

SRITIKOTHON :
**A WAY TO REVIVE THE LOST IDENTITY OF PUTHIA RAJBARI &
TEMPLE COMPLEX.**

By

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

Department of Architecture
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DECLARATION

It is hereby declared that

1. The thesis submitted is my own original work while completing degree at BRAC University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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All praises goes to Almighty Allah the most merciful, most benevolent to man and his action.

This project is a result of almost eight months of constant self-questioning, digging into the intricacies of our culture and heritage, and, most importantly, interacting with people who have stood by my side throughout the process and beyond. In completion, rather the beginning of a new phase of my journey, I would like to thank the people who pushed me every time I stumbled, from the bottom of my heart.

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ABSTRACT

In a third-world country like Bangladesh cultural heritage is often perceived as a luxurious and unnecessary event. People in our country are generally unaware of the value of cultural heritage and do not feel the necessity of conservation. So, this lies far behind in the funding policy that results in a poor condition in the cultural and archaeological scenario of the country. But the cultural heritage is the roots of a community as well as for a nation. Conservation of it is very important because it provides a sense of identity and continuity in a fast-changing world. Puthia temple town is a small historic town. For its grandeur and rich history full of myths and legends, this place of a Mughal era zamindar dynasty attracts a lot of tourists, history enthusiasts, and researchers. The area is specific with cultural values, the distinct footprint of lifestyle, especially enveloped, organic, and spread with uncommon neighborhood-fabric. Besides the royal palace, the place holds some of our country's greatest historical and architectural resources. It is a general belief that previously Puthia Rajbari was more vibrant, dynamic, and livable, outdoor spaces were more responsive. What are the ingredients that make the small town or its outdoor and indoor spaces so vibrant? Why this is almost a dead historic site now, though this place has that much potential to bloom to its full extent as an example of enlightening cultural heritage? The project aims to create awareness about cultural heritage safeguarding the tangible heritages of Puthia zamindari, ensure community orientation with intangible means to keep intangible heritages alive, and create a sense of identity and continuity, Sustainability and revitalization of old town integrated with the new concept of present-day requirement.

APPROVAL

The thesis titled “**SRITIKOTHON: A Way to Revive the Lost Identity of Puthia Rajbari & Temple Complex** ” submitted by Farhin Iqbal (ID-16108004) of Spring, 2021 has been accepted as satisfactory in partial fulfillment of the requirement for the Bachelor of Architecture degree on May 28, 2021.

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CHAPTER ONE: INTRODUCTION

1.1 Background of the research

Bangladesh has a diverse culture that has evolved over thousands of years of civilization in the region. As a result, we get to view a diversity of historic sites from various eras in various parts of the country. The term "heritage" refers to anything of great value that is passed down to future generations for its positive qualities. A community must be aware of its origin and roots in the local, regional, and global context in order to understand and appreciate itself and be able to chart its course into the future. "A city without historic structures is like a man without memory," as the saying goes (Su, X., 2009). Unfortunately, the majority of our country's citizens are unaware of the value of cultural heritage and do not perceive the need for preservation. As a result, the funding policy is far behind, resulting in a deterioration of the country's cultural and archaeological landscape. Cultural heritage, on the other hand, is the foundation of a community as well as a nation. Its preservation is necessary as it gives people a sense of identity and continuity in an ever-changing environment.

However, Bangladesh emerges as a popular tourist destination for her natural heritage, beautiful coasts and beaches, archeological remains, historical and religious places, hills and islands, forests and jungles and attractive countryside. Tourism has considered as the world's largest and rapid growing industry of modern business world. It has a significant impact on a nation's economic growth. Bangladesh has enormous potential to develop tourism on cultural heritage too. Located on the rivers of Jamuna and Padma, Rajshahi division is known for its fertile land and wonderful destinations, making it a very popular region for tourists to explore. Puthia upazila, in Rajshahi division is the place that has the largest concentration of heritage buildings in Bangladesh. Rajshahi region was ruled by the Puthia Raj family. For its grandeur and rich history full of myths and legends, this place of a Mughal era zamindar dynasty attracts a lot of tourists, history enthusiasts and researchers. Besides the royal palace, the place holds some of the greatest historical and architectural resources of our country. Today, this place is in verge of losing its glory. This historic town is hampered by three interconnected factors: a lack of research

interest, a lack of understanding of the formation of these historic traditional towns with respect to tradition, religion, and beliefs of the people, and a lack of rehabilitation and conservation of the heritage structures received little attention in urban development policy. However, with increased public awareness of this historic town's Cultural Heritage, as well as community involvement, appropriate conservation policy, and by incorporating new concepts of the present day requirements, the Temple Complex can be revitalized.

1.2 Project brief

Name: “*SRITIKOTHON: A Way to Revive the Lost Identity of Puthia Rajbari & Temple Complex.*”

Location: Puthia-Bagha Road, Puthia Upzilla, Rajshahi.

Client: Parjatan Corporation, Bangladesh (Hypothetical)

Puthia Temple Complex site area: 34 acre

Intervention site area: 9.2 acre

Proposed built area of the Project: 95,670 sqft

1.3 Aims and Objectives

The aim of the project is:

- Creating cultural heritage awareness
- Making a conversation between the past and the present fabric of Puthia.
- Promoting this area as a coveted tourist destination through the cultural assets
- To re-consider the heritage conservation process of our country.
- Reviving the complex by providing more interacting spaces for locals and tourists.
- Designing functional tourist spot with the involvement of local community.
- Motivating the local artisans by providing them exposure

The objective of this study is to,

- Identify and analyze the traditional spatial order in the Puthia Temple Town, which has survived to this date.
- Identify the surviving traditional pattern
- Analyze the transformation trend in terms of hierarchy and relationship of spaces
- Identify the cultural heritages of the historic town
- Flexible Catering For present and future needs
- Identification of opportunities for improvement of physical environment
- Develop adequate and integrated open space network
- Enhance liveliness of open spaces
- Use vegetation extensively to strengthen the image of old town

1.4 Methodology

Mixed method research approach has been taken.

- For the study, reviewing of many relevant literature regarding this subject has been done. Such as government and non-government official documents, reports, articles and books. Different dependable, national and international sources are prioritized throughout the research process.
- For qualitative research Physical and Photographic Surveys have been done.
- To gain information semi structured interviews taken from the designated person of Department of Archaeology, restoration experts and institutions dealing with the safeguarding of heritage and traditional buildings, individual person worked in same topic as this.
- To analyze the situation, some unstructured interviews were taken in the community
- While the books and articles helped create a picture of the previous and current situation, field surveys helped to analyze the state from own perspective. Since the basic assumption was that

some strategic improvement in the locality would trigger self-renewal in the study area, therefore, strategic opportunities were explored for analysis and identification.

1.5 Rationale

Bangladesh's Department of Archeology has identified 493 archeological sites all across the country. Only 24 of the 493 sites have the bare minimum of infrastructure in place to ensure the protection and preservation of these archeological sites. One of the most important tasks in reviving a civilization's culture is the preservation of its heritage sites. In a third world country like Bangladesh cultural heritage is often perceived as a luxurious and unnecessary event due to poor condition of the other basic needs and necessity of the society. This is because of the socio-economical infra structure of the country that always suffers to provide least effort to fulfill basic needs like food, health or shelter. So, culture or heritage lies far behind in the funding policy that results a condition in the cultural and archaeological scenario of the country. The development of archaeological sites in Bangladesh is hampered by a lack of trained and unskilled labor. Puthia temples and the other antiquities in Puthia Rajbari are the property of the Department of Archaeology of Bangladesh. The department of archaeology has some routine tasks to complete in order to develop sites such as the Puthia Temple complex. Capacity of the administrative governance is there but the site and the surrounding development of building tourism for Puthia is faded. On the other hand, due to humid climate and being disaster prone area the archaeological and architectural sites of Bangladesh are threatened by the natural calamities and decaying earlier. High salinity with the absence of proper maintenance has already ruined a large number of historical structures in this place. Besides, the local community is unaware of the significance of this historic monument and its setting. Due to which lack of cultural longingness is seen.

CHAPTER TWO: LITERATURE REVIEW

2.1 Culture and Heritage

2.2 Types of Cultural Heritage

2.3 Listing Criteria for Cultural Heritage

2.4 Bangladesh National Building Code, 2006

2.5 Description of relevant terms

CHAPTER TWO: LITERATURE REVIEW

2.1 Culture and Heritage

Culture, in plain terms, is what distinguishes a civilization. It contributes to the shaping of one's way of life, one's viewpoint on daily life, and, most crucially, one's sense of self-identity. "Culture or civilization taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society." (Tylor, 1871). The ideas, practices, and social behavior of a particular people or community are referred to as culture. Heritage, on the other hand, refers to parts of culture that have been passed down from generation to generation and will be conserved for future generations. According to the Deschambault Declaration, 1982, "Heritage is the combined creations and products of nature and of man in their entirety and a rich inheritance that may be passed on, which invites our recognition and our participation". And Cultural heritage "may be defined as the entire corpus of material signs – either artistic or symbolic – handed on by the past to each culture and, therefore, to the whole of humankind".

Cultural heritage is the foundation of a community and a nation. Cultural Heritage Operational Guidelines adopted by the United Nations Educational, Scientific and Cultural Organization (UNESCO), World Heritage Committee in 1992, states that cultural landscapes are cultural properties and represent the "combined works of nature and of man" designated in the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. "Cultural heritage contains some phenomenon which does not end up with the monuments or collection of archaeological objects, but cultural heritage includes traditions or living experiences inherited from our ancestors and it passes on to our descendants, such as oral traditions, performing arts, social practice, rituals festive events, knowledge and practice concerning nature and universe or the knowledge and skill to produce

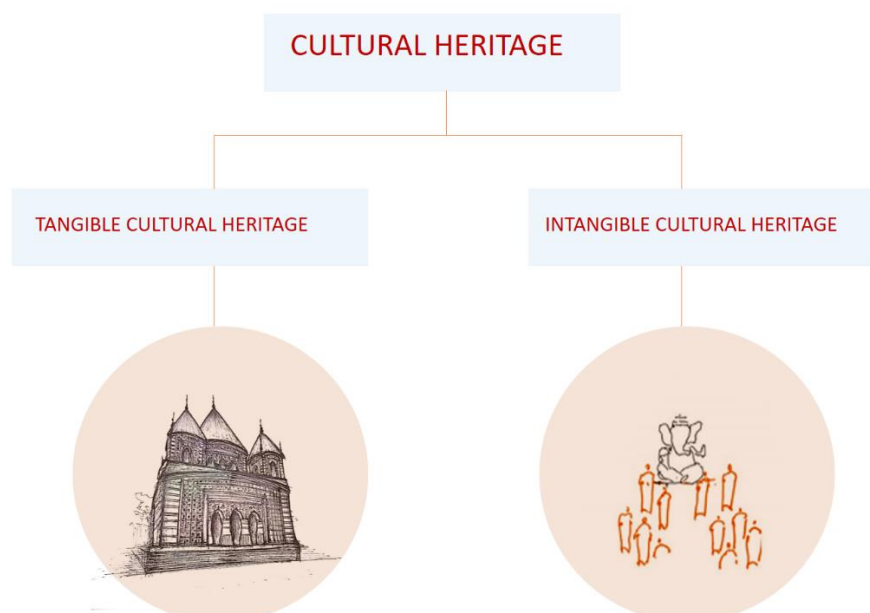
traditional crafts” (Doza 2013). The present-day concept of cultural heritage is a result of the process related to the development of contemporary society, it’s values and it’s requirements.

Puthia is a land of "continuing cultural heritage," and in order to maintain their cultural legitimacy, they must be conscious of the importance of rituals, physical entities, and artifacts. In this regard, the community must be oriented with intangible means in order to survive. So, in the form of cultural heritage (both intangible and tangible), Puthia region is containing the traditional values to represent the state.

2.2 Types of Cultural Heritage

Cultural heritage is divided into two categories, which are listed below:

- a. Tangible Cultural Heritage
- b. Intangible Cultural Heritage



2.2.1 Tangible Cultural Heritage

Tangible heritages are those which have physical aspects such as monuments, architectural buildings, paintings, statues etc. Tangible heritage is intimately correlated to the location and community practice, which has likely continued since the physical entity was built. This form's physical entity provides shelter for many traditions' actions. According to INTACH, "Cultural spaces - places where popular and traditional cultural activities take place in -a concentrated manner (sites for storytelling, rituals, marketplaces, festivals, etc.) or on a regular basis (daily rituals, annual processions)."

2.2.2 Intangible Cultural Heritage

The Intangible Cultural Heritage defines as the practices, representations, expressions, knowledge and skills – including the instruments, objects artefacts and cultural spaces associated with them – that communities, groups and individuals recognize as part of their cultural heritage. Intangible heritage deals with the immaterial aspects of the heritage for instance literature, music, religious ceremonies, traditional practices, language etc. The rituals and actions are referred to as traditional practices, and they have been passed down from generation to generation. And we all share this ancient pattern known as cultural expression, which has been passed down from one generation to another. Clearly, this has evolved in their responses to their settings, and it contributes to our sense of self-identity and continuity.

The Indian National Trust for Art and Cultural Heritage (INTACH) states that the intangible heritage encompasses the following:

- Forms of popular and traditional expression - such as languages, oral literature, music, dance, games, mythology, rituals, costumes, craftwork, know-how, architecture.
- Conflict and evolution of the cultural and modern expressions of art, culture and indigenous knowledge.

2.3 Listing Criteria for Cultural Heritage

According to the Indian National Trust for Art and Cultural Heritage (INTACH) ,the following three key concepts need to be understood to determine whether a property is worthy of listing as Cultural Heritage or not:

- Historic significance
- Historic integrity
- Historic context

2.3.1 Historic Significance

A property's historic significance refers to how valuable it is to a community's, region's, or nation's history, architecture, archaeology, engineering, or culture. In selecting a building, particular attention should be paid to the following:

- a) The place is important in demonstrating the evolution or pattern of a it's history
- b) The place demonstrates rare, uncommon or endangered aspects of its's cultural heritage
- c) The place has potential to yield information that will contribute to an understanding of it's history
- d) The place is important in demonstrating the principal characteristics of a particular class of cultural places;
- e) The place is important because of its aesthetic significance;
- f) The place is important in demonstrating a high degree of creative or technical achievement at a particular period;
- g) The place has a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
- h) The place has a special association with the life or work of a particular person, group or organization of importance

2.3.2 Historic Integrity

Historic integrity is the authenticity of a property's historic identity', evidenced by the survival of physical characteristics that existed during the property's historic period. Historic integrity enables a property to illustrate significant aspects of its past. Not only must a property resemble the historic appearance but it must also retain physical materials, design features and aspects of construction dating from the period when it attained significance.

2.3.3 Historic Context

Historic context is information about historic trends and properties grouped by an important theme in the history of a community, region or nation during a particular period of time. A knowledge of historic context enables people to understand a historic property as a product of its time.

2.4 Bangladesh National Building Code, 2006

Historic and architecturally valuable buildings - A building or structure which has been designated by official action as having special historical or archaeological interest, or a building or structure identified by a legally constituted authority as being architecturally valuable, may be undertaken for repairs, alterations and additions necessary for its preservation, restoration, rehabilitation or continued use provided.

- I. The proposed repair, alteration or addition to buildings of historical or archaeological significance is approved by the legally constituted authority, such as Department of Archaeology;
- II. The proposed repair, alteration or addition to buildings of architectural value does not impair the aesthetic quality and architectural character of such buildings;
- III. The restored building or structure will be no more hazardous, if any, based on life safety, fire safety and sanitation than the existing building.

2.5 Description of relevant terms

2.5.1 Zamidar

The word 'Zamidar' derived from a Persian word 'Zamindar' which stands for owner of land or 'zamin'. But the status of a zamidar varied from time to time. For example, during the Mughals, they were not owners of land as like as Collectors of Revenue. They were the landholders of demarcated areas, responsible for collecting revenue for the monarchy and rose into prominence during the British colonial era, owing to the opportunity availed by the British in. Like other parts of Bengal, the zamindars of Rajshahi had a significant role in the economic transformation as well as of cultural, architectural, educational development of Bengal under consideration. Among the Zamindaris of Rajshahi, Dubalhati was the oldest one but it was not as large as those of Natore and Puthia.

2.5.2 Traditional Town

The area when it is specific with cultural values, distinct foot print of lifestyle, especially enveloped, organic and spread with uncommon neighbourhood-fabric may be entitled as the term of traditional town. The effect of culture and religion on spatial configuration of organic cities is well noticeable in formation of the Traditional Towns, In the process of formation and evolution of towns, thoughts, beliefs and emotions of the public were manifested. Accordingly, the aforementioned towns were located in the river mouth or by the river side and the town shape expanded from the town center. In its most basic form, the traditional towns consisted of six components, which are; the river, the palace, the religious built form, the open field, the commercial centre and the indigenous settlements. Out of these six, the three basic elements; the Palace. the religious built form and Field are the base of the traditional towns that displayed the relationship between the religion, the ruler and the people. Rapid urbanization and development has brought about irreplaceable changes to the traditional Towns. Although some features of the traditional town can still be traced, it is feared that by the end of this area, there will be any evidences of such significant identity.

2.5.3 Cultural Tourism

The culture of a country or region, particularly its art and architecture, is the focus of cultural tourism. It concentrates on traditional communities with diverse customs, distinct forms of art, and distinct social activities, which distinguishes out from other forms of culture. Tourism in urban settings, particularly historic or major cities, is referred to as cultural tourism. According to ICOMOS, domestic and international tourism continues to be among the foremost vehicles for cultural exchange, providing a personal experience, not only of that which has survived from the past, but of the contemporary life. It's becoming more widely recognized as a constructive force for cultural preservation. Tourism in cultural communities, as well as their values and way of life, can be included. Cultural visitors are often thought to spend significantly more than ordinary tourists. Puthia contains many of the factors mentioned here, hence it has a lot of potential as a cultural tourism destination.

Traditional craft

Traditional craftsmanship is perhaps the most tangible manifestation of intangible cultural heritage. (UNESCO). In order for a craft to be termed into a traditional craft, it has to attain the following facts:

- Taking shape, existing and having long-development in a country
- Forming craft villages or streets
- Generations of skillful craftsmen
- Stable technique of the nation
- Nation's raw material

CHAPTER THREE: HISTORICAL BACKGROUND

3.1 Historic significance value of puthia rajbari and temple complex

3.2 History of Puthia Zamindari

3.3 Religious background of Puthia Zamindars

3.4 Life in a small historic town

3.5 Cataloging the tangible cultural heritage of puthia temple complex

3.6 Stylistic Appreciation of the temples of Puthia Temple Complex

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CHAPTER THREE: HISTORICAL BACKGROUND

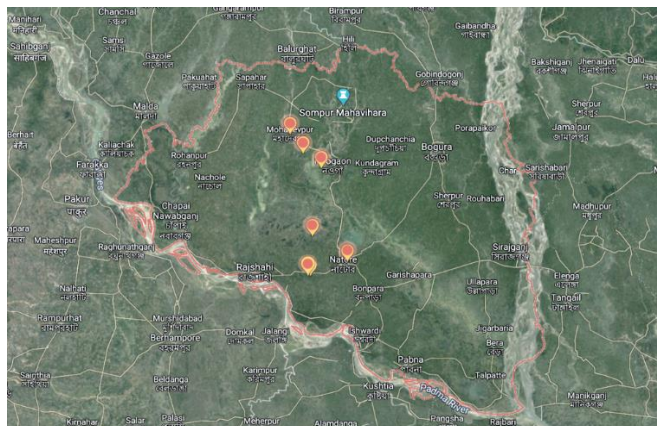
3.1 Historic significance value of puthia rajbari and temple complex

Located on the rivers of Jamuna and Padma, Rajshahi division is known for its fertile land and wonderful destinations, making it a very popular region of magnificent archeological sites for tourists to explore. In medieval times, the region came to be known as "Rampur Boalia". Rajshahi was dominated by various Maharajas, Rajas and Zamindars. So, most say that the origin of the present name of "Rajshahi" is taken from Hindu Kings and zamindars or Rajas as Raj and the persianised Shahi; both of which mean "royal" or "kingdom". Puthia is a Upazila under Rajshahi District in Bangladesh. The Puthia Raj family, of which the town is named, is comprise of a collection of distinguished old Hindhu temples.

- Puthia zamindari is the largest and the wealthiest zamindari in British Bengal. Third amongst the ancient zamindaris but previous two zamindairs were considered minor zamindaris. So Puthia is one of the few Zamindaries of this region which was Ancient, Influential and Aristocrat at the same time.

Influential Zamindaris of Rajshahi region:

1. Dubalhati Zamindari
2. Tahirpur Zamindari
3. Puthia zamindari
4. Balihar Zamindari
5. Mahadebpur Zamindari
6. Natore Zamindari
7. Dighapatia Zamindari

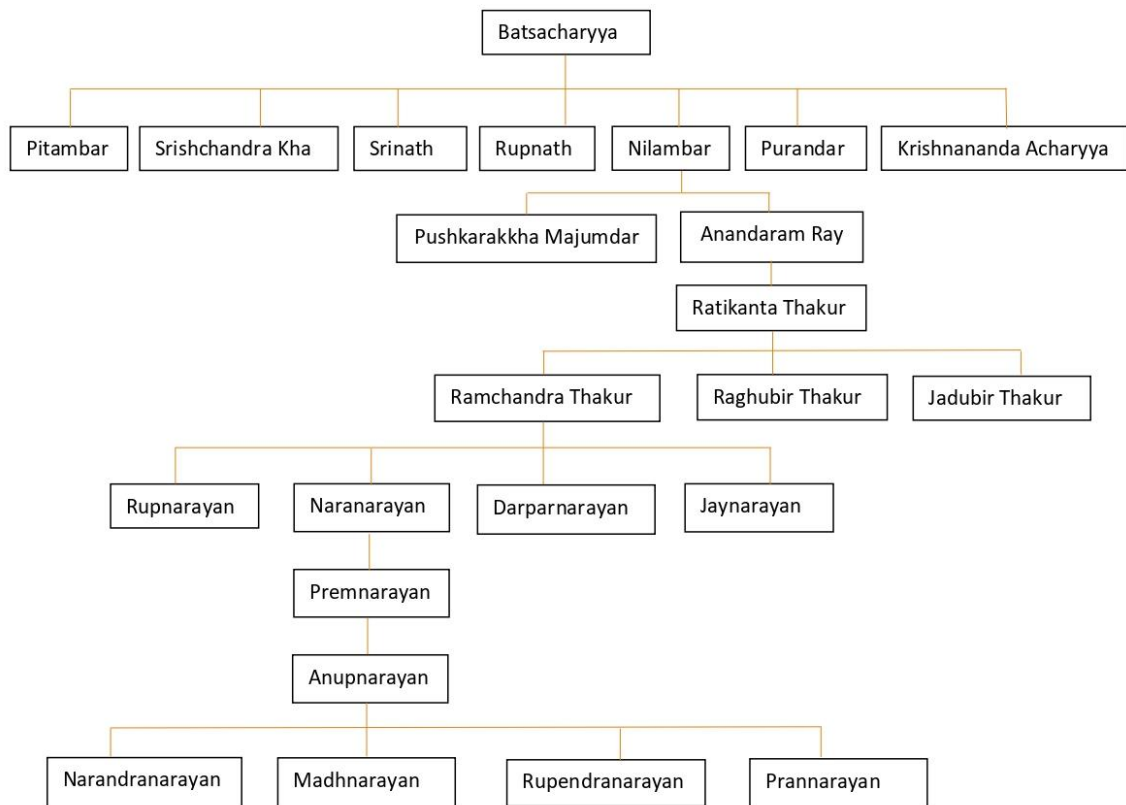


- Rich vigor of late Mughal Architectural style, Bengal's brick temples. Puthia Rajbari has maximum number of protected Terracotta Temples seen in any Raj bari.
- Bhubaneshwar Shiv temple, the biggest Shiv temple of Bangladesh is located in Puthia Temple Complex which is one of the biggest in the sub-continent.

- Almost all the stylistic appearance of the temples is embedded around the region.
- Tarapur Mandir or Hawakhana is a unique temple in Bangladesh which is located 3km away from Rajbari in the middle of a waterbody.
- Terracotta style and Greco-Roman palace still exist and function in local.
- Puthia Temple town reflects happy co-existence of different styles and time period.

3.2 History of Puthia Zamindari

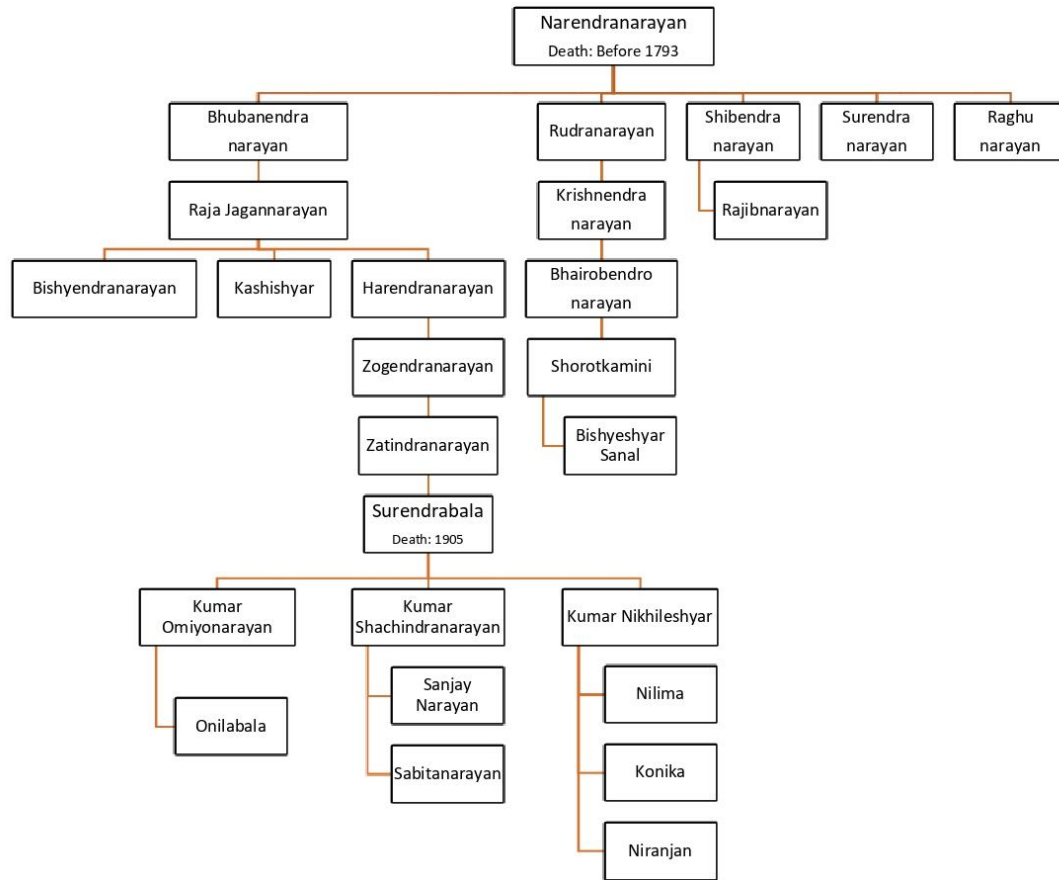
Puthia is the third most ancient among the Zamindars of the Greater Rajshahi district. The origin and growth of Puthia Zamindari is said to have had during the Mughals. From the available information it can be stated that, a pious Brahmin named Batsacharyya was the founder of Puthia Raj Family. During the reign of Emperor Akbar, the Pathan leaders rebelled in Bengal. Realising the gravity of situation, the emperor sent an efficient general to suppress the rebellion. On their way they set up their camp at Chandrakola. The scholasticism and piety of Batsacharyya was widely known. The general was amazed at the magical knowledge of Batsacharyya after talking to him. Batsacharyya asked the general to explain the reason of his coming in detail. He told the general the way to suppress the rebellion. Following the saint's advice the general won the battle and Laskar Khan, the Jaigirdar of Laskarpur Laskar Khan died without any successor. With the permission of the Emperor the general wanted to handover the Pargana of Puthia to Batsacharyya as a reward. Batsacharyya was a scholar in tantric and astrology. The saint was not interested in getting worldly gains, so he refused to take the Zamindari. His son Pitambar was intelligent and influential. He expressed his desire to take the Zamindari, At last the general gave the Zamindari to Pitambar. Pitambar was the eldest son of Batsacharyya. The Rajbari was constructed during the time of Pitambar. For the security of the Rajbari, he constructed huge canals on three sides of it. After his taking over the charge of zamindari, its area was expanded far and wide. When Pitambar died he had no successor. For this reason, his younger brother Nilambar succeeded him in his estate. Being satisfied, Emperor Jahangir gave him the title of "Raja". Among the members of the Puthia Raj Family, he was the first to get the title of "Raja".



