
SYLHET DIVISIONAL MUSEUM
Kumargaon, Sylhet

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ABSTRACT

Bangladesh has been known for its historical importance for many years. Many of the element has already took place in museum, located in various location of our country. Basically these museum conserves old asset, exhibit the tradition and heritage of our country in a good way. Museum often act as a nations glory as they deliver ancient history of a nation and shows the path. Bangladesh has a large number of elements that are currently in a scattered condition. They need to be exhibit in a museum so that people of all ages get to know more.

National museum building is an old building and lack future extension. The proposal of this project arises from the need of a museum building that will preserve old assets, documents and historical elements. It will also come with other museum feature like public function and research facilities.

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TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION

- 1.1 Background of the Project
 - 1.2.1 Name of the Project
 - 1.2.2 Client
 - 1.2.3 Location
 - 1.2.4 Site Area
- 1.2 Project Brief
- 1.3 Project Introduction
- 1.4 Aims and Objectives of the Project
- 1.5 Programs
 - 1.5.1 Proposed Programs

CHAPTER 2: LITERATURE REVIEW

- 2.1 Definition of museum
 - 2.1.2 National museum
- 2.2 History of museum
 - 2.2.1 Starting of public museum
 - 2.2.2 Background of museum and galleries
 - 2.2.3 Museum today
- 2.3 Lighting & space quality of museum
- 2.4 Display and storage requirement
- 2.5 Importance of museum
 - 2.5.1 Education
 - 2.5.2 Museum and the promotion of unity
 - 2.5.3 The way forward

2.5.4 Tourism and the local economy

2.5.5 Research

2.6 Museum and galleries in Sylhet

2.6.1 Museum of rajas

2.6.2 Osmani museum

2.7 Technologies as a threat of replacing museum

CHAPTER 3: SITE AND CONTEX ANALYSIS

3.1 Site background

3.2 Location of the site

3.3 Road network

3.4 Building mass

3.5 Site surroundings

3.6 Traffic flow

3.7 Noise

3.8 Node

3.9 Geography and climate

3.10 Topography

3.11 Site image

3.12 SWOT analysis

3.12.1 Strength

3.12.2 Weakness

3.12.3 Opportunity

3.12.4 Threat

CHAPTER 4: CASE STUDY

4.1 International case study

4.1.1 National museum of anthropology

4.1.2 Project analysis

4.2 South Asian case study

4.2.1 Hanoi museum

4.2.2 Project analysis

4.3 Local case study

4.3.1 Varendra research museum

CHAPTER 5: PROGRAM

5.1 Proposed function

5.2 Functional flow

CHAPTER 6: CONCEPTUAL AND DESIGN DEVELOPMENT

6.1 Introduction

6.2 The most important development in sylhet history

6.3 About sylhet

6.4 Idea generation phase 1

6.5 Idea generation phase 2

6.6 Zoning

6.7 Massing inspiration

6.8 Form development

6.9 Types of exhibits in national context

6.10 Museum gallery generation

6.11 Spatial qualities of gallery

6.12 Structure

CHAPTER 7: FINAL DESIGN

7.1 Ground floor plan

7.2 Floor plans

7.3 Sections

7.4 Elevation

7.5 Perspective

7.6 Model photos

CHAPTER 8: CONCLUSION

List of figure

- Figure 1: Development of museum (source: google)
- Figure 2: Interior of louvre museum (source: google)
- Figure 3: Museum of anthropology, Mexico (source: google)
- Figure 4: Display and storage requirement (source: google)
- Figure 5: Museum of rajas (source: google)
- Figure 6: Osmani museum sylhet (source: google)
- Figure 7: Site (source: author)
- Figure 8: Site (source: author)
- Figure 9: Road network (source: author)
- Figure 10: Building mass (source: author)
- Figure 11: Site surroundings (source: author)
- Figure 12: Image of nodes (source: author)
- Figure 13: Climatic chart 1 (source: wikipedia)
- Figure 14: Climatic chart 2 (source: wikipedia)
- Figure 15: Topography chart (source: wikipedia)
- Figure 16: Site image (source: author)
- Figure 17: Museum of anthropology, mexico (source: archdaily)
- Figure 18: Exploded axono, museum of anthropology (source: archdaily)
- Figure 19: Museum entry and central space (source: archdaily)
- Figure 20: Indoor galleries of Museum of anthropology (source: archdaily)
- Figure 21: Perspective of Hanoi museum (source: archdaily)
- Figure 22: Musem plan and section (source: archdaily)
- Figure 23: Interior of Hanoi museum (source: archdaily)
- Figure 24: Courtyard of Varendra research museum, Rajshahi (source: context BD)
- Figure 25: Indoor gallery of Varendra reseach museum (source: context BD)
- Figure 26: Facade detail of Varendra research museum (source: context BD)
- Figure 27: Perspective of Varendra research museum (source: context BD)
- Figure 28: Function with required space (source: author)
- Figure 29: Functional flow diagram (source: author)
- Figure 30: Most important development of Sylhet (source: author)

- Figure 31: Elements of Sylhet (source: author)
- Figure 32: Idea generation diagram (source: author)
- Figure 33: Initial sketch (source: author)
- Figure 34: Creating a sunken space (source: author)
- Figure 35: Gallery concept (source: author)
- Figure 36: Zoning diagram (source: author)
- Figure 37: Massing diagram (source: author)
- Figure 38: Form development (source: author)
- Figure 39: Types of exhibits in National context (source: author)
- Figure 40: List of generated galleries (source: author)
- Figure 41: Spatial quality of museum (source: author)
- Figure 42: Structure detail (source: author)
- Figure 43: Ground floor plan (source: author)
- Figure 44: Other floor plans (source: author)
- Figure 45: Sections (source: author)
- Figure 46: Road side elevation (source: author)
- Figure 47: Perspectives (source: author)
- Figure 48: Model photos (source: author)

CHAPTER 1: INTRODUCTION

1.1 Background of the Project

1.2 Project Brief

1.3 Project Introduction

1.4 Aims and Objectives of the Project

1.5 Programs

CHAPTER 1: INTRODUCTION

1.1 Background of the Project

Sylhet is one of Bangladesh's most important spiritual and cultural centers as it is one of the most important cities of Bangladesh, after Dhaka and Chittagong. The name of Sylhet is the Anglicized form of the ancient Indo-Aryan term Srihatta. In 1303, the Sufi Muslim leader Shah Jalal conquered Sylhet by defeating the local Hindu Raja. Ibn Battuta visited Sylhet in the 14th century and saw Bengali Muslims transforming the region into an agricultural basket. That time sylhet was a mint town of the Bengal Sultanate. In the 16th-century, Sylhet was controlled by the Baro-Bhuyan zamindars and became a district of the Mughal Empire. Then the British rule began in the 18th century under the administration of the East India Company. With its ancient seafaring tradition, Sylhet became a key source of lascars in the British Empire. The Sylhet municipal board was established in 1867. Originally part of the Bengal Presidency and later Eastern Bengal and Assam; the town was part of Colonial Assam between 1874 and 1947, when following a referendum and the partition of British India, it became part of East Bengal. This tells the history of sylhet and this city has many more things to discover like "JAINTAPUR RAJBARI", Monipuri & Khasia culture, Hasan Raja's ancestral who was a Bengali poet, mystic philosopher and songwriter. Later on in 1971 liberation war, sylhet was under sector 5 and Muhammad Ataul Gani Osmani (Bangabir) served historic for achieving the freedom of Bangladesh. People are so grateful that they often visit city's one and only museum that called Osmani Museum which is maintained and organized by the Bangladesh National Museum. This museum has

been established to pay rich tribute to the great hero of Bangladesh for his outstanding accomplishments. This will surely act as a stimulus to the future generations.

1.2 Project Brief

1.2.1 Name of the Project: Sylhet divisional museum complex.

1.2.2 Client: National Museum Bangladesh

1.2.3 Location: Kumargaon, Sylhet

1.2.4 Site Area: 6.7 Acres

1.3 Project Introduction

Sylhet is a city with diverse culture. Mughals, Zamindars and British had their long lasting empire which we can understand by researching their leftover. Though many of the archeological element which found in sylhet area are kept in National museum, Dhaka due to lack of a dedicated museum. This divisional city has two major museum called Osmani Museum and Museum of Raja's, but these are focused on their personal life stream. They only carry few element as the area of those two museum is very little with no research facilities. Often the museum could not take the load of visitor on a peak time and there are few element missing which should be considered as these museum are the only place where local people and both tourist can come and have a look. Not only liberation war or Hason raja's leftover, there are many more element such as Copper plates, elements of Jaintapur rajbari, Manipuri and Khasia culture, Shahjalal's Mazar, Mughal's leftover are very important elements to display in a same place to upholds city's glory to the nation, young generation and tourist.

1.4 Aims and Objectives of the Project

The foremost objective of this museum is preserving the cultural & natural heritage of sylhet division and collection of archeological, anthropological, artifacts including old documents of historical and cultural heritage. The museum will act as a public realm and will serve the surroundings community. As this city is an ancient settlement there are many old asset which will be preserve for local people and tourist to understand history. It will also help the researcher to discover new elements as this practice was not common in this sector in sylhet. This museum complex will act as a cultural hub for the city and educational institute such as Shahjalal University which located in the perimeter of the proposed site. As we know sylhet is a city of millions of people, and filled with numerous amount of resources, this project will help to gather knowledge and will create a gate to know more.

1.5 Programs

1.5.1 Proposed Programs

- Administration
- Museum galleries
- Archive
- Research center
- Library
- Auditorium
- Multi-purpose hall
- Cafeteria

- Storage area
- Curatorial space
- Public space
- Open exhibition area

CHAPTER 2: LITERATURE REVIEW

2.1 Definition of museum

2.2 History of museum

2.3 Lighting & space quality of museum

2.4 Display and storage requirement

2.5 Importance of museum

2.6 Museum and galleries in Sylhet

2.7 Technologies as a threat of replacing museum

CHAPTER 2: LITERATURE REVIEW

2.1 Definition of museum

A museum is a building or institution which houses a collection of artifacts. Museums collect and care for objects of scientific, artistic, cultural or historical importance and make them available for public viewing through exhibits that may be permanent or temporary. Most large museum are located in major cities throughout the world and more local one exist in smaller cities, towns and even the country side. Early museums began as the private collections of wealthy individuals, families or institution of Art and rare or curious natural objects and artefacts. The museum of ancient times such as the museum of Alexandria would be equivalent to more modem graduate Institute. The modern meaning of the word can be traced to the museum of pargaman in anatolia which was one of the earliest to have displayed artworks nevertheless Museum to this day contributes new knowledge to their fields and continue to build collection that are useful for both Research and display.

2.1.2 National museum

A museum with exhibitions of archaeology (the study of ancient peoples and cultures), nature, art, and industrial and social history called national museum. There are different types of categorized museum in the world but national museum collects all the piece of element together.

2.2 History of museum

2.2.1 Starting of public museum

Tower of London the university Museum art Basel and ashmolean at Oxford University was the first Museum in 1683, after the exhibition of Uffizi in 1591. The museums of that time was supported by public revenue such as British Museum of 1753. In 19th century a dramatic rise of Museum was noticed. In that time Museum was designed as a piece of ceremonial architecture. There the idea of the sacred was translated into circular or National or civic term. Museums of the century was supported by a limited audience who were educated and refined. Now there is a much broader audience.

