Patrick Geddes, Stella Kramrisch, Ms Pot, Ms Millward, Andree Karpeles, Arthur Geddes, Kasahara, architect Vaman Rao, are some of those, who with their experience and abilities also participated in this process of a synthesis of art and culture. East-west interactions brought out a new order of modern art and science towards the betterment of human living standards. Creative and utilitarian functions of art and architecture did establish the distinct venture of homogeneous art expression. The Indian College was founded in France in 1929 with the same concept, and Dartington Hall established in the United Kingdom during that period. Rabindranath was the inspiration behind

these pioneering efforts.

Spontaneous encouragement for the development of creative learnings to protect and better the environment, evolved permanent identity in the campus. During the golden era of Santiniketan, the harmony between the art and architectural movement can be earmarked as the milestone of the then modern Indian architecture. The kind of neo-traditional architecture and living style took into account climatic conditions, local soil character, public health and tree plantation techniques; which is also evident in Rabindranath's approach to his own *sadhana* — the realization of life. Singha Sadan, Patha Bhavan, hostel buildings, Hindi Bhavan, China Bhavan, Kala Bhavan studio and the surroundings with a variety of sculptures, murals and frescos are examples of these elements.

The renewal of free expression at the campus also led to the creative expression of visual arts which provided the stimulus to the surrounding architecture. Traditional earth architecture was also adopted in the campus with the scientific aspiration of revival with purpose. Rural India, the folklores, the need for shelter and inhuman living conditions had always been of concern to Rabindranath. Examples of mud architecture were evident in structures such as Bithika, Tal-o-dhaj Kutir, several staff and teachers' quarters.

Kala Bhavan's principal, Nandalal Bose, rendered the perspective drawings of the setting, while Suren Kar gave the final form. The exterior walls of Kala Bhavan have high relief work of murals — wall sculpture treated with tar. The main doorway and the eastern corners were decorated with the relief works like the Santhal (local tribals) couple, excellently rendered by sculptor Ram Kinkar. Dehali, Konark, Shyamali, Malancha, Punascha, Udichi, Tal-o-dhaj Kutir — these three dimensional living space forms, with the backdrop of greens, stand out as examples of a variety of dwellings with the creative fusion of purpose.

A new direction was also achieved through them for the possible collaboration between artists, architects, designers and engineers and all those interested in taking art out of the confinement of galleries. ✚

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# Santiniketan Built Environment and Rabindranath Tagore

**Arunendu Banerjee**

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## Deep ecological ethics

The Santiniketan Ashram School (popularly known as forest school-Tapovana) was started by Rabindranath during the latter part of 1901. The foundation work of the ashram, a spiritual retreat, was established by Maharshi Debendranath Tagore, the philosopher-father of Rabindranath during 1862-63. He was responsible for the pioneering work of making the barren spread into green. Santiniketan, the guest house building, Upasana Temple and the surrounding architecture and open environmental art were designed and built from 1862. The School was fundamentally based on the spirit of the ancient Indian ashram. Rabindranath's dream of an Open University (Visva-Bharati) for the synthesis and unification of a universal learning centre, was conceptualized during 1918. In his lecture of "The Centre of Indian Culture" Tagore had mentioned - "... In an age of great mental vitality, when men were there whose minds overflowed with thoughts and learning, the culture centers of Nalanda and Taxila were naturally formed in India. ..."

## Invocation

*Om!*

*Where the mind is without fear and the head is held high*

*Where knowledge is free....*

*Where the world has not been broken up into fragments*

*By narrow domestic walls*

*Where words come out from the depth of truth*

*Where tireless striving stretches its arms towards perfection*

*Where the clear stream of reason has not lost its way*

*Into the dreary desert sand of dead habit -*

*Om!*

Santiniketan, where Rabindranath Tagore's dream of Open University for the cultural synthesis and unification of universal learning came into reality, was initially based on the Indian traditional spirit of Ashram-the seat of learning, during 1901. Perhaps poet had his own vision and respect for eastern mind-culture and intended to form an ecological creative community which can work together into a common strength of truth, sharing our common heritage in the contemporary world.

From the barren land of Khoai, the final University environment was created through the effortful landscaping and tree plantation matching with the art-architectural elements developing rare cultural vitality of space. Visva-Bharati, Santiniketan were built in various stages through couple of decades fully utilizing the natural surroundings, complimentary to Rabindranath's dream of the eternal involvement of nature in all architectural achievements.

## The School – an Ecological Laboratory

The Santiniketan Ashram School (popularly known as forest school-Tapovana) was started by Rabindranath during the latter part of 1901. The foundation work of the ashram, a spiritual retreat, was established by Maharshi Debendranath Tagore, the philosopher-father of Rabindranath during 1862-63. He was responsible for the pioneering work of making the barren spread into green. Santiniketan, the guest house building, Upasana





Figure 1: The Green laboratory of Ecologic-Habitat and its array of shapes and precincts

Temple and the surrounding architecture and open environmental art were designed and built from 1862. The School was fundamentally based on the spirit of the ancient Indian ashram. Rabindranath's dream of an Open University (Visva-Bharati) for the synthesis and unification of a universal learning centre, was conceptualized during 1918. In his lecture of "The Centre of Indian Culture" Tagore had mentioned – '... In an age of great mental vitality, when men were there whose minds overflowed with thoughts and learning, the culture centers of Nalanda and Taxila were naturally formed in India. ...'.

Santiniketan reflected the special flavor of building traditions, open air sculpture, murals, fresco, installation- art also revival of Indian and oriental art – architectural heritage to contemporary culture. An attempt was made to incorporate neo-built forms, which are environmentally sound, economical and locally available yet strong and simple in aesthetic expression. Such architectural elements of poetic fusion, complimentary to the environment formed the fabrics of the ashram's life forces. Tagore's personal experience of nature and the building expression inspired the development of designs of built and unbuilt spaces. The art of built form and its sense of proportion and the visual interpretation of dimensions, volumes and space are evident throughout the campus (see Figure 1).

Such unique built environment at Visva-Bharati University (mostly during 1919 through 1950) had been

conceived by Rabindranath and his colleagues, mainly the planners like Surendranath Kar, Rathindranath Tagore (his designer son); and outstanding artists Nandalal Bose and Sculptor Ram Kinkar, Binodbehari, Tejeshchandra Sen in a conscious attempt to create harmony in totality.

## The Green Movement

Sir Patrick Geddes, one of the close friend of Rabindranath, was the pioneer in Architecture, Town and Country planning. He was associated with Edinburgh University, came to Calcutta, in 1915, bringing the unique "Town and City Planning Exhibition".

He later, worked in India for various Town and University planning projects as well as in the initial period of Visva-Bharati Campus planning at Santiniketan.

Tagore was deeply interested in Patrick Geddes' concept of Triad : Place-Work-Folk, as well as in their common concept of development into the theory of learning, through the generations. Sir Patrick Geddes, as a planner and architect did realize Tagore's vision of learning and the Indian living design - arts. The philosophies of Geddes and Rabindranath, matched and the creative direction started at Santiniketan. During this period, conscious attempt was made to live in tune with nature and the environment, and to shed unnecessary expenses and discard wasteful construction.



To show gratitude towards Santiniketan, Geddes had sent his son (1921-22) Arthur Geddes and then an able young Indian Architect VamanRao to work there. Arthur Geddes, inspired by Rabindranath had made a detailed study and survey of rural Bengal and related field study for water level, water table, soil settlement, weather study, wind movement and habitat study in relation to land, people and environment. Geddes had studied the philosophy of art and architecture in India and had the rare opportunity to understand the inner philosophical and creative strength of India through the two geniuses, Vivekananda and Rabindranath. Arthur Geddes was touched by the learning atmosphere of Santiniketan, and he wrote "The olive grove under which Socrates spoke with Plato, Aristotle and their fellow disciples, was as it were, re-planted at Santiniketan with tall and robust Sal trees and flowering evergreen Amlakai".

## The play of forms and the ecology of shapes

There are natural built forms in the Campus whether they are the class-rooms, teachers' quarters, Rabindranath's own houses and even the lesser important built forms like 'Chaitya', the notice and display space, arches on the water walls, open air sitting arcade, wherein the synthesis of three art forms including architecture, sculpture and painting are naturally presented (see Figure 2). Buildings, the surroundings with the landscaping and gardening, in totality, were the creations of Rabindranath's own expression of informal



Figure 2: The 'Chaitya' shape  
(the incoming ray-arch of the sentient Sun) in Uttarayan

living style and habitat with the nature. These building experimentations even today show us the direction, in finding out the new functional language with regard to the character and harmony of the built and non-built forms, which are bio - centric inspirations for modern green architecture.

Tagore had built for himself in the initial period at Santiniketan. Three room world of thatched roof cottages "Natun Bari", during 1902, which were in great contrast with the formal dignified mansions of Jorasanko Tagore family, in Calcutta and different parts of Bengal. Tagore had an intense urge for the search of living place, small simple but full of light and space. Santiniketan period of his life was the time when his personal living style started manifesting the influence of nature even more firmly. Even Tagore's creation of Visva-Bharati Campus is a great architectural departure, as compared to 'Santiniketan Building' and its environment – in the colonial style (the first building at Santiniketan) built by his father between 1862 – 1863. UpasanaMandir – the prayer hall is unique glass architecture – the prefabricated iron - glass structure with colored glass cladding, built in 1891; which were brought from Calcutta in prefab forms and then completed to theme architecture style within one year. We need to remember, Santiniketan Green Architecture was created by Jorasanko Tagore family – the center stage of renaissance. Santiniketan – Sriniketan built environment are one of the best Bengal renaissance-initiative of built environment, when the country suffered from illness of deforestation largely due to construction of Railways, commerce - centric timber exports, ruthlessly ruining Indian forest timbers, with no care of afforestation.

## The dance of the 'Sun' – Udichi and 'Udayana'

Tagore's own experience of nature and the building expression, inspired the development of designs, including non-built spaces. Art of built form and the blending with signs of proportion and visual interpretation of dimensions, volumes and spaces is spread throughout the campus by the creation of several centres and the sub-centres. Examples like the sitting arcade 'Mrinmoyee' (The creative work station), are also extended through sub-centres by creating smaller, low height functional concrete sitting encircled and shaded by





Figure 3: Udayana (part of Uttarayana)

the palm trees at Uttarayana. The raised verandahs as sitting and performing arcades at 'Udayana' building and then formed into similar sub-centres at 'Udichi' building and also at 'Shyamali' in the Uttarayana Complex, built during 1919 through 1939.

In Santiniketan, there are interesting examples of simple integration of buildings with nature, painting and open air sculpture. The buildings during Tagore's time, represent the style of Indian content with the sincerity of humanization of land, built spaces and nature. This new kind of harmonization, had been evolved in the neo-traditional architecture and living style, which is fully conversant with climatic conditions, soil character and tree plantation techniques; and reflect his respect for his own 'Sadhana': the realization of life.

### In harmony with nature – contemplation as a way of life

Rabindranath's deep love for the natural living style, using the basics of the body, soul and mind generated the aesthetical parameters of building re-layout. Simple but efficient creation of different buildings reflect the design, full of sense of proportion and purpose, with visual pleasure and assembly of traditional elements of system of forms, mass and volumes, light and shade, alongwith the variety of experimentations of building materials and construction techniques. Last forty years of Rabindranath's creative life and campus development can also be noted for the unique art- architectural, civil engineering, built environmental and landscaping - gardening experimentations with ideal harmonization of buildings with existing skyline and surrounding nature.

Stylized buildings, open-air settings, class areas, performing stages, water well in the surroundings of open air sculptures, murals, paintings and relief sculptures, being the unique synthesis of the three arts : architecture, sculpture and painting. These are presented in a natural style which brings out a new expression of art and aesthetical in total form. Possibly, such natural design activities are reflection of great revival of art as essential part of the Bengal renaissance of modern art-architecture blending to learning centre. This approach of interactive art is now increasingly relevant in the modern world of green - design habitat. Positive functionalist approach is seen in the land use, sizes of rooms and spaces, management of scarce building materials and ecology; experimentations with Mud Architecture, Open-air classrooms, open-air theatre, informal sitting and meeting places (see Figure 3).

### Uttarayana – the north bound movement of the sun

'Uttarayana' Complex, the five buildings and the raised sitting arcade 'Mrinmoyee', shows the harmonization of open-ended built forms amongst the dissimilar houses, with the connecting threads of landscape designing and greening.

Single storied, split-leveled 'Konark' building (from 1919 to 1922) was constructed in phases at the extreme northern laterite fields of the ashram. It is noted for its first-of-its-kind split level planning attempt which gives a clear view of the horizon from some predefined area. Its large room placed at a higher plinth level was used as performing stage for Rabindranath's dance-drama





Figure 4: As the sun turns and re-rises – 'Udichi and 'Punascha'

'NatirPuja'. Natir Puja was based on life and culture of Buddhism which was written by Rabindranath and staged at Uttarayana under the Simul tree (Konarka). Open air sculpture, public architecture, visual art were distributed with art architectural, aesthetical harmony as part of ashram daily living. It may be recalled that at the zone of Kala Bhavana and SangeetBhavana, open air sculptural environmental relation were also created through the sculpture – installation of Sujata moving towards Gautam Buddha, reminding us our own cultural civilization. This was the creation of Ram Kinkar and RudrapaHanj (see Figures 3 and 4).

## The twin – SandHI of the Ecologic and the Economic: Creative Economy

Santiniketan and Sriniketan – the twin campus, imparted well balanced educational courses in Science, Art, Visual Art, Music, Literature, Philosophy, Spiritualism, Applied Art and Design, School of languages, Oriental Studies, Environmental Studies, as well as Rural Reconstruction and Agri-Horticultural Studies with local level participation from adjoining villages and ruralscape. This was the poet's vision of Visva-Bharati – the universal learning centre in the nest of natural surroundings.

'Udayana', the east-facing house was built over the years in phases from 1923 to 1938. In the design of 'Udayana', the textural synthesis of Chinese, Balinese, traditional Indian elements, Oriental doorways, and window facades, Buddhist pillars, European construction techniques and Oriental interiors have brought the spirit of creative architectural – cultural unity. The most striking features in the building are the successful management of the

fenestration, ventilation aspects, through the building orientation arrangements. The sitting hall in ground floor, wonderfully designed with oriental interior design-art flavour have bronze sculpture of meditating Buddha, placed at dignified space centroid. The Meeting hall of Udayana, is also multi-functional space of performing art, stylised wood crafted Buddhist interior pillarscapes are the distinct design space feature. Chief designer was Rathindranath Tagore – the creative mind of modern Indian Designs.

KintaraKasahara, the Japanese craftsman and landscape designer had collaborated with outstanding designer Rathindranath in creating the breath-taking Japanese garden with lake and the garden-house 'Chitrabhanu' and Pompa Lake. They had also constructed the Japanese tree house over the Pakur tree for Rabindranath. His lyrical poetry 'Purabi' streamed from this loving 'Poet's Nest'.

