

Rethinking Nilsagar :

A Fusion Of Archaeological And Socio-Cultural Hub

Nilphamari



Inspiring Excellence

Faiza ALI

13108026

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Supervised By

Mohammad Habib Reza, Assistant Professor

Iftekhhar Ahmed, Assistant Professor

Huraera Jabeen, Assistant Professor

Tasmia Kamal, Lecturer

Abstract:

Our country has a long history of enriched civilization and **culture. Many historical and archeological places didn't get focused and** conserved. Nilsagar is from 10 to 11 century and built for the general people. The archeological evidence of the ghat and other findings of that area is the evidence of their culture, tradition and their way of life.

In order to stay close to the fundamentals of the site, the local context played the key role in paving the design development. For instance, following the diction in which temples and traces of embankment have been found since its inception in 2016, the possibility of excavating yet another temple in the vicinity is undeniable. Predicted to be built during the Gupta and Pala reigns, and hence of substantial archaeological significance, this factor has been catered to with utmost importance. In fact, in light of this, the preexisting religious center consisting of a temple which serves as the heart of the Mela and hence acts as a socio cultural hub, has been shifted to the opposite side of the embankment. The dighi serves as a core deciding factor of the process – while it divides the archaeological hub and the socio-cultural hub visually, it also connects them and thus enhances the experience and promotes **people's participation. The** design essentially explores the possibilities of a culture rooted deep in history while emphasizing on the archaeological prospects by exposing it to a wider population.

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Chapter - 01: INRODUCTION

1.1 Background of the Project

The district Nilphamari situated in the Rangpur division is surrounded by West Bengal state of India on the North, Rangpur district on the south, Lalmonirhat district on the East, Panchagarh and dinajpur district on the west. The historical dighi, which is a big pond, Nilsagar situated at Dhobangamauza of Gorgram union is 14 km of southwest from the headquarters of Nilphamari district. There used to be farms of cow at Gorgram during the reign of Raja Birat and for the cows he dugged a large pond used to be known as Biratdighi, BirnaDighi or Binna Dighi. But the dighi was renamed as Nilsagar after the liberation of Bangladesh. On the east bank of Nilsagar was a Hindu temple and on the west was a house of a Muslim darvesh. Nilsagar is about 21.449 ha with a depth ranging from 7m to 12m and the complete dighi surrounded by brick walls. Raja Birat made the main ornamented ghat of the dighi and village fair used to be celebrated every year on this bank especially during the month of Baisakh celebrating the festival of BaruniSnan in full moon. The harikirtan singers performing various kirtan songs, tourists visiting and many migratory birds used to be some of the common things of these festivals. These nplace is popularly known as recreation zone. During the excavation of 2016 research has shown that the bricks used in the ghat were 300 to 400 years old.

1.2 Project Brief:

Name of the project:

Rethinking Nilsagar :A Fusion Of Archaeological And Socio-cultural Hub Client:

Department of Archaeology, Ministry of Cultural Affairs

People's Republic Of Bangladesh.

Site Location: Dhobadangamauza of Gorgram union, Nilphamari

Site Area:64 acre (32acre dighi)

1.3 Programs:

Museum

Research center

Library

Researcher's accommodation,

Cultural hub,

Mosque,

Temple

1.4 Project Rationale:

Bangladesh might be a country which got its independence few years ago but its people, history and cultural heritage reflects the creativity of people which enhanced great civilizations that prospered in the region of well over two millennia. The archeological heritage site gives us the living prove of 1200 to 1300 years past history which shows that our culture, art and architecture are very rich from the ancient times. Hence by this project archeological heritage will be stored and at the same time cultural hub will be created for bringing back the history of this area. Many sites such as Nilkuthi, dhormopalergor, chini mosque, horischondro are situated in Nilphamari. Thus there is no other substitute than to establish museum and cultural complex for storing **this city's history and folklore.**

Chapter- 02 Literature Review

2.1 Defining of museum

The word museum is related to the concept of heritage. According to ICOM (The International Council of Museums) museum is an institution at the service of society and its improvement. The aim of museum is to develop the art of designing space specially for exhibition, preventive and counteractive active conservation, education, administration, and acceptance of visitors.

In order to get an understanding of museums, first we need to get an idea about the history of museums. What is termed as museum today does not necessarily mean that it was having the same purpose in the earlier times. The origination of a museum is important for the understanding of its requirement for a nation along with specific typology of museums.

“We understand that museums are made for collections and that they must be built as it were from inside to outside, shaping the container according to the content” (Réau, 1908).

2.2 Importance of museums

The present study aims to examine the concept of museum and the transformation of museums to centers of education in its historical development. Museum, as a concept, comes from the 9 muses each possessing a different ability and source of inspiration (Calliope- the muse of epic poetry; Clio-the muse of history etc). Open and enclosed spaces (gardens and inside temples) dedicated to these 9 muses were called museums in Ancient Greece. However, The Museum of Alexandria, established in 4th century B.C, was the first museum that presented collection, exhibition, preservation and classification missions for museums in the historical development. A comprehensive archive was developed in Alexandria by visiting all settlements in the Mediterranean to collect artifacts sometimes through copying sometimes by seizing by means of pillages. In this sense, the Museum of Alexandria is the temple of the thought to bring together all cultural indicators of the world in the same location.

Medieval collections were the means to collect cultural treasures and to pursue what is different to display them. With the discovery of the New World and the resulting conquests to faraway lands, not only the land but also the universe of images of The Other was conquered. Museums with their Cabinets of Curiosity, that display everything that is extraordinary and rare, living and nonliving, are exalted to mysterious settings. Along with the Renaissance-the conveyor of the Ancient Greece and the messenger of the modern world view- museums transformed into visual encyclopedias established with a philosophy of classification and documentation rather than sorting the mysterious objects or the living things. In this sense, the museums have started to develop as service facilities that contribute to the progress of the society instead of settings that only collect and store objects. While Palazzo Medici built in 15th century laid the foundations of the modern museum, arts and science started to transform into academic structures. Now, the most precious artifacts of history are presented in the museum setting in a chronological order. The function of object based information usage started to be dominant in the 18th century along with the establishment of the institutional structure and the 19th century brought the provision of services to educate the working class that started to rapidly increase in the cities as a result of industrialization and the museums have obtained the mission of training citizens as well.

As a result, museums stopped being the indicators of wealth for rulers and the bourgeois in the history and started to gain importance as educational institutions. Hence, modern museums are settings in which research towards the preservation of cultural heritage is undertaken on one hand and training, publications, knowledge-

document centers, performances, meetings, discussions and workshops are provided on the other. (Assist. Prof. Dr. Burcu Günay, 2012)

In a 1999 lecture, the late Emmanuel N. Arinze, President of the Commonwealth Association of Museums stated that museums “hold the cultural wealth of the nation in trust for all generations and by its function and unique position, have become the cultural conscience of the nations.”

2.3 History of Museums

Museums have a long history going back to the 3rd century B.C., when the first known museum was opened in the University of Alexandria in Egypt. Over the years, however, the museum culture has spread to nearly every part of the world and today it has become uncommon to find any country that does not have a museum, no matter how small it may be. This implies that the concept of the museum has become a global concept that has survived the 20th century. The traditional role of museums is to collect objects and materials of cultural, religious and historical importance, preserve them, research into them and present them to the public for the purpose of education and enjoyment. The early museums were elitist, uninspiring and aloof as they encouraged only the educated people to visit them. The general public were excluded. This focus has today become too narrow and unacceptable in a changing world where there is sustained clamour for more openness, pragmatism and collective involvement in dealing with issues that impact on people, communities and nations.

Early museums began as the private collections of wealthy individuals, families or institutions of art and rare or curious natural objects and artefacts. These were often displayed in so-called wonder rooms or cabinets of curiosities. One of the oldest museum in evidence was Ennigaldi-Nanna's museum, dating from 530 BC and devoted to Mesopotamian antiquities. Public access to museums was often possible for the "respectable", especially to private art collections, but at the whim of the owner and his staff. One way that elite men during this time period gained a higher social status in the world of elites was by becoming a collector of these curious objects and displaying them. The first "public" museums were often accessible only by the middle and upper classes. It could be difficult to gain entrance. When the British Museum opened to the public in 1759, it was a concern that large crowds could damage the artifacts. Prospective visitors to the British Museum had to apply in writing for admission, and small groups were allowed into the galleries each day (Museum)

2.4 Museum and exhibition

Let us consider a definition of the exhibition borrowed from outside and not drafted by ourselves. This term – **along with its abbreviated term 'exhibit'–** means the act of displaying things to the public, the objects displayed (the exhibits), and the area where this display takes place" (Davallon, 1986)

The exhibition is meant as the container or space where the exhibits are on displayed is considered not by the architecture of the place but by the space itself. This place is also

considered as the medium of social interaction, provide knowledge and help the researchers of the specific field.

Archeological exhibition is mainly a communication with the visitors, it can be communicated through research copies, photographs, create the reality of that certain period .the best way to communicate as a designer is to let the exhibit speak. The aim is to involve the visitors with the exhibition.

In an archeological museum the exhibits are exhibited chronologically. The design is to **focus the visitor's attention on the exhibit with the greatest possible clarity it translates** programmatic requirements into architecture.

2.5 Museum, Culture and the Changing world

Museums play the role of interpreting the displays and collections to reflect modern reexamination of natural, national and local history. In an article in 1996, social theorist **Macdonald states, "First, *this volume] is concerned with museum as sites in which** socially and culturally embedded theories are performed, the interest here is in the stories museum tell, the chnologies they employ to tell their tales, and the relations these stories have to those of other sites, including those of social and cultural **studies."**

Museums also help reshaping the culture. At the 1993 annual conference of the Committee for Education and Cultural Action (CECA) of ICOM in India, S.K. Bagchicited the example of direct intervention of a district science center in rural India to support **social cultural development in a poor district, "in 1984, the district Science Centre got** fully involved with socio economic development-About 45 Kheria villages were

motivated to dig tube wells and ponds for harvesting and drinking water...The Kheria women were taught to make marketable products from bamboo and leaves. The science helped in maintains these products. As literacy was extremely poor, non-formal schools were arranged and stipends given...The Science center developed visual exhibitions on malaria and diarrhea" (Bagchi, 1993)

2.6 Defining Conservation

The English word 'conservation' means protecting something from decay or loss or preventing injury to something while keeping it under official supervision. As stated in Wikipedia.org, 'conservation area' is a tract of land that has been awarded as protected status in order to ensure that natural features, cultural heritage or biota are safeguarded. A conservation area maybe a nature reserve, a park, a land reclamation project, or other area.

2.7 Importance of conservation, cultural heritage and history.

Historical places, buildings, objects and manifestation of cultural, scientific, symbolic, spiritual and religious value are important expressions of the culture and heritage, identity and religious beliefs of societies. Their role and importance, particularly in the light of the need for cultural identity and continuity in a rapidly changing world, need to be promoted. Buildings, spaces, places and landscapes charged with historical, cultural, spiritual and religious value represent an important element of stable and humane social life and community pride. Without appropriate restoration / conservation, the

architectural evolution in relation to socio cultural concept of a country's heritage remains misinterpreted, and can lead to virtual disappearance.

2.8 The conservation and excavation in Bangladesh's context

Conservation, rehabilitation and culturally sensitive adaptive reuse of urban , rural and architectural heritage shall be in accordance with the sustainable use of natural and human made resources. Access to culture and the cultural dimension of development is of utmost importance, benefiting all the people who have such access. In order to promote historical and cultural continuity and to encourage broad civic participation in all kinds of cultural activities, the government appreciate levels including all local authorities identify the documents, whenever possible, the historical and cultural significant areas in camilla .Promote awareness of heritage in order to highlight its value and need for its conservation and the financial viability of rehabilitation.

Chapter 03: Context and site analysis

3.1 Background of the Site

Geographical

Nilphamari is a district in Northern Bangladesh. It is a part of the Rangpur Division. Present Nilphamari District situated on the slightest above the cortisol. Koch Bihar and Jalpaiguri districts of India, Rangpur district on the south and east of the district, Dinajpur and Panchagarh districts on the west. The district is 25.44 'to 26.19' north latitudes and latitude 88.46 to 89.12 east. It is 400 km from the capital Dhaka in north and west side. It has an area of 1,547 square kilometers (597 sq mi). Nilphamari is recently marked as education district as it has highest education level in Bangladesh. Nilphamari is bounded by Rangpur and Lalmonirhat in east, Rangpur and Dinajpur in south, Dinajpur and Panchagarh in west, Siliguri of India in north.

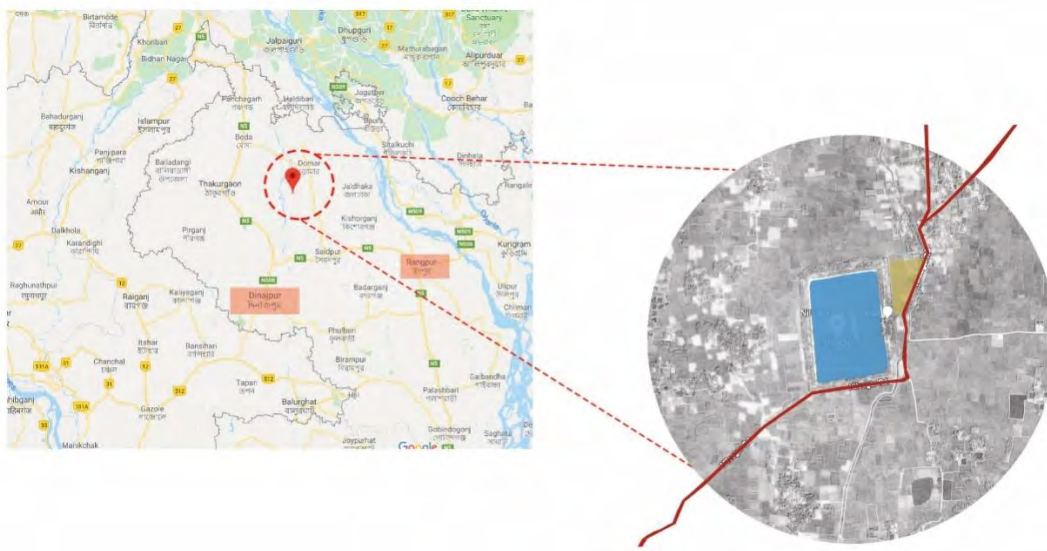


Figure 3.1.1: Location . Source: author

The flat land of the ancient time is today's Nilphamari. It's land is composed of silt making the soil extremely fertile for cultivation. Tista and Karatoab brings in the

happiness by carrying the silt but they are also the cause of sorrow to the people of Nilphamari as they are the reason for flood.

The geographical area of Bangladesh is mainly divided into two parts of the old land and the new land. Among them the whole northern part of the old land including Rangpur, Dinajpur, Bogra and Rajshahi districts are included. Muslim historians named this region 'Varendra'. The historians acknowledged that mankind appeared in this region. Jainism flourished before the arrival of Buddha in the Varendra region, the ancient Jaina religion books proved this fact. According to the buildicode , the buildings of nilfamari area could not be more than 5 storied .

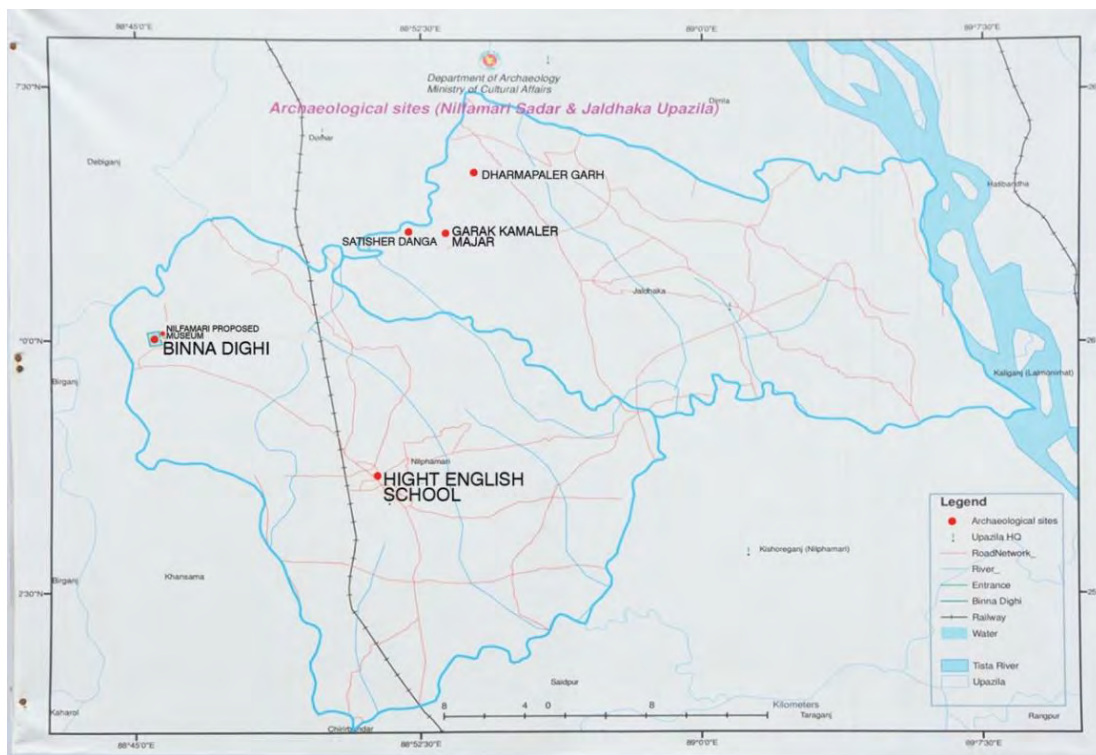


Figure 3.1.2: Archeological sites of Nilfamari . Source: Department of archeology , ministry of cultural affairs

3.2 Historical

According to the Greek historian Tolemy, it was known that in the center of contemporary Bengal, the province of Kirdia was constructed including Bogra, Rangpur, Dinajpur. In the past, the people of Austric and Niyas were residing in these areas. Kiradia is basically the area on the banks of the Karatoya. Some think that the original name of Karatoya was Kiradia. Some people believe that the name of the river is in China, the origin of the river Karatoya from Kolo-Tu.

According to Buchanan, the Karatoya was used as the borders of Kamrupa and Bongodesh. It is also known from William Hunter's information that King Dharmapal constructed his capital city a few miles south of Dimla Police Station and south west of Jaldhaka Police Station in Nilphamari. King Rampal's capital was 3 kilometers south of Teestariver.

Recently an excavation has been done on the east side of the pond. The bick of the ghat is 24*23*5.5 c.m ,23*20*5 cm, 21* 19*6 cm. According to the archeologists this brick is from 10 to 11 century.

In 10 century to 11 century pala and sena dynasty rule in bengal.

