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REVITALIZATION OF OLD CENTRAL JAIL AREA (through selective redevelopment)

Dhaka Central Jail, Lalbagh, Old Dhaka.

ARC512: SEMINAR II

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ABSTRACT

Dhaka City prospered and flourished over the years, along with the invasion of the Mughal and the British. Population increased, people arrived from villages to the city in search of better job and living, especially because Puran Dhaka was and is still one of the main trading zones of the city. Uncontrolled urbanization, changes in land use patterns, the growing density of new settlements, and modern transportation have brought about rapid transformation to the historic fabric of the Mughal and the British settlements. The Dhaka Central Jail, with architectural marks that reflects Mughal and British histories, has been chronically overcrowded. As the central jail has been shifted to Keraniganj, this has vacated a large area of land for alternative uses. As old part of Dhaka is highly lacking in breathing and recreational open space, this place would be the last opportunity for providing an open space and a civic space. A museum thus has been proposed to hold up the significant history and the value of the central jail area. In addition, this museum has been designed in such a way that serves as a breathing space for the city and responds to the social, environmental, economic and historic hunger of the human mind. The project also involves preservation of the existing museum, which includes the cell of the great leader like Father of the Nation Bangabandhu Sheikh Mujibur Rahman and the four of national leaders. Therefore, along with the historical importance the museum depicts the story of the jail life of the prisoners.

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BACKGROUND OF THE PROJECT:

1.1 Project Brief

- Project Name: REVITALIZATION OF OLD JAIL AREA (through selective redevelopment)
- Site: Dhaka Central Jail, Lalbagh, Old Dhaka.
- Site Area: 5.6 acre (244000 sqft approx)
- Client: Bangladesh Government

1.2 Project Introduction

Heritage connects to the communities past, and ensures the continuity into future. They are the product of many generations; created and carried through shared experiences. They symbolize the values, ensures continuity of the traditional way of life and socio-cultural practices rooted in place (Ahmed, 2012). Dhaka's historic edifices are the evidences of its glorious past as it has experienced a long process of evolution under different rulers, dynasties and regimes. Old Dhaka has an enriched history of centuries. Under different rulers or administration, there was different scenerio at different times. The cultural heritage of Old Dhaka area is manifested by its buildings, street patterns, use of space, and lifestyle of the people, religious practices, festivals, traditional crafts and so on. It is important to conserve the elements of heritage value in these built environments for continuity of local identity and culture.

Old Dhaka developed as the centre of city during the Mughal period. It has been the heart of Dhaka until the contemporary Dhaka developed. It developed through densification, rather than physical expansion. The existence of historic structures like Ahsan Manjil, Lalbagh fort, Bara

Katra, Choto Katra has made the whole city as a heritage site. Unfortunately, the historic structures are on the verge of ruin due to lack of maintenance, which, if preserved, could be developed as a tourist spot. There are rules and regulations to preserve these sites, however, are seldom followed.

The government has relocated the over-crowded Central jail in Keraniganj. This has created a new opportunity to reuse the vacated area: from the misconceived housing development to a more inclusive mixed land use with ‘maximum green and minimum structures’. Recent steps toward the relocation are seen as an opportunity of Central Jail’s integration within its intermediate surroundings. Proposed plans include allocation of land to different institutional, commercial and recreational facilities.

In order to safeguard the successful use of the recreational facilities of the Buckland Bund area, the historical buildings are to be earmarked, renovated and adaptive reuse to be ensured. In most cases, the important architectural monuments can accommodate different public functions like museum, library, restaurant, hotel, and also some limited shops to ensure their commercial viability.

1.3 Dhaka Central Jail – Then and Now

- ✚ In Pre-Mughal Dynasty, there was a fort in the place of central jail which was built by Ibrahim Khan.
- ✚ Later on, Islam Khan rebuilt the fort in 1638. There was a palace, a court and a mint inside the fort. The maximum important public services were carried out there.
- ✚ In the tenure stated above, there was a mental asylum in the fort also.
- ✚ Up to 1772 in Mughal Dynasty, the fort was used solely as a mint.

- ✚ Around in 1810, the inhabitants of Old Dhaka had a movement against the impose of holding tax at the Fort Area.
- ✚ During Sepoy Mutiny in 1857, the Rebel Soldiers were the rst to be disarmed by the English Soldiers.
- ✚ Later on, During East-India Company Dynasty, the Fort was transformed into a Jail in 19th Century. At the same time Aligarh, Rajshahi Jail was also established.
- ✚ During Anti-British Movement, many activists were held at this prison.
- ✚ In 1948, Along with Sheikh Mujibur Rahman , some other leaders were held at Central jail that invoked people to burst out against the Ruling party.
- ✚ In 1966, Sheikh Mujib was again got prisoned and started the 6-term Movement that intrigued a mass involvement across the country.
- ✚ The Mass Movement in 1969, to free Sheikh Mujib from the central jail, a huge crowd was gathered outside the jail area.
- ✚ During Liberation War in 1971, many freedom fighters were tortured inside the jail.
- ✚ In recent years, War Criminals are prisoned at the Central Jail and a few of them are sentenced to death and hanged till death in the Jail premises.

1.4 Aim and Objective

- ✚ Modification of the Central jail area with new urban experiences by analyzing the context, history, character of the settlement around, user expectation and the contemporary context of the city.
- ✚ Appearance of the routes can be regenerated and thus can increase better pedestrian and vehicular movement.
- ✚ Relocation of the Central Jail paves the way to create open space and park. This even creates an opportunity to provide recreational facilities and public functions like museum, which will depict the historical timeline of the place and the story of the jail life of the prisoners.
- ✚ Nodes connected to the heritage sites are considered as the most complex form. If the central jail area is opened as public space then it can be the central node for different heritage site access.
- ✚ Ensuring breathing space in Puran Dhaka which has become extinct due to ongoing urbanization the distance between the city inhabitants and nature is increasing. Urban Greenery is the only way to bridge this gap between people and nature.

Chapter_02

TOURING IMPRISONMENT

2.1 Interpreting Incarceration

Why do we punish? Why do we use prison instead of other types of punishment? Why are so many people in prison? In an atmosphere of fear, economic difficulties, and persistent racial divisions, prisons have become a popular "solution" to social ills. A prison is a place where people that break the law are looked up as a punishment for their crimes. The prison has different characteristic in different cultures, there are places of punishment and isolation or places for the treatment and rehabilitation of those convicted of a crime, and even places of repression and symbols of terror. Prison, an institution for the confinement of persons who have been remanded (held) in custody by a judicial authority or who have been deprived of their liberty following conviction for a crime (Encyclopedia Britannica).

To begin with, one should note that incarceration has not always been a common form of punishment. Corporal punishment, forced labor, and social isolation were far more common forms of punishment than incarceration in the ancient world, medieval Europe, and even in England and colonial America. This changed with the 18th Century enlightenment in France and England, which gave rise to new views on liberty, human nature and time. The birth of imprisonment as punishment was the concept that restricting a person's liberty would itself be significant retribution for crime, and that a measured amount of time served could be assigned in proportion to the severity of the crime.

2.2 The Evolution of Prison

Prisons were virtually non-existent before the 1700s; prison was not considered a serious punishment for crime, and was seldom used. Instead, governments imprisoned people who were awaiting trial or punishment whereupon they would receive the more common capital or corporal types of punishment. Common punishments at that time included branding, imposing fines, whipping and the death penalty (capital punishment). The authorities punished most offenders in public in order to discourage people from breaking the law; this falls under the theory of deterrence.

16th and 17th Centuries

Sanctions for criminal behavior tended to be public events which were designed to shame the person and deter others; these included the ducking stool, the pillory, whipping, branding and the stocks. At the time the sentence for many other offences was death.

Prison tended to be a place where people were held before their trial or while awaiting punishment. It was very rarely used as a punishment in its own right. Discipline and Punishment: The Birth of the Prison by Michel Foucault (1989) suggests that the prisons of this period were badly maintained and often controlled by negligent prison warders. Many people died of diseases like gaol fever, which was a form of typhus.

The earliest prisons were distinguished by thick walls, round arches, sturdy piers, groin vaults, large towers, decorative arcading and symmetrical plans. Externally, many of the early prisons resembled fortresses such as the Bastille prison in Paris- were in fact converted fortresses. Internally, however, the cells were built to resemble the “house of penitents” found in certain

monasteries—bare rooms with a solitary window and a door that enabled inmates to be seen by their jailers (Awofeso, 2010).



Figure 1 Source: Google

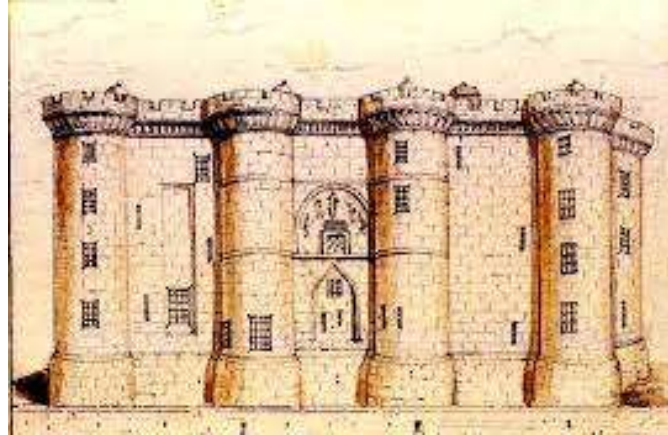


Figure 2 Source: Google

18th Century

The methods of punishment in 18th century were leaving the prisoners locked up in the dungeons until they died out of starvation, sickness or suicide. In Europe it wasn't until the middle of the 18th century that people started to develop the thought that there should be some less harsh punishments for those crimes that weren't of the ultimate extreme. People started to consider using imprisonment as punishment for the less serious crimes- Rehabilitation and incarceration.



Figure 3 Source: Google



Figure 4 Source: Google

19th Century

When the change from death to incarceration was made, prisons were built bigger so that more people could be held in the same vicinity. The Panopticon building was introduced to the United States in the 19th century. These buildings allowed a watchful eye for the prison wards. The way the prison cells were structured, the prisoners did not have any way of telling if they were being monitored or not. The self-discipline is instilled; prisoners can be released into society with the capacity to regulate their own behavior through a socially beneficial form of paranoia (Foucault, 1989). The goal is for them to learn to act as if they are constantly under surveillance.



Figure 5 Source: Google



Figure 6 Source: Google

20th Century

The development of the prison system continues. At the end of the 19th century there was recognition that young people should have separate prison establishments. Architecture was a major component of these "better" prisons, especially with attempts to provide more daylight and a less oppressive atmosphere, but in operation these warehouses for thousand of prisoners at a time failed to adequately meet basic needs of hygiene and safety (Awofeso, 2010). 20th century was the time when the first open prison was introduced. The theory behind the open prison is summed up in the words of one penal reformer, Sir Alex Paterson: "You cannot train a man for freedom under conditions of captivity".

2.3 Importance of Museum

In order to get an understanding of museums, first we need to get an idea about the history of museums. What is termed as museum today does not necessarily mean that it was having the same purpose in the earlier times. Many scholars who have worked or written about museums notify about the potential for museums to undertake challenging issues and urge museums to work toward a greater social good (Kelley, 2011). The main hypothetical establishment of museums is to have the potential to impact the social wellbeing of their visitors, and of larger society.

In a special volume of *Museums & Social Issues* dedicated to the topic of incarceration, Marjorie Schwarzer explains the growing impact of mass imprisonment on American society, and asks, “Can museums help to enlighten the public and serve as a call to action for prison reform, compassion and debate about justice?”. Several authors stated that historical prison museums – museums located on the grounds of formerly operational prisons—provide a unique, immersive visitor experience and present opportunities for visitors to draw connections between the social implementation of past and present events occurred in that area (Schwarzer, 2011).

