

ভাষার রাজপথ _ শোক হতে শক্তি
Center for Language

Shoheed Minar Area, Dhaka University, Dhaka

By

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ABSTRACT

The Language Movement of Bangladesh in 1952 is an unprecedented incident. No other nation fought and martyred for establishing their mother tongue as their national language. I propose to design a Center for Language that will be the embodiment of compliment towards the Language Movement martyrs, representing our cultural opulence by preserving the history of Language Movement and the chronological enlargement of Bengali literature. Languages are the strongest instruments of preserving and flourishing our tangible and intangible inheritance. To speak in mother tongue is a primary right for everyone of a free nation. The Shaheed Minar (Language Martyr Monument) embodies the memories of a magnificent and courageous event, that asserted the primary right of communicating in one's native tongue. It provides a place to remember and mourn the martyrs who sacrificed their lives on 21st February, 1952, and it personifies the honor and love of millions of people. I intend to perpetuate the history of the Language Movement respecting the historical site. It is not just designing a center but connecting the spaces where the agitation was conceived, matured and culminated. It will be enveloped with thousand of flowers for 21st February celebrations and will remain that color for the rest of the days throughout the year and become a platform for celebrating urban cultural life. The influence of foreign culture has become a acute threat for Bengali culture and literature. I propose a platform for everyone so that we can fill up this void that has been created through time with our ignorance towards our own culture through architectural invention.



Figure: Conceptual Abstract Sketch of Shoheed Minar , Source : Author

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TABLE OF CONTENTS

Chapter 1: Introduction

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

Chapter 2: Literature Review

- 2.1 Importance of Language Institute
- 2.2 Importance of Museums
 - 2.2.1 The Role of the Architecture of a Museum
 - 2.2.2 History of Museums
 - 2.2.3 Memorial Museums
- 2.3 Timeline Historical Overview
 - 2.3.1 Chronology of Bangla Language History:
 - 2.3.2 Chronology of Language Movement
 - 2.3.3 Timeline – Shoheed Minar
- 2.4 Ergonomics Standard Study for Project Related Spaces
 - 2.4.1 Human Scale
 - 2.4.2 Scale and Context
 - 2.4.3 Vastness to intimacy:
 - 2.4.4 Proportion of Space
 - 2.4.5 Satisfying proportions

Chapter 2: Site Appraisal

- 3.1 Site at Glance
 - 3.1.1 Location of the Site:
 - 3.1.2 Size of the Site
 - 3.1.3 Site Surroundings
 - 3.1.4 Site Accessibility

3.2 Events

3.2.1 Events Study

3.2.2 List of Event Held of Surrounding Site

Chapter 4: Case Study

4.1 Local Case Study

4.1.1 Shadhinota Stambha, Suhrawardy Udyan, Dhaka

4.2 International Case Study

4.2.1 Bibliotheca Alexandrina

4.2.2 Sayamaike Museum

4.2.3 Vigdis Foundation__ Languages Center

Chapter 6: Program and Development

6.1 Developed Program

Chapter 7: Conceptual Stage and Design Development

7.1 Introduction

7.2 Analysis of Historical Timeline

7.3 Concept

7.4 Design Development

7.5 Architectural Drawings

7.5.1 Plans

7.5.1 Sections

7.6 Sketches

7.7 Renders

7.8 Model Images

Chapter 8: Conclusion

Reference

Chapter 1: Introduction

1.1 Background of the Project

1.2 Project Brief

1.2.1 Name of the Project

1.2.2 Client

1.2.3 Location

1.2.4 Site Area

1.3 Project Introduction

1.4 Aims and Objectives of the Project

1.5 Programs

CHAPTER 1: INTRODUCTION

1.1 Background of the Project

Bangla Language Day, popularly known as Ekushe (21) February, is one of the most significant days. Its just not just an important event in Bangladesh but in human history as on that day the fearless Bangali students sacrificed their lives to defend their sweet mother tongue. On 21 February 1952, ever in history, a bunch of young Bangali students gave their lives in a protest rally at the Dhaka university campus against the Pakistani authority's attempt to impose Urdu (as the state language of Pakistan) over the 70 million Bangalis of East Bangla (then East Pakistan) which was an unique protest for the honor of any language. When the Dominion of Pakistan was formed by the partition of India in 1947, it was composed of various ethnic and linguistic groups, with the geographically non-contiguous East Bengal province (that was renamed in 1956 as East Pakistan) having a majority Bengali population. In 1948, the Government of the Dominion of Pakistan ordained Urdu as the sole national language, sparking extensive protests among the Bengali-speaking majority of East Bengal. Facing rising sectarian tensions and mass discontent with the new law, the government outlawed public meetings and rallies. Students of University of Dhaka and other political activists defied the law and organised protest on 21 February 1952. The movement reached its climax when police used firearms killing student demonstrators. The deaths provoked widespread civil unrest.in 1956, the Pakistani central government granted official status to the Bengali language. Though a greater war over independence would erupt in 1971, during which Bangladesh would gain its independence, for the time being, the sacrifices of the boys were remembered and honored by their people. In 1999, UNESCO declared 21 February as International Mother Language Day in tribute to the Language Movement and the ethno-linguistic rights of people around the world .The historic Bangla language movement of the mid-twentieth century is an inspirational part of Bangladeshi heritage. However, the language movement was more than a fight to preserve a rich language dating back over 1,000 years. It was a fight for social and economic justice. A fight to maintain one's own identity at a time when official measures were taken to crush it. A fight taken up by ordinary people, who just wanted to live. A fight taken up by women and children so future generation can say "moder gorob, moder aasha, a'mori Bangla bhasha". For Bengali speaking people worldwide, the language itself is a big part of their history and the very birth of today's Bangladesh is intimately linked with the Bengali language or Bangla

1.2 Project Brief

1.2.1 Name of the Project: ভাষার রাজপথ - শোক হতে শক্তি

__A Center For Language

1.2.2 Client: Ministry of Home Affairs (Bangladesh)

1.2.3 Location: Dhaka Central Shoheed Minar, Dhaka

1.2.4 Site Area: 7.5 Acres

1.2 Project Introduction

To prosper, every nation needs an institution which can represent their cultural heritage and can transfer the glories of their cultural richness to the new generation as well as to the whole world. The Language Movement of Bangladesh in 1952 is an unprecedented event. No other nation fought and martyred for establishing their mother tongue as their national language. I propose to design a Center for Language that will be the embodiment of tribute towards the Language Movement martyrs, representing our cultural richness by preserving the history of Language Movement and the chronological development of Bengali literature. Languages are the most powerful instruments of preserving and developing our tangible and intangible heritage. To speak in mother tongue is a primary right for every citizen of an independent nation. The Shaheed Minar (Language Martyr Monument) embodies the memories of a glorious and courageous event, that asserted the primary right of speaking in one's native tongue. It provides a place to remember and mourn the martyrs who sacrificed their lives on 21st February, 1952, and it personifies the honor and love of millions of people. I intend to preserve the history of the Language Movement respecting the historical site. It is not just designing a center but connecting the places where the agitation was conceived, matured and culminated.

1.3 Aims and Objectives of the Project

The foremost objective of this Monument is to honor the martyrs of the Language Movement. Many of the youths do not know about their sacrifices and struggles before,

during and after that movement. One of the main aims of the project would be to make the youths aware of our struggle and history. To prevent the new generation from being confused about their own culture, they need to know the richness and glories of original Bengali Language. The Center will bring to view the untold stories of bravery and determination, victory and defiance and heroics and heartbreaks. In addition to that, this project also aims to be a cultural platform for Dhaka city. The Dhaka University area is the center of education and is always alive with students moving among public institutions where people from any generation can participate. There is a need for spaces dedicated to and designed for holding these events and cultural activities. The proposed language center complex will reflect our cultural heritage will also be the platform for all the many cultural activities that take place in this area which is now known as the cultural corridor. It will be covered with flowers for 21st February celebrations and also will remain colorful for the rest of the days throughout the year. It will become the stage for celebrating urban cultural life.

1.5 Proposed Programs

Education:

Institution
Library
Archive
Research Center
Storage
Toilet

Administrative

Admin Office
Publication Offices
Conference Room
Storage
Toilet

Gallery

Permanent Gallery
Temporary Gallery
Open Gallery
Storage
Toilet

Other

Book Shop
Restaurant
Food Court
Parking etc.

Chapter 2: Literature Review

2.1 Importance of Language Institute

2.2 Importance of Museums

2.2.1 The Role of the Architecture of a Museum

2.2.2 History of Museums

2.2.3 Memorial Museums

2.3 Timeline Historical Overview

2.3.1 Chronology of Bangla Language History:

2.3.2 Chronology of Language Movement

2.3.3 Timeline – Shoheed Minar

2.4 Ergonomics Standard Study for Project Related Spaces

2.4.1 Human Scale

2.4.2 Scale and Context

2.4.3 Vastness to intimacy:

2.4.4 Proportion of Space

2.4.5 Satisfying proportions

2.1 Importance of Language Institute

A language institute can support to keep up to the mark with the dynamicity of the language. It can also be the point of reference to narrate the glorious history of the language, culture and importance of learning it properly. In general, language has a gossamer nature and can be polluted just by a small invasion of a subtle nuisance. The intrusion of such nuisance can have following impacts, One, it might vandalize the beautiful structure of the mellifluous language. Two, from an overall economic prospective, if we just make a mindboggling institute but it is not functioning for the betterment, then that entire investment should be considered as a waste. The functions of language centers are driven towards the discuss of that particular language. It creates an environment in such a way that everybody will concentrate on the topic no matter they are an expert or layman on the topic of understanding nuts and bolts of the language. Keeping up with the environment the institute has to maintain the discussion in such manner that people from all walks can understand the discussion. When an institution is executing such tasks, in that process, the language will have dynamism because its having an inclusive development from the core of its speakers.

2.2 Importance of Museums

2.2.1 The Role of the Architecture of a Museum

Are museums just about the interior display of art, or do they reveal currents in architecture? Walking through a museum, I can assume that their priorities are to display art well and provide a space that creates an aesthetic, educational experience for the visitor, while at the same time embody civic values and the idea of a socially engaged museum. Museums alarm many art world insiders when there is a move toward the particularization of the museum at the expense of traditional commitments to high art. Art critic Christopher Knight said, “when the museum itself becomes the event...art gets lost in the shuffle and the true purpose of the museum is betrayed.” However, critics champion museum architecture by architects such as Renzo Piano that allows total focus on the art.

2.2.2 History of Museums

A museum is an institution that cares for a collection of artifacts and other objects of artistic, cultural, historical, or scientific importance. Early museums began as the private collections of wealthy individuals, families or institutions of art and rare or curious natural objects and artifacts. These were often displayed in so-called wonder rooms or cabinets of curiosities. The oldest museum in evidence was Ennigaldi-Nanna's museum, dating from 530 BC and devoted to Mesopotamian antiquities. Public access to museums was often possible for the "respectable", especially to private art collections, but at the whim of the owner and his staff. One way that elite men during this time period gained a

higher social status in the world of elites was by becoming a collector of these curious objects and displaying them. The first "public" museums were often accessible only by the middle and upper classes. It could be difficult to gain entrance. When the British Museum opened to the public in 1759, it was a concern that large crowds could damage the artifacts.

There are many types of museums, including art museums, natural history museums, science museums, war museums, and children's museums. Many specialized museums have been established. The majority of museums across the country that tell state and local history also follow this example. Other museums have a problem interpreting colonial histories

2.2.3 Memorial Museums

Memorial museums are museums dedicated both to educating the public about a specific historic event, usually involving mass suffering. The concept gained traction throughout the 20th century as a response to the numerous and well publicized mass atrocities committed during that century. The events commemorated by memorial museums tend to involve mostly civilian victims who died under "morally problematic circumstances" that cannot easily be interpreted as heroic. There are frequently unresolved issues concerning the identity, culpability, and punishment of the perpetrators of these killings and memorial museums often play an active research role aimed at benefiting both the victims and those prosecuting the perpetrators (Museum).

2.3 Timeline Historical Overview

2.3.1 Chronology of Bangla Language History:

Bengali arose from the eastern Middle Indic languages of the Indian subcontinent. Magadhi Prakrit and Pali, the earliest recorded spoken languages in the region and the language of the Buddha, evolved into Ardhamagadhi (Half Magadhi) in the early part of the first millennium CE. Ardhamagadhi, as with all of the Prakrits of North India, began to give way to what are called Apabhramsa languages just before the turn of the first millennium. The local Apabhramsa language of the eastern subcontinent, Purvi Apabhramsa or Apabhramsa Abahatta, eventually evolved into regional dialects, which in turn formed three groups: the Bihari languages, the Oriya languages, and the Bengali-Assamese languages. Some argue that the points of divergence occurred much earlier, going back to even 500 but the language was not static: different varieties coexisted and authors often wrote in multiple dialects. For example, Magadhi Prakrit is believed to have evolved into Apabhramsa Abahatta around the 6th century which competed with Bengali for a period of time.

Usually three periods are identified in the history of Bengali: Old Bengali (900/1000–1400), Middle Bengali (1400–1800) and New Bengali (since 1800). Historically closer to Pali, Bengali saw an increase in Sanskrit influence during the Middle Bengali (Chaitanya era), and also during the Bengal Renaissance. Modern Indo-European languages in South Asia, Bengali and Marathi maintain a largely Pali/Sanskrit vocabulary base while Hindi and others such as Punjabi, Sindhi and Gujarati are more influenced by Arabic and Persian. The people of this land were ruled by different nations from its origin and the rulers tried to impose their languages on Bengali people.

1100 AD: During the Sena period, a significant development and influence of Sanskrit is seen in Bengali literature. The Sanskrit became the court language of Bengal when the Aryans came here. But it could not replace Bengali; rather the scholars translated different Sanskrit novels like Ramayana, Mahavarat in Bengali.

1700 AD: Emperor Abdul Latif believed that Bengali was the language of Hindus and to be genuine Muslim, he tried to impose Urdu on Bengali people. Poet Abdul Hakim protested through his poems against those who were afraid to speak Bengali.

1000-1700 AD: During the reign of Muslim sultans, the court language of Bengal was Farsi.

1757-1947 AD: During the British rule, the court language of Bengal was English.

2.3.2 Chronology of Language Movement:

1947:

The independent dominions of India and Pakistan were created in 1947; the region of Bengal was divided along religious lines. The predominantly Muslim eastern half was designated East Pakistan and made part of the newly independent Pakistan while the predominantly Hindu western part became the Indian state of West Bengal. Pakistan's history from 1947 to 1971 was marked by political instability and economic difficulties. Almost from the advent of independent Pakistan in 1947, frictions developed between East and West Pakistan, which were separated by more than 1,000 miles of Indian Territory. East Pakistanis felt exploited by the West Pakistan-dominated central government. Linguistic, cultural, and ethnic differences also contributed to the estrangement of East from West Pakistan.

September 15, 1947, TamuddunMajlis (Cultural Society, an organization by scholars, writers and journalists oriented towards Islamic ideology) in a booklet titled State Language of Pakistan : Bengali or Urdu? demands Bengali as one of the state language of Pakistan. The Secretary of the Majlis, at that time a Professor of Physics in Dhaka University, [AbulKashem] was the first person to convene a literary meeting to discuss the State Language issue in the FazlulHuq Muslim Hall.

November 1947, In Karachi, the representatives of East Bengal attending the Pakistan Educational Conference, called by the Minister of Education Fazlur Rahman, a Bengali, oppose Urdu as the only national language.