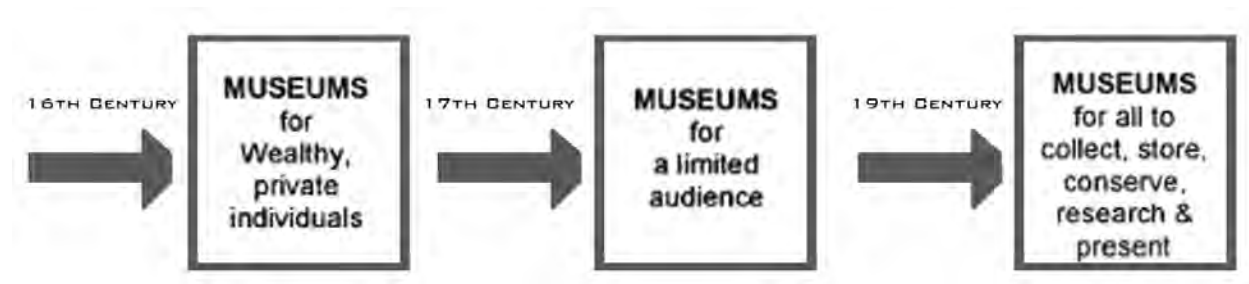


Figure 1: Development of museum (source: google)

The traditional role of museums is to collect objects and materials of cultural, religious and historical importance, preserve them, research into them and present them to the public for the purpose of education and enjoyment. The early museums were elitist, uninspiring and aloof as they encouraged only the educated people to visit them. The general public were excluded. This focus has today become too narrow and unacceptable in a changing world where there is sustained clamor for more openness,

pragmatism and collective involvement in dealing with issues that impact on people, communities and nations.

2.2.2 Background of museum and galleries

From the history the Greeks and the Romans are the first who started to keep records of the collections of precious objects. The term Museum was first used during the Renaissance period new line when enthusiasm of the product of classical antiquity and a sense of history first developed at collection began with Italian Renaissance. In 16 century first formal setting of display was done by Bramante in Vatican. The displaying method was completely different at the time. All the artworks were jumbled together in the walls ceilings. Their purpose was to the delight. Viewer had to find what objects attract them and make their own connection with that object.

2.2.3 Museum today

The museum as an institution tells the story of man the world over and how humanity has survived in its environment over the years. It houses things created by nature and by man and in our modern society it houses the cultural soul of the nation. (It holds the cultural wealth of the nation in trust for all generations and by its function and unique position, it has become the cultural conscience of the nation.) As a result of their historical beginnings in many "developing" nations, museums are seen as places where unwanted objects or materials are deposited; in addition, they are regarded as places where objects associated with idolatry and fetish religions are kept. This negative interpretation of what museums mean has continued to inhibit their development in most countries, (especially in third world countries).

In our modern society, it has become necessary and indeed urgent for museums to redefine their missions, their goals, their functions and their strategies to reflect the expectations of a changing world. Today, museums must become agents of change and development: they must mirror events in society and become instruments of progress by calling attention to actions and events that will encourage development in the society. They must become institutions that can foster peace, they must be seen as promoting the ideals of democracy and transparency in governance in their communities, and they must become part of the bigger communities that they serve and reach out to every group in the society. For museums to retain their relevance and become positive partners in the development of our societies, they should use their unique resources and potentials to become more responsive to the dynamics of modern society and urban change. As institutions possessing critical resources in society, they can encourage, promote and foster the best of the cultural and democratic ideals of the nations. Without being political, they can give voice to the citizenry in matters pertaining to how they are governed by creating avenues for free discussions and dialogue; they can create a confluence where the events of today can be exhibited and discussed for the collective good of all. Through their programs and activities, the museums can sensitize target groups like teachers, adults, the youth, and women's organization's through popular forum discussions on the goals of the nation for the promotion and better understanding of its heritage and its agenda for national growth, development and general emancipation.

2.3 Lighting & space quality of museum

Museums rank among the most demanding and existing of all lighting application. Visitors come from far and wide to see the exhibit which must be displayed in the best possible light, literally as well as figuratively. This means they must not only be easy to see interpret understand and appreciate all the way down to the smallest detail but also look as attractive as their Artist and creators intended. The long term damage that light can inflict on artwork and artifacts complicate matters even further as does the fact that this object come in a variety of shapes sizes, colors and textures all of which can impact the lighting equation.



Figure 2: Interior of louvre museum (source: google)

Lighting in museums and art galleries plays a key role in a visitor's ability to perceive and enjoy both the artifacts in a museum and the building in total. In order to develop a successful lighting scheme a Museum lighting designer must satisfy many conflicting design requirements. Their primary concern is effectively illuminating at work but they can be constrained by energy conservation standards which require light levels below 15 foot candles in some exhibit space. As an additional concern then must considered the visual comfort of visitors.



Figure 3: Museum of anthropology, Mexico (source: google)

A lack of consideration for the visual comfort of visitors on a designer's part can potentially handicap an individual's ability to view displays. Dramatic variations in light

levels from exhibit to exhibit or, from exterior to interior can affect our visitors ability to appreciate at work because the human eye requires several minute to adjust to learn changes in light levels. Sharply contrasting light levels between a bright entry and a dark gallery can be very disturbing, and potentially even painful.

2.4 Display and storage requirement

Proper storage for museum collections should provide easy access to the collections while protecting the art objects in a safe and secure manner. Important concerns for safe storage are: adequate security, proper environmental conditions, selection of appropriate storage fixtures, and proper packing and support of artifacts in storage.

Storage areas should be clean, well ventilated and properly illuminated. Temperature and humidity levels and air quality must be monitored regularly. Appropriate fire protection should be installed. Illumination should allow staff access to the collection without causing damage to the collection. While stored, items should be in the dark at all times.

Objects within storage areas are packed, supported and stored in ways that can be either beneficial or deleterious to their condition. The following comments illustrate some basics of proper storage:

- Small objects are best stored on shelves or in drawers. Steel shelving or drawers with a fused powder coating are good choices. Anodized aluminum is also good.

Wood and wood products are generally not recommended because of the off-gassing of volatile components, primarily acids from wood and formaldehyde from adhesives.

- All shelving should be padded to cushion the objects and reduce the risk of abrasion. Polyethylene Micro foam is the best padding material. Dust and light covers should cover open shelving units. Muslin lined with black polyester fabric makes an ideal dust and light cover.
- Exhibition furniture, office records, publications and other non-collection material should be kept in a separate storage area for both safety and convenience.
- Maps, documents and small objects are best kept in flat files in shallow drawers. Acid-free paper and glassine should be utilized as interleaving for paper documents. Glassine should be changed periodically as it turns yellow (it is not stable over the long term). Glassine is most commonly used to interleave chalk and pastel drawings.
- Photographs and documents that are the same size or smaller than file cabinet drawers, may be stored in Mylar (a polyester) sleeves within acid free folders or envelopes. Care should be taken not to place too many pieces within a folder, causing them to be crushed against each other.

- Clothing in sound condition is best stored on padded hangers in wardrobes, or if fragile, individually in shallow, acid-free boxes. This method will provide easy access and labeling, as well as minimize crushing and overcrowding.
- Lift boxes, artifacts, equipment and furniture off the floor. All collections items should be at least six inches above the storage floor. This protects them from insects, moisture and cleaning equipment (Brodrick 2011).

DISPLAY & STORAGE REQUIREMENT

Museum types	Display (% ground floor area)	Storage (% ground floor area)
National	35	29
Local authority	57	25
Independent	58	12
All museums	53.	19

Figure 4: Display and storage requirement (source: google)

2.5 Importance of museum

Museums provide a unique interactive experience of getting up close to things we usually only see in books, newspapers or on the television. Seeing the Mona Lisa for example, is a totally different experience to seeing one of the millions of printed versions; the perception you get of something from a second-hand source is often completely different to the one you get when you see something with your own eyes.

2.5.1 Education

Education is critical for development. Education that is devoid of the cultures of the people in the society is empty and incomplete. One of the fundamental objectives of the museum is to educate, and it is only the museum that has the capacity and the ability to impart cultural education effectively as it houses the tools and materials for doing so in its collections. In modern society, the museums enrich the educational process by exposing children and indeed the public to their history in a positive way; they assist our future generations to understand and appreciate their history and culture and take pride in the achievements of their forbearers. Museums possess materials and information that can and should be used in enriching and improving the school curriculum in various disciplines. What is important is for the educational planners to work closely with museum experts on how the educational resources that are available in the museum can be integrated into the curriculum and the learning process at all levels. On its part, the museum should develop educational programs for the various tiers of the school system, namely, primary schools, secondary schools, teacher training colleges, technical colleges and universities, among others. A properly articulated museum education program will become an essential component in the overall educational system of society. Educational visits to the museums should be developed and encouraged to cater for all interest groups, and as we approach the turn of the century, it has become very necessary and important for our museums to ensure that they become children-friendly.

As we enter the new millennium, we can no longer continue to ignore the role our children can and should play in our society as they too are part of our collective

humanity. Our children should be given a voice in the museums; special educational and cultural programs should be developed for them and they should be allowed to be involved in discussing programs that are made for them, as they do have ideas that will enhance such programs if given a chance to contribute and speak out. For too long we have ignored our children, for too long we have taken them for granted, and for too long we have made them tag along behind adults in most activities. I speak for our children; I plead that our children be given a chance to speak to us and I plead that we hear the voices of our children in our museums. Perhaps one effective way of ensuring that the interests of children are given consideration in the museum will be to establish a special program for Children in Guyana Museums (CGM), which will be operated by all the museums in Guyana. Through our educational programs, we should aim at bringing some "noise" into our museums, for "noise" is real in our society today. That "noise" will bring some warmth and excitement in our otherwise pale and dull museums. The age and time of the silent museum is gone and we should reflect the mode of our modern society in our activities in the museum. As education becomes a global issue at the turn of the century, it should be clearly understood that the museum is a veritable institution in the learning process that should be fully integrated into the educational system.

In terms of education, going to a museum can bring what is taught in schools to life, by seeing artefacts or paintings for example. If children are learning about the Romans for example and they go to an exhibition full of armor and weapons dating from that period, they are more likely to find it interesting and want to learn more about it. Research also shows that those who have had firsthand experience of such information are more likely to retain it in later life. Museums can then be an extremely valuable source of creativity,

particularly organizations such as art galleries or photography exhibitions, as many people find they are inspired and subsequently want to try such activities themselves. Museums in the U.K are well organized and exhibitions well maintained to ensure all products and displays are kept in the best possible state of repair; this will make it possible for many generations to experience and be inspired by them.

2.5.2 Museums and the Promotion of Unity

For a people to live in peace and happiness, there must be unity. Museums do promote unity in the society by using their resources to ensure understanding and appreciation for the various groups and cultures that exist in that society. Peace is essential for happiness and joy in the family, in the community, in the society, in the nation and in the world. Our world is troubled in many ways today and peace is threatened so often because people do not understand their neighbor's. Conflict resolution and reconciliation are essential elements for the attainment of sustainable peace and unity. Museums should use their collections in promoting a better understanding of the collective heritage of the people of Guyana, which will have the effect of fostering the commonality of those things that unite the nation and its people. They can, through their programs and activities, reconcile the various interests in the society for the collective good of the nation; they can use their unique positions to reach the conscience of the nation and to foster dialogue, and they can become rallying points for the country in ensuring that peace is enthroned. On a broader perspective, museums can promote cultural diplomacy that will engender greater understanding between peoples and nations. A properly packaged cultural diplomacy program will promote the best of

Guyana to the wider world and foster a free flow of knowledge and a wholesome exchange of cultural materials and ideas with other nations of the world. This program will also create a sense of pride and purpose among the people of Guyana, who will better appreciate the fact that they too have a contribution to make to encourage peace, unity and understanding in the communities of the larger world.

2.5.3 The Way Forward

As we approach the millennium, museums must show leadership in the promotion of the heritage of the nation. As custodians of the cultural soul of the nation, they must have the capacity to broker peace, unity and understanding in times of conflict and disorder and they must speak out when there is fear and danger in the land. They must tackle current problems in society, be they the problems of drugs, street children, prostitution, or lack of appreciation by the citizens in their involvement in the preservation of the heritage and the cultural property of Guyana. As institutions, they must not be afraid to speak through their exhibitions and programs for the good of the nation. The museums of Guyana can showcase the best of the cultures of the nation through properly packaged cultural festivals that can attract an international audience. In our society today, our museums must promote exhibitions that are topical and challenging; they must broaden their scope and not restrict themselves solely to objects and materials in their collections. Museums must be proactive in their approach to the execution of their mandate and it is important that they clearly explain their vision and mission, which will guide them in all that they do. In a changing world, museums have become very important institutions that are respected and valued. As we approach the turn of the

century, museums of Guyana, like in other countries, must be innovative, people-oriented, community-minded, program-oriented, and professionally solid with well-trained personnel and above all, children-friendly, for them to play a major role in the development of Guyana and the world in the 21st century.