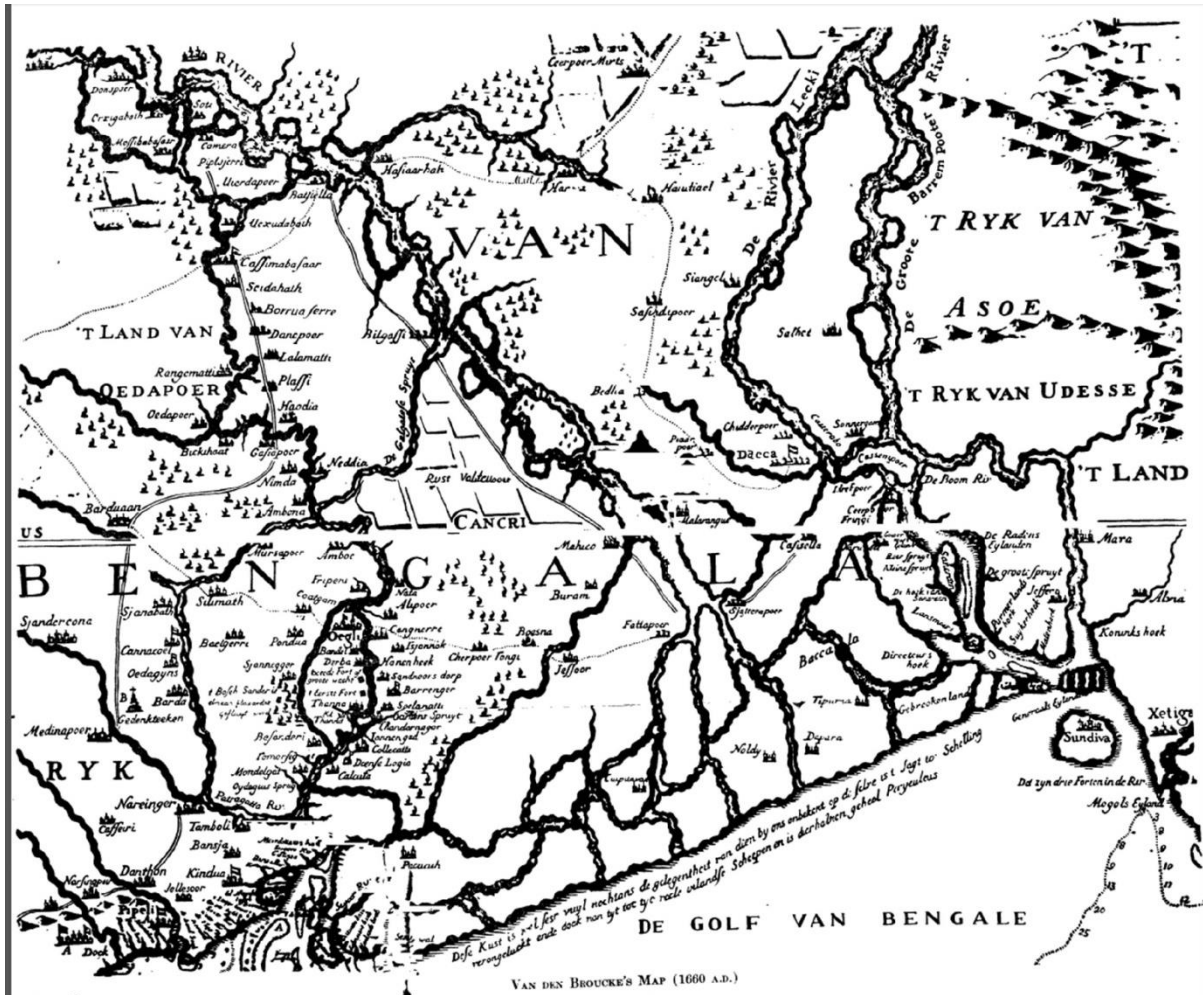


Figure 3.2.1: Map of Bengal . Image source: book of R.C Mojumder, The history of Bengal

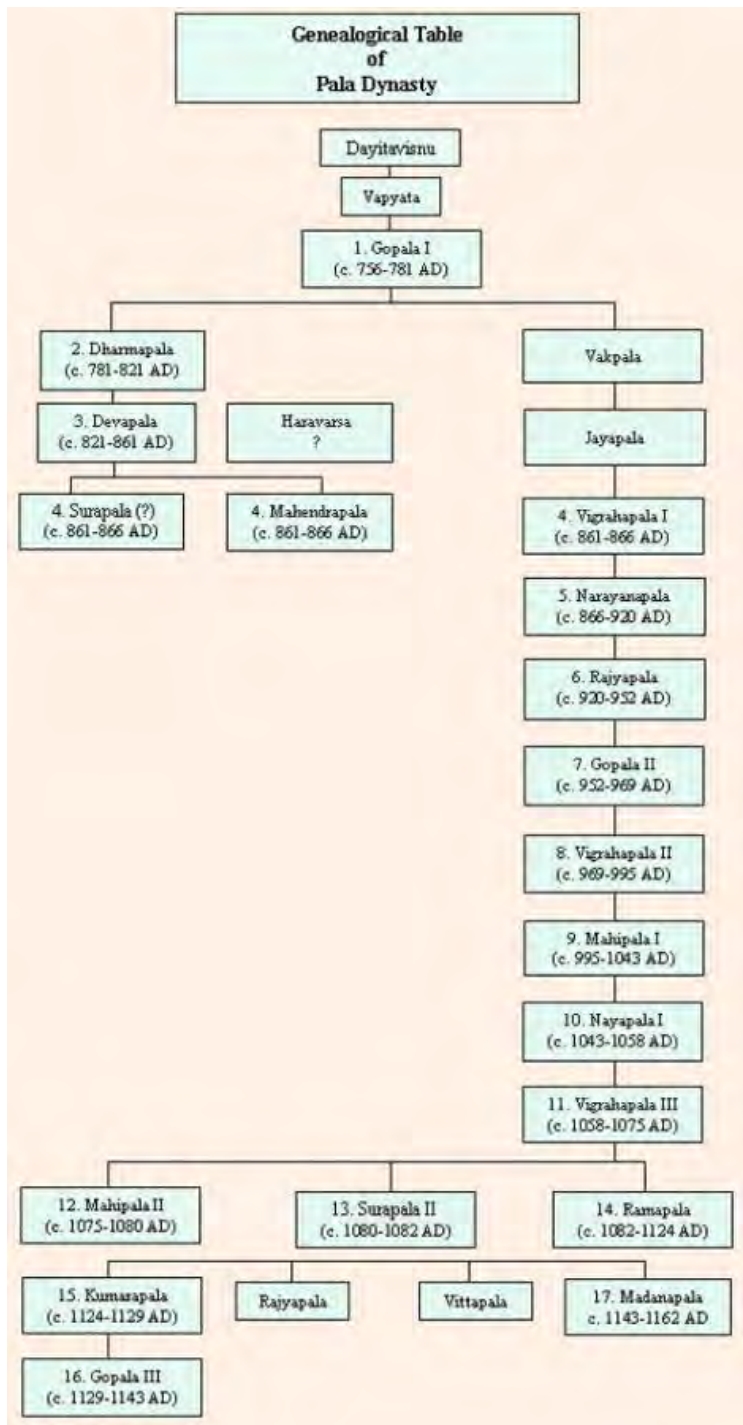


Figure 3.2.2: Pala dynasty rulers.

According to the map nilfomari was under the district of rangpur.

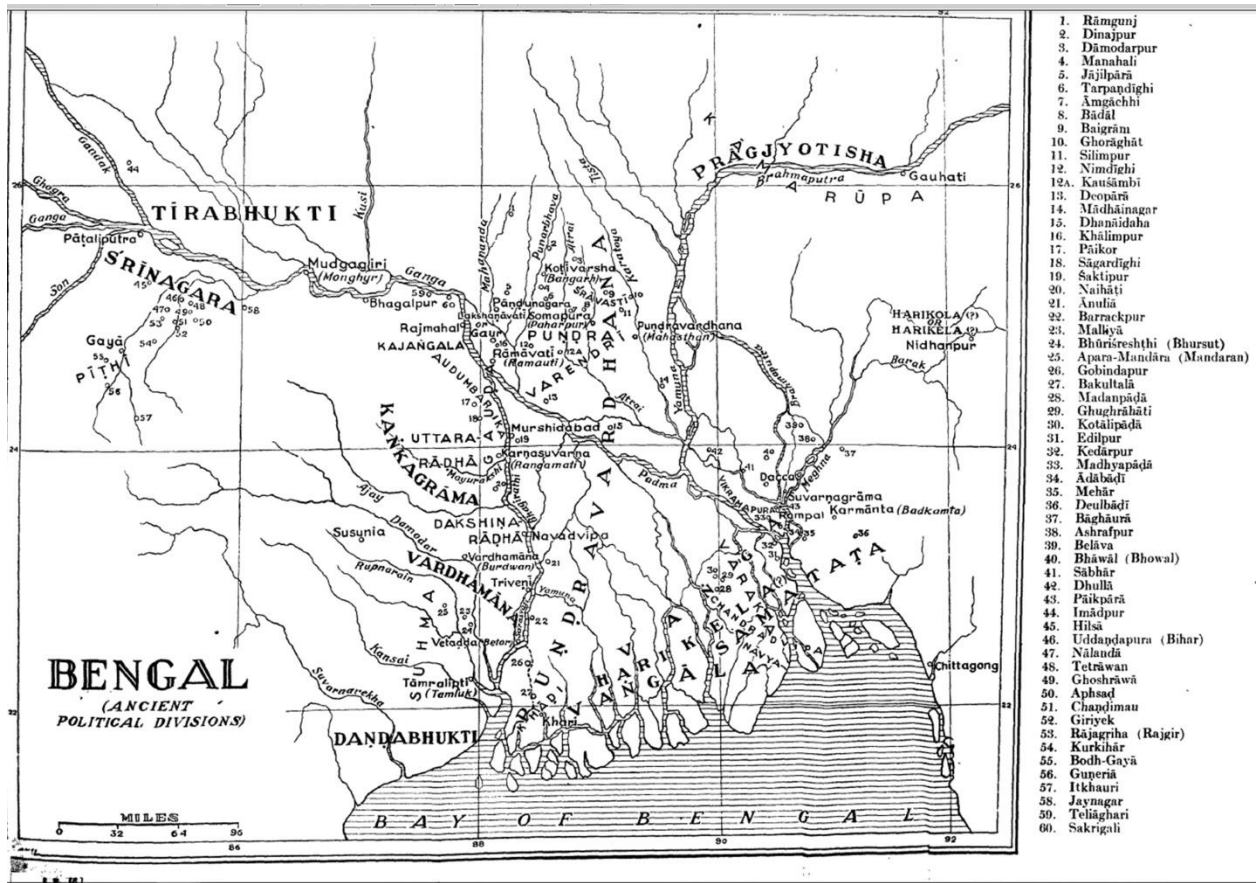


Figure 3.2.3: Map of Bengal . Source: . Image source: book of R.C Mojumder, The history of Bengal

Culture:

The vedic culture gathers further strength in Bengal in the pala period. Inscriptions of this period contain abundant references to grants versed in the study of Vedas. This work refers to grants made by dharmapala to Brahmins adept in vedic studies. In eleventh to twelfth century vedic culture made a great headway in Bengal under the patronage of Brahmin and sena kings.

Architecture:

Temples were constructed in Bengal in large numbers, but save a few structures mostly belonging to the 11th and 12th centuries A.D. they have all perished, leaving no trace behind. The magnificence of some of these temples referred to inscriptions and literature are mentioned and illustrated in the two Buddhist manuscript which includes the temples of Buddha in pundrabardhan and rajshahi.

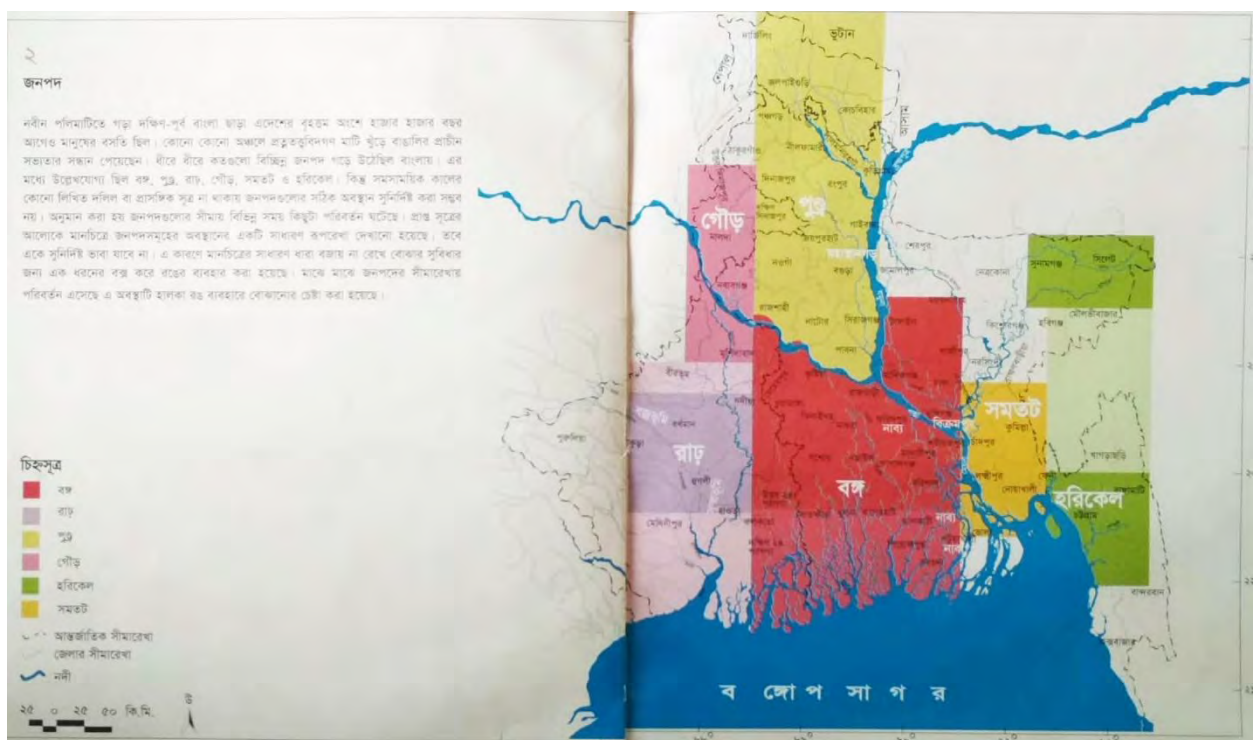


Figure 3.2.4: Map of Bengal

Nilphamari was in the Pundrobardhan. The art and architecture work flourished in Bengal and Bihar simultaneously with the establishment of pala dynasty mainly cast in metal .

Gupta, Pala and Sena art have similar art patterns. Literature , language are based on old ideas, techniques.

Dharmapal Castle:

There is an ancient castle in the Nilphamari district, 8 km eastern south of Domar rail station and 6 km south from Dimla police station. 1.5 km east of the dying Deonairiver (Dev River), the name of the fort is Dhormopal castle.

The inner pillars of this Inconsequential and Quadrilateral castle is still standing strong. The length of the southern wall is approximately 1366 meters and the southern wall is 1390 meters. The eastern and western walls are approximately 1454 meters each. There is a slight offset in the middle of the northern and southern wall. There is a huge offset and the gate of the castle in the western wall. These walls are made of clay and **still 3.63 meters' in width and 4.54 meters in height. The moat near the wall is approx. 15.15 meters in width.** These moats are still pretty deep.

The secondary walls were situated 30 meters far from the inner walls. Some the **remains are still present. These clay made walls' present length 1.8 meters and the** alongside moats are approx. 4.5 meters wide. The third and the last walls were also 30 meters away from the secondary walls. Some of the remains of the third walls are fortunately still survived the river of time. You will see them near the secondary walls. **The moats were the same as the secondary walls' moats. Most probably these walls** length were 2544 meters in the southern part, 2303.03 meters in the south, 2333.03 in the east and west. From these conclusions we can say that this castle was a huge one.

We can still find some remains of the buildings in the inner castle. The whole area of the castle has been used as farmland. The locals found some bricks in the past in these farmlands. Inside the castle still some of the broken pieces of the bricks are still visible.

It doesn't seem like there were a lot of buildings. There are some ponds in the castle.

Presently there are only 2 ponds left. In a report written by Mr. E. G. Glazier it is said **that the lower caste of the Hindus' were living in the castle.**

There is no sign of any building in the gaps of the second and third walls, even no bricks were found.

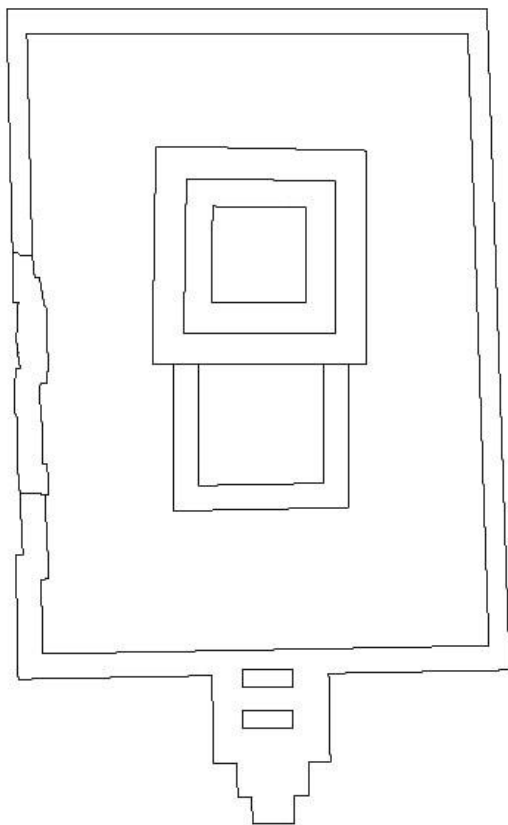


Figure 3.2.5: Ground Floor Plan . Source: Department of archeology , ministry of cultural affairs

Mainamati Castle:

The Mainamati castle situated 3 km away from the Dharmapal Castle and 1.5 km west from the deonai River. This castle is in the Dimla Thana, Harinchara union.

This square shaped castle was destined with 2 layers of walls. the inner wall is 910 meter in length. The wall are approx. 1.4 meters in width and 3.6 meters in height. The moats are not bigger than 9 meters in width The walls are broken now. The only entry point of the castle was in the middle of the eastern wall which is broken now. From this entry point, there is an offset of 12 meters in length and 4.5 meters in width. This offset was created by filling the soil. This offset is still pretty tall compared to before. in the independence war of 1971, some fox-holes were created. The outer walls were 151 meters away from the inner walls. All the outer walls perished except the only northern wall 2.12 meters in width and 3 meters in height.

We couldn't find any archeological artifacts from the inner part of this castle. From this we could say that there wasn't any permanent residence. No pottery, no fragments of buildings were find in this castle. As a result, the archeologist concluded that this castle was created to serve for some temporary use.

Dharmapalergorh:

An ancient lake is situated 1.5 km away from the Dharmapal castle. The volume of this lake in the north-south is 61 meters x 31 meters. The edges of the lake are as height as the castle walls. A gorge is built in the eastern part of the lake. A huge mound is located 90 meters east from the eastern bank. The diameter of this almost round shaped mound is 61 meters. South east of the mound there is a mazar. The grave is

not cemented. A two stored tin house is located over the grave. No exact information about the grave is found. But according to the locals, Gazi and baromolla preached Islam in the northern part of the country, so it might be one of them who is buried here.

Mr. Glazier called the mound as the Dharmapal's Palace. Though lots of confusion and doubt is there against this statement. There are no signs defensive lines or moats near the mound. For these reasons there is no reason to believe that any king lived there.

Ancient buildings PytkaparaDharmapal village:

There was an ancient building in the south-west of the Dharmapal castle 1.5 km away. Name of the Mouza is PytkaparaDharmapal. This remain is located beside a residence of a descendant of the Koch. This was located as a huge mound with a volume of 15 meters x 9 meters. But the site is no longer available. We can guess from the remains that it was not a mosque but more like a pagoda or temple.

There can be seen lots of fragmented artifacts of the ancient building near the site. **some statues were from this area. These statues couldn't be rescued to verify whether they were from Hinduism or from Buddhism.**

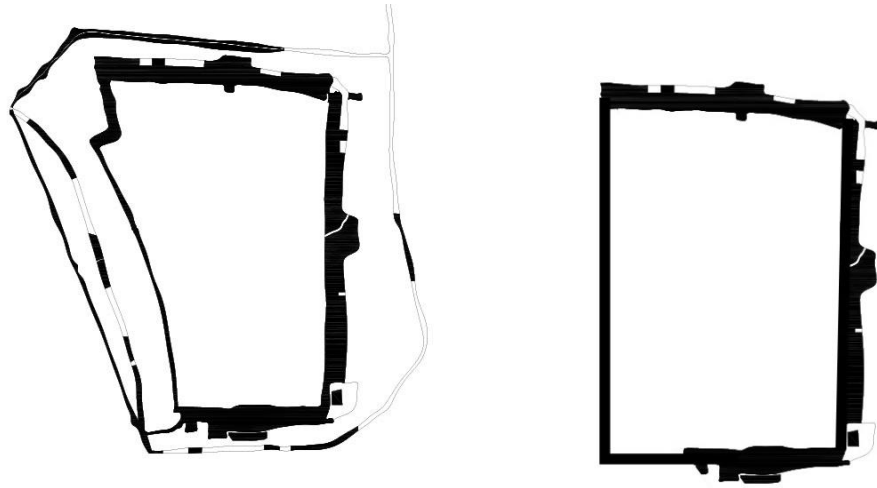


Figure 3.1.2: Site plan of DhormopalerGarh after excavation Source: Department of archeology , ministry of cultural affairs and plan of DhormopalerGarh



Figure 3.1.2: DhormopalerGarh. Source: Department of archeology , ministry of cultural affairs

3.3 Socio-Cultural

In ancient time Nilphamari was situated in KamrupKingsom. So there are lots of similarities between the Kamrup ,Asam's ethnic group and Nilphamari's ethnic group. the influence of many ethnic groups'can be seen in the culture, custom of Nilphamari.However, the Mongolian ethnicity is dominant among them. Other then that Ostriks, Arzo, Somio ethnic groups' influence is there. It is believed that this area was dominated by the negro and the primitive nomadic nation. After the arrival of Ostriks in this area, local residents mixed with the Ostriks. Ostriks knew farming. They were the first to start cultivating beside the Korotoya riverbank. After Ostriks came Drabir. Though Ostriks' knew farming but they lacked the knowledge of city civilization. After mixing with the Drabir they started to learn about city civilization.