1948:

February 23, 1948, Direndra Nath Dutta, a Bengali opposition member, moves a resolution in the first session of Pakistan's Constituent Assembly for recognizing Bengali as a state language along with Urdu and English. The resolution was opposed by Liakat Ali, the Prime Minister of Pakistan and other non-Bengali members in the Assembly. Regrettably, this was opposed by Khawaja Nazimuddin - hailing from the eastern wing - and a few other Bengali collaborators of the West Pakistanis in the Assembly. Later, D. N. Dutta came up with a few amendments to the original resolution, and every time these were opposed by the west Pakistanis and their Bengali stooges. The West Pakistanis were uncompromising to such a genuine demand of the majority Bengalis. The demand for Bengali as one of the state language gathered the spontaneous support of the Bengali Civil Servants, academics, students, and various groups of middle class. Several members of the Provincial Assembly, including some ministers, were reportedly active in supporting the movement

By the end of February 1948, the controversy had spilled over on the streets. The East Pakistan Student League, founded in the first week of January by Mujibur Rahman.

March 1948 (1st week), A Committee of Action of the students of Dhaka University, representing all shades of opinion - leftists, rightists, and centrists - is set up with the objective of achieving national status of Bengali.

March 11, 1948, Students demonstrating for Bangla as state language is baton-charged and a large number of students are arrested in Dhaka. The Quaid-i-Azam was due to visit Dhaka from 19 March. The provincial government became nervous and Nazimuddin under pressure of widespread agitation, the impending visit of the Governor-General, sought the help of Muhammad Ali Bogra to enter into negotiations with the Committee of Action. An agreement was signed by Nazimuddin with the Committee which, inter alia, provided that the Provincial Assembly shall adopt a resolution for making Bengali the official language of East Pakistan and the medium of instruction at all stages of education and the Assembly by another resolution would recommend to the central government that Bengali should be made one of the state languages. March 21, 1948, Mohammad Ali Jinnah, the founder of Pakistan and its first Governor-General, while on a visit to East Bengal, declares in Dhaka University convocation that while the language of the province can be Bengali, the "State language of Pakistan is going to be Urdu and no other language. Anyone who tries to mislead you is really an enemy of Pakistan." The remark evoked an angry protest from the Bengali youth who took it as an affront: their language Bangla (Bengali) was, after all, spoken by 54% of the population of Pakistan. Sheikh Mujibur Rahman, then a university student, was among those who raised the protest slogan and was placed under detention. The Dacca University campus became the focal point for student meetings in support of the Bangla language. Jinnah meets the student representatives of Committee of Action to persuade them of the necessity of having one national language, but the students are not convinced.

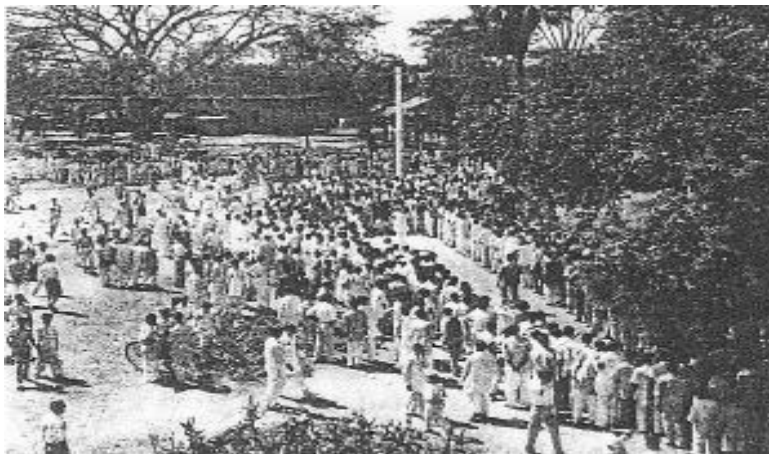


Figure: Rallies at the University of Dhaka area

Source: <http://www.abac-bd.com/bangladesh/1952-language-movement/>

1952:

January 26, 1952, The Basic Principles Committee of the Constituent Assembly of Pakistan announces its recommendation that Urdu should be the only state language. In a public meeting at Paltan Maidan, Dhaka, Prime Minister Nazimuddin declares that Urdu alone will be the state language of Pakistan. Both the developments spark off the second wave of language agitation in East Bengal.

January 28, 1952, the students of Dhaka University in a protest meeting call the Prime Minister and the Provincial Ministers as stooges of West Pakistan.

January 30, 1952, in a secret meeting called by the Awami League, which is attended by a number of communist front as well as other organizations, it is agreed that the language agitation can't be successfully carried by the students alone. To mobilize full political and student support, it is decided that the leadership of the movement should be assumed by the Awami League under Bhashani.

January 31, 1952, Bhashani presides over an all-party convention in Dhaka. The convention is attended by prominent leaders like AbulHashim and Hamidul Haq Choudhury. A broad-based All-Party Committee of Action (APCA) is constituted with Kazi Golam Mahboob as Convener and Maulana Bhashani as Chairman, and with two representatives from the Awami League, Students League, Youth League, Khilafate-Rabbani Party, and the Dhaka University State Language Committee of Action.

February 3, 1952, committee of Action holds a protest meeting in Dhaka against the move 'to dominate the majority province of East Bengal linguistically and culturally'. The provincial chief of Awami League, Maulana Bhashani addresses the meeting. On the suggestion of Abul Hashim it decides to hold a general strike on 21 February, when the East Bengal Assembly is due to meet for its budget session.



Figure: Procession march held on 4 February 1952 at Nawabpur Road, Dhaka,
Source: <http://www.abac-bd.com/bangladesh/1952-language-movement/>

February 20, 1952, at 6 pm. an order under Section 144 of the Criminal Procedure Code prohibiting processions and meetings in Dhaka City is promulgated. This order generated tension and resentment among the students.

February 21, 1952, a meeting is held in the campus of Dhaka University. Students decide to defy the official ban imposed by Nurul Amin's administration and processions are taken out to stage a demonstration in front of the Provincial Assembly. Police starts lobbing tear gas shells to the students. Students retaliate by batting bricks. The ensuing riot spreads to the nearby campuses of the Medical and Engineering colleges. At 4 pm, The police opens fire in front of the Medical College hostel. Five persons – Mohammad Salauddin, Abdul Jabbar, AbulBarkat, Rafiquddin Ahmed and Abdus Salam - are killed; the first three are students of Dhaka University (A memorial, the ShaheedMinar , was built later to commemorate the martyrs of the language movement).The news of the killing spread like wildfire throughout the city and people rushed in thousands towards the Medical College premises.



Figure: Meeting on the University of Dhaka premises on 21 February 1952
Source : en.wikipedia.org/wiki/University_of_Dhaka



Figure 4: Procession march held on 21 February 1952 in Dhaka
Source: http://bn.muji bnagar.com/2012/02/blog-post_7847.html

February 22, 1952, thousands of men and women throng the university, Medical College and Engineering College areas to offer prayers for the victims of the police firing. After prayers when they go for a procession, the police open fire. The police also fire on angry mob that burned the offices of a pro-government newspaper. Four persons are killed. As the situation deteriorates, the government calls in the military to bring things under control. Bowing to the pressure, the Chief Minister Nurul Amin moves a motion recommending to the Constituent Assembly that Bengali should be one of the state languages of Pakistan.



Figure : 22 February rally after Janaja (Islamic funeral) at Dhaka Medical College on the University Dhaka road, Dhaka
Source: http://bn.muji bnagar.com/2012/02/blog-post_7847.html

February 24, 1952, the government gives full authority to the police and military to bring the situation in Dhaka back to normal within 48 hours. During these 48 hours the police arrested almost all the student and political leaders associated with the language movement.

1954:

After the resounding victory of the united front in 1954, Bangla was recognized as one of the state languages of Pakistan at a session of the National Assembly on 9 May 1954. Feb 26, 1956, the Constituent Assembly passes the first Constitution of Pakistan recognizing Bangla as a State Language.

1999:

November 17, 1999 UNESCO proclaimed 21 Feb as International Mother Language Day. It is an honor bestowed by the international community on the language movement of Bangladesh.

2.3.3 Timeline - Shaheed Minar

The language movement secured distinguish chapter in the majestic history of Bengali nation and Bengali culture and Shaheed Minar stands as a symbol of honor and emotional representation for the language movement martyrs. The movement was conceived and led by the students of Dhaka University. The students of Dhaka Medical College Hospital erected a Shaheed Minar at Medical ground at the midnight of 21 February, where Language martyr Barkat died. He was a student of Dhaka University. The whole nation came to the Shaheed Sritistomvo to pay tribute to the martyrs. The Minar was inaugurated by the father of martyr Shofiur Rahman. The Pakistani Army destroyed it on 23, February.



Figure: Foundation of the Shaheed Minar laid down in Dhaka by Abul Barkat's family members
Source : en.wikipedia.org/wiki/University_of_Dhaka

The Shaheed Minar was never completed during the reign of Pakistani leaders. It was destroyed by Pakistani army for several times before Bangladesh was born. The first official effort to construct a Shaheed Minar was taken in 1956. The artist Hamidur Rahman and Sculptor Novera Ahmed made a model.

The enormous design includes a half-circular arrangement of columns to symbolise the mother, with her fallen sons, standing on the monument's central dais, and the red sun shining behind. The Central Shaheed Minar of Dhaka goes up to a height of 14 metres (46 ft) and was made with marble stones. The stairs and barrier are highlighted in white, to create a divine look. The fence on both sides is painted with lines from poems of

legendary poets in iron letters. As the visitors enter the monument they will find two statues of the patriots who sacrificed their lives in that heinous police firing of 1952. The marble floor was designed to reveal the moving shadows of the columns. The basement of the Shaheed Minar also included a 1,500-square-foot (140 m²) mural representing the history of the Language Movement.

Hurried repair of the Shaheed Minar resulted in the Minar to be reconstructed incorrectly. The height of the column was shorter and the head bent more than originally planned, and the proportions of different parts of the monument were not properly maintained. . Besides this, a museum and a library were also included in the design of Rahman.



Figure 7: Shaheed Minar or the Martyr monument,
located near Dhaka Medical College,
Source: <http://www.faceofbangla.com/2014/02/shaheed-minar-dhaka.html>

After Bangladesh was born, the monument was reconstructed in 1973. The Language Movement was one of the formidable movements which has come up in the country of Bangladesh, thus the Central Shaheed Minar epitomises efforts to represent the spirit of Bangladeshi nationalism and also highlight the importance of the Bengali language in the social and cultural progress of the country. As a result, the Shaheed Minar has a very significant place in the social and cultural mechanism of Bangladesh.

At present, all national, mourning, cultural and other activities held each year, regarding 21 February, have been centred on the Shaheed Minar.

2.4 Ergonomics Standard Study for Project Related Spaces:

We often need space to tell us how to behave, and the rather wry quotation from Philip Johnson at the start of this chapter nicely summarizes this for us. Of course good architecture does not actually waste space; it is just that often space is needed in order to prepare us for a change of mood, to establish relationships, to separate activities, and to suggest or invite appropriate behavior. In fact it creates settings, which organize our lives, activities and relationships.

2.4.1 Human scale:

Human scale has a range of meanings but generally refers to the size of an environment or parts of an environment that engender positive feelings by being 'close in size' to the human body. These feelings may include comfort, security, reassurance, orientation, friendliness and a feeling of being able to relate to one's surroundings'. Human-scale spaces do not intimidate or alienate by the largeness of their size. However, human scale is, like scale in general, a relative term. For example, a child will experience space as different in scale to an adult (hence the term 'child-scale'). **Scale and context:** Scale is also a relative concept depending on the context of a landscape space. Public and domestic landscapes require and are experienced at different scales. Indoor and outdoor scales differ. The size of natural or rural spaces engenders different human responses to similarly sized urban places.

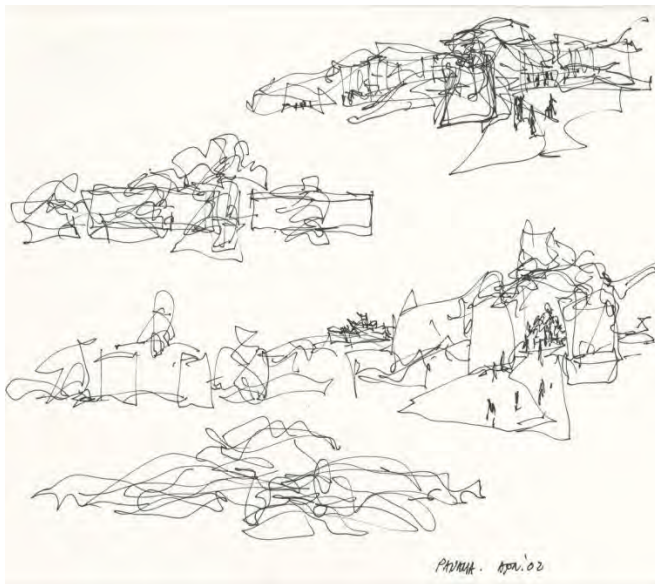


Figure: Sketches, Source : www.archdaily.com

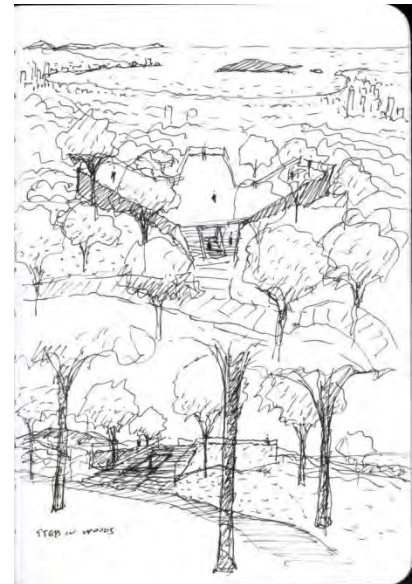


Figure: Sketches
Source: www.archdaily.com

2.4.2 Scale and context:

Scale is also a relative concept depending on the context of a landscape space. Public and domestic landscapes require and are experienced at different scales. Indoor and outdoor scales differ. The size of natural or rural spaces engenders different human responses to similarly sized urban places.

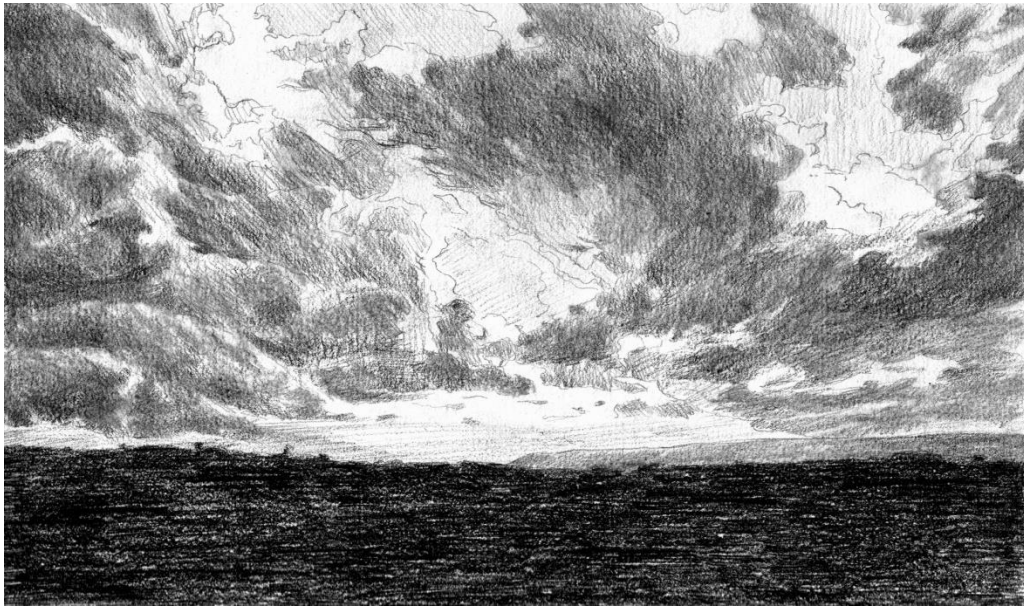


Figure: Katherine Kean's Sketch Source : Katherine Kean

2.4.3 Vastness to intimacy:

The designer can manipulate scale to engender emotional responses, from the comfort and the intimacy of small-scale places to the exhilaration of openness where sky and wind dominate. As scale is relative, effects of scale are achieved by juxtaposition and an understanding of the relationship of parts to whole. The landscape architect can deliberately contrast scales for dramatic impact or unify spaces by using similar scales.