2.5.4 Tourism and the Local Economy

Museums are also a significant factor in attracting tourists to an area and can therefore be instrumental in helping the local economy in terms of supplying a passing trade as well as offering local people employment. Government figures suggested that in 2004, 85% of foreign visitors listed the U.K's rich heritage and array of museums and galleries as a major factor in their decision to visit this country.

2.5.5 Research

Museums are also instrumental to research programs in this country. For many people undertaking research, museums provide an unrivalled wealth of information and resources as well as access to archives, scholars and highly trained professionals.

2.6 Museum and galleries in Sylhet

Currently there are two museum in sylhet that preserves old memories of two historical men from sylhet

2.6.1 Museum of Rajas'

Museum of Rajas' is a folk museum in Sylhet, Bangladesh. The predecessor's home of Hason Raja has been transformed into today's famous Museum of Rajas', commonly known as Hason Raja Museum. It is situated at the heart (Zinda Bazar) of the Sylhet City Corporation area in renowned Sylhet Division of Bangladesh.

The museum's mission is to preserve and share the rich history of the great Raja Family of Sylhet keeping the Zamindar and Mystic poet Dewan Hason Raja Chowdhury (1854–



Figure 5: Museum of rajas (source: google)

1922) in the center, and the folk literature, folk music and mystic poets of Sylhet Division. The museum promotes a greater public awareness of the rich cultural legacy of Sylhet. In pursuit of these goals, this museum collects archival materials related to Bangla folk literature, music and poets from the greater Sylhet region, and preserves these collections in a repository, open to the public. The museum also encourages and facilitates research on folk literature and history. The results of this research are made available to the public through museum exhibits, publications and presentations. It was formally inaugurated on 30 June 2006 by thousands of folk loving people by playing "Ek Tara" (a folk musical instrument) together, which was a unique event of this kind.

'Raja-Kunjo' is by and large a hundred years old tin shade building having few rooms and other amenities including an exquisite piazza in the front. One has to cross few meters from the main gate to reach the Museum. Portraits of Hason Raja and his son Dewan Eklimur Raja Chowdhury (1889–1964) are placed in the entrance to greet the visitors. Receptionist/ Museum Assistants welcomes the guests and conducts guided tour. This historic museum comprises two galleries, where historical artifacts and a good number of photographs are preserved befittingly.

2.6.2 Osmani Museum

Osmani Museum is a museum in Kotwali Thana of Sylhet, Bangladesh. The ancestors' home of Bangabir General Muhammad Ataul Gani Osmani, the Commander-in-Chief of Bangladesh Forces (12 April 1971 – 7 April 1972) has been transformed into today's famous "Osmani Museum". It is situated at the heart (Dhopa Dighir Par) of the Sylhet City Corporation area in renowned Sylhet Division of Bangladesh. It is about 12 km from

the Sylhet Osmani International Airport and 3 km from the Sylhet Railway Station. Maintained and organised by the Bangladesh National Museum, this museum has been established to pay rich tribute to the great hero of Bangladesh for his outstanding accomplishments. This will surely act as a stimulus to the future generations. The foundation stone was laid on 16 February 1985 and it was inaugurated on 4 March 1987 by the then president of Bangladesh H M Ershad.



Figure 6: Osmani museum sylhet (source: google)

'Nur Manzil' is by and large a tin shade building having few rooms and other amenities including an exquisite piazza in the front. One has to cross few meters from the main gate to reach the Museum. A huge portrait of the General, placed in the centre of the entrance hall greets the visitors. Receptionist welcomes the guests. One has to write

name and address in the register placed in the reception. A befitting sitting place is also available in the lobby. This historic museum comprises three galleries, where personal belongings of General Osmani and a good number of historical photographs are preserved befittingly. On both western and eastern side of the building there exist two small rooms, where Assistant Keeper and Care Taker's office are situated.

2.7 Technologies as a threat of replacing museum

In today's society modern technology is upgrading constantly, and the advanced electronics gradually replace many areas of our real lives. More and more people can watch exhibitions through television or Internet due to modern technology. So a threat can be raised that museum and galleries will be disappeared soon. But it should not be done because exhibition on Internet or television will never be able to give the same as a museum.

Viewing exhibitions at home is not as well as enjoying the views in the museum.

Advanced technology cannot provide the realistic feeling to audience. The people who watch exhibition on TV or Internet at home save the time and money on the road which is a great advantage but in accordance with recent research experts suggest the lifestyle of individuals in modern society is unhealthy because they lack physical exercise and face to face communication.

Museum can promote the development of tourism. Many tourists prefer to visit a museum to realize local culture as well as to enjoy it works from Masters. Along with it, the importance of museums and galleries is plain in terms of education and culture. First of all authentic exhibits cannot be completely displayed by only images and videos. It is

like traveling to a place is much better than viewing the landscape of that place on TV or photos, so the best method to learn one thing is to experience it. Moreover museums and galleries preserve some cultural heritages for which these buildings will not disappear unless people abandon their culture.

CHAPTER 3: SITE AND CONTEX ANALYSIS

3.1 Site background

3.2 Location of the site

3.3 Road network

3.4 Building mass

3.5 Site surroundings

3.6 Traffic flow

3.7 Noise

3.8 Node

3.9 Geography and climate

3.10 Topography

3.11 Site image

3.12 SWOT analysis

CHAPTER 3: SITE AND CONTEX ANALYSIS

3.1 Site background

The site of this project is a sub-urban area which is Kumargaon, is a region situated in Sylhet Sadar Upazila, on the outskirts of Sylhet, Bangladesh. It lies mostly within Toker Bazar Union, with a small part in Khadimnagar Union. Shahjalal University of Science and Technology is located in this area.

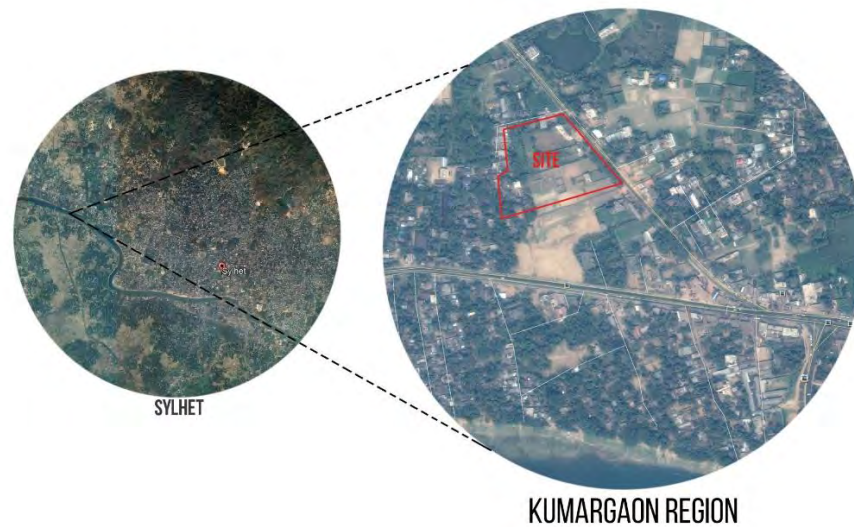


Figure 7: Site (source: author)

3.2 Location of the site



Figure 8: Site (source: author)

3.3 Road network

The site approach from the North Eastern Road through a connecting Road Branched from the highway the road which is only 25 feet wide. This is only vehicular access to the site.

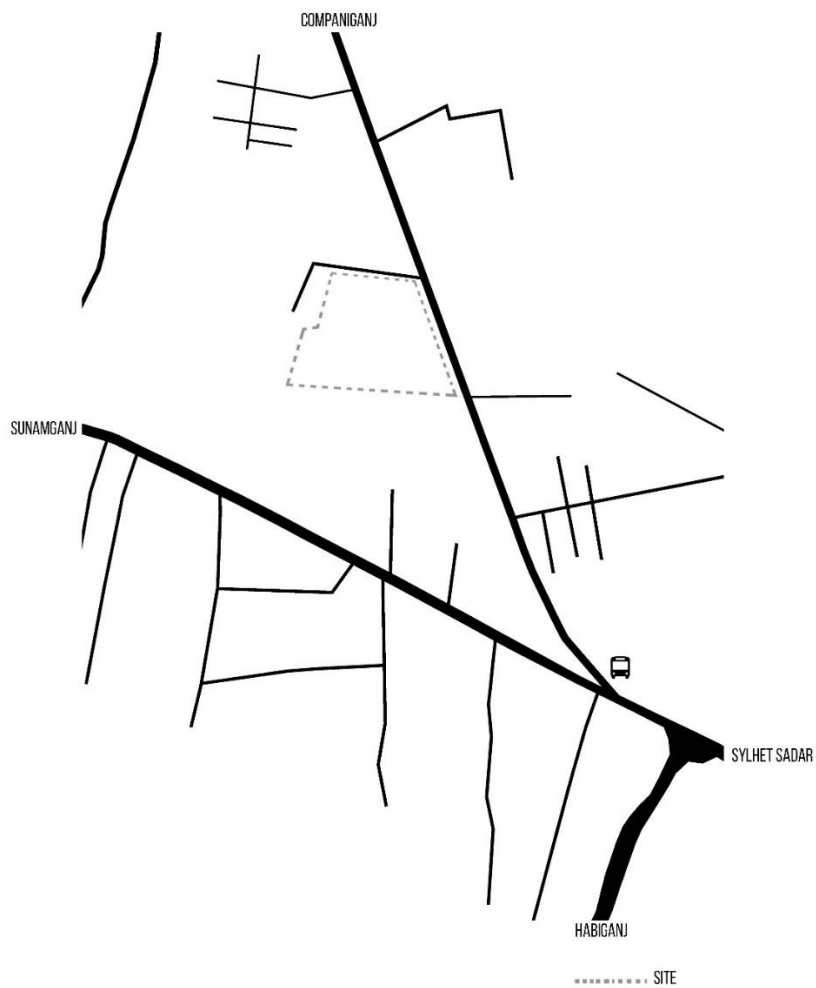


Figure 9: Road network (source: author)

3.4 Building mass

Around the site, there are mostly residential blocks along with few commercial and mixed used blocks can be seen.



Figure 10: Building mass (source: author)

3.5 Site surroundings

The site is surrounded by paddy field and connected with a 25' wide road.



Figure 11: Site surroundings (source: author)

3.6 Traffic flow

The main mode of transportation in this area is auto rickshaw, CNG, rickshaw, van and the opportunity to travel around the site can open up one's mind about the Ambience of this area, so traffic flow is normal or low.

3.7 Noise

Only one side is passively close to the main road (North Eastern). Because of the agricultural land, noise is free to flow the entire site but the noise is minor because of sub-road.

3.8 Node

Only one node near the site which is situated kumargaon Bazar by branched road of sylhet-sunamganj highway.



Figure 12: Image of nodes (source: author)

3.9 Geography and climate

Sylhet has a typical Bangladesh tropical monsoon climate bordering on a humid subtropical climate at higher elevations. The rainy season from April to October is hot and humid with very heavy showers and thunderstorms almost every day, whilst the short dry season from November to February is very warm and fairly clear. Nearly 80% of the annual average rainfall of 4,200 millimetres (170 in) occurs between May and September. The city is located within the region where there are hills and basins which constitute one of the most distinctive regions in Bangladesh.