The anthropologists refer to the Koch, Mech, Rajbangshi and Poliya as the Mongolian origin.Buchanan Hamilton, William Hunter, Campbell and many other agreed to this opinion. Rajbonshis' physical structure was similar to the mongolians. Many people think that the roots of Rajbangshi are in Nilphamari. Previously the koch and the Rajbangshis were known in the same thread. Many of the koches introduce themselves as Rajbangshi. But the Rajbansi hesitate to introduce themselves as koch. In the census of 1881 rajbongshi's were shown as koch. But RangpurjamindarHar Mohan Roy gave a memorandum to the Deputy Commissioner of Rangpur to claim three demands of Rajbangshi. Later, during the efforts of Roy ShahedPanchanan, between 1866 and 1935, the Koch and the Rajbongshi were identified as separate communities. During this time, they started using various titles, including Roy, Barman and Singh. According

to most researchers, Koch, Rajbangshis and Poliya belong to the same tribe. Over time, they claimed to be different tribes by choosing different jobs. Their physical shape is tall to short, suppressed nose, flat face, long skull, fleshy body.

The Koch have lived in the river basins since ancient times. They used to earn their livelihood by hunting fish. Yet many of them still do their livelihood by hunting fish. Fish, crabs, snails and turtles are their favorite food. They still live in the Nilphamari district on the banks of the Teesta River. Many of them are currently engaged in agriculture and other occupations. Many people think that Koch and Mech are the original inhabitants of Nilphamari. After being known Koch as Rajbangshi, their earlier identity has been abolished in this region. Prior to the arrival of the Semian, the Rajbangshi had the dominance.

Folk-tale

In the Nilphamari region, the queen Mainamati is well known. It is said that Mainamati was king Dharmapala's sister-in-law. Mainamati's fort was located on the west bank of the local Deoyani River. The son of Mainamati was named Gopichandra. Mainamati declared war against Dharmapala in order to get her son's right for the throne. Dharmapala was defeated in the war. Then Gopichandra sat on his throne. Gopichandra married the daughter of Harishchandra, Aduna and Paduna. On the south bank of the Charalakatariver, there is a ruins called Haribhadra pat. Due to the weakness of Gopichandra, Koch, Mech, Garo, Vot and Lepchara created chaos in the Kamrup region.

As a result Harischandra took the throne from Gopichandra. It is said that , the place called Harischandra's Pat might be the palace or mandir of the king. In the north side of the palace, two ponds named Duyo, Suyo is still visible. These ponds carrying the mamories of the two princessAduna and Paduna.

In the above discussion we get the identity of the palaces of the three kings of Nilphamari. Firstly King Dharmapal's palace, secondly Mainamati or her son **Gopichandra's Palace** and thirdly King Harischadra's Palace. From history it is known that , during the war with Rampal the Vim's commander Hari marched with his Dom soldiers from the Nilphamari'sDomar area. This march of the Dom soldiers' created a poem known as "AgdumBagdum". Though King Vim and his commander Hari was captured during the war and died in the prison. Rampal became victorious in the war and became the king. Ramganj, Ramnagar, Ramsagaretc had been named after Rampal. Many historians think that Vim didn't live in Domar. But built a castle to tackle the tribals in Domar. This castle was surrounded ny clay wall. This clay wall was called 'Domor'. From Domor came Domar or 'Domon City' afterthat it became Domar.

There is another fair of circus, which held in nilfamari. It is said that circus group came here from different part of the indo Bengal area for trading of animals like tigers, beers, elephants, horses.

Folk- Festival :

Folk festival starts from religious ceremonies to conciliate divine beings and other concealed powers. In agrarian Bangladesh, as in other agrarian communities, such merriments are closely related to cultivating and cattle-raising, to human and trimrichness.

Folk fair held adjacent to the mandir of Binna dighi. This fair starts on the last day of Bengali last month. Adjacent villagers came to the mandir for choitrosankranti puja of 'hindu goddess Kali' . Different types of stalls are there . People from distant places visit here .

PICTURES DURING CHOITROSONKRANTI FAIR



FOLK FAIR



FOLK FAIR



FOLK FAIR



STALL



FOOD STALL



FOLK FAIR

Figure 3.3.1: Folk Festival. Source: . Image source: Author

3.4 Climatic

Nilphamari's climate is classified as warm and temperate. When compared with winter, the summers have much more rainfall. According to Köppen and Geiger, this climate is classified as Cwa. The average temperature in Nilphamari is 24.7 °C. Precipitation here averages 2166 mm.

Because of dry climate and sandy soil there are small canals with every field for agriculture.

3.5 Site Surroundings



Figure 3.5.1 Site and surroundings. Source: . Image source: Author

The adjacent area of the site is mostly green fields. There is a market place which is near to the site. A temple is adjacent to the binnadighi and a mosque in front of the museum. The nilsagor bus stops in front of the binnadighi. There is two school near the site and two monques and a madrasa.



Figure 3.5.2 The main entrance of Binnadighi and temple. Image source: Author

According to the archeologist the bricks are from 10 to 11th century. The ghat was used for cultivating lands. According to the excavation the ghat is very wide. This type ghat was used to made for local people. A temple was supposed to be found near the ghat because village people used to collect water after the prayer.

EXCAVATION SITE



Figure 3.5.3.E x cavation. Source: Image source: Author

NILPHAMARI CITY

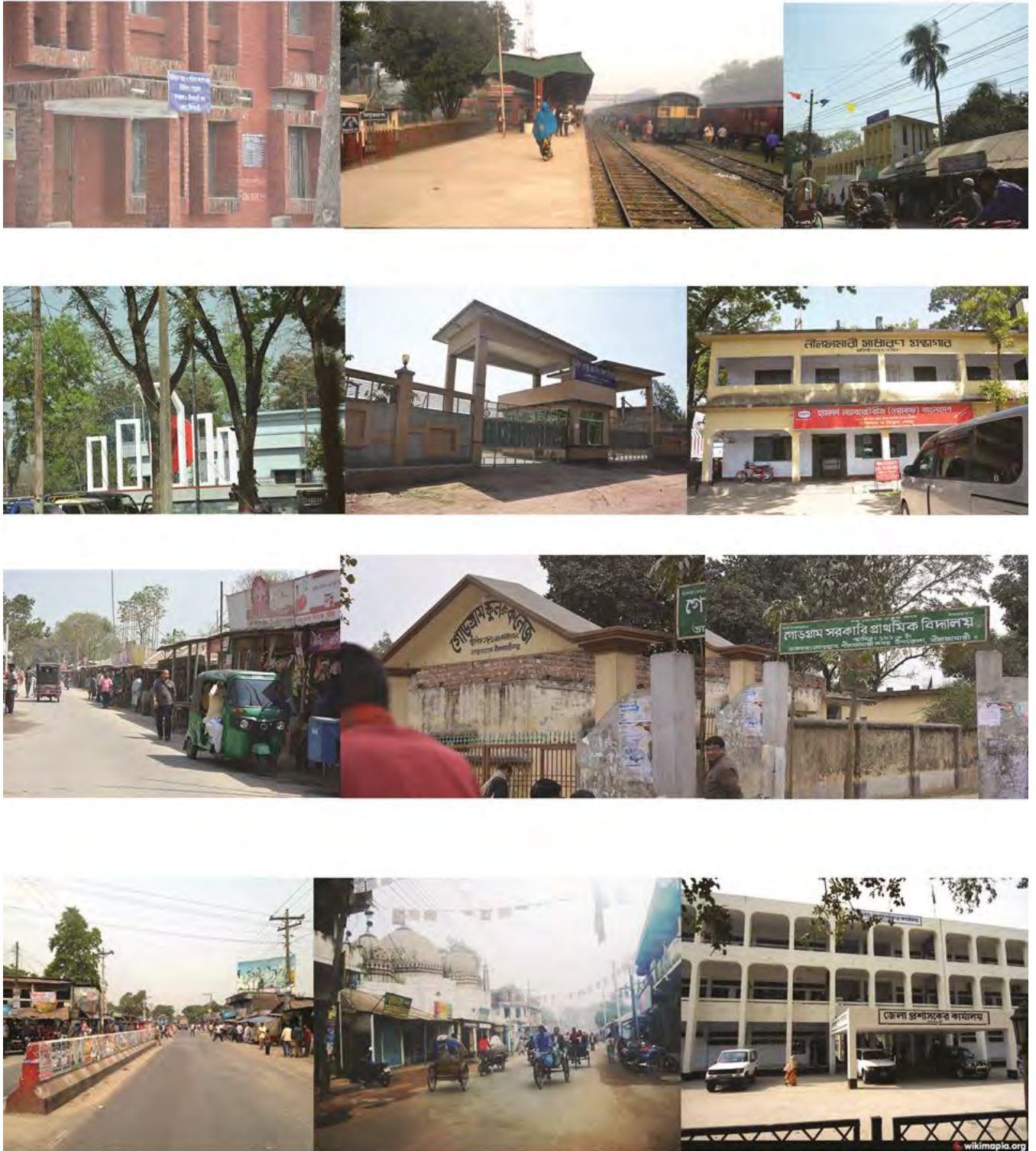


Figure 3.5.4: Nilphamari CITY . Source: Author

3.6 :SWOT ANALYSIS:

Strength

- Easily accessible and transportation system is good
- Located at the nodal point
- Market place in the area
- Ponds inside the site
- Green and open spaces
- Mosque, Temple and school adjacent to the site
- community centre

Weakness:

- The city is small
- Main road is not wide enough
- Lack of archeological information

Opportunities :

- The city is rapidly developing.
- Four other archeological site in the city
- Binna dighi is the main attraction of the city

Threats:

- There is a temple in the site. Because of religious building archaeologists are facing problem in excavation.



Figure 3.6.1 Existing map. Source: . Image source: Author



MOST OF THE LOCAL PEOPLE USE THIS AS AN ENTRANCE

REST HOUSE

BINNA DIGHI

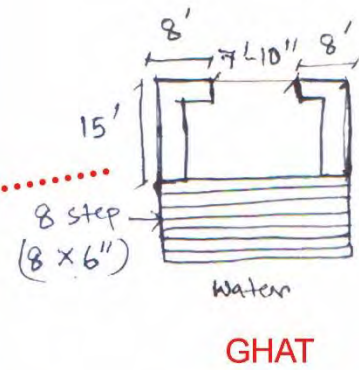


Figure 3.6.2 Existing Site. Source: . Image source: Author

Chapter 04 .Program and Program Analysis

4.1 Functional Arrangements

“Alongside the duty of preserving its heritage, every museum aims at making it accessible to different and diverse audiences, enabling its use for education, culture, diversion and more. Interpreting its own heritage and making it accessible to all visitors, especially by displaying it, is therefore an integral part of museums’ *raison d’être*” (MIBACT 2001).²

Programs can be generated according to the need of visitors experience. Although for the betterment of any project, program is a principle. For urban projects it is different. In case of any project, it is a must that a program is produced from the contextual examination

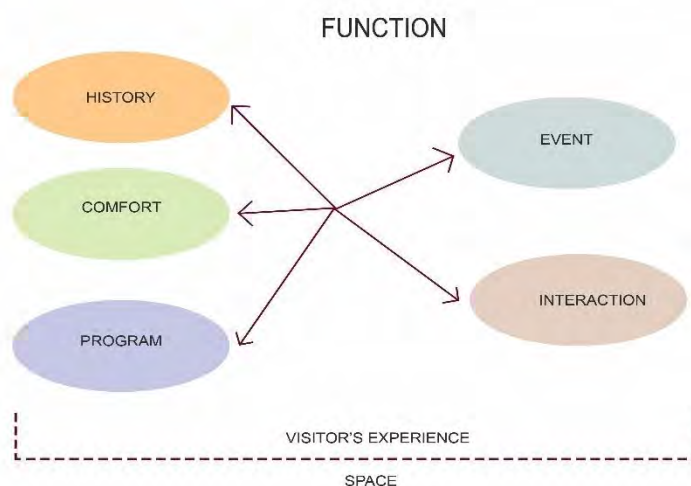


Figure 4.1.1: Function flow. Source: author

We can divide function into two different character, events and program. Event acts like the soul while program acts like a body, both interrelating to create dynamicity in the space. In case of contexts not related to space, the event generating elements and design is required to be surveyed more. Considering all these elements accordingly, a channel of communication can be formed between the place and the people.

For this project, the program is resulting in two categories. The existing program is one which is by now there and predictable program is the other one which is related to potential expansion. So the future development of the regional area is needed to be guided by these transport centers.

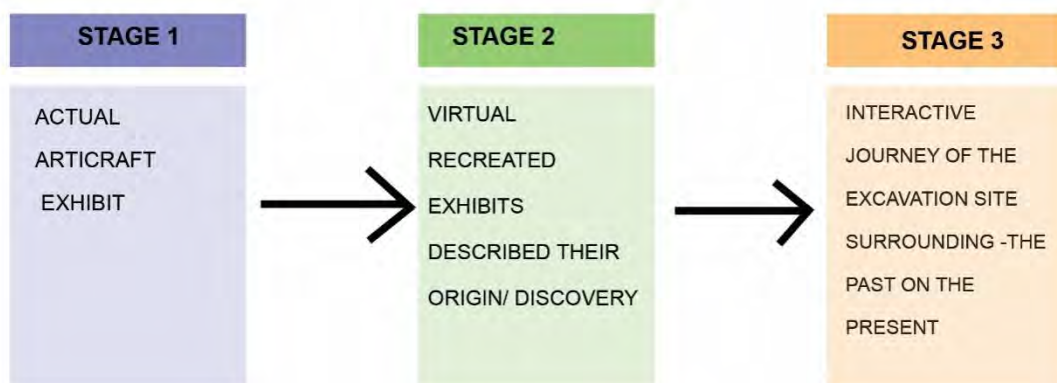


Figure 4.1.2: Concept of museum gallery. Source: author

4.2 Existing functions

- **ChoitrosocrantirMela** : There is a big folk fair which takes place every year in april. People come from distant places to sell their products. Before partition of indian subcontinent people came from nearest border areas to sell their products.
- **Mosque**
- **Mandir**

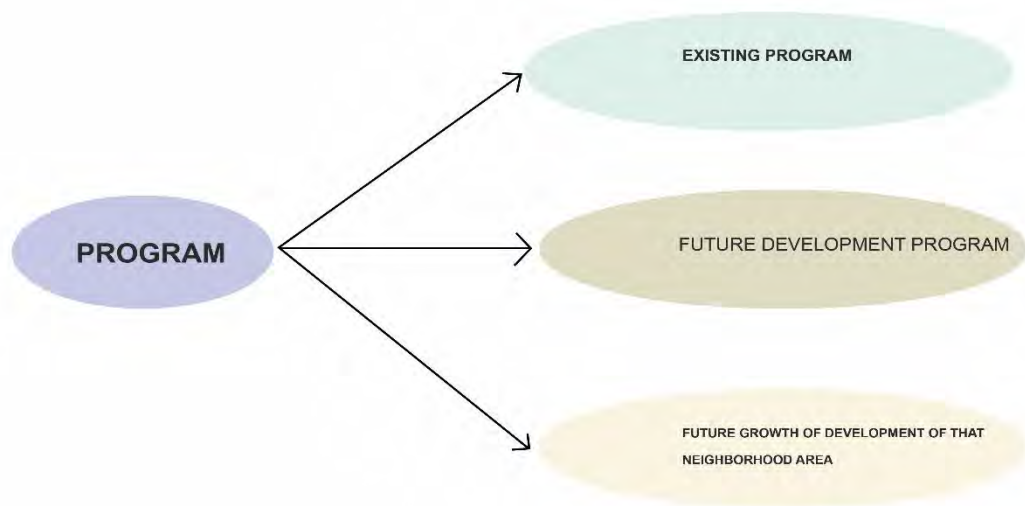


Figure 4.2.1: Program flow. Source: author

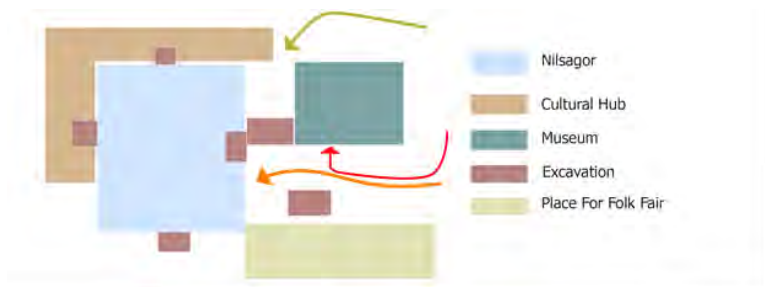


Figure 4.2.2: Function. Source: author

4.2 Programs

FUNCTIONS	REQUIREMENTS	NUMBER OF ELEMENTS	NUMBER OF USERS	AREA IN SQ. FEET
ADMINISTRATION	DIRECTOR'S OFFICE AND TOILET	1	1	300
	SECRETARY	1	1	150
	CURATOR'S OFFICE AND TOILET	1	1	300
	SECRETARY	1	1	150
	COLLECTIONS MANAGER OFFICE AND TOILET	1	1	300
	SECRETARY	1	1	150
ACCOUNTS SECTION	ACCOUNTS AND FINANCE IN CHARGE	1	1	300
	ACCOUNTS MANAGER'S OFFICE	1	1	150
	ASSISTANT ACCOUNTS MANAGERS' OFFICE	1	3	450
	CONFERENCE ROOM	1	20	500
SECURITY	HEAD OF SECURITY	1	1	150
	DEPUTY HEAD OF SECURITY	1	1	150
	HEAD OF MONITORING	1	1	150
	SECURITY GUARDS	1	3	300
GUIDE SERVICE	GUIDE IN-CHARGE	1	1	200
	GUIDES	1	4	600
MEDICAL	DOCTOR'S CHAMBER	1	1	300
	SECRETARY	1	1	150
PUBLIC PROGRAM	PROGRAM MANAGER	1	1	200
	ASSISTANT PROGRAM MANAGER	1	2	300
	ART DIRECTOR	1	1	200
	ASSISTANT ART DIRECTOR	1	2	300
	SUPPORT STAFF	1	3	300
OTHERS	HALL MANAGER	1	1	200
	SUPPORT STAFF	1	2	200
	ENGINEER	1	1	200
	ASSISTANT ENGINEER	1	2	300
	ELECTRICIAN	1	2	300
	MECHANIC	1	2	300
	LOUNGE AND CAFE	1		500

	TOILET	5 MALES AND 5 FEMALES		400
LIBRARY	LOBBY	1		1000
	GENERAL READING	1	100	3000
	STACK AREA			1000
	AUDIO VISUAL	1		500
	COMPUTER LAB	1		300
	TOILET	5 MALES AND 5 FEMALES		400
LIBRARY ADMINISTRATION	LIBRARIAN 'S OFFICE AND TOILET	1	1	300
	ASSISTANT LIBRARIANS' OFFICE	1	3	450
	IT OFFICER	1	1	150
	ASSISTANT IT OFFICER	1	1	150
LIBRARY ARCHIVE	ARCHIVE	1		1000
	ARCHIVING-IN- CHARGE OFFICE AND TOILET	1	1	300
	ASSISTANT ARCHIVE- IN-CHARGE OFFICER	1	2	300
PUBLICATION SECTION	HEAD OF PUBLICATION'S OFFICE AND TOILET	1	1	300
	PUBLICATION MANAGER'S OFFICE	1		200
	ASSISTANT PUBLICATION MANAGER'S OFFICE	1	3	450
	LOUNGE AND CAFE	1		500
	TOILET	5 MALES AND 5 FEMALES		400
MUSEUM	GALLERY			70000
	TOILET	10 MALES AND 10 FEMALES		800
STORAGE	STORAGE	1		30000
	WORKSHOP AND MAINTENANCE	2		2000
	STORAGE-IN- CHARGE OFFICE AND TOILET	1	1	300
	STORAGE MANAGER	1	1	200
	ASSISTANT STORAGE MANAGER	1	2	300
RESEARCH SECTION	PRESERVATION LAB	1		4000

	RETRIEVING LAB	1		1000
	RECONSTRUCTION LAB	1		1000
	DIGITAL PRODUCTION LAB	1		1000
	DOCUMENTATION ROOM	1		500
	RESEARCH OFFICER	1		300
	ASSISTANT RESEARCH OFFICERS	1	3	1200
	TOILET	5 MALES AND 5 FEMALES		400
SEMINAR HALL	SEMINAR HALL	1		2000
	TOILET	5 MALES AND 5 FEMALES		400
RESTAURANT	DINING	2	50	6000
	KITCHEN	2		2000
	TOILET	3 MALES AND 3 FEMALES		500
RESEARCHER'S ACCOMODATION AND FACILITIES				
FOLK FESTIVAL				
OPEN THEATRE				
KIDS PLAY AREA				
VENDERS AREA				
OUTDOOR CAFE				2000

4.3 Requirements of surrounding area:

The surrounding area is changing rapidly because of urban development. There are school and colleges adjacent to site. A big market place is near the site.