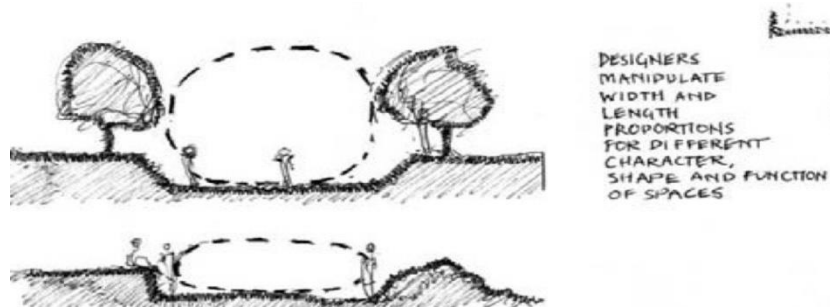


Figure: Landscape Diagram, Source : Catherine dee

2.4.4 Proportion of space:

Proportion refers to the relative dimensions of parts of a three-dimensional form or space. The designer adapts and composes the relative length, width and height of a space or series of spaces and so decides on proportions.

2.4.5 Satisfying proportions:

It is claimed that certain length, width and height ratios provide greater aesthetic satisfaction than others. For example, the 'golden section' is said to provide rectangular forms and relationships which are more pleasing than other rectangular forms and organizations. Others suggest that building heights and street or square widths have optimum ratios for pleasing proportions (Greenbie 1981). A good way to understand proportion and its effects is to experience, study and measure in the landscape.

Chapter 3: Site Appraisal

3.1 SITE AT A GLANCE

3.1.1 Location of the Site:

3.1.2 Size of the Site

3.1.3 Site Surroundings

3.1.4 Site Accessibility

3.2 Events

3.2.1 Events Study

3.2.2 List of Event Held of Surrounding Site

CHAPTER 3: SITE APPRAISAL

3.1 SITE AT A GLANCE

3.1.1 Location of the Site:

The site is adjacent of the Dhaka University area, Dhaka, Bangladesh. The exact location of the site is Shaheed Minar area.



Figure: Site Location Source: Bing Map



Figure: Site Location Source: Bing Map

3.2.2 Size of the Site

Site Area: 7.5 Acres

3.2.3 Site Surroundings

Being a part of the Dhaka University, the surrounding area plays as a hub of many cultural and educational activities of the city and always remains vibrant with students, scholars and creative citizens. The Kazi Nazrul Islam Avenue is serving a series of public buildings including Central Public Library, National Museum, Institution of Fine Arts, Dhaka University Library, Liberation War Monument and Museum, Teachers Students Center, Bangla Academy and so on. The whole area acts as the center point of the city in celebrating all cultural-educational events, organized mostly by the students and patronized by Government and scholars of the society.

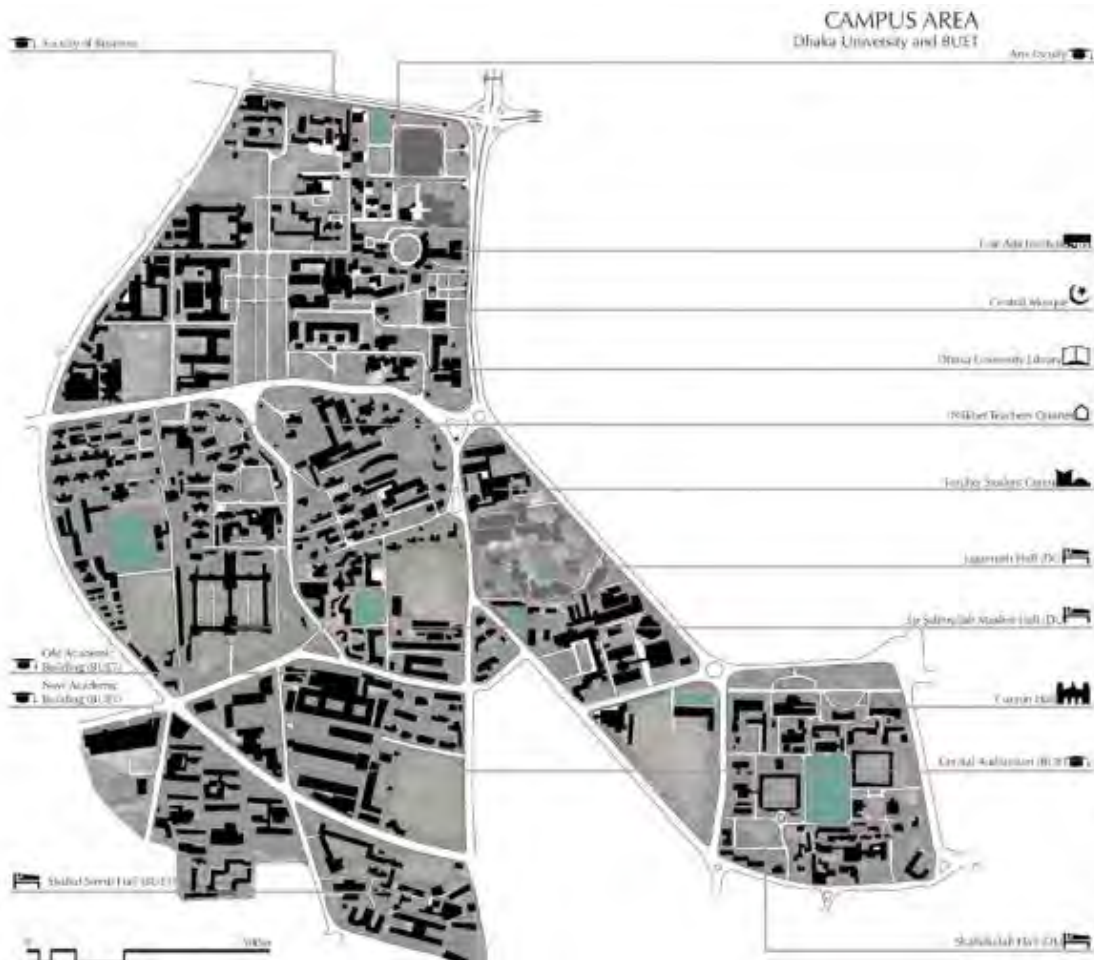


Figure: Campus Area, Source: Context BD

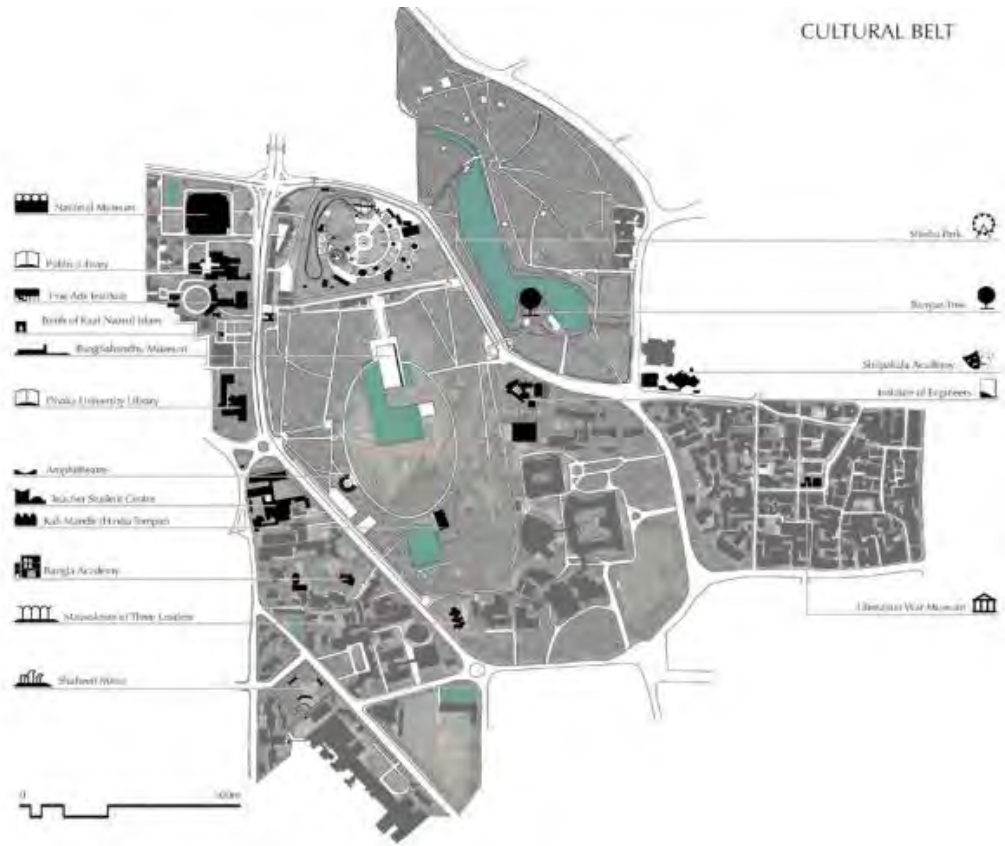


Fig: Cultural Belt Source: Context BD

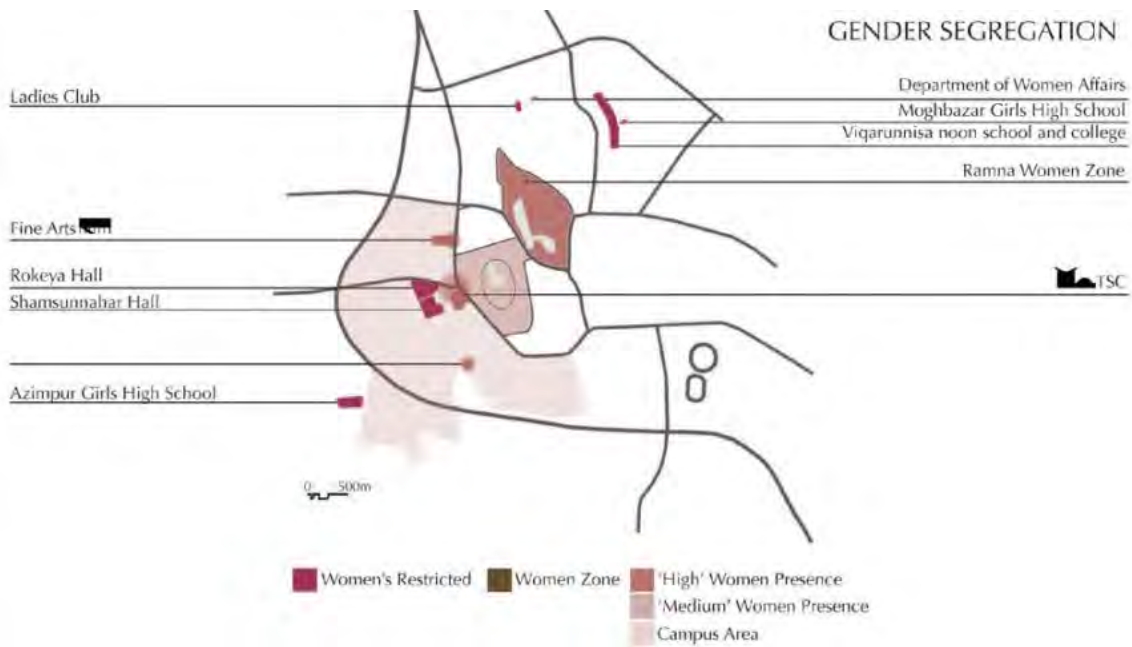


Figure: Gender Segregation Map Source: Context BD

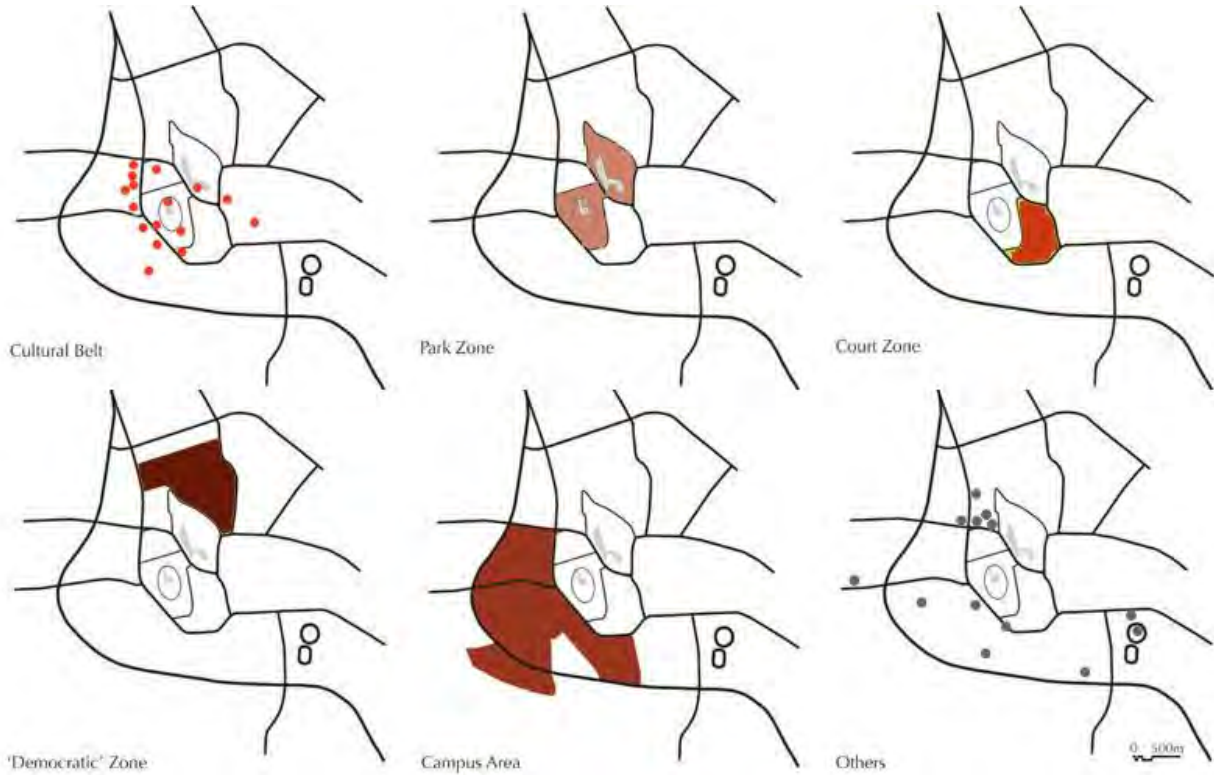


Fig: Zoning Map of DU Area Source: Author

3.2.4 Site Accessibility:

The area of Dhaka University and its surrounding, has great importance in connecting most of the important parts of the city. The whole area remains always busy during the whole day with all kinds of traffic, including high and medium speed public and private vehicles to non-motorized vehicles and pedestrians. Most of the festival of Dhaka city held on this area so during the different annual cultural events, different spots of the area experience concentration of city people. To facilitate the events some of the roads are kept blocked and become only pedestrian road. For an instance, during the whole month of February, the Suhrawardi Uddyan Road turns into a pedestrian road for the safety and better accessibility, as well as, the extension of the monthlong Ekushey Book Fair, organized at Bangla Academy.