"I long to build this mud house beautifully. The vanity of stone and brick will have to be put to shame", Rabindranath, the creative optimist always hoped. On his 75<sup>th</sup> birthday, his dream (1935) came true in the form of 'Shyamali', a mud architecture which represents the mood of majestic infinity. The experimentation took place in the pattern of building walls and roofs. The building wall have high relief work and murals treated with coal tar, which were created by artist Nandalal Bose and the students of Kala Bhavana. Design inspiration was Ajanta Chaitya. Main door way and the eastern corner were decorated with mud relief work of Santhal couple, excellently rendered by Artist Ramkinkar. Tribal artists from Santiniketan's own Pearsonpally village and adjoining rural folks also had joined in making of Shyamali.

As an annexure block to 'Shyamali', 'Punascha' (1936) was born. Its stepped terrace, with built-in garden and concrete sittings was the place for Rabindranath's early morning meditation and his work. Apart from his writings, many of his paintings too, were created here. This three dimensional living space-form, at the backdrop of green trees, stands out as one of the best examples of creative fusion of purpose, economy and beauty.

'Udichi', (built during 1938-39) the last north-facing house of Rabindranath, is an effectively functional, aesthetically meaningful building, having a distinct identity. The building I surrounded by well-designed



gardens and Mughal-styled rose beds. This duplex type of building planning, in collaboration with nature has enriched the building heritage of the campus.

The raised sitting area and the covered canopy, amidst trees and greenery demonstrates the range of architectural visions 'Mrinmoyee' (1936) its body soul and mind. There are such elegant sitting-corners, where poet used to write and meet people are the refreshing structural-architectural oasis, proportioned into garden landscape.

Indian traditional knowledge of human space habitation, in relation with the cosmic forces (man, land, water, air, sun, rain, flora and fauna) and the organic architecture, was known to us for several centuries, but such experience started declining. This campus re-established variety of such examples of habitation and experimentation based on the philosophy of culture of co-existence. The Indian art-architectural ethos were integral part of the living style in Santiniketan. This creative fusion had the latent strength of future in the sighting of oriental culture for universal language with respect to land, people and environment.

Design opportunity associated with pedestrian access, mixed use communities, diversified housing, community hygiene, safety and intangibles of the "Sense of Place" were experimented and presented for overall facets of community life. Several aspects of campus building and landscape planning, including environmental, conservation and aesthetic considerations, were integrated with the campus set-up.

Santiniketan and Sriniketan were according to Rabindranath, the ideal combination – life and living. They incorporated the facilities, potentials and strength of problem solving directions as regard aspects of human habitation with dignity in life. Active architectural space with the need for aesthetics, also transformed the utilitarian built form into a work of applied art in architecture, very similar to our own cultural civilization in continuity.

Spontaneous encouragement for the development of creative learning centres to protect and better the environment evolved permanent identity in the campus. During the golden era of Santiniketan, the harmony between the art and architectural movement can be earmarked as the milestone of the then modern Indian Environmental Architecture. The kind of neo-traditional

architecture and living style took into account of climatic conditions, local soil character, public health and tree plantation techniques; SinghaSadana, PathaBhavana, Hostel Buildings, Hindi Bhavana, China Bhavana, Kala Bhavana Studio and the surroundings with a variety of sculptures, murals and frescos are examples of such elements of expressive joy and ecological cultures. These green living design examples will be the futuristic creative force of neo-order of architecture of humanity.

Renewal of free expression at the campus also led to the creative expression of visual arts which provided the stimulus to the surrounding architecture. (Living education with mother nature). Similar building examples with balance of structures and nature are interwoven throughout the campus. The finest examples of earth architecture at the campus are mud built Buddhist styled structure 'Chaitya', (1934) hostel building of Kala Bhavana as 'Kalo Bari' (1936). 'TalodhajKutir' (1925) which encourages the ever-lasting relationships with the land, people and environment. Indian traditional design ethos so also tribal and folk architecture were the design inspiration of living style and eco-habitat of Santiniketan. Such ecological, built environmental culture, once created with poetic vision of scientific, spiritual, and humanistic unity, will be the symbol of futuristic green- inspiration. The ancient Indian tradition of live-in university of Nalanda, and Taxila-were almost revived in defined scale with contemporary context in Visva-Bharati, with unique creativity as cultural continuity.

## Reverting crisis and a return to the heart of Civilization

In his last public message (1941), addressed from the Buddhist architectural design space pedestal – Udayana, the "Crisis of Civilization", Rabindranath, once again had expressed his hope for the revival and continuity of the human heritage. "A day will come when the unvanquished man will retrace his path of conquest, despite all barriers, to win back his lost human heritage".

*Om!*

*Where the mind is led forward by thee*

*Into ever-widening thought and action*

*Into that heaven of freedom, my Father, let my country awake.*

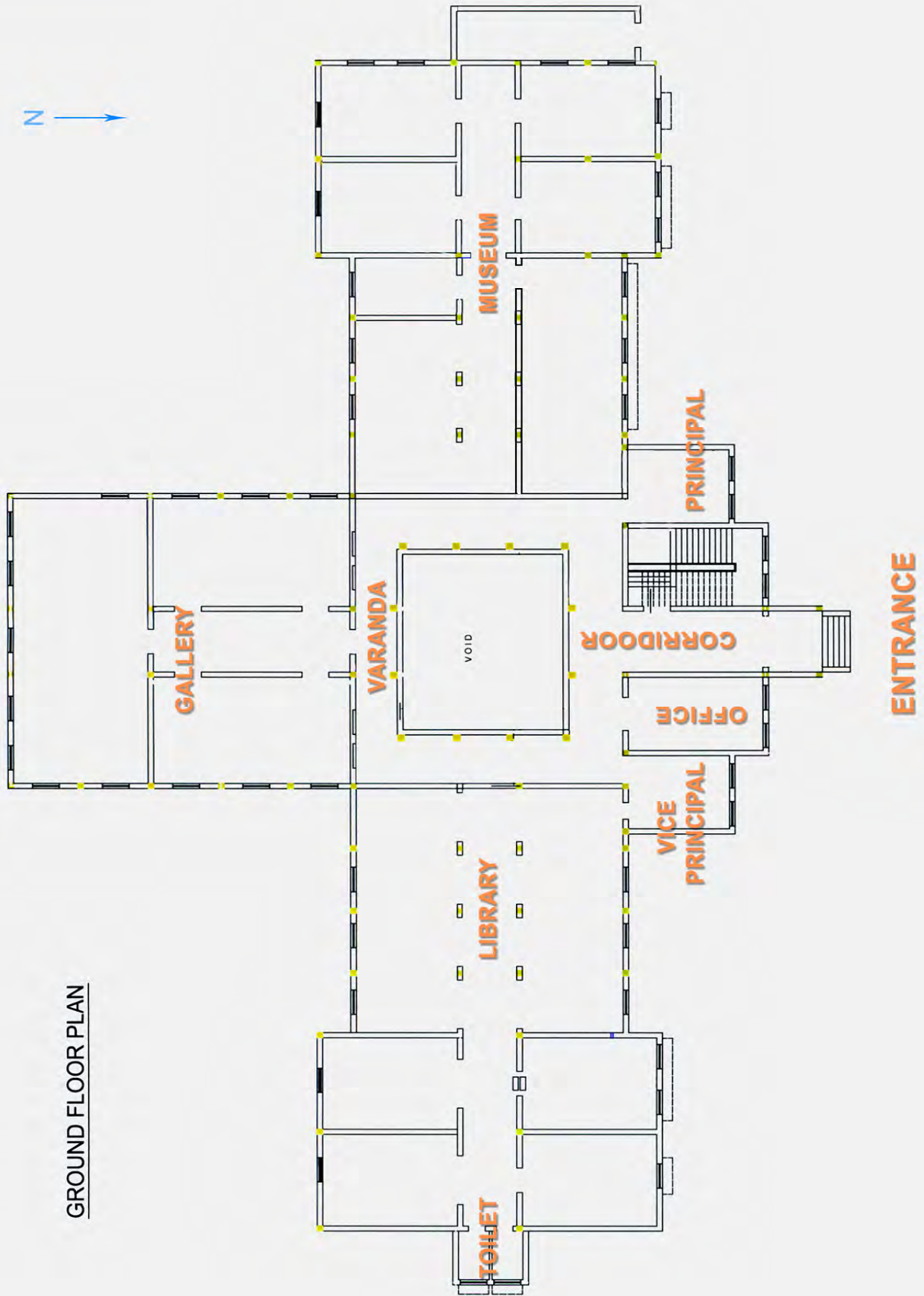
*Om!*



Detail information with an aggregate overview about existing museum area along with other facilities and proposed requirements of Kala-Bhavana



GROUND FLOOR PLAN



# Existing Museum Area

## (Only for Information)

Ground floor office area. : 3246 sq ft.

- Curator's room – 165sq ft.
- Conservation and storage area – 465sq ft.
- Documentation and other official work area – 300sq ft.
- Museum Assistant room – 300sq ft.
- Lobby area – 576 sq ft.
- Strong room No.1 (Painting, Graphics, textile etc -840sq ft.
- Strong Room No.2 – 600 sq ft.

Ground floor Gallery Area : 2189 sq ft.

- East side Gallery Area- 504 sq ft.
- West side gallery area- 504 sq ft.
- South Side Gallery Area- 887 sq ft.
- Lobby Area – 288 sq ft.

Ground floor Permanent Display Area (Varanda) : 592.2 sq ft.

1<sup>st</sup> Floor Temporary Gallery Area : 2165.31 sq ft.

1<sup>st</sup> Floor permanent Gallery Area : 2646 sq ft.

- Permanent Gallery No.1 – 840 sq ft.
- Permanent Gallery No.2 – 600 sq ft.
- Permanent Gallery No.3 – 630 sq ft.
- Lobby area – 576 sq ft.

1<sup>st</sup> Floor Conservation Laboratory Area : 600 sq ft.

.....  
Total Museum and Gallery Area : 11432.2 sq ft.  
.....

1<sup>st</sup> floor Extension Area on Library : 4712 sq ft.  
.....

## **Twin Museum Requirements:**

### **0. Modernization** (To be Done to the Existing area)

- Air Condition system.
- Proper flooring, fire proof sealing, wall and electrification work.
- Proper Sanitary system.
- Lift system.
- Fire proof mat system in Display area.

- U.V and IR Filtered Lighting system.
- Optical fiber lighting system.
- Fire Alarm system.
- Fire Extinguisher system.
- CCTV System.
- Vibration Alarm System.
- Magnetic Coddling security system in storage area.
- IR radiation security system.

## Twin Museum (Kala Bhavana) FRESH Requirements

### **1. Exhibition Spaces:**

Ground floor permanent display area (Varanda) : 592.2 sq ft.

- Required : secured showcases, Air compact showcases, U.V and IR Filtered Lighting system, optical fiber lighting system, glass breaking alarm system, Fire Extinguisher system.

Ground floor Temporary Gallery Area : 2189 sq ft.

- Should be converted to permanent gallery required wall showcases; ground showcases; flat display board; pedestal of required measurement etc, thermo luminescence ;U.V & I.R filtered; Optical Fiber Lightning system, Vibration alarm system, fire proof mat in floor, fire proof ceiling, A/C conditioning system, Fire Extinguisher.

1<sup>st</sup> Floor permanent Gallery Area : 3246 sq ft.

- Out of the total area. 1440 sq ft area having already Air conditioning system and the remaining 1806 sq ft area required A/C system round the clock, old display system should be changed, thermo luminescence ;U.V & I.R filtered; Optical Fiber Lightning system, Vibration alarm system, fire proof mat in floor, fire proof ceiling, A/C conditioning system, Fire Extinguisher.

1<sup>st</sup> Floor Temporary Gallery Area : 2165.31 sq ft.

- Required: flooring and ceiling system should be changed, moving pedestal of different size, floor showcases, uniform lightning system in the gallery, A/C conditioning system, Fire Extinguisher.

1<sup>st</sup> floor Extension Area on Library : 4712 sq ft.

### **DETAILS of EXHIBITION & DISPLAY**

#### **Display System for the Permanent Gallery**

- Optical fiber lighting system. / U.V and IR Filtered Lighting system.
- Thermo luminescence lightning system.
- Showcases for display on floor and wall.
- Movable display board.
- Permanent display board.
- Pedestal for sculpture.
- Hanging system.
- Leveling system.
- Installation of Air-curtain in front of main entrance.

## Display System for the Temporary Gallery

- Display board on wall
- Movable display board.
- Show cases on floor.
- Pedestal.
- Proper lighting arrangement for exhibition.

## **2. Conservation Unit (incl Labs):**

Curator's Room : 165 sq ft.

- Requirements: floor; wall; ceiling design, furniture, split A/c and proper electrification, Fire Extinguisher system.

Museum Asst. room, Documentation and other official work area : 600sq ft.

- Should be converted to strong room required Auto temperature controlling A/C round the clock must , Proper flooring, fire proof sealing, wall and electrification work, Fire proof mat system in Display area, U.V and IR Filtered Lighting system, Optical fiber lighting system, Fire Extinguisher system, Vibration Alarm System, Magnetic Coddling security system, IR radiation security system etc.

Ground floor Conservation and storage area : 465sq ft.

- Should be converted to Guest room, Research scholar room and Staff room requires proper interior design with A/C, Fire Extinguisher system.

## **3. Archive & Storage:**

Strong room No.1 and No.2 : 1440 sq ft.

- Required : Damp proof wall, fire proof ceiling, single entrance to the strong room, fire proof mat system in flooring, U.V and I.R filtered lightning system, Magnetic coding entrance system, Fire Extinguisher, modern storing system like cup board; sliding cabinet etc to store wide range of objects, Auto temperature controlling A/C conditioning system round the clock.