According to the minister of cultural affairs the proposal galleries will be exhibited virtually. The exhibits will be regional. Among rongpur ,dinajpur, rajshahi and this region nilfomari will be highlighted.

Permanent and Temporary Galleries:

The Exhibits will be arranged chronologically. The archeological excavation will be visually accessible only from different level. The moist and temperature of the excavation will controlled. These will not only present the archeological excavation but also will present the culture and tradition of 10 to 11 century.

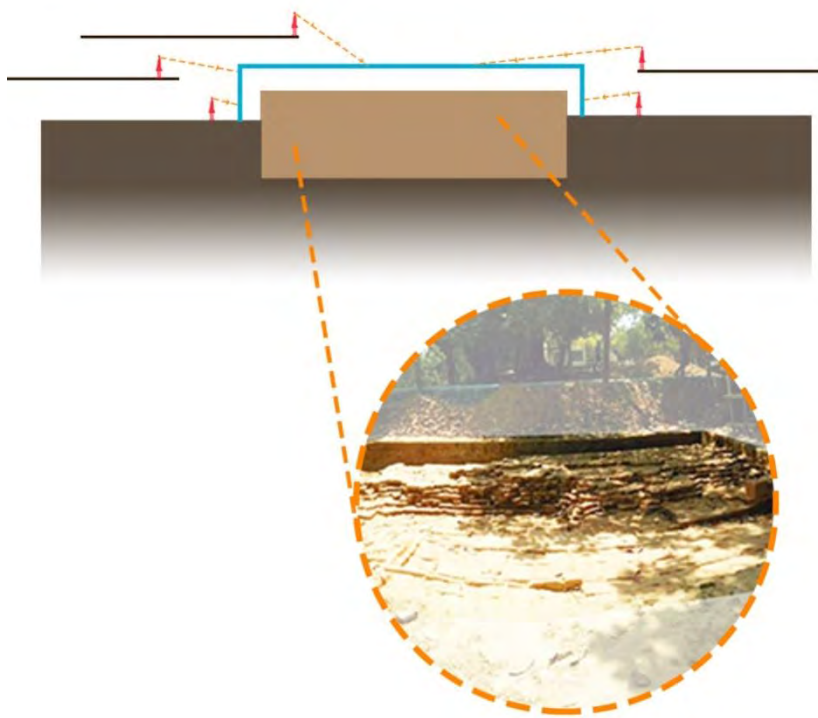


Figure 4.3.1: Section . Source: author

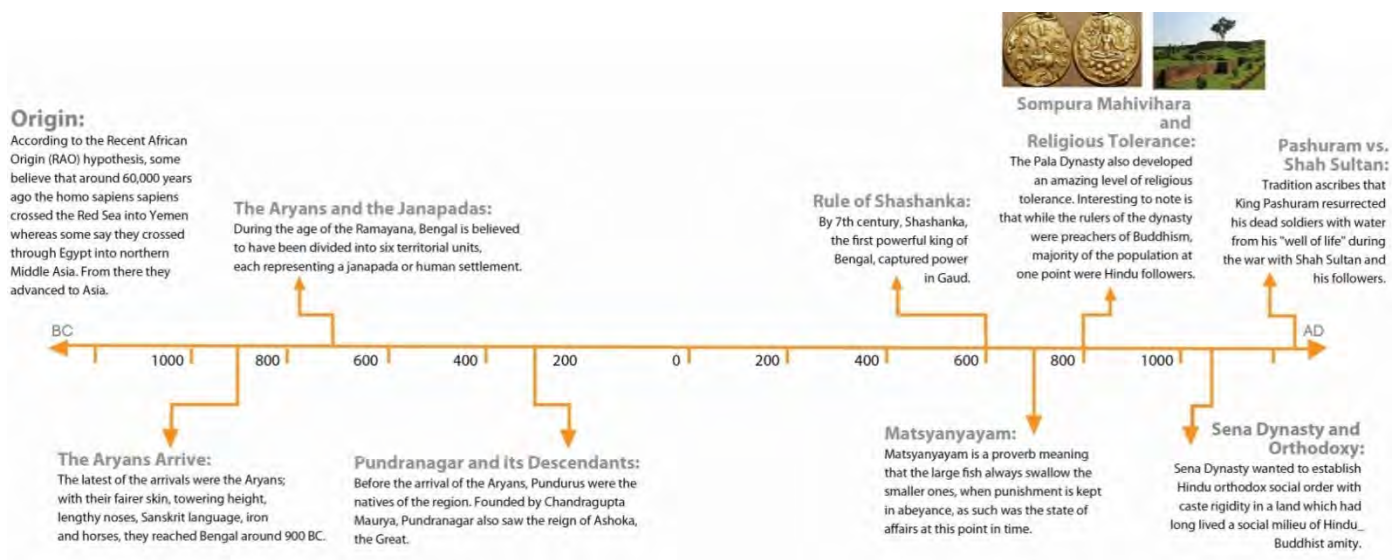


Figure 4.3.2: Timeline of Bengal . Source: author

Gallery of inscription:

The gallery represents the chronological passage of writing with the past to present style of writing concluded the space and generates a contrast atmosphere.

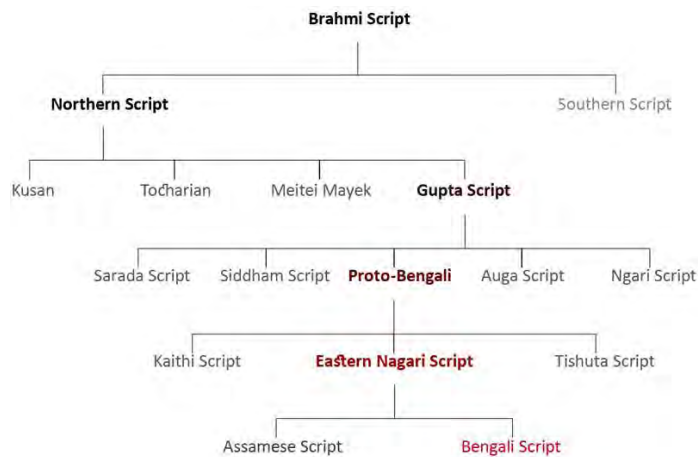


Figure 4.3.3: Classification of script . Source: author

Lounge and café: Lounge and café is for visitors and researchers.

Area of the functional activity:

- RECEPTION AND LOBBY.....2000sqf
- SOUVEINIR SHOP.....3600sqf
- GALLERY12000sqf
- MULTIPURPOSE HALL.....4000sqf
- OFFICE AND ADMIN FACILITY.....2000sqf
- LIBRARY.....3000sqf
- ARCHIVE.....3000sqf
- RESTAURENT.....4000sqf
- EXCAVATION AND RESEARCH FACILITY.....2400sqf
- LABORATORY.....1200sqf
- STORAGE.....600sqf
- PARKING.....(20*128)=2560sqf

Chapter 04: Case Study

4.1.1 New Acropolis Museum (International Case Study)

Architects: Bernard Tschumi Architects

Location : Acropolis, Athens, Greece

Area : 21000.0 m²

Project Year : 2009

Exhibition space : 90,000 square feet

The Museum is conceived as a base, a middle zone and a top, taking its form from the archeological excavation below and from the orientation of the top floor toward the Parthenon.

Programs:

- Gallery
- Temporary exhibition spaces
- Museum store
- Bar and restaurant
- Supporting facilities

Analysis

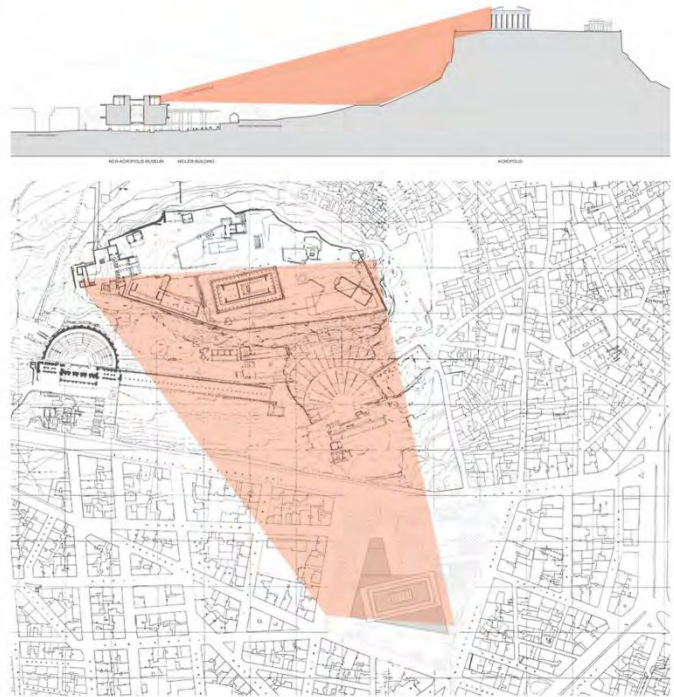


Figure 4.1.1: A 360 degree panoramic view of the Acropolis and Modern Athens (Image source:author based on arch daily)



Figure 4.1.2: The archeological excavation that lies below the museum, provides the opportunity to visitors to appreciate both the masterpieces of the acropolis in the upper level of the museum (Image source:author based on arch daily)

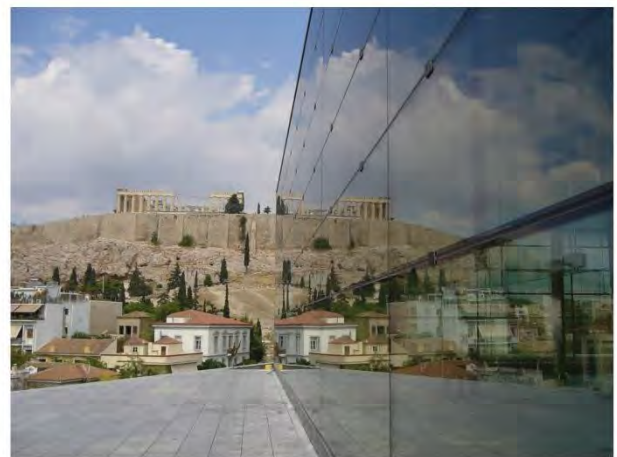


Figure 4.1.3: Glazed walls to connect with the archaeological context for better understanding (Image source:author based on arch daily)

Figure 4.1.4 : Skylit galleries with varying levels to allow light penetrate to the base floor based on Image source: author based on arch daily
 Figure 4.1.4 : Skylit galleries with varying levels to allow light penetrate to the base floor based on Image source: author based on arch daily

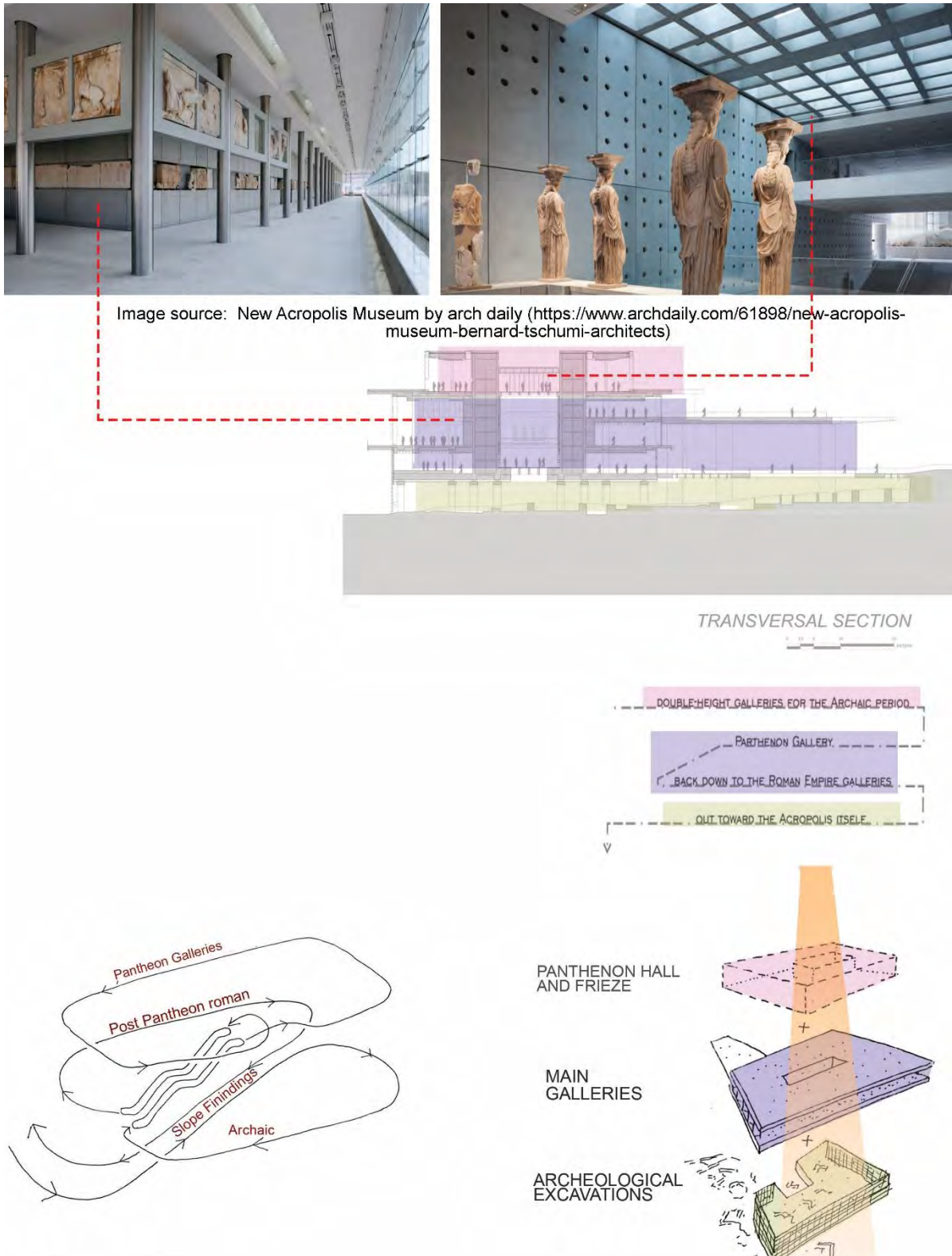


Figure 4.1.4 :Skylit galleries with varying levels to allow light penetrate to the base floor based on Image source: author based on arch daily

4.2 Jewish Museum, Berlin (International Case Study)

Architects : Studio Libeskind

Location : Berlin, Germany

Architect : Daniel Libeskind

Project Year : 1999

Photographs: Mal Booth, Cyrus Penarroyo

Analysis :

- The museum symbolizes the history of Germany through architecture.
- The experience of their people during world war 2 are portrayed there.
- The interior of the museum is extremely complex .
- By acknowledging the historicism , the exterior façade portrayed as the metalized symbol of the city's past
- The voids , dead end spaces and the holocaust tower symbolizes the feeling of emptiness , struggling history of berlin and Germany.

The museum successfully represents the history of a nation, their struggle and progress through narrative and form .

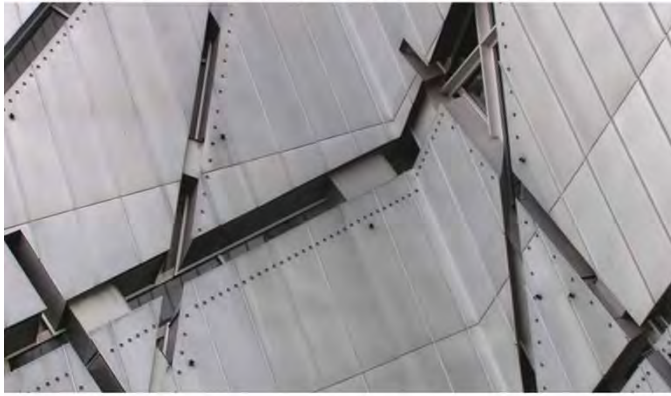


Figure 4.2.1: Exterior(Image source: arch daily)

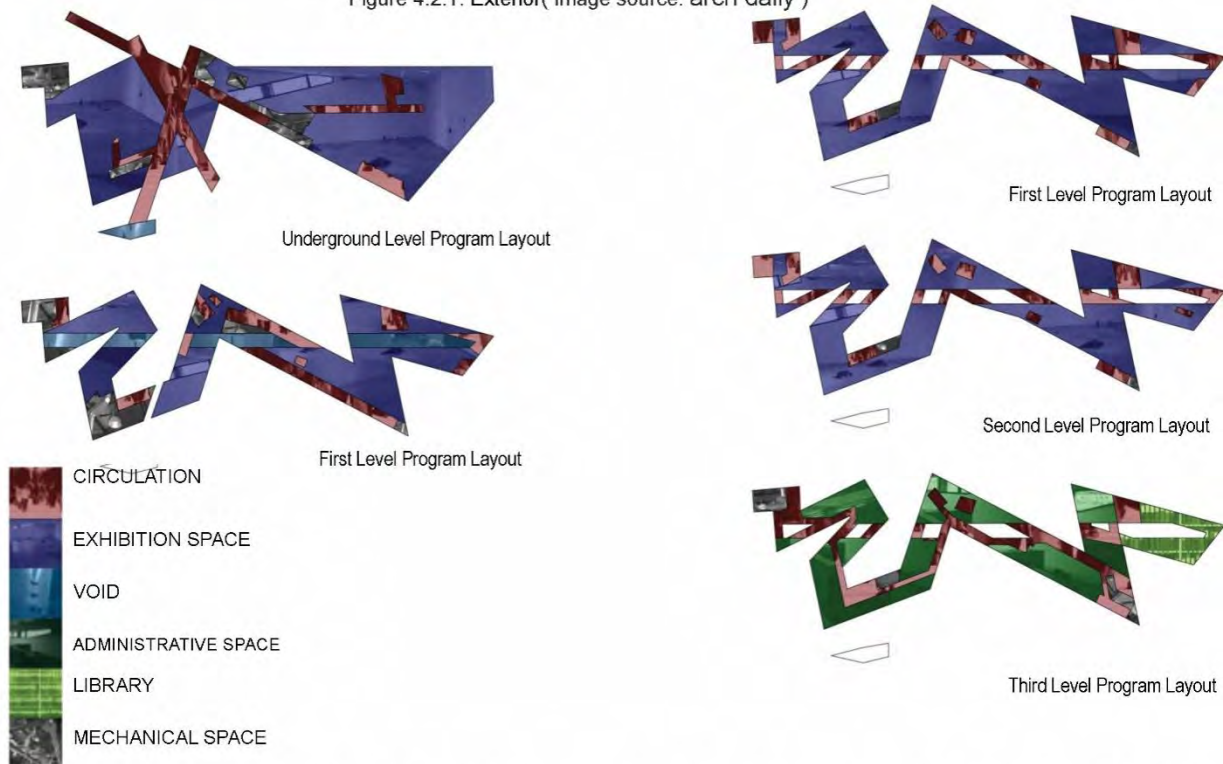


Figure 4.2.2: Program Layout(Image source: case study of Stephen Andenmatten ,Published on Jul 23, 2012)

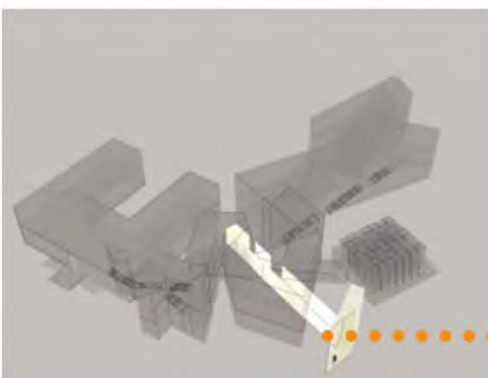
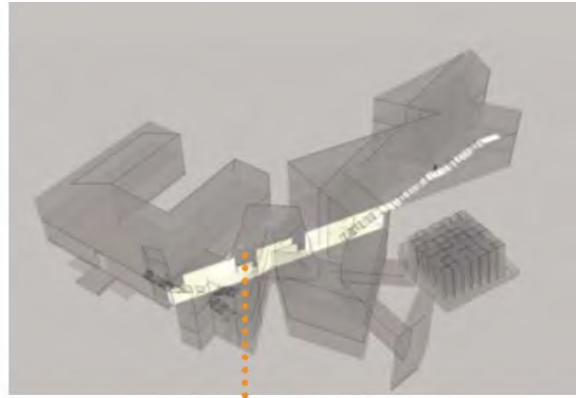