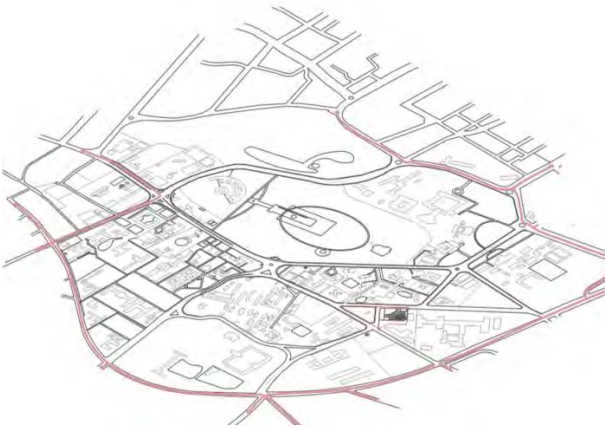


Fig: Traffic flow when roads are blocked
Source: Author

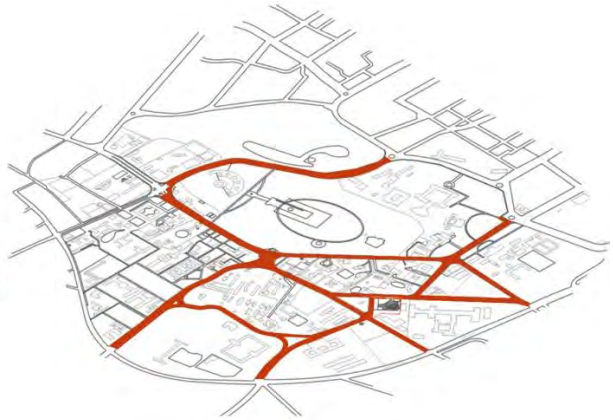


Fig: Blocked Road on National events
Source: Author

3.2 Events:

3.2.1 Events Study:

From the study of all the events performed throughout the year, I derived Event diagrams that show the time and place of concentration of people in different places due to hosting different cultural events.

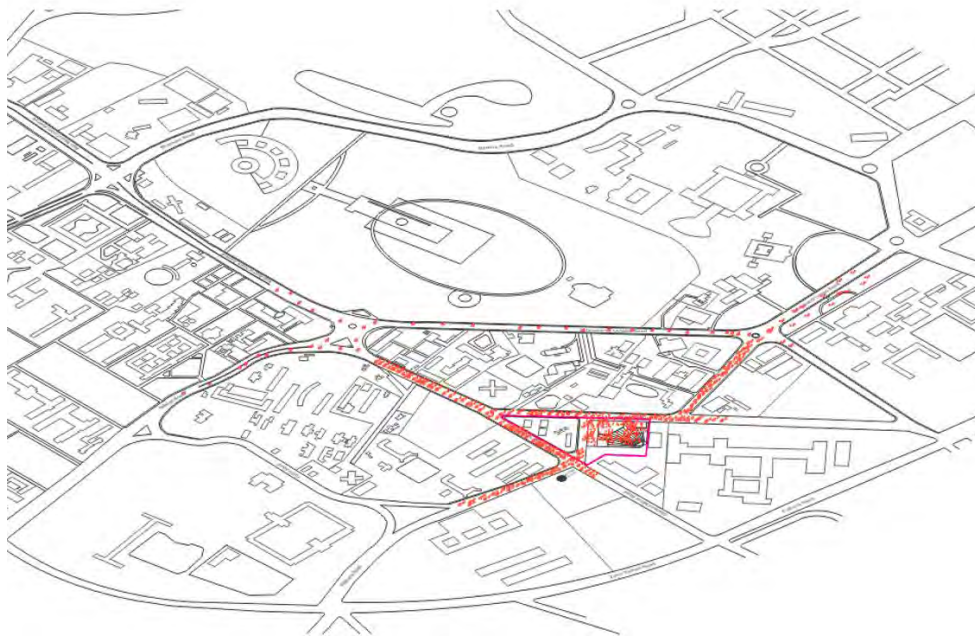


Figure: Concentration of people on 21st February, Source: Author

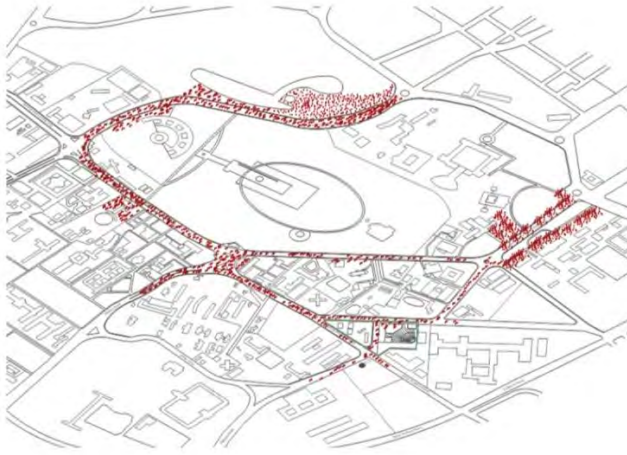


Fig: Concentration of people on Bengali New Year

Source: Author

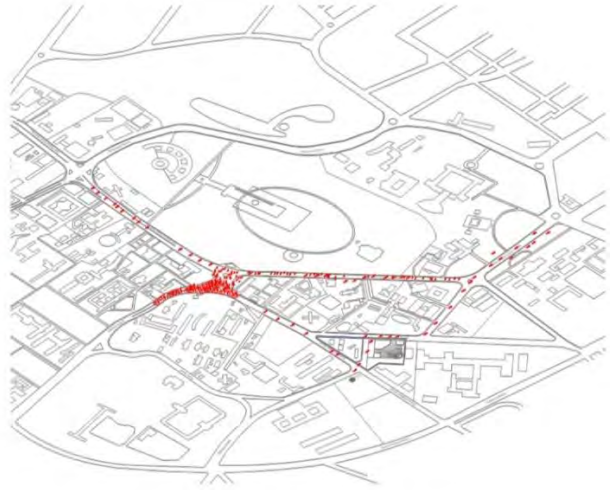


Fig: Concentration of people on Independence

Day and Victory Day, Source: Author



Figure: Concentration of people on February Book Fair cultural

Source: Author

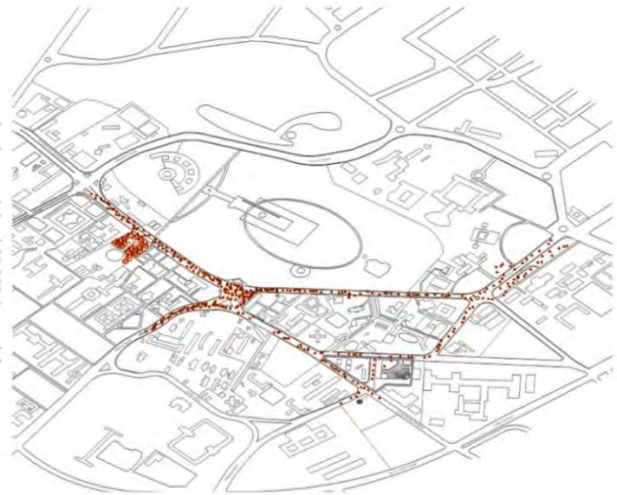


Figure: Concentration of people on other

event. Source: Author

3.2.2 List of Event Held of Surrounding Site



Figure: Event Diagram a, Source: Author

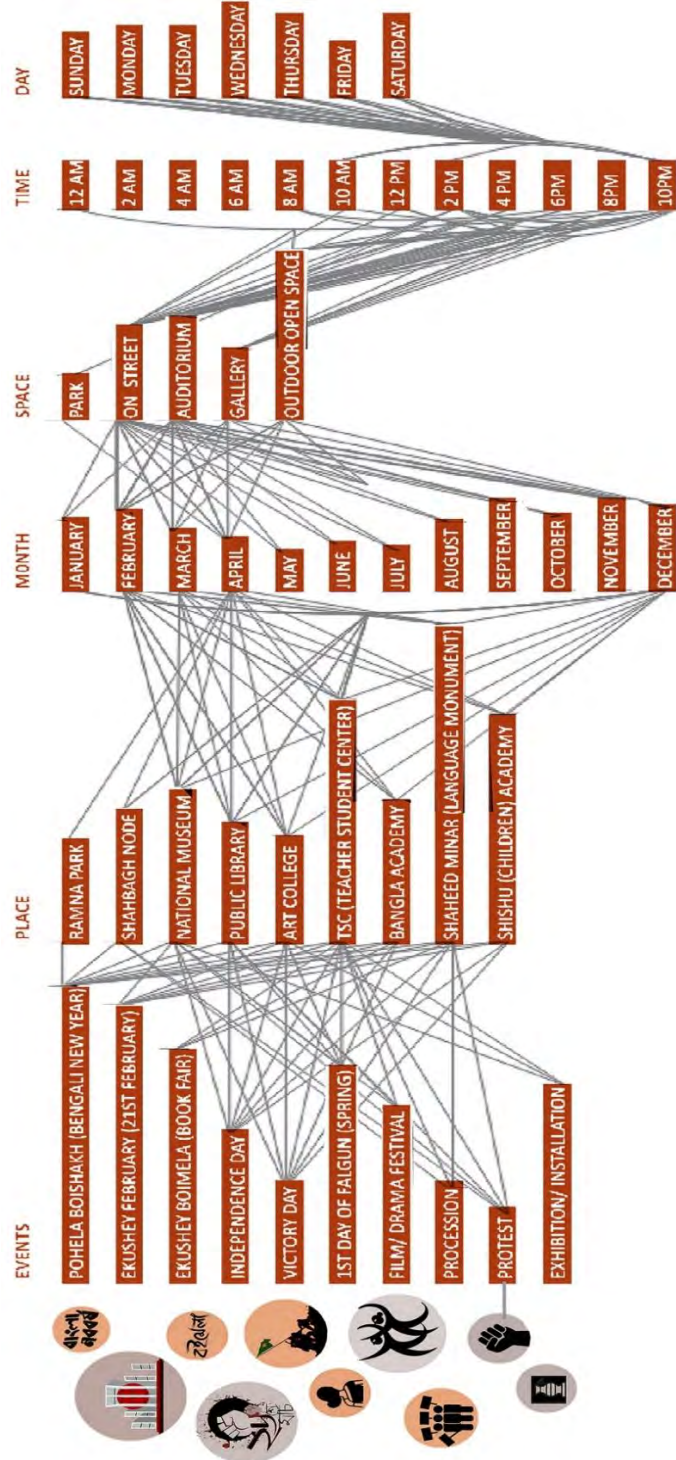


Figure: Event Diagram b, Source: Author

From all the diagrams, one thing is clear and we can easily see that, in every single day of the year, the area is presenting and arranging some kind of cultural event for the city.

Chapter 4: Case Study

4.1 Local Case Study

4.1.1 Shadhinota Stambha, Suhrawardy Udyan, Dhaka

4.2 International Case Study

4.2.1 Bibliotheca Alexandrina

4.2.2 Sayamaike Museum

4.2.3 Vigdis Foundation__ Languages Center

CHAPTER 4: CASE STUDY

4.1 Local Case Study

4.1.1 Shadhinota Stambha, Suhrawardy Udyan, Dhaka

Location: Suhrawardy Udyan, Shahbag, Dhaka

Architects: Kashef Mahboob Chowdhury and Marina Tabassum

Site Area: 63 Acres

The Suhrawardy Udyan (Bengali: সোহরাওয়ার্দী উদ্যান) is a historical place where Sheikh Mujibur Rahman delivered his historical 7th March speech in 1971 and this is the place where the commander-in-chief of East Pakistan Army Amir Abdullah Khan Niazi signed the papers of his surrender in 1971. In 1996, the Government of Bangladesh decided to build a monument to restore the memories of Bangladesh Liberation War. In 1997 a competition was organized to select the best monument for the proposed project in Suhrawardy Udyan. The design presented by Kashef Mahboob Chowdhury and Marina Tabassum won the competition and their design was selected for the proposed project. Their proposed project included a museum, multi-media projection theatre, amphitheater and other ancillary facilities in addition to the main focus of the project, the monument itself. The focal point in the experience of the space is the monument: a Tower of Light made of stacked glass sheets. This structure was built to commemorate the historical events that took place during the Liberation War in Suhrawardy Udyan which was previously known as Ramna Race Course ground.



Figure: Source:
http://www.griven.com/index.php?action=t_news_eng&id=244



Figure : Source
<https://travelkd.com/2015/03/swadhinata-stambha>

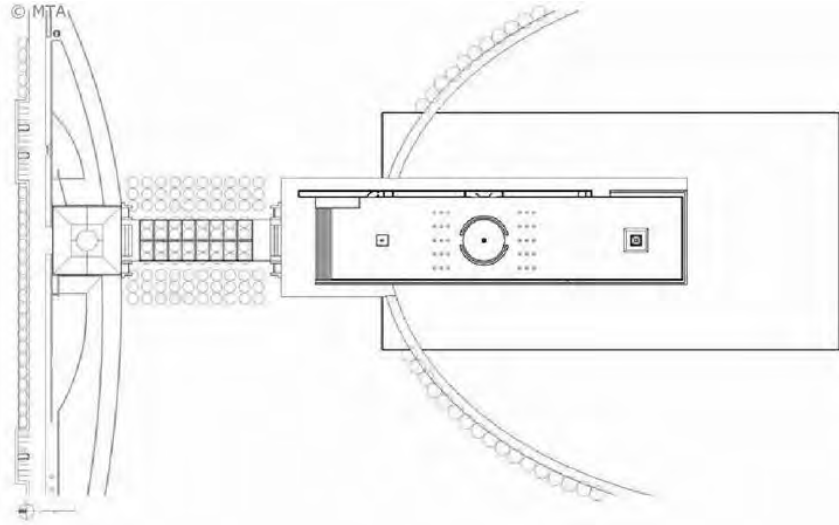


Figure: Roof Plan Source: <http://mtarchitekts.com/profile.php?o=noflash>

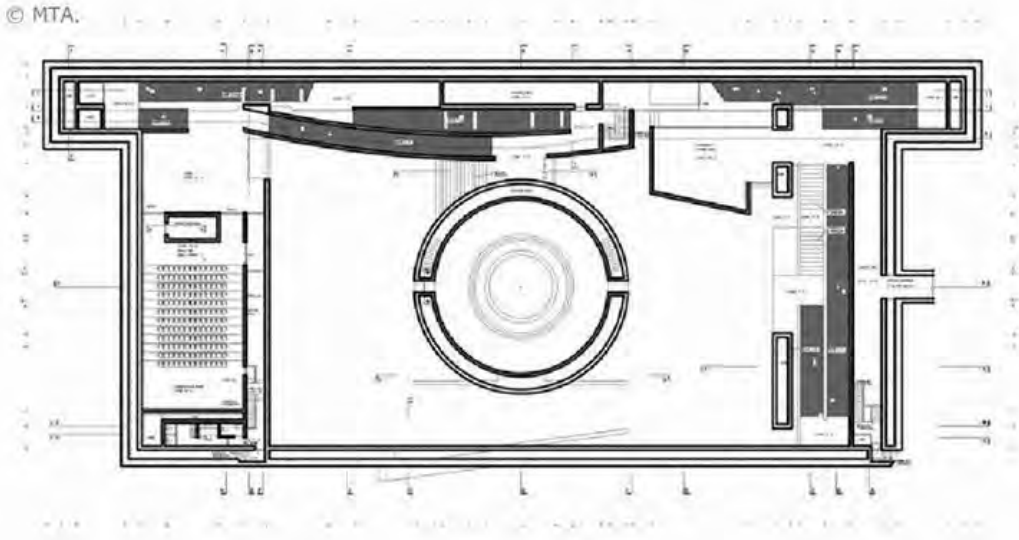


Figure: Plan Source: <http://mtarchitekts.com/profile.php?o=noflash>

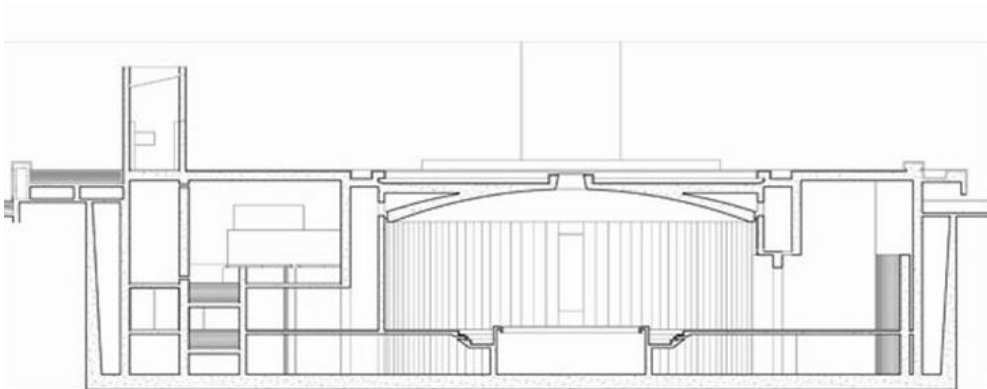


Figure:Section Source: <http://mtarchitekts.com/profile.php?o=noflash>

The construction of the project began in 1999 and although it was largely completed in 2001, there were delays for political reasons and remarkably, the museum has been open to the public only in 2011.