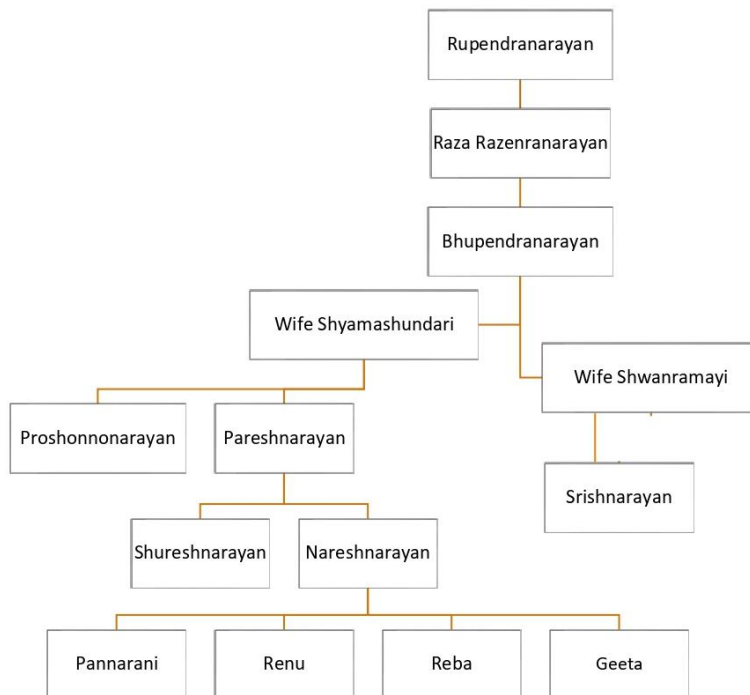
In 1744, Puthia zamindari was divided in four divisions between the four sons of Raja Anupnarayan (Narendranarayan, Rupendranarayan, Modnarayan and Prannarayan) after his death because of a dispute about the property. Even though all the brothers got equal share according to the division, eldest brother Narendranarayan ended up with Five and a half Anna and his other brothers got only three and a half Anna each, as the younger brothers each gave the eldest brother ownership of half Anna property from their own share. After the division their estates were known as Five Anna, Four Anna and Saretin Anna estates. Distribution of property of the zamindars of Puthia:

- (1) Narendranarayan- 5 Ani
- (2) Rupendranarayan – 4 Ani
- (3) Prannarayan Thakur- 3.5 Ani
- (4) Modnarayan- 3.5 Ani

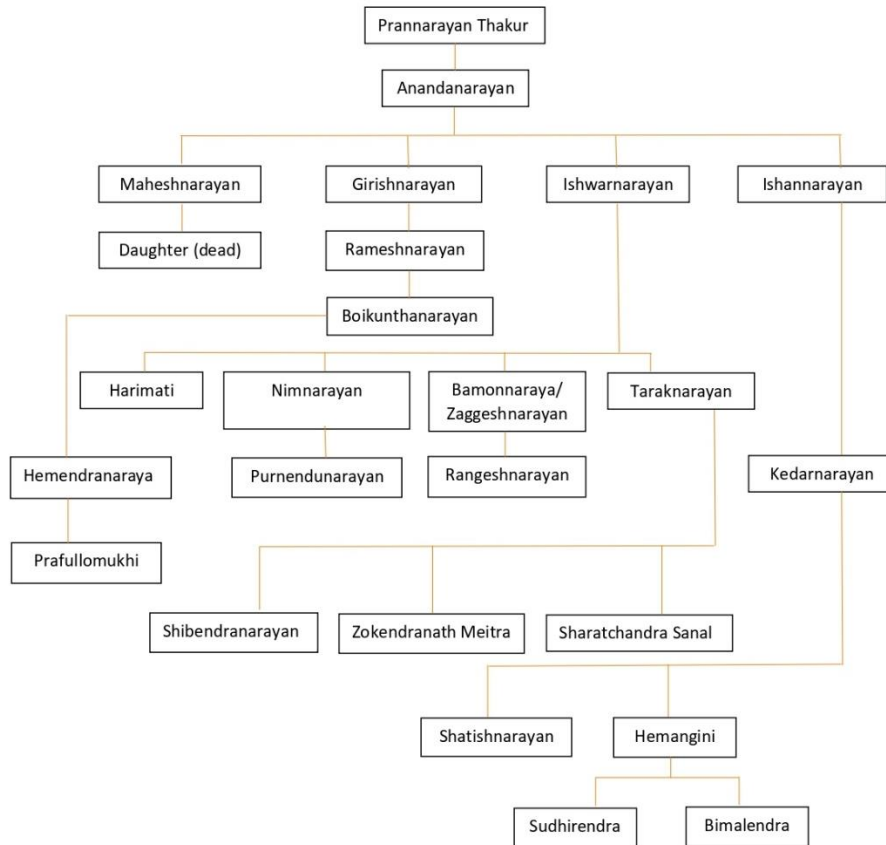
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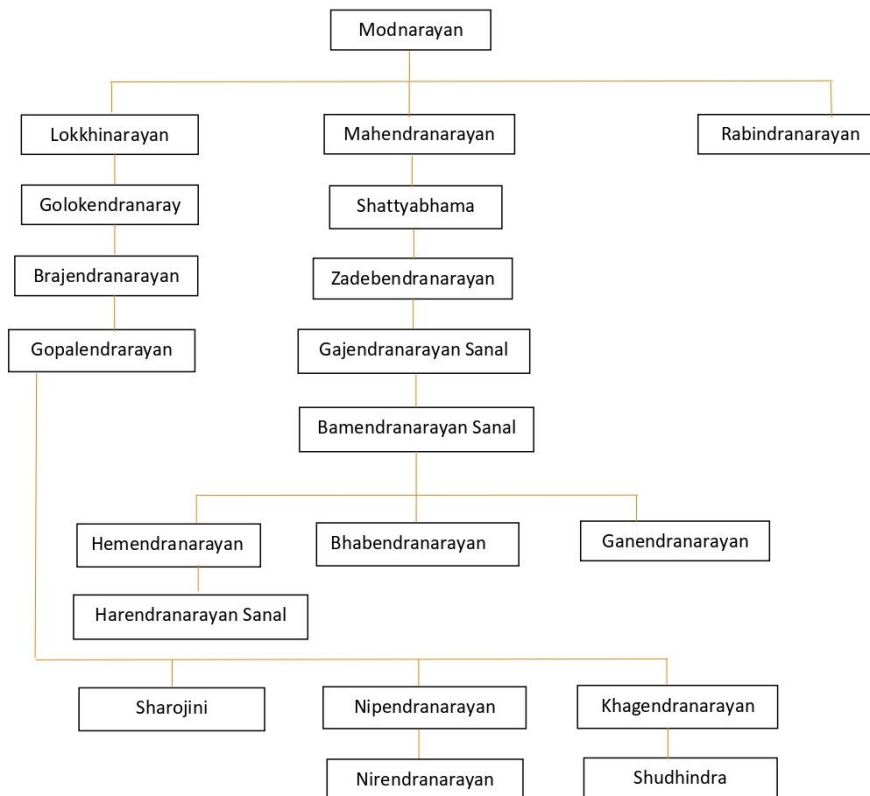
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SHAREY TIN ANI ZAMINDARI



SHAREY TIN ANI ZAMINDARI



Like a lot of the other landlords, kings of the Puthia Rajbari were also accused of torturing their subjects. Despite this, Raja Jagannarayan, Rani Bhubanmayi, Maharani Sharatsundari and Maharani Hemanta Kumari were well-reputed for their welfare activities. Maharani Sharatsundari and her daughter-in-law Maharani Hemanta Kumari were titled with 'The Maharani' title for their contribution to spreading the word of literacy and religion. They contributed much to the growth of education and many developmental programs namely, building of religious institutions and in many other welfare-oriented activities that the people of this area remember with gratitude even today. The Zamindars of Puthia began their zamindari from the Mughal rule to till the British rule. After passing the East Bengal State Acquisition and Tenancy Act 1951, Zamindari of this family came to an end.

3.3 Religious background of Puthia Zamindars

Although Dubalhati was the first zamindari in Rajshahi region, being the Hindus of lower caste, the Zamindars of Dubalhati family could not exert much influence over other Rajas and Zamindars like the families in Puthia, Natore Chougram, Baihar, Kashimpur. These were remarkable and played significant role in the socio-political life of the region. All the Rajas of Puthia Zamindari were upper class Brahmin. Raja Kansa Narayan of this family spent about nine lakh rupees for the worship of Devi Durga. At that time Ramesh Shastri was the family priest or the head priest of the Raja. Later on, the system of worship introduced by him was followed in the worship of Durga throughout Bengal.

Rabindranarayana, the King of Puthia, was a Sakta by faith. Radhamohana Thakur (1697–1778) was a Vaishnava guru. However, when his court pandita was defeated by Radhamohana in a debate, the King became a Vaisnava. After that, vaishnavism were followed in Puthia Raj family.

3.3.1 Shaktism: Major sector of Hinduism, wherein the metaphysical reality is considered metaphorically a woman and Shakti is regarded as the supreme godhead. It includes many goddesses, all considered aspects of the same supreme goddess.

3.3.2 Vaishnavism: One of the major Hindu denominations along with Shaivism, Shaktism, and Smartism. It is the largest Hindu denomination with 38% of Hindus being Vaishnavas. It is also called

Vishnuism, its followers are called Vaishnavas or Vaishnavites, and it considers Vishnu as the Supreme Lord. Rama, Krishna, Narayana, Kalki, Hari, Vithoba, Kesava, Madhava, Govinda, Srinathji and Jagannath are among the names of popular avatars all seen as different aspects of the same supreme being.

3.4 Life in a small historic town

It is a general belief that previously Puthia town was more vibrant, dynamic and livable, outdoor spaces were more responsive. The spaces including the streets, goli and ghats (terrace along water body) contributed towards community interaction, while buildings and courtyards were well embedded-in the cohesive urban fabric producing a sustainable environment. Almost all kind of Bengal's bricks temple are occupying most of the area and keeping it in the center various activities and rituals are generated. Different temples have various rituals. And the most important thing is these some of the temples are performing till dates for all different offerings. From a conversation with Mr. Biswanath, a local from Puthia, former caretaker of temples and palace appointed by the Department of Archaeology, about the old vibrant Puthia, "During the sunup entire portion of the town puffs with joyful enlightenment, a very kin tune of kirton or shama sangeet comes in hearing from the temples. The temples become lively from dawn to dusk by the religious crowd. The central pukurghat gets busy with the length of the daytime, women are passing busy time in the water landing terrace. The bazaar stays vibrant in between morning till the noon. It is observed that people of the town have the broader interaction in the market place and around the other tea stalls. All the day round the temples area is crowded with pilgrims and from different part of area people do come and visit the deity. So when people are gathered at the area the day time is vibrant with trade and commerce, basically the town is focused on the religious activities, people come from other districts for the particular matter" (Doza2013). During various religious festivals, pach ani and char ani zamindars used to compete with each other in the order to raise the festival's grandeur. People from all over the world used to come to this region at that time. The rath jatra of Jogonnath Deb was a remarkable religious festival in here Puthia to behold. A seven-day fair used to be held. The zamindars of Pach ani and Char ani attempted

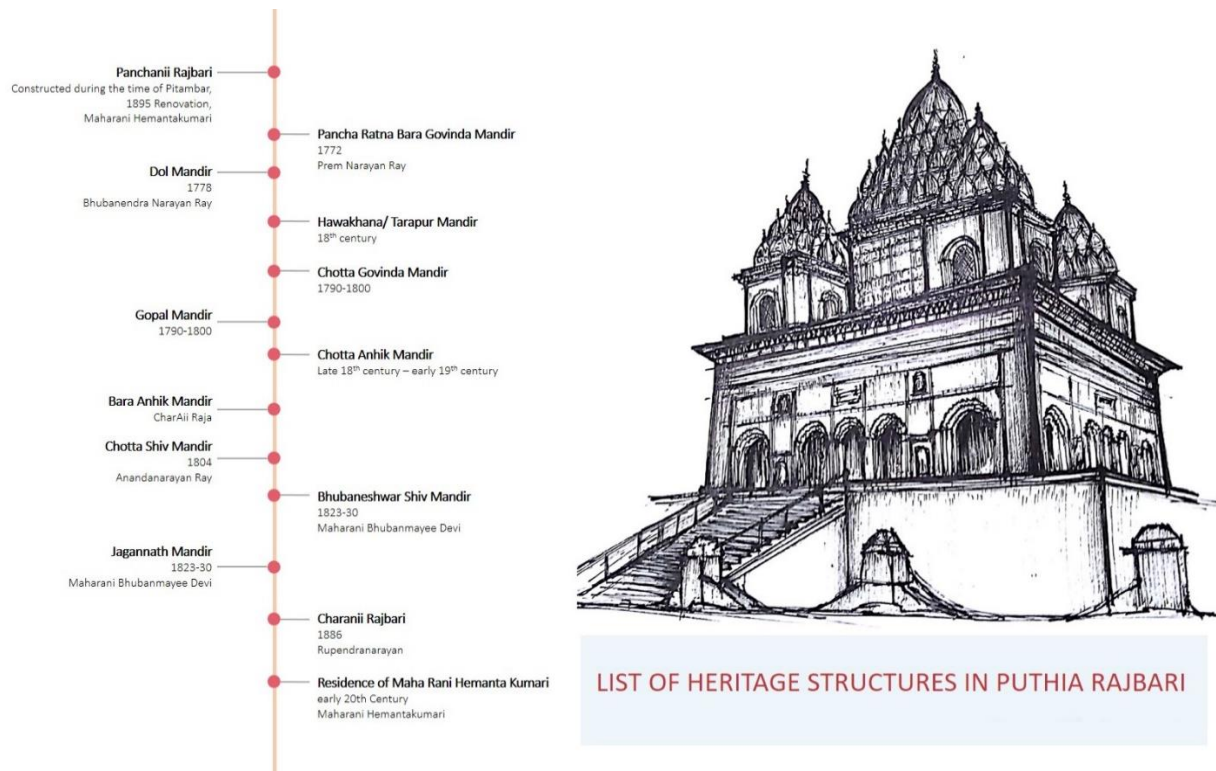
to allure guests by organizing circuses, tours, and other events. Calcutta dancers and ballerinas were brought in. Calcutta sweetmakers were brought in to prepare exquisite sweets. The zamindars of Charani owned a large horse stable. The zamindars of Puthia were well-known for keeping horses there. They used to compete in horse race using these horses in Rajshahi (Rahman,2017). So it is noticeable that the township is greatly dependent on the religious pilgrims. The life of the inhabitant of the small town is governed by some traditional elements and most of the spatial patterns and environments are gathering or congregational type.



(Source: Author)

3.5 Cataloging the tangible cultural heritage of puthia temple complex

The activity of the zamindars of Puthia was not limited only within lease holding. They also did many development works. They had keen interest on artistic movement. The Rajbari, as well as the buildings constructed in the surrounding districts, are examples of their art movement. Unfortunately, the majority of the structures were damaged during an earthquake in 1897 and some in the the liberation struggle in 1971. Again many of the buildings have deteriorated owing to abandonment and environmental decay. The structures are currently maintained by the Bangladesh Archaeological Department.



(Source: Author)

Two sorts of historical structures can be identified: (1) Non-Religious/ Secular structures

(2) Religious structures.

3.5.1 Secular structures

Secular structures are those that are used for living, daily employment, or official purposes. Along with religious structures, the Puthia zamindars built various secular structures. Unfortunately, the majority of these structures have been damaged or are in a state of ruin. Aside from that, some are in unauthorized possession. The Pach ani palace and Char ani palace are two buildings that still retain the legacy of the puthia rajbari.

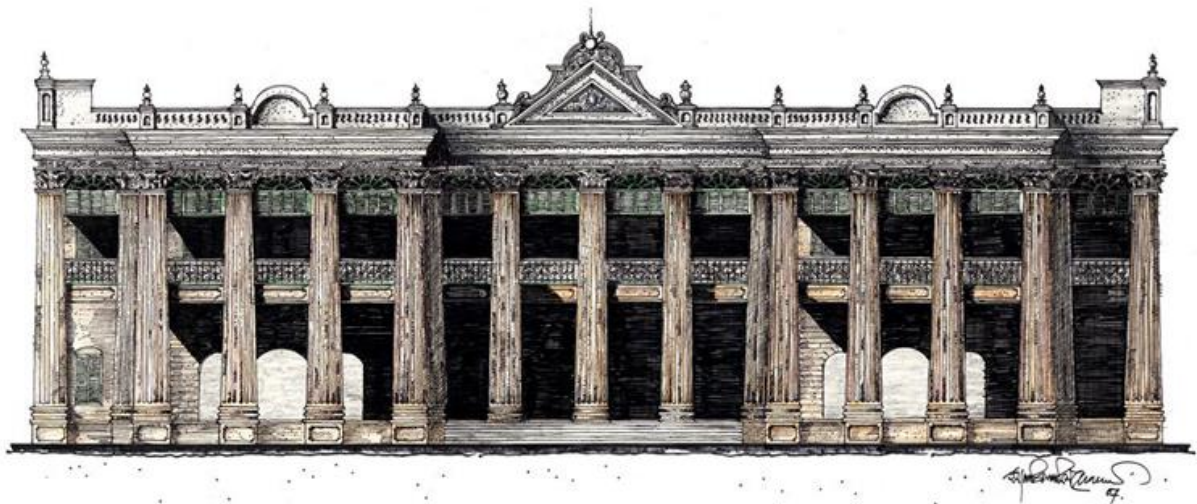
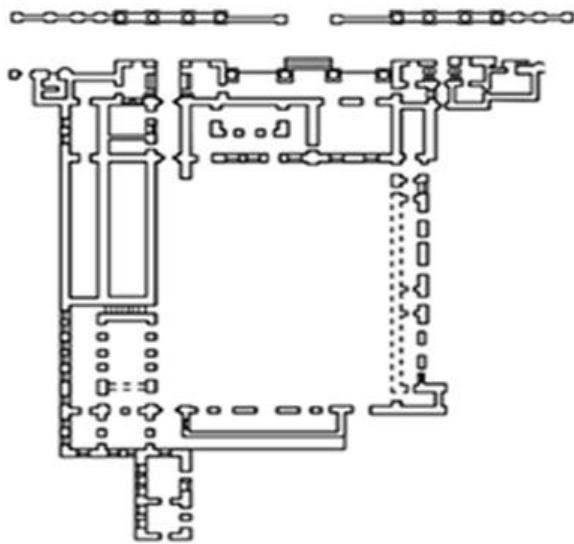
Panch Ani Rajbari

Puthia Rajbari or Panchani Zamindarbari is the main palace of Puthia zamindari. The Palace was reconstructed in Indo-European architecture in 1895 by Maharani Hemantakumari Devi in honor of her mother-in-law Maharani Sarat Sundari Devi. The multi-room two-story palace has a gateway to the north of the house to enter. It is built based on a rectangular plan over 4.31 acres of land with his glory, southwestern part of which comprises a two-storey building, and other parts of this palace are built

based on a single floor plan. The construction method and architectural styles clearly reflect the Indo-European style through the Corinthian columns, floral decorations and different colored glasses which attract people very easily. There are two large carports at the eastern and western ends with a large gateway which is nearly 5.18 m high. The inscription of the lower part of the palace reads: "THE PALACE CONSTRUCTED IN 1895 A.D. BY RANI HEMANTA KUMARI DEVI IN HONOR OF HER ILLUSTRIOUS MOTHER-IN-LAW LATE MAHARANI SHARAT SUNDARI DEVI. S.M. MUKBUL ALI, ARCHITECT, K. SARKAR. OVERSEER, CALCUTTA."

The Panchani Rajbari is divided into 4 courts:

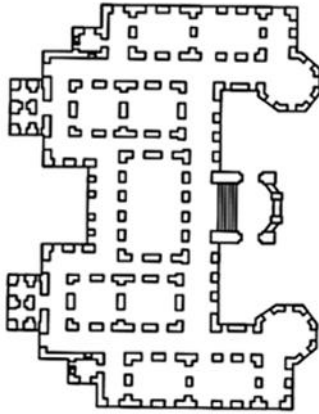
- Kachhari Angan (office court)
- Mandir angan or Gobindabari (temple court)
- Andar Mahal (Inner quarters)
- Residence of Maharani Hemanti Kumari



Residence of Maha Rani Hemanta Kumari

The one storied residence of Rani Hemanta Kumari is situated on the eastern part of the Andar Mahal of Panch Anna palace. The east facing Building has in its front a porch. It has a central reception hall with nine rooms on its north and south. These rooms are similarly arranged on two sides of the hall

room. Besides this, there are stretched verandahs with arches in front and rear of the hall room. In the construction of the roof of this palace iron and wooden beams have been used. As the residence of Rani Hemanta Kumari was built in the early 20th Century, it is in good condition and currently used as Puthia Land office.



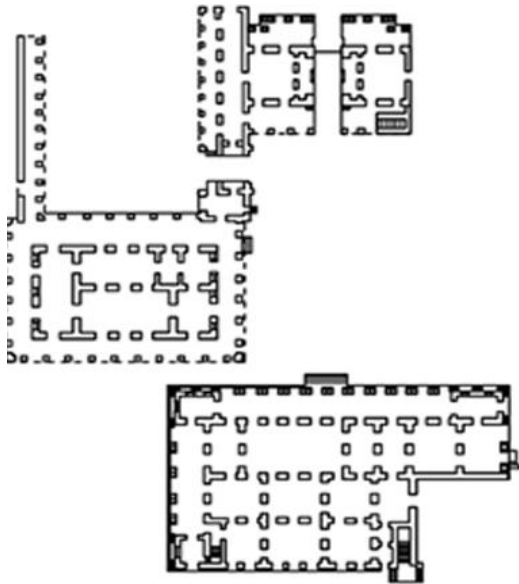
Ghat of Rani

In front of the residence of Maharani Hemanta Kumari there is a large-sized brick Ghat, which is located on the western side of the Gopal Shagor Dighi. This Ghat is surrounded by a high boundary wall and only the women of the Rani Mahal could use it. From the entry point, there is a staircase that descends into the water. From the first step of the staircase, 30 steps have been constructed up to the bottom of the pond. It is known that the upper portion of the boundary wall of the Ghat was covered with iron netting.

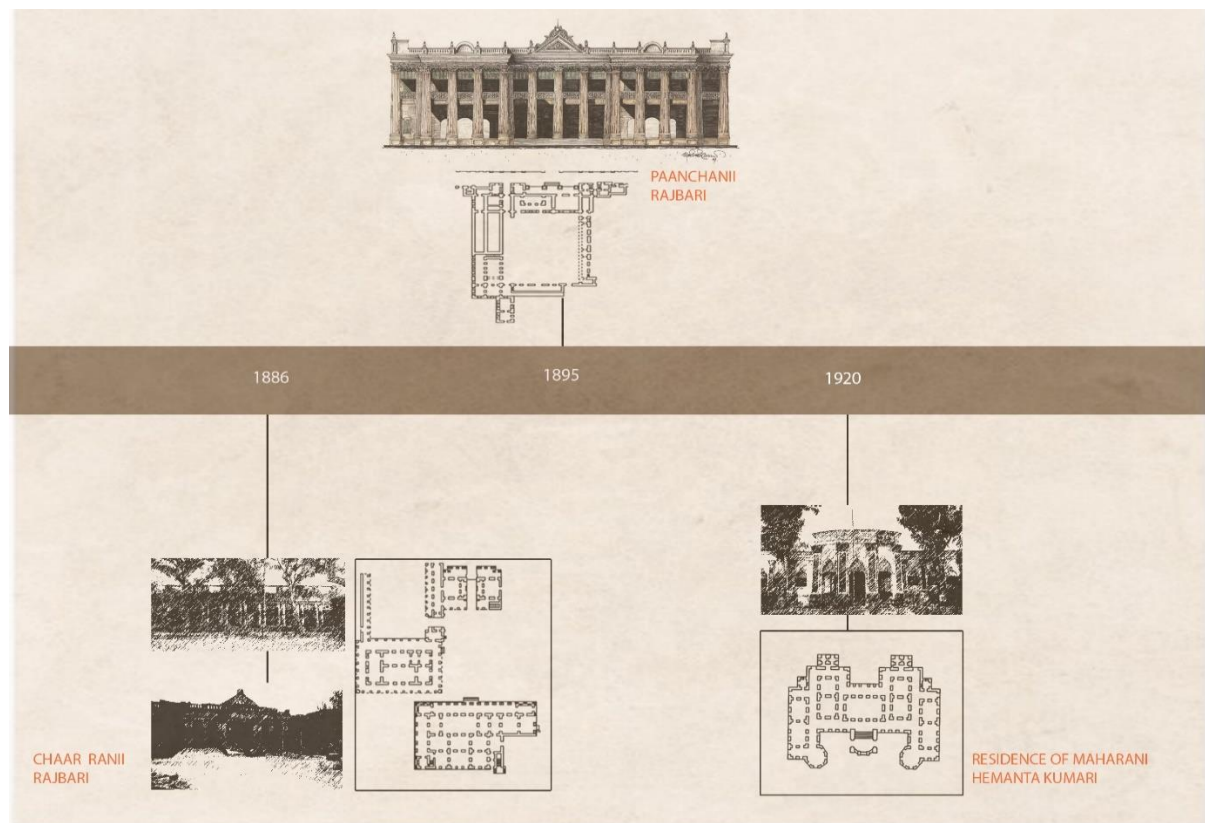


Char-Ani Rajbari

The Char-Ani Rajbari once covered an area of 4.80 acres of land. Unfortunately, at present the rajbari is almost on the verge of destruction. There was a small Shingha Duwar (lion gate) there, which is almost destroyed. Only in extant in dilapidated condition are its entrance portal, Kachari Bari and the Khazanchi khana (treasury house). The KhazanchiKhana building is divided into eighteen rooms with wide verandahs on north, east and west. An inscription above the main entrance says the char Ani palace was erected in 1293 BS (1886).



Timeline of the Secular structures in Puthia Temple Town



(Source: Author)

3.5.2 Religious Structures

Religious structures are the structures that are used for a variety of religious activities in daily life. The Hindu community's religious structure is known as a 'Mandir'. A mandir or temple is a religious space for Hindus where people worship their gods and goddesses aroused by their faith, offer appreciation and receive happiness from their creators.