Figure 4.2.3 : The Holocaust tower(Image source: arch daily and case study of Stephen Andenmatten , Published on Jul 23, 2012)



There is only one axis that leads to the museum and escapes from the harsh, dark, uncomfortable space of the three axes: the Axis of Continuity, which leads to the grand Stair of Continuity

Figure 4.2.4 : Stair of contunity(Image source: arch daily and case study of Stephen Andenmatten ,Published on Jul 23, 2012)

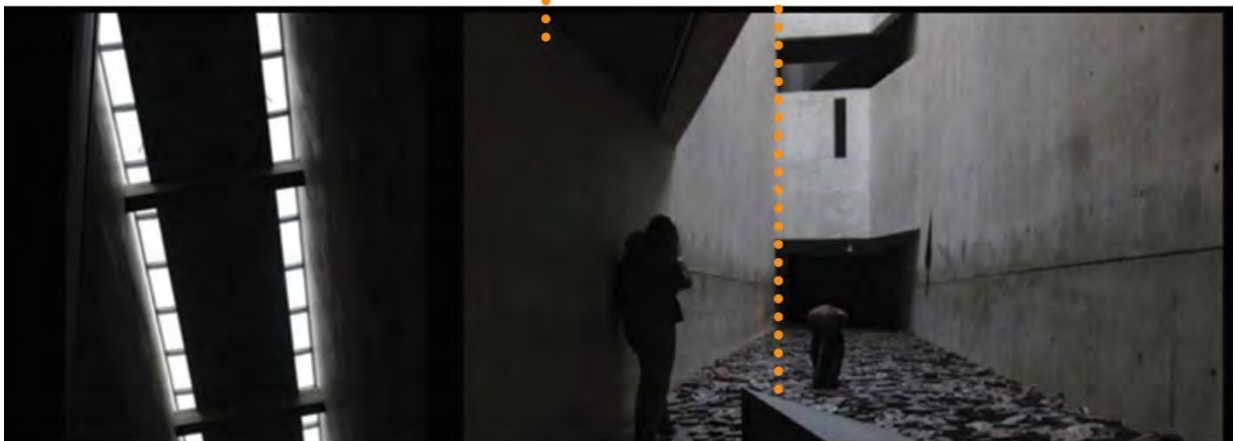
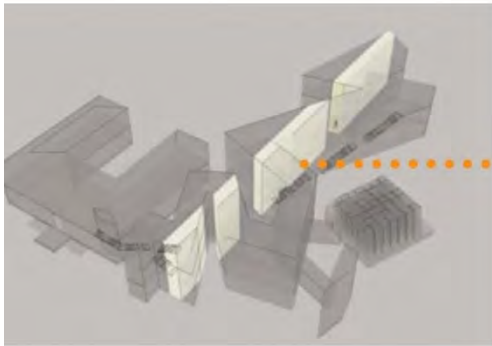


Figure 4.2.5 : The Interior Voids (Image source: arch daily and case study of Stephen Andenmatten ,Published on Jul 23, 2012)

4.3 Ningbo Historic Museum (International Case Study)

Architects: Wang Shu, Amateur Architecture Studio

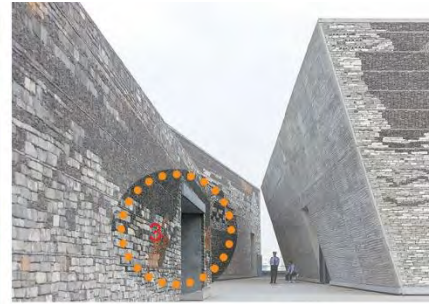
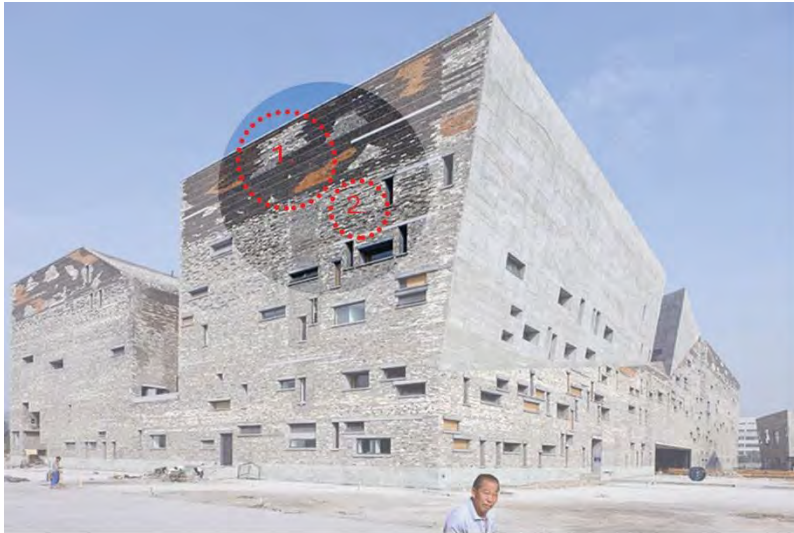
Location: Ningbo, Zhejiang, China

Architect in Charge :Wang Shu, Amateur Architecture Studio

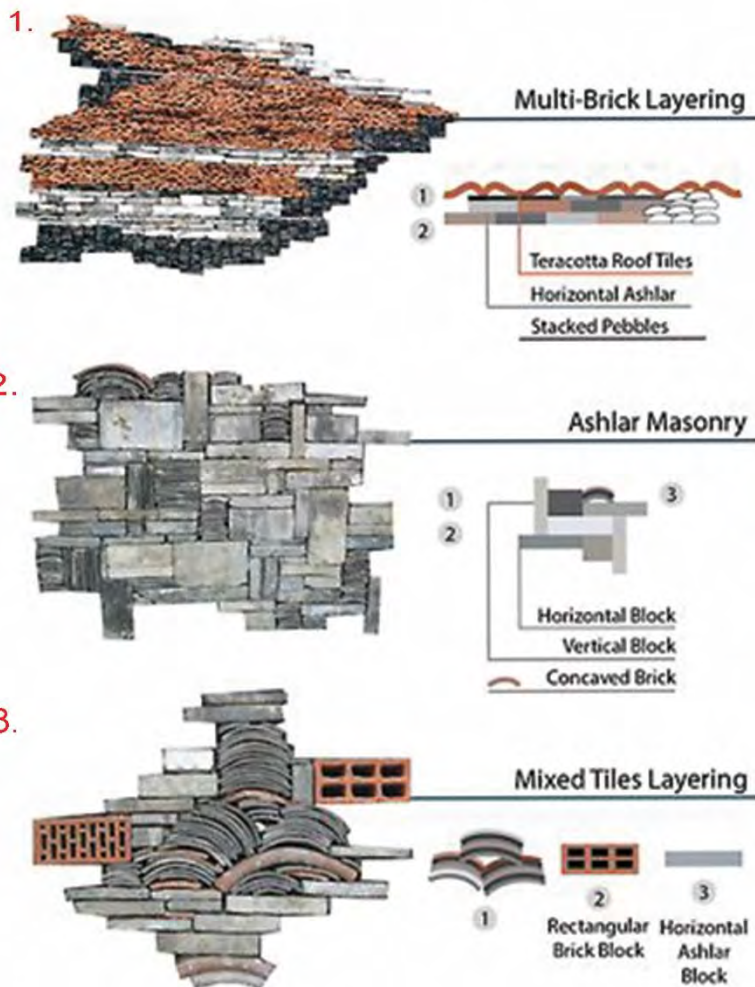
Project Year : 2008

Analysis:

- The building is constructed by using the local materials.
- Built from rubble by local articians and craftsman as a way of preserving and honoring traditional construction methods.



Facade Analysis



Origin



Wa Pan

A local technique involving the use of material fragments...



...assembled together for fast reconstruction after a typhoon.

Figure 4.3.1: The facade analysis of Ningbo Historic Museum Image source: author based on (Khim) KhimPisessith and arch daily

4.4 Moynamoti Archeological Museum (Local Case Study)

Program : Exhibition Space

Analysis:

- Exhibition space is very small
- Lack of Transportation facilities
- Lack of visitor information center
- A huge amount of local people come from distant areas including students for study tour . The authority are not able to manage the security because of that often people have to go through many uncomfortable situations at the entry gate.Lackof information regarding adjacent archeological sites like rupbanmura, [etkholamura](#).



Figure 4.4.1: Rupban Mura and Etkhola Mura (Image source: Author)

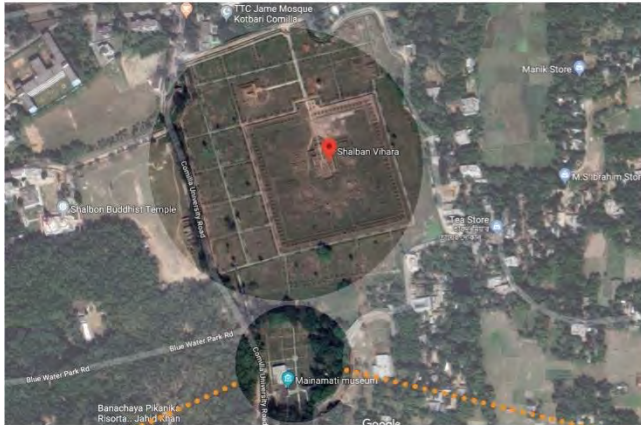


Image Source : Author



Image Source : Author

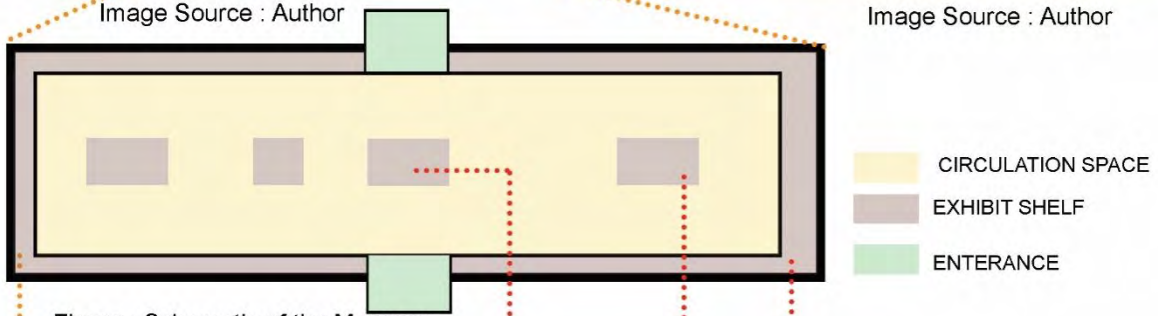


Figure : Schemetic of the Museum



Image Source : Author



Image Source : Author



Image Source : Author



Image Source : Author

Figure: 4.4.2: Moynamoti Museum analysis Image Source : Author

CHAPTER 6: IDEA DEVELOPMENT AND CONCEPTUALIZATION

6.1 Concept Development

EXISTING ROADS

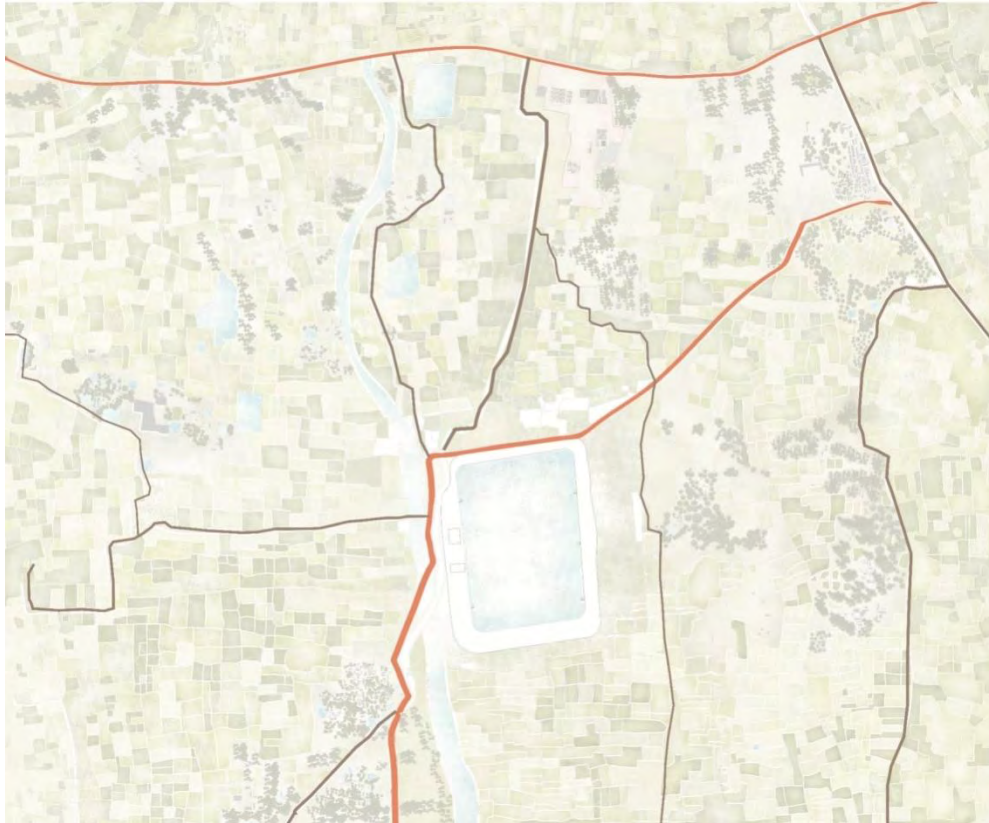


Figure :6.1.1 Concept Diagram 1 Image Source : Author

Existing Bus stop and Temple

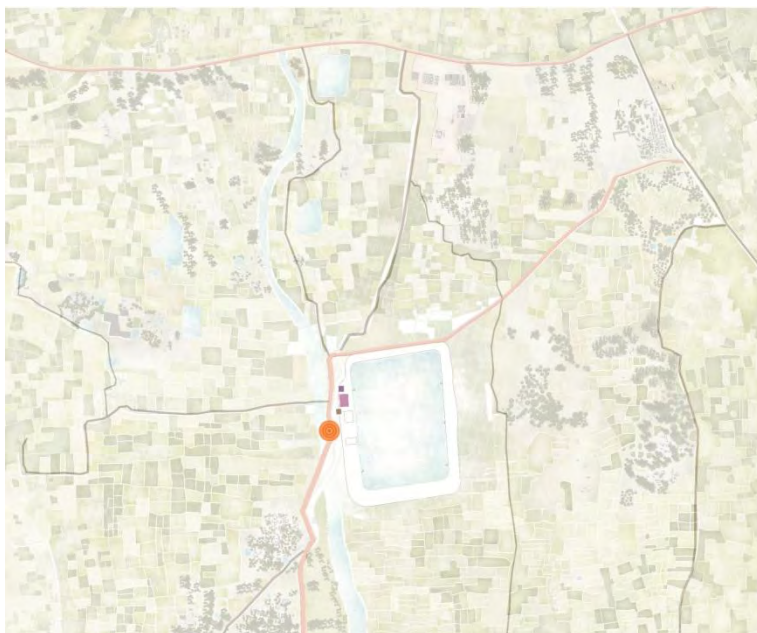


Figure :6.1.2 Concept Diagram 2

Image Source : Author

PROPOSED ROAD

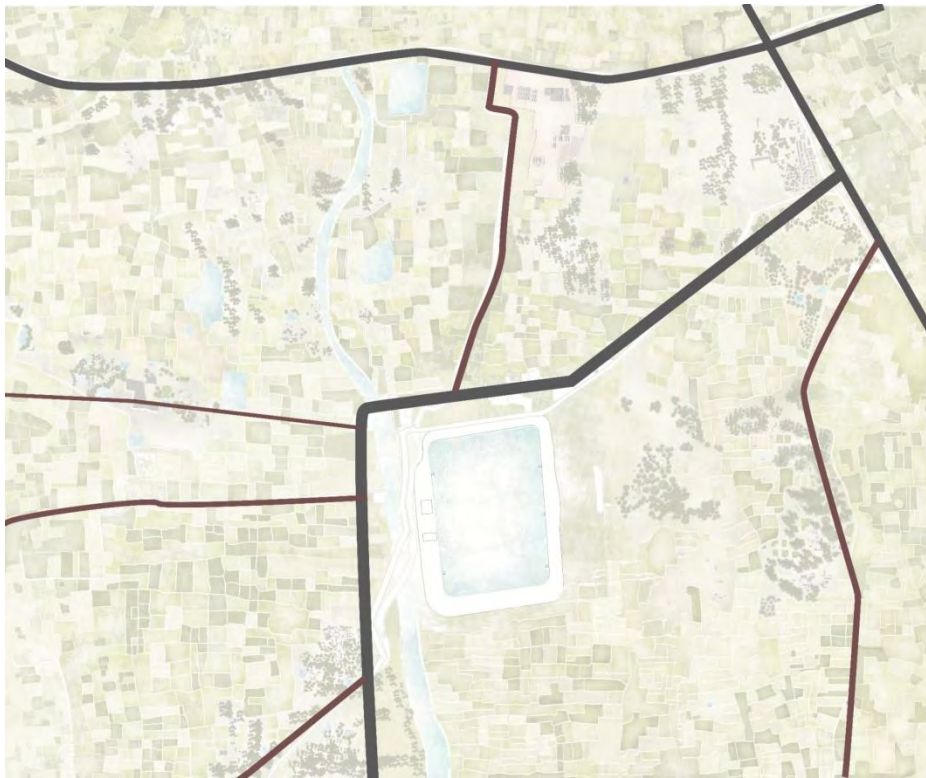
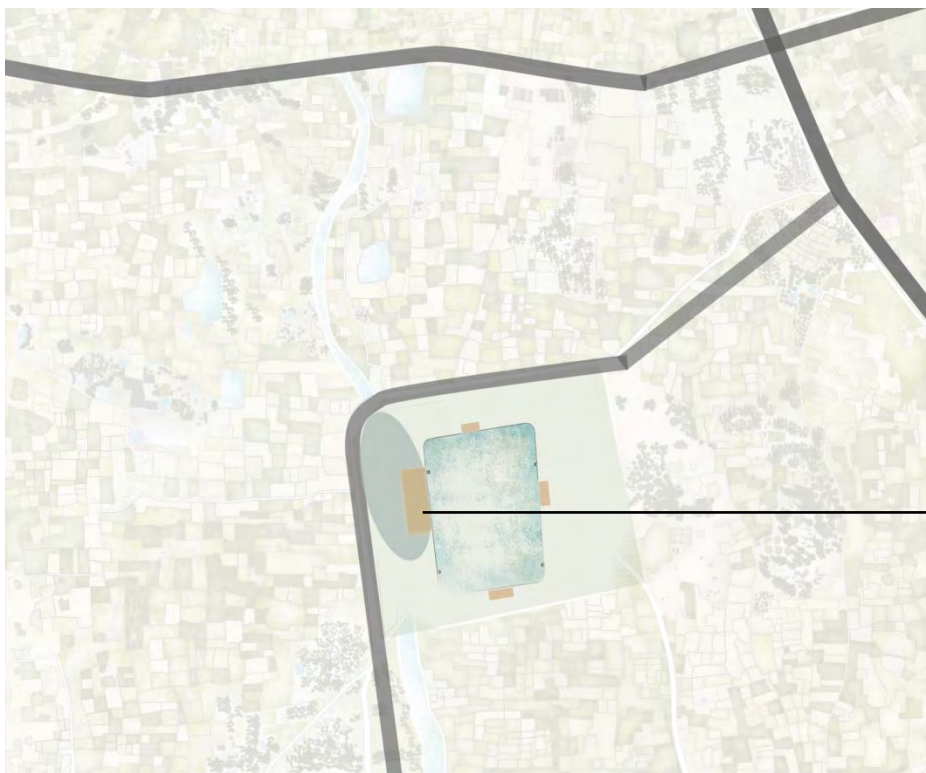