The main attraction of the Swadhinata Stambha is the Stambha itself. Stambha means pillar or tower in Bengali. The tower was built on the place where the commander-in-chief of East Pakistan Army Amir Abdullah Khan Niazi signed the papers of his surrender. During night, the tower looks elegant as the rays of light come out from every single inches of the tower. The whole tower turns into a white pillar. The tower is square according to the plan and is 16 feet wide from every side with an area of 64 inches.

The main entry to the museum takes the visitors down a ramp into the main museum and to a central rotunda. The sequence of spaces leading to the rotunda is dark and brooding, mostly devoid of exhibits, apart from the black exhibit area which houses images of genocide and torture, while the rotunda itself is light-filled. The circular skylight is set within a pool that sits at plaza level and the glistening, light infused waterfalls noiselessly into the space.

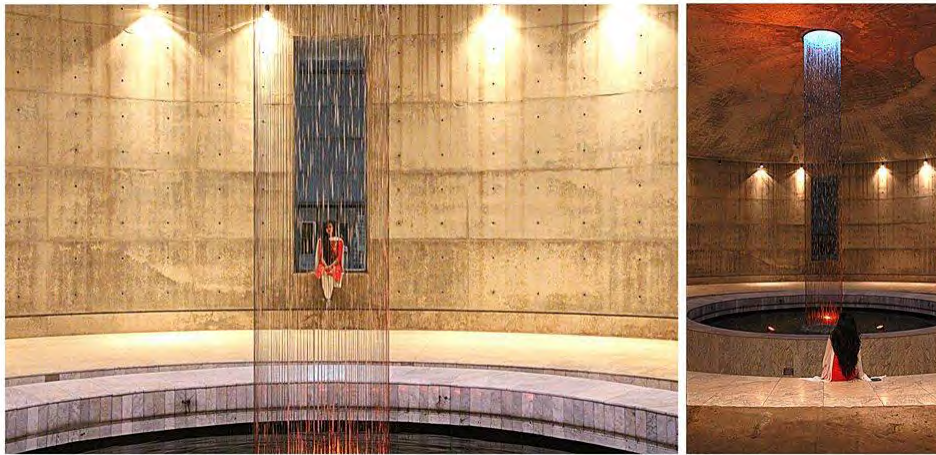


Figure : Source : Author

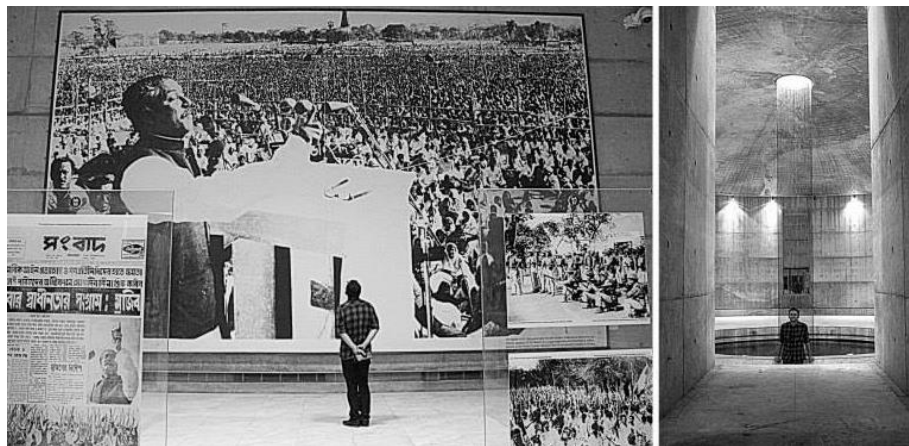


Figure: Source : Author

Architecture is just not designing a building it has a strong impact on our society. I think any person visiting the museum will surely be moved by the experiences that the architects wished to give. This project is surely one of the few projects in Bangladesh that has been able to live up to its expectations. The glass tower is the major attraction which express the symbol of hope and selfless sacrifice of all those who fought for freedom. This is an incredible project and truly commemorates the Liberation War martyrs and victims.

4.2 International Case Study

4.2.1 Bibliotheca Alexandrina

Location: Alexandrina, Egypt

Architect: Craig Dykers; Hamza Associates

Landscape Architect: Ragnhild Momrak

Project Year: 2002.

The Bibliotheca Alexandrina is a library complex, in the historical context of city of Alexandrina, in Egypt, designed by 'Snohetta' and opened in October, 2002. Commissioned in 1989 as a contemporary resurrection of the fabled Library at Alexandria once venerated throughout the ancient world, the present building was intended to serve as a city's connection to history and heritage. But its stark modernity and technological innovations make it decidedly more forward-looking than historically referential, a cosmopolitan exploration of form and engineering perhaps longing for a stronger sense of regional belonging.



Figure:View Source : <https://www.archdaily.com>

The project includes three main buildings; the Library, a Conference Center and a spherical Planetarium. A special museum for underwater monuments is located under the Planetarium. The Conference Center and Library, and the Plaza of Culture are integral parts of the whole complex. The new library is built roughly on the site of the original Bibliotheca Alexandrina and is designed as a simple circle, 160 meters in diameter, going from 15.8 meters underground to 37 meters above ground. It resembles the sun if seen from above as Egyptian hieroglyphs show the sun generally as a simple disk. A slim, elegant pedestrian bridge pierces the complex, providing access at the second floor level of the library, crossing from the University campus in the southeast towards the sea on the northwest.



Figure: Bridge Source : www.beautifulglobal.com



Figure : Source : www.archdaily.com

The Plaza is a place of reflection but it is also used for cultural events, especially during the summer, for outdoor performances or exhibitions and on special occasions. The specialty and uniqueness of this project is that, being new, it has no peers in the previous experience of Egyptian built form. It is like an innovation which is obvious and elegant by its simplest but strong presence in the context.

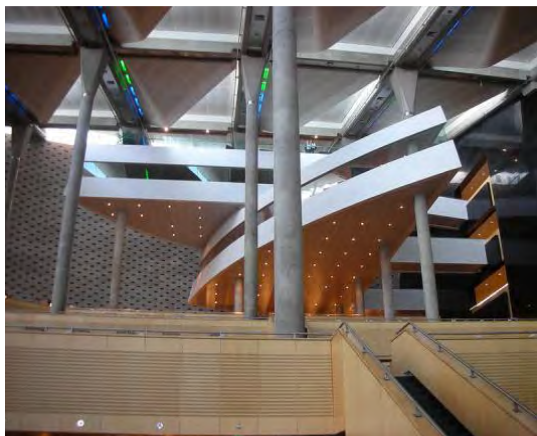


Figure: View Source: www.archdaily.com



Figure: Library Source: www.archdaily.com

The dominant image of the Library is the elegant tilted disc that symbolizes the rising sun. The sun disc has many echoes in Ancient Egyptian mythology. The rising sun is apt choice for representing the emergence of a new beacon of learning. Not only the disk, but also the unique roof structure is a reminiscent of the contemporary computer. The building is a successful example as a landmark, representing a nation's cultural and urban lifestyle.

4.2.2 Sayamaike Museum

Location: Osaka-Sayama City , Japan

Architect: Tada Ando

Project Year: 2001

The Sayamaike Historical Museum is located on the edge of Sayamaike Pond, a reservoir in Osakasayama, Japan. After a series of archaeological excavations in the lake Sayamaike were discovered the remains of a dam used between the XII and XIV. Other excavations exposed some of the engineering works in Japan. The museum designed by Tadao Ando was built to house relics from the site and to show the ancient Japanese techniques of engineering. The work shows a cross section excavated in the dam. Historical Museum is located at the edge of the reservoir Sayamaike in Osakasayama. The project idea is to cover the facilities and found that the environment is part of the museum, getting in tune with the historic grandeur of the place. The museum is a large rectangular box and a smaller rectangular box flanked by a water plaza. The two rectangular forms are connected by a circular form that serves as part of the rich spatial sequence into the interior of the museum.



Figure:View,,Source:<http://archivoarq.clarin.com/>



Figure:View,Source :<http://archivoarq.clarin.com/>

After a walk along the waters of Sayamaike, lined with cherry trees, visitors pass a wall of granite blocks to reach a gross square dry. A few steps at the corner of the square leads to a patio with water bodies and waterfalls on both sides.

The space is animated by the sound of water falling as one passes through the recessed walkway behind a curtain of water. This corridor is further animated not only by the sound of water but by light as it hits the water.



Figure: Water Curtain Side View Source: <https://arcspace.com>

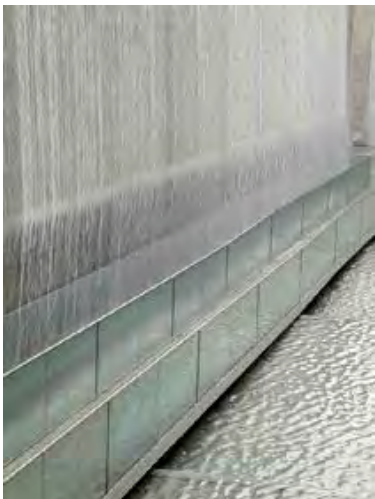


Figure: Water Curtain View
Source: www.galinsky.com



Figure: Corridor View, Source www.galinsky.com

At the end of this corridor one enters a cylindrical volume that silences the sound of the water and leads the visitor into the interior of the museum. The building's main volume, a triple height exhibition hall, was determined by the dimensions of the museum's main archaeological relic; a 15.4 meter tall by 62 meter long wall that was excavated through the old dam. A ramp winds its way around the excavated wall to other parts of the museum exhibitions. Openings on the upper level also allow views of the excavated relic.



Figure: Interior View Source: <https://arcspace.com>

This specific project was chosen as one of my case studies because it creates a sense of serenity while also achieving a level of playfulness. Using his signature concrete, Ando creates a building that offers a number of surprising spatial moments and the sounds of waterfall takes you to a meditative which gives you peaceful, calm mind.

4.2.3 Vigdis Foundation__ Languages Center

Location: Reykjavik, Iceland
Architect: OOIIO Architecture
Project Year: 2001

“Vigdis Foundation” is one of the main institutions in Iceland to promote the internationalization and conservation of Icelandic culture and values. The headquarters building for it must show the importance of this organization for the country. Though its architecture it must show this principles to everyone that sees it.

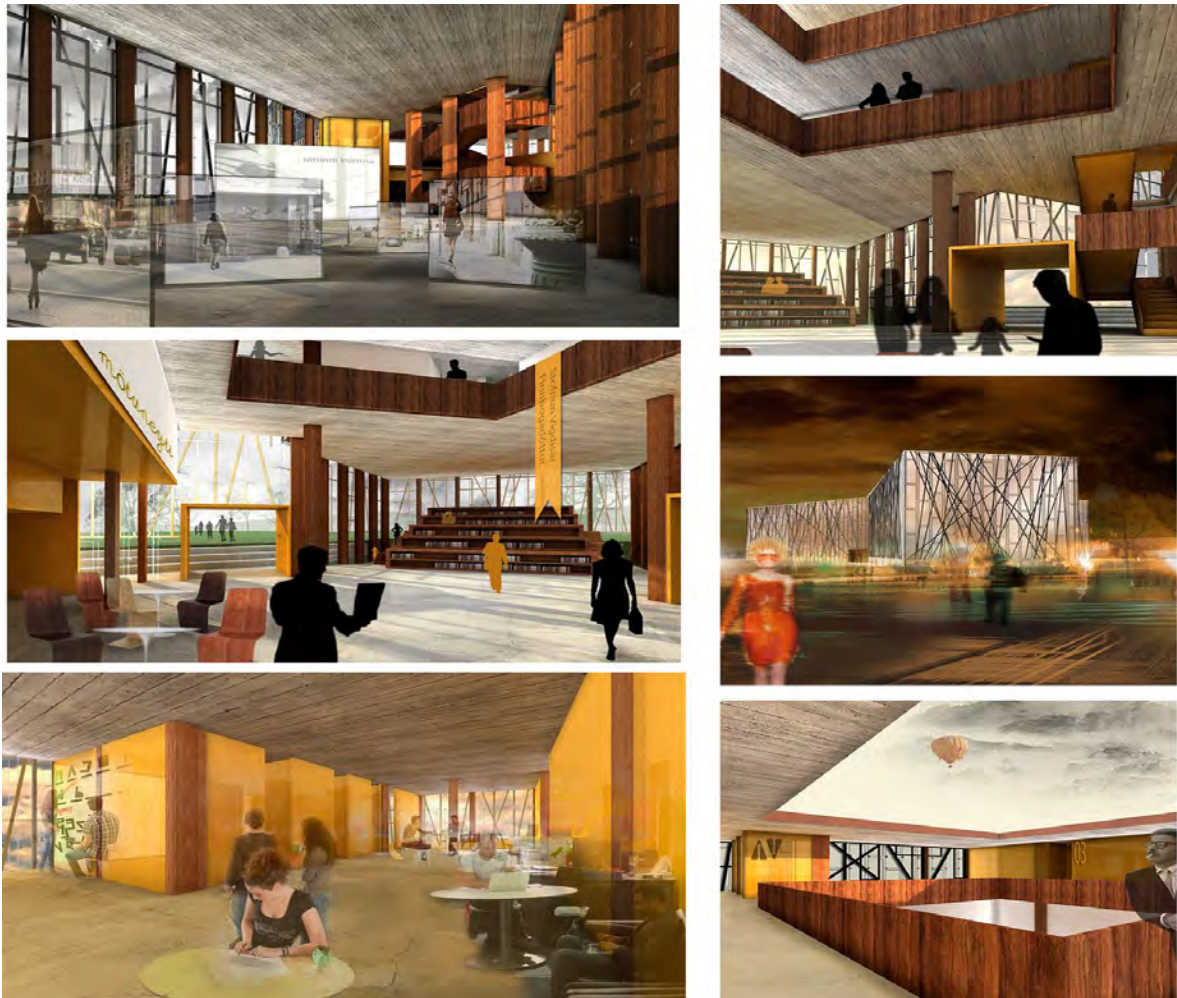


Figure: Exterior and interior view of Vigdis Foundation,

Source: <http://www.inhabitat.com>

The building brief is located on 3 different arms, getting a “star shape” in plan that welcomes the visitors. The lower level is completely open to the public. The first level is for languages classrooms for learning different idioms, not only Icelandic, and on the Second Level there would be for Vigdis Foundation Administration offices.