Puthia Temple Complex consists of a cluster of notable old Hindu temples. The temples were built by Hindu Zamindars of the Puthia Raj family who were noted philanthropists of Rajshahi. For easier assimilation the religious structures can be divided into two parts:

(1) Existing Religious Structures

(2) Dilapidated Religious Structures

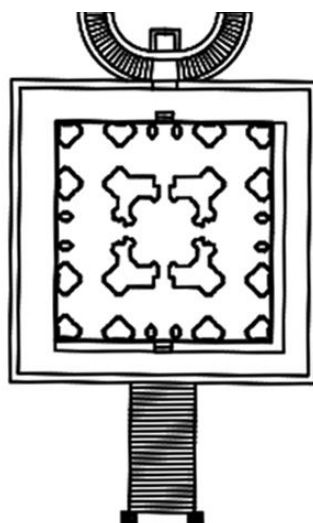
3.5.2.1 Puthia Temple Complex (Existing Religious Structures)

Bhubaneshwar Shiva Temple

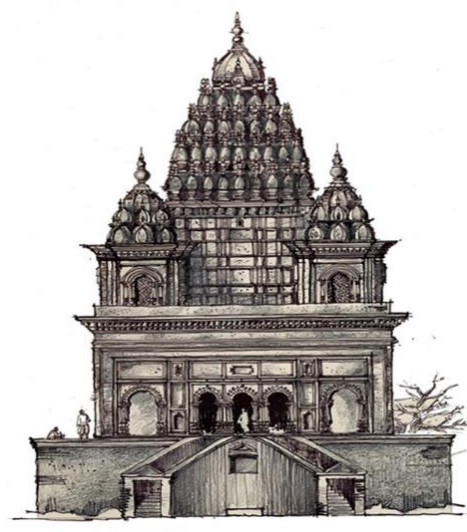
Erected by: Rani Bhubonmoyee Devi in 1823-1830

Description: The Bhubaneshwar Shiva Temple is the largest Shiva temple in Bangladesh. This ornate temple is an imposing and excellent example of the Ratna style temple architecture in Bengal. It is situated on the southern bank of Shiva sagar. This is a pancharatna type of temple which has 4 unique crown and the central one is the gigantic and supreme. The central shrine garva-griha is at the centre and the arch columned surrounded by ambulatory verandah. The whole structure of this lofty brick-built temple is placed on a raised 4m high plinth. Two stylish staircases have been connected to the ground from the high plinth. In the lake side the stair is different in approach. The door posts are built of sandstone and feature different types of floral ornamentations. Inside the Garva Griha of the Mandir, lies a very large black basalt Shiva Linga which is the largest in the country. It is decorated with stone carvings and sculptural works, which were disfigured during the Bangladesh Liberation War in 1971. The invading Pakistani army attempted to displace and break the Shiva Linga, but were unable to move it from its position. This temple is the land mark of the area.

Course of construction: bricks, lime surki plaster with thick skinning.



(Plan source: Author)



(Sketch source: Sajid bin doza)

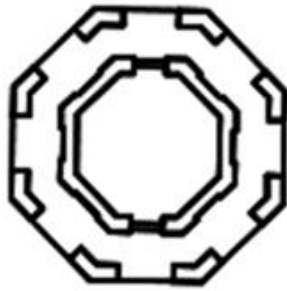
Jagannath Temple

Erected by: Rani Bhubonmoyee Devi in 19th century

Description: The Jagannath Temple also known as the Rash Mancha, is dedicated to the Hindu God Jagannath, a form of Krishna. It is situated in the east of Pancha ratna Shiv Mandir. The temple is designed for the rash puja and it is two storied building, the ground floor is octagonal containing a garva-griha. Each side of the temple has a semi-circular multiple-cusp arched doorway. It is surrounded by octagonal verandah and multifoiled Mughal style arch engaged. The first tiered roof is capped with

vault. The terminal one is surmounted by a nice kiosk with mughal dome. But the dome is ribbed with octagonal parts. The kiosk is opened with mughal multi-fold arched all around the site. The structure is a pavilion with the mughal architectural fraters.

Course of construction: bricks, lime surki plaster with thick skinning.



(Source: Author)



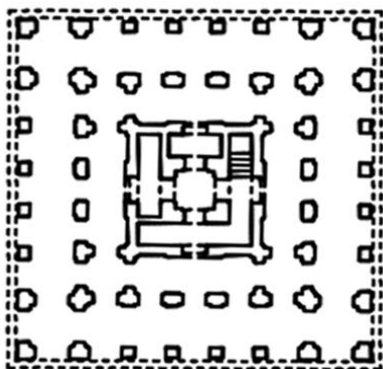
(Sketch source: Sajid bin doza)



Dol Mandir

Erected by: by PanchAni Raja Bhubanendra Narayan Ray in 1778

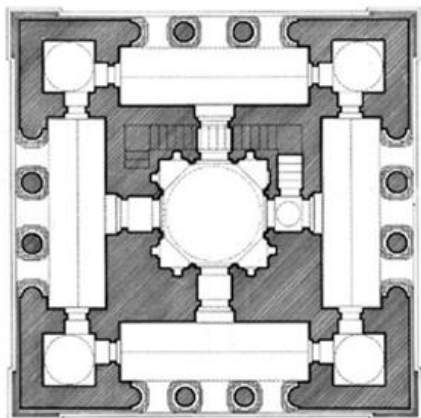
Description: Dol means swing and Mancha means platform or stage. Dol Manch is mainly dedicated to Krishna and Radha. It is also known as Dol Mandir (temple). The temple's four storey structure which gradually goes up and finishes with a small square chamber is much similar to the Panchamahala structure of Fatehpur Sikri. The length of each arm of square shaped temple is 21.54 m and the upper three storeys are progressively smaller. The last one structure is terminated with cupola of Mughal-Bengal curve cornice. There are porches surrounding the temple on each floor. The temple has two centered multiple-cusp arched doorways with porches, with 78 doors on the first floor, 37 doors on the second floor, 12 doors on the third floor and 4 doors on the fourth floor. There is a staircase to go up to the fourth floor from the first floor on the southern side. The facade is plain and the arches are multi cusped. Band of Mughal panel with plaster just underneath of the cornice.



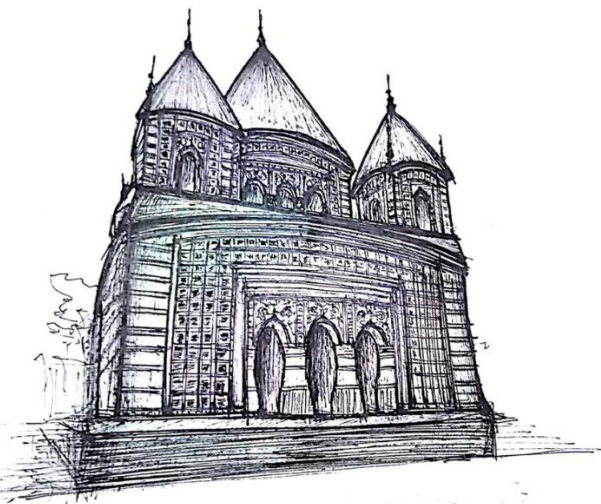
Pancha Ratna Bara Govinda Mandir

Description: PanchaRatna Bara Govinda Mandir is situated in the eastern courtyard of Puthia Rajbari (Palace). Except for the Govinda temple in the centre, the surrounding temples have disappeared from this courtyard. Placed on a high stone carved platform, this gigantic brick-built structure is famous for its exquisite terracotta ornamentation. The outer wall of the temple has gracefully depicted the legends of Ramayan, Radha-Krishna and also the historical incidents of Mughal campaigns in Bengal. The temple has been established on a 1m high stone platform. Each arm of the temple is 12.25 m long. Inside the

temple on the first floor, there is a Mandapa (main prayer chamber), which is surrounded by a circumambulatory passage. This passage is also covered by the enclosure walls. On the roof of the first floor of the temple there is a small square chamber in each corner with the Mandapa in the centre. The roof of the Mandapa and the four chambers are covered by tall cauchala with sikhara (Bangla traditional hut-shaped roof). It is called the Pancha Rathna temple (Five Jewels temple). There is a special stairway to go up to the second floor. The temple is decorated with wonderful terracotta plaques and ornamental bricks. Among the decorations the various myths, such as the stories of Ramayan and Mahavarata, boat luxury, and the love of Radha-Krishna, are noteworthy. In addition, there are numerous flowers, contemporary flora/fauna and geometrical designs.



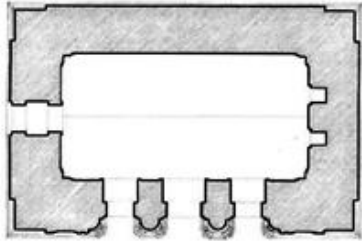
(Source: Sajid bin doza)



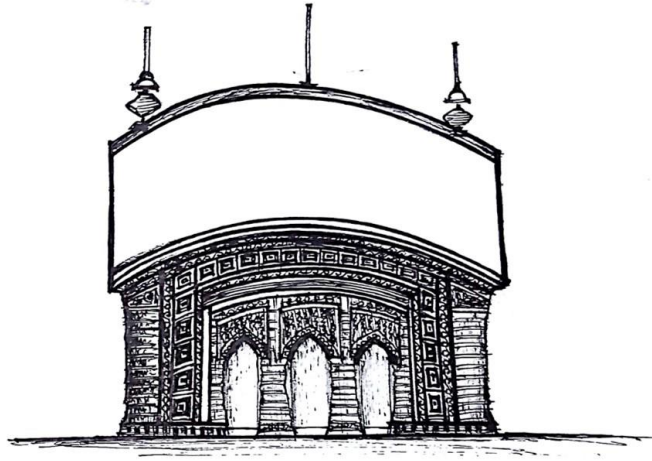
(Sketch source: Author)

Chhota Anhik Mandir

This east facing temple is situated close to the north-west corner of the residence of Maharani Hemanta Kumari. Its ground plan is rectangular. It has triple archway in the east and one in the south. Its inner wall surface is plastered but the east and south facade are highly decorated with terracotta plaques depicting Radha-Krishna-Balram legends, the episode of Ramayana and floral motifs like the Bara Govinda Mandir. The whole structure is covered by a do-chala roof with curved cornice. The date of construction is unknown to us. But it is assumed that it may be erected during the last of 18th or the first decade of the 19th century.



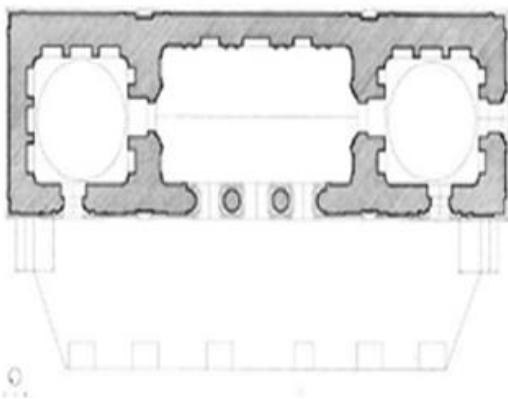
(Source: Sajid bin doza)



(Sketch source: Author)

Bara Anhik Mandir

This temple is situated in front of the Char Ani Rajbari and the west bank of the Shyamsagar. Evening worship was held in this temple. Structurally it is an exceptional temple in Bangladesh. Built according to a rectangular plan, the length of the temple is 14.60 m x 4.50 m. The east facing temple consists of three chambers, dochala in the center and attached two chauchala in its north and south side. So, it may be called tri-mandir. The central do-chala structure has triple archway with an open platform in its front side. The eastern facade of this temple is highly ornamented with terracotta plaques. The terracotta plaques are depicted with many mythological gods and goddesses with flora and fauna. But many of these plaques have fallen down due to lack of preservation.

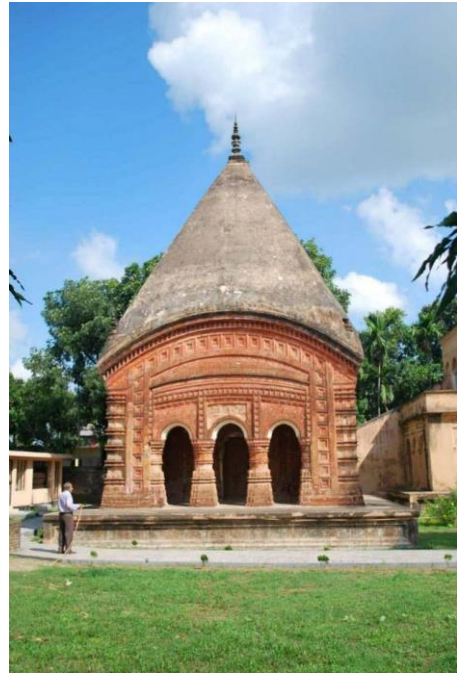


(Source: Sajid bin doza)



Chhota Govinda Mandir

This temple stands adjacent to the Bara Anihik Mandir. According to the ground plan it consists of one cell with two verandahs in the east and south. The whole structure is placed on a high platform and covered with a chauchala pyramidal shape of vault. The whole southern facade is highly ornamented with terracotta plaques like Bara Govinda Mandir. The depicting subject matter of terracotta plaques are ten Avatars, Lankakanda, Radha-Krishna legends, floral and geometric motifs and social scenery of that time. The western facade is also decorated with terracotta plaques. But some plaques have been fallen down or stolen at present due to proper maintenance. This temple was also erected in the last of 18th or first of 19th century.



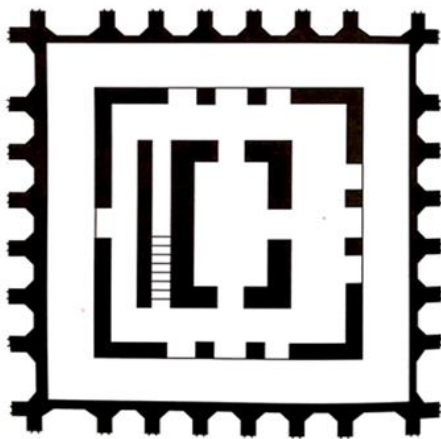
Gopal Temple

The two-storey temple named Gopal temple is located very close to the Chhota Govinda Mandir and Bara Anihik Mandir with the same compound. The length of this rectangular temple is 12.80 m and its width is 7.80 m. On the first floor there are three arched doorways and a long verandah in front of the temple. There is a staircase on the western side to reach the second floor of the temple. The second floor layout is comparatively smaller. But the construction method is the same as for the first floor. Multiple cusp arched doorways and panel decorations is seen on the front wall of the temple.



Tarapur Mandir/Hawa Khana

Tarapur Mandir or Hawa Khana situated 3km west of Puthia Rajbari. A visitor can reach here easily from Rajshahi-Natore road. It is a three storied and flat roof building, built on a high platform in the centre place of a large tank. This type of structure is very rare in Bangladesh. Once upon a time, this temple is named 'Rath Bagicha Tarapur' but now it is known as 'Hawakhana' to the local people. It is an east facing brick-built structure. In the ground floor it has an oblong chamber surrounded by a narrow verandah and upper floor has only one chamber. There are three archway of ground floor chamber each in the south, north and east. On the other hand, the verandah has triple archway on the south, north and east and one on the west. The upper floor chamber has triple archway on the east and one on the north and south. The wall surfaces are simply coated with layers of plaster. There is no ornamentation except some panels on the outer wall surface. It is assumed that this building was erected in the 18th century. Now it is in dilapidated condition. Moreover, the partitions of tank have lost its charming beauty.



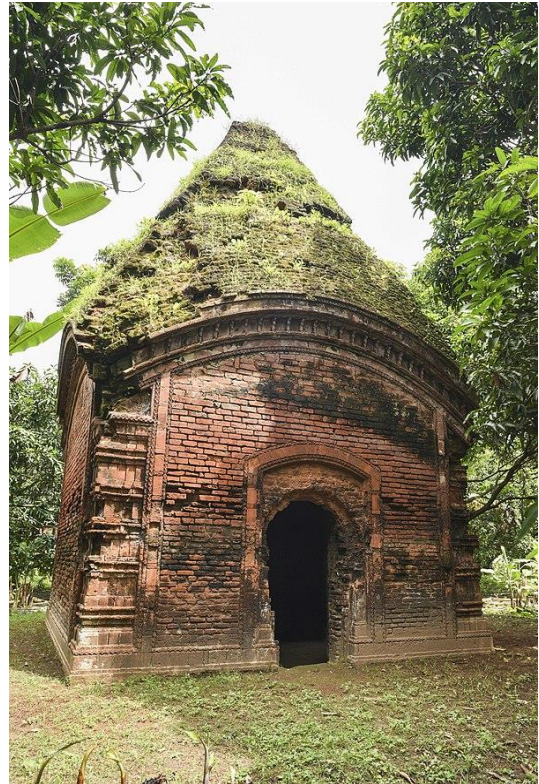
Chhota Shiv Mandir

This south facing temple is situated in the south-west corner of Panch Ani palace and east side of Arani road. It has only one cell covered internally with semi-circular dome and externally a pyramidal shape of chauchala roof with curved cornice. Its only south facade is decorated with terracotta plaques depicted Vaishnav dance and other Deities figures of Hindu religion. It was erected by Raja Anandanarayan in 1804.

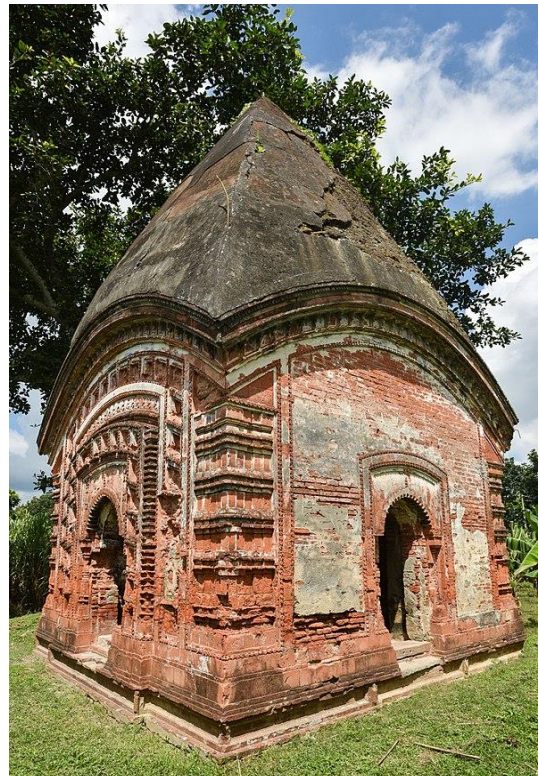


Krishnapur Govinda Mandir:

Krishnapur Govinda Mandir (temple) is located 1.5 km east of Tarapur Rath Bagicha (Hawa Khana) in the village of Krishnapur. Built on a square platform, the length of each side is 4.28 m with the width of every wall being about 0.7 m. The temple has a multiple-cusp arched doorway on the eastern side and one on the southern side. The eastern wall is the front wall and it has an attractive and decorative doorway. The front wall is decorated with panel designs, terracotta plaques and ornamental bricks.

**Krishnapur Shiva Temple:**

Krishnapur Shiva temple is located 300 m south from Krishnapur Govinda temple. The front wall of this temple is highly decorated with terracotta plaques, panel decorations, and ornamental bricks of different shapes and sizes. The main gateway is a multiple-cusp arched gateway. Krishnapur Govinda temple and Krishnapur Shiva temple are very similar in terms of architectural features, construction method, shape and size, roof design, ornamentation and so on.



Keshto Khapar Math

This temple is located 0.5 km east from the Puthia Rajbari in Ram Zibanpur village. This temple is established on a 60 cm high square platform and the length of each side of this platform is 5.35 m. On the southern wall of the temple there is an arch-shaped entrance. The central Shikhara Rathna Jewel is established in the centre. The central Rathna is surrounded by the 24 Rathnas. The temple is rich in panel decorations and there are several beautiful designs and ornamentations on the cornices.



(Source: Sajid bin doza)

3.5.2.2 Puthia Temple Complex (Dilapidated Structures)

A large number of temples in Puthia have become deteriorated over time. Listed here are a few of the ruined temples:

Shorbo Shajar Durgabari

This temple was on the eastern side of the Puthia-Arani road, on the southern side of Panch Ani rajbari. It had been conducting durga puja and bashonti puja for a long time. This temple was the oldest of Puthia's temples. This temple was established by Raja Nilambar in the ponchomundi post, where Batsacharya used to meditate and perform rites, according to mythology.

Jagaddhatri Temple

This temple was situated immediately west of the Shorbo Shajar Bari shrine. This temple's construction is almost entirely destroyed. Even a few months ago, the beautiful front façade was present, indicating the temple's presence. This temple, like Choto Govinda temple, is thought to have had a pyramid-

shaped Chauchala roof. People used to worship Jogoddhatri in this temple. This temple is thought to have been built by sharey tin Ani rajas at the end of the 17th century or the beginning of the 18th century.

Ful Bangala Temple

This temple was built on the western side of Pancharatna Govinda temple by Raja Premnarayan. The entire structure was destroyed in the 1897 earthquake. This temple was reminiscent of little Bengali houses with Do-chala roofs. The entire temple was once covered in terracotta motifs of roktopadma and shyeto-padma, which is why it was given this name.

Lakshmi temple

People used to perform lakshmi puja in this temple back then. It was situated on the south-western corner of the Govinda Bari court. Currently in a devastated state. This temple has a single room and is square in shape. Each arm of the room is measured 16'-6" long and had five archway openings in total. The upper half had a basic roof that is currently extensively damaged.

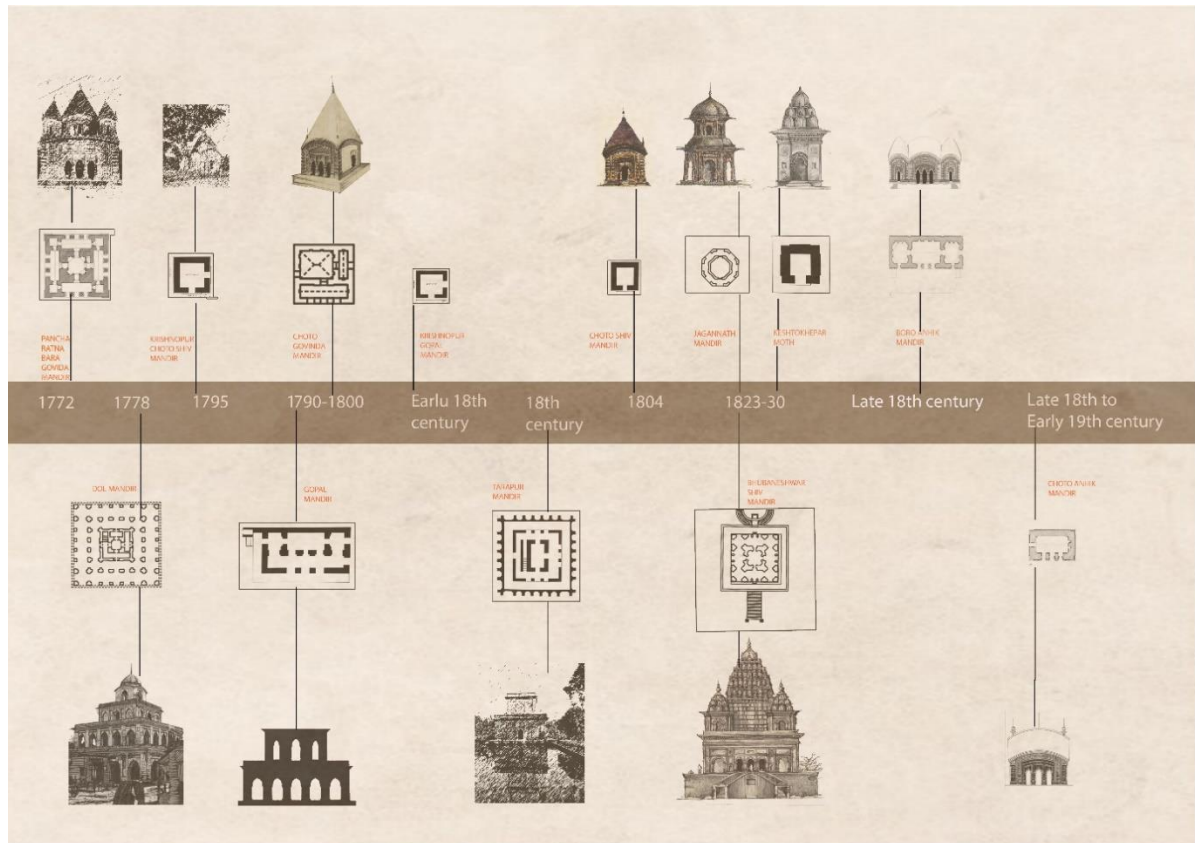
Jogoddhatri temple

It was located on the south-western corner of the Govinda Bari court. There were two rectangular chambers in it. The inner room was 32'-4" x 12'-6" in size. The 32'4" x 9'-0" outer chamber was used as a semi-outdoor verandah. It featured a total of five openings through five archways.

Kalibarir temple

This temple is on the northern side of the Roth temple and the north-eastern side of the Bhubaneswar Shiv Temple. During the construction of the Bhubaneswar Shiv Temple, Rani Bhubanmoyee Devi established this temple for conducting kalipuja. The structure was only one story. At present, this temple had been completely destroyed.

Timeline of the Religious structures in Puthia Temple Town



(Source: Author)

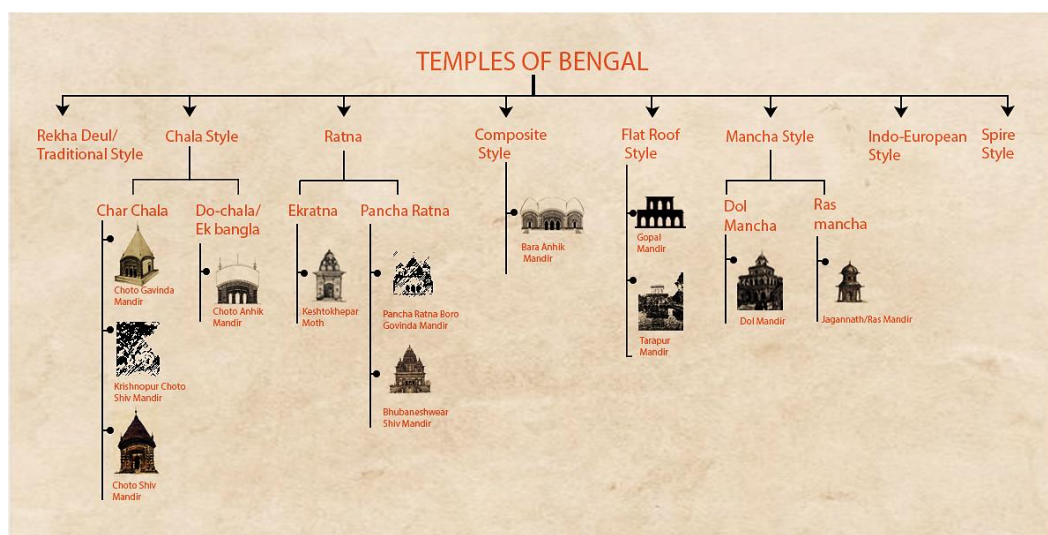
3.6 Stylistic Appreciation of the temples of Puthia Temple Complex

Temple architecture occupies one of the fascinating sectors of the architectural heritage of Bangladesh. Bengal saw a remarkable surge in architectural activities from the 16th to the mid-19th century. Hundreds of brick temples were built in this period in a new architectural style. The variation in the temple architecture came about due to their external appearance and not because of their structure. Use of different roof structures in each temple determined the external form of these temples (Sanyal, 2012). The basic forms of temples are generally classified as:

- Traditional style
 - Rekha
 - Deul

- Chal Style- with sloping roofs which is further divided into:
 - Do-chala – having two sloping roofs with a central ridge.
 - Jor-Bangla – twin ‘Do-chala’ attached to each other.
 - Char-chala – having four sloping roofs
 - Aat-chala – having a smaller ‘char-chala’ added over a bigger ‘char-chala’
- Ratna Style- having a miniature tower above the main shrine. This can be ‘Ek-Ratna’ – for one tower, ‘Pancha-Ratna’ for five such towers which went up to ‘Pancha-Vimsati’ Ratna for twenty-five towers.
- Indo-European style
 - Dolmancha
 - Roshmancha
- Spire style
- Flat roof style

Puthia Temple Complex consists of a cluster of notable old Hindu temples, only Zamindari with the highest concentration of bengals temples. Almost temples of all stylistic appearance is noticed here.



(Source: Author)

3.7 Inventorying the intangible cultural heritage of Puthia Temple Complex

It is broadly accepted that Puthia town was once more active, vibrant, and livable, with more responsive outdoor spaces. The streets, golis, and ghats (terraces along water bodies) all contributed to community interaction. What are the ingredients that made this small town vibrant?