Figure :6.1.3 Concept Diagram 3

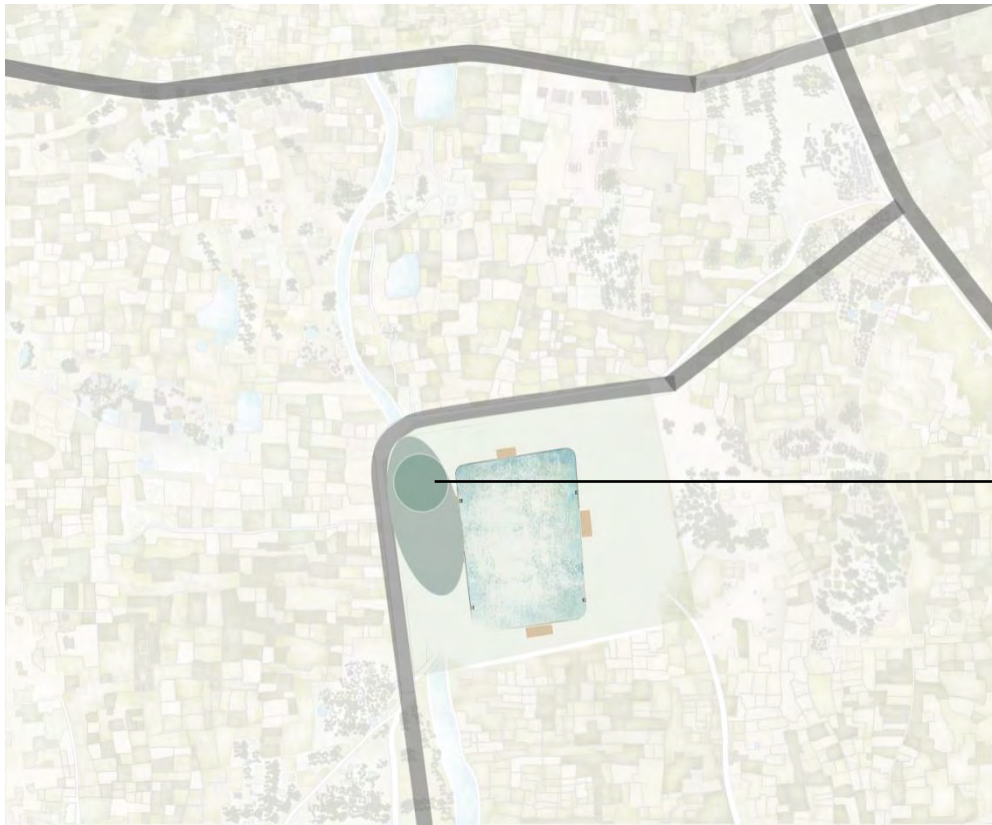
Image Source : Author



ARCHAEOLOGICAL
EXCAVATION

Figure :6.1.4 Concept Diagram 4

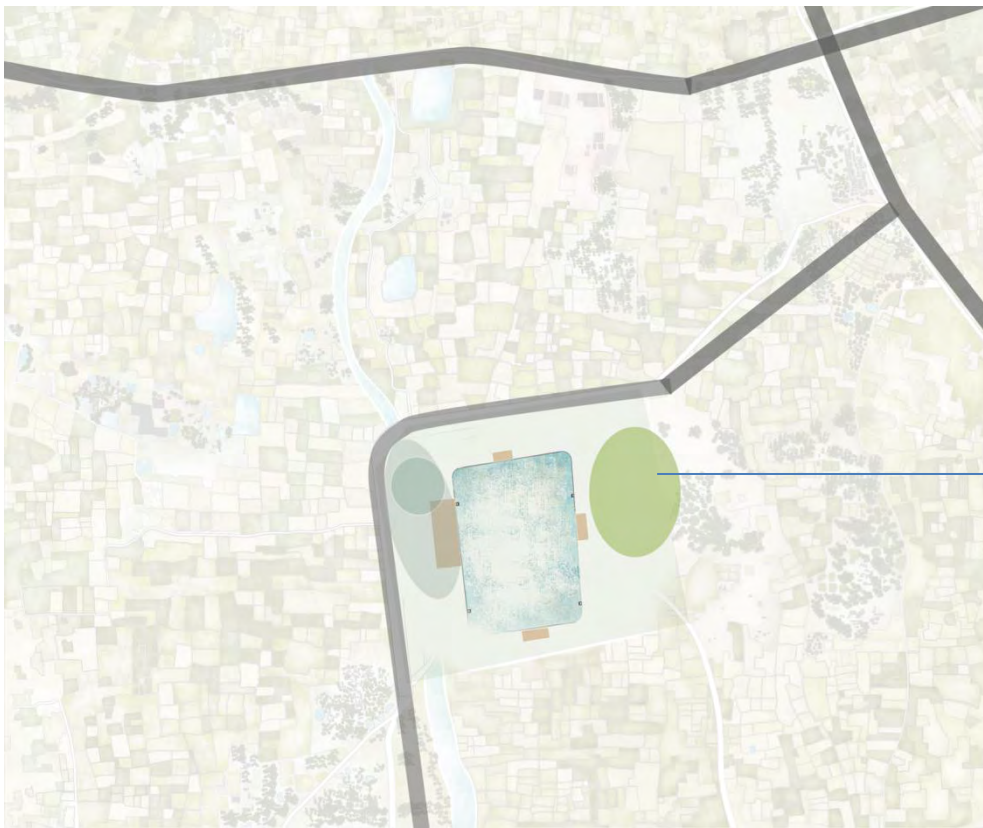
Image Source : Author



ARCHAEOLOGICAL
HUB

Figure :6.1.5 Concept Diagram5

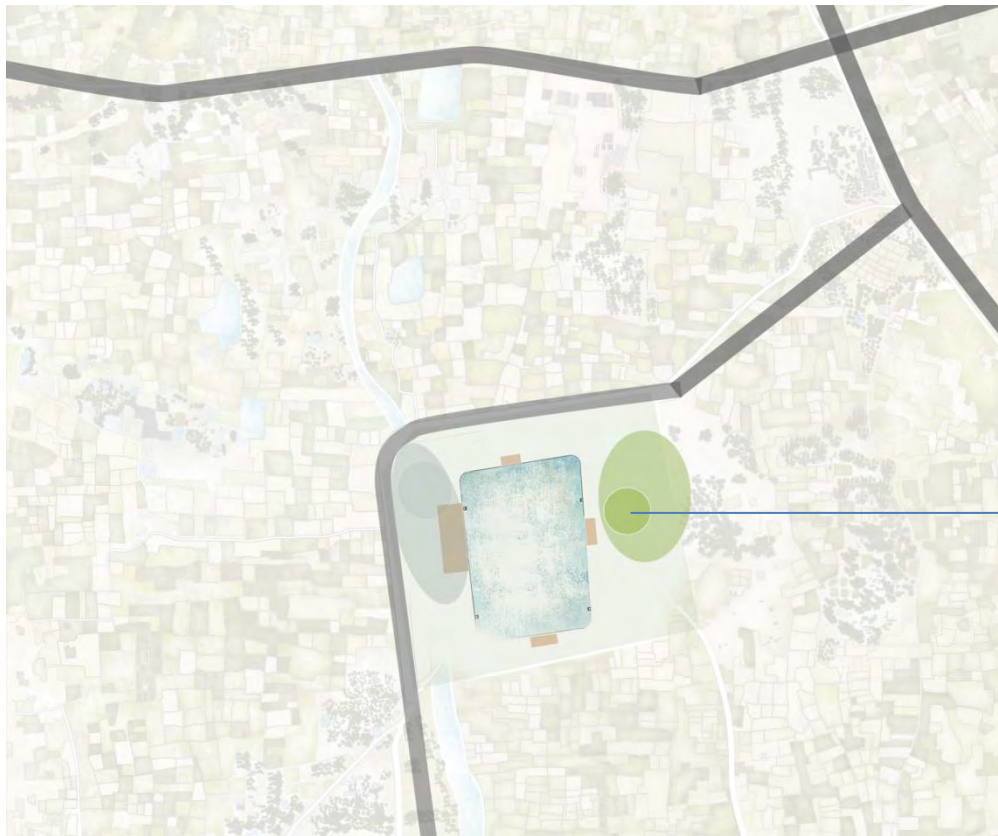
Image Source : Author



Socio
Cultural
Hub

Figure :6.1.6 Concept Diagram 6

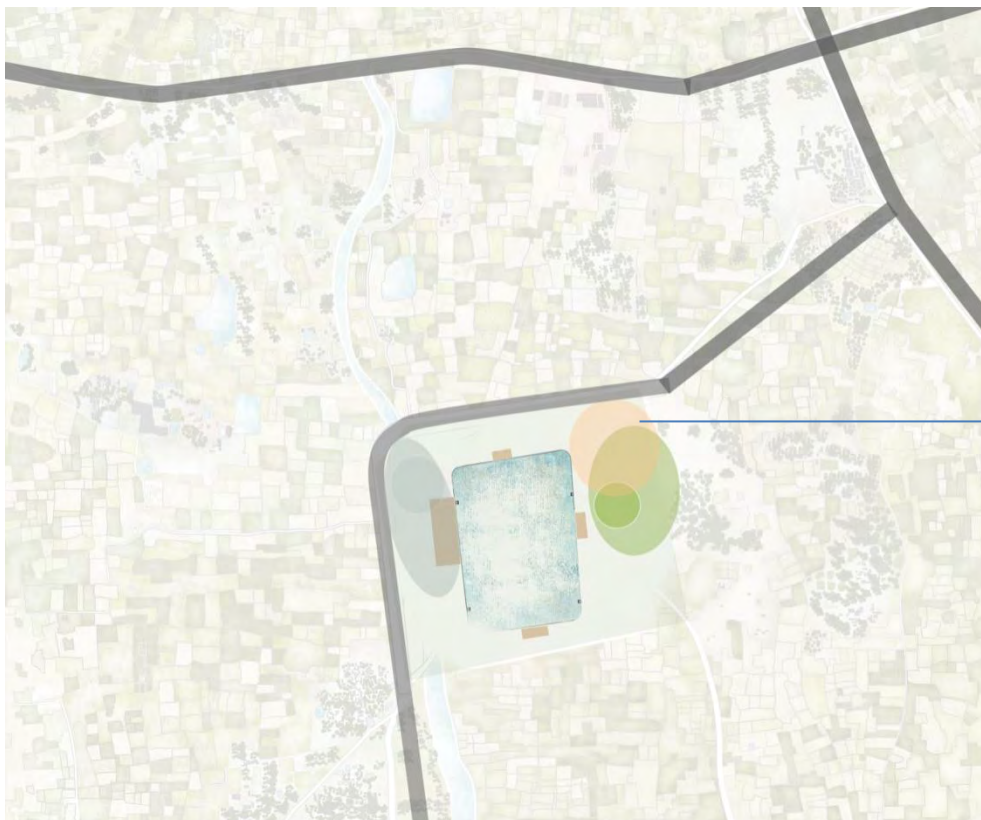
Image Source : Author



Cultural Hub

Figure :6.1.7 Concept Diagram 7

Image Source : Author

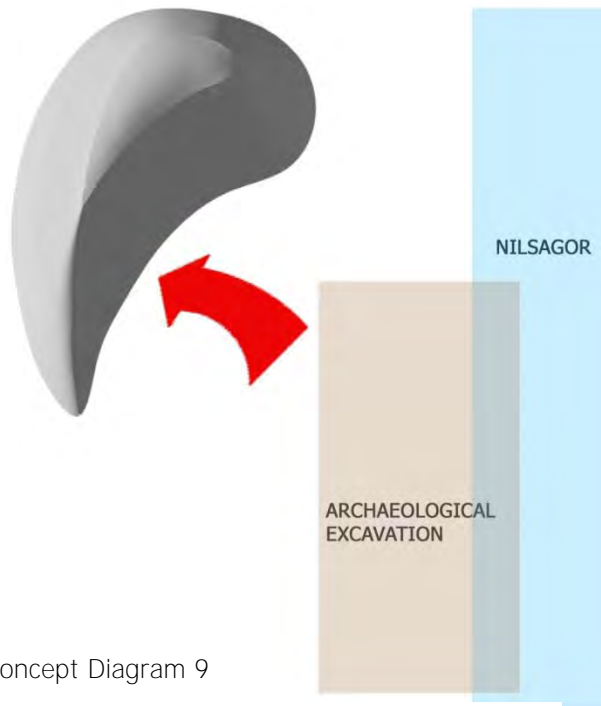


Preparation space
For local
festival

Figure :6.1.8 Concept Diagram 8

Image Source : Author

Formation of Archaeological Hub



site force from the archaeological site to the form

Figure :6.1. 9 Concept Diagram 9



Pedestrian entry for people using different modes of transportation

Figure :6.1.10 Concept Diagram 10

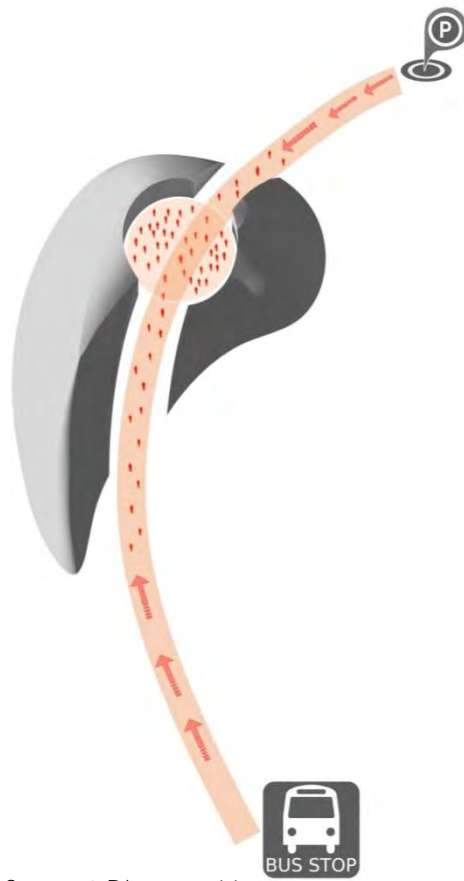
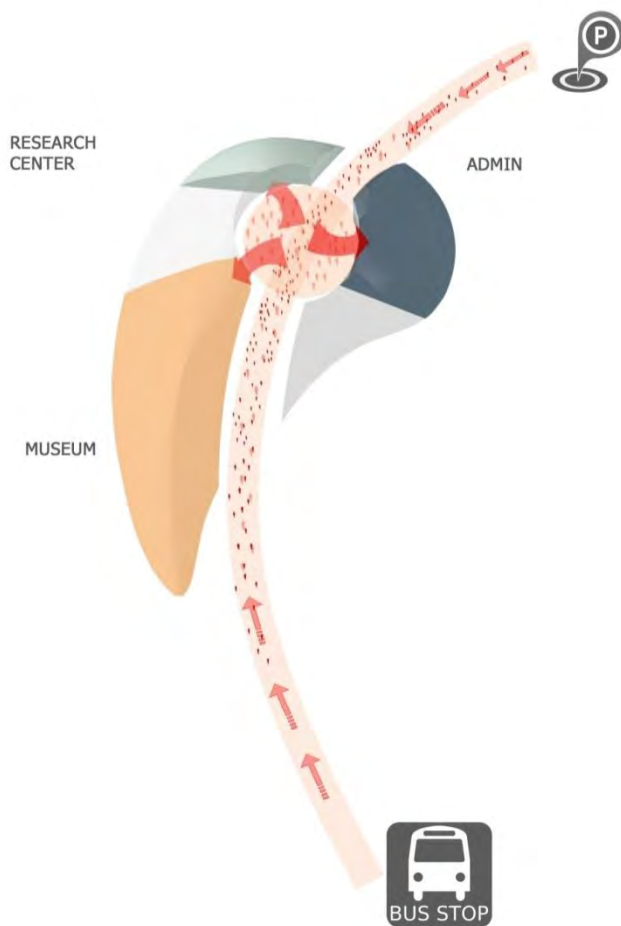