Chapter 5: Program and Development

6.1 Developed Program

CHAPTER 6: PROGRAM AND DEVELOPMENT

6.1 Developed Program

This project consists of two major functions Language center and Museum. These two functions will co-exist with each other thus creating a monolithic project.

I have divided the Language center in two zones – one is the educational zone, and another is Administrative zone. The educational zone has different institutes for various classes, areas for carrying out workshops. Moreover, it has library with archives consisting of books related to Bengali language and Bengali culture, and also a Language research center.

The main block of the Museum is with the admin zone. There is a publication's office where there are different branches of various publishers. This also include a conference room.

The Museum space is divided into three- open exhibition space, temporary exhibition space, and permanent exhibition space.

Permanent exhibition space is further divided into four parts-

1) History of Bangla language: where information related before Bangla language, culture and history will be exhibited.

2) Pre-history of Bangla language movement: where information related before the Language movement will be exhibited.

3) Language movement: where the space created attempts to contemplates the value, depth and emotions of that very incident of language movement. This space intends to make the visitors feel not only sympathetic but also empathic towards the martyrs who gave their life for our Bangla Language.

4) Post - history of Bangla language movement: By Language Movement we were able to make Bangla as one of the state languages. Even after achieving this feat, we were not able to achieve freedom or independence. So, in this gallery information related after the Language movement will be exhibited.

In addition, there are restaurant, food court, bookshops others complimentary functions.

CENTER



EDUCATION

_INSTITUTION
_LIBRARY
_ARCHIVE
_RESEARCH
CENTER



ADMINISTRATION

_ADMIN
_PUBLICATION
OFFICE
_CONFERENCE
ROOM

GALLERY



PERMANENT GALLERY



TEMPORARY GALLERY



বাংলা ভাষার
ইতিহাস
History of
BanglaLanguage



ভাষা আন্দোলনের
পূর্বকথা
Pre-history of
Bengali Language



ভাষা
আন্দোলন
History of
Language Movement



ভাষা আন্দোলনের
ইতিকথা

Fig: Program Diagram, Source: Author

Chapter 7: Conceptual Stage and Design Development

7.1 Introduction

7.2 Analysis of Historical Timeline

7.3 Concept

7.4 Design Development

7.5 Architectural Drawings

7.5.1 Plans

7.5.1 Sections

7.6 Sketches

7.7 Renders

7.8 Model Images

CHAPTER 7: CONCEPTUAL STAGE AND DESIGN DEVELOPMENT

7.1 Introduction

The aim of this project not only educate the mass people but also move them to such an extent that they can empathize rather than just sympathize. In order to give them a complete view and understanding of Language and present the language's dignity to the whole world, it is necessary to preserve our identity and original Bengali nationalism. A project of such magnitude requires giving its visitors the experience that the innocent people in 1952 went through. It is nearly impossible for us to recreate such a scenario but we can at least try to provide nuances of it. It's been almost 66 years and most of the time people have the tendency to forget our past after some time and this project can be a constant reminder of our struggle for our Language in 1952 and beyond.

7.2 Analysis of Historical Timeline

Language Movement is the most important event in the history of Bangladesh. It marks the existence of our mother tongue. Before jumping into only the 21 february,1952, I tried to find out how 1952 came into being. As a result, the timeline of the history of Bangladesh was studied.

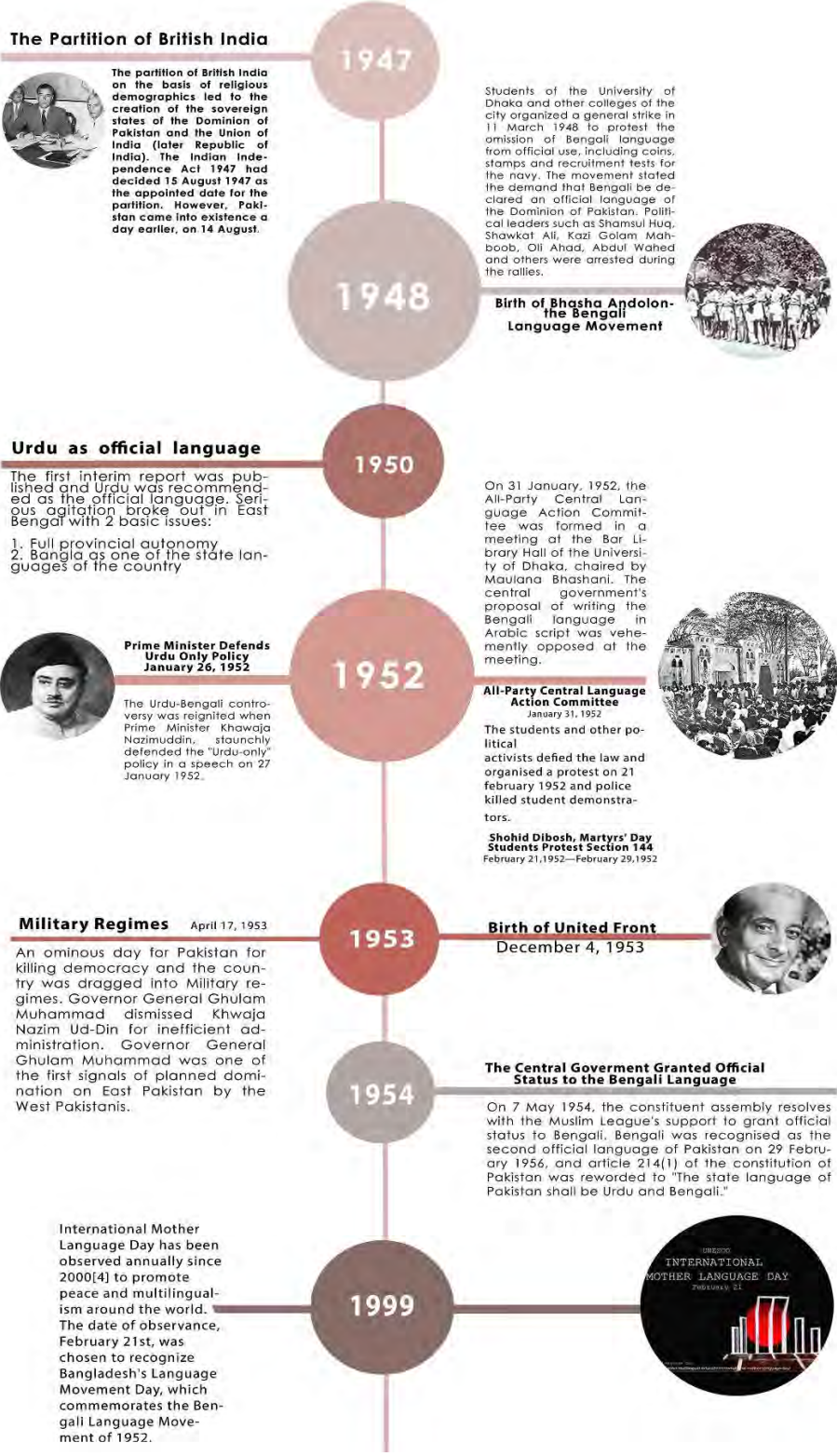


Fig: Historical Timeline, Source: Author

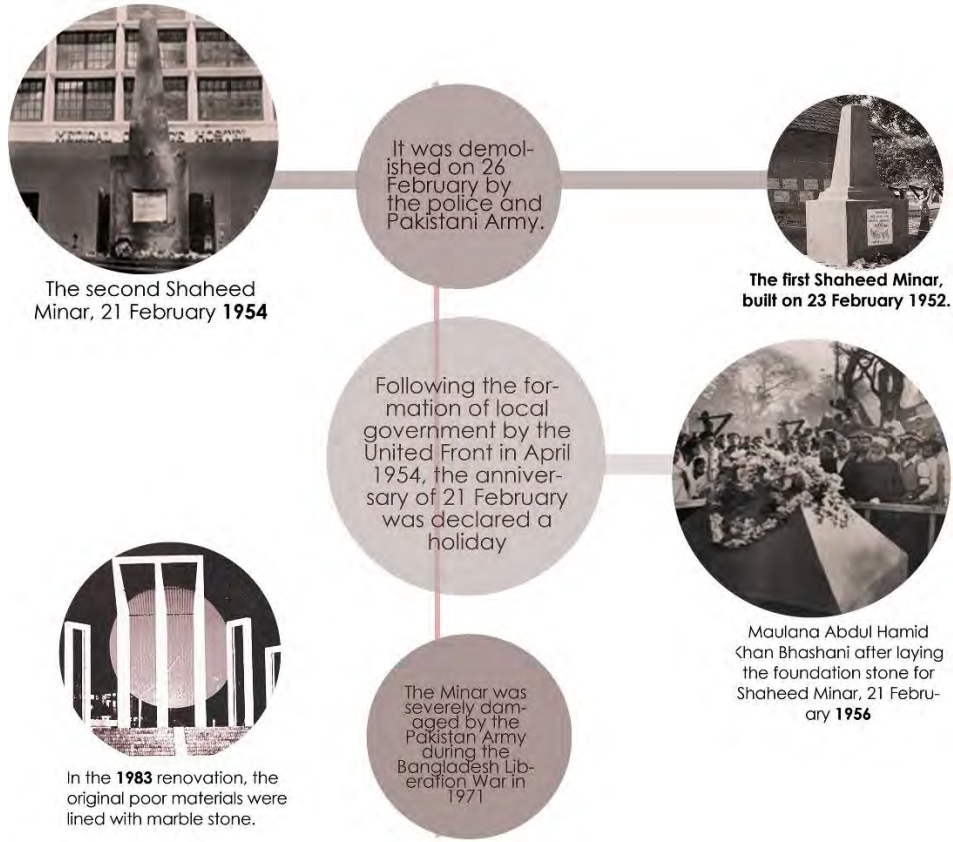


Fig: Historical Timeline about Shaheed Minar, Source: Author

7.3 CONCEPTUAL STAGE

To speak in mother tongue is a primary right for every citizen of an independent nation. The Shaheed Minar (Language Martyr Monument) embodies the memories of a glorious and courageous event, that asserted the primary right of speaking in one's native tongue. The movement reflects our power and democracy which proved to the whole world that we are culturally rich and true democratic nation. We fought for our language, our identity, and our freedom. The concept for this project was to take its visitors to a journey through history towards freedom. There was an attempt to create contemplative space through which an ambiance is created to give the visitors that experience and feel the pain, the sacrifice, the depth of that incident. More or less we all know about the history of that day! Although there is a vast gap between knowing and empathizing. This was an attempt to fill that gap through architectural interventions.



Figure: Conceptual Sketch about Human Sense in Architecture, Source: Author

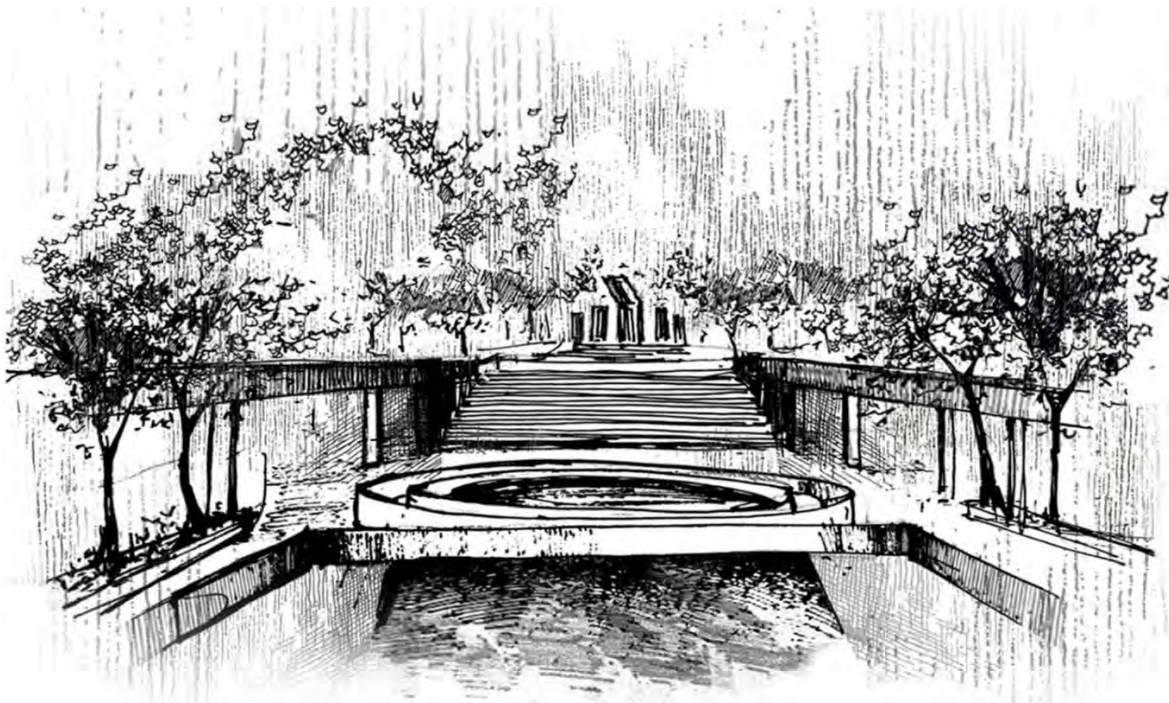


Figure: Conceptual Sketch, Source: Author

7.4 DESIGN DEVELOPMENT

Language movement began on the road (Rajpoth) towards achieving the freedom of speaking our mother language. This was a movement against the oppression and wrong doings by the ordinary people and intellectuals of our country. Hence, the roads were the most important element in the design. In order to establish the Shaheed Minar as a destination point, I wanted to create a strong axis through the site, which would be the major pedestrian corridor, leading people from the intersection of Shaheed Minar road



Figure: Processional Pathway's Conceptual Sketch, Source: Author

and Secretariat road to the Shaheed Minar. In order to establish the Shaheed Minar as a destination point, I wanted to create a processional pathway with a strong directional through the site, which would be the major pedestrian corridor, leading people from the intersection of Shaheed Minar road and Secretariat road to the Shaheed Minar. This processional pathway is dedicated for "Provhat Feri" 'Provhat Feri' (the morning procession) on 21st February- an event when people from all over the country merge towards the Shaheed Minar in barefoot, to show respect towards the martyrs. Besides, this plaza will act as a celebration of urban life rest of the year. Events will include - public events, cultural activity, protest or you can say act as a platform for the citizens.