→The existing 4595 sq ft area required A/C and renovation work and the newly planning extension area 4712 sq ft is also required A/C along with necessary requirements. The **total A/C Area : 9307 sq ft.**

→ **Lift System is also required.**

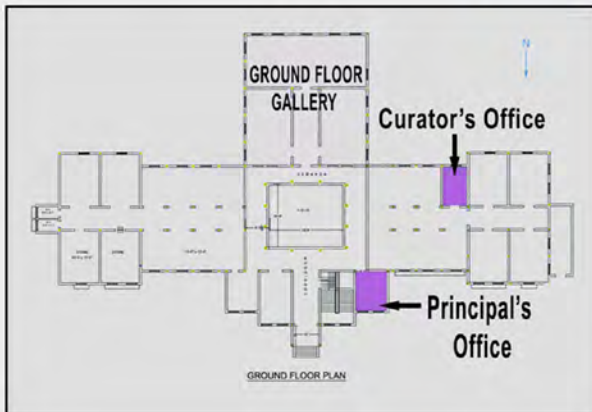
## **4. Poposed Interiors in the Twin Museum (as detailed below):**



**Principal's office**



**Curator's office**



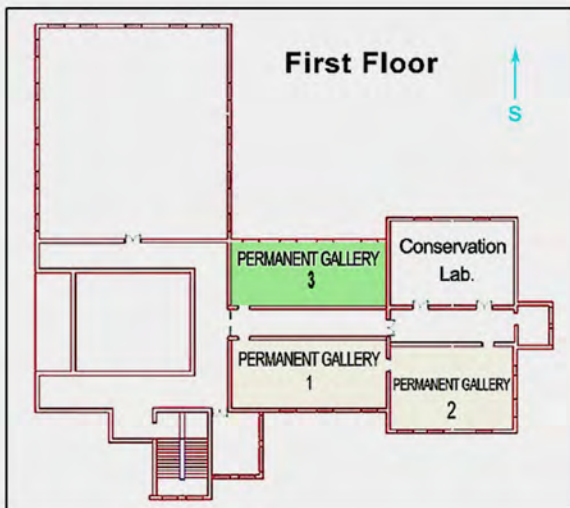
**KALA-BHAVANA – Principal & Curator's office at Ground Floor**

**Glass Box For – PERMANENT ART GALLERY 2**

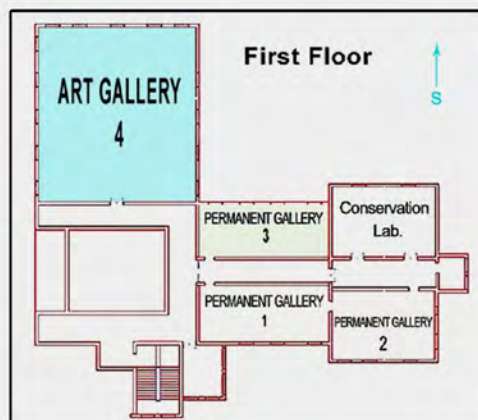
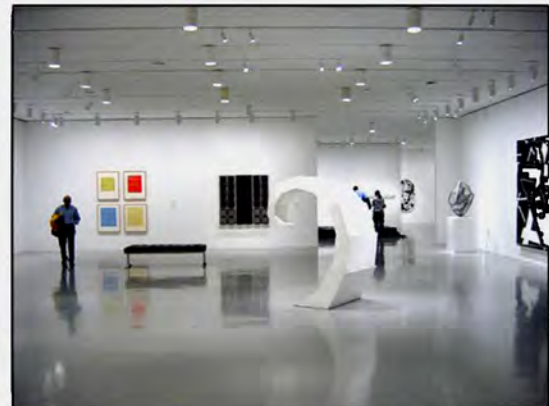
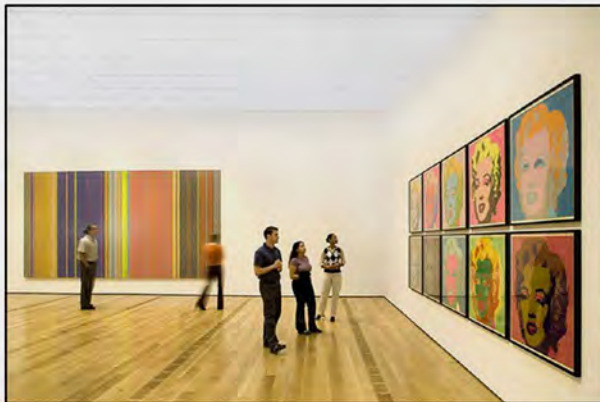


**KALA-BHAVANA – PERMANENT ART GALLERY 1 & 2**



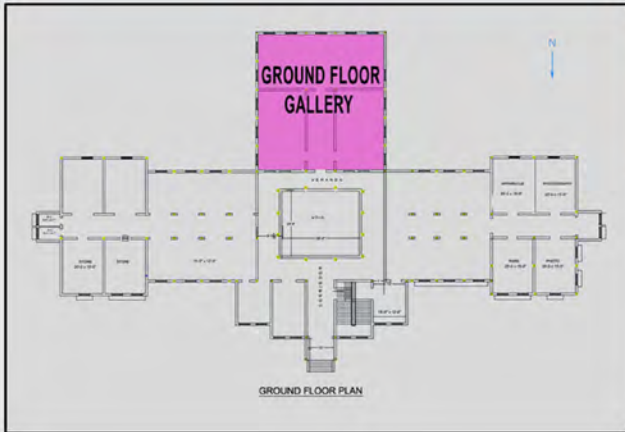


***KALA-BHAVANA – PERMANENT ART GALLERY 3***



***KALA-BHAVANA – ART GALLERY 4***



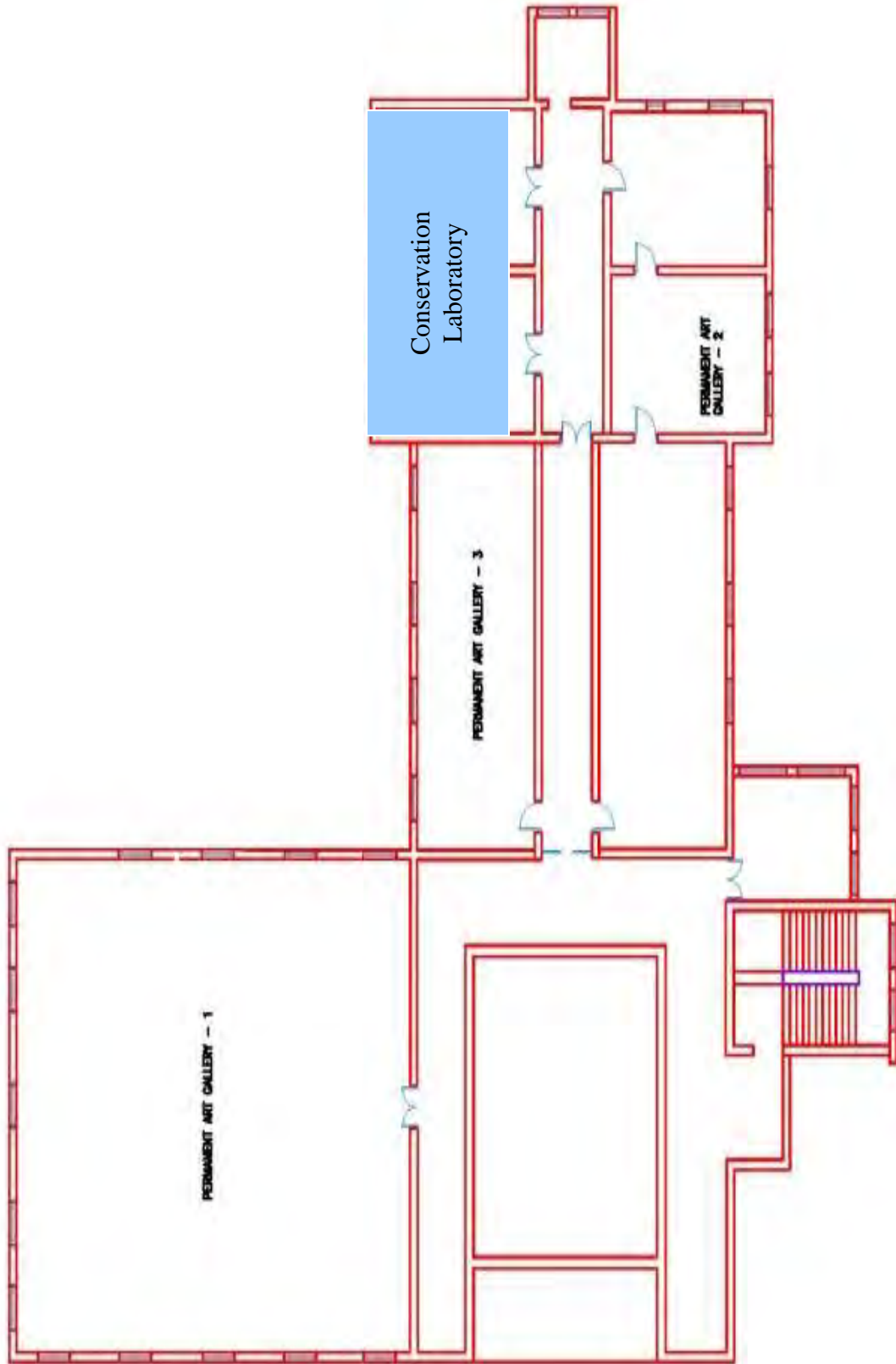


**KALA-BHAVANA – ART GALLERY**  
**Ground Floor**



**KALA-BHAVANA – STRONG ROOM 1 & 2**  
**Ground Floor**

# Requirements for Laboratory



**Nandan Kala-Bhavana, First Floor**

## Requirements for Conservation Unit & Laboratory [ Ref 2..5.3 in RFP]

- Air Condition system.
- Proper flooring, fire proof sealing, wall and electrification work.
- Proper Sanitary system.
- Lift system.
- Fire proof mat system
- U.V and IR Filtered Lighting system.
- Optical fiber lighting system.
- Fire Alarm system.
- Fire Extinguisher system.
- CCTV System.
- Vibration Alarm System.
- Magnetic coding security system.
- IR radiation security system.
- Ventilated and Specious working area.
- Modern tools and equipment for laboratory.
- Consumable chemicals or small tools.
- Consumable materials.

### Conservation Laboratory

- Laboratory Area separated from public access.
- Documentation & Condition Access room inside laboratory.
- Safety working area for keeping open object during conservation.
- Area for periodical conservation work like Fumigation.
- Small Chemical storage room easy access for laboratory and away from Gallery.
- Basin and Distil water plant inside or nearer to the laboratory room.

### Modern tools and equipment for the Conservation laboratory:

- Working table & Chair (according to the requirements).
- Light table (1 No.)
- Slanting table. (2 Nos.)
- Movable table. (2 Nos.)
- Flexible table frame with open top to fit board or net according to required size. (2 Nos.)
- Succession table (2 Nos).
- Mending table. (1 Nos).
- Thick glass slab on working table (according to the requirements).
- Show case with hanging hooks. (2 Nos.)
- Mobile utility Truck (2 Nos).
- Hydraulic lifting trolley (2 Nos).
- Security Convex Mirror (according to the requirements).
- Chemical storage rack (according to the requirements).

- Distil water plant (1 No.)
- Manuscript (Book) Pressing machine (2 Nos).
- Mount cutting machine (1 Nos).
- Ultrasonic Vibrator (1 Nos).
- Leaser cleaner (2 Nos).
- Bursting strength measuring machine (1 Nos).
- Folding endurance machine (1 Nos).
- Trimming Machine (1 No.)
- Polyester sealing machine (1 No.)
- Potable air dryer (3 Nos).
- Both Big & Potable Vacuum cleaner (4 Nos).
- Thermostatic Hot plate. (2 Nos.)
- Hot oven. (1 No.)
- Safety electric heater. (2 Nos.)
- Water heater container. (2 Nos.)
- Digital weighting machine. (2 Nos)
- Illuminating stand Magnifier. (4 Nos)
- Rectangular Magnifier. (4 Nos)
- Magnifying inspection lamp. (2 Nos)
- Humidifier & Dehumidifier. (2 Nos)
- Fumigation Chamber. (1 No.)
- Air cleaner (12 Nos).
- Odor filter (12 Nos).
- U.V & IR meter. (1 No.)
- Lux Meter (2 Nos).
- Digital PH meter. (1 No.)
- Dry & Wet thermometer (6 Nos).
- Digital Hygrometer (6 Nos).
- Digital thermo hygrograph.(8 Nos)
- Cold Chamber for Chemical Storage.(1 No.)
- Stand spot light. (2 Nos.)
- Spray gun with compressor machine (Minimum 2 Nos.)
- Stitching machine (electronic – 2 Nos)
- White writing board for conservation planning. (1 No.)
- Laptop or PCs for documentation work (2 Nos. Branded Company).
- Digital camera still and movie. (1 No.)
- LCD projector with Projection screen.

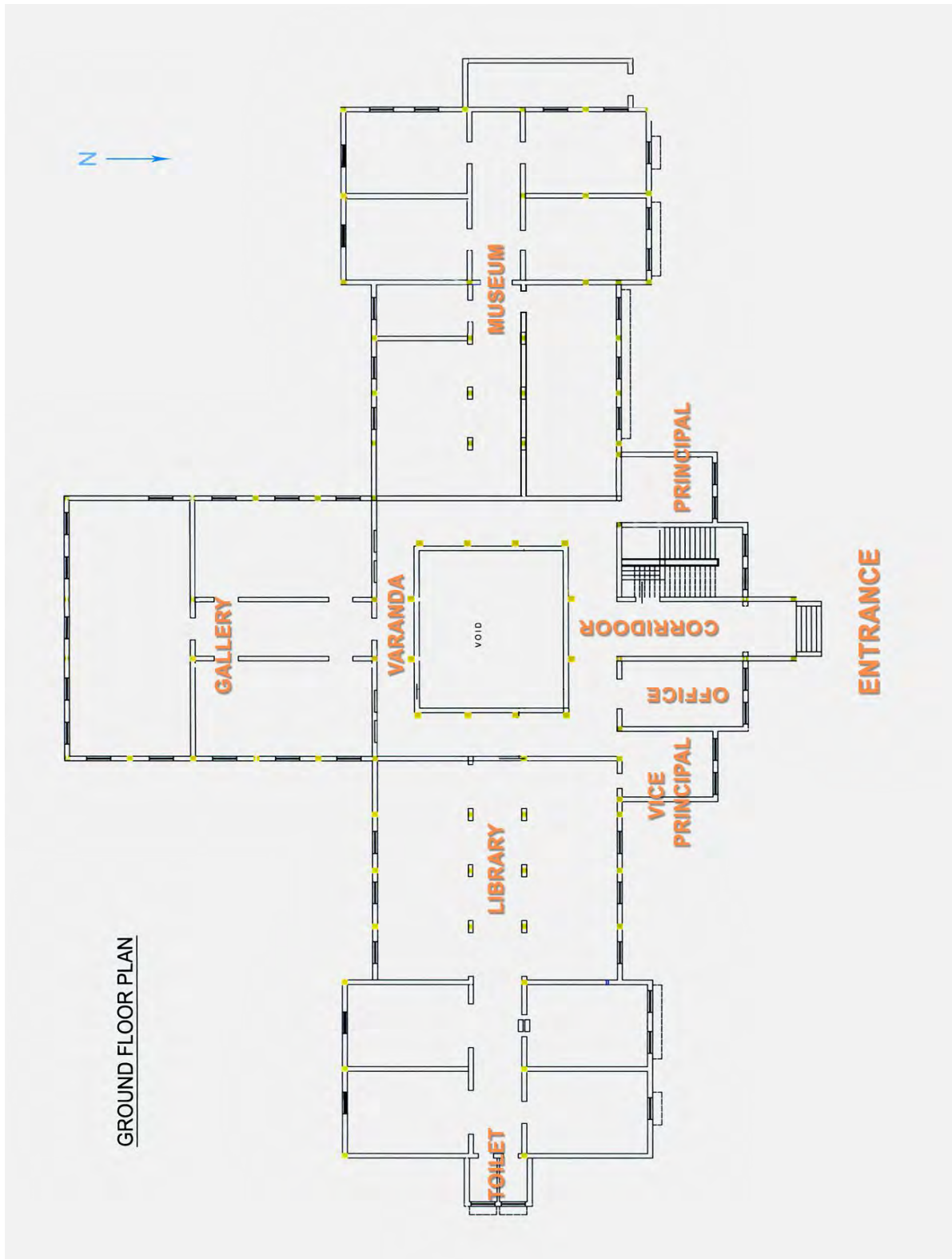
**Consumable Chemical / Small Tools (to be procured by Kala Bhavana – Not part of design RFP as such): For example:**

Sprayer for termite treatment; Chinese Bowl; Chemical bottle; Measuring cylinder; Felt in good quality (Minimum 10 meters); Document cleaning pad; Self sealing envelop; Double coated transparent tape; Carbon filter; Different Chemicals; Hand gloves; Different Am-pyre. Switch boards and Extension board; Becker of different sizes (from 50 ml to 500 ml); Tray both Enameled and plastic (different sizes); Soft brush (from point size to 4'); PH – paper or PH Pencil; U.V. filter; Conservation mount board of different GSM. (10,000 Approximately); Exit fan (According to the requirement). Stand fan (4 No. of Branded Company).