Climate data for Sylhet, Bangladesh													[hide]
Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year
Average high °C (°F)	25.2 (77.4)	27.1 (80.8)	30.4 (86.7)	30.8 (87.4)	30.8 (87.4)	30.9 (87.6)	30.9 (87.6)	31.6 (88.9)	31.2 (88.2)	30.9 (87.6)	29.2 (84.6)	26.3 (79.3)	29.6 (85.3)
Average low °C (°F)	12.9 (55.2)	14.2 (57.6)	18.1 (64.6)	20.8 (69.4)	22.6 (72.7)	24.4 (75.9)	24.9 (76.8)	25.0 (77)	24.3 (75.7)	22.5 (72.5)	18.4 (65.1)	14.0 (57.2)	20.2 (68.4)
Average rainfall mm (inches)	8 (0.31)	31 (1.22)	146 (5.75)	372 (14.65)	569 (22.4)	796 (31.34)	834 (32.83)	621 (24.45)	548 (21.57)	232 (9.13)	30 (1.18)	13 (0.51)	4,200 (165.34)

Figure 13: Climatic chart 1 (source: wikipedia)

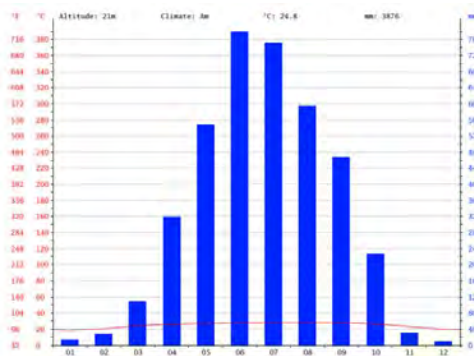


Figure 14: Climatic chart 2 (source: wikipedia)

Precipitation is the lowest in December, with an average of 8 mm. Most of the precipitation here falls in June, averaging 780 mm.

3.10 Topography

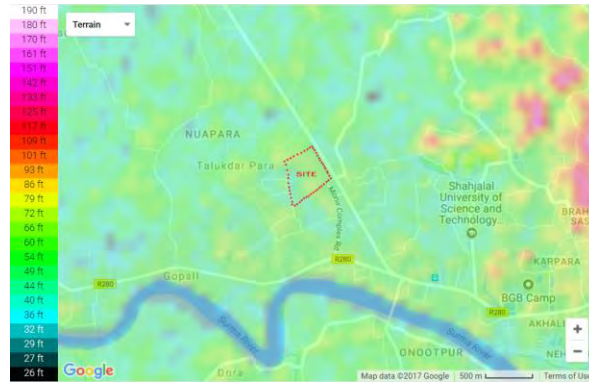


Figure 15: Topography chart (source: wikipedia)

3.11 Site image



Figure 16: Site image (source: author)

3.12 SWOT analysis

3.12.1 Strength

- Low traffic prone area.
- Easily accessible roads.
- Site located in a green zone.
- Further extension area.
- Water body.
- Shahjalal University of science and technology is nearby, it's a big gathering place for visitor in many occasion.

3.12.2 Weakness

- Unused area surrounding the site.
- Secondary road is not sufficient for moving 2 big vehicles at a time.

3.12.3 Opportunity

Lots of open spaces around the site and water body to incorporate with design.

3.12.4 Threat

There are scattered development which may effect on the site in future if they are not treated properly.

CHAPTER 4: CASE STUDY

4.1 International case study

4.2 South Asian case study

4.3 Local case study

CHAPTER 4: CASE STUDY

4.1 International case study

4.1.1 National Museum of Anthropology

Location: Mexico City, Mexico.

Architects: Pedro Ramírez Vázquez.

Site Area: 20 Acres.

Beyond the architectural beauty of its building, the importance of the National Museum of Anthropology lies in the fact that through it, we maintain a close relationship with our past. In its 27 rooms, pre-Hispanic Mexico meets the Mexico of today. This is how we keep our Aztec roots alive, perpetuating them and saving them from oblivion. There is a magical element in the coincidence that this spot is located in the legendary Chapultepec Park, a site so respected and admired by the Aztecs that because of its beauty was the exclusive place of the Tlatoanis, emperors of the great México Tenochtitlán.

Magic and precise, because if the ancient Mexicans had chosen a space on the earth for their burial, a spot in the Anahuac Valley that would guard their essence, they would no doubt have chosen a place in this woods, witness to their arrival, development, and the splendor of their empire.

The Aztec Room is especially majestic. Here we find the world-famous Aztec Calendar, the goddess Cohatlicue, a spectacular mock-up of the Tlaltelolco market, and a reproduction of Moctezuma's headdress, among many other pieces.

"As long as the world exists, the glory and honor of México Tenochitlán must not be forgotten" (Quauhtlehuatzin, 1600)



Figure 17: Museum of anthropology, mexico (source: archdaily)

Aztec, Mayas Zapotec, Mixtec, Purépecha, Olmec and many other cultures are still alive in Mexico today. As a tribute to all of them, the National Museum of Anthropology and History was inaugurated on September 17, 1964, located on Paseo de la Reforma Avenue, in the second section of the legendary Chapultepec Park Chapultepec Park is a veritable festival of the people on Sundays. Families wander along its paths, in the midst of food stands, balloon vendors, photographers' and caricaturists' stands, and all the other people who come to this fabled place to pass a pleasant afternoon.

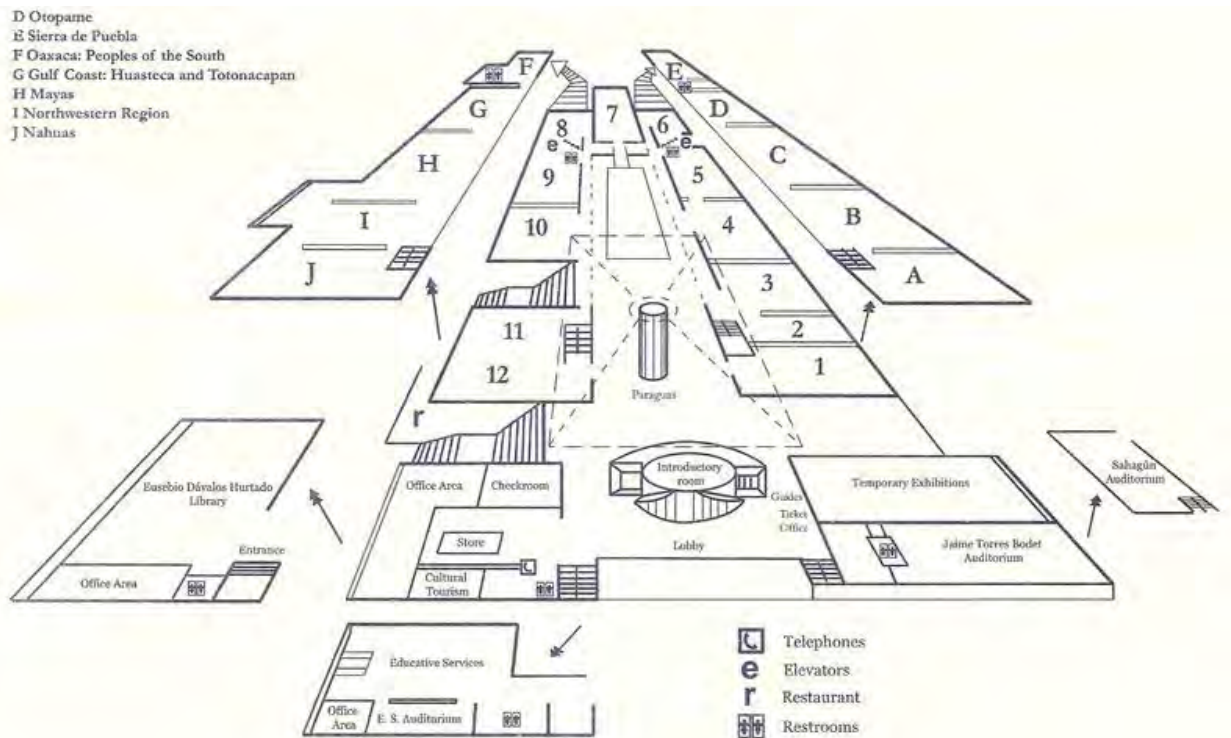


Figure 18: Exploded axono, museum of anthropology (source: archdaily)

4.1.2 Project analysis

At the entrance is an imposing statue of Tlaloc, the Aztec god of rain. They say that on the day it was brought to its current location, an unforgettable, torrential rain fell on Mexico City.

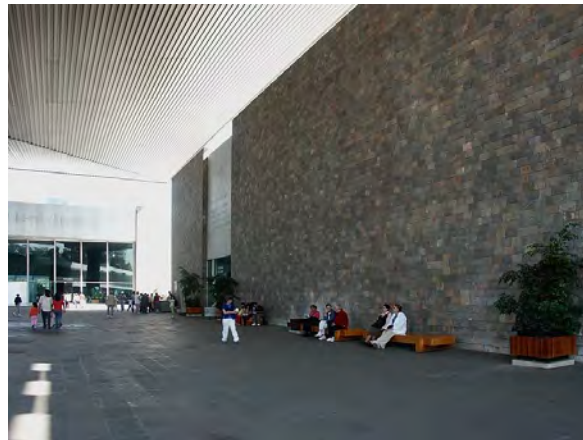


Figure 19: Museum entry and central space (source: archdaily)

One of the museum's main features is that its use of open spaces is exemplary. The museum covers an area of 79,700 square meters, 35,700 of which are in the open air! (the central patio, the entrance square, and several other patios). The show rooms surround the central patio. Each room is dedicated to a particular culture, beginning with

the origins of man and encompassing the Toltecs, the Teotihuacans, the Mayas, and in particular, the Aztecs.

A trip through the rooms, entering and leaving them through the patio, gives one a feeling of coolness and lightness; in contrast to so many dismal museums, this one manages to really impress the visitor without tiring him or her. Being in this museum is truly a moving, and at the same time motivating, experience. Here, pieces that witnessed greatness and wisdom share the space with works of art created by our ancestors many centuries ago.

Besides its restrained beauty, the museum's architectural structure uses very interesting symbolism. For example, the bronze snail in the pond found in the main patio represents the way the ancient Mexicans called each other together: by rattling the sea snail shells whose sound still makes us tingle in remembrance of those civilizations. The complex in general is very similar to Mayan constructions, with the first body of smooth stone and the upper one covered with geometrical bas reliefs. The inverted fountain, also located in the central patio, is a marvelous sculpture that records on its metal column, the two races who merged, the Indigenous and the Spanish, to create a new nation. And around this pillar a circular curtain of rain falls gently, endowing the whole place with a fresh coolness and solemnity. Although I have to say that it is also one of the favorite places of the children who visit the museum, who play at getting as close as they can to see who gets wet. If you cross this light curtain of water, you will hear only the sound of water falling and, very, very far away, the music of a flute. This is the echo of the ritual performed daily by the "Papantla flyers" in a clearing of the woods in front of the museum.



Figure 20: Indoor galleries of Museum of anthropology (source: archdaily)

4.2 South Asian case study

4.2.1 Hanoi Museum

Location: Hanoi, Vietnam.

Architects: Gerkan, Marg and Partners.

Site Area: 7.4 acres.

Hanoi museum displays artefacts from Hanoi's 1000-year history and the history, culture, heritage, and architecture of Vietnam. This inverted pyramid building in Vietnam is surrounded by a park and displays artifacts from Hanoi's 1000-year-old history. The museum opened in 2010 and was designed by GMP to compliment the park's water basins and the city's traditional villages.



Figure 21: Perspective of Hanoi museum (source: archdaily)

According to the architect, the square building features a circular atrium that provides access to the three exhibition levels. When visitors look out from the museum, they feel like they are floating over the landscape. The inverted pyramid shape also provides shade to the lower levels and adds to the building's energy efficiency. The Hanoi Museum is embedded in a park with ample water features, where visitors already encounter exhibits from the history of Hanoi and reconstructed traditional Vietnamese villages on entering the museum landscape. Within the square building, a central circular atrium links an entrance level with the three exhibition levels. These are arranged as terraces projecting further outwards on each higher floor, forming an inverted pyramid.