2.4 Imprisonment and social issues

The tragic social impacts of incarceration reach far beyond the prison walls, impacting not just those imprisoned, but entire families and communities. Marriages impacted by one or more partners serving time behind bars are drastically more unstable than others and place women at increased risk of violence at the hands of their partners (Western, 2006). Parental incarceration can profoundly affect children’s emotional and behavioral wellbeing.

Museum interpretation has the power to manipulate audiences' perception, and even behavior. Interpretation, in this sense, refers to the means by which museums bring into the light their visitors with the content and materials on display. Socially-minded historical museums strive to help visitors to draw connections between events of the past and contemporary social situations (International Coalition of Sites of Conscience, 2014). Welcoming the public to sites of "difficult" historical events is an entire subfield of historical interpretation known as dark tourism (Wilson, 2008). Dark tourism, as the name implies, is tourism that occurs at sites where death, tragedy, crime, or humanitarian massacre has occurred at some point in the past (Wilson, 2008). As there are many varieties of human tragedy, sites of dark tourism may include anything from former concentration camps (e.g. the Auschwitz-Birkenau State Museum in Oświęcim, Poland) to historical slave quarters (Carter's Grove Plantation at Colonial Williamsburg), to legendary battlefields (Gettysburg National Military Park in Pennsylvania) (Wilson, 2006). Dark tourism may be perceived as walking a fine line between exploitation—depicting human suffering for shock value or for the sake of entertainment—versus doing so to promote healing or impact visitors' social perception.

2.5 Historical Prison Museums- Dark Tourism

Historical prison museums—sites that were once operating correctional facilities, which have since been decommissioned and opened to the public as museums—fit neatly into the category of dark tourism (Wilson, 2008). In fact, some of the best known sites of dark tourism include historical prison museums from both apartheid-eras South Africa (most notably Robben Island, where Nelson Mandela was imprisoned).

Prison tourism, as it is sometimes called (Wilson, 2008), is one of the few means by which members of the general public—outside of direct stakeholders, such as prisoners and prison personnel—are able to experience a prison environment first-hand. Marjorie Schwarzer identifies historical prison museums as dwelling at the intersection of museological ethics and mass incarceration and asks, theoretically, “What kinds of messages do these museums and exhibitions communicate? Are they copacetic with our field’s educational values? Or, do they glorify and titillate in the name of entertainment and voyeurism?”

2.6 Dhaka Central Jail

Dhaka central jail is located near the banks of the Buriganga river, at the heart of Pura Dhaka. It falls under the Kotwali Thana of Dhaka district. It is the structure that holds evidence of a 400 years old city that has prospered most during the Mughal’s rule. Near the site remains reminiscent of the old structures that this prosperous city had held high and now on the verge of becoming ruins.

The site itself holds a historic value. It is known to be the Dhaka’s oldest fort, constructed even before the Lalbagh Quella. It is also said that it was known as an Afghan fort. But no records have been traced out about its past. Only two walls remain standing around 25’ high which should be preserved as historic evidence. The fort was used by Mughals as rest houses before the Lalbagh Quella was built.

After the fort premises were converted into a jail, there are presences of historic structures, such as cells of great four leaders. Mohammad Kamruzzaman, Tajuddin Ahmed, Capt. Monsur Ali, Syed Nazrul Islam and cells of Sheikh Mujibur Rahman.

Chapter_03

SITE STUDY

3.1 Site mapping

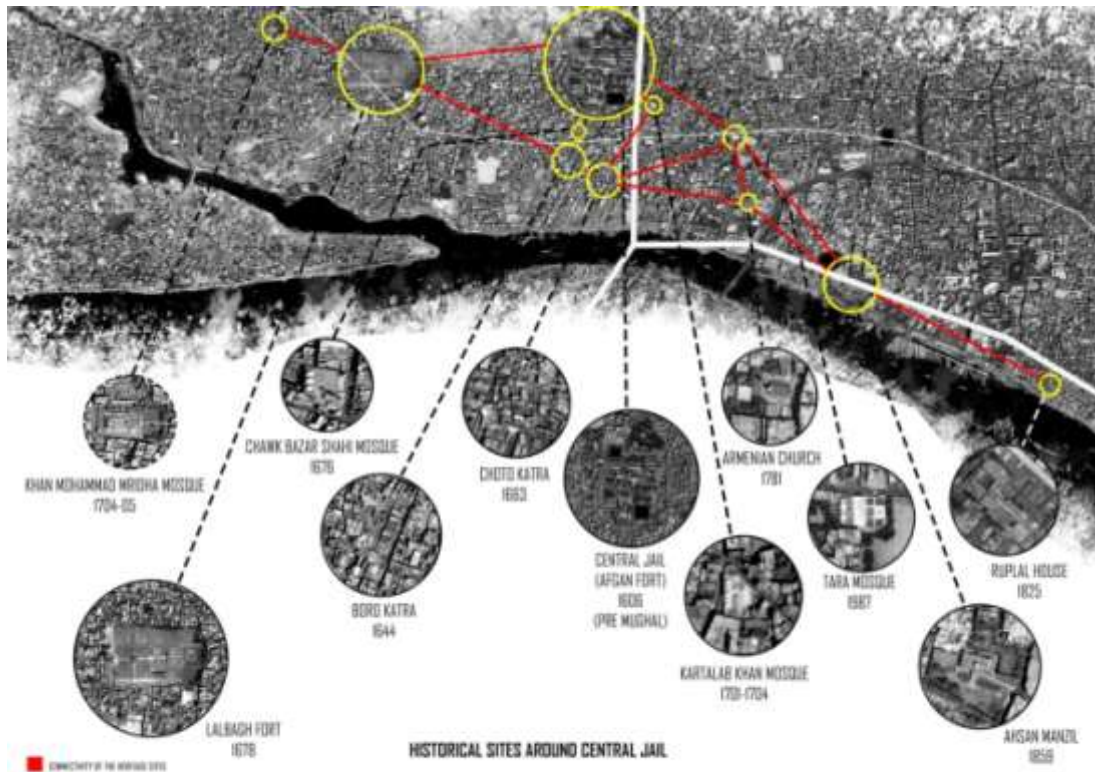
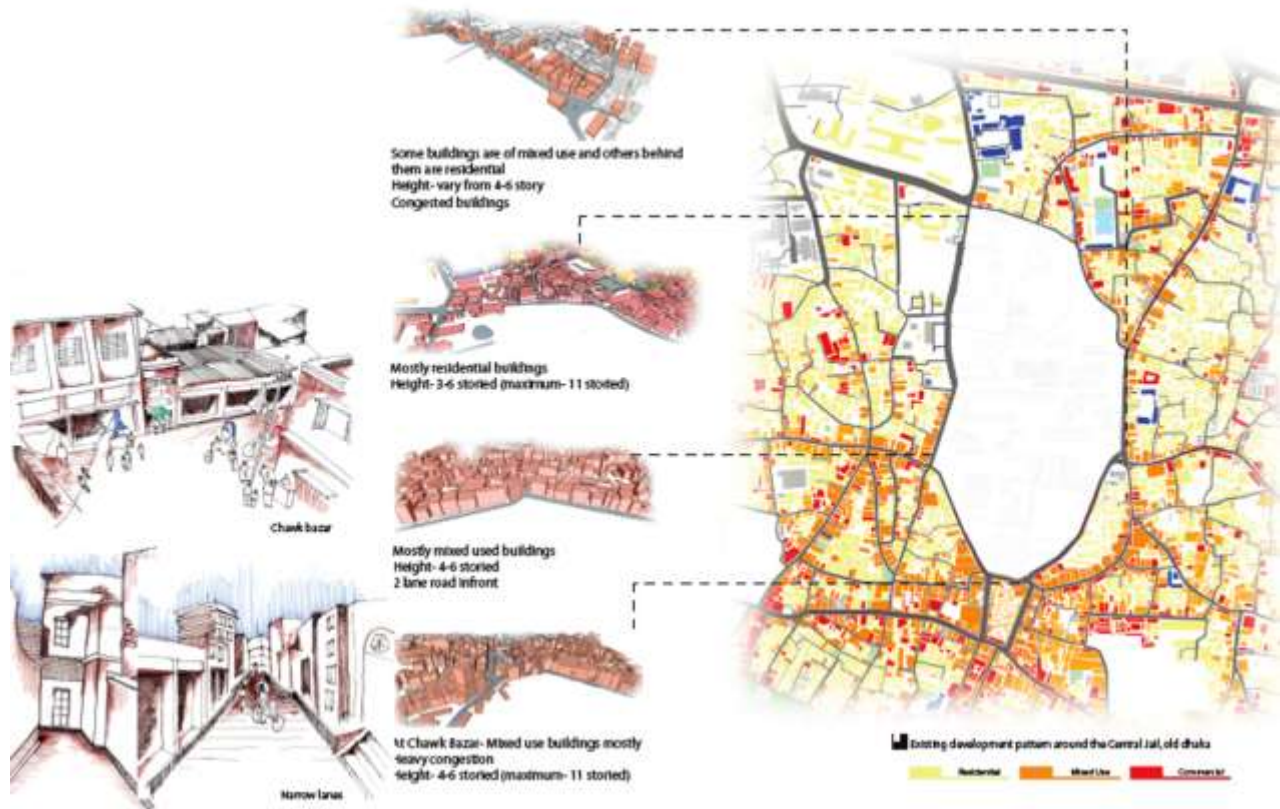
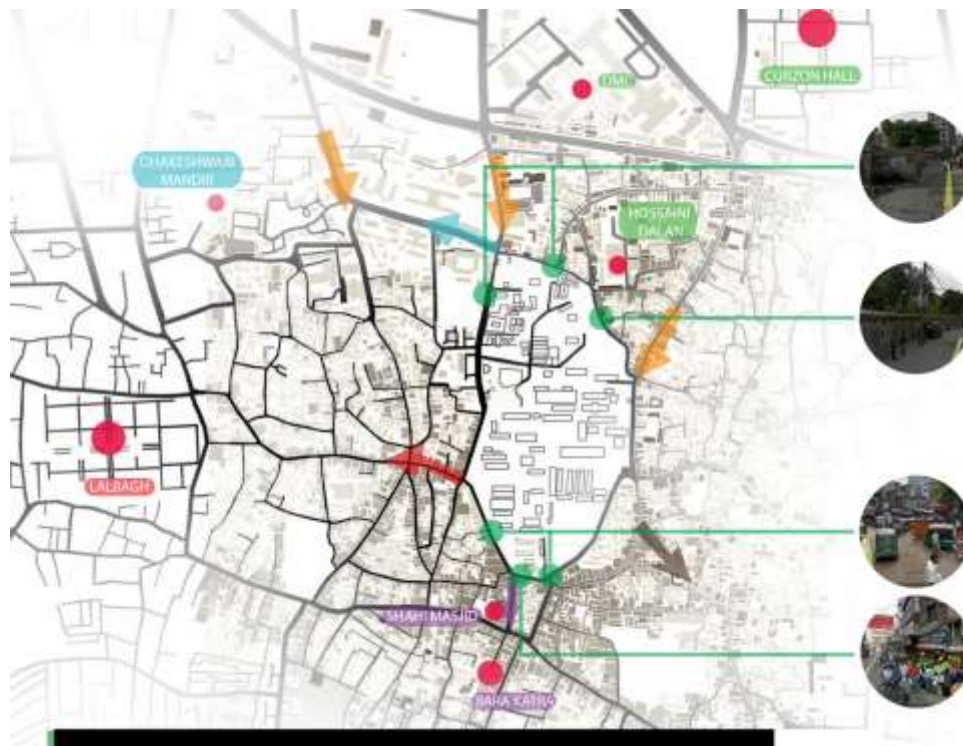