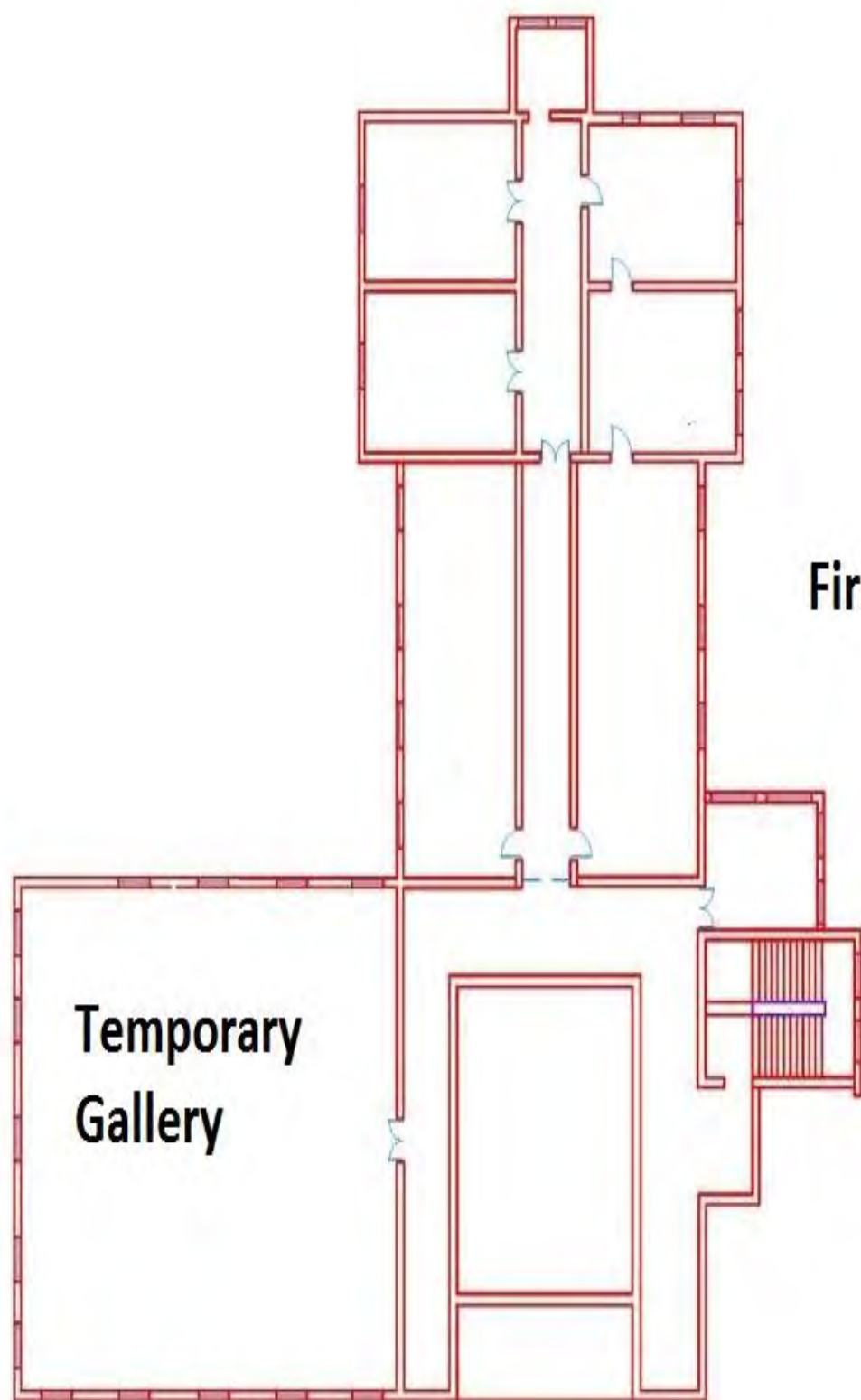
**Audio-Visual Equipments (To be procured by Kala-Bhavana later); The list given here is only to help design the Twin Museum Extension of Kala Bhavana where these could be used with conceptualization of Meeting or Educational space with storage/use/connectivities/electrical fittings etc:**

Loud Speakers (The PULZ® Cx15), Audio amplifier (The PULZ RS-900 Classic two-channel), Audio Mixer (SHURE SCM8108-Channel Microphone Mixer), *Gooseneck Microphones*, Cordless Microphones (Sennheiser SKM 5200), Cordless Receivers, *Head Phones*, LED Screen (SHARP LC-46LE820M - 46"), LCD Projector (Mitsubishi HC6800) & Screen with Cables and connectors. Besides, there will be eventually workstations for Computer for Operating Audio Visual Instruments - (specifications bellow), Four Laptops for Outdoor Audio-visual activity (Dell Studio XPS 16 with Blu-ray Disc Slot), and Four (4) Computers for Research Scholars & visitors (iMac 21.5-inch: 2.7GHz) (All Computers will be connected through proper LAN) – along with Blu-ray/ DVD/ CD Player, Video Camera (with necessary accessory such as Ultra wide Zoom lens and Tripod), and Digital SLR Camera (with necessary accessory (Nikon D3X) for outdoor/Indoor documentation work and a Flat bed Scanner Cruise Digital for Scanning Big size Paintings

# Kala-Bhavana Nandan Museum Visva-Bharati, Santiniketan







**First Floor Plan**

## **EXISTING MUSEUM AREA**

**Ground floor Office Area.** : **3246 sq ft.**

- Curator's room – 165 sq ft.
- Conservation and storage area – 465 sq ft.
- Documentation and other official work area – 300 sq ft.
- Museum Assistant room – 300 sq ft.
- Lobby area – 576 sq ft.
- Strong room No.1 (Painting, Graphics, textile etc) -840 sq ft.
- Strong Room No.2 – 600 sq ft.

**Ground floor Temporary Gallery Area** : **2183 sq ft.**


- East Side Gallery Area- 504 sq ft.
- West Side Gallery Area- 504 sq ft.
- South Side Gallery Area- 887 sq ft.
- Lobby Area – 288 sq ft.

**Ground floor Permanent Display Area (Varanda)** : **592.2 sq ft.**

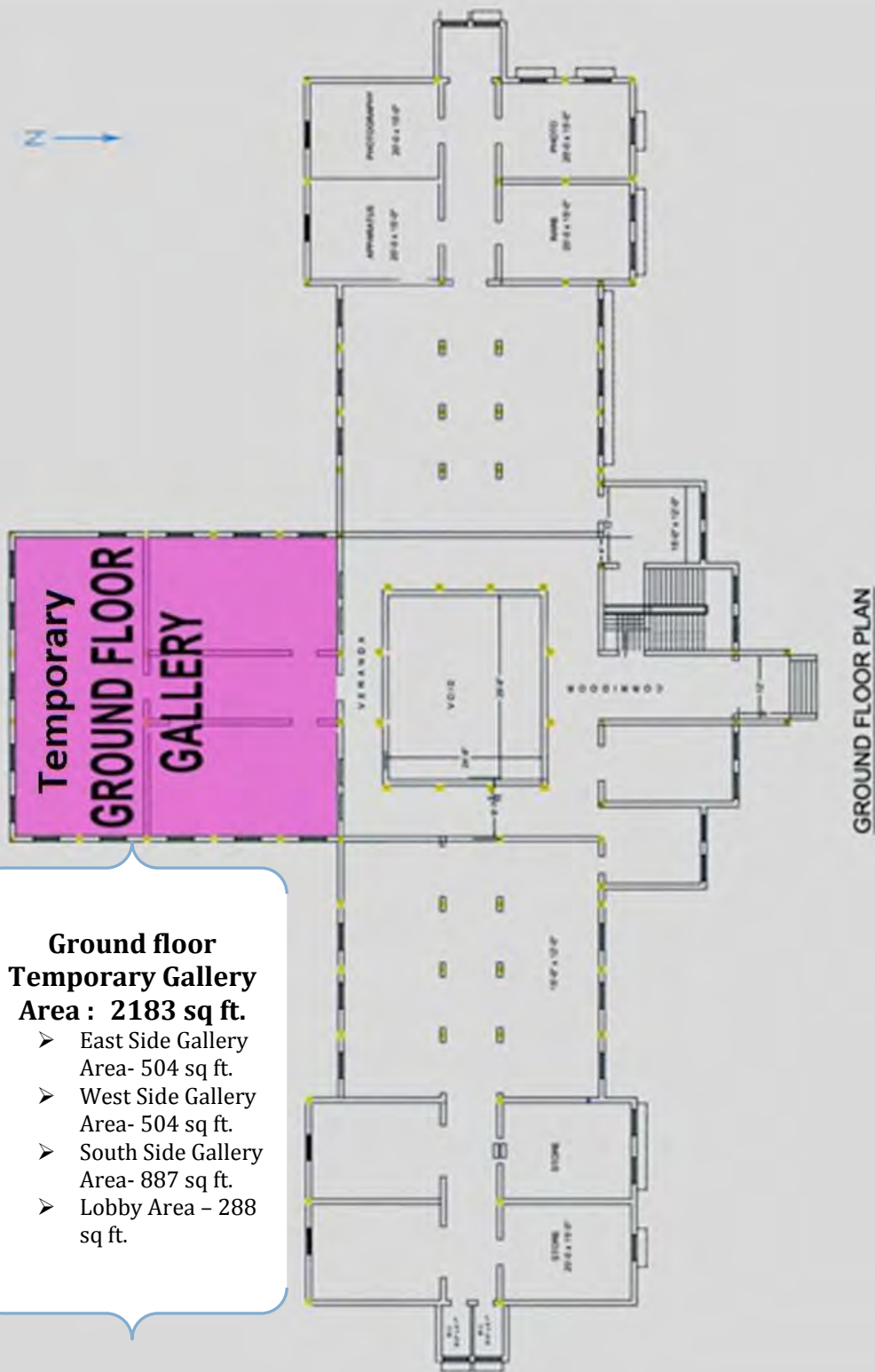
**1<sup>st</sup> Floor Temporary Gallery Area** : **2165.31 sq ft.**

**1<sup>st</sup> Floor (permanent) Gallery Area** : **3246 sq ft.**

- Gallery No.1 – 840 sq ft.
- Gallery No.2 – 600 sq ft.
- Gallery No.3 – 600 sq ft.
- Gallery No.4 – 630 sq ft.
- Lobby area – 576 sq ft.



Only Space  
allocated



**Ground floor  
Temporary Gallery  
Area : 2183 sq ft.**

- East Side Gallery  
Area- 504 sq ft.
- West Side Gallery  
Area- 504 sq ft.
- South Side Gallery  
Area- 887 sq ft.
- Lobby Area – 288  
sq ft.

# First Floor



1<sup>st</sup> Floor Temporary Gallery  
Area : 2165.31 sq ft

PERMANENT GALLERY

4

PERMANENT GALLERY

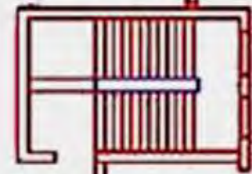
3

PERMANENT GALLERY

1

PERMANENT GALLERY

2



**The Uttarayan Complex with Special reference to Udayan:  
Detail information with an aggregate overview about Rabindra Bhavana area  
along with other facilities and proposed requirements of Rabindra-Bhavana**

The three principal 'architects' of Rabindranath's vision were Rathindranath Tagore, Nandalal Bose and Surendranath Kar. While Suren Karis generally credited as the builder of most of the more prominent structures still standing today in Santiniketan, his creations owe much to the inputs offered by Rabindranath. Suren Kar and Nandalal travelled widely with Tagore and brought back sketches that included graphic documentation and structural drawings.

Whereas Nandalal is known to have extensively documented the art of Ajanta, Rathindranath's design of Udayan and his articulation of its interiors bear a distinct stamp of his education at Illinois and his exposure to the architecture of western architects working in the early 20<sup>th</sup> century and even perhaps Frank Lloyd Wright. The buildings at Uttarayan deftly draw upon influences as varied as the Art Deco, Far East Asian and Indian elements in architecture, interior and prodLct design. Working closely together, Tagore and his associates developed what is today generally known as the Santiniketan aesthetic.

The translation of varied international influences on the tangible architectural expression of Santiniketan can be seen in the de sign of the Gkantatala and Udayan with its strong Far East Asian influence,as also the interiors and the landscape in the Uttarayan complex.



Lett: The architecture of Udayan is a play on Art Deco, Indian and Javanese architectural images.

Far Lett: The form of Gkantatala is evocative of Japanese architecture as seen in Miyajima





In Udayan, the outside windows in this suite have lacquered wooden railings and screens with a distinct Far Eastern influence in its interior treatment. The entire house has beautiful woodwork and mat panelling-'tatami'. Two Japanese craftsmen, Kono and Kasahara are said to have helped with this exquisite woodwork. The Japanese garden behind the house as laid out by Kasahara.