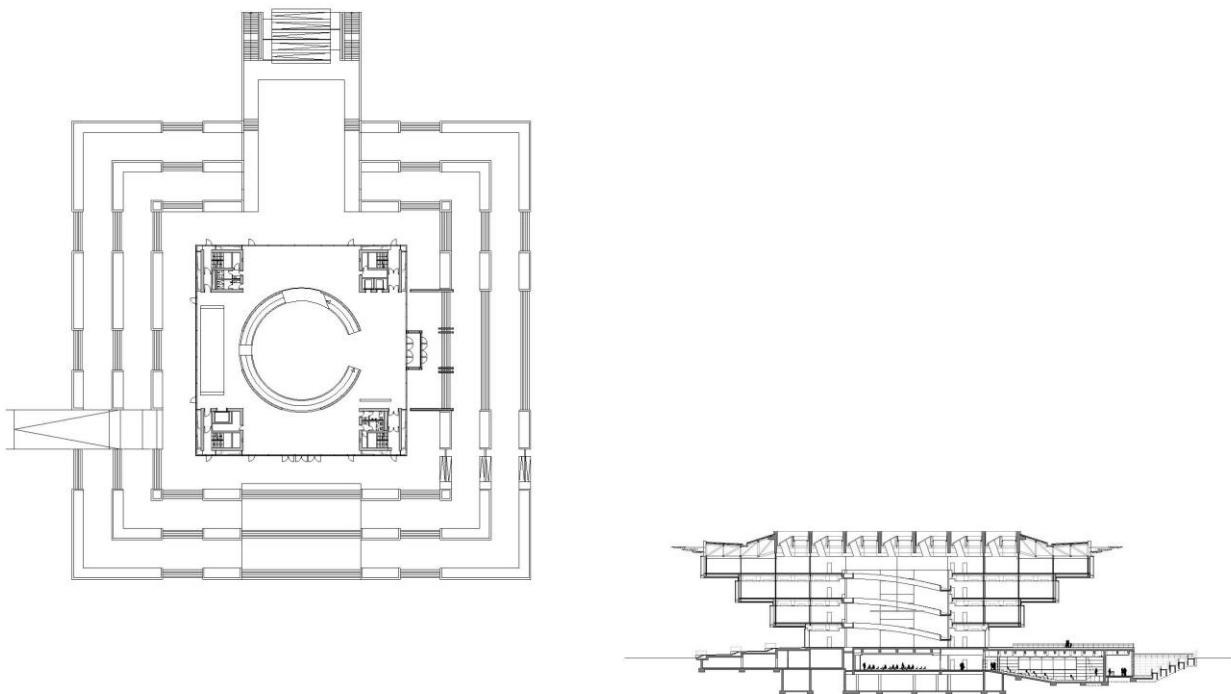


Figure 22: Museum plan and section (source: archdaily)

4.2.2 Project analysis

For visitors, the effect is that, looking out, they seem to be floating over the landscape. Visitors to the museum reach the upper levels via a spiral ramp. As the dominant feature, the ramp offers perspectives into the entrance hall and exhibition areas. Whereas the first to third floors are used solely for exhibition purposes, the fourth floor also contains conference rooms, research rooms, offices and the library. Air spaces there also accommodate particularly large exhibits. As in the circular central space, this means they can be given a setting, thanks to the indirect lighting from the roof lights arranged like windmill sails.

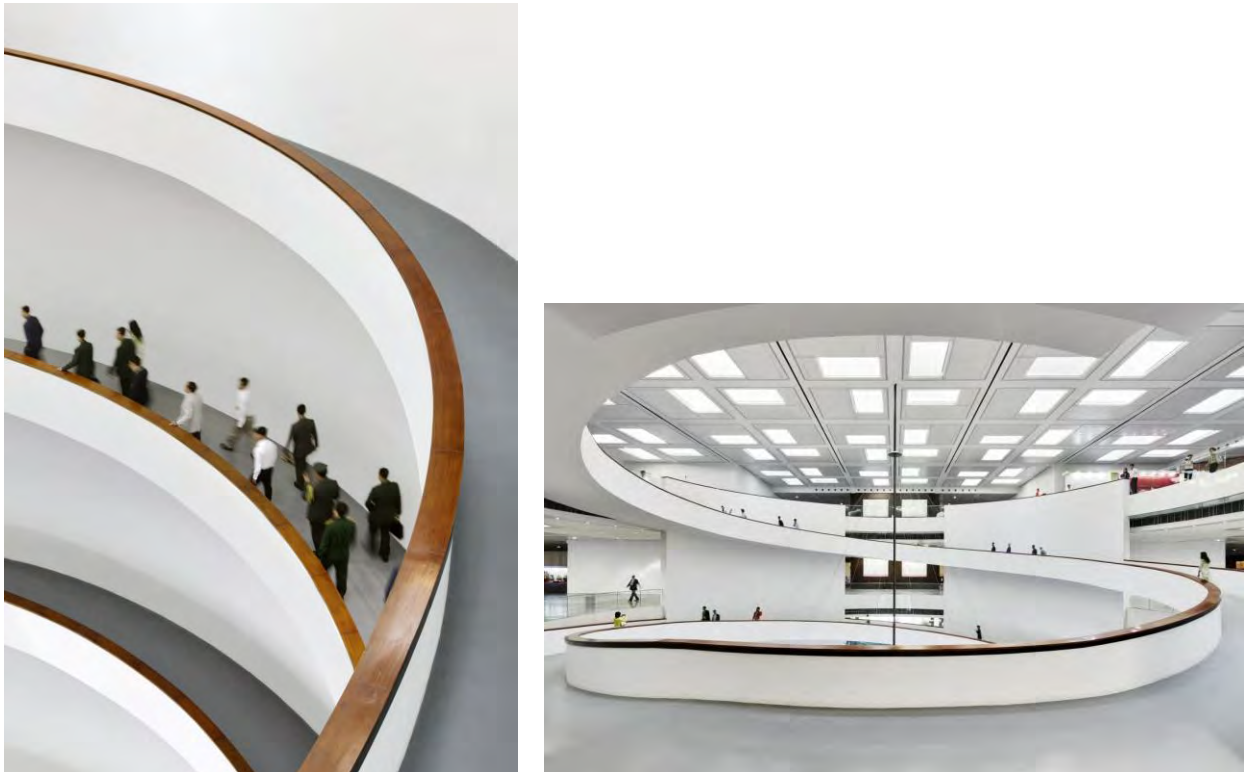


Figure 23: Interior of Hanoi museum (source: archdaily)

The museum has 6 floors, the floor area scaled down from top to bottom. Hanoi museum give to visitors impression by modern design and convenience. Tourists can go to other floors by elevator or stairs that are designed into a spiral round inside the museum. When entering the first floor, visitors will see "botanical dragon column"-a large lamp lighting the room sighting the majestic flying dragon. First floor area was designed as a temporary place to display some of the pottery together with the souvenir. The second floor has a small model of Hanoi: Tien Thang Long area, Phung Nguyen Grave, the map of Co Loa, Dong Son culture and other pictures of Hanoi. There has the dried leaf sample and dried flowers which remind about passionate of Hanoi' autumn. Memories of Hanoi have gone into the poems, music, and graphics that become a love not only for The Hanoi but also for tourists from whole the world.

4.3 Local case study

4.3.1 Varendra Research Museum

Location: Hatem khan, Rajshahi

Varendra Museum was the first museum to be established in East Bengal in 1910. The museum started out as the collection for Varendra Investigation Society and got its current name in 1919. The Varendra Research Museum building is the oldest museum in Bangladesh, containing priceless collections of sculptures, epigraphs, coins, manuscripts and rare books and periodicals.



Figure 24: Courtyard of Varendra research museum, Rajshahi (source: context BD)

The Varendra Museum started with the personal collections donated by the Rajahs of Rajshahi and Natore, notably Prince Sharat Kumar Ray. Currently this museum houses more than 15,000 different antiquities including 5,000 old manuscripts. The museum library itself contains more than 14,000 rare and valuable periodicals, journals and

books. The oldest collections of this museum are from the Maurian period (C. 322 B.C. – 182 B.C). The museum also houses a large number of Hindu and Buddhist images.

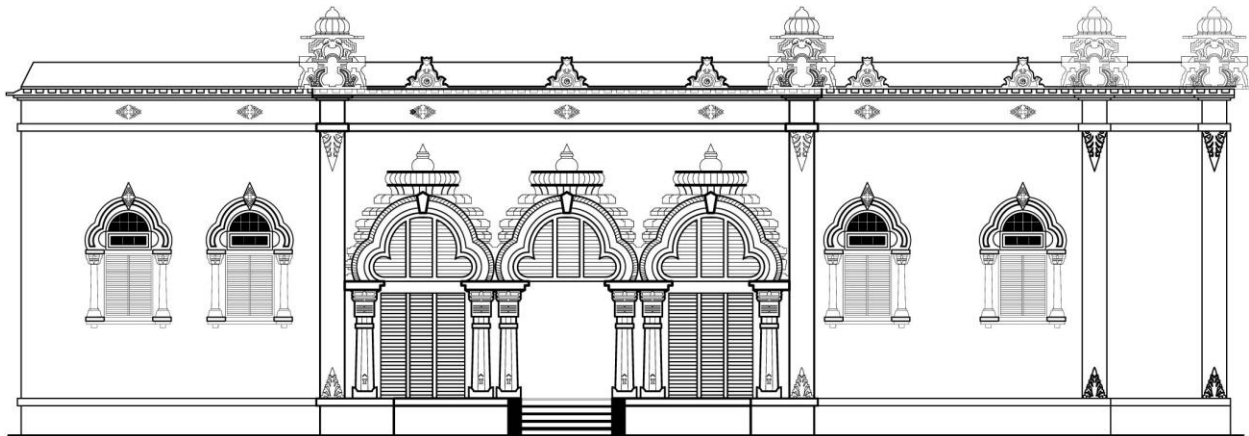


Figure 25: Indoor gallery of Varendra research museum (source: context BD)

This museum building is highly important for its collection. Due to inadequate funding, the Bengal heritage and Varendra antiquity are in threat. Last couple of decade this historic building was at risk because of ill planning and unprofessional maintenance; ceiling and facades were vulnerable and falling apart because the materials used in the roof of this building are wooden beam and rafter, earthen tiles and lime mixed with brick-dust which was used as plaster. Day by day the structure is losing its strength against the climate and aging of those materials used. Since this museum has been engaged in collection and preserving the heritage of Bengal as well as promoting higher

study and research in arts, archaeology, history, culture and literature for almost one hundred years, little more attention is required to save this historic building.

Currently Metropolitan architects are doing some preserving works due to the unhealthy condition of this museum. The goal of this project is to preserve the unique colonial-era museum building. Promoting the preservation of existing building focusing on exterior wall, preserve the landscape and outer wall, proper storage system and display of the wonderful collection. This building and its collection is an incredible representation of Bengal's cultural heritage, and this project envisage to serve both i.e. store the artifacts in proper conditions and display them appropriately to scholars, public and preserve for the next generation.



South Elevation

Figure 26: Facade detail of Varendra research museum (source: context BD)

On 2010, some of the features of exterior facade were yet to be finished like re-open the existing window which is blocked by brick wall for last couple of decade. Re-making security grill for those windows following its original design, preserve all the decorative art exists on the wall needs to preserve as early as possible, need to rearrange the power supply room with some modern facilities. Varendra Museum does not have

adequate and modern storage system need to look on it. A fully fledged store room is very important for a museum like Varendra. This heritage building has one store but not in a proper arrangement so lots of artifact and manuscripts are at risk. Therefore it needs a proper rearrangement without hampering the original design.