Fig: Site Mapping (Source: Author)



Existing development pattern, Source: Buet urban batch



Route for different heritage destination from Central Jail Area, Source: Buet Urban Batch

3.2 Site analysis

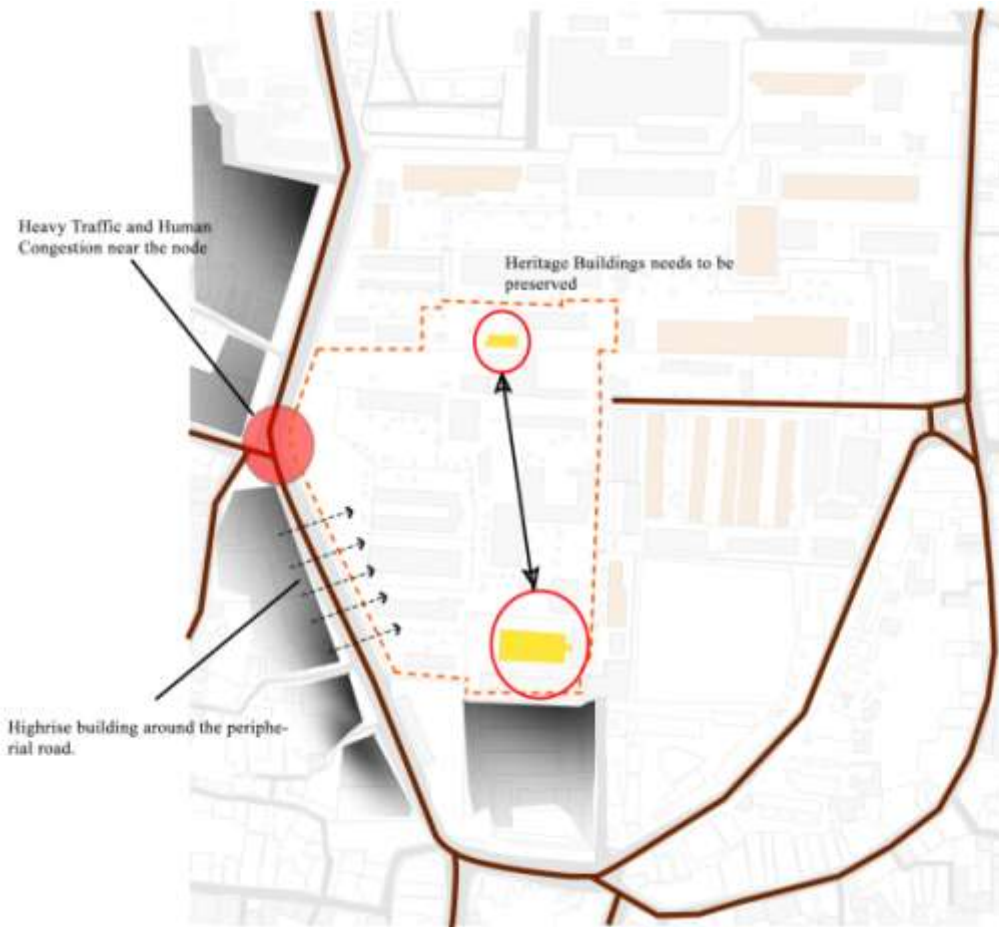


Fig: Opportunity Analysis (Source: Author)

The junction near the Urdu road has got heavy traffic and human congestion as this is the only 30' main road which leads to the famous and busy Chawk Bazar. Entry from this point would require a secondary road which would connect the two nodes Urdu Road Node and Jail Gate Node for easier accessibility. According to the proposal the cells of Bangobandhu Sheikh

Mujibur Rahman and Char Neta needs to be preserved to depict the jail life of the great leaders, as the buildings are placed

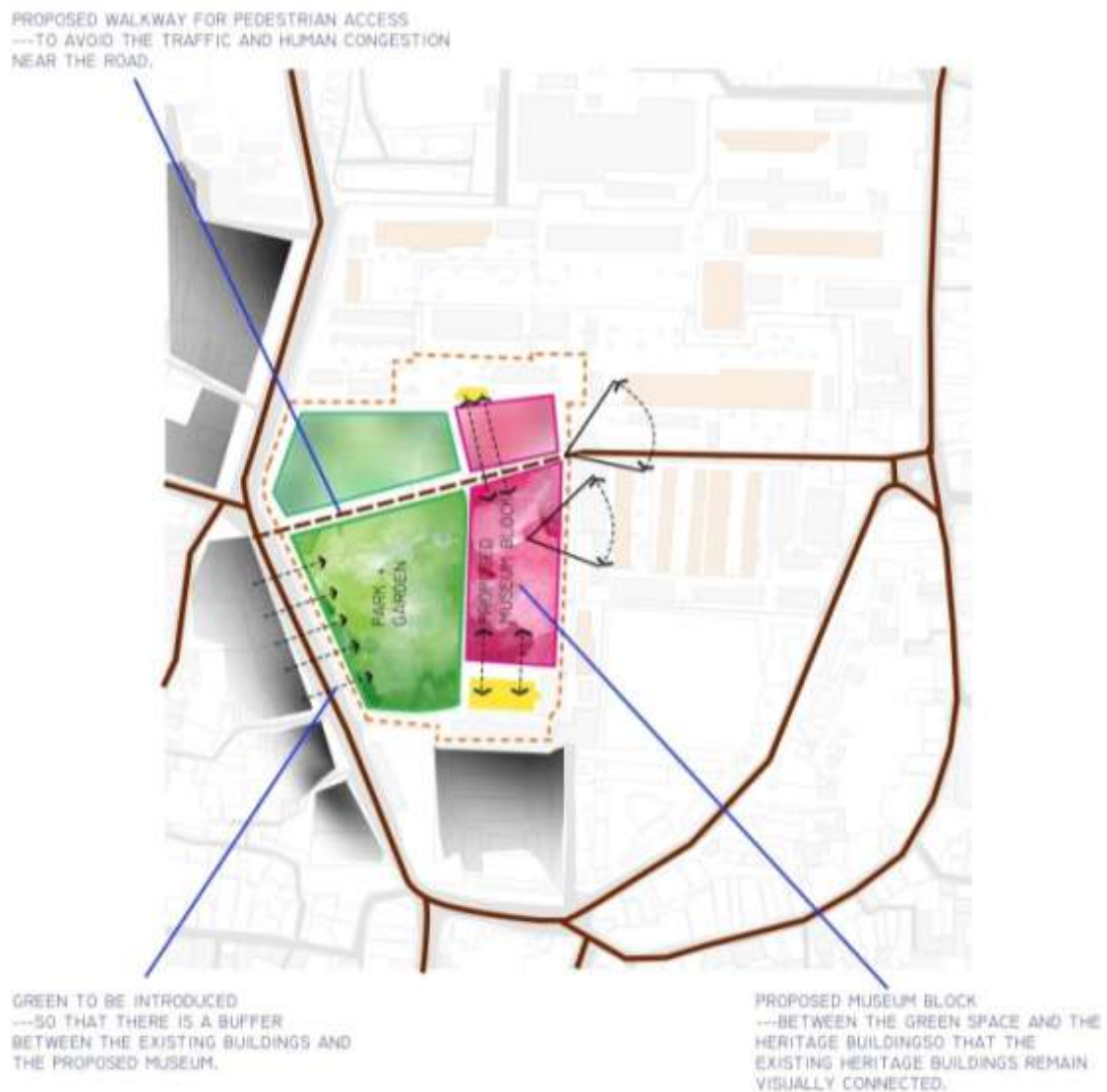


Fig: Opportunity Analysis (Source: Author)

Chapter_04

CASE STUDY

4.1 Jewish Museum, Berlin

Location: Berlin, Germany

Architect: Daniel Libeskind

Project Year: 1999

“The official name of the project is ‘Jewish Museum’ but I have named it ‘Between the Lines’ because for me it is about two lines of thinking, organization and relationship. One is a straight line, but broken into many fragments, the other is a tortuous line, but continuing indefinitely. — Daniel Libeskind (Jewish Museum Berlin architect), 1998

The Jewish Museum of Berlin hardly requires an introduction and it is indeed one of the most famous holocaust museums in the world. In 1987, the Berlin government organized an anonymous competition for an expansion to the original Jewish Museum in Berlin that opened in 1933. The program wished to bring a Jewish presence back to Berlin after WWII. The nature of the museum is all about telling the historical story of Berlin and the structure itself is the part of its narration.



Figure 7 Source: Google

Conceptually, Libeskind wanted to express feelings of absence, emptiness, and invisibility – articulations of vanishing of the Jewish Culture. It was the act of using architecture as a means of narrative and emotion providing visitors with an experience of the effects of the Holocaust on both the Jewish culture and the city of Berlin. The project begins to take its form from an abstracted Jewish Star of David that is stretched around the site and its context.

Despite the fact that Libeskind's extension shows up as its own different working, there is no formal outside access to the building. Keeping in mind the end goal to enter the new historical center augmentation one must enter from the first Baroque exhibition hall in an underground hallway. A guest must bear the uneasiness of stowing away and losing the ability to know east from west before going to a cross streets of three courses. The three courses present chances to witness the Jewish experience through the progression with German history, migration from Germany, and the Holocaust. The form is established through a process of connecting lines between locations of historical events that provide structure for the building resulting in a literal extrusion of those lines into a —zig-zag building form.

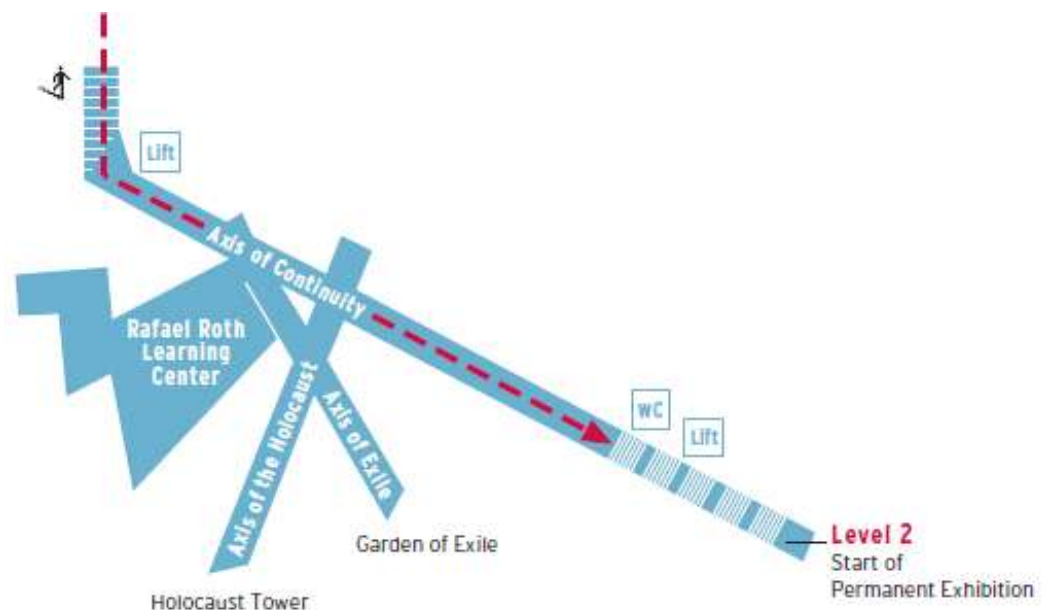


Figure 8 Source: Google

The inside is made out of exposed solid dividers with sharp edges are not developed as a normal auxiliary parts, they go a long ways past the physical domain; they all are proposed to produce a significant discussion between the body and the guests. The casual geometry blends the feelings, pass on annoyance, apprehension, outcast and demise. It is difficult to see the entire structure as it is unmistakable and this intricacy is precisely the structure of the piece of Berlin history which depends on the imperceptible nearness of the Jews.