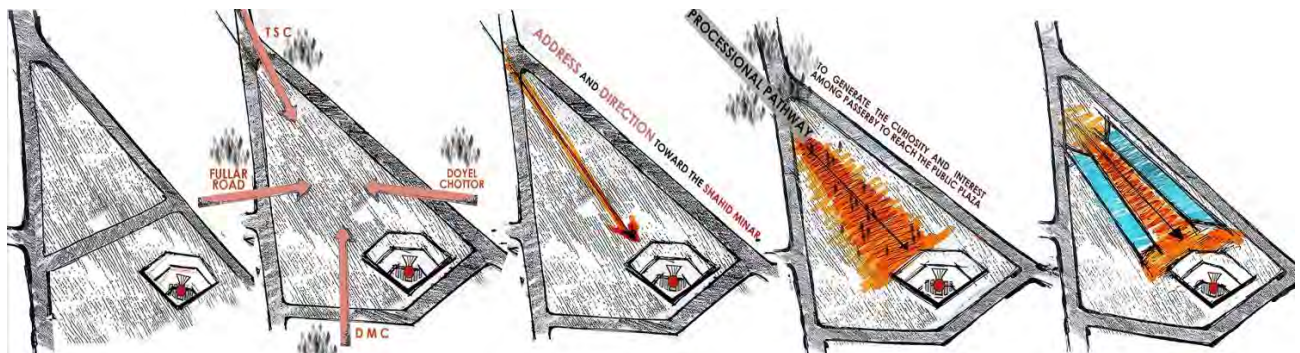


Figure: Design Derivation, Source: Author



Figure: Water Curtain Conceptual Sketch, Source: Author

The processional pathway gives the experience the depth and sentiments of our language. This is done through creating those contemplative spaces – I created water curtains with falling water and its sound to make people feel calm, meditative and divine – a space to sit and think deep about the sacrifices done by the language Martyrs

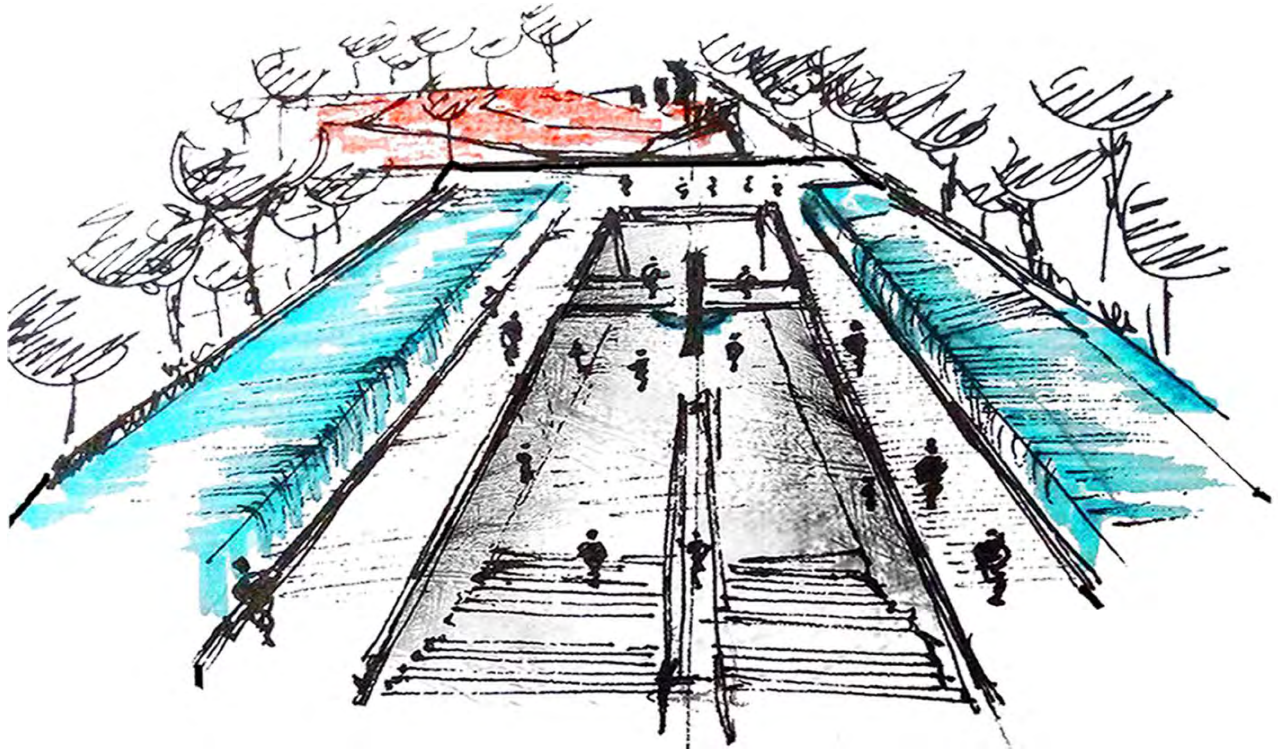


Figure: Water Curtain Conceptual Sketch, Source: Author

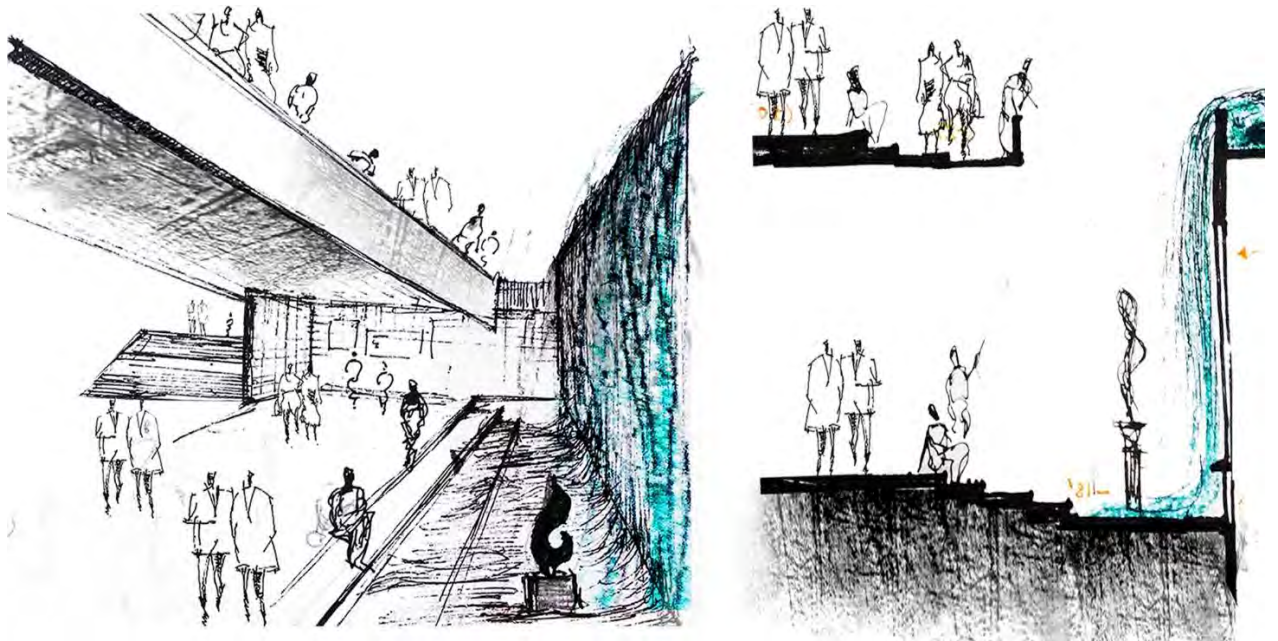


Figure: Water Curtain Conceptual Sketch, Source: Author

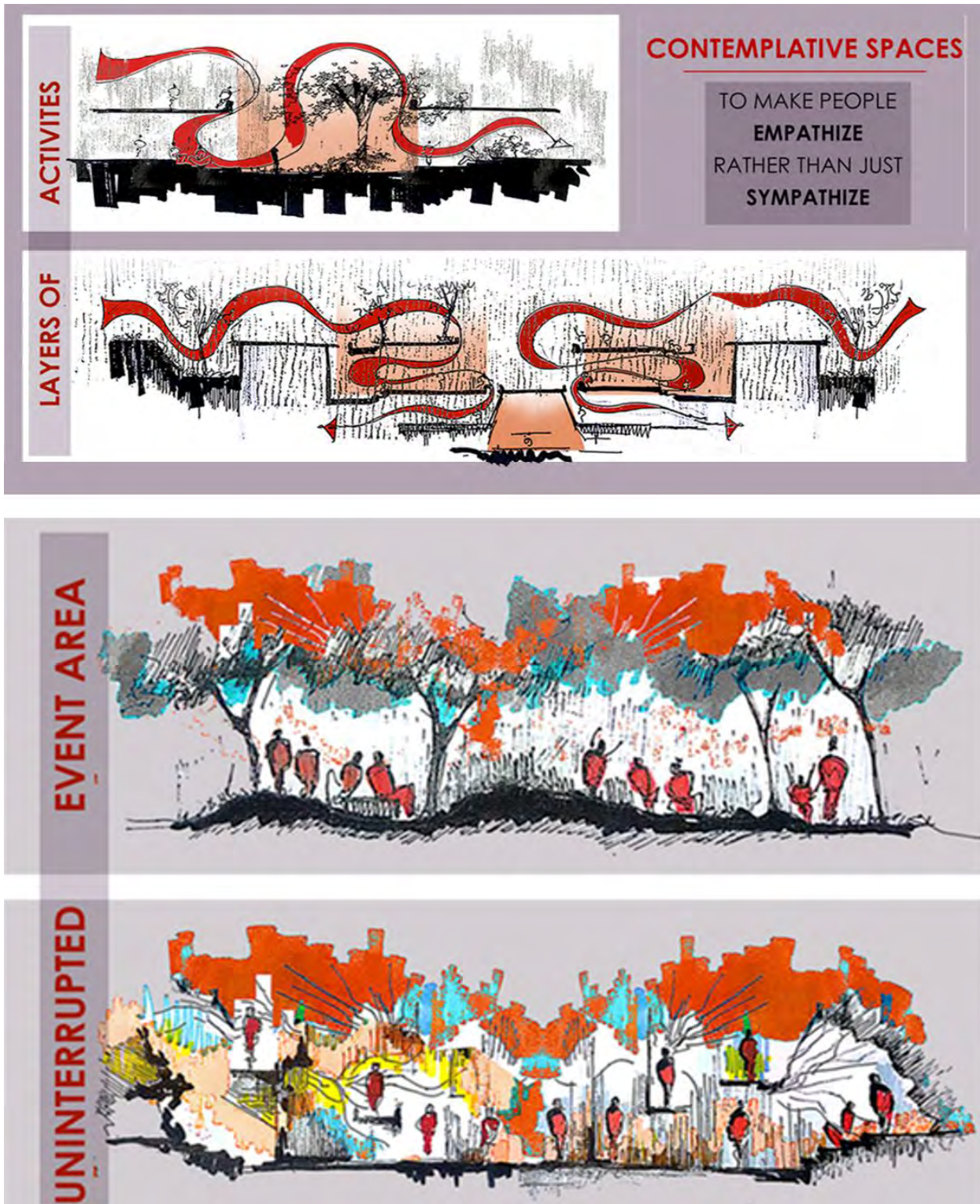


Figure: Conceptual Sketch about Layer of Space, Source: Author

Shaheed Minar itself is a very important symbol of greatness for our nation. In the beginning of this project, my intention was to focus this and go into the design process. I did not intend to do anything that will distract the importance of Shaheed Minar in my project. That is why, I did not put any functional arrangements and infrastructures on the horizon that will conceal The Shaheed Minar in anyway. That is why, I took all the functional element under ground level. Considering different contexts of Bangladesh, sufficient light was allowed to enter underground through light wells, in every part of my design.

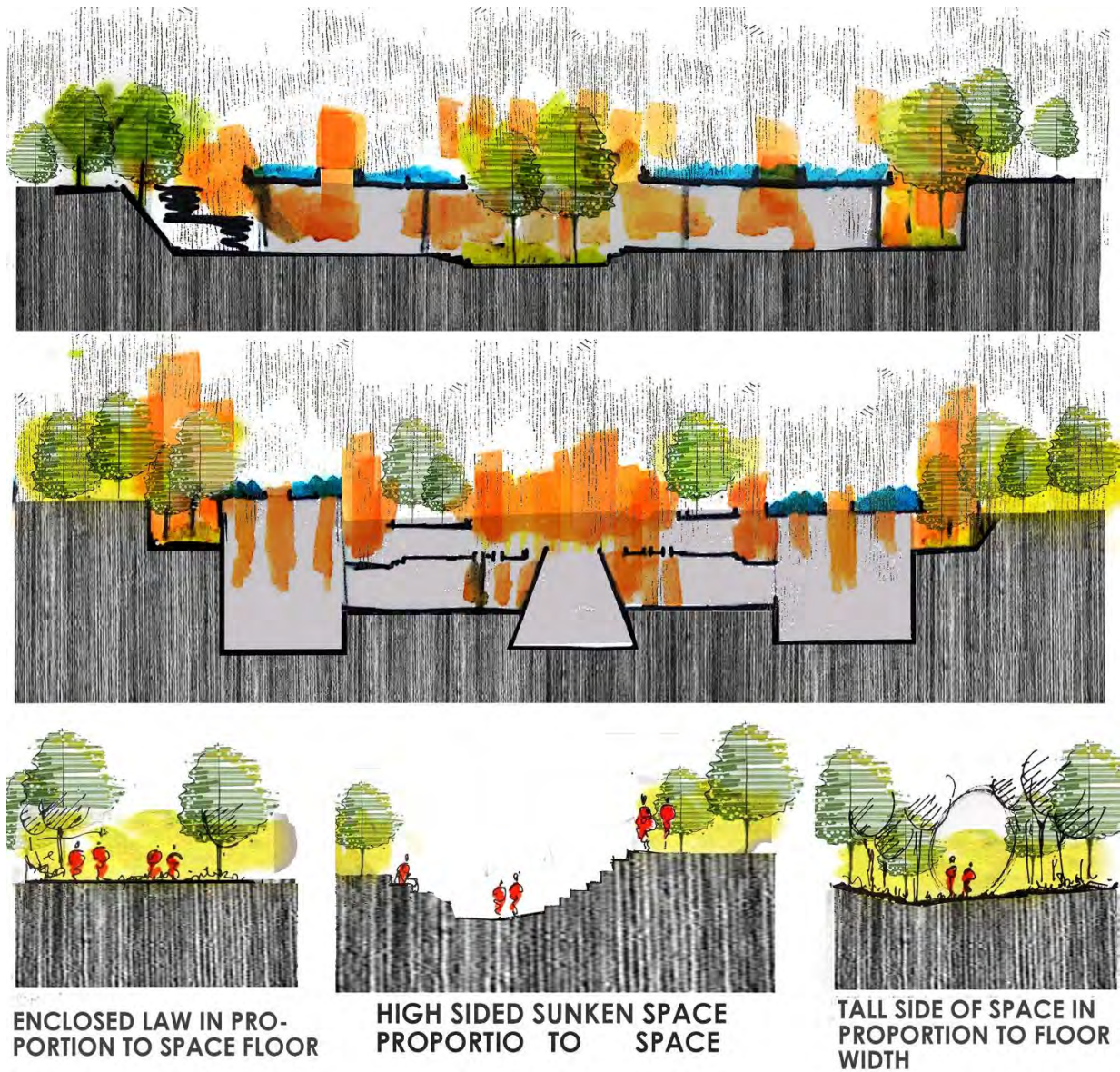


Figure: Light Well and Landscape Diagram, Source: Author

I intend to preserve the history of the Language Movement respecting the historical site. It is not only designing a project but also connecting the places where the agitation was conceived, matured and culminated. It Will represent the movement of 21 February, 1952 that depicts our love for the mother tongue which is an unprecedented event for the whole world.