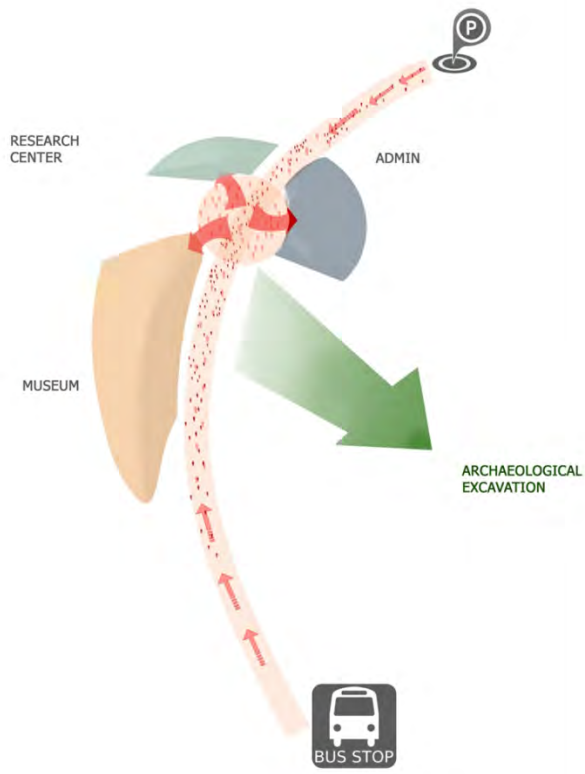
Figure :6.1.11 Concept Diagram 11

interaction and gathering space inside the archaeological hub



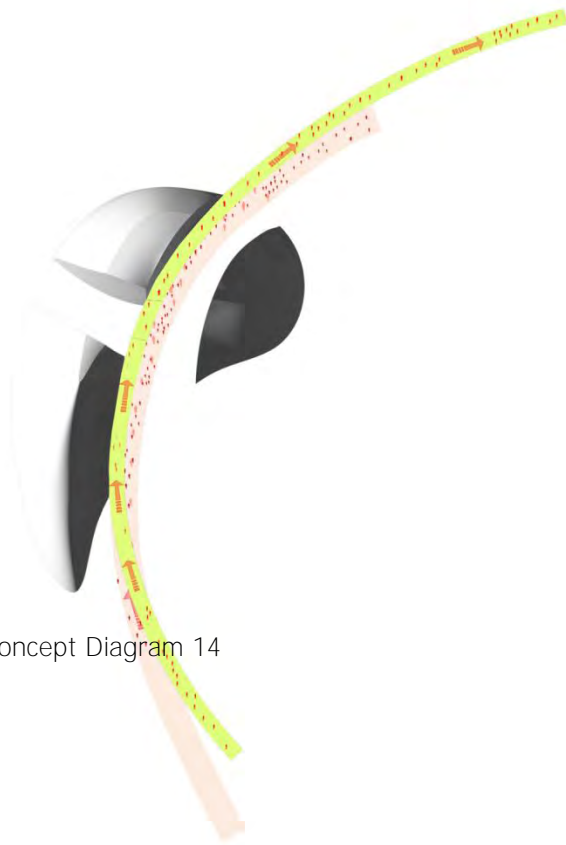
Function

Figure :6.1.512 Concept Diagram 12



THE EXCAVATION WILL TURN INTO AN EXHIBIT

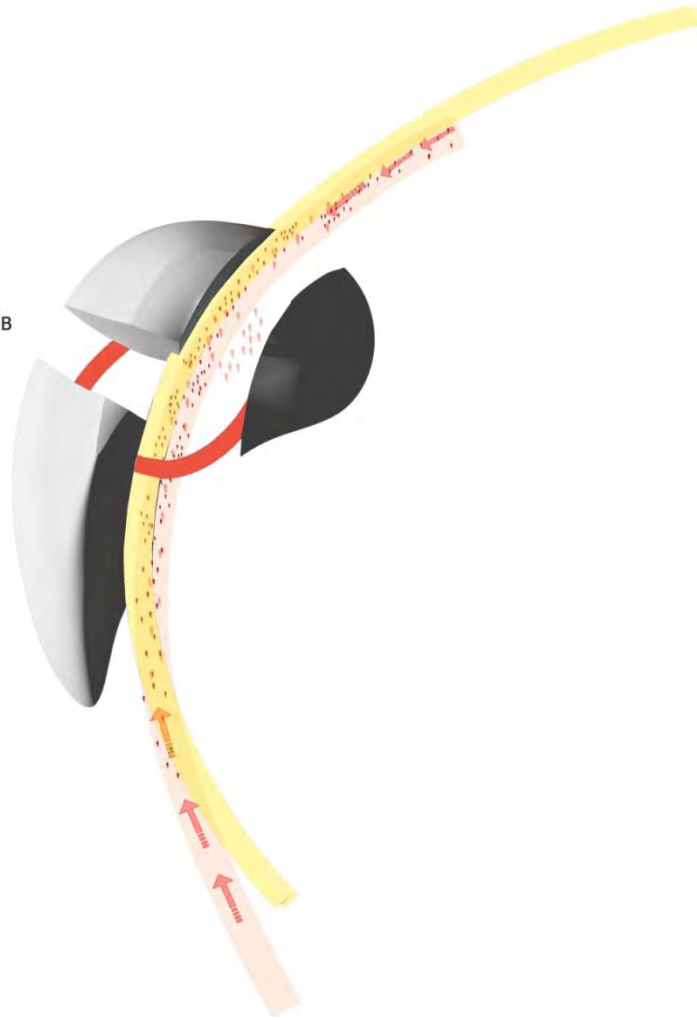
Figure :6.1.13 Concept Diagram 13



flow by overhead bridge through archaeological hub

Figure :6.1.14 Concept Diagram 14

CONNECTING
ARCHAEOLOGICAL HUB



connection between
forms of the
archaeological hub

Figure :6.1.15 Concept Diagram 15

Socio – Cultural Hub

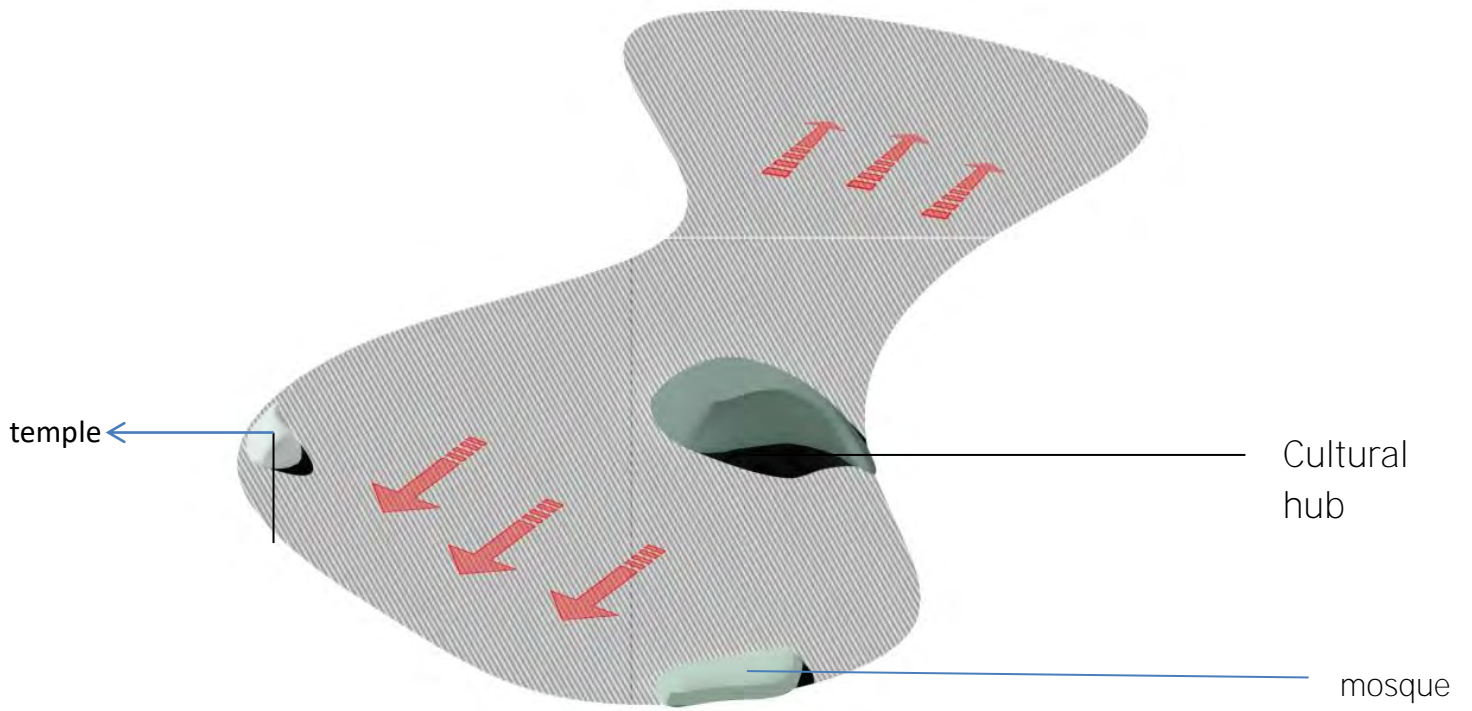


Figure :6.1.16 Concept Diagram 16

Formation of Cultural Hub

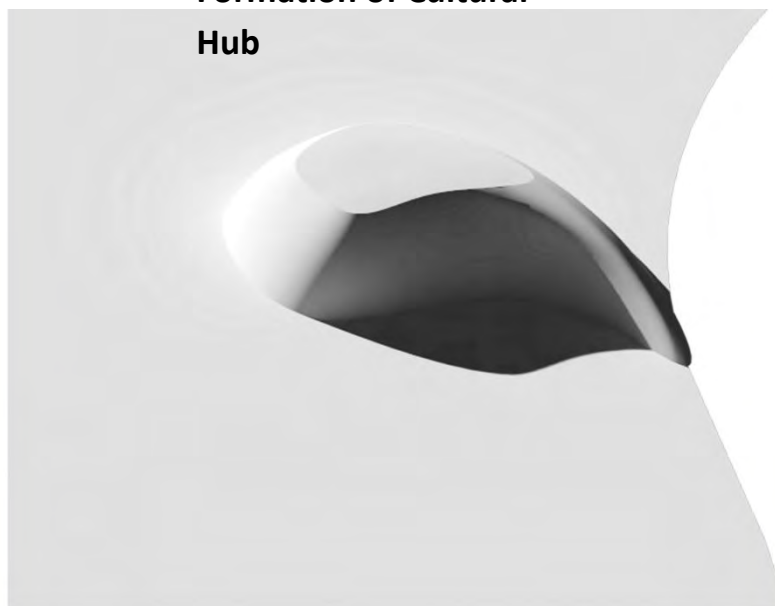
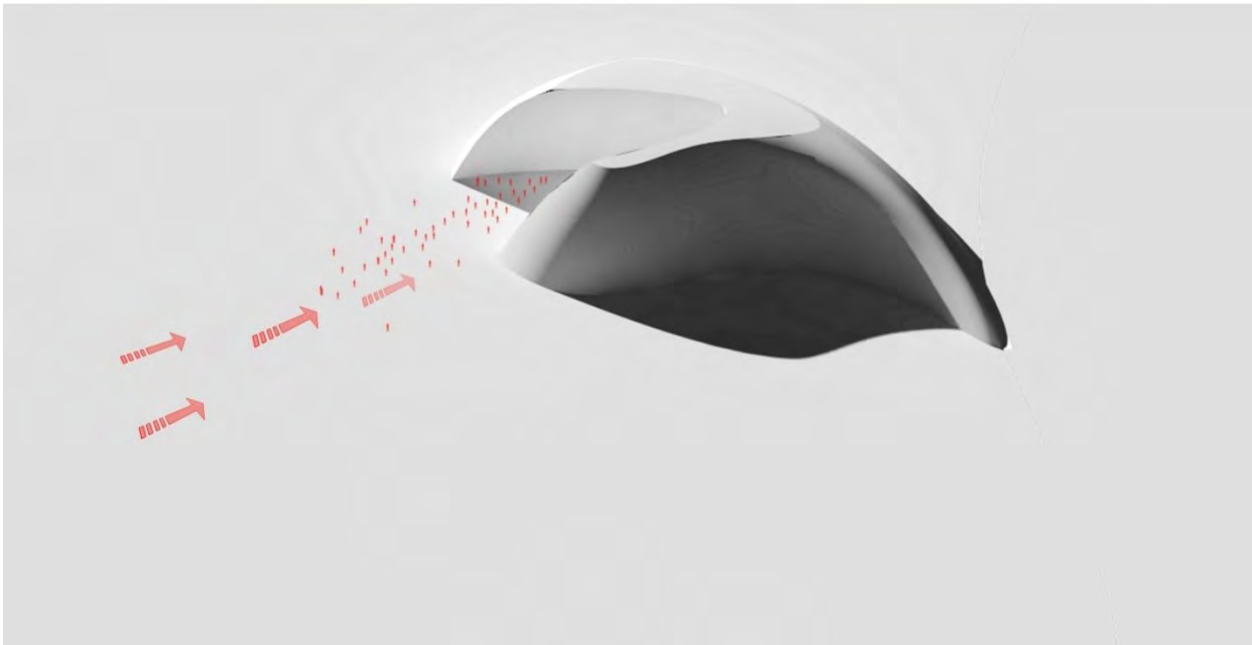
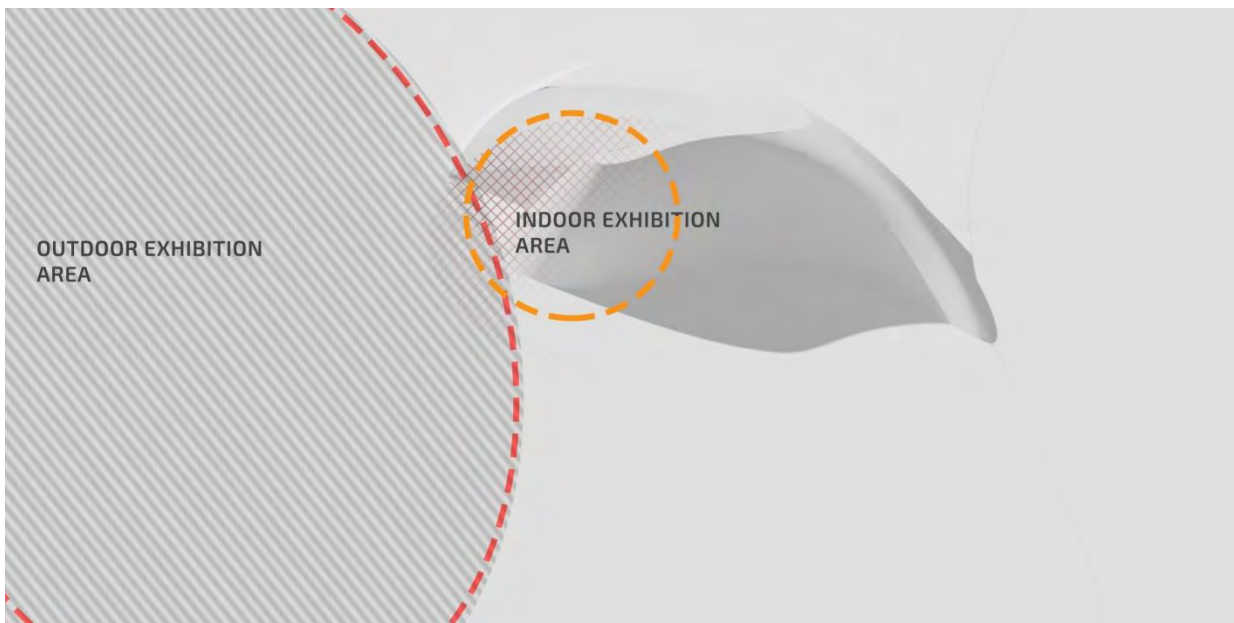


Figure :6.1.17 Concept Diagram 17



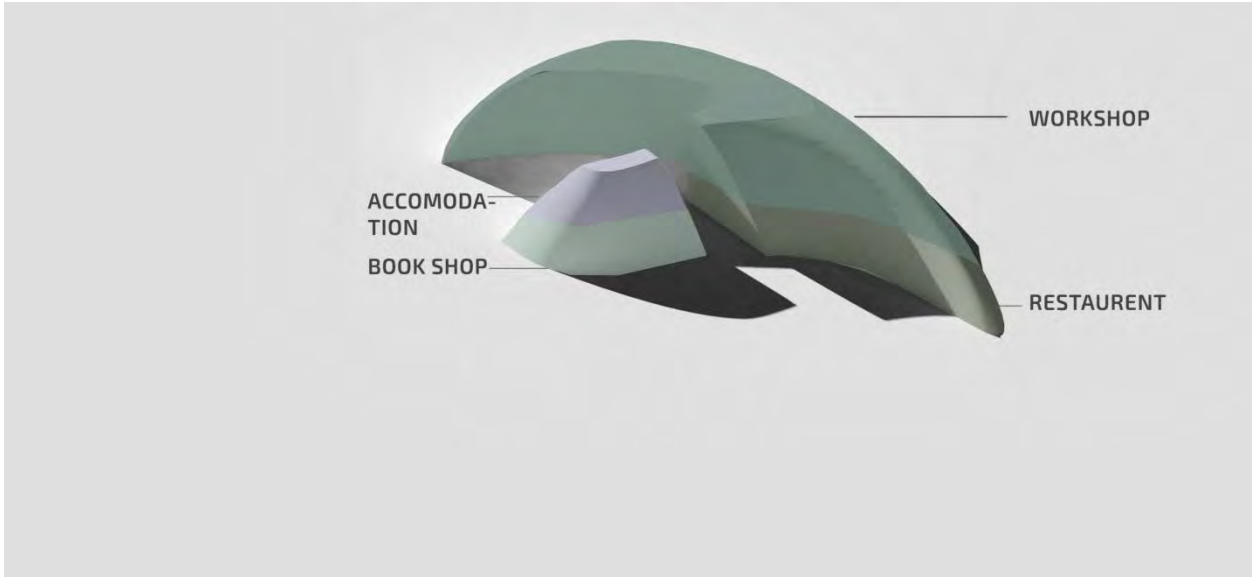
flow towards social cultural hub from entry

Figure :6.1.18 Concept Diagram 18



interaction between exhibition space
indoor & outdoor

Figure :6.1.19 Concept Diagram 19



functional distribution in socio-cultural hub

Figure :6.1.20 Concept Diagram 20

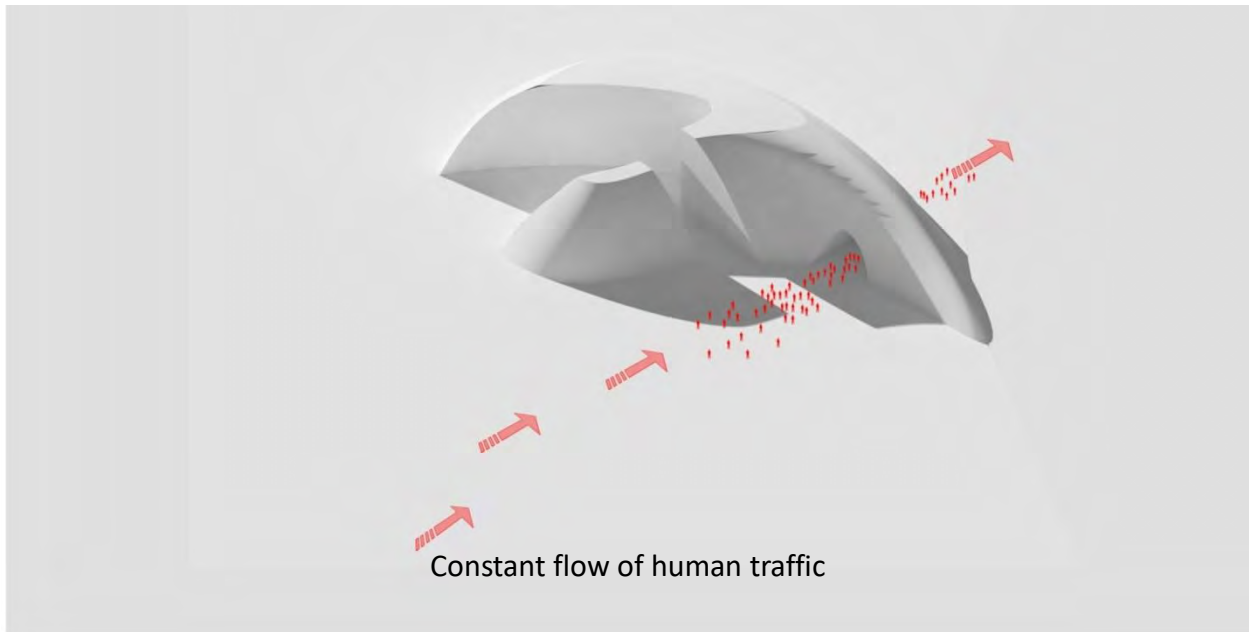
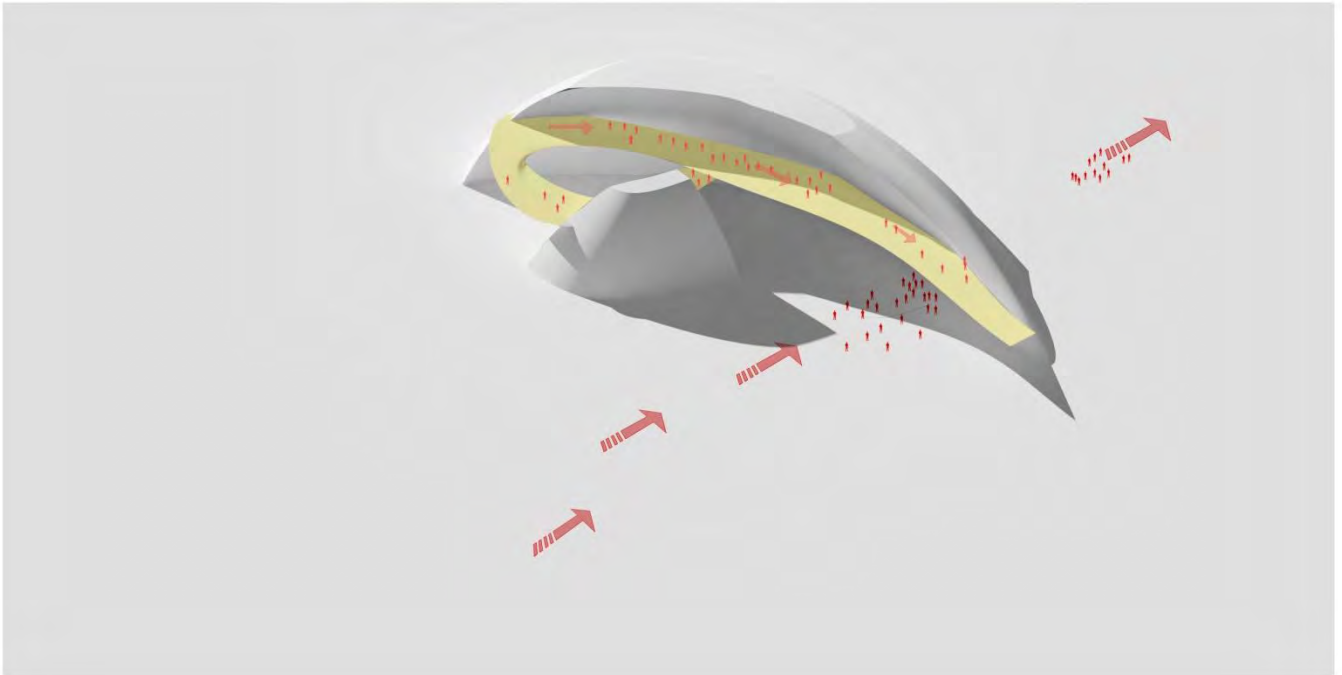