Figure 9 Source: Google



Figure 10 Source: Google

A standout amongst the most enthusiastic and capable spaces in the building is a 66' tall void that runs through the whole building. The solid dividers include an icy, overpowering climate to the space where the main light exudes from a little opening at the highest point of the space. The ground is secured in 10,000 coarse iron faces. An image of those lost during the Holocaust; the building is less of a museum but an experience depicting what most cannot understand.

Libeskind's extension leads out into the Garden of Exile where once again the visitors feel lost among 49 tall concrete pillars that are covered with plants. The overbearing pillars make one lost and confused, but once looking up to an open sky there is a moment of exaltation. Libeskind's Jewish Museum is an emotional journey through history. The design and the experience are a genuine demonstration of Daniel Libeskind's capacity to make an interpretation of human experience into an engineering organization.



Figure 11 Source: Google

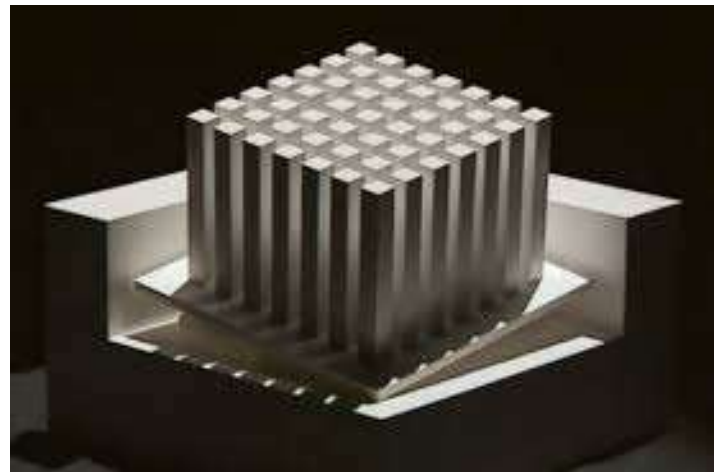


Figure 12 Source: Google

4.2 Ohio State Reformatories, Ohio

Location: Mansfield, Ohio

Architect: Levi T. Scofield

Project Year: 1990



"These prison walls are funny. First you hate 'em, then you get used to 'em. Enough time passes, gets so you depend on them. That's institutionalized. They send you here for life, that's exactly what they take. The part that counts anyways"- Ellis Boyd "Red" Redding as played by Morgan Freeman in The Shawshank Redemption.

Figure 13 Source: Google

The Ohio State Reformatory (OSR) is located in the rural outskirts of Mansfield, a small city in northeast Ohio, about 65 miles northeast of Columbus. OSR was an operating prison from 1896 to 1990. Throughout its lifespan, the prison housed inmates in both minimum- and maximum-security conditions; it reached its greatest capacity of 5,235 (exclusively male) prisoners in 1955 (Mansfield Reformatory Preservation Society, 2015). After closing, the prison's picturesque architecture made it an ideal location for several music videos and feature films. In fact, one of OSR's major claims to fame is that it was the filming location for the 1994 film *The Shawshank Redemption*, as well as serving as a Russian prison in 1997's *Air Force One*. Artifacts and set pieces from both of these films can be found scattered throughout the prison grounds and tour route.



Figure 14 Source: Google

According to the museum's website, "the concept of self-betterment through internal reflection is a universal teaching tool, one that survives on in this building long after the inmates have gone" (Mansfield Reformatory Preservation Society, 2015). The Mansfield Reformatory Preservation Society formed in 1995, with the mission "to preserve the former Ohio State Reformatory as a national tourist attraction" (Mansfield Reformatory Preservation Society, 2015); this organization continues to manage the site today.



Figure 15 Source: Google



Figure 16 Source: Google

The Ohio State Reformatory communicated a longing to highlight their destinations' importance in the neighborhood group. For this site, the expectation is that visitors and locals will perceive the museum not as a peripheral element of the community, but as having a major impact on (either past or present) local citizens (Mansfield Reformatory Preservation Society, 2015). The thrill of touring OSR is seeing what an incredible piece of history it is and imagining what it must've been like to be incarcerated there. All through the building, video booths demonstrate short clasps about the jail's history, a couple of them even component genuine detainees who served time there. The thought of being locked up in a cramped cell at a place where violence and crime are the norm is more frightening to the visitors than ghost stories ever could be.

Chapter_05

PROGRAM DEVELOPMENT AND ANALYSIS

5.1 Space Requirement

SPACE REQUIREMENT

Net Land Area: 24,3910 sft (5.59 acre)

Existing Museum Area: 7514 sft

Total Build Area: 73,9047 sft

Maximum Ground Coverage: 128052.75 sft (52.5% of 236396sft)

Open Space: 117076.8 sft (50% of 236396sft)

Gallery space required: 60,000 sft approx (50% of built area)

Other Functions: 60,000 sft approx (50% of built area)

PROGRAMS	SFT
ADMINISTRATIVE UNIT	
Reception (3 people)	300 sft
Directors Office + Toilet	450 sft
Secretary Room	150 sft
Curator's Office + Toilet	300 sft
Conference Room (20 people)	800 sft
Office for Admin (5 people)	500 sft
Surveillance and Supervision (20 computers)	1000 sft
Guide Service- Guide Incharge Office	200 sft
Guides Room (4 person)	400 sft
Toilets (3 male + 3 female)	250 sft
	4350 sft
Circulation (30%)	1350 sft
	5850 sft
MULTIPURPOSE HALL	
Hall:	4000sft
Banquet Style-250 people	
Classroom with table- 150 people	
Theatre Style- 300 people	
Lobby	500 sft
Green Room + Store	500 sft
Toilet (5 male + 5 female)	400 sft
	5400 sft
Circulation (30%)	1620 sft
	7020 sft
ARCHIEVE GALLERY	
Archieve	1000 sft
Assistant Office	150 sft
Assistant IT	150 sft
Archeiving in charge office + toilet	300 sft
Publishing Centre	1000 sft
Head of publishing office incharge + toilet	300 sft
Lounge	500 sft
Toilet (3 male + 3 female)	250 sft

PROGRAMS	SFT
ARCHIEVE GALLERY	
Store	200 sft
	3850 sft
Circulation (30%)	1155 sft
	5000 sft
AUDITORIUM	
Auditorium (500 people)	5000 sft
Back Stage + Store	3000 sft
	8000 sft
Circulation (30%)	2400 sft
	10,400 sft
CAFETERIA	
Cafeteria (for 200 people)	3500 sft
Store	200 sft
	3700 sft
Circulation (30%)	1110 sft
	4810 sft
SOUVENIR SHOP	
Shop	1000 sft
Circulation (30%)	300 sft
	1300 sft
TOTAL	34,380 sft
MUSEUM (4 GALLERIES)	
DHAKA CENTRAL JAIL (THEN AND NOW) (10000 SFT)	
Store	5000 sft
	625 sft
	5625 sft
Circulation (50%)	5000 sft
	10,625 sft
HALL OF AWAKENING (JAIL KILLING MEMORIAL) (10000SFT)	
Store	2500 sft
	625 sft
	3125 sft
Circulation (75%)	7500 sft
	10,625 sft
BEHIND THE BARS (20000SFT)	
Store	5000 sft
	625 sft
Display and shop	800 sft
	6425 sft
Circulation (75%)	15000 sft
	21,425 sft

CRIME AND PUNISHMENT (10000SFT)	2500 sft
Store	625 sft
	3125 sft
Circulation (75%)	7500 sft
	10,625 sft
TOTAL	53300 sft
OPEN AMPHITHEATRE	
PARK	

Fig: Space Requirement (Source: Author)

Table 5.2: General Estimates of Space Requirements at Galleries

Closed storage	60% occupied by collections	40% circulation space
Visible storage	40–50% occupied by collections	50–60% circulation space
Thematic exhibitions	25–35% occupied by exhibits	65–75% circulation and vista space
Art exhibitions – 3-D	25% or less of floor space for sculpture and installations	75% circulation and vista space
Art exhibitions – 2-D	65–75% of linear wall space for hanging artworks	Up to 90% circulation space, allowing for a security zone in front of art

*Guidelines taken from the book “The Manual Of Museum Exhibitions” and “Time Savers Standard Building Type”

5.2 Program Analysis

As the jail is a restricted area, surrounded by high walls and different mechanism is followed inside, a curiosity will form to know the unknown that lies within the walled premises. As this area would be vacated and jail is going to be relocated, people would want to see the true heritage of mysterious facility and understand the potential in the socio-political aspects of our great nation.

A journey through the transformation

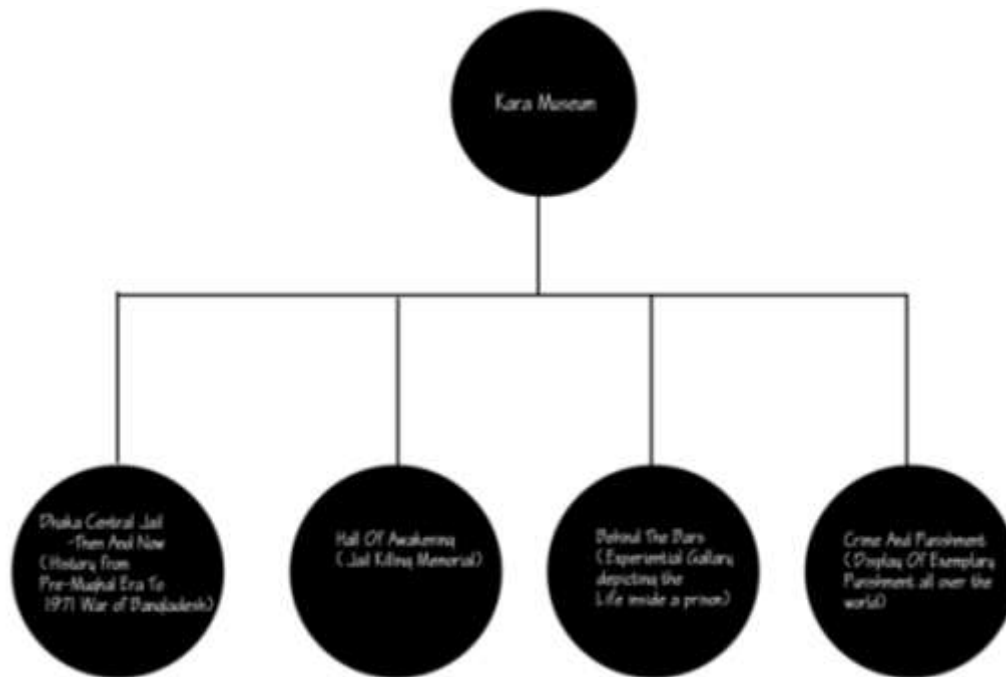


Fig: Gallary Division (Source: Author)