Figure 27: Perspective of Varendra research museum (source: context BD)

CHAPTER 5: PROGRAM

5.1 Proposed function

5.2 Functional flow

CHAPTER 5: PROGRAM

5.1 Proposed function

ADMIN	QUANTITY	sft
Entry		
lobby	1	1100
reception	1	300
toilet	4	130
Office		
director's room	1	200
secretary room	1	150
monitoring room	4 person	240
meeting room	12 person	550
RESEARCH		
Entry		
lobby	1	1400
wating room	4 person	250
toilet	5	280
researcher's room	9 person	300
laboratory	1	1200
library	12 person	1400
store	1	900
CURATORIAL SPACE		
wating room	4 person	100
curator's room	1	150
assistant curator's room	1	120
monitoring	2 person	100
museum storage & circulation	1	4500
MUSEUM SPACE		
lobby & reception	25 person	3500
souvenir shop	1	500
permanent galleries (no of galleries : 13)		50000
temporary gallery (no of galleries : 1)		10000
open exhibition space		17000
toilet	8 person per floor of 4	1200
museum internal circulation		8000
CAFETERIA		
sitting area	48 person	1200
kitchen	1	300
store	1	400
toilet	7 person	280
AUDITORIUM		
entry & lobby	15 person	800
sitting area	400 person	6200
toilet	17 persn	500
OTHER		
parking	10 surface & 60 basement	12500
sub-station	1	300
TOTAL SPACE REQUIRED		127850
TOTAL CIRCULATION REQUIRED		38355
GRAND TOTAL		166205

Figure 28: Function with required space (source: author)

5.2 Functional flow

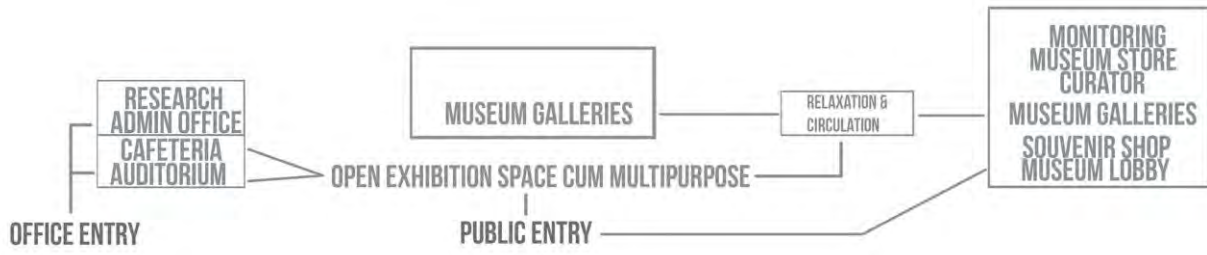


Figure 29: Functional flow diagram (source: author)

CHAPTER 6: CONCEPTUAL AND DESIGN DEVELOPMENT

6.1 Introduction

6.2 The most important development in sylhet history

6.3 About sylhet

6.4 Idea generation phase 1

6.5 Idea generation phase 2

6.6 Zoning

6.7 Massing inspiration

6.8 Form development

6.9 Types of exhibits in national context

6.10 Museum gallery generation

6.11 Spatial qualities of gallery

6.12 Structure

CHAPTER 6: CONCEPTUAL AND DESIGN DEVELOPMENT

6.1 Introduction

The aim of this project was to create a museum that will not only display the collection of variety of exhibits but also it will be a land mark for the whole area. Sylhet division contains a large amount of natural, historical and cultural element which are very vibrant. This project will be a monument for sylhet which will uphold the glory of sylhet division particularly.

6.2 The most important development in sylhet history

THE MOST IMPORTANT DEVELOPMENTS IN SYLHET HISTORY

A closer look at the events that have helped to shape the people living in Sylhet





Figure 30: Most important development of Sylhet (source: author)

6.3 About sylhet

Starting generating idea about sylhet came with factors such as history, nature, natural elements, religion & faith, ethnicity and culture. They all have very prominent effects on development of sylhet.



Figure 31: Elements of Sylhet (source: author)

6.4 Idea generation phase 1

As there are 75 percent of the building block located around the site are residence, the basic concepts was to create a space that will not only serve visitor but also local people who live around the project site.

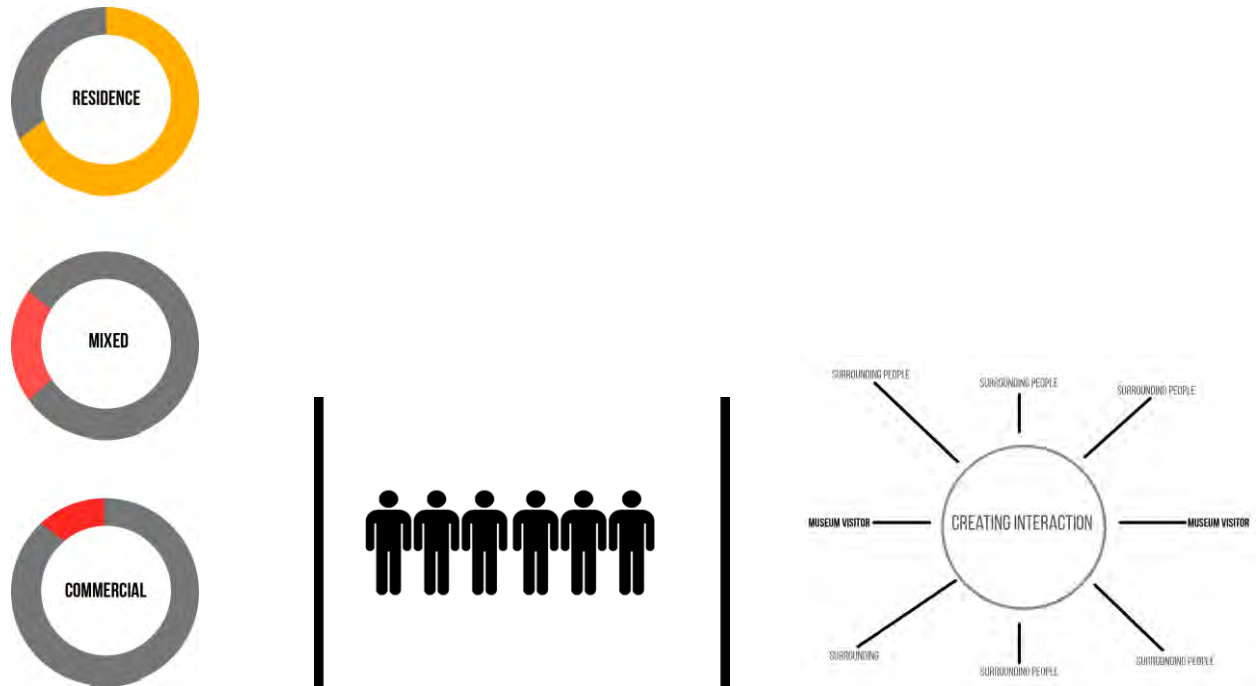


Figure 32: Idea generation diagram (source: author)

6.5 Idea generation phase 2

In this phase, creating a public realm was the main concern. Idea was to creating a journey into the site with variety of spaces that will create bonding among local people and visitors.

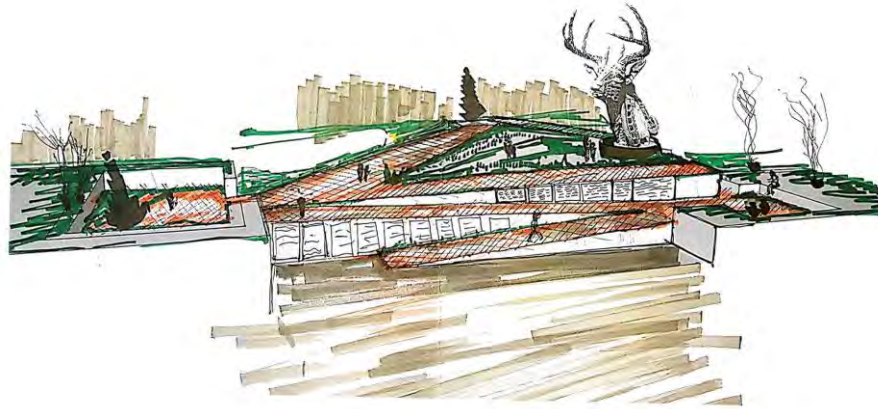


Figure 33: Initial sketch (source: author)

After that idea of sunken space in different level came from the idea of past, present and future. People will enter into the space from three different level to explore the museum and surrounded function.



Figure 34: Creating a sunken space (source: author)

Gallery concept came from ancient style. People will gather in an un-controlled space that is open exhibition space, then gradually move towards controlled indoor gallery.

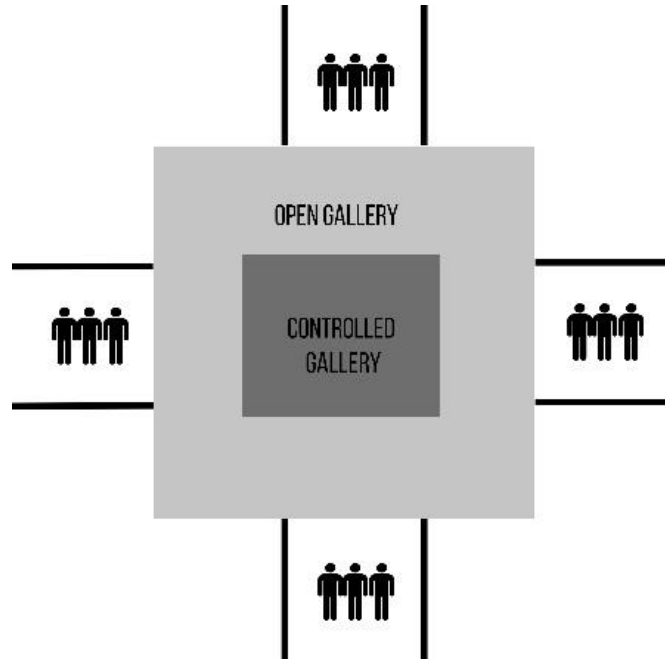


Figure 35: Gallery concept (source: author)

6.6 Zoning

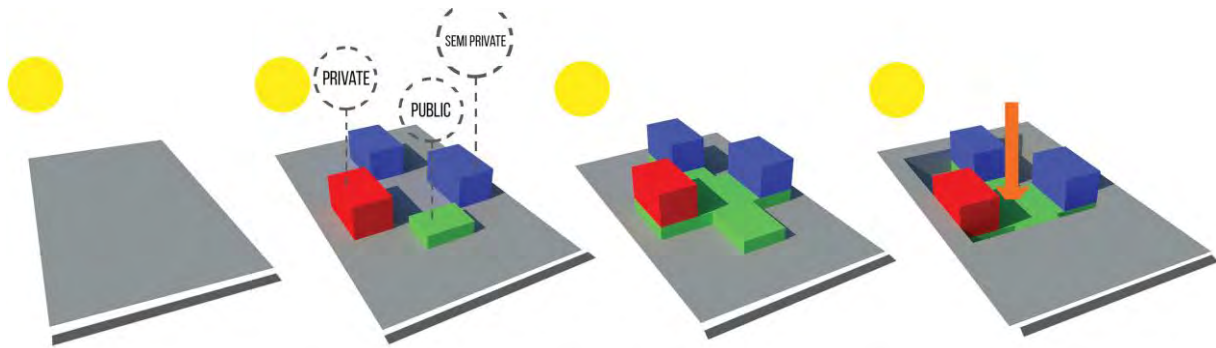


Figure 36: Zoning diagram (source: author)

Under the private, semi private zone there were public zone incorporated. Basically public can move anywhere they want to go and enjoy. In the next step, all three zone depressed to create a sunken level.

6.7 Massing inspiration



Figure 37: Massing diagram (source: author)

The idea of massing came from the boldness of natural elements which is “STONE” found in Bichnakandi and tamabil in sylhet.

6.8 Form development

The form was developed along with site forces and zoning. The design was intended to give this project a monumental outlook that can be seen from a long distance and can be feel from the road side.