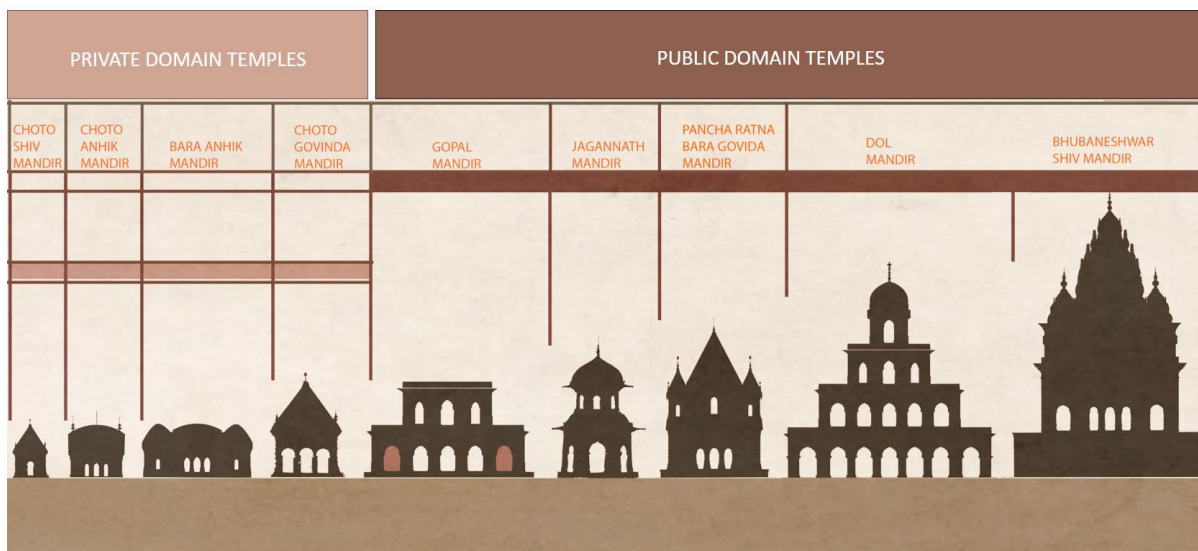
(Source: Author)

The locale of Puthia temple town is involved in a variety of cultural activities, not only related to temple and ritual orientated practices, but also a variety of occasions, festivals, and skills. This intangible cultural heritage is constantly formed by communities and groups in relation to their surroundings, interactions with nature, and history, and it gives them a sense of identity and continuity, supporting cultural diversity and human creativity. In the context of Puthia, cultural activities eventually adjusting to the new generation. Inventories are integral to the safeguarding of intangible cultural heritage because they can raise awareness about intangible cultural heritage and its importance for individual and collective identities.

INTANGIBLE CULTURAL HERITAGE	DESCRIPTION	PRESENT SITUATION	ACTIVITY PLACE
Oral traditions	-Ramayana path, Geeta path.	Still continuing in a few temples, although the lyrics and tune have evolved from the predecessor.	Under the big canopy tree, courtyard of the temple and water landing terrace.
Performing arts	-Ravan badh, Jatra, Dhol playing, dancing on the honour of deity; -Baul song, Kirton song, local folk song.	About to extinct. However, dhol playing and dance is blending with contemporary society.	At the Dol Mandir, Kirton in Shiva temple, open maidan, in front of the Govinda temple.
Rituals & religious	-Different types of pujas are offered in different temples -Holy bath	Continuing in some of the public domain temples.	All the historic temples of Puthia, the moat and center waterbody.
Social practices	-Participation in the religious congress. -Kantha stitching in groups.	Still continuing in some traditional village houses	Private courtyard.
Festivals	-Rush mela -Dol Purnima puja -Ratha jatra -Celebration of Pohela Boishahkh -Hat BAZAAR, Mango Bazaar -Kite flying	The biggest event, Ratha Jatra and Pohela Boishahkh Celebration is still held every year.	The large field in front of the palace. At the commercial bazar area.
Traditional craftsmanship	Potter, sculptor, barber, Goldsmith, blacksmith etc	Some still surviving blending with contemporary society.	Residential area. Courtyard and bazaar.
Knowledge and practice about nature and the universe	At the temple area, where spiritual dialogue, cosmological aspects of speech are visible.	Almost extinct	Courtyard of the temples and water landing terrace.

3.8 Tangible heritage that carrying intangible heritage

Almost all kind of Bengal's bricks temple are occupying most of the area and keeping it in the center various activities and rituals are generated. Different temples have various rituals. The temples, as previously said, are Tangible heritages, whereas the rites performed within the premises are Intangible heritages. As a result, intangible culture is carried by tangible heritage. The private and public domain temples can be distinguished according to ICH inventorying. Previously, all of the public domain temples had been quite bustling throughout the day. Some of the temples in this category are still active presently. On the other side, there was less mobility of people in the private domain temples. As a result, at present most of the of temples in this category have been abandoned.



(Source: Sajid bin doza, Author)

CHAPTER FOUR: CONTEXT ANALYSIS

4.1 Location

4.2 Basic mapping

4.3 Naming of Puthia

4.4 Cultural Landscape

4.5 Current state: Heritage Under threat

4.6 Site images of present state

4.7 SOWT Analysis

CHAPTER FOUR: CONTEXT ANALYSIS

4.1 Location

Puthia is a small historic town 23 kilometers east of Rajshahi, while Rajshahi is the regional capital of Bangladesh's north Bengal area. Puthia Rajbari and Temple Complex is located 1 km south of the Dhaka-Rajshahi highway in Rajshahi's Puthia Upazilla. Puthia Upazilla is located between the latitudes of 24°20' and 24°31' north and the longitudes of 88°42' and 88°56' east. It is bordered on the north by the upazilas of Durgapur (Rajshahi) and Baghmara, on the south by the upazilas of Charghat and Bagatipara, on the east by the upazila of Natore Sadar, and on the west by the upazilas of Paba and Durgapur. Puthia mouza holds 91.09 acres of land. The entire Rajbari and bazar region is surrounded by a wide moat. The total amount of dry land in the area is 25.93 acre.

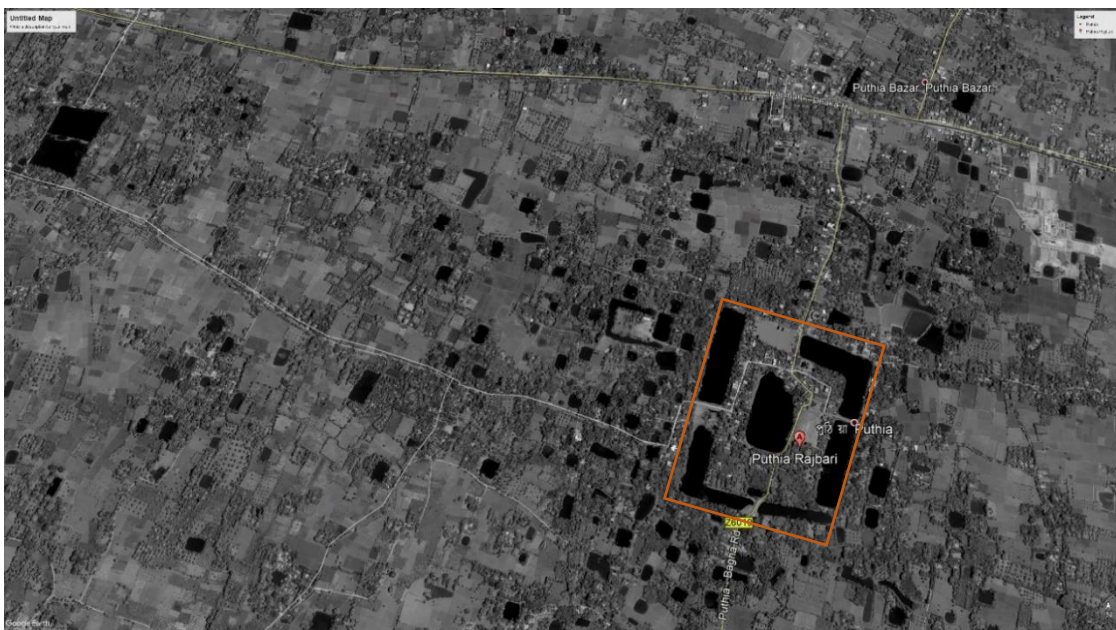
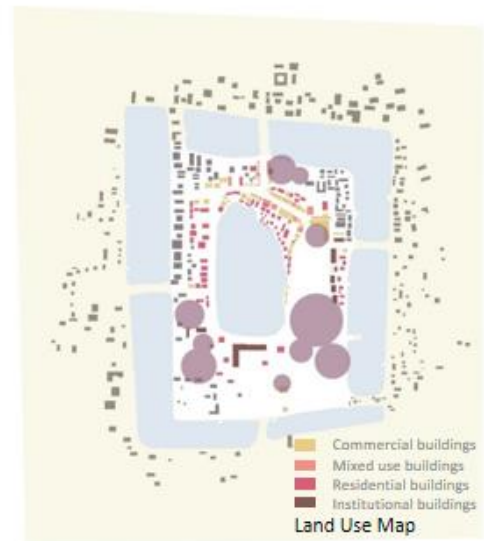


Fig: The Google Satellite image shows the planning sense of medieval Bengal, Puthia, Rajshahi. (Source: Google Earth)

4.2 Basic mapping

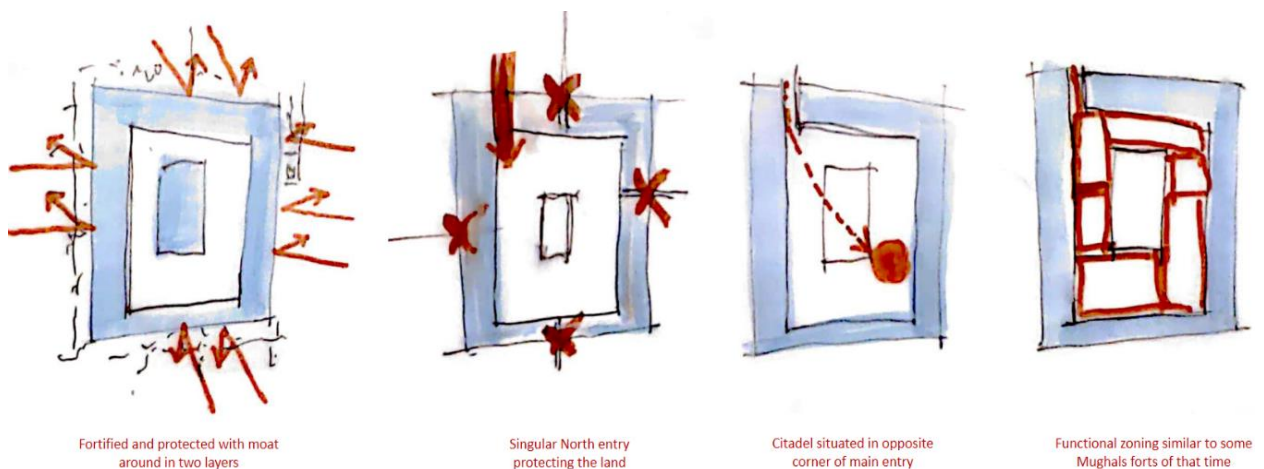


4.3 Naming of Puthia

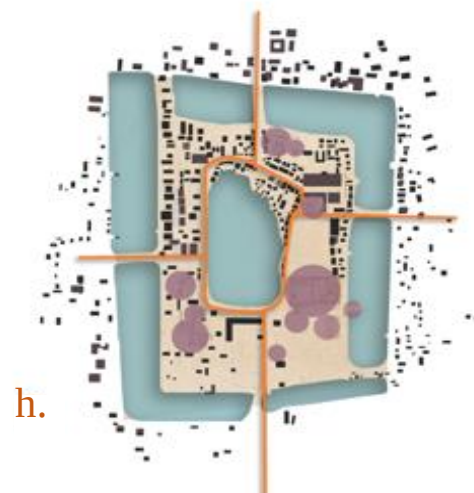
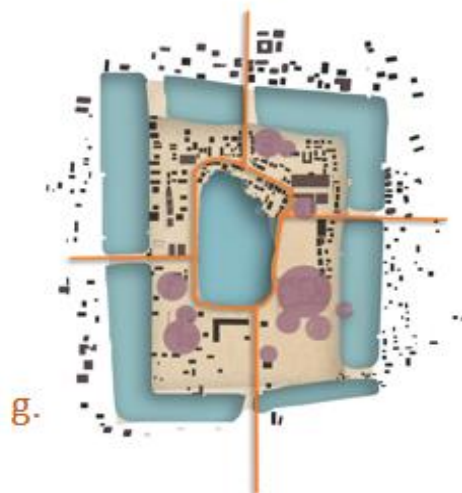
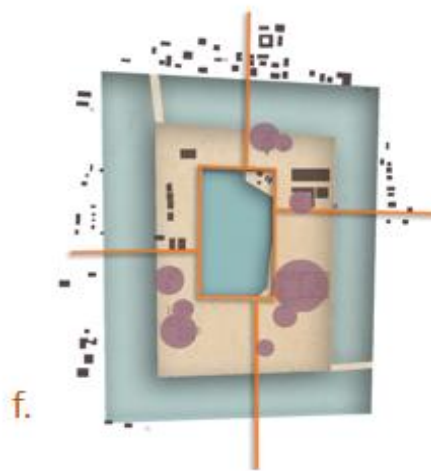
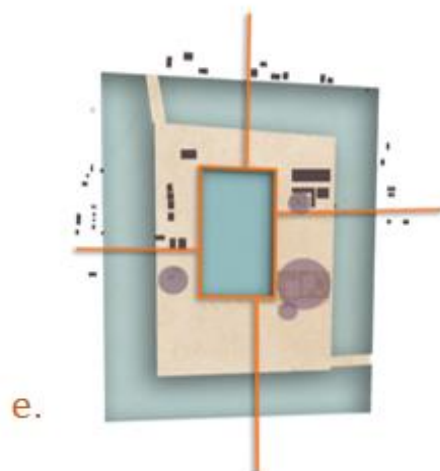
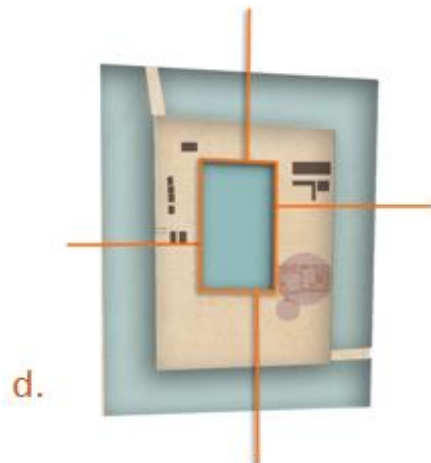
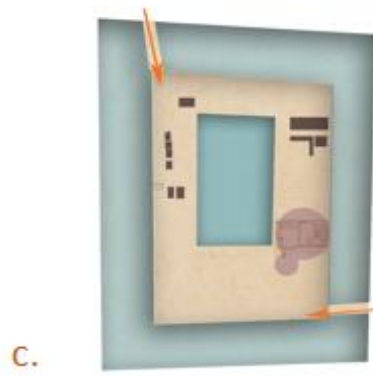
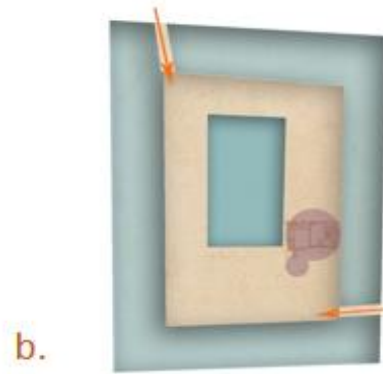
There is a widespread myth that the founder of the puthia zamindari, Batsacharya, had a nurse named 'Puti.' He was fascinated with her. Puti allegedly tried to take advantage of this adoration by proposing that a village be named after her. It remained in Batsacharya's mind. He moved away from his community and preserved the name 'Putia' for the new community. This 'Putia' became 'Puthia' later on. According to another myth, the rajbari was originally a lowland. 'Puti marir bil' was the name given to this lowland. This bil was named from the large number of puti fish that were found in it. Pitambar, Batsacharya's son, filled this lowland and created the rajbari. The place was named 'Putia' after this 'Putimarir Bil,' which has since renamed to 'Puthia.'

4.4 Cultural Landscape

Puthia Temple town has a long tradition of historical value, temples and palaces are the prominent factors in the small town. The entire area of valued site is fortified with water bodies in two layers. The outer moat is divided into six sections, which the locals call shib shagor, gopal chouki, beki chouki, gobindo shorobor, and mora chouki. The center of the landform is dominant with another water body, so the pattern of the landscape is predominately formed, to show the fortified attitude.



(Source: Author)



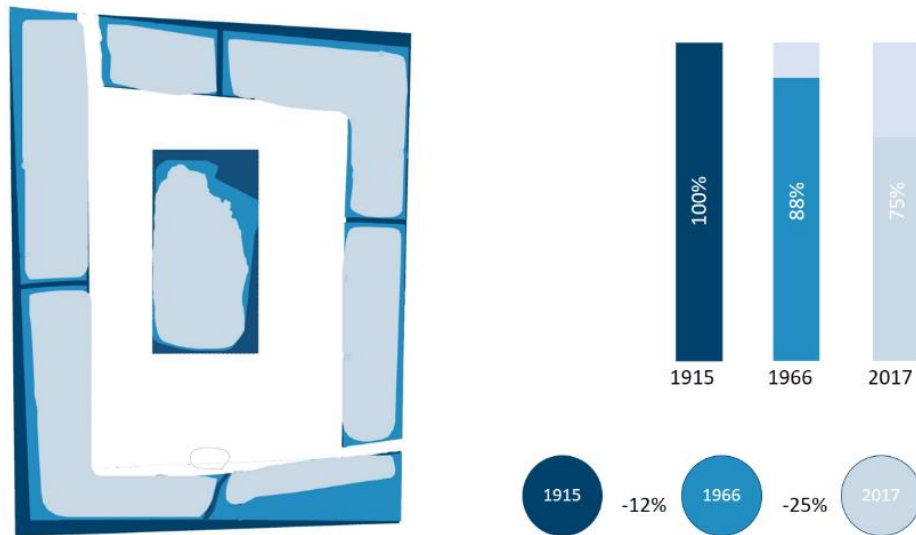
4.5 Current state: Heritage Under threat

The entire complex, comprised of maze of courtyards, water bodies and Heritage structures (both religious & nonreligious), the earliest ones dating from the later 18th century, and the most recent from the early 1895s. Unfortunately, the majority of these structures have been damaged or are in a state of ruin. The Pach ani palace and Char ani palace are two buildings that still retain the legacy of the puthia rajbari. Aside from that, some are in unauthorized possession.

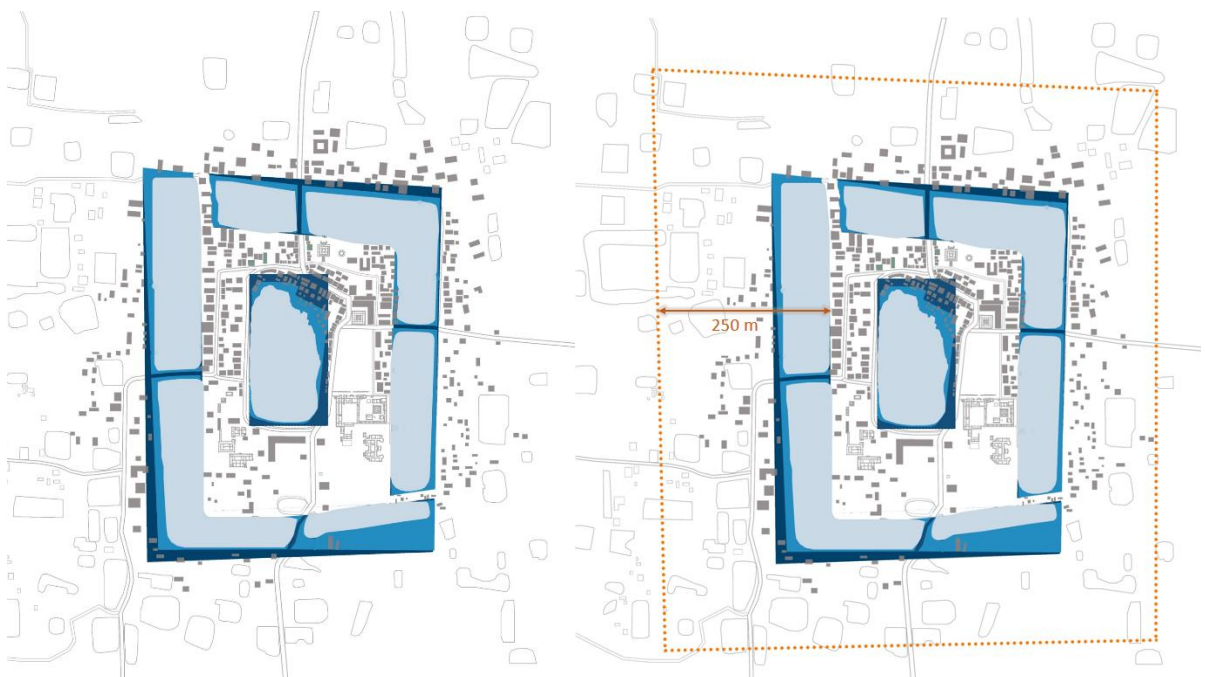
Firoz Ahmed, assistant engineer and a passionate conservator at the Department of Archaeology said, "The buildings behind the Puthia Royal Palace were on the verge of collapse, the brass jars of the Shiva temple were gone, the terracotta of the Ahnik temples were partially destroyed and the Hawakhana had become an abandoned place." Despite a restoration project undertaken by the Department of Archaeology and though some parts of the temples have been restored, most of the temples in Puthia are losing their appearance as most of the terracotta pieces have become old. Accumulation of fungus, dust and rainwater for a long time has spoiled their colour and shapes. Many of these antiques are decaying or been stolen in the absence of proper care from the Archaeological Department. Some of the structures have completely disappeared with the passage of time, like the full bangle temple, jagadratri temple, durga mandir, kali mandir, astabal, revolving theater and so on.

At present the complex consists of temples, two zamindar house, a market, two schools, one degree college, a madrasa and a dense residential zone. The Temple is not protected like before. The city has started growing inside without maintaining any rule for a heritage site and hampering the heritage structures. The encroachment of land and waterbody is seen. The water body and the moat around is getting land filled and residents have started to live around the area illegally. The city is growing inwards instead of growing outwards in the plain lands, hampering the heritage structures and the morphology of the whole temple town. The historic Temple town is turning into a dense residential zone rapidly with no trace of a protected moat fort. Due to rapid urbanization and morphological changes, Puthia Temple town is currently experiencing an identity crisis. It is unable to identify its rightful heritage,

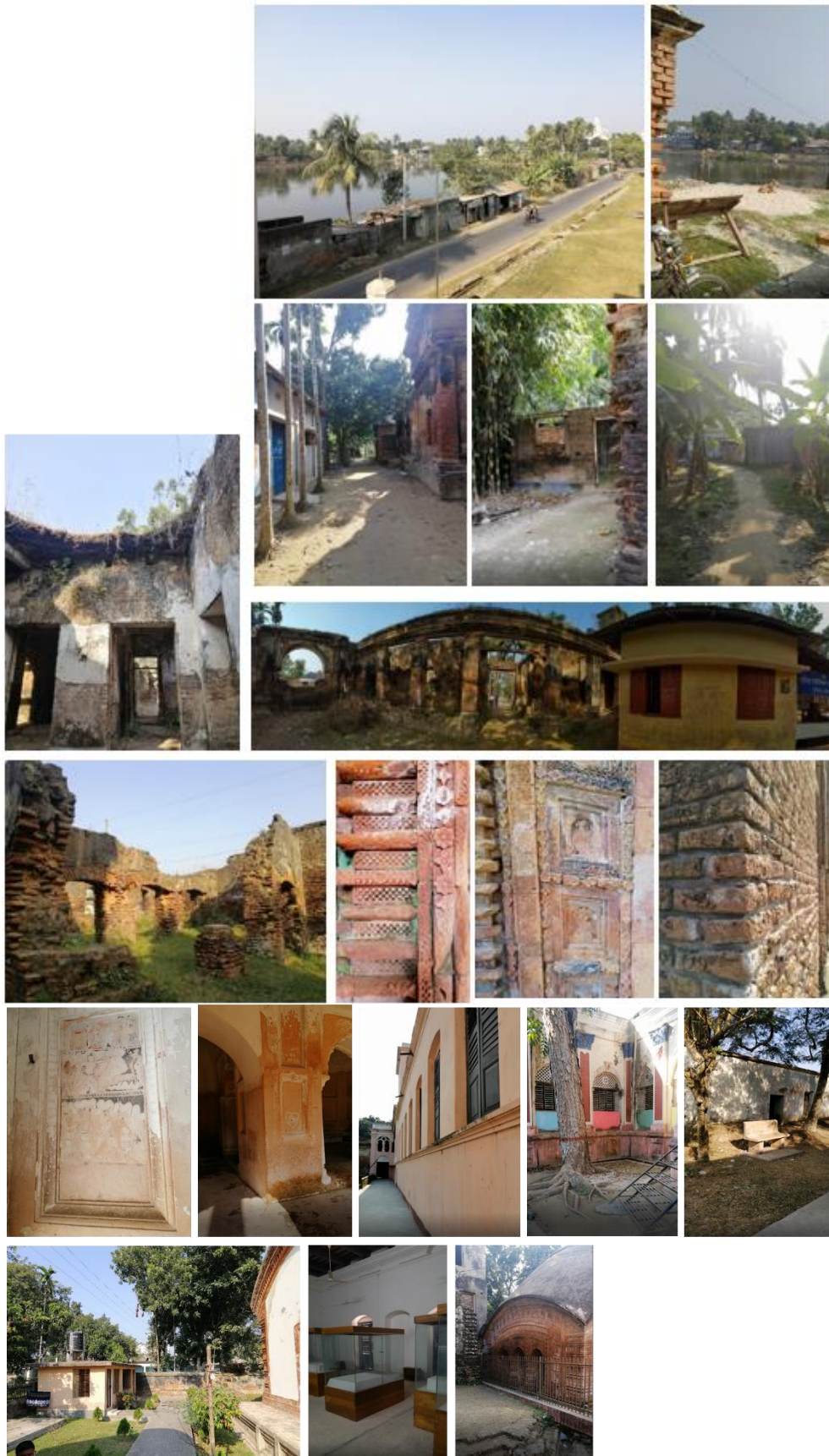
leading to the loss of its own and inherent footprint, core socio-spatial elements-folio, and historic urban form. The historical features of the old town are being transformed by urbanization pressures to the point, where the spatial pattern of the old town may one day become erased and unidentifiable.



(Source: From the references of mouza maps diagram created by Author)



4.6 Site images of present state



4.7 SOWT Analysis

Strength

- Historic city with tangible and intangible cultural heritage
- Connectivity with main roads and surroundings, permeable.
- Different temples have varied function and all are connected strongly with intangible matter.
- Puthia bus-stop is only 1.2 km. away from Puthia Rajbari. As a result, it is very easily accessible by public transportation.
- No high-rise structure in the surrounding, mostly temporary structures
- Inclusivity and diversity is there to pursue the heritage value
- Potentiality for development of tourism
- Micro-climate is favorable, although the region is hot humid, water body keeps the area in comfortable temperature.
- Biodiversity is another role of possibilities in this region

Weakness

- Literacy and knowledge of the local people regarding the heritage matter is weak
- A major vehicular road is passing through the town allowing the local bus passing by the heritage structures
- All buses, cars are parked just in the front lawn of the Rajbari.
- No signage or name plate on the historical structures
- Safety and security
- Vandalism
- Some of the risky structures may fall and cause accident
- Although archaeological site, but absence of skilled guide
- Monuments are physically unprotected

- Historical trench or the moats water is unused.