5.3 Functional Flow

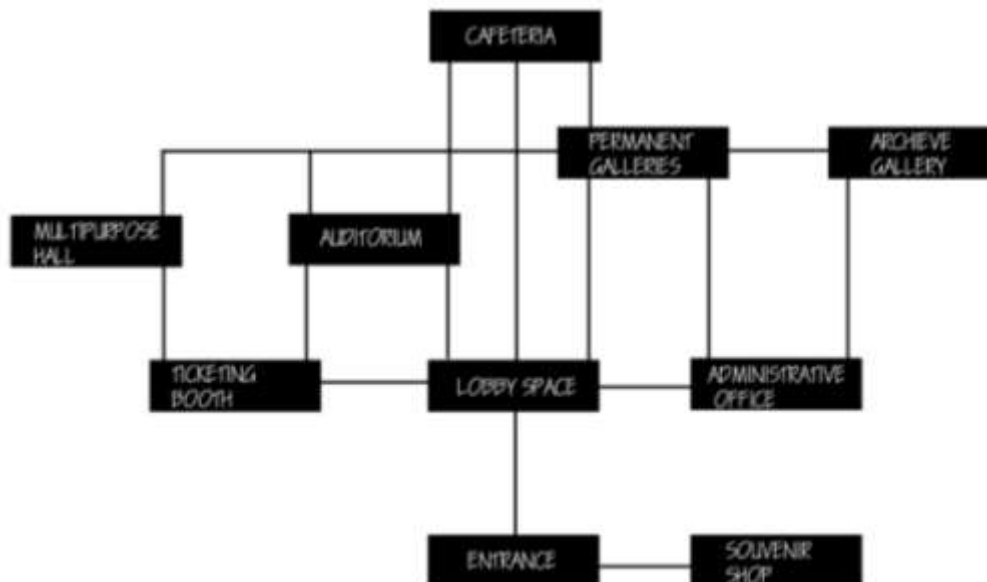


Fig: Functional Flow Diagram (Source: Author)

Chapter_06

CONCEPTUAL PHASES AND DESIGN DEVELOPMENT

6.1 Introduction

As the Central Jail of Bangladesh is moved from Najim-Ud-Din Road to Keraniganj following 228 years of running, the boundless land has no more use as its past reason yet has the possibility to be a breathing space for the densely populated Old Dhaka city. In Old Dhaka open spaces are scattered here and there which may not be utilized to their maximum capacity and not adequate for that range. I planned this site not just as a urban space but rather likewise preserved the authentic quintessence of the past central jail. facility. Being located in the heart of old dhaka, the central jail of is bearing the footmarks of all the cultural, social, political changes that took place for more than 200 years. It exists as an integral part of the morphology and infrastructure of Old Dhaka and yet detached from its surroundings, with its boundaries.



Changes in the Urban Morphology surrounding the Central Jail Area during Mughal, British and Present times, Source: Author

The location of Dhaka central is inappropriate for both the society and the prison authority. The high peripheral wall separates the jail from the locality. In spite of being separate, it has become

a part of the surrounding in a long course of time. Though the environment inside the prison is not the part of the society but the peripheral wall makes a relation with its surrounding. People became use to with this wall. They want the land free from prison but don't want the high wall vanish overnight as it is very familiar to them rather than the unknown inside world. Re-integrating refers to bring together or incorporate into a whole again. Re-integration of spaces is adopted due to conserve, preserve or re-organize the spaces and improve the spatial relation and

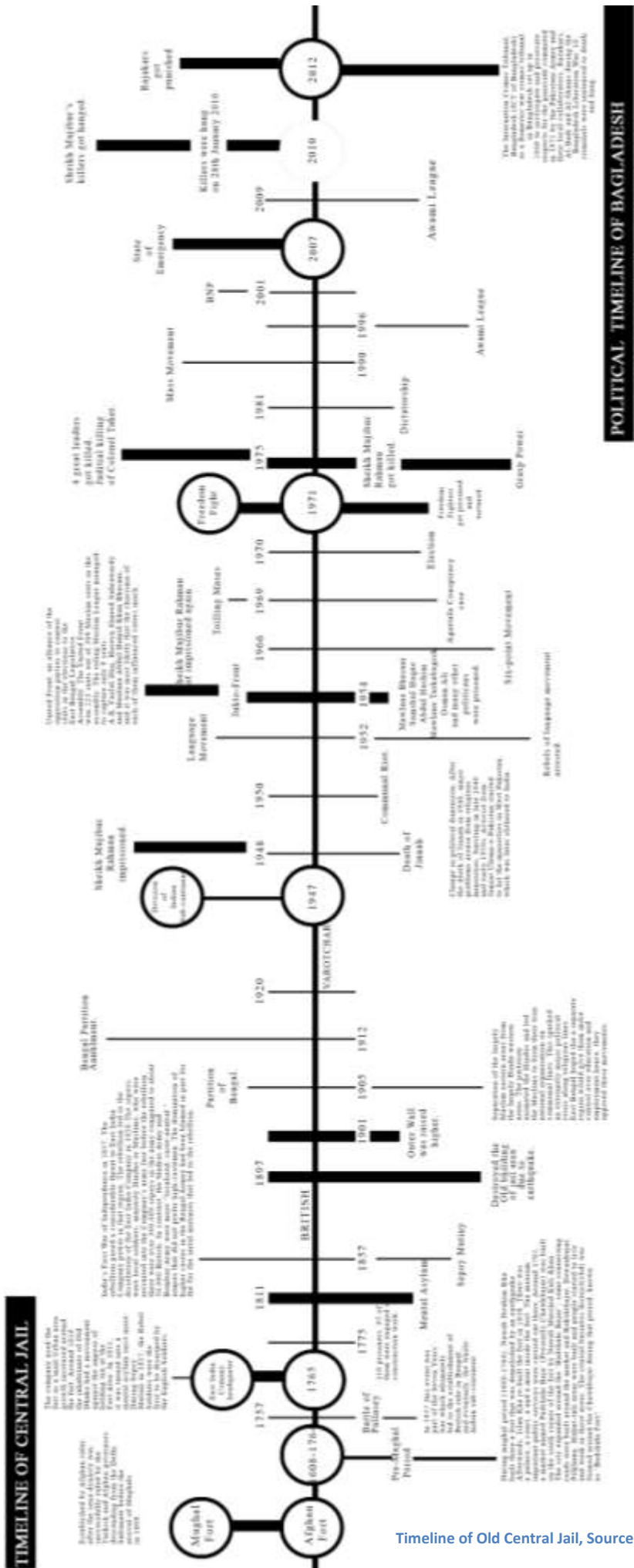


use. In this project, re-integrating the central jail of Dhaka in old Dhaka was one of the main objectives.

6.2 Analysis of Historical Timeline of Central Jail

Dhaka Central Jail created an opportunity to redevelop the site with some strategic effect on the whole area of old Dhaka. Once it was the administrative hub of the town, this area gradually lost its importance due to modern Dhakas expansion. The Central Jail, initially a stronghold enclosed by mud dividers, was raised by Sher Shah on the edge of then city. In 1602 Man Singh set up his army there; his escort settled in the middle of the fortification and the Dhakeswari Temple, in a territory that was thus named as 'Urdibazaar'. It is suffice to say that the central jail area is historically very important.

The timeline demonstrates the socio-political and the historical occasions that has happen in this premises.



6.3 Concept

While reintegrating the core jail area with the surrounding context, the intention was to facilitate the area conserving and preserving the ‘Cultural Heritage’ of Old Dhaka, ensuring new developments not coming in conflict with the heritage site with all preserved buildings for adaptive reuses, trees and intimate open spaces. Reintegrating the central jail area will establish the connection between individual interest, communal facilities and the time-honored culture. The social values, norms, knowledge, language customs, manners, foods, streets, celebrations, gatherings, lifestyles all these together are the identity of the “Old Dhaka”.

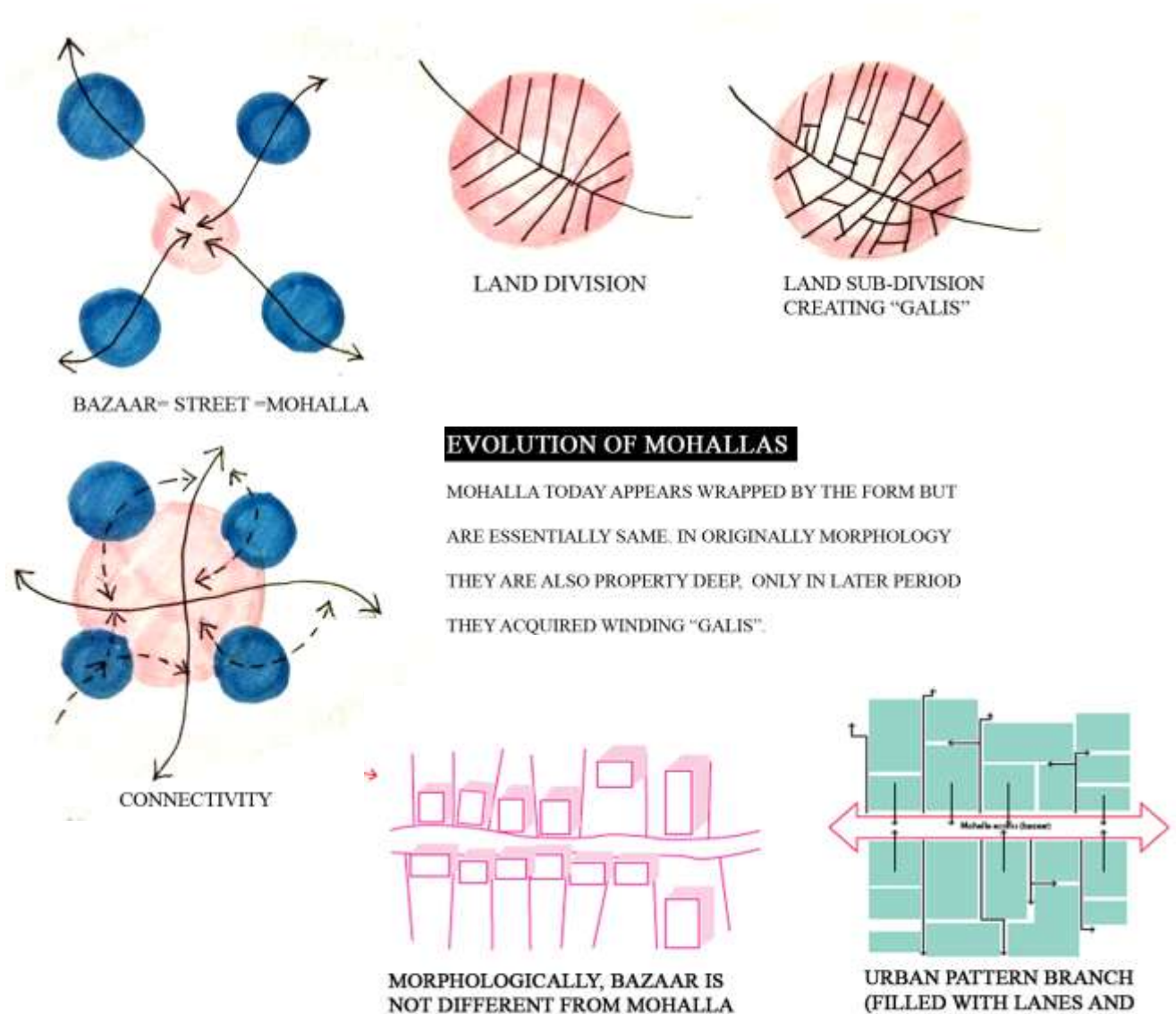
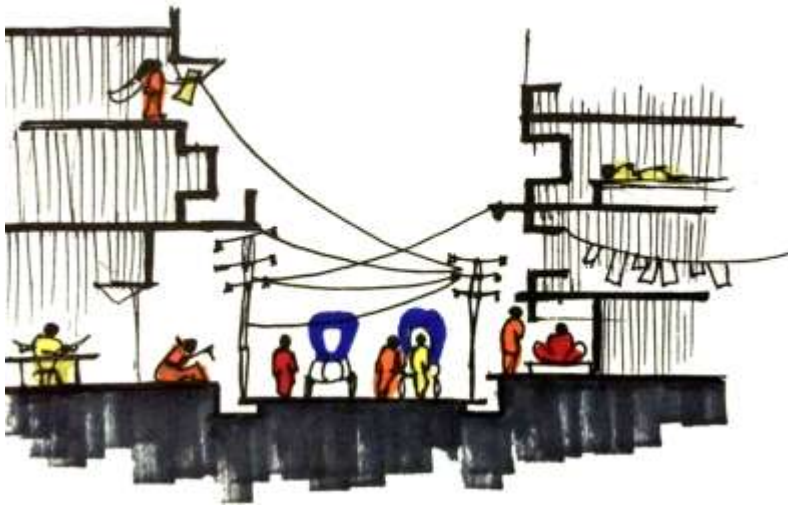