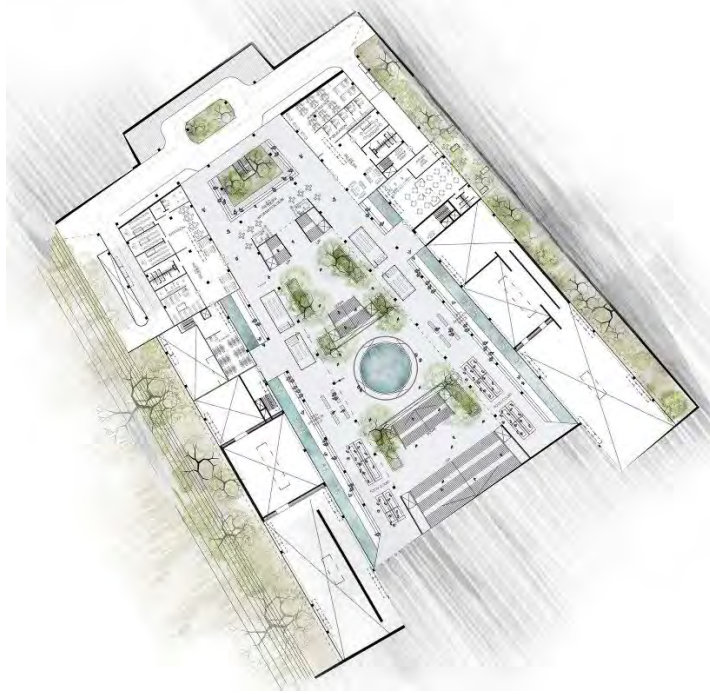
Figure: Conceptual Diagram, Source: Author


7.5 Architectural Drawings

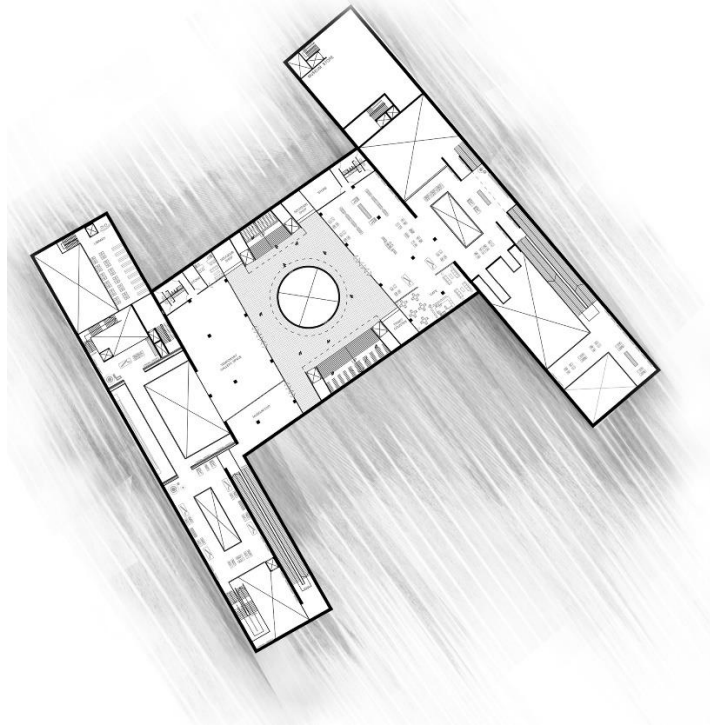
7.5.1 Plans




 Fig: Plan At +0 , Source: Author



 Fig: Plan At -7, Source: Author



 Fig: Plan At -19, Source: Author

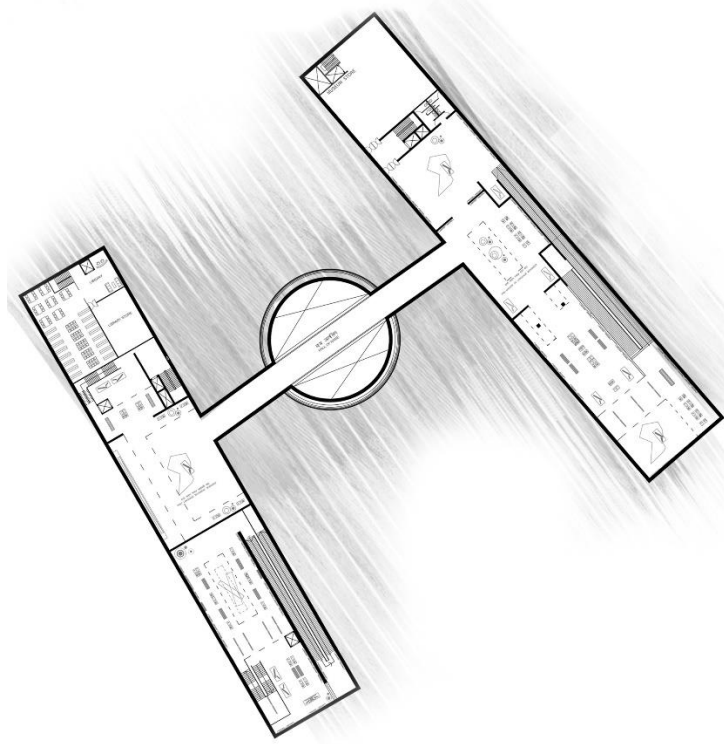


Fig: Plan At -34, Source: Author

7.5.2 Sections

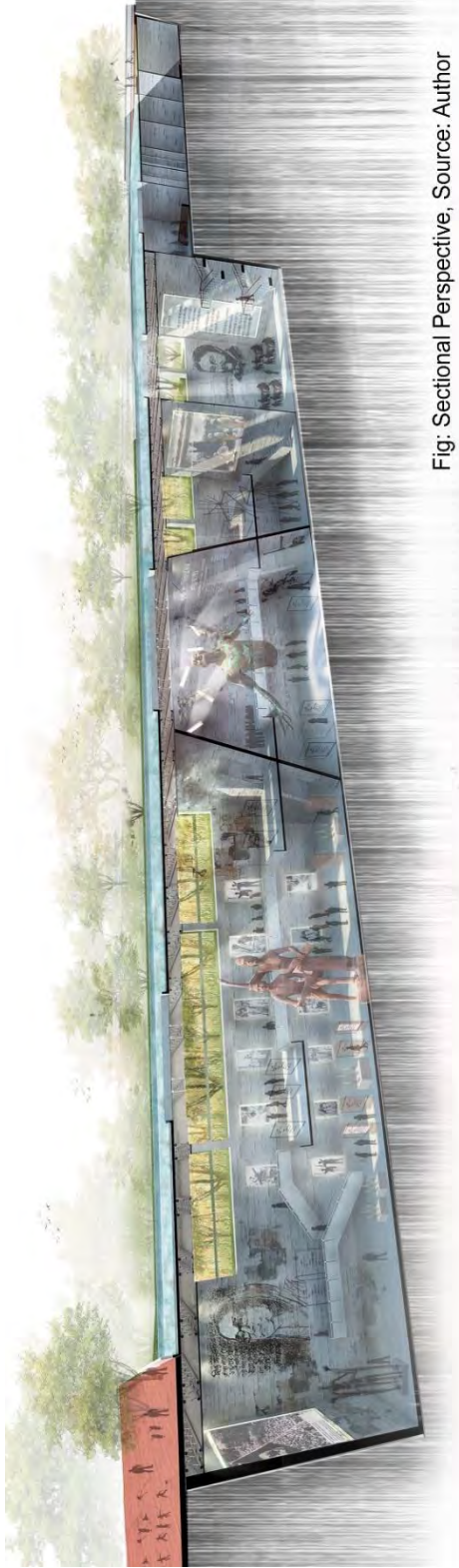


Fig: Sectional Perspective, Source: Author



Fig: Sectional Perspective, Source: Author

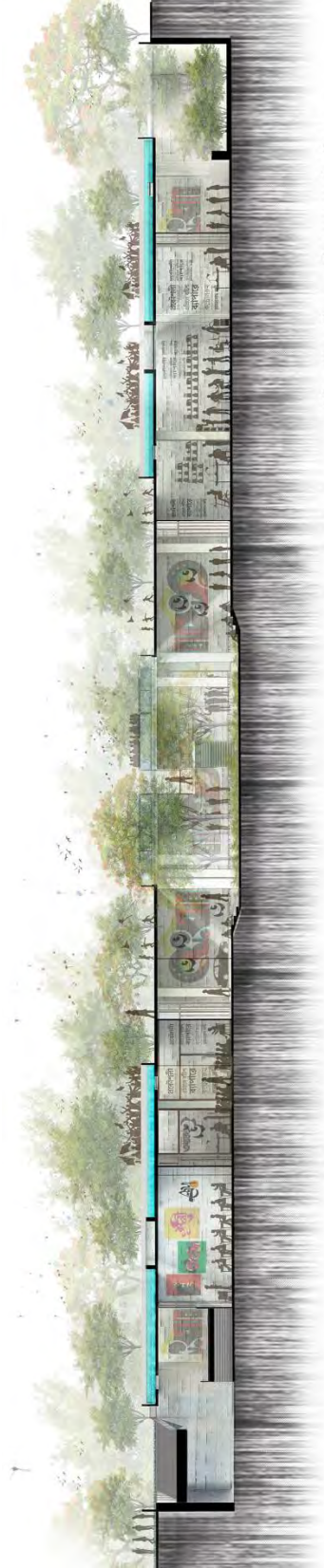


Fig: Section , Source: Author



Fig: Section , Source: Author

7.6 Sketches

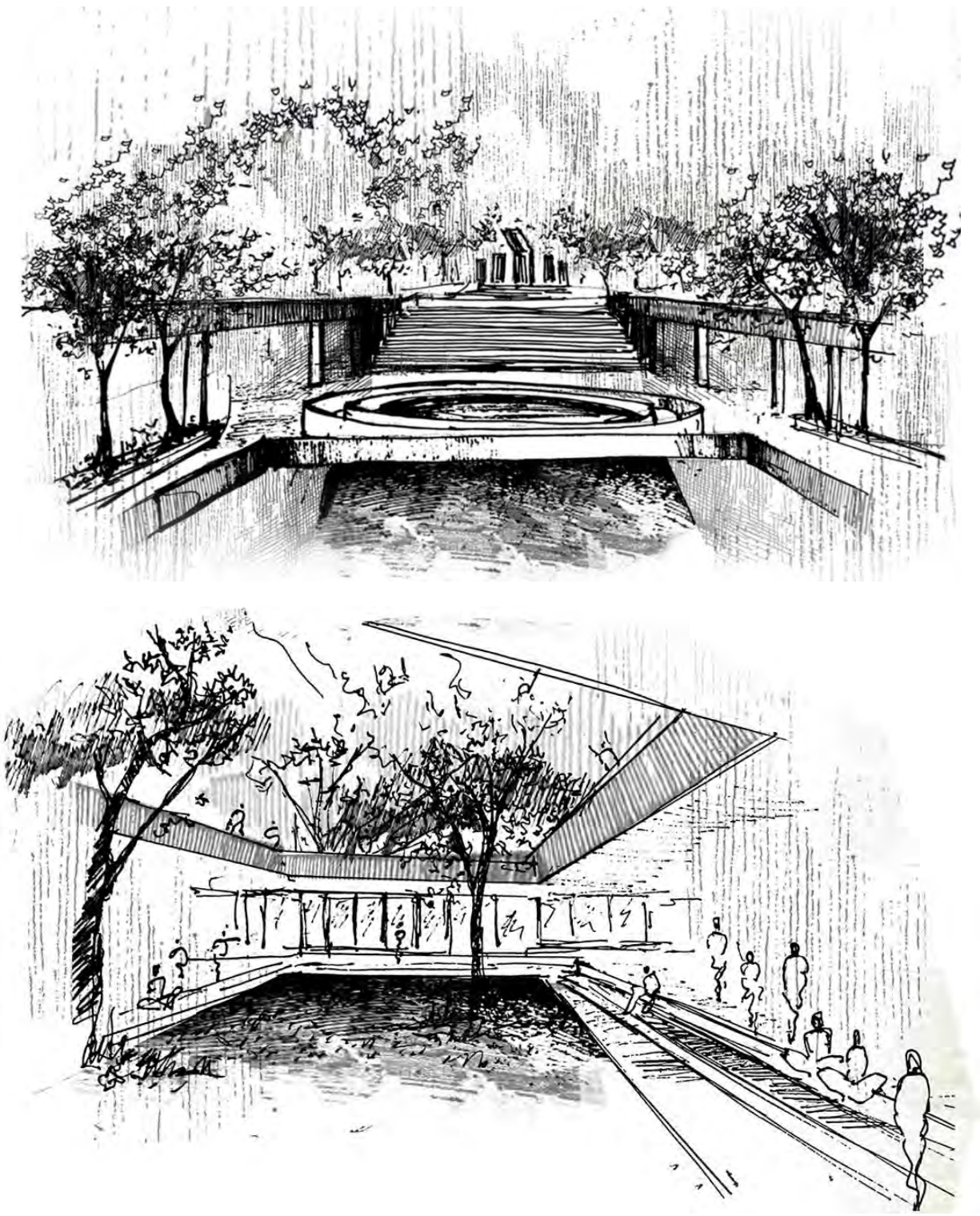


Fig: Conceptual Sketches, Source: Author

7.7 Renders



Fig: View from Institute, Source: Author



Fig: View from Institute, Source: Autho



Fig: View from Library, Source: Author



Fig: View from Sunken Plaza beside Water Curtain, Source: Author



Fig: Plaza View, Source: Author



Fig: View from Museum Entrance, Source: Author



Fig: View from Museum, Source: Author



Fig: View from Tunnel Space, Source: Author



Fig: View from Hall of Name (নাম অলিন্দ), Source: Author



Fig: View from Museum Exit Ramp, Source: Author



Fig: View from Shaheed Minar Plaza, Source: Author

7.8 Model Images

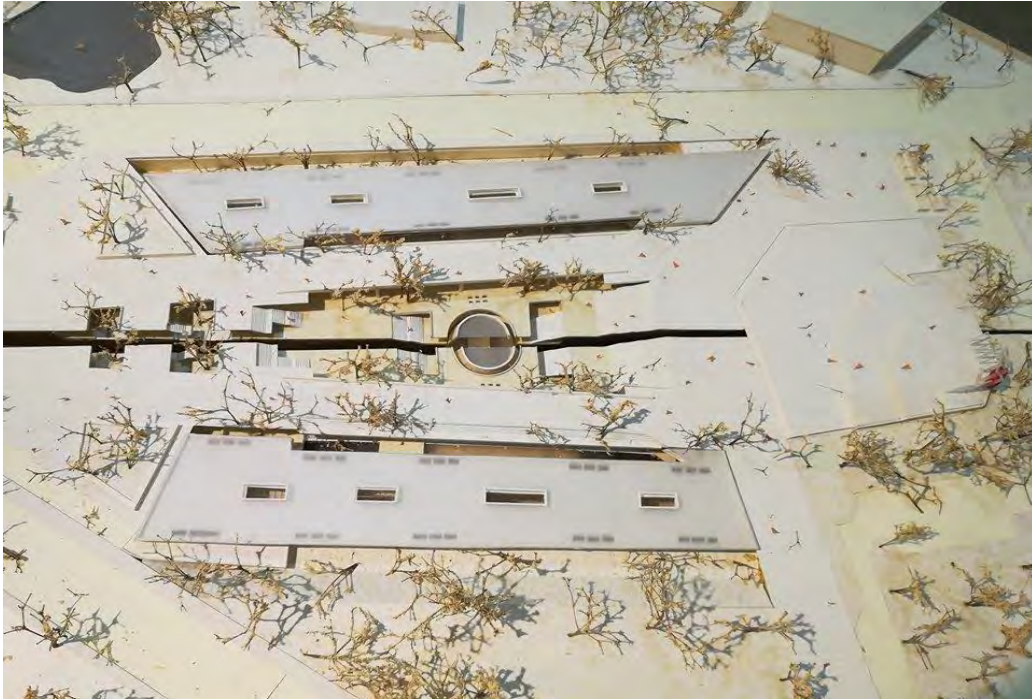


Fig: Model Images, Source: Author

CHAPTER 8: CONCLUSION

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Languages are the most powerful instruments of preserving and developing our tangible and intangible heritage. The Language Movement of Bangladesh in 1952 is an unprecedented event. No other nation fought and martyred for establishing their mother tongue as their national language. This glorious past makes us what we are today and will shape up our future. If we do not care or focus to preserve it, one day it will fade away. Back in those glorious days, the youths of nation were the change makers. Same is true for today and tomorrow! Our youth will have to take initiatives to preserve this glory of our country. The aim of this project is not only to provide valuable information about Language Movement but also to hit people in the spot where they can ask them and understand about that Movement and feel their duty to carry on and present the language's dignity to the whole world.

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