Opportunities

- Puthia is enriched with very powerful historical background, it has the potential to become one of the most desired tourist destinations in Bangladesh.
- Value of the site can be maximised
- Development of this area will help to improve the infrastructure of the surrounding area, as result the local habitant will be beneficiary as well.
- Enough green and water in the surroundings
- Provision of tourist facilities and other tourist infrastructural source developing
- Each antiquities are entitled and rich value of cultural heritage for the country
- Economic development, earning of revenue through tourism.
- Employment opportunity could be encouraged there.

Threat

- Most of the architectural remains are in threat of not having the privacy and left unattended.
- Illegal land filling
- Enchroachment of waterbody
- Effects of climate change and global warming on the historical structures
- Insufficient management
- Deterioration of heritage buildings
- The secondary highway passes through the site, it affects the environment of tourism, as well as the threat for the historical monument
- The cultural landscape is eliminating day by day, losing its uniqueness

CHAPTER FIVE: CASE STUDY

5.1 Carrè d'Art

5.2 Bhadra Precinct

5.3 Dilli Haat

CHAPTER FIVE: CASE STUDY

5.1 Carrè d'Art

5.1.1 Introduction

The Carré d'Art houses a multimedia library and a contemporary art museum both which is less common, providing a new and lively venue for local residents and visitors. The interaction within the same building of these two cultures, the visual arts and the world of information technology offer a richer totality. The urban context of Nîmes was also a powerful influence on its realization.



5.1.2 Project specifications

Project title: Carrè d'Art in Nîmes

Location: 16 Place de la Maison Carrée, 30000

Nîmes, Occitania, France.

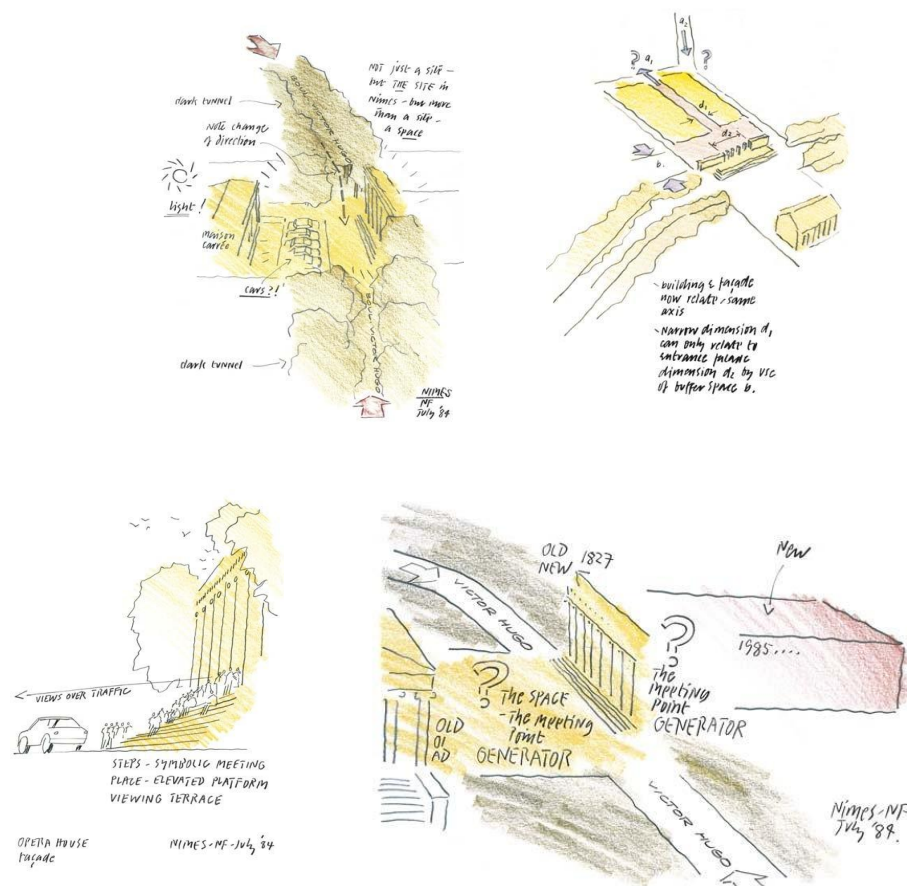
Architect: Norman foster

Year of construction: 1984 - 1993

Built area: 20,400m²

5.1.3 Concept

The Carré d'Art is built in front of the Maison Carrée, a Roman temple dating from the 1st century BC. C. AD, of which it constitutes a contemporary counterpart. The creation of this urban space was part of the restoration project of the Maison Carrée square with the aim of invigorating the scenery adjacent to the ancient Roman temple. The challenge was to connect the new with the old, but at the same time create a building that represented its own age with integrity.

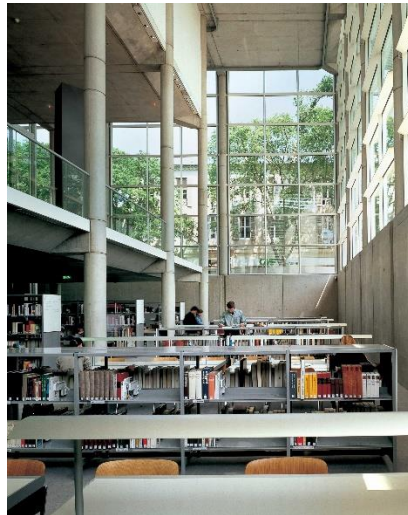


5.1.4 Design approach

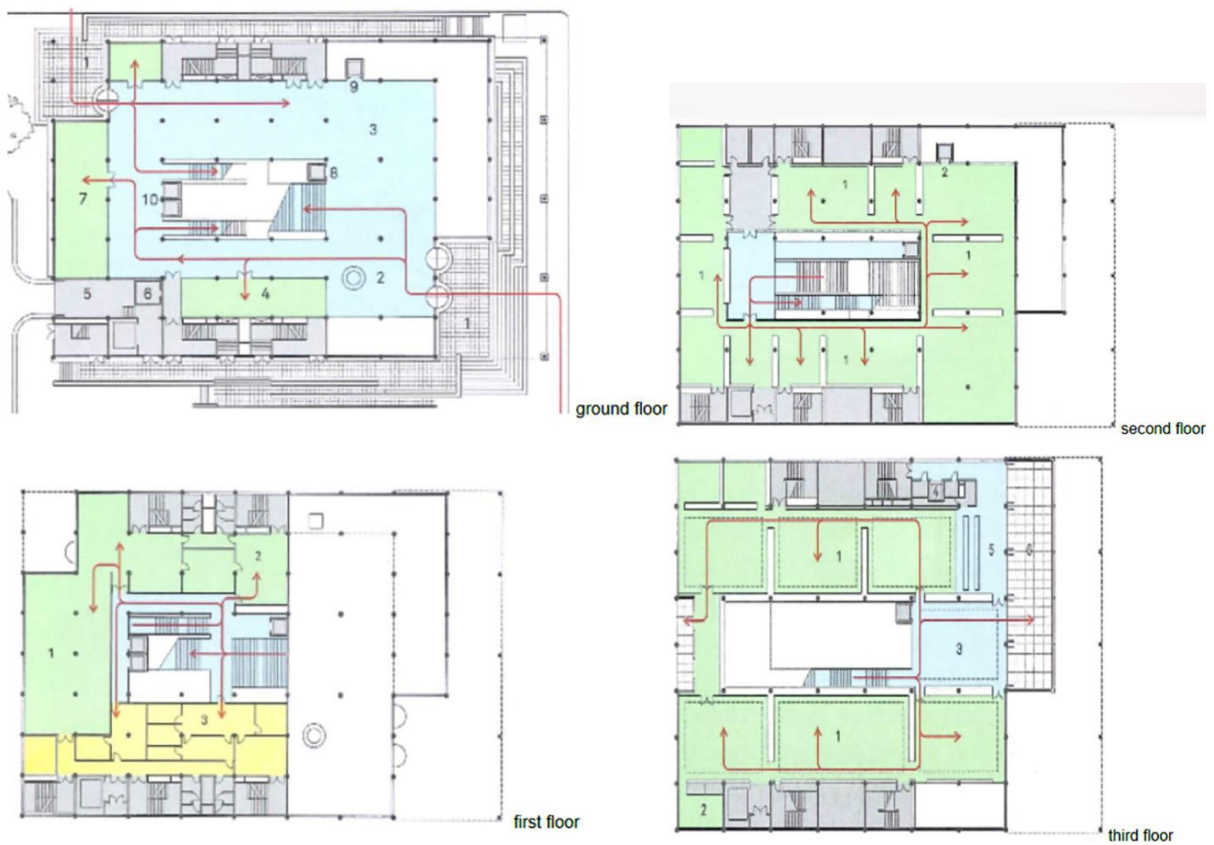
The Carré d'Art is articulated as a nine-storey structure, half of which is cut into the ground, keeping the building's profile low in sympathy with the scale of the surrounding buildings. At the heart of the plan is a glass-roofed atrium, with a cascading staircase, which references the courtyard vernacular of

the region. The atrium is crowned by a canopy that allows light, another fundamental element of this architecture, to flow into the building. The portico with its five slender metal columns that support a slatted canopy, also metal and, separated from each other, rests on a podium with five steps that helps to give the project monumentality while seeking to find balance with the art portico. The two main entrances are located at the two ends of its rectangular plan.



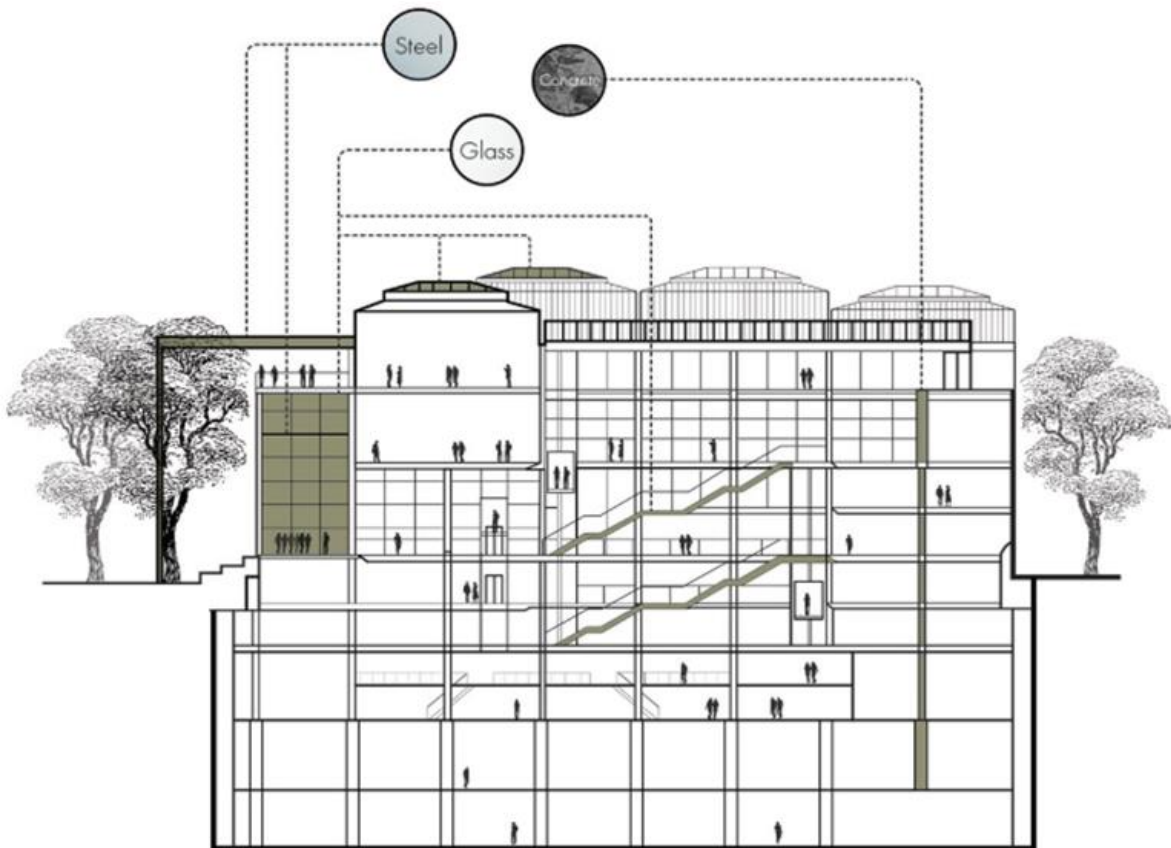
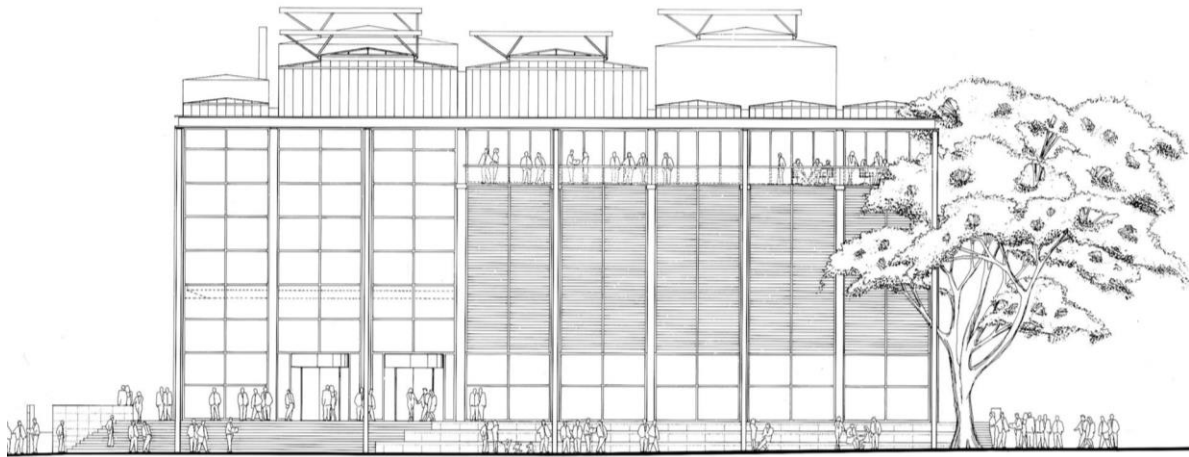


5.1.5 Plans



Low street level

The main library is located in the first basement, illuminated directly by the wide voids that overlook it from the hall. The next basement houses file storage rooms and a cinema.



Above street level

On the ground floor is the bookstore and newspaper library. The building's lobby is also used for temporary exhibitions. On the first floor, libraries, one of them for children. The two upper levels house the art galleries, taking advantage of the best natural lighting, as well as spaces to display collections and temporary exhibitions

5.1.6 Findings



- The new structure merges with the surrounding landscape and with volume, scale or profile of the old structure
- Consistency with the environment is seen, modest response in the extension of the past.
- The presence of history by evocating of the historical context.
- Establishing a dialogue with history through a contemporary approach, combining spaces, technology and innovation.

5.2 Bhadra Precinct

5.2.1 Introduction

As a redevelopment and pedestrianization of a public space in an Indian old city, this project is the first of its kind. The redevelopment plan focuses on very basic aspects of the city that must be addressed in detail; traffic jams, a lack of pedestrian crossings, dense built fabric, unorganized informal activity, a lack of open spaces, noise pollution, and air pollution. The project addresses a problem that has been neglected for a long time in nations with rapidly developing economies like India: the concern to prioritize the revitalization of old cities instead of building and developing new and more economically profitable areas.

5.1.2 Project specifications

Project Title: Bhadra Plaza Development Project

Location: Ahmedabad, Gujarat, India

Architect: Balkrishna Doshi, Sangath



5.2.3 Concept

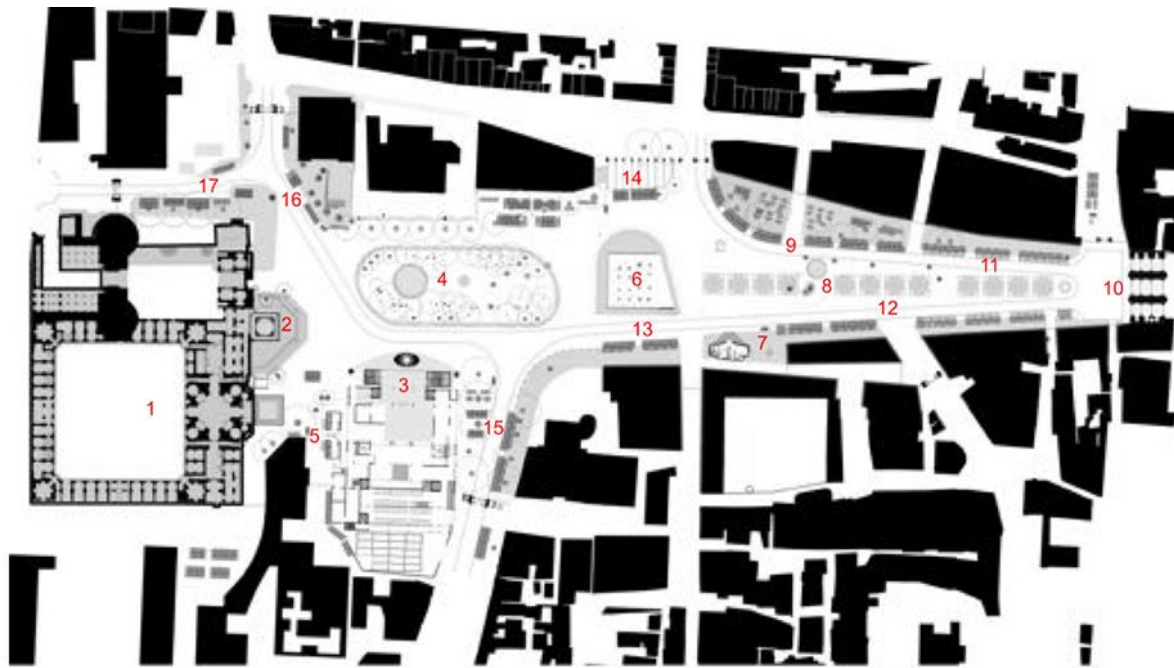
The scenario in 2009 was of a plaza whose original outline could still be traced, but that had been greatly encroached upon and suffered from intense traffic congestion, no pedestrian demarcation, unorganized informal activities, unutilized open spaces, haphazard parking, noise and air pollution. Along with pedestrianizing the plaza, public access to the Bhadra site with pedestrian-friendly lanes and improving connectivity across the Sabarmati River via a pedestrian bridge have been proposed. The project also includes the conservation and adaptive reuse of the Bhadra Fort by the Archeological Survey of India and the Redevelopment of the Lal Darwaza Bus Terminus in close proximity to the plaza.

5.2.4 Design approach

Initially the street vending activities in the design, exhaustive research on the informal activities in the plaza has been undertaken. vending pattern, types and typologies of stalls, location, movement, sizes and arrangement of hawkers have been documented in order to produce an inclusive and coherent proposal for relocation of 600 street vendors, thus protecting the livelihood of economically weaker citizens. This complex project deals with multiple parameters and criteria ranging from public policy to design. Given the guidelines for an elevation treatment, many of their upper floors abandoned and underused has been converted into prosperous restaurants, offices or shops. An open space that hosts commercial and leisure activities gradually along the axis of the Plaza into the bazaar street that connects to Manek Chowk towards the east, and Sabarmati river towards the west. The plaza takes in diverse activities distributed at different levels, and become a public foyer preceding the cultural hub of the Auditorium. Through the years, awareness of the value of this place have arisen, connecting with the people and their pride for culture and identity of their past and present glory. The Bhadra Plaza has become one of the true great public centers in India, an open living room for people to meet, gather, celebrate, shop and recreate again.

The design allows the informal and formal activities occur while maintaining the quality and character of a vast public space with leisure zones with trees and shade, fountains and seating areas. Some of the other issues the

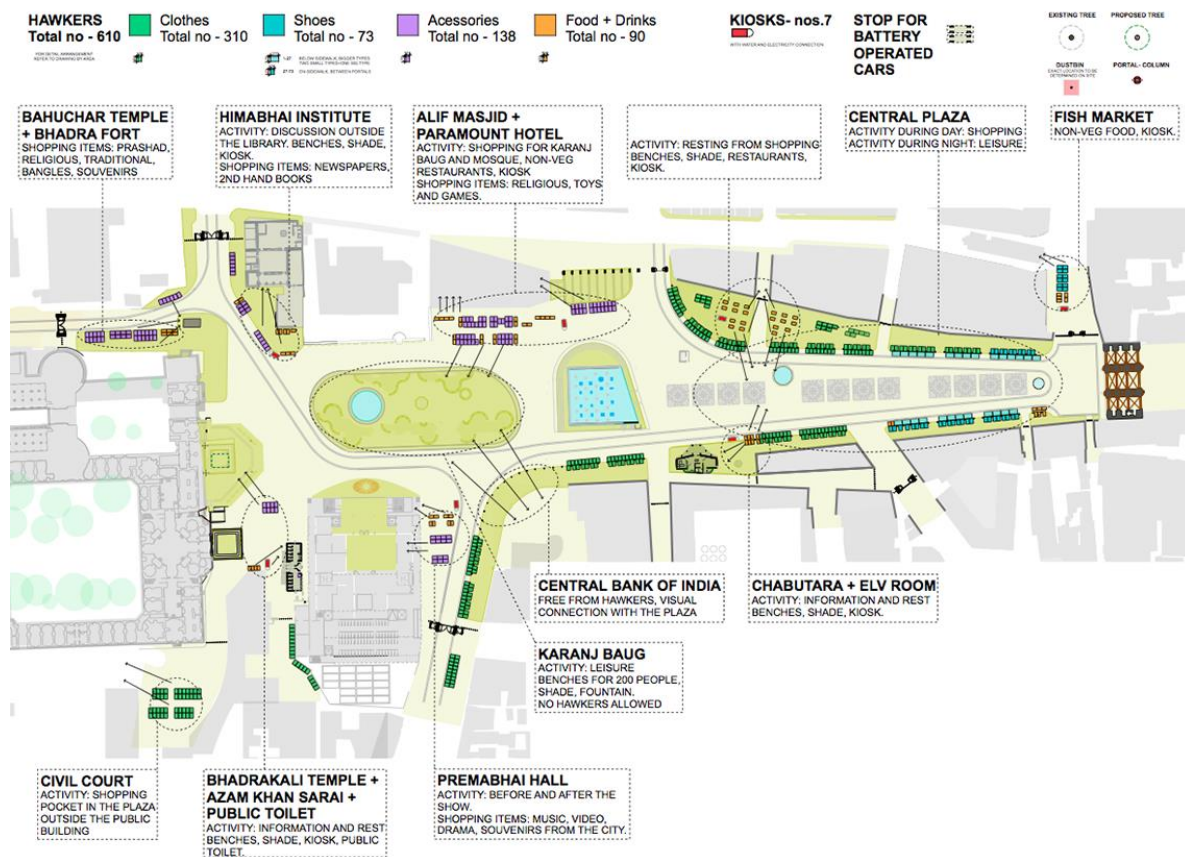
project addresses are the up gradation of physical elements such as signage, lighting, landscaping and street furniture. Designed portal columns, arranged along the market space demarcate the commercial activity.



- | | | |
|--|---------------------------------------|--|
| 1. BHADRA FORT & AZAM KHAN'S SARAI | 7. ELV ROOM & CHABUTARA | 13. HAWKERS RELOCATED NR. UCO BANK |
| 2. BHADRAKALI TEMPLE AND RAISED PLATFORM | 8. BHADRA PLAZA FLOORING | 14. HAWKERS RELOCATED NR. BAHUCHAR TEMPLE |
| 3. PREMABHAI HALL | 9. HAWKERS & RESTAURANTS | 15. HAWKERS RELOCATED NR. ALIF MASJID |
| 4. KARANJ BAUG | 10. TEEN DARWAJA | 16. HAWKERS RELOCATED NR. BANK OF INDIA |
| 5. BHADRA PUBLIC TOILET | 11. HAWKERS RELOCATED NR TEEN DARWAJA | 17. HAWKERS RELOCATED NR. HIMABHAI INSTITUTE |
| 6. UCO BANK & MUSEUM | 12. HAWKERS RELOCATED NR. ELV ROOM | |

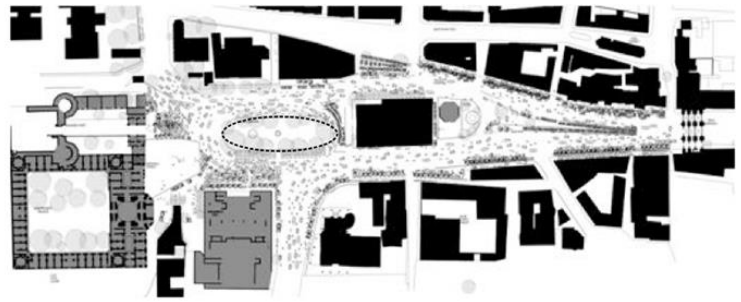


These vertical elements guide the new location of the stalls and the zones for street vendors, as well as provide light and structure for the awnings required in monsoon or summer seasons. The pedestrian Plaza will also have entry gates for emergency, religious processions like Tazia and delivery of goods to the shops in the ground floors. As well as a museum located in the refurbished basement of an obstructing structure, a police station and a public toilet. The up gradation of the Bus Terminus also provides an opportunity to meet the parking requirements within the congested walled city.

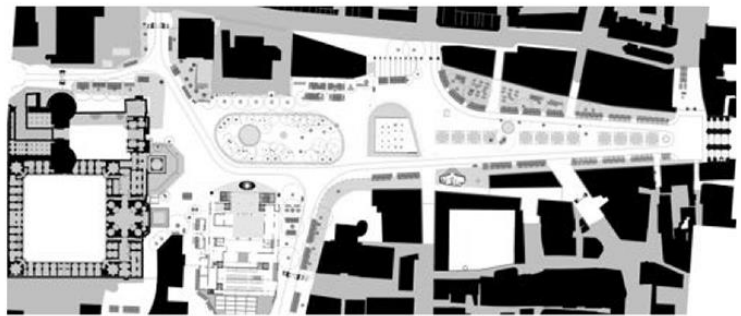


5.1.5 Findings

- Conservation and adaptive reuse of the Bhadra Fort
- The revitalization of the area have flourished into the consequent up-gradation of the existing buildings in the surroundings.



Before Redevelopment



After Redevelopment

- The diverse community of the residents of the walled city are benefitted instead of revaluing the land of the rich
- Many of the abandoned upper floors in the site were converted to restaurants and offices thus increasing the income source for the community
- Played a major role in the recognition of Ahmedabad as a World Heritage City in 2017

5.3 Dilli Haat

5.3.1 Introduction

'Dilli Haat', a food & crafts bazaar has emerged as one of Delhi's most loved urban leisure spaces. Designed to be a public space, it is a platform for showcasing regional crafts and food of India. The Dilli Haat at Pitampura in northwest delhi, is the second such crafts market. It was commissioned after the success of the first Dilli Haat in Janakpuri.