Figure.17 Evolution of urban space in Old Dhaka, Source: Mowla



Section of the existing condition within a street (gali) in Old Dhaka,

Source: Author

OPEN SPACES ARE NECESSITY AND NOT A LUXURY

DUE TO ONGOING URBANISATION TREND WORLDWIDE, THE DISTANCE BETWEEN THE CITY INHABITANTS AND NATURE IS INCREASING. URBAN GREENARY IS ONE WAY TO BRIDGE THIS GAP BETWEEN PEOPLE AND NATURE.

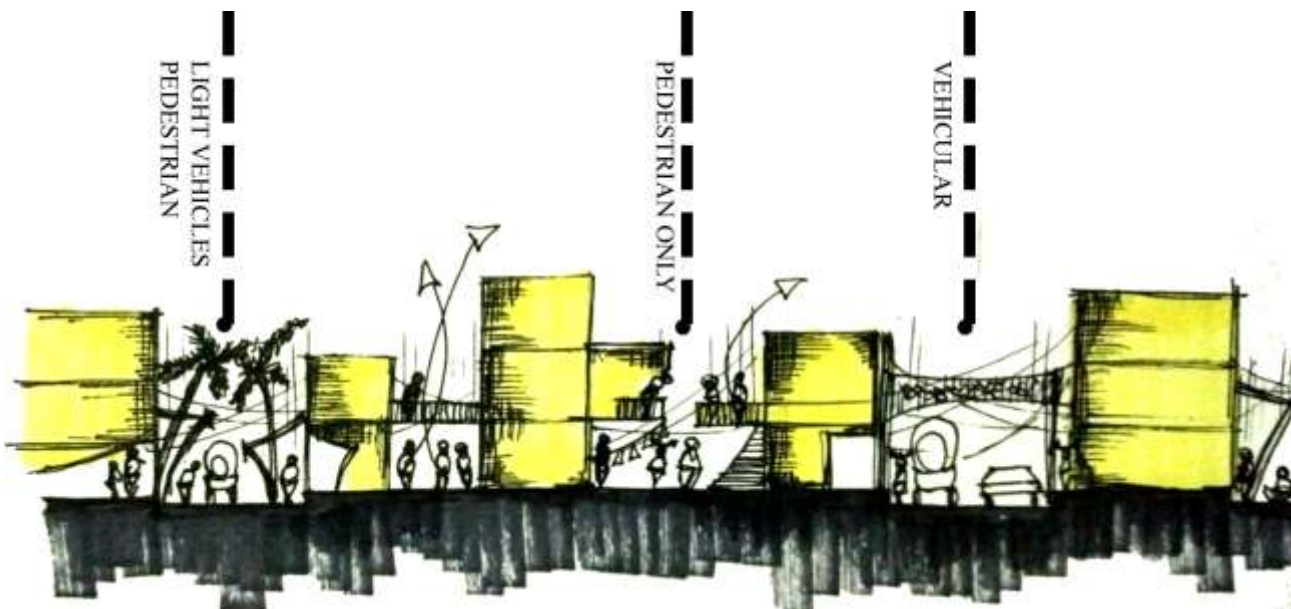


Section of the street through the Urdu Road (proposed condition), Source: Author

*CONTINUATION OF PEDESTRIAN

*CHANGES IN SIGHT(EXPERIENCING GREEN SPACE)

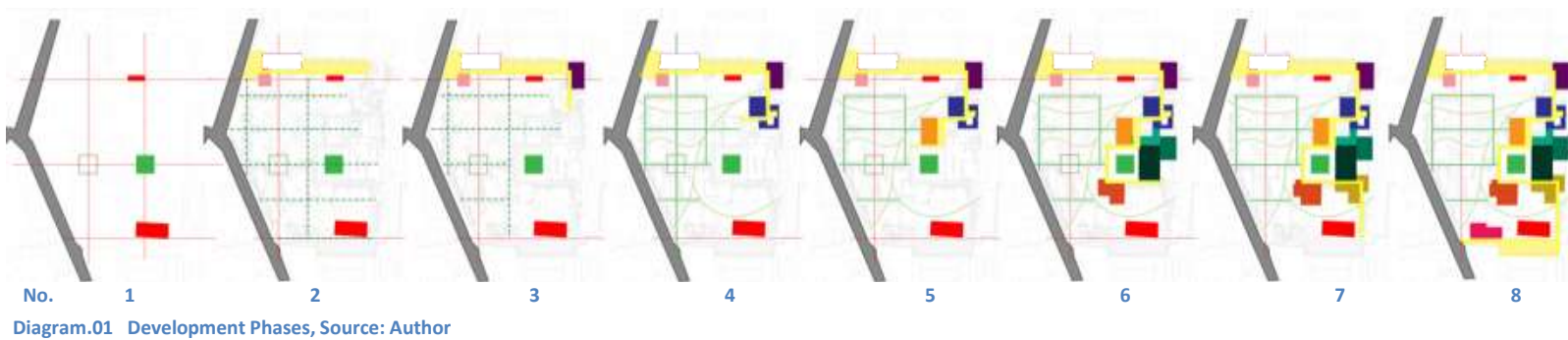
*ENSURING CULTURAL ACTIVITY AND PASSIVE ENGAGEMENT



Section of the existing lanes of Old Dhaka showing the activity and engagement of people, Source: Author

6.4 Form Analysis and development

Where are the squares, piazzas, shopping centers, and maidans of Dhaka? Public spaces are the place where democracy finds a voice. Urban areas in Bangladesh have been encountering unprecedented populace surge. The interest for urban land is soaring, leading to misguided policies of gentrification.



Dividing the site in an axis, ensuring the connection between the two cells which are on the edge of the site and that needs to be preserved according to the proposal. Inspired from the Mughal landscape and axis 'Charbagh' is introduced. A path is set up which will take the public through the whole gallery complex. The journey through the transformation starts with Bongobandhu Sheikh Mujibur Rahman's cell (marked red) then eventually each building block is divided according to the historical events that have occurred inside the old jail premises. As the concept mentions about the revolution, the Mughal 'Charbagh' landscape gets superimposed by the existing 'organic' urban fabric of Pura Dhaka. The form is scattered around the amphitheatre in the centre which holds the two heritage cells and itself creates a space for public activity. The journey ends as the path crosses the Jatio Char Neta cell in the other edge of the site (marked red) and eventually leading towards the cafeteria and souvenir shop.

6.5 Masterplan

Public spaces, important assets to our cities, provide people opportunities to come together and engage with the community. Successful public spaces are comprehensive of the diverse groups that urban communities have, making a social space for everybody in the society to take an interest in. Having social events like music concerts or projecting sporting events on large screen are also a great way to get people to engage with one another— forming a sense of ‘togetherness’ in the space. This is a strong approach to make more constructive situations for individuals to acclimatize and meet up as a general public.