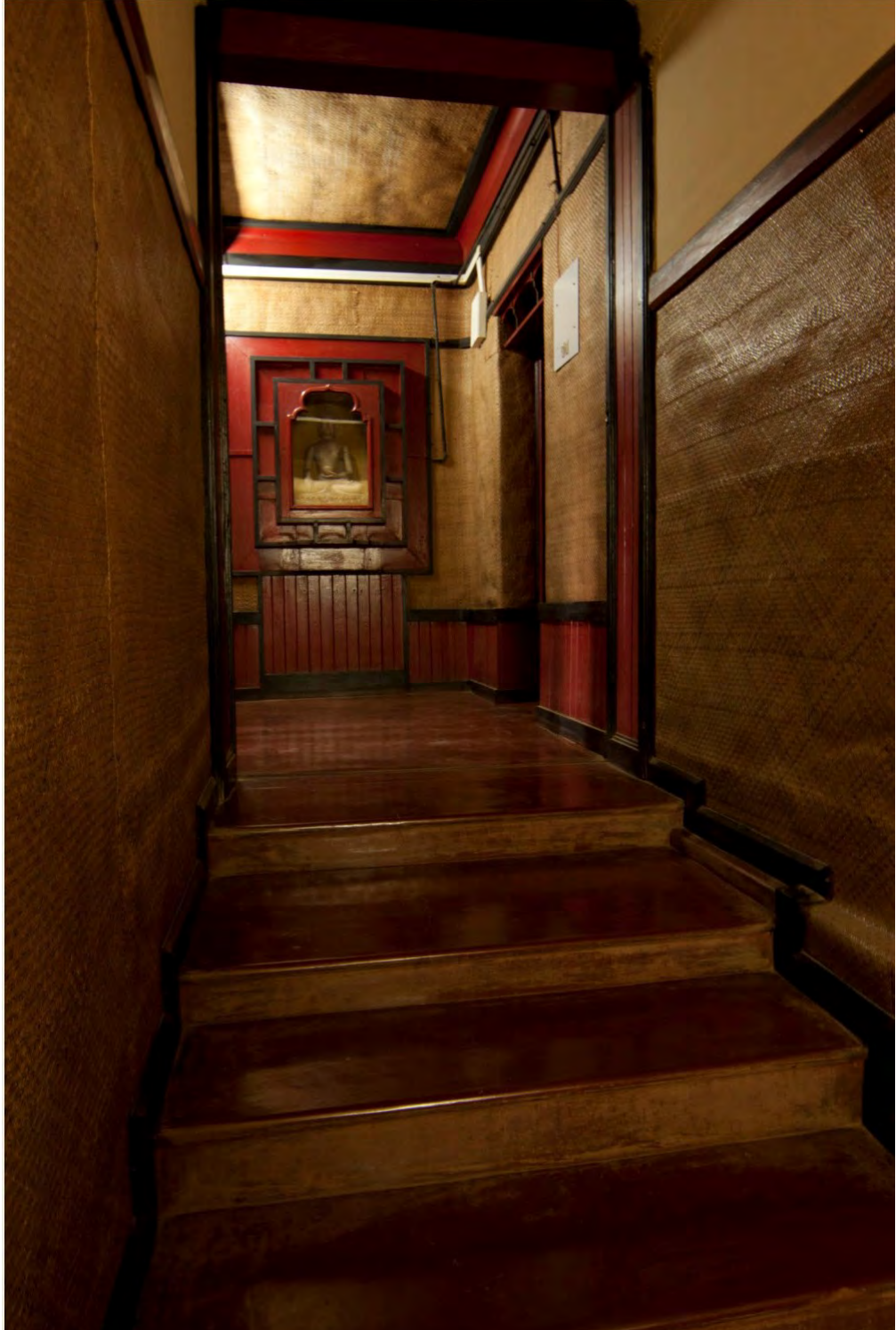
The ground floor salon at Udayan combines myriad Asian influences seen in the Buddha idol, the stepped profile of the door surrounds, lacquered wooden railing and design of low seating. The floor rug draws from American Navaho designs.



Right: Image of a free standing wooden fretwork screen in the ground floor salon. Left: The articulation of columns, ceiling panelling in wood and the design of the low seating draws on Indian and Far East Asian sources.

Many of the residential interiors in later buildings in Uttarayan exhibit a Far East Asian influence. Screen-like window panes, corbelled door frames and columns along with a strong influence on the furniture design is clearly visible. This influence can clearly be seen in Udayana; on the left, in the ground floor are two rooms with a strong Far East Asian influence on the articulation of the interior spaces, furniture and furnishings.

An interior view of the staircase of Udayan Building with Tattami Matt Paneling reflecting a far Eastern influence

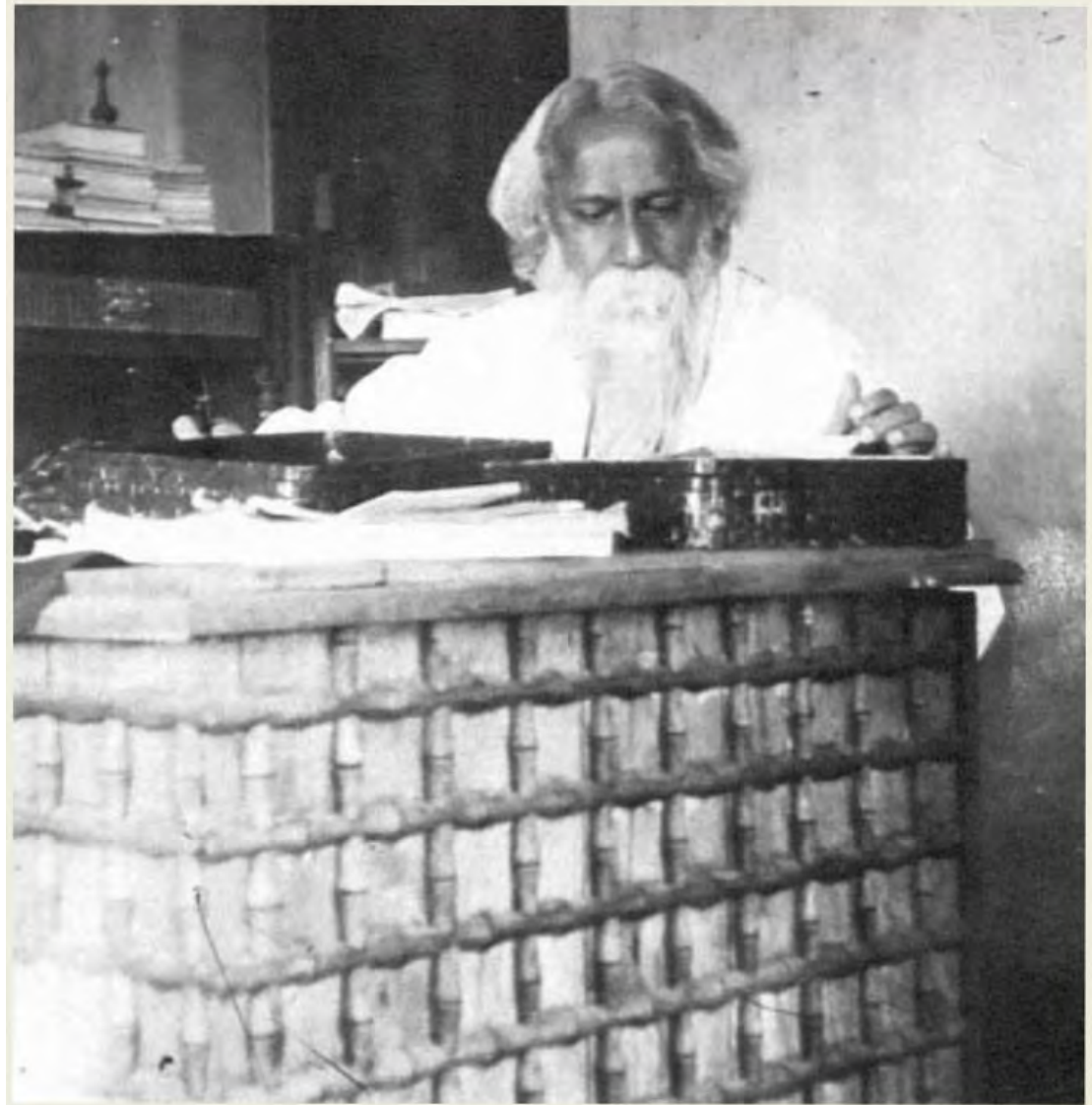




Furniture in Udayan looked towards bamboo motifs, Buddhist railings, lotus motifs and overhanging roof eaves as prototypes. In Guhaghar, a day bed was created almost to the size of a small stage, with wooden railings evocative of the design of Japanese railings.

Top: Contemporary Image of the writing desk at Udayan, designed with the bamboo motif, an ode to Asian forms

Below: Archival Image showing Rabindranath Tagore at work on the bamboo motif table





Udayan – The Inner Courtyard



Above: The articulation of columns, ceiling panelling in wood and the design of the low seating draws on Indian and Far East Asian sources.



Shyamali was what Rabindranath built as his last house, before he changed his mind to build Punascha, literally meaning 'post script' where the poet built a room 'without a roof', complete with windows and seating but open to sky for poetry readings and where he hosted C.F. Andrews. This stands opposite to the Konark building and next to Shyamali.



Contemporary and archival images of Punascha an experimental structure built with a 'room without a roof'. Tagore built this as his last house and named it Punascha, meaning Post Script.

He is said to have hosted many important visitors including C.F. Andrews





In the 1920s, the Uttarayana gardens were laid out by the Poet's son, Rathindranath Tagore, an agriculturist by training. The garden introduced a profusion of exotic species from around the world such as the African Tulip Tree (*Spathodea campanulata*) from equatorial Africa, the Sausage Tree (*Kigelia africana*) and Rodesian Wisteria Tree (*Bolusanthus speciosus*) from sub Saharan Africa and the Caribbean Trumpet Tree (*Tabebuia aura*) from Latin America to create a setting where exotic species grew side by side with the local Sal (*Shorea robusta*) and Chhatim, (*Alstonia scholaris*). Within this landscape, were dotted pavilions, gazebos and landscape elements that drew from varied architectural sources.

The entry to the designated area where the Rabindra Bhana segment of the proposed Twin Museum will come up is close by.

The Uttarayan has a range of exotic plant species imported from around the world.

Garden pavilions such as the Sajghar create interesting pause points in the garden and reflect a range of architectural imagery and garden planning traditions.





Santiniketan is thus an avant garde enclave that includes an architectural ensemble and a man made landscape setting juxtaposed with developments in art and sculpture from the late 19th and early 20th century that was a conscious departure from the established norms prevalent in British ruled colonial India of the time. Through its planning and architecture, it created an eclectic ensemble that boldly explored a range of architectural expressions and vocabularies and invited with open arms, art and architectural influences from within India and around the world.

At the back of Udayan Building lies the Pampa lake and the Japanese gardens as a tribute to the traditions of Japan as laid out by Kasahara, a Japanese artist and this influence of Japanese landscape design is also reflected in the Zen quality of the landscape design in the courtyard of Nandan.

**The garden planning at Uttarayan is strongly influenced by Japanese traditions but creates a unique fantastical space that is uniquely Santiniketan.**



Japanese influence on the garden planning at Uttarayan. Tagore invited two Japanese artists to help with the garden planning



Opposite to the Uttarayan complex where Rabindra Bhavana is situated – before the five Tagore houses could be seen – is the designed landscape of the Asrama area with open air class rooms designed with seating under trees and an open air convocation platform *Jawahar Bedi* are evocative of the ancient Indian tradition of the forest hermitage of the *gurukul*.



The asrama area has a strong tree cover, with the students learning under the shade of trees.



Opposite to Rabindra Bhavana (Uttarayan Complex) lies Kala Bhavana within the premises of Kala Bhavan and ancillary buildings play that host to contemporary art as astounding outdoor carlvases for the staff and students of Visva Bharati.

Above: The Art at Santiniketan seen both as urban sculpture and on buildings in the Kala Bhavan campus often explores Santhali tribal art



A Sculpture by  
Ramkinkar  
Baij



Santiniketan was visited by and in turn influenced a wide range of influential personalities from all around the world. Santiniketa truly represents a global melting pot of traditions, cultures, arts, architecture and crafts truly representing what Tagore intended as a global community 'where the world finds a nest'. The architectural and landscape setting of Santiniketan embody Tagore's vision of an eclectic architectural expression that was a blending of diverse cultural traditions in a landscape setting that formed the backdrop for a literal translation of 'Santiniketan' as an abode of peace.



## **RABINDRA BHAVANA**

Founded in July 1942, just a year after the Poet's death, Rabindra-Bhavana is an important component of Visva-Bharati. It is, in fact, the focal point of the University. This Bhavana includes among its treasures a very major part of Tagore's manuscripts, correspondences, paintings and sketches. The poet's personal library is here and various objects used by him, his voice-recordings and thousands of photograph taken of him at different times and places and the many gifts, honours and addresses which he received from different parts of the world have enriched the Bhavana's archival holdings.

The museum housed in the Bhavana, comprising of a permanent display section and the five homes lived in by Tagore, collectively referred to as the Uttarayan Complex, attracts thousands of visitors. The architecture of the houses, the interior decoration, the pieces of furniture strewn about the rooms bring to life the persona of Tagore. This unit of Rabindra-Bhavana has 1580 original paintings of Rabindranath and many by others.

The photograph collection (11380 plus many other images gifted to the Bhavana), the curio collection (3855) and 52 statues. The collection of addresses and certificates also form important sections of this unit. A detailed and descriptive list of the paintings and their items in the museum unit has been serially published in the Catalogue-in- progress.

An important aspect of Bhavana activities is to mount exhibitions in 'Vichitra'. Drawing upon its own rich collection of photographs and other memorabilia, exhibitions depicting different themes from the poet's life, are held regularly throughout the year.

The library has over 40000 volumes of books and over 12000 bound journals. It also includes in its collection the personal library of Rabindranath. Different editions of the Poet's works, books on and translated works of Rabindranath form the core of this library. A valuable section is the Pamphlet Collection which includes programme souvenirs of Rabindranath's plays, various monographs, old and rare bulletins published by Visva-Bharati.

The holding in the archives section include several hundred manuscript volumes and files of the works of Rabindranath in Bengali and English. Detailed description of all items in the archives is provided in the Catalogue-in-progress. 1018 volumes of manuscripts, correspondences(1471 files) and other materials may be consulted by bonafide scholars in the original or in microfilm in the archives section with the approval of the Director, Rabindra-Bhavana.

The audio-visual archives hold voice recordings of Rabindranath in wire, tape and disc. Besides, it has negatives of photographs of Rabindranath and Santiniketan. Apart from films on Rabindranath or films based on his stories and poems, films on Santiniketan are also preserved here. Discs of Tagore songs sung by various artists also constitute a growing part of the audio-visual collection. This unit has a complete set of colour transparencies of Rabindranath's paintings preserved in the Bhavana collection.

### **1. Note on Items for Display [ Ref 2.5.1 in RFP]**

All the Items mentioned under Sections 1.1 to 1.5 are kept in Rabindra Bhavana in four following different storage spaces now –

1. Main storage with round the clock A.C. with proper dehumidifier: - We kept here all the paintings, Manuscripts and some important and sensitive objects and fragile objects.
2. Museum Store without A.C. and dehumidifier:- We kept all other museum materials including dresses, utensils, walking stick, gifted materials etc.
3. Photo- Archives Store without A.C. and dehumidifier:- We kept more than 16 thousands original photographs.

4. A.V. storage with round the clock A.C. with proper dehumidifier:- we kept all negatives, glass negatives, cassette, CD etc.

### **Note on Storage & Display space**

Some museums objects like cot used by Tagore etc are scattered different houses of Tagore. To accommodate all the things under same shade with proper environment we need at least 3000sq. ft area.

On the other hand we know Rabindranath Tagore had versatile creative characters to exhibit whole life and his activity and 20% of our memorabilia collection we need at least 10 galleries and 4000 sq. fit areas. Other offices, rest rooms, lobby etc. are not included.