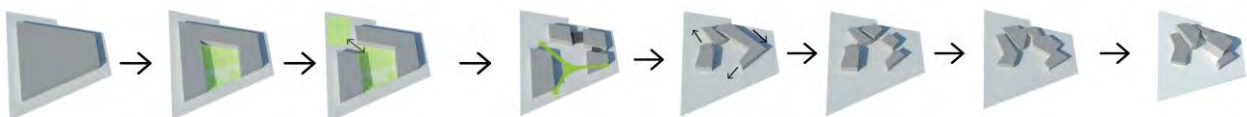


Figure 38: Form development (source: author)

6.9 Types of exhibits in national context



Figure 39: Types of exhibits in National context (source: author)

6.10 Museum gallery generation

14 indoor galleries were designed to fulfill client requirements. There are also an open exhibition area cum multi-purpose which can be used in any eventful situation. Indoor gallery was designed upon the present element that can be found in any districts of sylhet division.

1. NATURE & NATURAL ELEMENTS

THIS GALLERY WILL EXHIBIT THE NATURAL ELEMENTS & SCENERY OF SYLHET SUCH AS REPLICATION OF TEA STATE, WATER FALL, BOATS ETC.

2. TEMPORARY GALLERY

THIS GALLERY FLOOR WILL BE USED FOR ANY TEMPORARY EVENT, SUCH AS EXHIBITION OF ART, SCULPTURE ETC. THE FLOOR CAN BE PARTIONED AS NEEDED.

3. INSCRIPTION

COPPER PLATE INSCRIPTION FROM NIDHAN-PUR AND OTHER AREA WILL BE DISPLAYED HERE.

4. MEGALITHIC

MEGALITHIC FROM JAINTAPUR WILL BE DISPLAYED HERE.

5. MANUSCRIPT

SYLHET NAGRI IS TALIB HUSON BY GHOLAM HUSON (1549), RAGNAMA (1727) BY FAZIL NASIM MOHAMMAD ARE FAMOUS AMONG MANY OF THE OLD MANUSCRIPT

6. ANTHROPOLOGY

THERE ARE SIGNIFICANT AMOUNT OF ELEMENT CAN BE FOUND IN SYLHET

7. ARTIFACTS

ART & CRAFT OF SYLHET

8. SHITAL PATI GALLERY

SHITAL PATI IS THE TRADITIONAL ART OF MAKING A HANDCRAFTED MAT BY WEAVING TOGETHER STRIPS OF A GREEN CANE KNOWN AS 'MURTA'.

9. TRIBAL LIFE

MONIPURI & KHASIAN LIFE STYLE

10. GALLERY OF SHAH ABDUL KARIM

11. GALLERY OF HASON RAJA

12. LIBARATION WAR GALLERY

13. PHOTO ARCHIVE

14. M.A.G OSMANI GALLERY

Figure 40: List of generated galleries (source: author)

6.11 Spatial quality of galleries

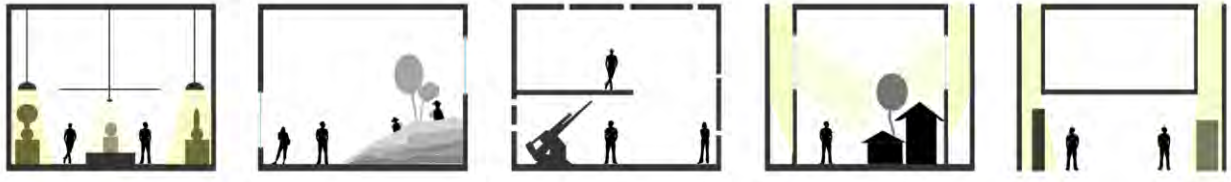


Figure 41: Spatial quality of museum (source: author)

6.12 Structure

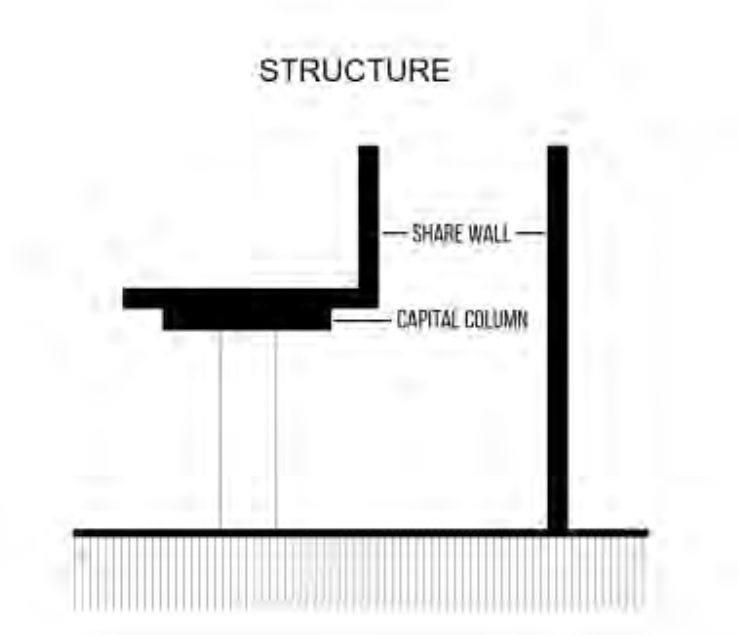


Figure 42: Structure detail (source: author)

CHAPTER 7: FINAL DESIGN

7.1 Ground floor plan

7.2 Floor plans

7.3 Sections

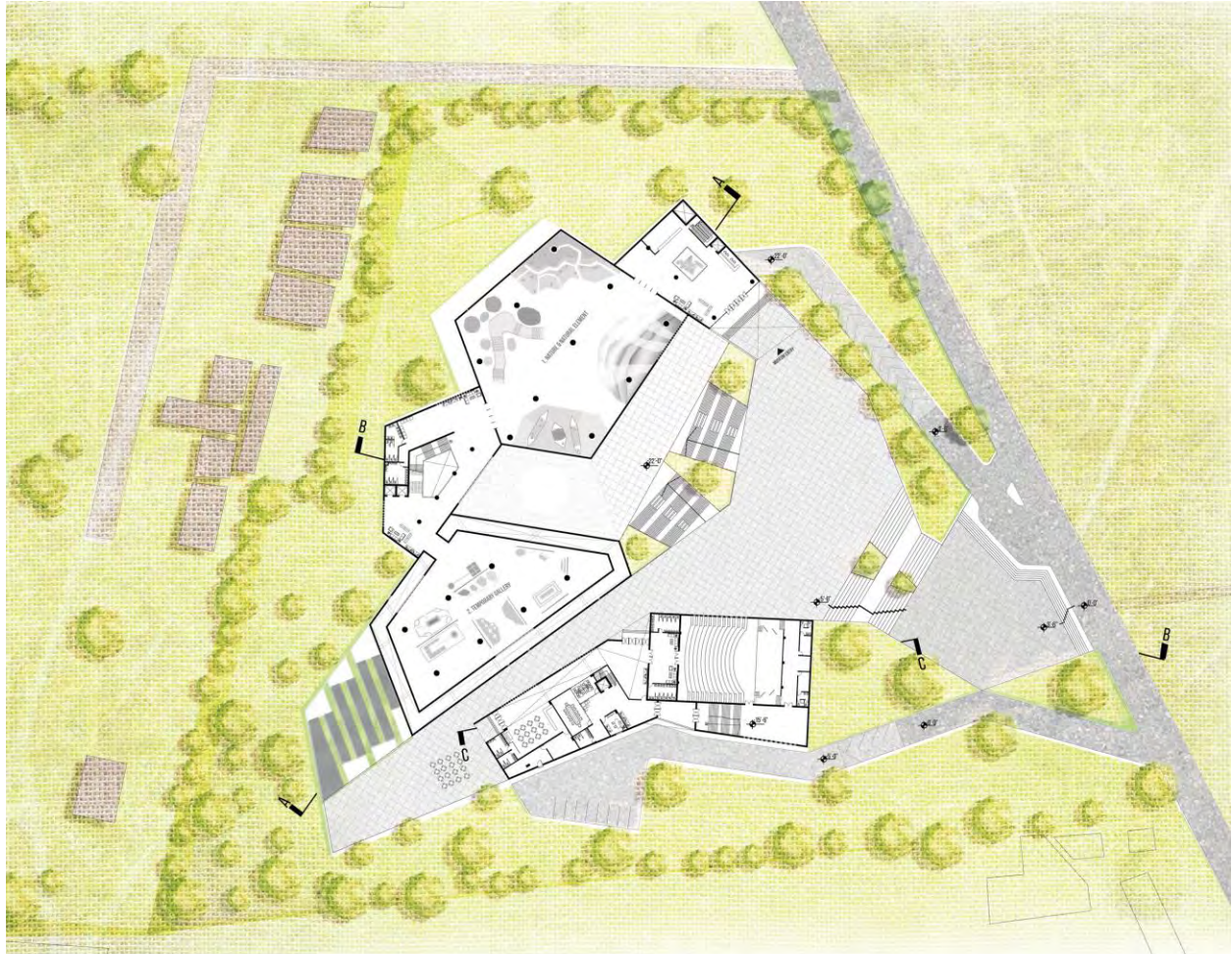
7.4 Elevation

7.5 Perspective

7.6 Model photos

CHAPTER 7: FINAL DESIGN

7.1 Ground floor plan



PLAN AT 4'-0"
SCALE: 1/16"=1'-0"

Figure 43: Ground floor plan (source: author)

7.2 Floor plans

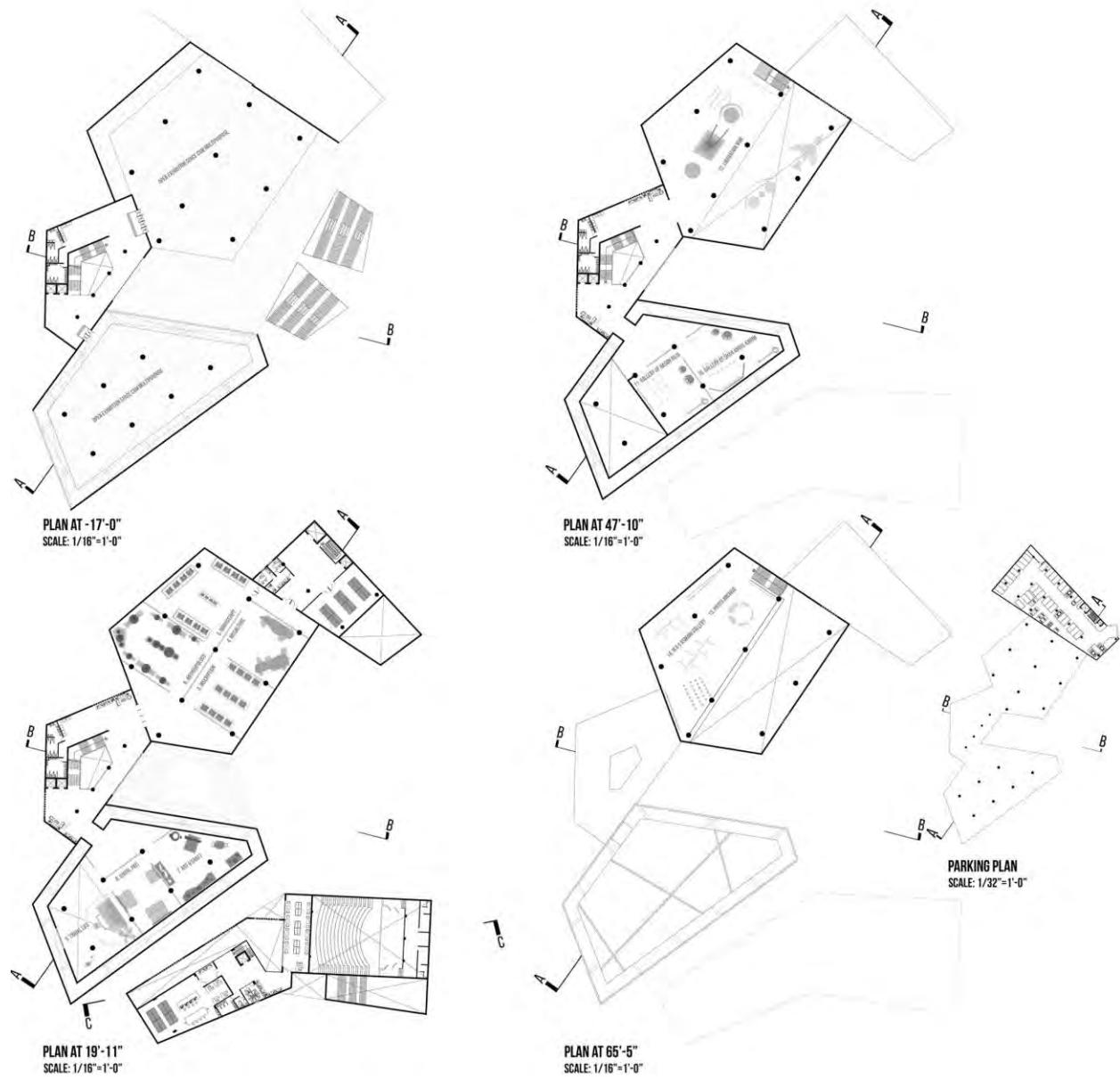


Figure 44: Other floor plans (source: author)