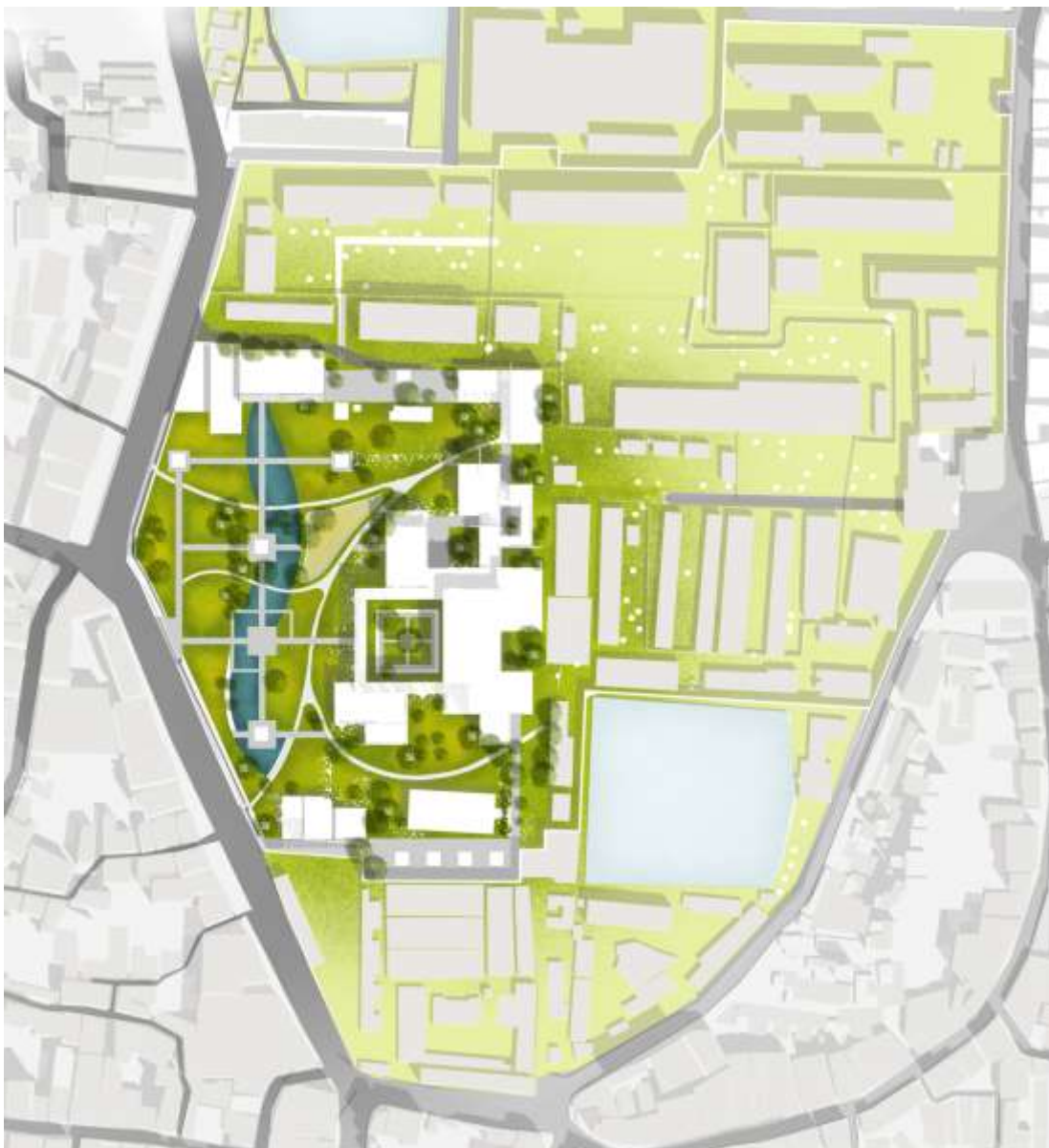


Diagram.02 Masterplan

6.6 Architectural Drawing

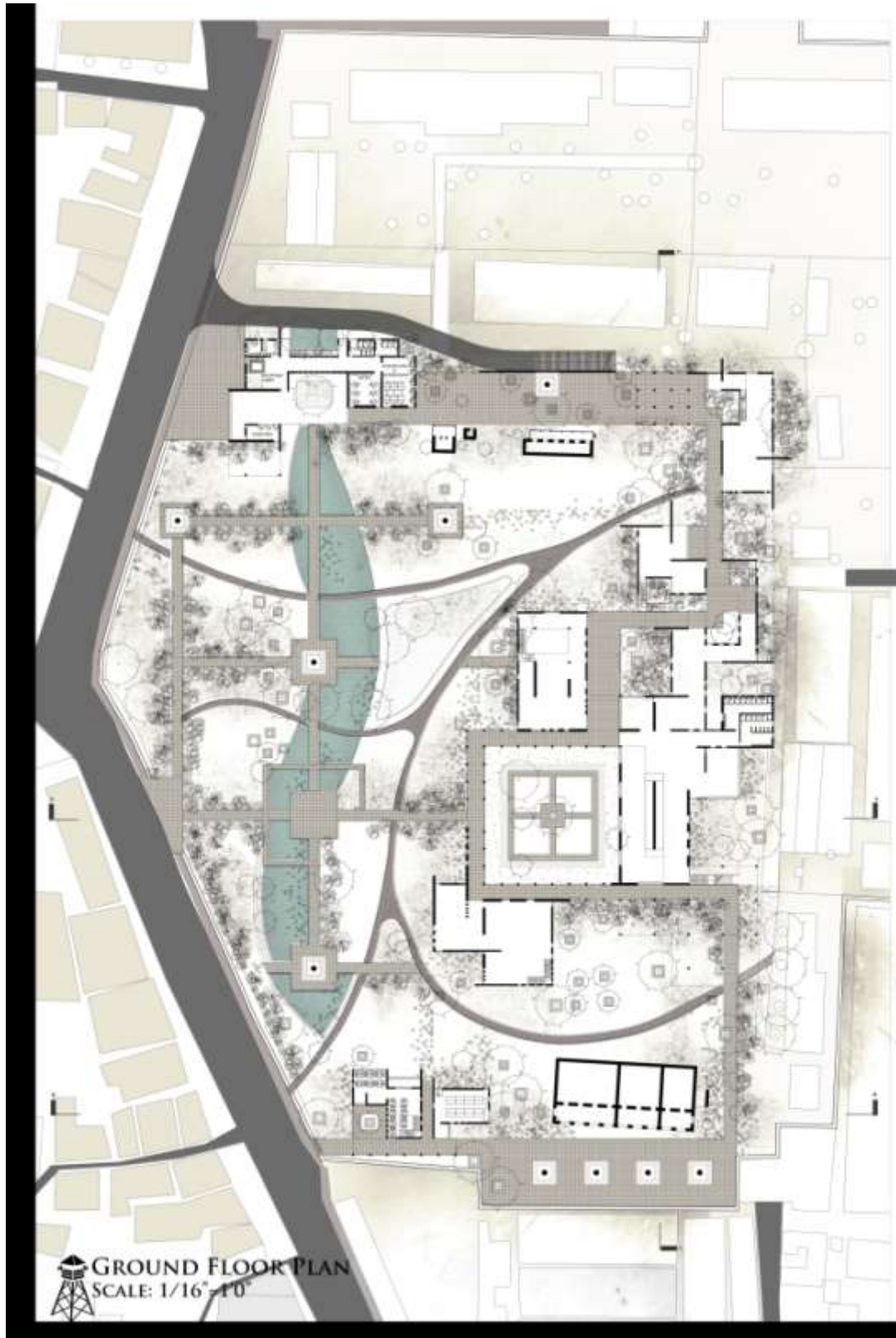


Diagram.03 Ground Floor Plan

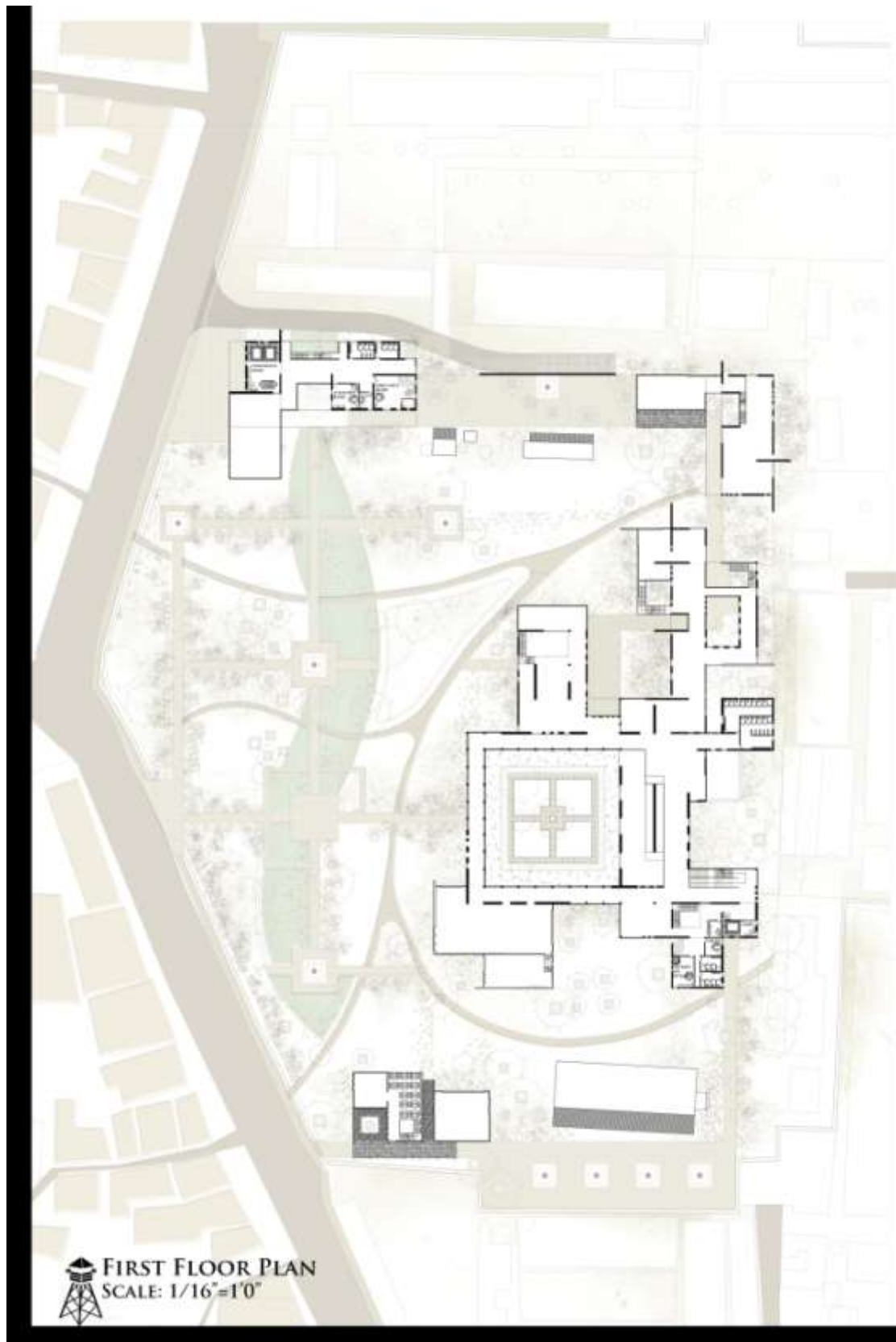


Diagram.04 First Floor Plan

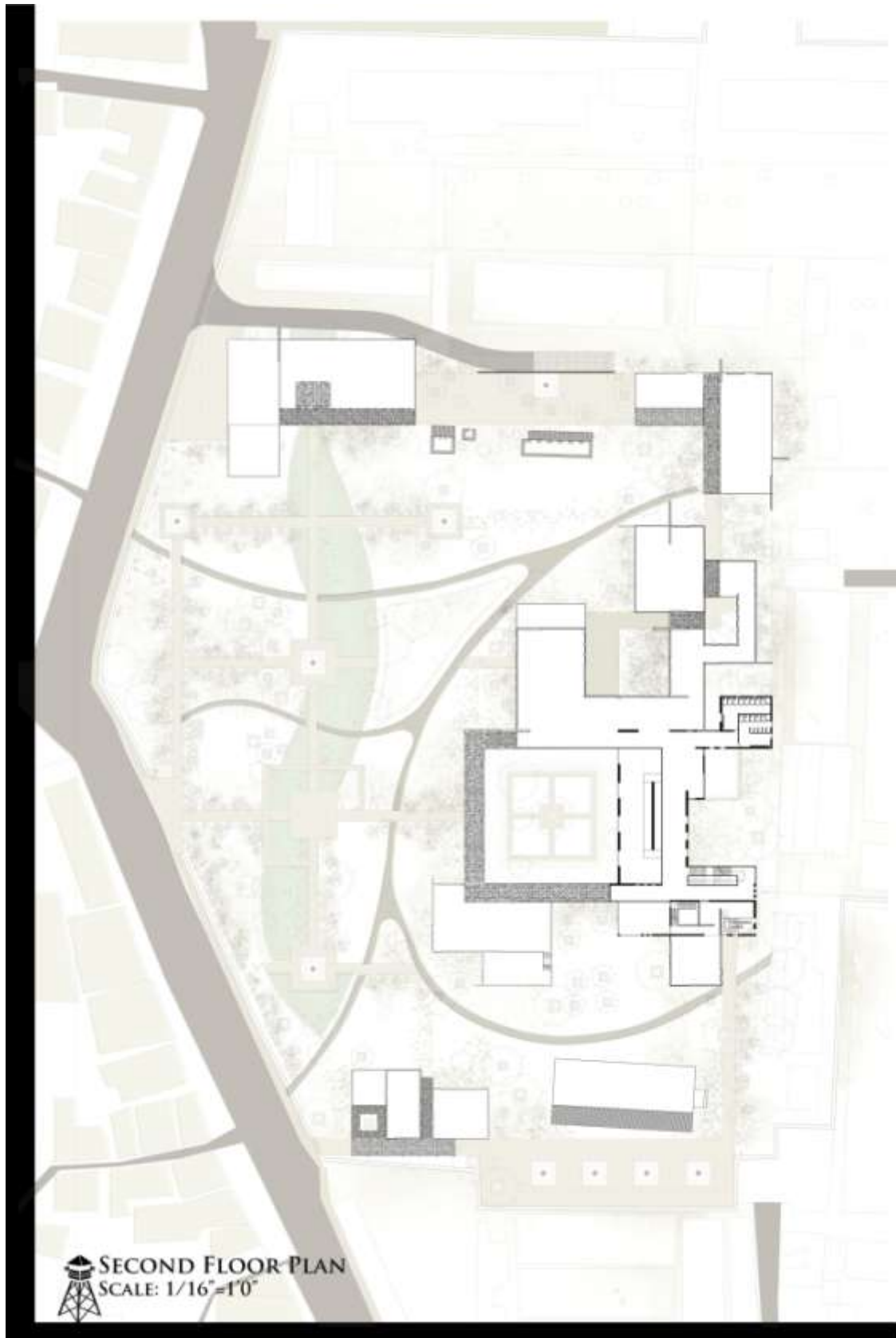
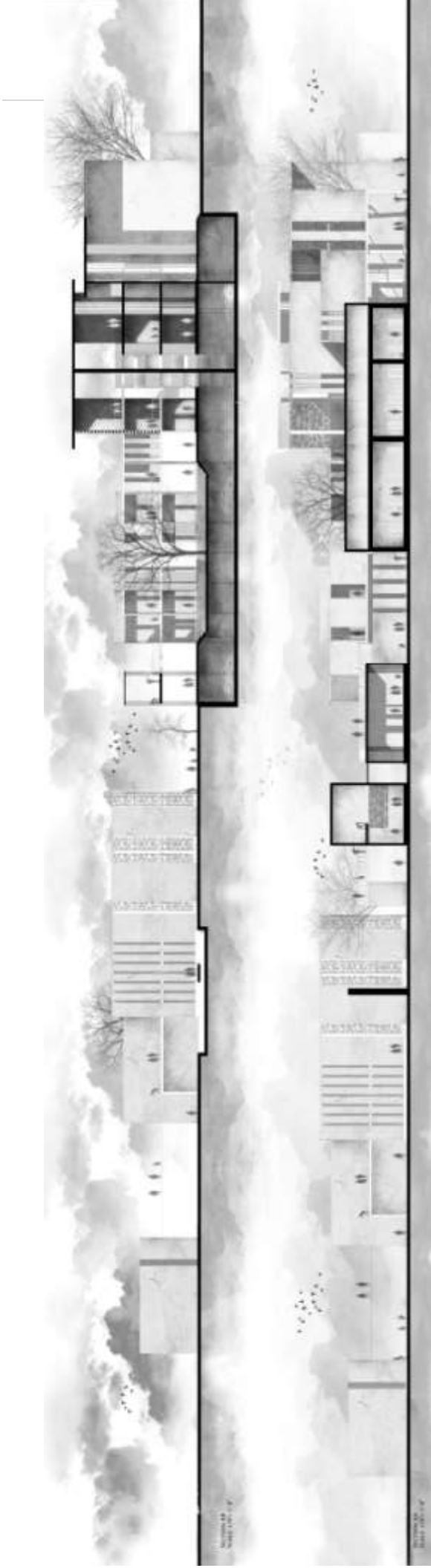