### **Space requirement for Archives & Conservation Unit in the Twin Museum**

We know Archives is a place where a number of paper documents are restored in the safe custody for the posterity. Apart from preserving documents from Bio-deterioration, Archives provide information to the scholars and users, by classifying, arranging and preserving various documents. So Rabindra Bhavana Archive is a repository of documents created and collected by Visva-Bharati and various other organizations, individuals, government agencies, corporations, and non-profit groups related to Tagore and Santiniketan. Manuscripts or collection of documents are sometimes collected or gifted by individuals or families. These collections are sometimes called personal papers under 'Personal Archiving'. Archives at Rabindra-Bhavana possess different types of documents namely Tagore's manuscripts, Letters and many other miscellaneous documents in large numbers centring around Rabindranath. **Tagore was so versatile and matchless that this Archive transcends beyond Personal Archiving in general sense.** We have digitized more than 3500 nos. of Vols/Files for the use of scholars. More than 1500 nos. are yet to be digitized, and clection is an on-going process.

As Conservation Lab is an integral part of Archives, it should be placed in close proximity with Archives.

#### **2. Space requirement for Conservation Unit** [ Ref 2.5.2 in RFP]

- Area for Fumigation chamber and de-acidification chamber –500 Sq ft.
- Area for Lab. + -Area for sitting arrangement of employees - 900 Sq. ft.
- Area for In-charge Conservation Lab- 250 Sq. ft
- Area for Binding department attached to Conservation Unit – 500 Sq ft.
- Total Area – **2150 Sq. ft. (Approx)**

#### **3. Space requirement for Archives** [ Ref 2.5.3 in RFP]

- Area of Proposed Storing area of the Archives (Strong Room) with centrally air-conditioning facilities for twenty four hours with enough security measures ---2000 Sq. ft. (Including provisional area)
- Requirement of area for Scholars/Users service- 700-800 Sq. ft. (Including space for keeping belongings)
- Area of Room for In-charge Archives – 250 Sq. ft.
- Room for Archives office with sitting arrangements of employees including area for digitization – 500-700 Sq. ft.
- Room for refreshment of Scholars/Users - 300 Sq. ft.
- Total area –**4050 Sq. ft. (Approx)**

## **SAMPLE DPR FORMAT**

**Ministry of Culture  
Government of India**

### **MUSEUM GRANT SCHEME**

#### **FORMAT FOR PREPARATION OF A DETAILED PROJECT REPORT (DPR)**

##### **(This DPR format is for guidance of the applicant museums)**

The Detailed Project Report (DPR) needs to be structured in accordance with the format given below. The DPR will need to be complete and the required information in all the Sections provided irrespective of whether a part of it or whole of it was submitted with any of the earlier correspondence or the initial application. In other words the DPR will be a single document for assessing the application. An incomplete DPR will render the application liable for rejection.

**The DPR will preferably be a hard bound volume in A4 size and in portrait alignment. Drawings for inclusion can be in A3 size, however integrated as a fold out within the volume.**

The Drawings, Details, Views, Sketches and supporting Photographs may also be submitted in addition on a CD/ DVD.

The DPR, in the prescribed format, will be submitted by:

- i) All new Applicants
- ii) All applicants who have submitted only partial information with the initial application
- iii) All applicants who have been asked to resubmit the DPR with modifications

The cues and/ or instructions against each Section/ Sub-section are given in *Italics*.

#### **CONTENTS OF THE DPR**

##### **1. Cover Sheet**

##### **2. Abstract and Executive Summary**

### 3. Profile Sheet *(This sheet will contain the following)*

- i. Name of the Organisation :
- ii. Registered Address :
- iii. E-Mail ID and Telephone Number :
- iv. Year of Establishment of the Organisation :
- v. Type of Organisation :  
*(Government/ State Government/ Private/ Society/ Trust etc.)*
- vi. Details of Registration (if applicable) :  
*(copy to be provided as annexure)*
- vii. PAN Number *(if applicable)* :
- viii. Service Tax Number *(if applicable)* :
- ix. Authorised Contact Person & Designation :
- x. Name of the Museum *(if different)* :
- xi. Address/ Location of the Museum :
- xii. E-Mail ID & Telephone Number :
- xiii. Year of Establishment of Museum :
- xiv. Type of Museum :  
*(Archaeological/ Historical/ Scientific & Technological/ Ethnographic/ Philately/ Anthropological etc.)*
- xv. Details of Collection *(Numbers/ Types)* :
- xvi. Is Collection/ Part of Collection Registered :
- xvii. Annual Budget :
- xviii. Source of Funding *(Self/ Govt./ Others)* :
- xix. Authorised Contact Person & Designation :  
**(with telephone , mobile numbers and e-mail id)**

### 4. Mandatory Documents

- i. Copy of Registration
- ii. Memorandum of Association or Trust Deed
- iii. Letter of Support from State Government
- iv. Letter of Recommendation from District Authority
- v. Authorisation Certificate
- vi. Bond in Finalised Format
- vii. Audited Statement of Accounts for Last Three Years

### 5. Background Information

- a) Re.: Organisation *(where the Museum is a part of a larger organization)*
  - i. History of the Organisation
  - ii. Aims & Objectives of the Organisation
  - iii. Organisational Structure and Management
  - iv. Support Base, Benefactors
  - v. Financial Resources & Summary Balance Sheets
  - vi. Additional/ Special/ specific Information

- b) **Re.: Museum** *(Sub-section to be completed as is relevant for an existing Museum or a proposed Museum)*
  - i. **History of the Museum**
  - ii. **Aims and Objectives of the Museum**
  - iii. **Background of the Collection**
  - iv. **Organisational structure and Management of the Museum**
  - v. **Financial Resources and Budgets**
  - vi. **Ancillary Infrastructure Available** *(Library/ Conservation Lab/ Museum Shop/ Auditorium/ Research Cell/ Institutional Tie Ups etc.)*
  - vii. **Other Activities of the Museum besides Display**
  - viii. **Visitor Profile and Visitor Comments**

## 6. Details of the Collection

*(This is an important section. The significance and the relevance of a Museum is determined by its collection. A careful and factually accurate presentation of information is essential).*

- i. **The Composition of the Collection**
- ii. **Qualitative Description** *(supported by photographs)*
- iii. **Quantitative Details and Accession Lists**
- iv. **Antiquity, Authenticity & Registration**
- v. **Tentative Value of Collection & Insurance**
- vi. **State of Preservation, Storage Arrangements**
- vii. **Display – Status, Potential and Constraints**
- viii. **Acquisition Policy**
- ix. **Uniqueness of the collections, if any**  
*(to be highlighted with supporting note thereon)*

## 7. The Proposal

*(This section should provide the complete extent and details of the proposal for which Financial Assistance is being sought. Qualitative and Quantitative justifications should be well supported by rationale and measurements respectively. The elaboration should clearly bring out the estimate of costs for Buildings and Infrastructure as separate from estimate of costs for other requirements of the Museum. The proposal should bear in mind the limits of Financial Assistance set out by the Ministry. No proposal should aim to seek funding with a view to use it for achieving a partial fulfillment of goals without any plan for completing the remainder.)*

- i. **Building & Infrastructure**
- ii. **Interiors & Display**
- iii. **Services & Equipments**
- iv. **Fixed & Moveable Furniture**
- v. **Special Provisions** *(if any)*  
*(The above (whatever applicable) will be described clearly qualified by specifications and justifications. Drawings and Details will be provided as required.)*



**vi. Other Provisions** *(Conservation/ Library/ Documentation/ Publication)*

**vii. Estimates of Costs**

*(Estimate of Costs should be in acceptable Government of India formats using CPWD methods (PAR or DSR) or State PWD Schedules. Ideally detailed estimates should be provided. If preliminary estimates are given with the DPR then the release of funds will be phased to review the detailed estimate as and when submitted.)*

**viii. Phasing of Execution**

*(The proposal can be executed in definite phases if required. However, phases should be consistent with execution logic and preferably lead to commissioning of specific parts/ components.)*

*Note: The estimates based on drawings should be prepared by a reputed agency in the field and the Estimates duly authenticated by a Govt / CPWD /PWD Engineer.*

**8. Sustenance and Growth**

*(Most Museums in India require to be supported financially and are not self sustaining. Yet, any augmentation of infrastructure and support should lead to a proportionate increase in generation of revenue. This section should present rationally the calculations in support.)*

- i. Present Scenario**
- ii. Initiatives for Increase in Footfalls**  
**(A feasibility study to reflect the projected footfall may be added)**
- iii. Other Initiatives for Improved Revenue Generation**
- iv. Projected Scenario**

**9. Conclusions**

*(The conclusions should clearly bring out the anticipated impact of the proposal both in terms of preservation and promotion of its collection and its service to the Society.)*

**Annexure** *(additional ones if any)*

**References**

**Acknowledgements**

## Ministry of Culture

### Guidelines for processing the cases received under the Museum Grant Scheme

#### **Action to be taken in respect of new proposals**

1. **Receipt of Applications:** All applications for seeking financial assistance under the Museum Grant Scheme must be addressed to the Section Officer, Museum – I Section, Room No. 333 A - C Wing, Shastri Bhawan, New Delhi. Applications may be sent by post or delivered by hand at the above address. **No other officer in the Ministry can accept papers / documents related to the financial grant under the scheme.**
2. **Registration of application:-** Each application will be assigned a Unique Registration number. A list showing all the project proposals received for financial assistance each month along with their status will be put on the website of the Ministry of Culture each month.
3. **Preliminary scrutiny of the application :-** The section will scrutinize the application to see whether it is in the prescribed format, whether all necessary papers/documents, as per the guidelines of the Ministry, are attached with the application, etc. and put-up on file with the observations **within 07 working days** of receipt of proposal in the section.
4. **Action in respect of incomplete/deficient application:** - In case the application is found to be incomplete/deficient of any required document in the preliminary scrutiny as stated above, the proposal will be returned **in original with all enclosures** to the concerned organization pointing out the deficiencies in the proposal with the advice to submit the proposal after completing all necessary papers/documents. Such deficient proposal will be returned to the organization **within two weeks** of receipt of the application in the section.
5. **Action in respect of complete proposals :-**
  - (i) Applicant organization will be informed of the receipt of the proposal and the Registration Number assigned by the Ministry with the advice that they may like to enquire the status of their proposal after **four months**. No inquiry will be entertained before this period.

- (ii) If the financial assistance sought from the Ministry is less than Rs.1 crore, the proposal will be kept ready for placing it before Expert Committee for consideration/approval.
- (iii) If the financial assistance sought from the Ministry is more than Rs.1 crore, the proposal/DPR will be sent to the Evaluator for sending a detailed report on the proposal of the organization. The proposal/DPR will be sent to the Evaluator **within two weeks** of the receipt of the same in the section.

6. **Evaluation Report:** -

- (i) The Evaluator will submit a detailed report on each proposal **within 21 days** of its receipt, which will be placed before the Expert Committee for consideration/approval.
- (ii) Observations/deficiencies pointed out by the Evaluator will be conveyed to the concerned organization **within seven working days** of receipt of the report from Evaluator. The organization will be given a maximum of **threemonths** time for sending the compliance on the observations. In case of non receipt of compliance report within the prescribed period of three months , the proposal will be deemed to have been withdrawn by the organization.

7. **Expert Committee Meeting:** - The meeting of the Expert Committee will be held as and when decided by the Chairman of the Committee. All such proposals which are complete in all respects/proposals in respect of which compliance report received will be placed before the Committee. Proposals, if any, could not be taken up by the Committee due to paucity of time, such proposals would be taken-up in the next meeting of the Expert Committee.

8. **Action after the meeting of Expert Committee :-**

- (i) Minutes of the meeting will be submitted and got approved by the competent authority **within twenty one working days (seven working days for submission and fourteen working days for seeking approval)** from the date of Expert Committee Meeting.
- (ii) All proposals which are approved for release of grants will be submitted for seeking IFD's approval **within ten working days** after the approval of the Minutes provided all papers are found to be complete and there is no Utilization Certificate pending against the organization.
- (iii) After the approval of IFD, sanction letter in each case will be issued **within five working days**.

- (iv) Proposals in respect of which the Committee still observes some deficiencies and decides to convey the same to the organization for necessary action, the findings of the Committee will be communicated to all concerned organization **within ten days** after issuing minutes of the meeting.

**9. Action to be taken in respect of proposals for 2<sup>nd</sup> and 3<sup>rd</sup> instalment.**

- (i) Utilization Certificate, audited statement of accounts, progress report, photographs etc. received from the organization in respect of previous grants will be examined and if found to be in order the Utilization Certificate will be forwarded to PAO for updating the status **within seven working days** of its receipt in the section. However, if any deficiencies is found in Utilization Certificate or audited statement of accounts, progress report etc. the same will be communicated to the organization **within seven working days** of its receipt in the section.
- (ii) The proposal for release of 2<sup>nd</sup> and 3<sup>rd</sup> instalment will be processed **within seven working days** of its receipt in the section provided the Utilization Certificate, audited statement of the accounts, progress reports, photographs etc. have been received from the organization. However, before release of 3rd and final instalment physical inspection of at least 25% of the guarantee organization may be carried out to ensure proper utilization of the grants released by the Ministry.

\*\*\*\*\*

**FORM FOR APPLYING FOR FINANCIAL ASSISTANCE UNDER THE  
MUSEUM GRANT SCHEME**

**Component A: Establishment and Development of District and Regional Museums**

**DETAILS OF THE PROJECT**

Sl	Item	Details
1	Name and complete postal address of the Museum / Institution / Society / Trust along with Telephone Nos. and E mail of officer in-charge of the project.	
2	Number & Date of Registration.*	
3	Whether grant is required for setting up of a New Museum or for development of an existing museum.	
4	Details of Land owned. Please furnish the following particulars: a) Area b) Geographical location c) Proof of Ownership d) Nature of Land – whether leasehold or freehold.**	
5	Details of Artifacts available for the Museum: Please enclose lists giving the following details: a) Number and Details of artifacts (sculptures, paintings, coins, manuscripts, etc.) b) Sources from where obtained (in each case)	
6	Details of Building plans*** alongwith a Detailed Project Report (DPR). If the Museum has an existing building, please give details thereof: -Total built-up area -Number of galleries and their names	
7	Item-wise details of components for which financial assistance sought (admissible components as provided in the Scheme).	
8	Total Project Cost	
9	Details of own funds of the Organization to be used for the Project	
10	Time period for Project completion	
11	Rates of Admission Fee of the Museum, if any and Visiting Hours.	
12	Number of visitors who visited per annum during the last 3 years.	
13	Details of Staff employed	
14	Item-wise Annual Budget and Expenditure during the last 3 years and Current year:	
15	Details of Grants given by the Ministry of Culture on any previous occasion.****	
16	List of Documents attached with the proposal.	

Signature of Authorized Signatory with Seal of the Organization

Date :

Place:

---

\* Copy of Registration Certificate to be enclosed.

\*\* Please furnish a non-encumbrance certificate from the District Revenue Authority.

\*\*\* Total area of the building to be constructed or renovated. Please enclose plans and drawings of the building.