5.3.2 Project specifications

Location: Pitampura, New Delhi

Architect: Pradeep Sachdeva Design Associates

Client: Delhi Tourism and Transportation Development

Year of construction: 2005 – 2008

Area: 2.9 Hectares

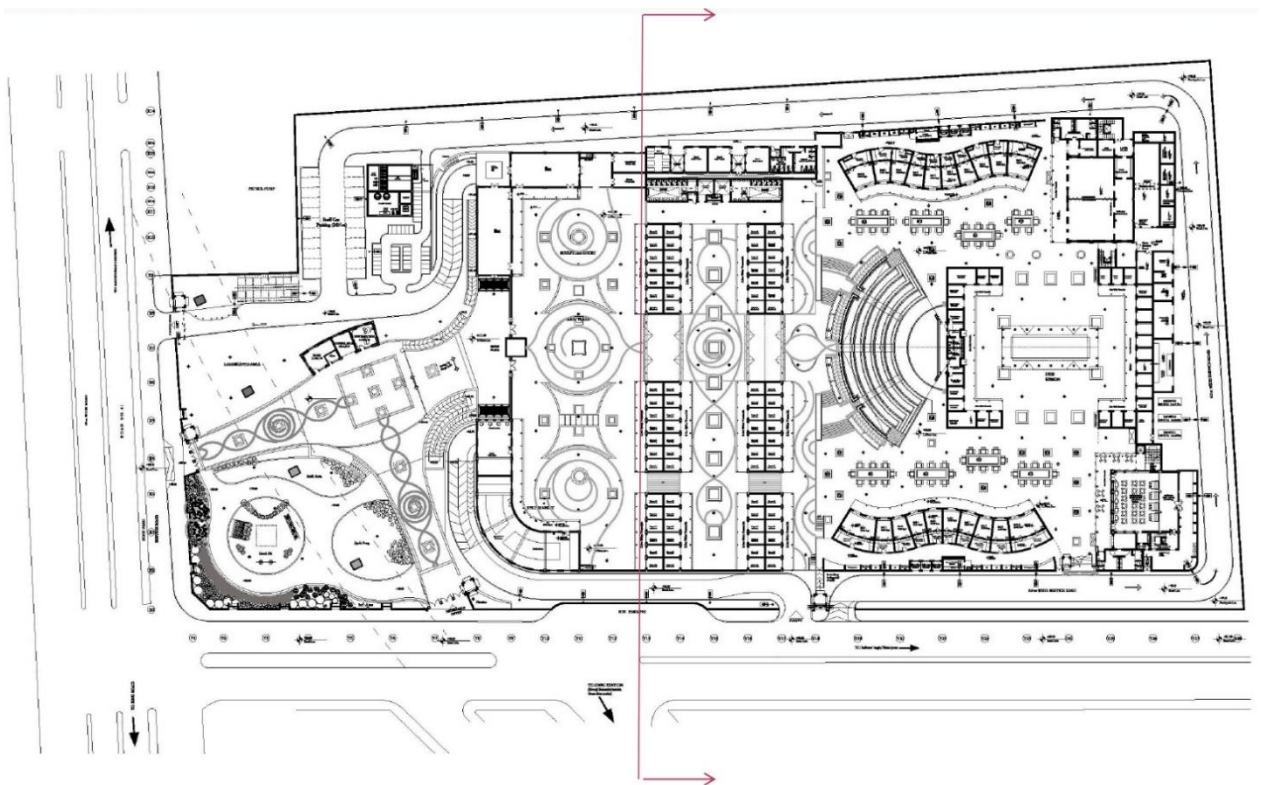
5.3.3 Concept

The design of the project was shaped by two goals.

- First was to create as a public space that is humane and respects the needs of all users- both visitors and the craftsman working in the haat.
- Second was to establish a benchmark in the design of similar public spaces in the city.

5.3.4 Description

In this project public space is integrated within the backdrop of a food and craft market to create an ambience reminiscent of traditional Indian bazaars. The main haat is set back from the street and is accessed by a public plaza that links to the metro station and the business district. The Haat has 108 craft stalls along with Amphitheatre with a capacity of 450 persons, three air conditioned halls for exhibitions, conferences, workshops, performing art, music and dance show. The Haat has a lot of landscaped area with terraced roof gardens. The buildings are single-storied and built around landscaped courts and plazas. The plaza has been designed as a recreational space and includes a play area for children integrated with the adjoining street. The selection of material, construction and layout was made to maximize thermal efficiency and minimize energy consumption. The experience of the space is ever changing based on the crafts, seasons and numerous colourful festivals of India.





5.3.5 Findings

- Nearly all areas are illuminated by natural daylight and are naturally ventilated.
- The brick and stone used in the project have been sourced from the surrounding region.
- Materials were selected for their durability and enduring qualities.
- The building vocabulary has been kept understated and the scale intimate to ensure that the buildings do not overwhelm the crafts being sold.
- The indoor outdoor space connection is commendable

CHAPTER SIX: DESIGN STRATEGIES

6.1 Problem Identification

6.2 Design Strategies

6.3 Proposed base plan

6.4 Heritage structures along the trail

6.5 Perimeter of the structures

CHAPTER SIX: DESIGN STRATEGIES

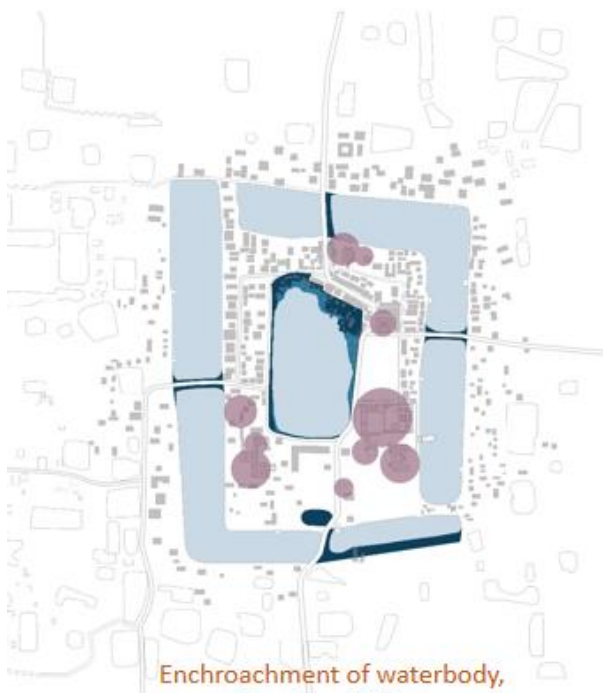
6.1 Problem Identification



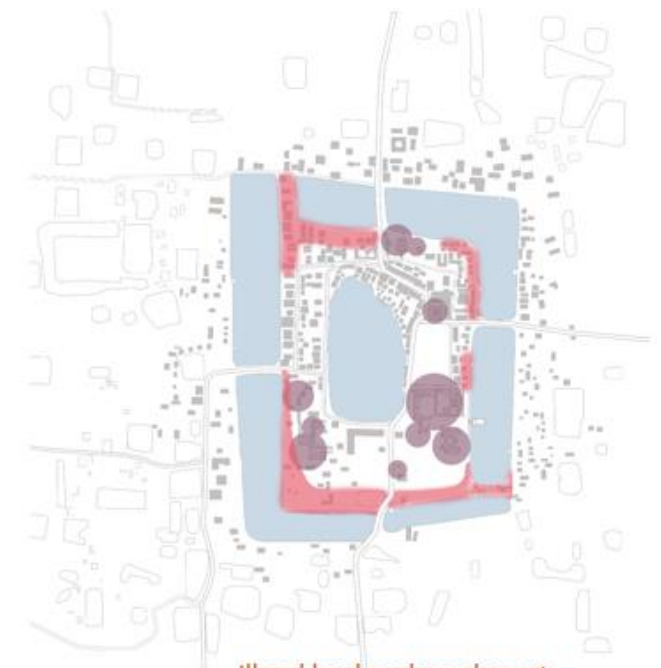
No proper entry-exit,
Not protected as before



No buffer zone as required
for a Heritage site



Encroachment of waterbody,
Illegal land filling



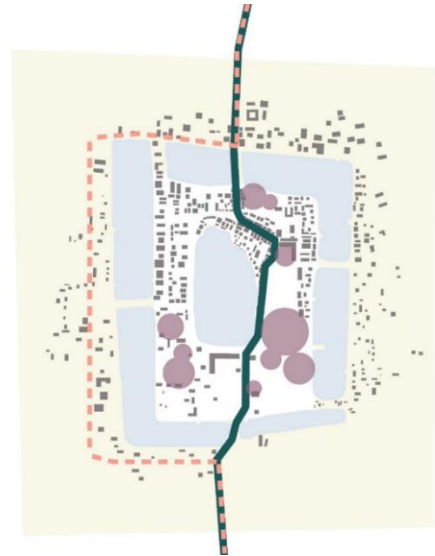
Illegal land encroachment
around the heritage structures

6.2 Design Strategies

Strategy-1: Proposal of an alternate vehicular road.

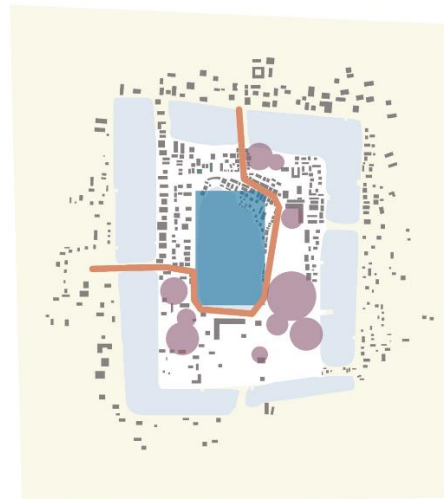
A major secondary highway passes through the site.

Sometimes local buses pass by the heritages structures through this road. This is a very big threat for the historical monuments as well as it can effect the environment of tourism. An alternate vehicular road



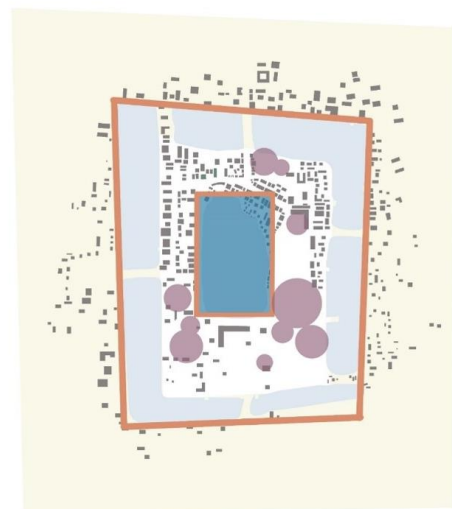
Strategy-2: Proposal of a Heritage trail for the tourists

The heritage structures are scattered throughout the site within the moated boundary. The total length of the road around the central waterbody is approximately 2km, which is easily walkable. Along with the heritage structures, an interactive heritage trail can be introduced, which will also include some tourist other services.



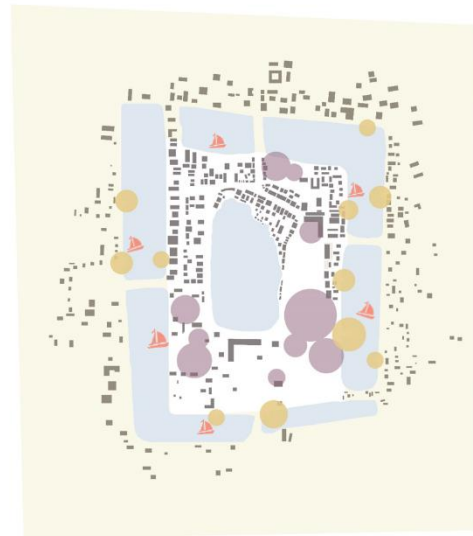
Strategy-3: Creating a public realm around the waterbody

The land filling in the center waterbody and the moats is expanding day by day. The encroached waterbody can be reshaped in accordance with the assumed initial 5:3 proportion of the waterbody. A public realm around the water's edge can be created to prevent further encroachment.



Strategy-4: Revival of a boating route through the ghats

Waterbodies and ghats are very significant in this small town. Previously, there was a water-based thoroughfare. Earlier, the ghats were one of the most vibrant gathering space. These ghats must be revitalized by reintroducing a boating system. Aside from that, it will be beneficial as a tourist service.



Strategy-5: A connection with Hawamahal with the other structures of Puthia Raj

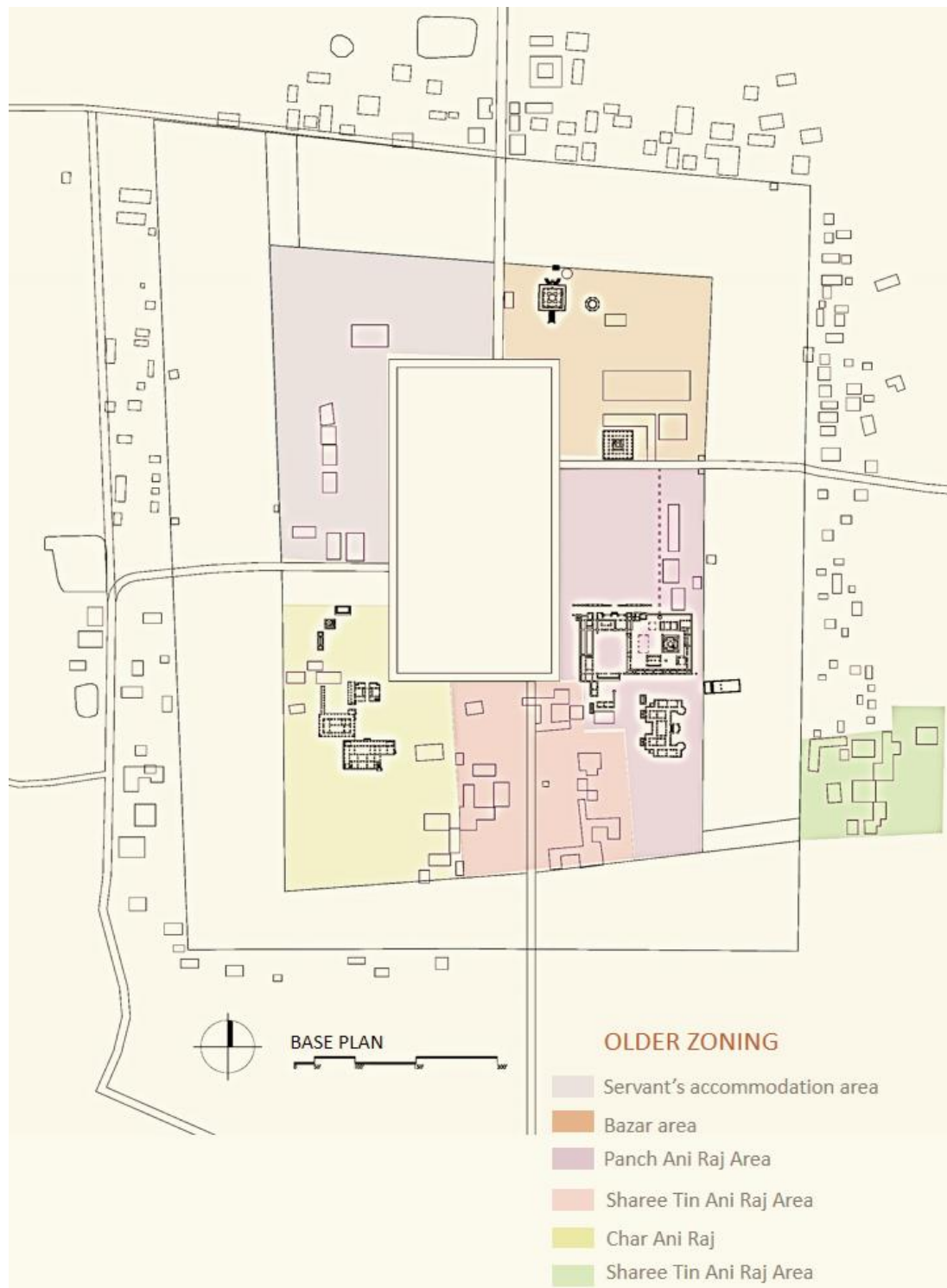
Hawamahal, also known as Tarapur Mandir, is an important structure of Puthia Raj which is located 3 km away from the site. The rajas used to go there in their leisure time. Proposing an experiential road connection towards Hawamahal. Furthermore, two other terracotta temples located away from the site can be reached via this route.



Connecting Tarapur Mandir with the other structures of Puthia Raj

- Heritage Buildings
- Proposed Vehicular Road
- Connection to Tarapur Mandir

6.3 Proposed base plan



The base plan of the entire moated area is subdivided into four zones for better program assimilation and design development:

- I. Religious zone
- II. Residential zone
- III. Panch Ani zone
- IV. Char Ani zone



6.4 Heritage structures along the trail

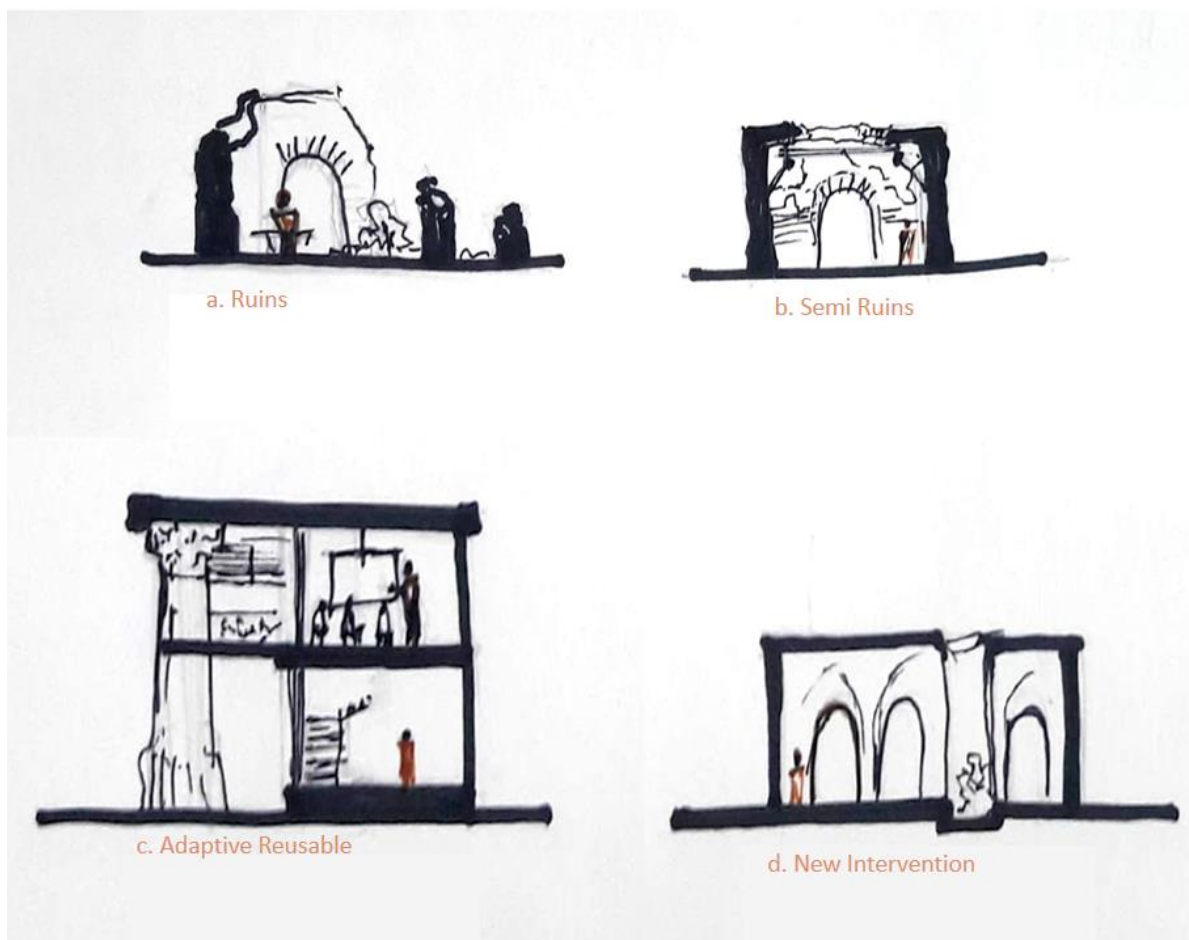


(Source: Author)

6.5 Perimeter of the structures

On the basis of the adaptability of the building condition, four perimeters can be determined for the heritage structures of the Puthia Rajbai and Temple complex. As a result, better conservation measures for heritage structures can be implemented. The perimeters are:

- a) Ruins
- b) Semi ruins
- c) Adaptive reusable
- d) New Intervention



(Source: Author)

6.5.1 Guidelines for ruins



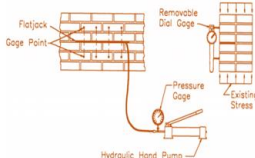
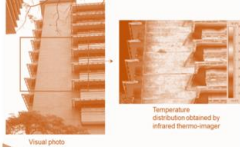
Some structures may be found severely damaged or destroyed. Furthermore, while researching a structure's historic significance value, some structures may be identified as insignificant in a heritage site. Rather than being demolished, these structures can be used as a landscape element in a historic site. Some of the ruins in Puthia Rajbari can be converted into a sitting area after consolidation which could provide the tourists with a historical backdrop.

6.5.2 Guidelines for semi-ruins

The stages of building restoration and conservation process for semi-ruins:

1. Checking structural stability
2. Examine and assess structural strengthening
3. Elaborate an adaptive reuse scenario plan as part of restoration process

Preferred structural stability tests:

			
Stress Wave transmission test	Pulse velocity test	Infrared imaging test	Impact echo test
Evaluates masonry by evaluating the velocity, frequency, and energy content of waves passing through a wall section by Low frequency sonic waves.	Evaluates masonry by evaluating the velocity, frequency, and energy content of waves passing through a wall section.	Provides information on near-surface voids, the presence of moisture, and internal wall construction.	Permits identification of sub-surface features such as cracks or voids by evaluation of stress waves in the frequency domain.

For an adaptive reuse scenario suitable programs should be made. Some new intervention along with new functions can be added in the process of restoration. These steps can be followed for a heritage building which is in good condition to develop the adaptive reuse scenario. New interventions can be constructed as part of the overall development of a heritage site.

6.5.3 Guideline for Adaptive reuse

Adaptive reuse states finding a new use for a building. It is often described as a "process by which structurally sound older buildings are developed for economically viable new use." Adaptation is acceptable only where the adaptation has minimal impact on the cultural significance of the place.

Rules should be followed are:

1. Minimal change to a property's defining characteristic should be made.
2. Its historic value shall be retained, preserving as much as the original fabric as possible.
3. Additions that create false history are not to be made

4. Building elements should be repaired as much as possible rather than replaced.
5. If replacement needed, the element must be identical in appearance and close to original material.
6. Other historic buildings and their surroundings must not be harmed during the rehabilitation
7. process. This includes the use of harsh surface treatment, damaging archaeological resources, or using irreversible connection methods for new additions.

6.5.3 Guideline for New building in a historic setting

According to Professor Benoit Julien, intervention in an ancient environment is based on four poles:

1. Inscription on site: Merge the new construction to the surrounding landscape, with volume, scale or profile.
2. Consistency with the environment: Modest response in the extension of the past or rupture.
3. The presence of history: Evocation of the historical context either with the use of materials, textures or forms.
4. Affirmation of modernity: Establish a dialogue with history through a contemporary approach, combining spaces, technology and innovation.

It is through this kind of conscious approach that building in a historic setting becomes an architectural creation in its own right.

CHAPTER SEVEN: PROGRAM DEVELOPMENT

7.1 Program Derivation

7.2 Proposed programs

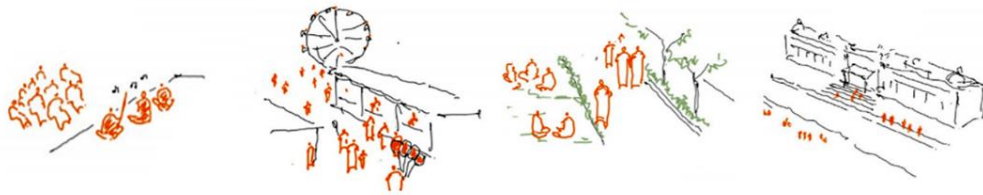
7.3 Cultural spaces to showcase ICH

CHAPTER SEVEN: PROGRAM DEVELOPMENT

7.1 Program Derivation

Some older activities to bring back the vibrancy of older fabric and some new activities based on new fabric requirements that could add value to this place have been analyzed for program derivation.

Old Recreational activity



New Recreational activity



7.2 Proposed programs

Zone I:

The Bhubaneswar Shiva Temple is our country's largest shiv temple. Every year, a large number of people from all over the country come to perform shiv puja rituals here. As a result, this zone can be considered a religious zone, and some new functions to enhance puja rituals and revitalize this site's intangible cultural heritage can be introduced.

- Dharma shova
- Water landing terraces or post for performing religious activities
- Waiting shed for holy bath ritual
- Bhog ghar

- Temporary shed for kacha bazar or mela stalls during festival

Zone II:

In older fabric, Zone II was a residential zone. There used to be some beautiful low-rise buildings which used servants' accommodation area. However, the ancient structures are no longer standing. A few of them can be seen abandoned on the main entrance road. People are demolishing old buildings and constructing new modern structures without regard for height restrictions or building codes. Those ancient structures can be restored in accordance with their initial footprint and can be used as tourist accommodations. This area could be revitalized as a heritage resort. Other programs include:

- Information center
- Meeting room
- Lounge
- Restaurant
- Travel agency, Money exchange, atm booth

Zone III:

The main rajbari of puthia zamindari which is Panch ani Rajbari is restored by Archaeology department and is in a good condition for adaptive reuse.

- Darbar hall can be used as seminar hall. National/international seminars can be held here regarding heritage awareness
- Hemanta kumari's residence can be used as a accommodation for on-site archaeologists, researchers, and lecturers.
- Outdoor café
- Live music area
- Admin office
- Training area for guides

Zone IV:

This zone contains some of Char Ani Rajbari's semi-ruins. If this was an incremental process, development would have to begin here because semi-ruins can soon convert into ruins due to abandonment of this area. This is why I chose this zone for in-depth intervention.

Functions in old structure

- Admin block
- Kachari bhaban restored as a terracotta gallery
- Conservation lab
- Treasury bhaban restored as heritage center

Functions in new structure

- Library and resource center
- Craft interpretation center admin
- Craft workshops
- Craft bazar
- Outdoor seminar area
- Craft display area
- Waiting shed in the Mandir angan
- Community hall
- Admin of mandir angan

7.2 Cultural spaces to showcase ICH

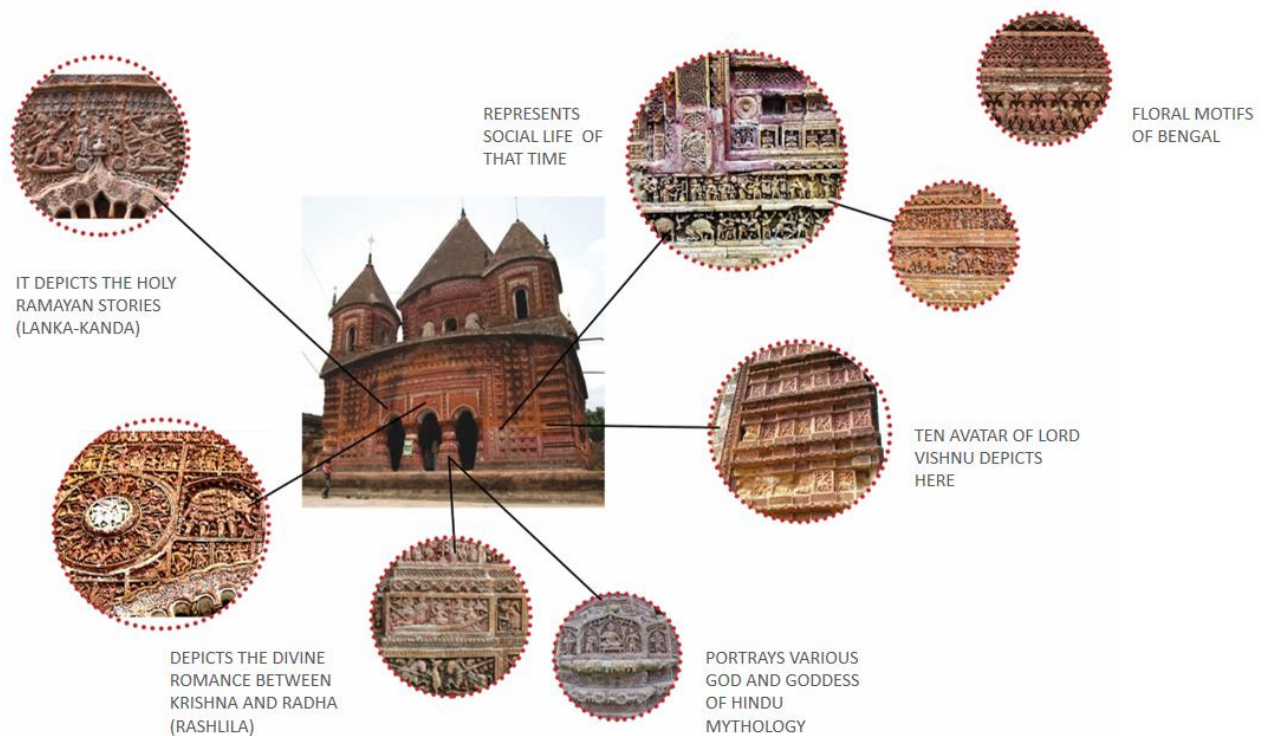
7.3.1 Terracotta gallery

Terracotta

Terracotta refers to clay that has been burned and heated by fire. It is a popular method of creating sculptures using pottery. It required very little asset because clay products could be burned or baked in the sun for a year to give them a soothing orange-clay color, which greatly increased their durability. The majority of the artisans chose terracotta because it was the easier and less expensive option. This tradition can also be traced back.