7.3 Sections

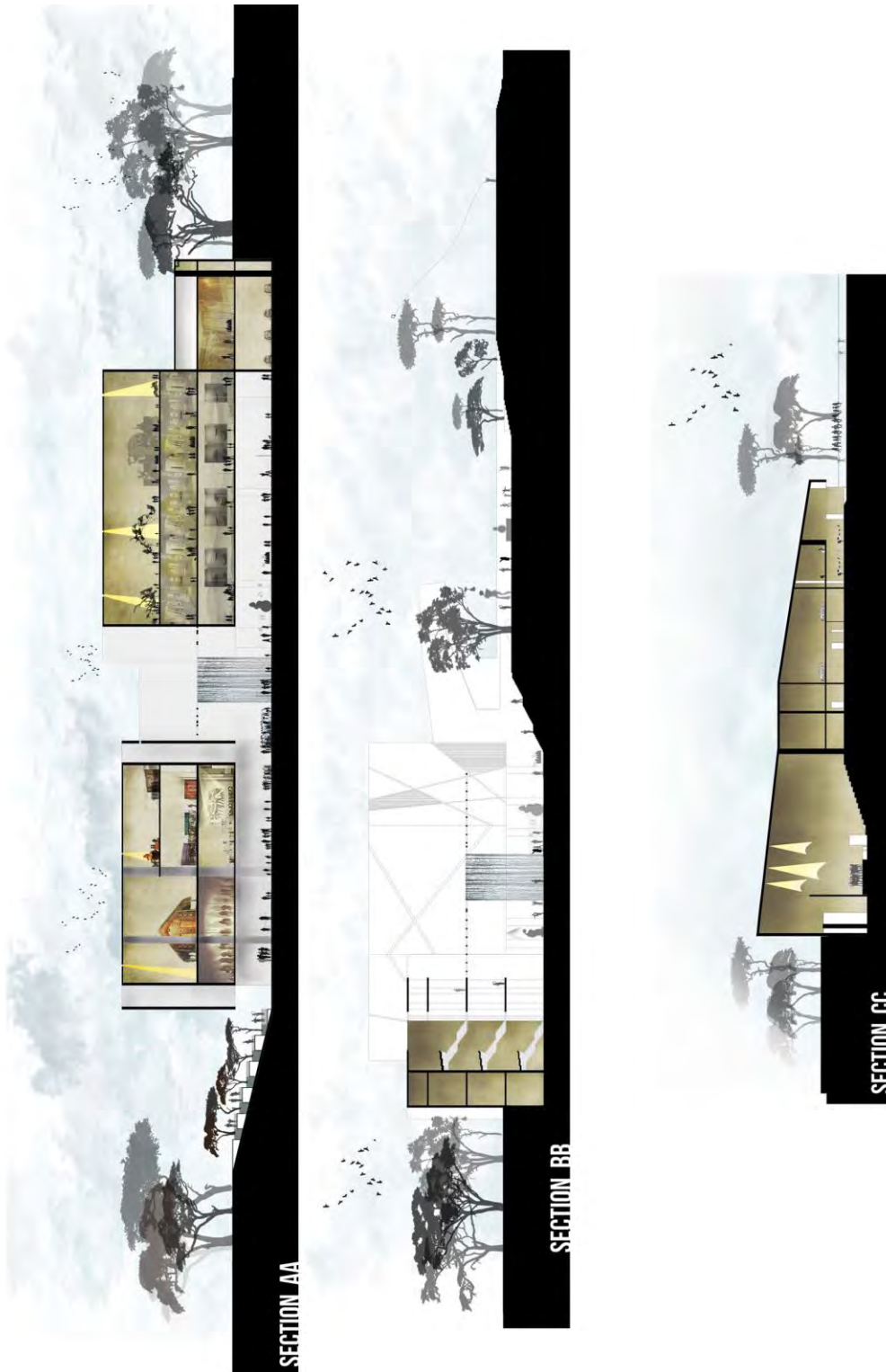


Figure 45: Sections (source: author)

7.4 Elevation



Figure 46: Road side elevation (source: author)

7.5 Perspective

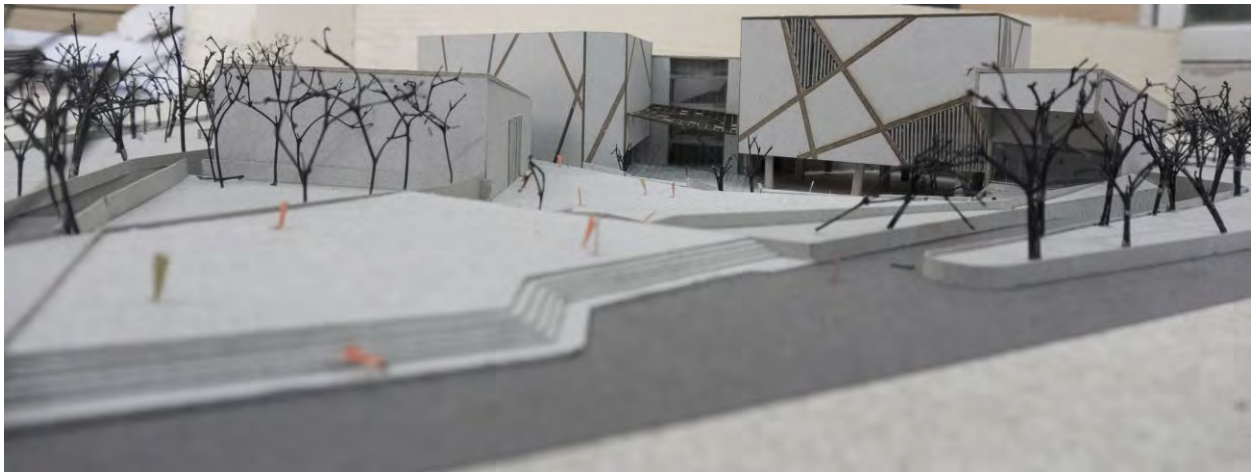
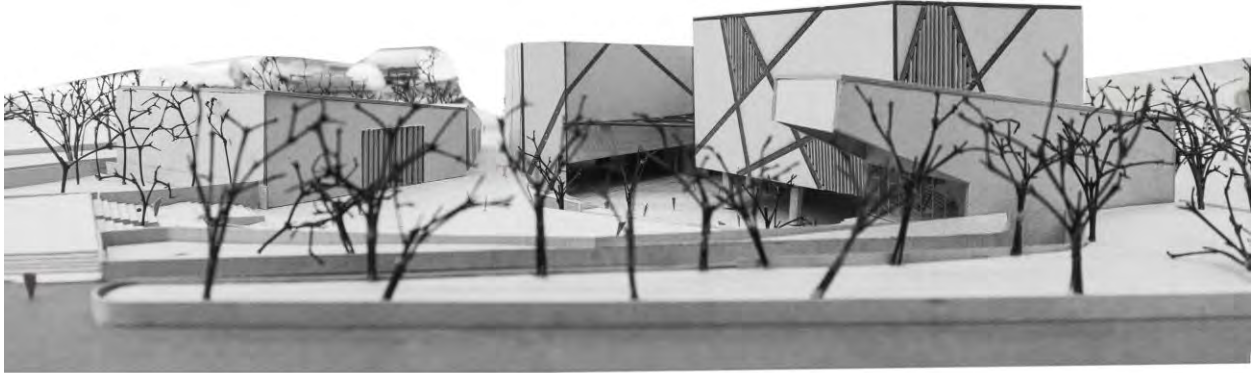






Figure 47: Perspectives (source: author)

7.6 Model photos



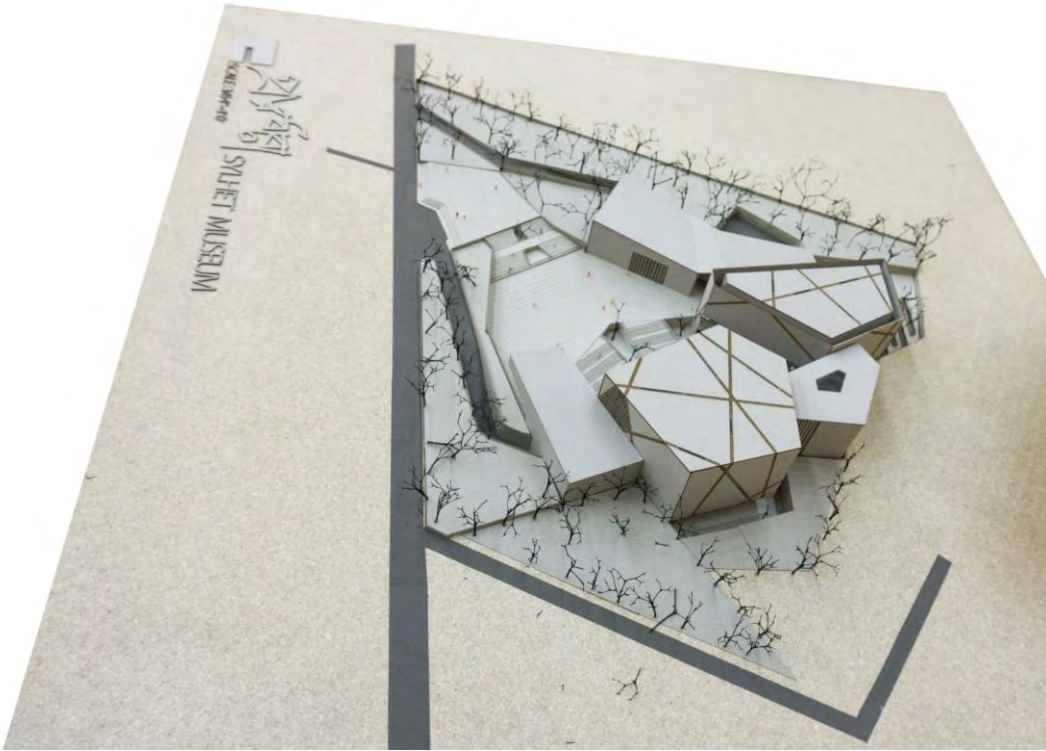


Figure 48: Model photos (source: author)

CHAPTER 8: CONCLUSION

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The Stated above chapter describe the process and completion of this project. This project will not only uphold the diversity of sylhet division but also preserve the heritage. It will open the gate for foreign visitors to come and get to know about sylhet. People from all over the world can also do research based work here. “MUSEUM ITSELF AN EXHIBIT” was the motto of this project. Public places are highly vibrant here so that local people and the visitor can share and gather knowledge.

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