Figure :6.1.21 Concept Diagram 21



Horizontal and
Vertical flow of human traffic

Figure :6.1.22 Concept Diagram 22

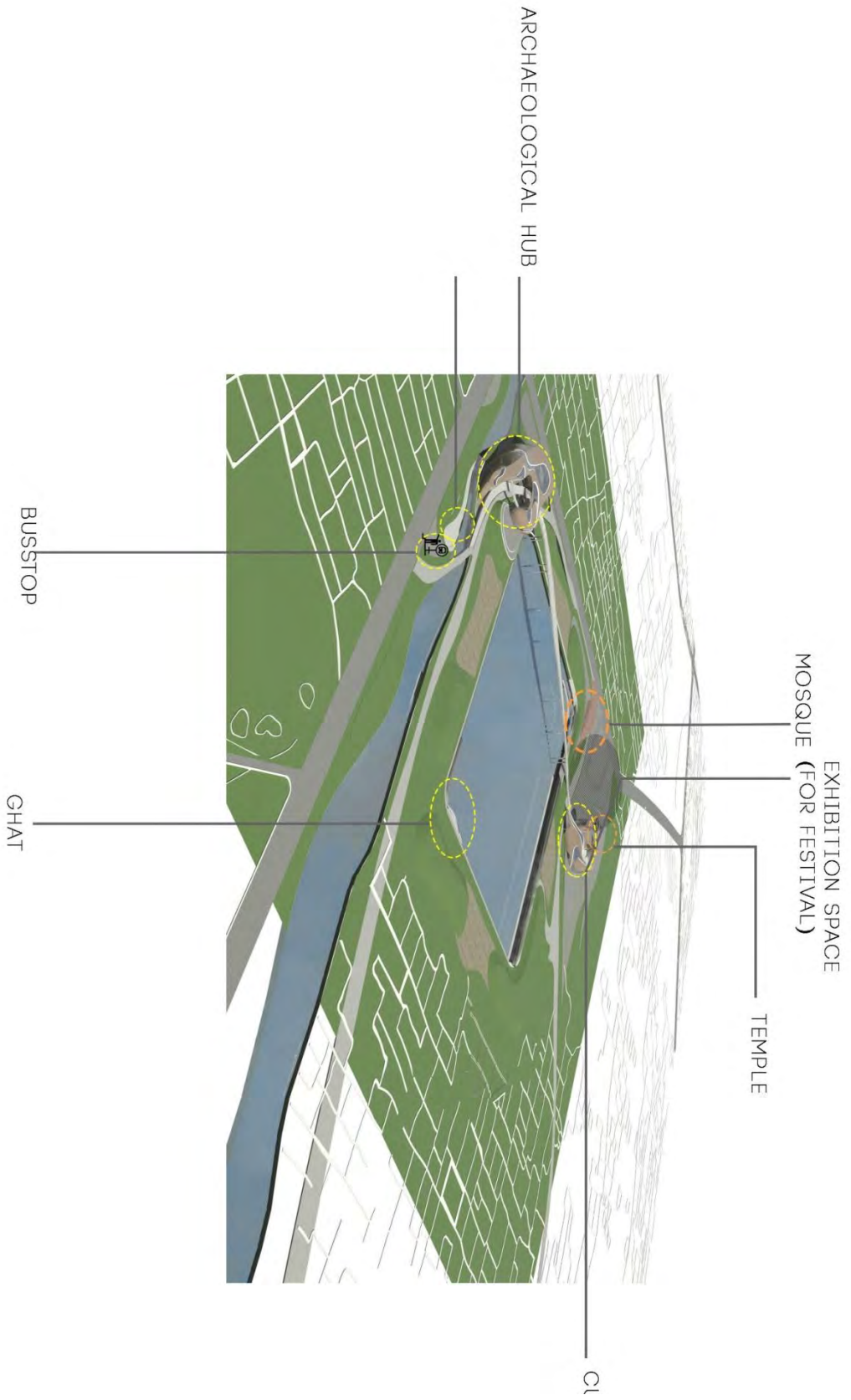


Figure :6.2.1 Concept Diagram 1

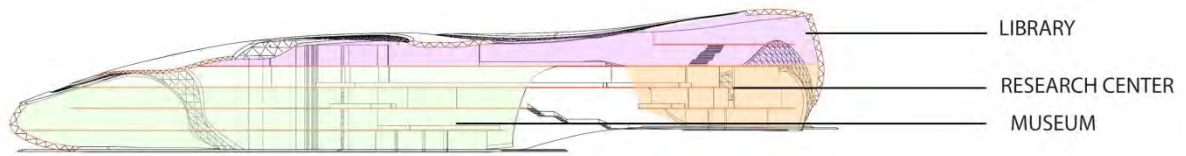


Figure :6.2.2 Concept Diagram 2

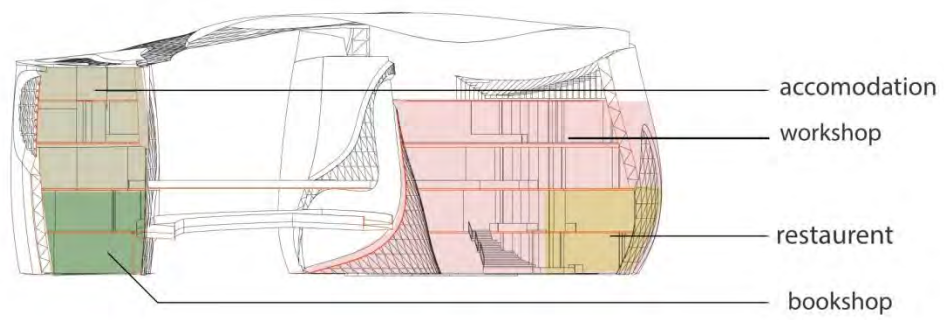


Figure :6.2.3 Concept Diagram 3

 SITE PLAN

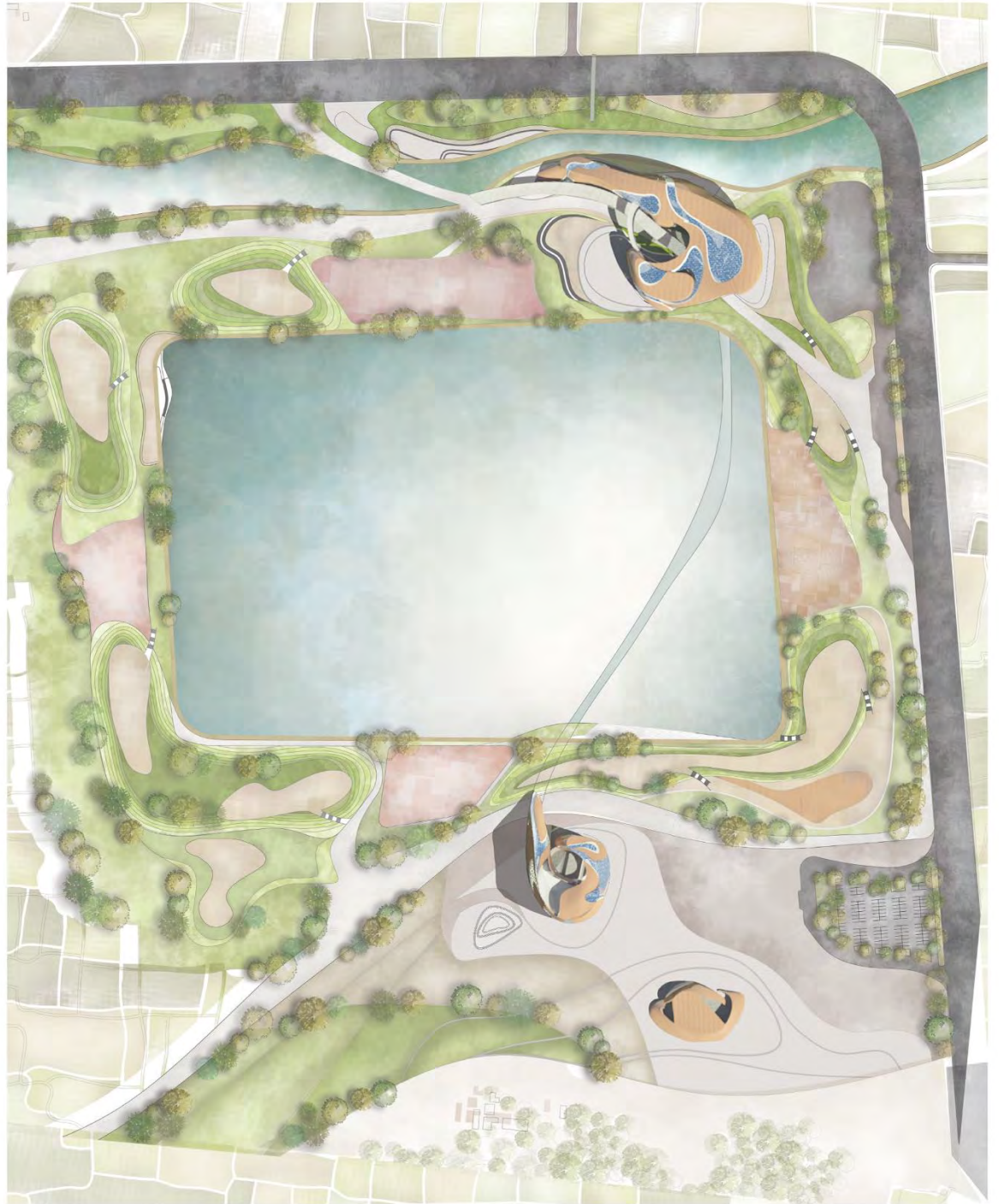


Figure :6.3.1 Site Plan

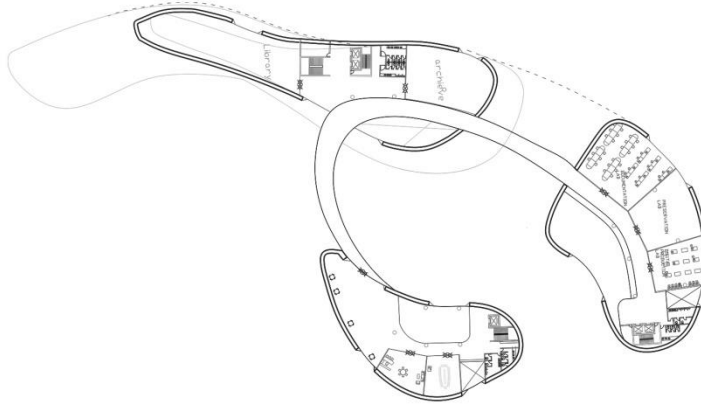
Figure :6.3.1 Site Plan



Figure :6.3.2 Plan at 14'-0"

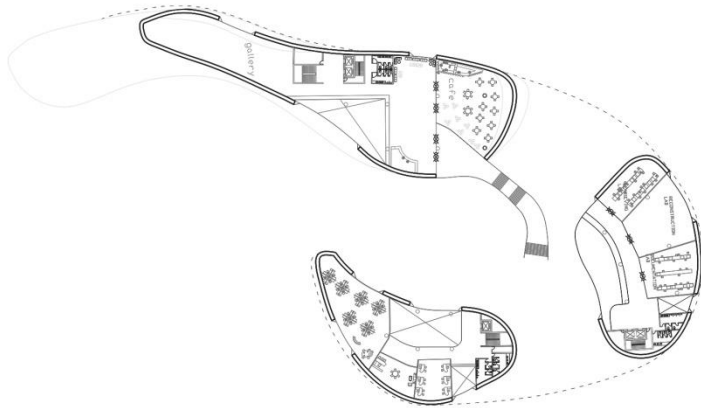


Figure :6.3.3 Plan at 7'-0"



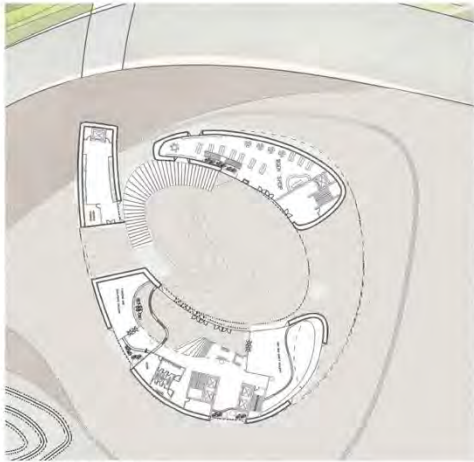

 ARCHAEOLOGICAL HUB
 FIRST FLOOR PLAN

Figure :6.3.4 Plan at :21'-0"



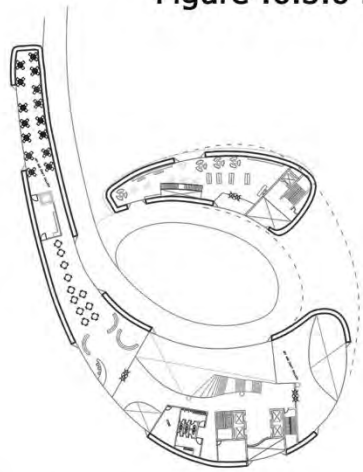

 ARCHAEOLOGICAL HUB
 THIRD FLOOR PLAN

Figure :6.3.5 Plan at :28'-0"



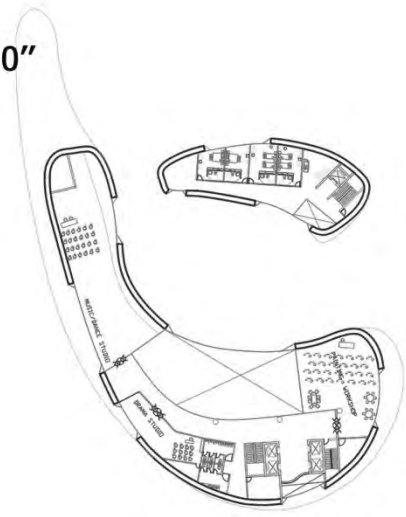
CULTURAL HUB
GROUND FLOOR PLAN

Figure :6.3.6 Plan at :12tt'-0"



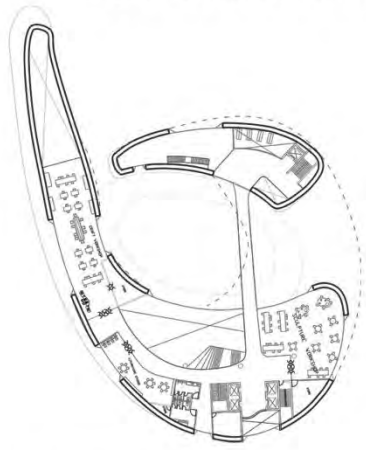
CULTURAL HUB
FIRST FLOOR PLAN

Figure :6.3.7 Plan at :24'-0"



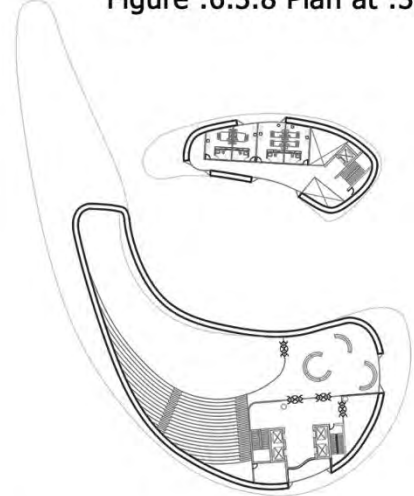
CULTURAL HUB
THIRD FLOOR PLAN

Figure :6.3.8 Plan at :36'-0"



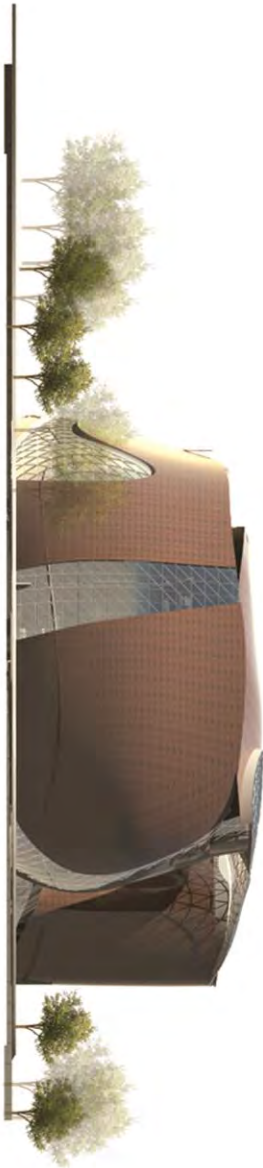
CULTURAL HUB
SECOND FLOOR PLAN
SCALE : 1/16"=1'-0"

Figure :6.3.9 Plan at :48'-0"



CULTURAL HUB
FOURTH FLOOR PLAN

Figure :6.3.9 Plan at :60'-0"



EAST ELEVATION

Figure :6.3. 10 ELEVATION 1



NORTH ELEVATION

Figure :6.3. 11 ELEVATION 2



EAST ELEVATION

Figure :6.3. 12 ELEVATION 3



Figure :6.3. 13 ELEVATION 4
NORTH ELEVATION

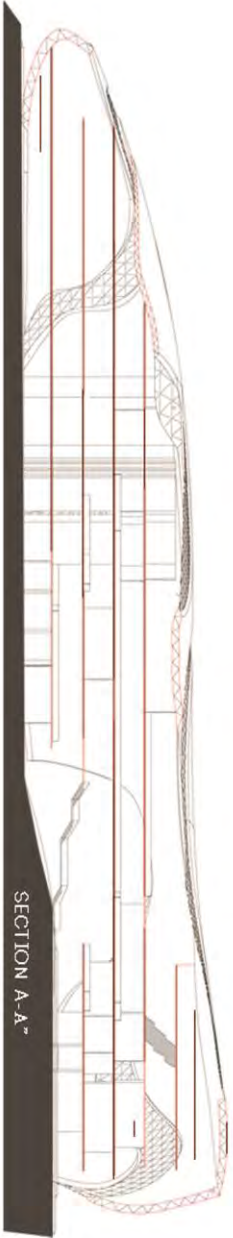


Figure :6.3. 14 SECTION 1

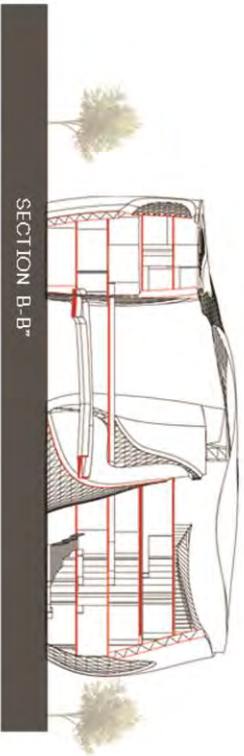


Figure :6.3. 15 SECTION 2

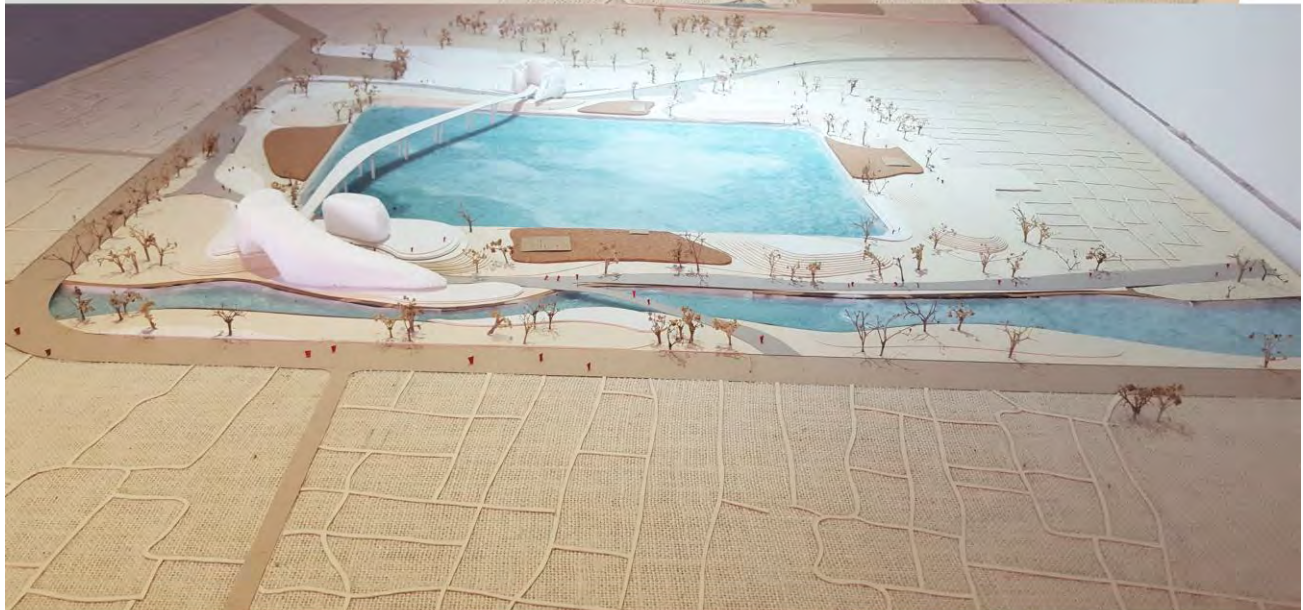














Conclusion:

Architecture that is classed as historical important is most often perceived and treated as an **expression of the past due to its existence through ages. It's a reference for mankind to** relate and understand past. The project is to translate the language of the past and displaying it in a contemporary manner. This project will bring clarity to the past of binnadighi and other archeological evidence in that area. This project will also represent the culture and tradition of our country specially nilphomari and the regional area through cultural hub. Binnadighi is already very popular as a recreational space in that region. The architectural appearance will translate the history of the past and narrate the context. It will help people to create a sense of awareness and intimacy to preserve their past

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