\*\*\*\*Please give scheme-wise details of any previous grant availed by the Organization from the Ministry of Culture.



### LIST OF DOCUMENTS TO BE ATTACHED WITH THE PROJECT PROPOSAL

The following documents are required to be attached alongwith application, failing which the proposal will not be considered for the grant:

- i) Detailed Project Report containing detailed estimates and drawings on each item. This DPR and estimates should be prepared by a reputed agency in the field and the Estimates should be duly authenticated by a Govt / CPWD /PWD Engineer. The project proposal should also contain the existing visitors' profile of the Museum and the projected changes in such profiles after implementation of the project. Photos of artifacts and collections of the Museum must also be enclosed with the DPR.
- ii) Copies of the audited statement of accounts for the last three years.
- iii) Latest Annual Report/Activity Report.
- iv) Details of other sources of funding for the project and future sustainability plan for the Museum.
- v) Self-attested copies of documents regarding ownership and possession of land in the name of the Organization
- vi) Certificate as per rule 209(1) GFR 2005 (In the proforma enclosed).
- vii) Bond (In the proforma enclosed).
- viii) Authorization letter for sending grant directly into Bank(In the proforma enclosed).
- ix) Copy of the Memorandum of Association and Articles of Association of the Organization / Rules and Bye laws of the Society / Trust, as the case may be.
- x) Copy of the Registration Certificate.
- xi) State Government's recommendation in the prescribed proforma.
- xii) Registration of Agency under Central Plan Monitoring Scheme of Ministry of Culture (in the prescribed proforma).

CERTIFICATE AS PER RULE 209 (1) OF GFR 2005

It is certified that \_\_\_\_\_  
\_\_\_\_\_ (name of organization) has not obtained or applied for grants  
for the same purpose or activity from any other Ministry or Department of the Government of India or  
State Government.

Signature

Name

Designation

Rubber Stamp

Place:

Date

(To be furnished on Rs.20/- Stamp Paper)

BOND

KNOW ALL MEN BY THESE PRESENTS THAT we

the \_\_\_\_\_  
\_\_\_\_\_ (name of the organization as in Registration Certificates) an association registered under the Societies Registration Act, 1860 having been registered by the office of \_\_\_\_\_ (Name and full address of Registering Authority), vide Registration Number \_\_\_\_\_ dated \_\_\_\_\_ Office at \_\_\_\_\_ in the State of \_\_\_\_\_ (herein after called the obligor/obligors) are held and firmly bound to the President of India (herein after called the Government) in the sum of Rs. \_\_\_\_\_ (in words Rupees \_\_\_\_\_ only) with interest therein @ 10% per annum well and truly to be paid to the President on demand and without demur, for which payment we bind ourselves and our successors and assigns by these presents.

2. Signed this \_\_\_\_\_ day of \_\_\_\_\_ in the year two thousand and \_\_\_\_\_.

3. WHEREAS the obligors has sent a request proposal to Government, through the Union Ministry of \_\_\_\_\_ for Grants of Rs. \_\_\_\_\_ Vide his letter number \_\_\_\_\_ Dated \_\_\_\_\_; the obligors has agrees to execute this bond in advance, in favor of Union Ministry of \_\_\_\_\_ for entire amount of Rs. \_\_\_\_\_ as requested in the proposal sent to the Government. The obligor is willing to accept the proposed amount or any other amount approved/sanctioned by the Government. The obligor is willingly executing this bond of higher proposed amount to accept the actual amount approved/sanctioned by the Government. The obligor is also willing to accept all terms and conditions mentioned in the "Letter of Sanction" to be issued by the Government.

4. Now the condition of the above written obligation is such that if the obligors duly fulfil and comply with all the conditions mentioned in the letter of grant then above written bond or obligation shall be void and of no effect. But otherwise it shall remain in full force and virtue. If a part of the grant is left unspent after the expiry of the period within which it is required to be spent, the obligors agree to refund the unspent balance along with interest at the rate of 10%(Ten percent) per annum unless it is agreed by the sanctioning authority to be carried over to the next financial year. The amount of grant shall be refunded along with interest earned thereon.

5. The Society/Trust agrees and undertakes to surrender/pay to Government the monetary value of all such pecuniary or other benefits which it may receive or derive/have received or derived through/upon unauthorized use(such as letting out premises for adequate or less than adequate consideration or use of the premises for any purpose other than that for which the grant was intended) of the property/building or other assets created/acquired/constructed largely from out of Government grant. The decision of the Secretary to the Government of India in the Ministry of

\_\_\_\_\_ Department of \_\_\_\_\_ or the Administrative Head of Ministry or Department concerned shall be final and binding on the Society/Trust, in respect of all matter relating to the monetary value mentioned above to be surrendered/paid to the Government.

6. The members of the executive committee of the grantee will

- (a) abide by the conditions of the grants in aid by the targets dates, specified in the letter of sanction and
- (b) not divert the grants or entrust execution of the scheme or work concerned to other institution (s) or organizations(s); and
- (c) abide by any other conditions specified in the agreement governing the grants in aid.

In the events of grantee failing to comply with the conditions or committing breach of the conditions of the bonds, the signatories to the bonds shall be jointly and severally liable to refund to the President of India , the whole or a part amount of the grant with interest @ 10% per annum thereon. The stamp duty for this bond shall be borne by the Government.

7 AND THESE PRESENTS ALSO WITNESS THAT

i.) The decision of the Secretary to the Government of India in the Ministry of \_\_\_\_\_ Department of \_\_\_\_\_ on the question whether there has been breach or violation of any of the terms and conditions mentioned in the sanction letter shall be final and binding on the obligors; and

ii) The Government shall bear the stamp duty payable on these presents.

In witness where of these presents have been executed as under on behalf of the obligors and day herein above written in pursuance of the Resolution No \_\_\_\_\_ Dated \_\_\_\_\_ passed by the Governing Body of the obligors, a copy whereof is annexed hereto as Annexure B.

( )

Signed for an on behalf of

Signature of the grantee

(Name of the obligor Association, as registered)

Full Mailing Address \_\_\_\_\_

Telephone Numbers/Mobile No. \_\_\_\_\_

E.Mail Address (if available)\_\_\_\_\_

Fax Number

1. Registration Number of Association\_\_\_\_\_
2. Date of Registration\_\_\_\_\_
3. Registration Authority(RA)\_\_\_\_\_
4. Mailing Address of (RA)\_\_\_\_\_
5. Telephone Number/Email etc of RA\_\_\_\_\_

(in the presence of)Witness name and address

(i)

(ii)

(Sign)

Accepted for an on behalf of the President of India

Designation

Date

Name and address



## AUTHORIZATION LETTER

(I/We \_\_\_\_\_ ) Organization/Society/NGOs name) would like to receive the sum disbursed by the Ministry of \_\_\_\_\_ to me/us electronically to our bank account; detailed below:-

### **Payee' Particulars**

1. Name of payee as in bank account \_\_\_\_\_
2. Address \_\_\_\_\_
3. District \_\_\_\_\_
4. Pin Code \_\_\_\_\_
5. State \_\_\_\_\_
6. Telephone Number with STD code \_\_\_\_\_
7. Fax No. \_\_\_\_\_
8. E-mail Address (if any) \_\_\_\_\_

### **Bank Details**

1. Name of the Bank \_\_\_\_\_
2. Bank Branch (Full address & Telephone Number) \_\_\_\_\_
3. Bank Account number \_\_\_\_\_
4. Account type \_\_\_\_\_
5. Mode of Electronic Transfer available (RTGS/NIFD/Any other) \_\_\_\_\_
6. IFSC code \_\_\_\_\_
7. MICR code \_\_\_\_\_

Signature (Name) \_\_\_\_\_  
Name of Organization \_\_\_\_\_  
Registration Number \_\_\_\_\_  
Authority & Place of registration \_\_\_\_\_  
Date of Registration \_\_\_\_\_

Account number has been verified by me

Manager  
(Bank branch maintaining the Account)  
(seal)

Recommendation of the Department of the State Government dealing with Museums

(No part should be left blank)

1. The application of .....

..... is forwarded and recommended on the basis of the report/comments of the Deputy Commissioner/Collector of the district, in which the particular museum is located (except in the case of State Govt. Museums) The report/comments of the DC is also enclosed.

2. Status of the Institution

3. Status of the Land on which Museum is located

4. The application has been examined and found eligible

5. Comments of the State Government with reference to the items for which grant has been sought:

6. The financial arrangements made by the institution/organization to generate their share and balance requirement, if any.

Place

Date

Signature

Name and Designation

Rubber Stamp of the Officer recommending the application

**Government of India**  
**Ministry of Culture**

**Form for Registration of Agency under Central Plan Scheme Monitoring System of Ministry of Finance.**

1.	Type of Registration	(Central Government/Central Government PSUs/State Government institutions/State Govt. PSUs/ Register Societies/ NGO/ Trusts etc.) <b>(Please strike out which is not applicable)</b>
2.	Agency Name	
3.	Act/Registration No:	
4.	Date of Registration (DD/MM/YYYY):	
5.	Registering Authority:	
6.	State of Registration:	
7.	TIN Number:	
8.	TAN Number:	
9.	Block No/Building/Village/ Name of Premises	
10.	Road/Street/Post Office	
11.	Area/Locality	
12.	City:	
13.	State:	
14.	District:	
15.	Pin Code:	
16.	Contact Person:	
17.	Phone No:	

18.	Alternate Phone/Mobile No:	
19.	Email:	
20.	Unique Agency Code	(to be filled by Ministry)
21.	Name of the Bank:	
22.	Branch:	
23.	Account Number:	
24.	Agency Name as per Bank Account:	

**(Note: Sl. No. 21 to 24 has to be the same information as provided in the Authorization letter from the Bank)**

Signature  
Name

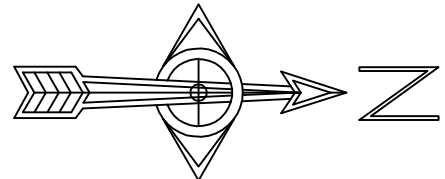
Designation





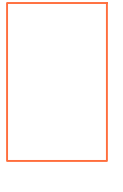

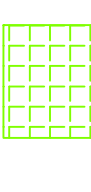

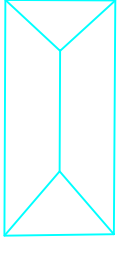
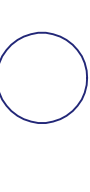


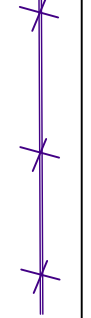
Place:

Date:



TOPOGRAPHICAL SURVEY DRAWING  
OF UTTARAYANA CAMPUS  
RABINDRA BHABAN, VISVA BHARATI

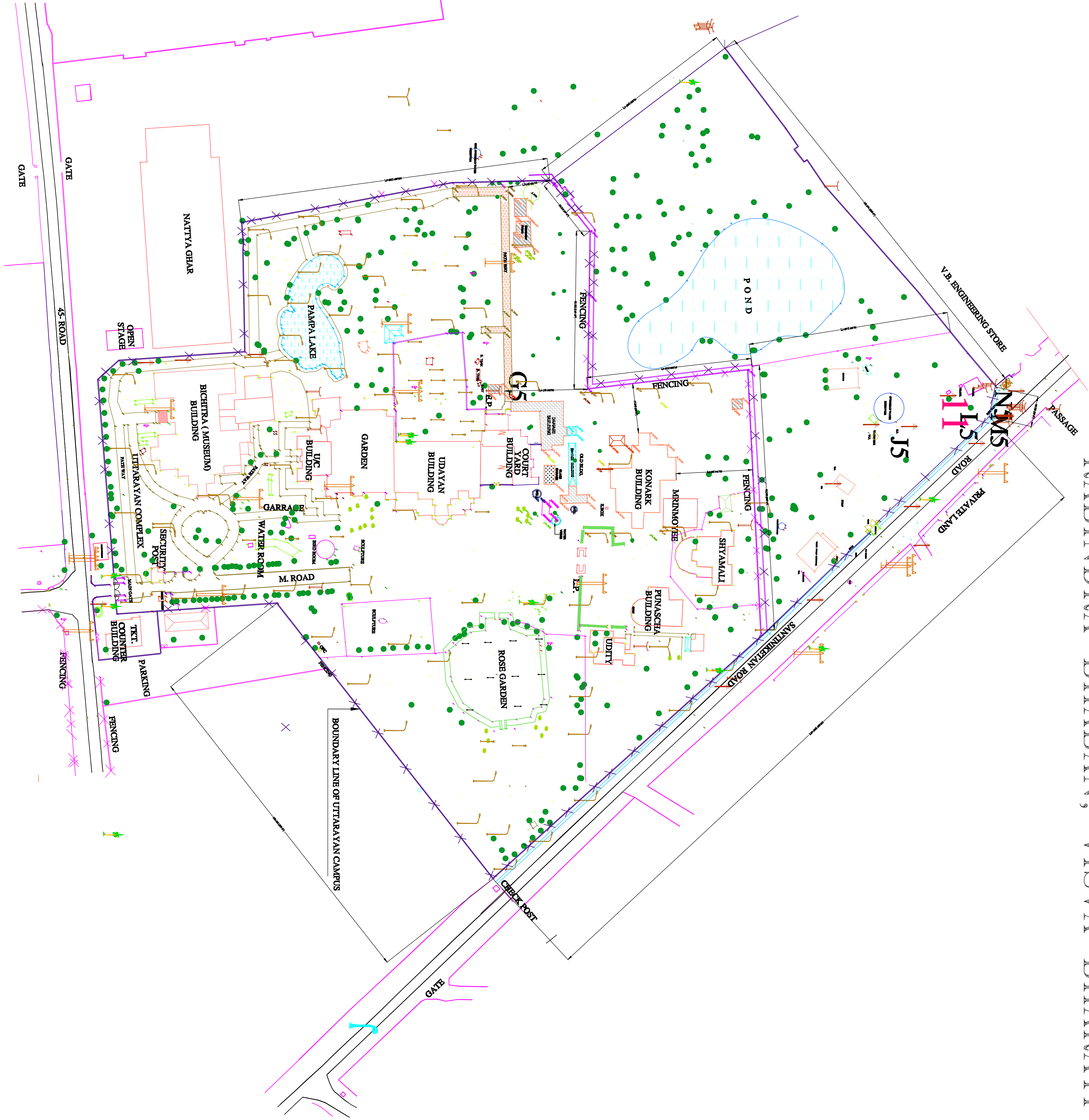


L E G E N D	
Sl.	Description      Symbol
1.	TREE. 
2.	ELECTRIC POST. 
3.	PATH WAY 
4.	FENCING BOUNDARY 
5.	EXISTING BUILDING. 
6.	LAMP POST 
7.	STAGE. 
8.	GATE. 
9.	SHED. 
10.	WELL. 
11.	COCO. TREE 
12.	HATCH LINE. 
13	B. LINE OF U. CAMPUS 