Diagram.05 Second Floor Plan

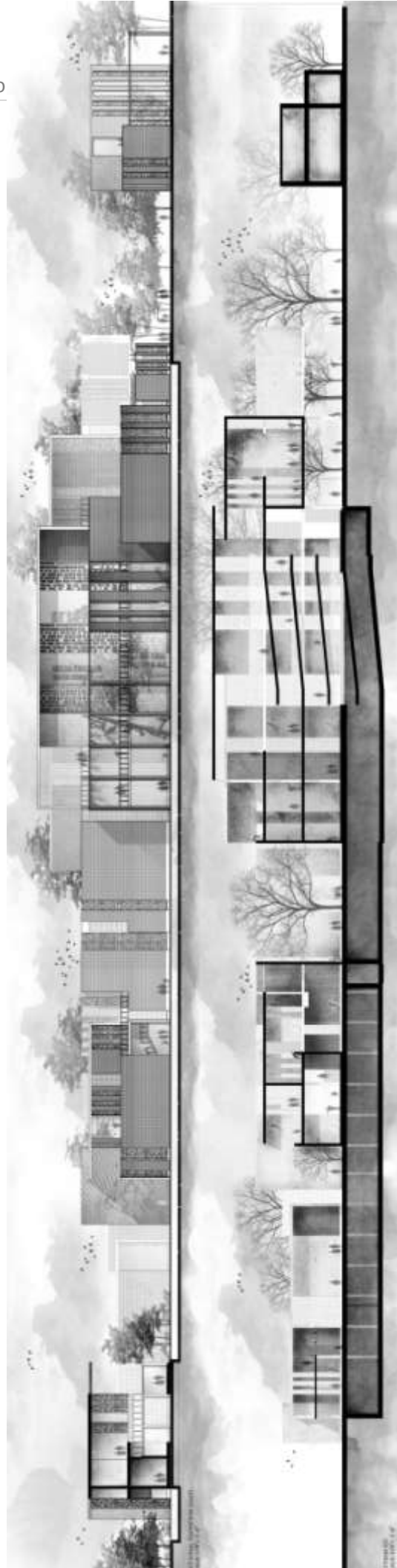


ARCHITECTURAL PLAN
SCALE: 1/8" = 1'-0"

SECTION
SCALE: 1/8" = 1'-0"



zatio



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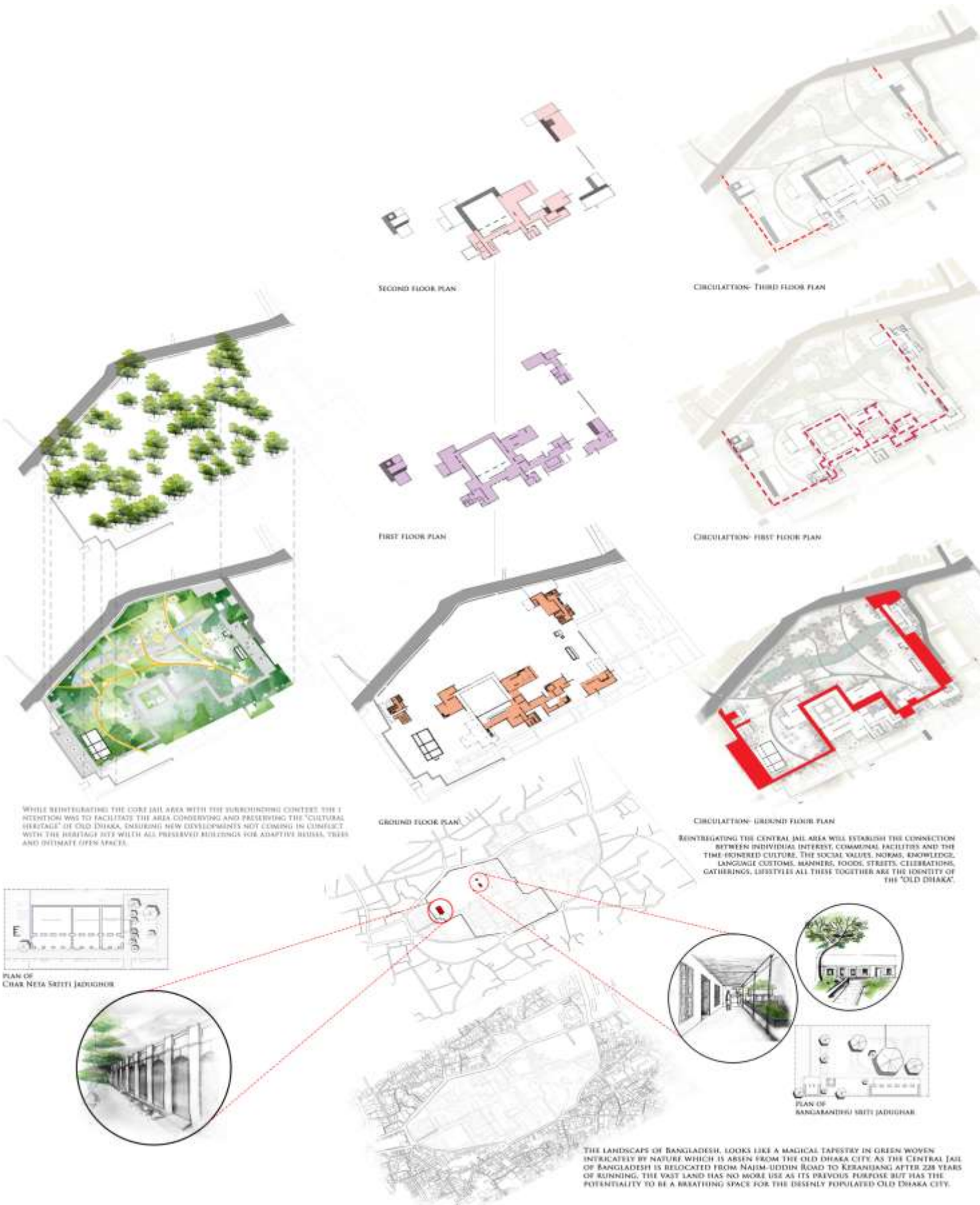


Diagram.06 Flow Diagram, Source: Author

6.7 Rendered Images



Birds eye view of the museum complex



View from the second floor corridor



Park activities along with the view of the proposed museum gallery building



View through the amphitheatre



Interior view of the gallery



Activities around the corridor

Model Images





Chapter_07

CONCLUSION

"The city's young needs playfields to deplete their energy. How genuine are urban executives in Bangladesh about safeguarding neighborhood play areas as an approach to keep the young drew in with city life and far from the dark underworld of nefarious indoctrination?

Through this project a portion of the urban issues can be solved and in addition the civic facilities the general populations of old Dhaka are denied from can be advertised. In the event that administration make a step like this to formulate a civic zone in old Dhaka after relocation of the jail, this place can be a goal point for the general population of old Dhaka as well as the general population of entire Dhaka and visitors. Yet, over every one of these things the principle motivation behind why this project can add to the general public is to make individuals acknowledge about the steady declination of old Dhaka quintessence.

Chapter_08

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Figures

Fig_01: <http://blog.pv-holidays.com/wp-content/uploads/2011/07/FileBastille-Project-Gutenberg-eText-16962.jpeg>

Fig_02: https://upload.wikimedia.org/wikipedia/commons/c/c4/Bastille,_1790_retouched.jpg

Fig_03: <http://i6.photobucket.com/albums/y207/AGriffey/2%20blog%20pictures/oubliette.jpg>

Fig_04: https://c2.staticflickr.com/4/3462/3376069763_759419a704_b.jpg

Fig_05: <http://thefunambulistdotnet.files.wordpress.com/2012/03/1880-prison-san-vittore-milan.jpg>

Fig_06: <http://newsjunkiepost.com/wp-content/themes/city-desk/timthumb.php?src=http://newsjunkiepost.com/wp-content/uploads/2011/05/panopticon.jpg&q=90&w=640&zc=1>

Fig_07: <http://www.archdaily.com/91273/ad-classics-jewish-museum-berlin-daniel-libeskind/5037ed9528ba0d599b0004d2>

Fig_08: <https://www.pinterest.com/pin/381398662165860541/>

Fig_09: <http://www.archdaily.com/91273/ad-classics-jewish-museum-berlin-daniel-libeskind/5037ed7928ba0d599b0004cf41/>

Fig_10: <http://www.archdaily.com/91273/ad-classics-jewish-museum-berlin-daniel-libeskind/5037ed8028ba0d599b0004d0>

Fig_11: https://www.google.com.bd/search?q=garden+of+exile&biw=1366&bih=643&source=lnms&tbm=isch&sa=X&ved=0ahUKEwi0p6znmpXOAhUMqI8KHUxRBRcQ_AUIBigB#imgsrc=IpAli-uGq6NGPM%3A

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Fig_13: <http://www.forgottenoh.com/OSR/osr.html>

Fig_14: <http://www.forgottenoh.com/OSR/osr.html>

Fig_15: <http://www.deadohio.com/mansfieldreformatory.htm>

Fig_16: <http://www.deadohio.com/mansfieldreformatory.htm>

Fig_17: Mowla, Q. A. (1990). *Study of urban development opportunities for Dhaka Central Area* .