TERRACOTTA FEATURES

PANCHARATNA GOVINDA TEMPLE



(Source: Author)

Puthia Temple Complex has the highest concentration of terracotta temples of this region. Each terracotta panel tells a story. As a result, it can be seen that a façade of a temple depicts stories of

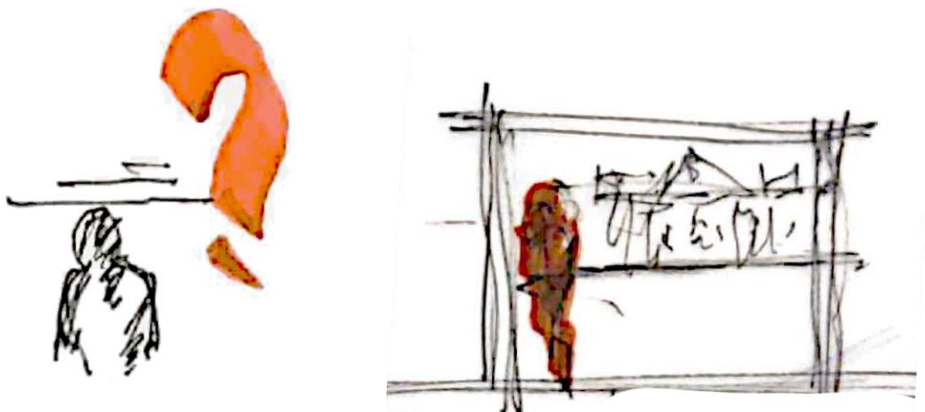
various events. In the absence of a trained tour guide and knowledgeable individual, these terracotta stories go untold to tourists. A terracotta gallery can display and illustrate the stories behind the temples' terracotta motifs. A conservation lab can also repair terracottas that are on the verge of deterioration.

7.2.2 Heritage Center

A heritage center is a public facility, typically a museum, monument, visitor center, or park – that is primarily dedicated to the presentation of historical and cultural information about a place and its people, and often includes, to some extent, the natural history of the area.

In Puthia Rajbari, the only way to learn about the history or evolution of this historic site is to interact with a local who knows a little about the significance of this site. Even most temples and other heritage structures lack signage, let alone a description of its history.

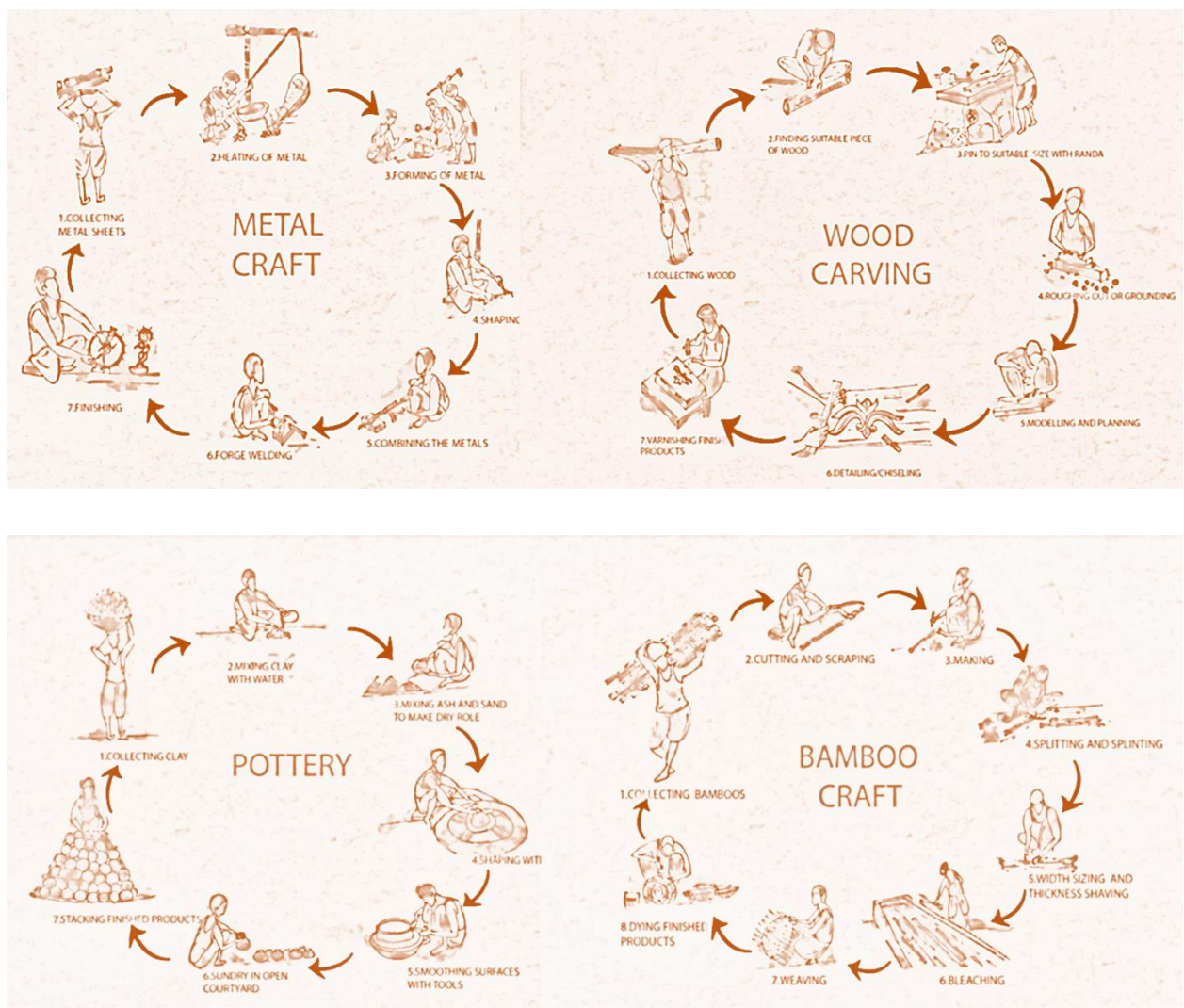
A heritage center could do the storytelling of the site here and could be a memoir of the historical city.



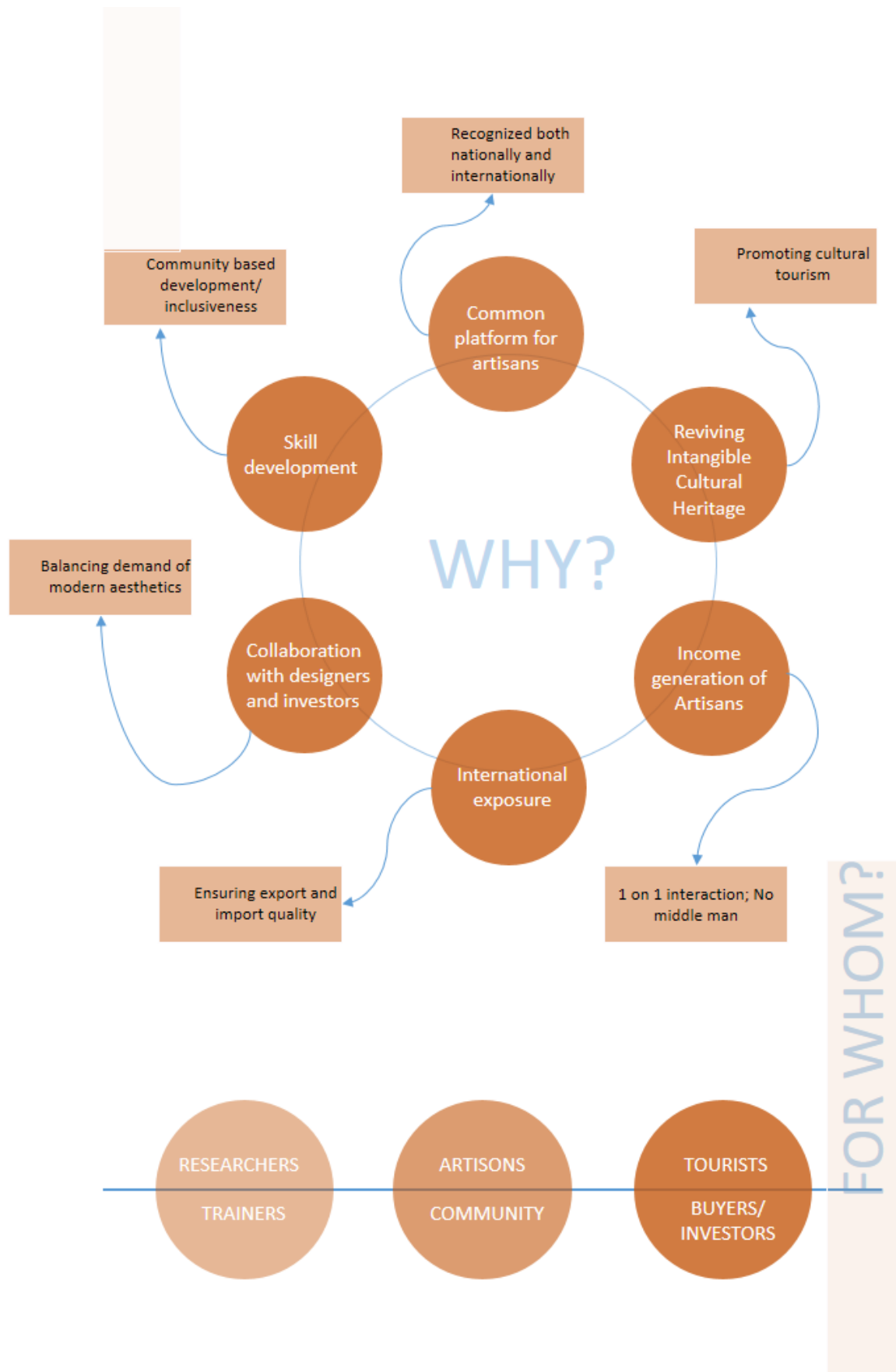
7.2.3 Craft Interpretation Center

Previously, traditional crafts were visible in this area, the majority of which are now almost extinct. Some new crafts or workshops have sprouted up in response to current demands. Our culture and skilled artisans are becoming extinct on a day by day . A craft interpretation center can bring some traditional crafts and offer the appropriate value.

Traditional crafts such as pottery and bamboo craft can be revived, as these were previously prominent. Metal craft and wood carving are chosen from the recently seen crafts in the area to keep up with the newer requirements.



(Source: Author)



CHAPTER EIGHT: DESIGN DEVELOPMENT

8.1 Conceptual development

8.2 Proposed Master Plan

8.3 Design Development Phases (Zone IV)

8.4 Plans

8.5 Landscape decisions

8.6 Design inspiration and other details

8.7 Elevations and Sections

8.8 Rendered Images

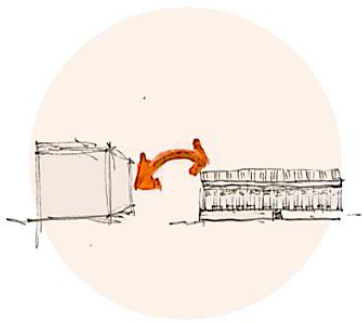
CHAPTER EIGHT: DESIGN DEVELOPMENT

8.1 Conceptual Development

8.1.1 Concept

CONCEPT

Synergy Interaction or cooperation of two or more organizations, substances, or other agents to produce a combined effect greater than the sum of their separate effects.



Connection between
old and new



Storytelling of the
temple town through
developing tourism

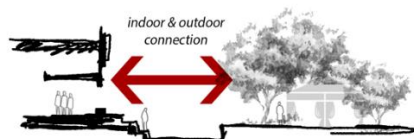


Creating awareness
About cultural heritage

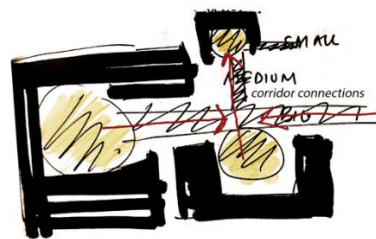
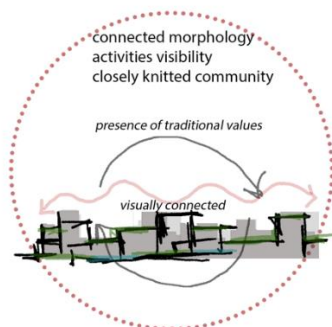
8.1.2 Conceptual sketches



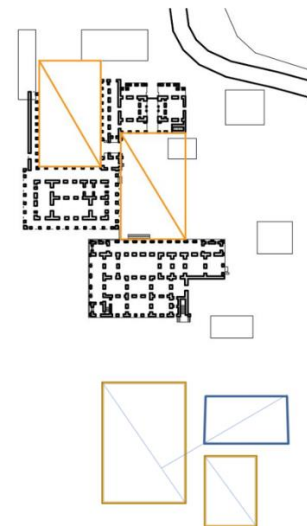
Framing historical structures



indoor & outdoor
connection

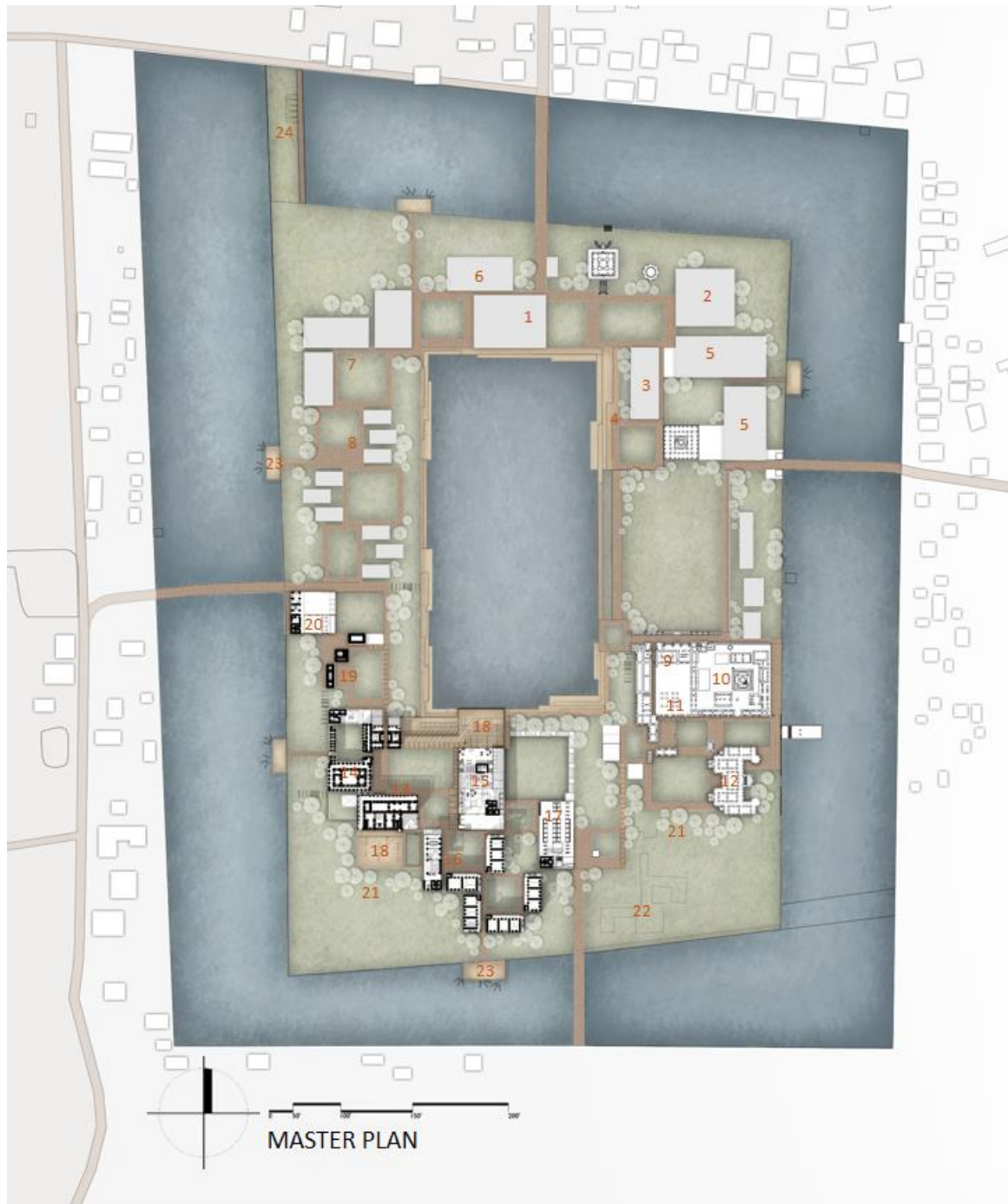


Interlinked the spaces in hierarchy



Keeping existing character of interlinked
courtyards of similar proportion applying the
rule of regulating lines

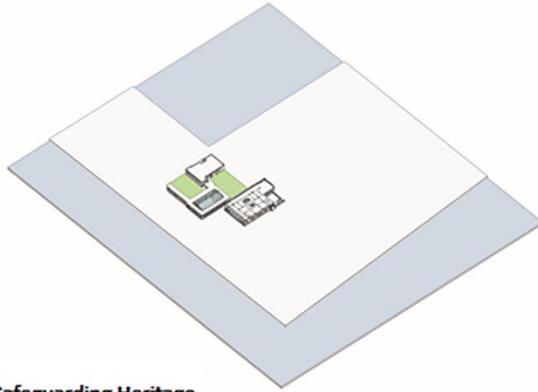
8.2 Proposed Master Plan



LEGEND

- | | | |
|------------------------------|--|--|
| 1 Information center | 9 Panch Ani Rajbari | 17 Craft Bazar |
| 2 Dharmashova | 10 Panch Ani mandir Angan | 18 Open gallery/ sculpture court |
| 3 Waiting shed for pilgrims | 11 Outdoor café | 19 Charani Mandir Angan |
| 4 Landing terraces for rites | 12 Homestay for Archaeologists/ Researchers/trainers | 20 Community Hall |
| 5 Panch Ani bazar | 13 Heritage center | 21 Proposed excavation area |
| 6 Restaurant | 14 Terracotta gallery | 22 Future expansion area for craft workshops/research center |
| 7 Services for tourist stay | 15 Library/ Resource center | 23 Ghat/ boating deck |
| 8 Heritage Resort | 16 Craft Interpretation center | 24 Emergency exit/ service entry |

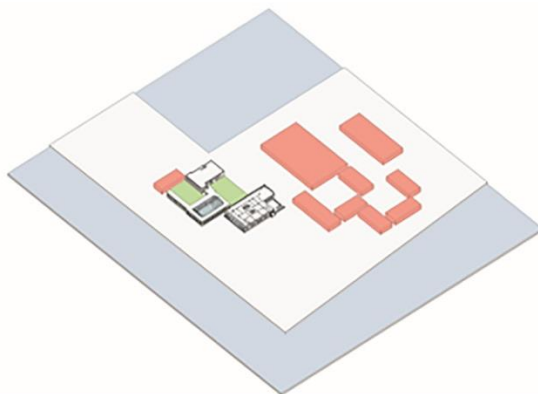
8.3 Design Development Phases (Zone IV)



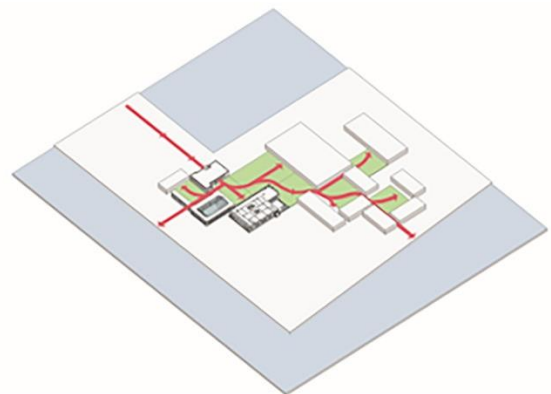
a. Safeguarding Heritage structure and keeping existing courtyards



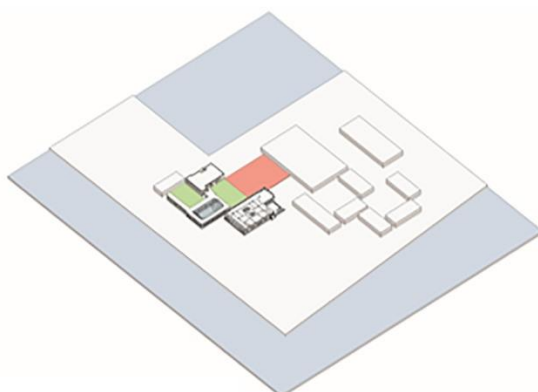
d. Introducing smaller intimate courts as a connection between large courts



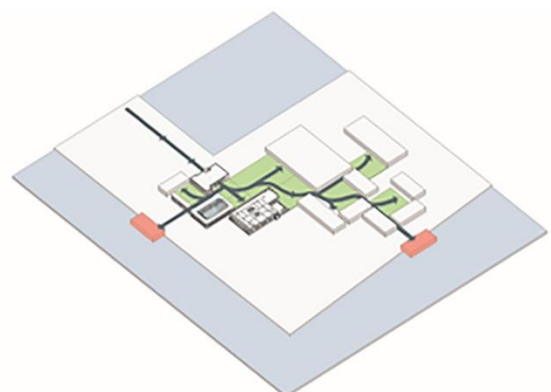
b. Placing New structures following the traces of older fabric



e. Ensure courtyard to courtyard connection and smooth transition

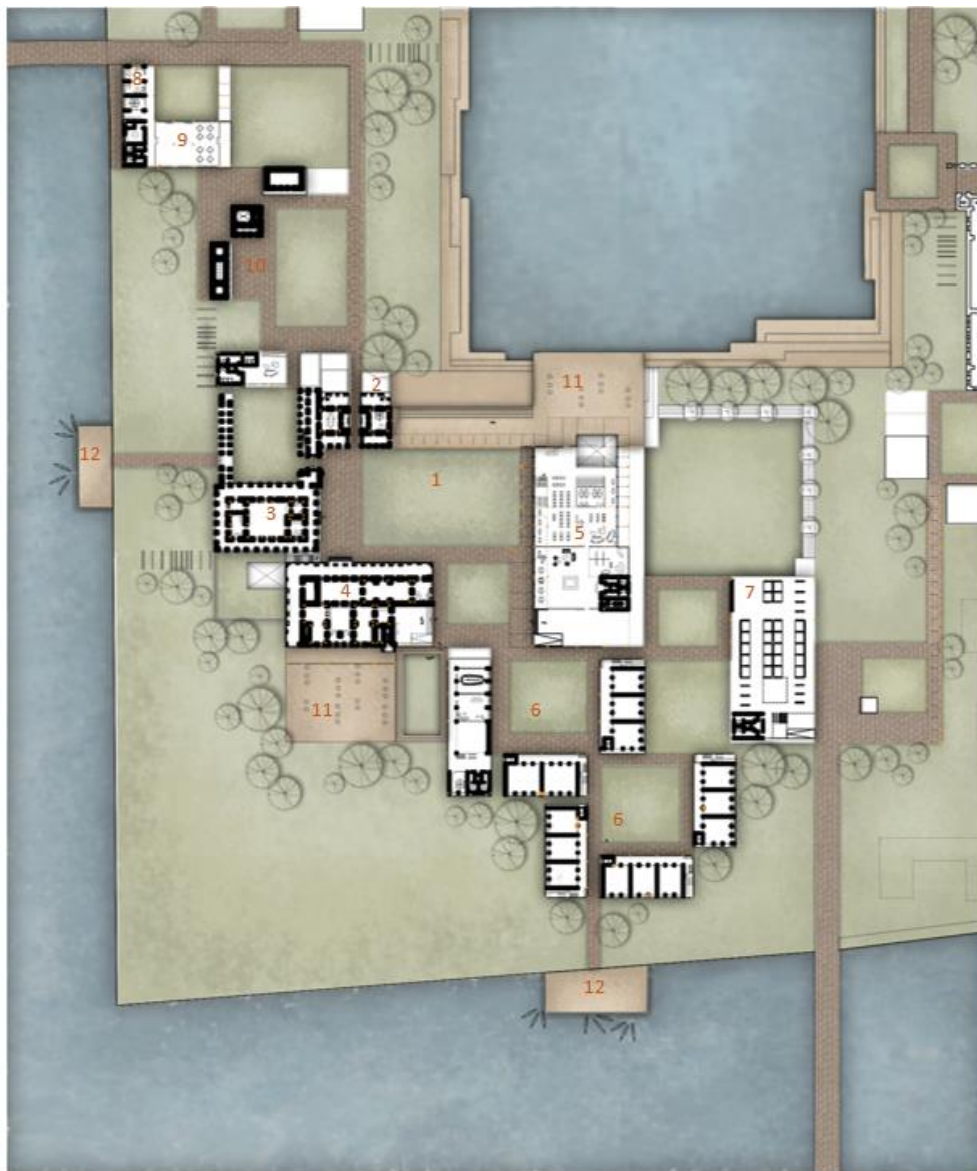


c. Extension of the main Charani court keeping the similar proportion of older courts



f. Courtyard guiding the journey terminating with a boating deck

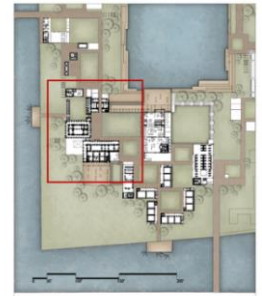
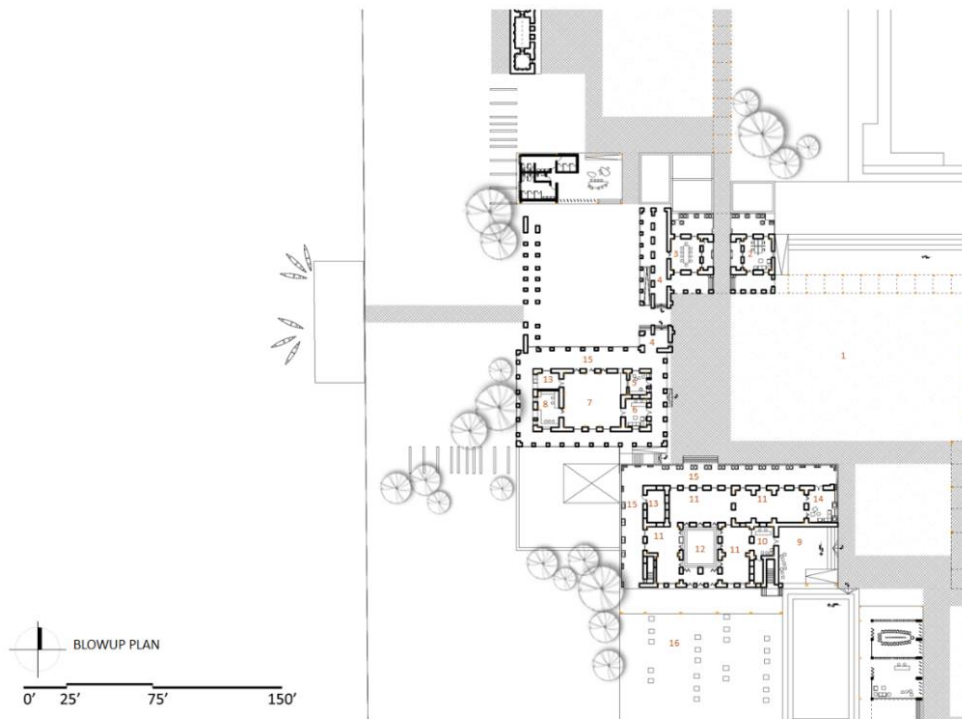
8.4 Plans



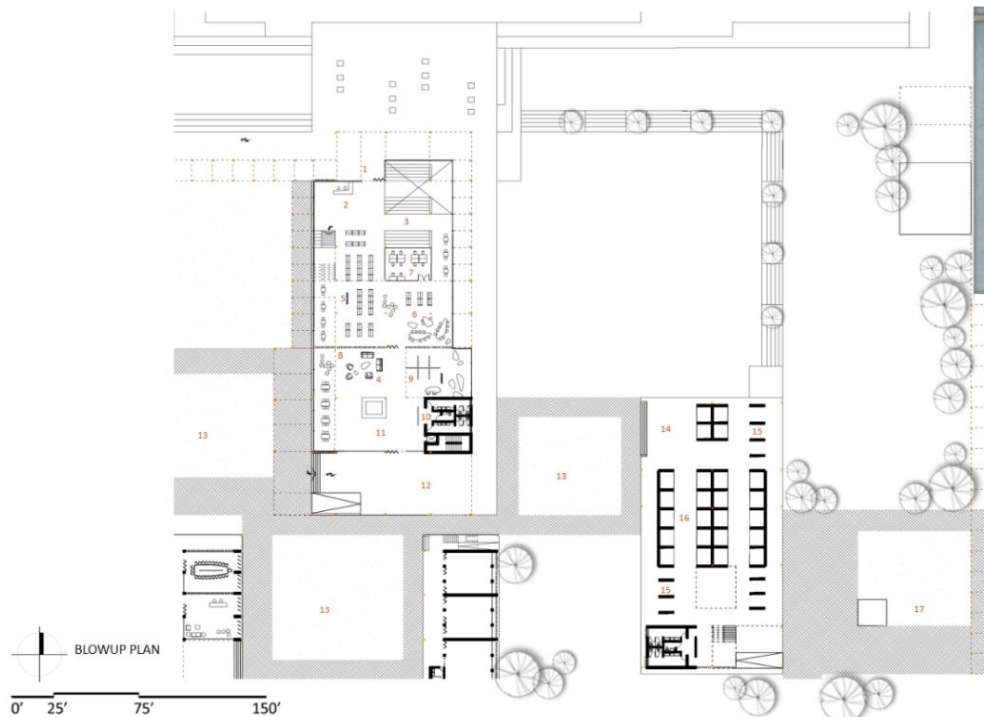
GROUND FLOOR PLAN

LEGEND

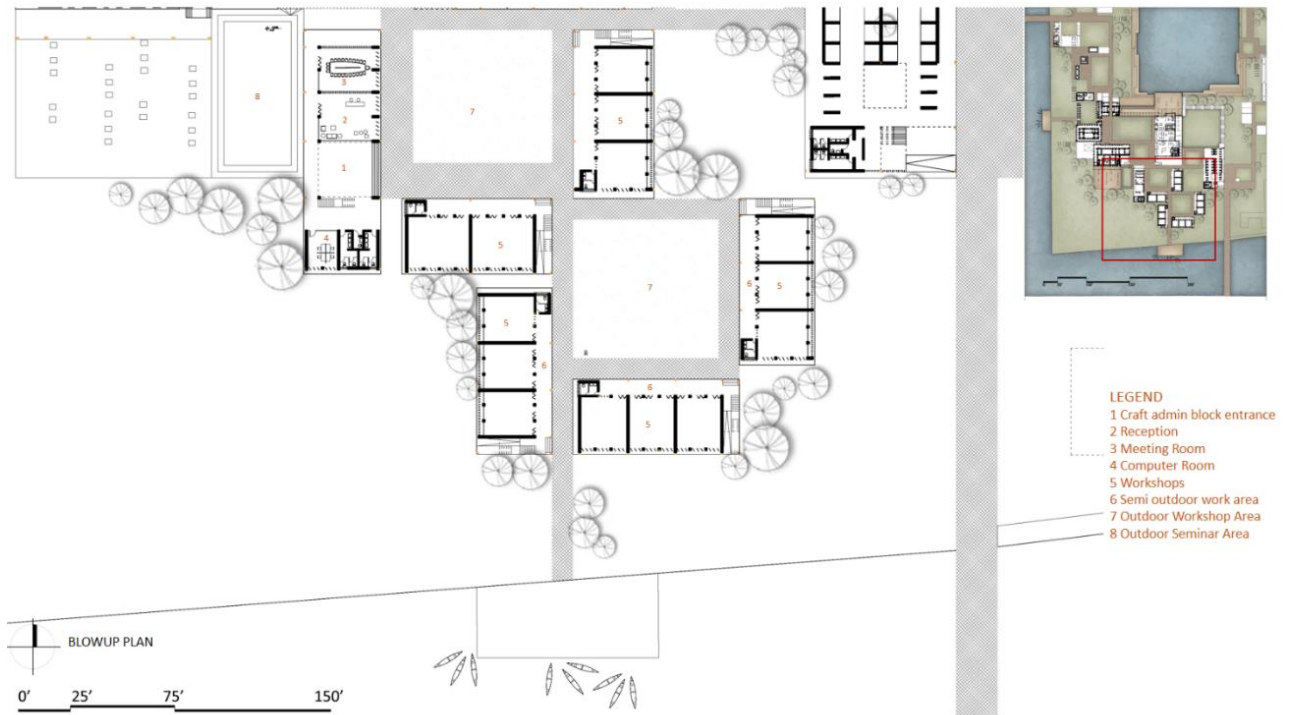
- 1 Charani Court
- 2 Admin
- 3 Terracotta Museum
- 4 Heritage Center
- 5 Library
- 6 Craft Interpretation Center
- 7 Craft Bazar
- 8 Information Center/ Security
- 9 Community Hall
- 10 Charani Mandir Angan
- 11 Sculpture Garden
- 12 Ghat



- LEGEND**
- 1 Charani Court
 - 2 Admin
 - 3 Meeting Room
 - 4 Entrance Lobby
 - 5 Office Room
 - 6 Reception
 - 7 Terracotta Gallery
 - 8 Conservation Lab
 - 9 Entrance of Heritage Center
 - 10 Reception of Heritage Center
 - 11 Heritage Gallery
 - 12 Atrium/Skylight
 - 13 Storage
 - 14 Exit Lobby
 - 15 Corridor
 - 16 Sculpture Court



- LEGEND**
- 1 Entrance Lobby of Library
 - 2 Information Desk
 - 3 Reading Area
 - 4 Lounge
 - 5 Book Stacks
 - 6 Kids Reading Area
 - 7 Admin
 - 8 Newspaper/Periodicals
 - 9 Bookshop
 - 10 Toilet
 - 11 Food cart
 - 12 Outdoor Sitting Area
 - 13 Connecting Court
 - 14 Craft Bazar Entry
 - 15 Temporary Shops or Vendor Place
 - 16 Permanent Craft Shop
 - 17 Choto Shiva Temple Court

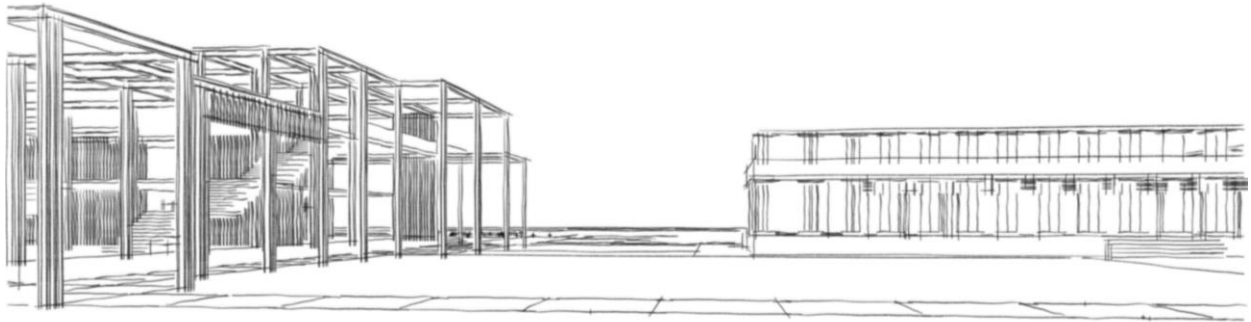


8.5 Landscape decisions

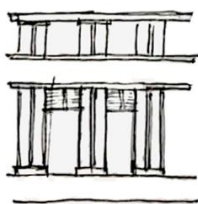


8.6 Design inspiration and other details

8.6.1 Inspiration of the new structure



The idea is to regenerate a new structure respecting the old structure. A face to face between history, architectural past and present with a contemporary architecture. The challenge of fitting the new intervention within a strong historical framework, respecting the past while remaining grounded in the present. This provides the necessary link between the two programs, blurring the lines between new and old, traditional and contemporary. The material palette further advances the ideas of lightness and transparency, with steel, terracotta vertical louvers as screens and glass.



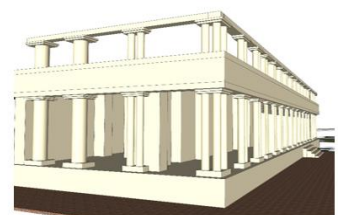
Similar proportion opening like old building and Steel double column in facade



Suncutter with vertical terracotta louvers representing traditional suncutter of old building

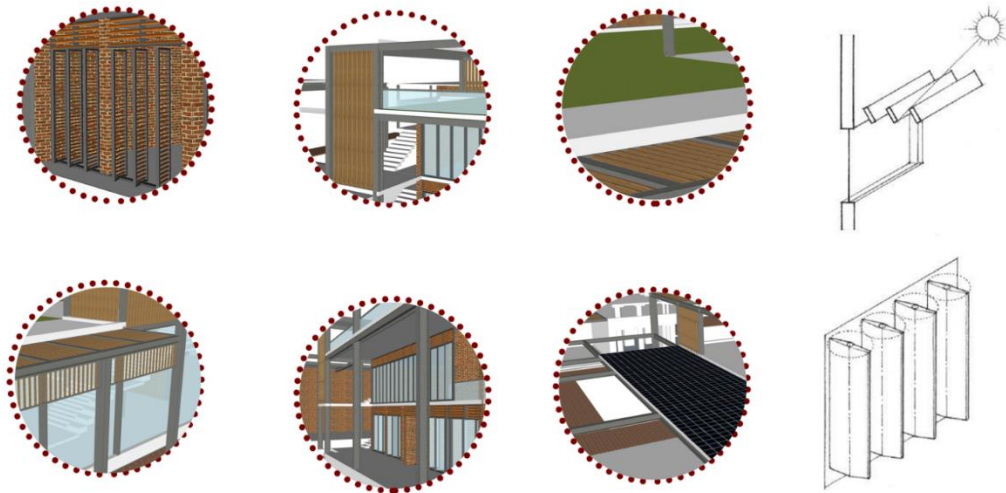


A floor of new building is in basement to respect the height or proportion of old building

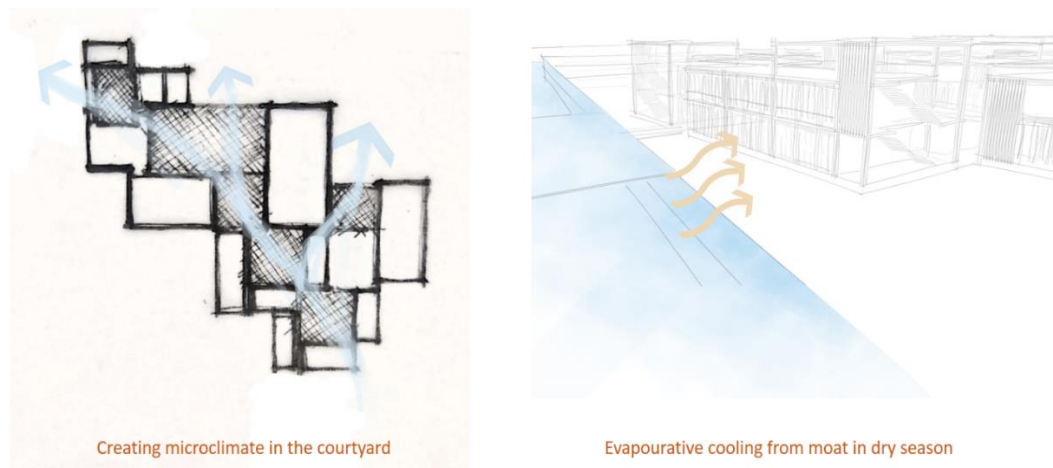


Contemporary steel pavilion as a representation of Shaded colonaded corridor

8.6.2 Facade details



8.6.3 Climatic considerations

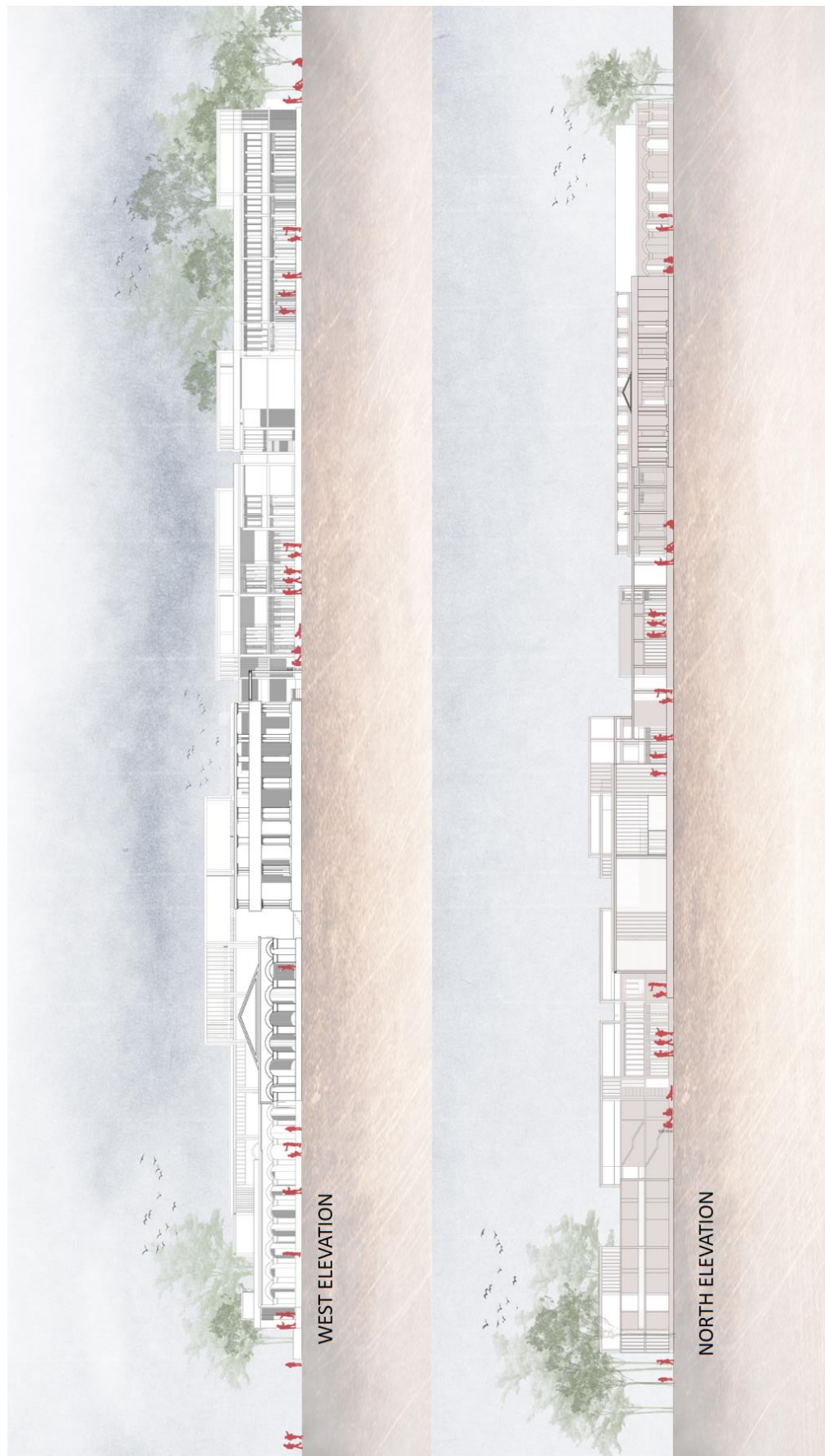


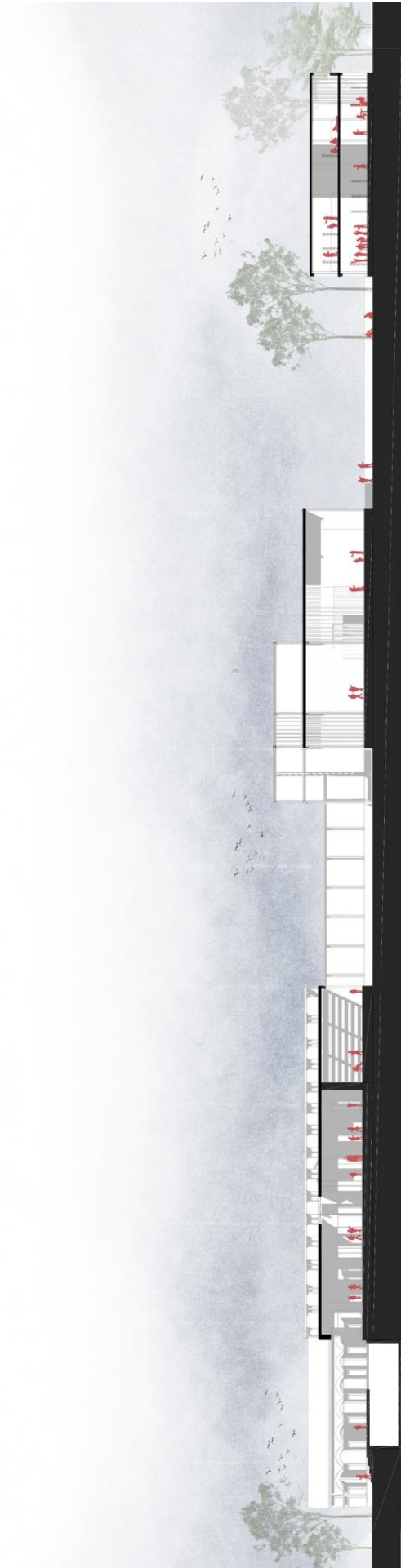
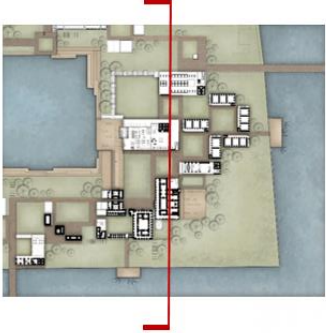
8.6.4 Structural details

Metal decking system is used here. Steel columns are retrofitted in the old structure for the structural strengthening. The new intervention is also of same structural system.

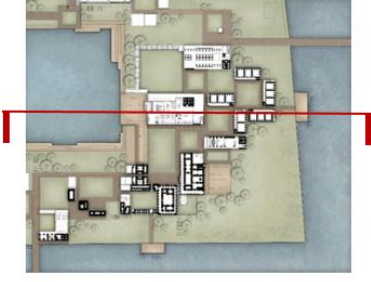


8.7 Elevations and Sections





SECTION AA'

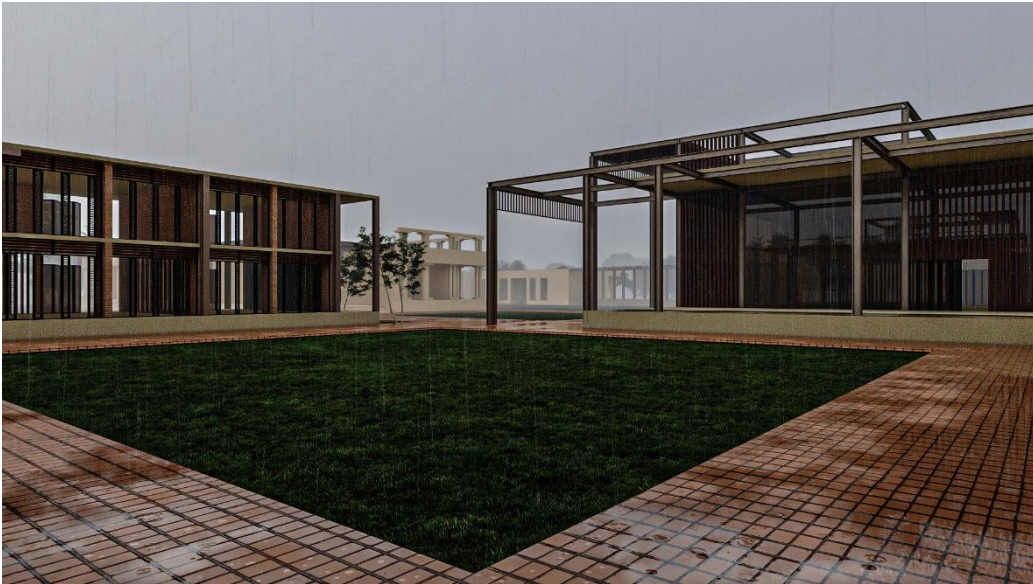


SECTION BB'



8.8 Rendered Images

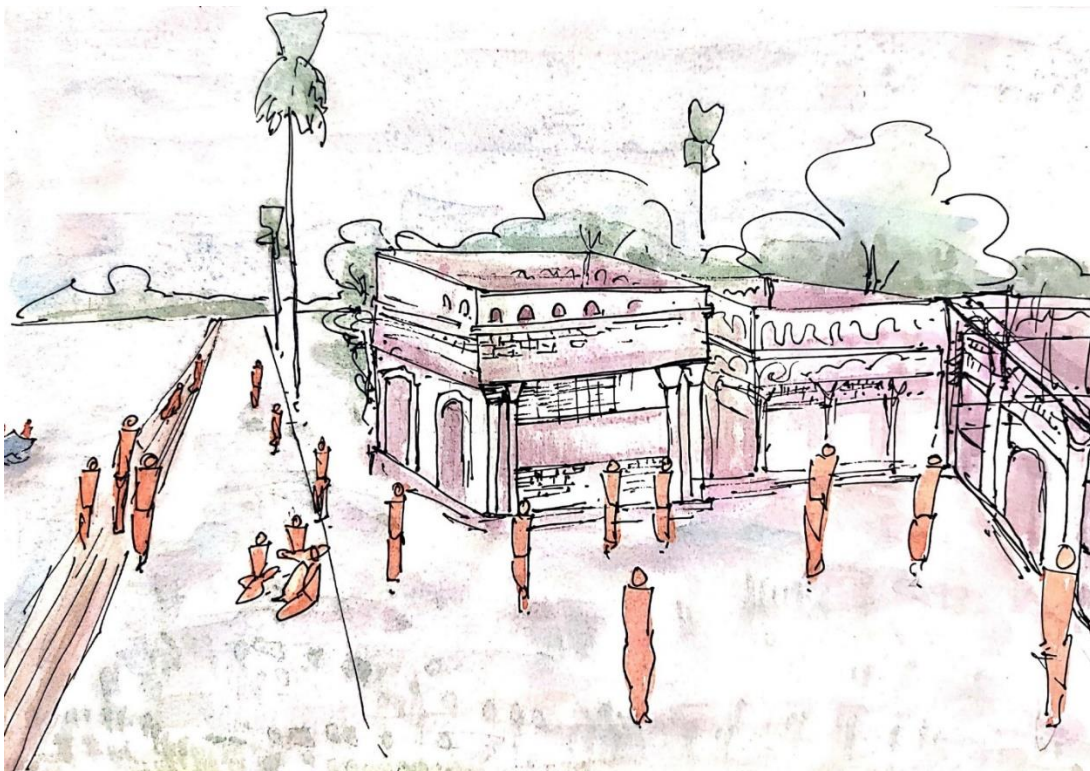




8.8.2 Visualization of religious zone



8.8.3 Visualization of Heritage resort zone



CHAPTER NINE: CONCLUSION

9.1 Heritage Impact assessment

9.2 Concluding remark

CHAPTER NINE: CONCLUSION

9.1 Heritage Impact assessment

Heritage Impact assessment is a process of identifying, predicting, evaluating and communicating the probable effects of a current or proposed development policy or action on the cultural life, institutions and resources of communities, then integrating the findings and conclusions into the planning and decision making process, with a view to mitigating adverse impacts and enhancing positive outcomes.

For new settings in Puthia Rajbari (Zone IV),

1. New addition should have harmonious integration with the whole.	Yes
2. Additions must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.	Yes
3. Additions should not devalue the heritage building and its traditional settings.	Yes
4. New addition should be in harmony between the close surroundings.	Yes
5. There should be a balance in composition of old and new.	Yes
6. New addition should be appropriate in terms of mass, scale, rhythm and proportion. New work may be sympathetic if its form, scale, character, colour, texture and material are similar to the existing fabric.	Yes
7. Contemporary addition should fit itself into an ancient setting without affecting the structural and aesthetic qualities of the latter.	Yes
8. There must be avoidance of any imitations, which would affect their artistic and historical value.	Yes

9. Changes, which reduce cultural significance, should be reversible, and be reversed when circumstances permit.	Yes
10. New additions should respect the authenticity and integrity of historic fabric and building stock.	Yes

Magnitude of Negative Impacts				
Sever (5)	Major (4)	Moderate (3)	Minor (2)	Negligible (1)
Extreme impact on the key characteristics of the cultural heritage property that convey OUV, and its setting	Highly significant impact on key characteristics of the cultural heritage property and its setting	Significant impact on the key characteristics of the cultural heritage property and its setting	Slightly significant impact on the key characteristics of the cultural heritage property and its setting	Insignificant impact on the key characteristics of the cultural heritage property and its setting
Level of Beneficial Impacts				
Most (5)	Major (4)	Moderate (3)	Minor (2)	Negligible (1)
Extreme socio-cultural, and economic benefits for cultural heritage property and its setting	Highly significant socio-cultural, and economic benefits for cultural heritage property and its setting	Significant socio-cultural, and economic benefits for cultural heritage property and its setting	Slightly significant socio-cultural, and economic benefits for cultural heritage property and its setting	Insignificant socio-cultural, and economic benefits for cultural heritage property and its setting

Implying that for the new interventions in Puthia Rajbari and overall Puthia Temple Complex,

- The magnitude of negative impact would be ‘Negligible’
- The level of beneficial impacts can be ‘Major’.

9.2 Concluding remark:

The zamindari tradition began to fade about 50 years ago, but the history lives on in the neglected, unprotected architectural works of Puthia zamindars. These works are of great significance in national and international culture and community. Only a few temples are being supervised and renovated by the Archaeology department among the Heritage structures of Puthia Rajbari, but a large number of buildings are in poor condition. The safeguarding and renovation of the Puthia Rajbari is a major requirement in order to maintain the attraction of archaeologists and visitors. Thus, it can be turned into a tourist spot. It is certain that, if Puthia Temple Town undergoes proper conservation and refurbishment, it can be introduced to the rest of the world as a popular tourist destination. Only the

government's good intent, local residents' awareness, and active media participation are required, in addition to some improved tourist facilities. Furthermore, proper strategy for future development around the historic town must be formed:

- Remodeling and renovation of historic buildings should respect the character of the building and its setting
- No demolition, alteration or addition in historic buildings without permission from the appropriate planning authority.
- Some guidelines should be published by the local authority on how to maintain old buildings;
- Control over height is important not only to maintain the overall silhouette of the area
- Control over the design of key building elements.
- New projects on sites in the old area should be compatible with nearby historic buildings.

However, as Puthia temple town is still conserved with such traditional practices, it has the potential to bloom to its full potential as an example of enlightened cultural heritage. Intangible cultural heritage could be conveyed across the country through distinct communities through tangible cultural heritage.

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