NOTES :-

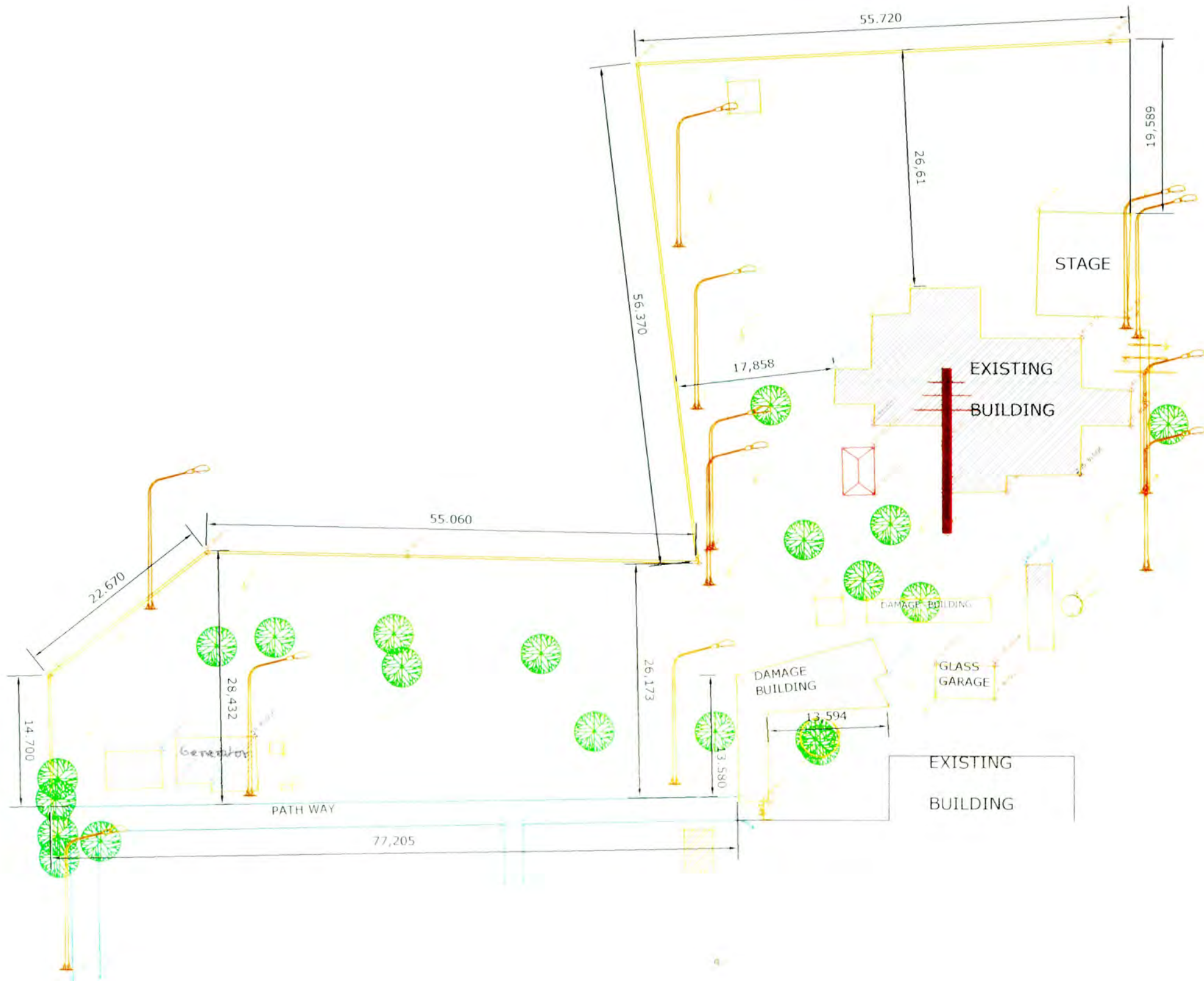
1. ALL DIMENSIONS ARE IN M.  
2. Scale = 1 :1

TOPOGRAPHICAL SURVEY DRAWING OF UTTARAYANA CAMPUS RABINDRA BHABANA, VISVA BHARATI	
PROJECT	
TITLE	TOPOGRAPHICAL SURVEY MAP
SURVEYED BY :  GLOBAL SURVEY & ENGINEERING REGD. OFFICE :- PLOT NO-102A BOLPUR, SUPER MARKET, BLOCK-A, STALL NO-73, GR. FLOOR, P.O.-BOLPUR, DIST.-BIRBHUM, W.B. E-mail :- <a href="mailto:debmoymondal7@gmail.com">debmoymondal7@gmail.com</a> PHONE - 9836210272, 9833863982	
SCALE - 1 :1	DRAWING NO. GSE /V.BU / 01





TOPOGRAPHICAL SURVEY OF EXISTING SITE  
OF UTTARAYANA CAMPUS (PART DRAWING)  
RABINDRA BHABAN, VISVA BHARATI



LEGEND		
Sl.	Description	Symbol
1.	TREE.	
2.	ELECTRIC POST.	
3.	PATH WAY	
4.	FENCING BOUNDARY	
5.	EXISTING BUILDING.	
6.	LAMP POST	
7.	SEPTIC TANK.	
8.	PIT.	
9.	SHED.	
10.		
11.		
12.		

**NOTES :-**

1. ALL DIMENSIONS ARE IN M.
2. Scale = 1 :

TOPOGRAPHICAL SURVEY OF EXISTING SITE OF UTTARAYANA CAMPUS (PART DRAWING) RABINDRA BHABAN, VISVA BHARATI	
PROJECT	
DATE	TOPOGRAPHICAL SURVEY MAP
<div>APPROVED BY:  &amp; THE HEAD OF THE DEPARTMENT</div> <div>DATE: 04/08/2024</div> <div>PROJECT: TOPOGRAPHICAL SURVEY OF EXISTING SITE OF UTTARAYANA CAMPUS</div> <div>SCALE: 1:1000</div> <div>PROJECT NO: 2024/08/01</div> <div>PROJECT LOCATION: RABINDRA BHABAN, VISVA BHARATI</div>	
SCALE	DRAWN BY: GSE / VBU / 01

**NOTICE INVITING PROPOSALS EXPRESSING INTEREST & TENDER**  
**FOR TWIN MUSEUM PROJECT, VISVA-BHARATI**

Sealed *Item-wise* Expression of Interest against the RFP & Tenders are hereby invited on behalf of TWIN MUSEUM PROJECT (Rabindra Bhavana and Kala Bhavana), **VISVA-BHARATI** (henceforth, "the University"), SANTINIKETAN.

1. The DPR Development and Designing work in respect of Twin Museum are to be completed within a maximum period of **50 Days** from the date of issue of LOI.
2. A payment of a non-refundable **Rs. 1000 /-** per tender set cost shall be required to paid in the form of DD in favor of "Visva-Bharati" payable at Santiniketan while submitting the Expression of Interest & Tender documents.
  - 3.1 Part I (Academic/Technical Bid) - Contents as per Para 3.3 for PPR (1) to (3) in the RFP with Drawings in an envelope
  - 3.2 Part II (Commercial Bid) For undertaking and completing Tasks (a) to (q) under Para 3.4 along with travel for undertaking the task and for presentation in Delhi, if need be),
  - 3.3 .
4. The last date for receipt of duly detailed proposal and tender is 8<sup>th</sup> November 2016 at 14:30 hrs. **The successful tenderers will be called to make a presentation along with their Design Philosophy in the university before the Consulting Evaluation Committee (CEC) of 10<sup>th</sup>-11<sup>th</sup> November 2016.**
4. The Part I and Part II of the tender documents including designs or drawings, if any, shall be sent/submitted duly stamped, signed and **addressed to** the **Director, Rabindra Bhavana, Visva-Bharati University, Santiniketan 731235.**
5. The tender shall be **submitted** as per instructions given in the RFP document. The name of the Task (namely, TWIN MUSEUM PROJECT) & Addressee may be super-scribed on the envelopes written prominently and addressed to the **Director, Rabindra Bhavana, Visva-Bharati University, Santiniketan 731235.** The full name and postal address of the party showing EoI or the tenderer shall be written on the bottom left hand corner of the sealed cover. The sealed tender shall be submitted to the address mentioned above to the office of the Director, Rabindra Bhavana by th due date, i.e. 8<sup>th</sup> November 2016 1440 hrs.
- 6.1 The EoI and Tender shall be submitted in the following manner and shall contain details / documents listed below:
  - 6.1.1 One sealed envelope super scribed (in addition to the name of the work) Academic/ Technical Bid containing the following:
    - I. A complete Response to the Request for Proposal by way of a Preliminary Project Report (PPR) (which will be considered as Part I - Academic/ Technical Bid, duly filled and signed by the Architect as tenderer) showing the following: A broad preamble of the project and a complete set of conceptual drawings (site plan with services, landscaping and circulation details; exploration of local culture and context along with built form studies leading to a step-wise concept development explaining why and how the design

has evolved and in what way the design process can be increasingly sensitive and respectful to the existing and aggregate built-enviro), with building plans with supporting sections and elevations must be provided. This will be supplemented with three supporting texts as three annexes to the **PPR**, namely: A 2-3 page report (Annexure 1) containing explanatory texts and annotated diagrams (as in 3.3.[a] furnishing a design philosophy with evidence of site visits), another 3-5 pages report (Annexure 2) outlining a working frame of the project management, explaining the levels of utilities (HVAC/ BMS/ Flow-diagrams) facilitating different portions of the twin museum as in 3.3.[b], and a third 7-10 page report (Annexure 3) forwarding a set of working information on some broad construction details along with broad specification of spaces; broad design features; aggregate passive architectural and green materials choices and eco-furnishing. The information will assure the full preparedness of the Consultant-bidder to master a Detailed Project Report (DPR) eventually.

- II. List and Description of similar work done by the Architect/Architectural Firm with Completion or Satisfaction/Appreciation Certificate(s), if any.
- III. A proof of last submitted Income-Tax Return by the Party along with PAN card copy.
- IV. The firm should provide certificate of Registration as an Architect from appropriate authority.
- V. Exceptions and deviations which tenderer may desire to stipulate.

6.1.2 One (another) sealed envelope super-scribed (in addition to the name of the work) Commercial Bid containing the complete set of Part II- Commercial Bid) as issued, duly filled and signed by the tenderer. The amount quoted should include [I] An Absolute Fee/Charges payable for (a) Preparation of the DPR as per Ministry of Culture format – along with the filled up proforma, (b) Creation of the detailed Engineering Designs, (c) Two PPT files for presentation based on the DPR, and [II] An indication of the Percentage of fee to be charged by the Architect/Architectural Firm after the project is sanctioned by the Ministry of Culture (MoC) as a Consultant Architect and a Member of the Project Overseeing Committee. It is to be noted that 80% of the Fee/Charges would be paid to the Architect/Architectural Firm once the CEC finds the submission of the DPR and related documents under 3.4 to be satisfactory, with the remaining 20% to be released when the Project is sanctioned by the MoC, after which the Architect/Architectural Firm enters into a contact with the University to undertake the responsibility to serve as the Consultant Architect during the execution of the Twin Museum Project.

6.2. Tender document under PART II shall be stamped and signed wherever provided for as well as on all the pages of tender documents shall be initialed at the lower right hand corner by the tenderer.

7. The Tenderer shall be required to submit a token Earnest Money of **Rs. 10,000/-** (Rupees Ten Thousand Only) along with Part 1 – Technical / Condition Bid of the tender and the same shall be returned to the unsuccessful tenderers after awarding the job to the successful tenderer. The permissible form of deposit is DD in favor of “Visva-Bharati” payable at Santiniketan.

8. Acceptance of the EoI and Tender will rest with the University based on the recommendations of the CEC. The University reserves the right to accept or reject any tender without assigning any reasons thereof.

9. All the rates mentioned in the commercial bid of the tender should be inclusive of all taxes, excise-duties, levies, installation, transport charges etc., and shall remain firm till completion of work, no escalation in price will be payable for whatsoever reasons.



10. All quantities of work and materials mentioned in the RFP document are approximate and tenderer will not claim any damages for increase / decrease in profit on account of variation in the final BOQ.

11. Tenderer Architect shall ensure that all site related works will be carried out by their personnel under direct supervision by appropriate Personnel who will ensure that their staff are equipped with appropriate personal protective equipments. The Architect concerned shall ensure that their personnel do not indulge in any unsafe or hazardous practices, and that they use safety equipments, mechanism and apparatus, which should be provided or rendered by the tenderer as and when required. Tenderer / Vendor shall ensure that their personnel deployed in the premises is physically, socially and mentally fit and do not have any criminal record.

12. The Architect/Tenderer shall obtain insurance cover for her/his employees / equipments, tools etc. & third party insurance coverage at her/his own cost.

13. Fluctuations in the price of any software, items of maintenance or man-hour charges etc., shall not be taken into account either for compensation for damage or for extras. The validity of the EoI and tender shall be till **31 March 2017** for acceptance.

14. During execution of assigned tasks the Architect/tenderer must strictly check her/his work with the technical specifications and resultant maps, charts, graphs and drawings. The tenderer shall be responsible for all the errors in this connection and will have to rectify all defects or make necessary modifications at his own cost, failing which the University reserves all right to get the same rectify at the risk and cost of the tenderer.

15. The responsibility of getting the design vetted by the Government Engineer will lie with the Architect/Tenderer.

16. TDS at the prevailing rates will be deducted from every payment. Work Contract Tax (WCT) will be deducted at the prevailing rates will be deducted from every payment.

17. This tender notice shall form part of the contract.

For Director, Rabindra Bhavana and Principal, Kala Bhavana,  
**VISVA-BHARATI**

**FORM OF TENDER**

**DIRECTOR, RABINDRA BHAVANA,  
VISVA-BHARATI  
SANTINIKETAN**

Dear Madam/Sir,

With reference to the tenders invited by you on behalf of **VISVA-BHARATI, SANTINIKETAN** for Twin Museum-designing work plus DPR Writing tasks with respect to the proposed Extension of Rabindra Bhavana and Kala Bhavana Museums, Visva-Bharati University, Santiniketan 731235, we the undersigned Architect/Architectural Firm would hereby undertake the works under the contract at rates quoted by us in the schedule of quantities and on the site conditions with this tender.

We have carefully studied and understood the background, requirements, plans, survey and training schedules, technical specifications, approved list of tasks, terms and conditions, time schedule of works and have acquainted ourselves with the site conditions.

We agree to complete the works within the stipulated time from date of issue of the LOI for which we are willing to present a Proof of Concept (PoC) before the Consulting Advisory Committee (CEC) of the above Project.

It is understood by us that any tender technically better suited or lowest quoted may be accepted by the CEC and the University, and that and that the lowest tender does not guarantee its acceptance by the University.

If short-listed, we would be willing to make a presentation of our product/offerings along with a PoC on 10<sup>th</sup>-11<sup>th</sup> November 2016, or on any other date as may be decided by the University.

Yours faithfully,

Place:

Address:

Signature of Tenderer

Date:

Mode of Submission:

I / We agree to the terms incorporated in the above Annexure – F.

Signature of Tenderer

Date: