

**MUSLIM INSTITUTE CULTURAL COMPLEX
FINDING THE MIDDLE GROUND**



by

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ABSTRACT

The project is about building a cultural center for Chittagong city in order to fulfill the city's need of a platform to celebrate the culture of Chittagong which will encourage people of all ages , gender and casts to participate. The city was in need of such kind of facility since its inception. Since Chittagong was the gateway to this country, it's population has people from various backgrounds The Muslim Institute was primarily trying to meet the necessity of Muslims since 1930. Later on in 1958 it was declared as a secular building which prevails like so till now However the amount of facility that it offers is inadequate at the present day. So the project's purpose is to build a library oriented cultural complex which will be more efficient and more accommodating by active and passive participation of the users. The complex will be consisting assembly halls, public library, Shahidminar, open platforms and cafeteria including plaza with public access. The main objective of this project will be applying the design considerations to balance the cultural, social and religious activities besides making library more welcoming to the mass population of Chittagong. The paper will show how The Muslim institute cultural complex meets the advanced necessities as the cultural hub of the city through its architectural design.

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1. INTRODUCTION

1.1 Background of the project :

From the very beginning of human civilization progression and enhancement of knowledge has been occurred. And it is a never-ending process. This enhancement of knowledge can be recognized as philosophical development. Among various elements of philosophy art, culture and religion are the ones bearing the identity of any human population from any corner of the worlds. Along with the diverse geography, the philosophical development has taken different colours in different parts of the world in course of time. Which can be easily understood by looking at the spectrum of culture around the world. Even though being a country with a humble land area, Bangladesh has quite diverse cultural entities, which as a whole makes her culture very rich.

Chittagong, the east southern part of Bangladesh offers generous cultural diversity, which is acquired by the beautiful topography and a rich history of years. Being the second largest city of the country, it has a significant role to play for promoting, preserving and presenting the culture of our country as well as of the locality. To do so, dedicated institutions along with infrastructures are needed. The Muslim Institute in Kotwali is one of those, trying to meet the need of such facilities since 1930. The birth of muslim institute has also another significant story which has a direct relation with the inception of public library of Chittagong



Fig 01: Historical Timeline

During British period , the British wanted to teach the Indians English so that they can easily trade and communicate with us . But the people of the sub continent always

refuse to this offer since they considered it as threat. However, the Hindu population or to be more generic, the non-Muslim population adopted English first and started to occupy significant and powerful role in the government services . Moreover all the buildings and important infrastructures were named after Hindu scholars and went under control of them . In 1930 Maulavinurahmed came upfront and constituted Muslim institute . The KC deyinstitute was undertaken by Muslim institute and named as Muslim hall . In 1972 the a competition was called for a shahidminar at shahidshwapan park (formerly known as Victoria garden) . In 1973 the shahidminar was made. From then Muslim hall has been playing a role of an cultural institute .

However in course of time, the scope that the institution offers as a cultural hub has turned to be inadequate. Moreover, other than the festivals, no such active public gathering is witnessed over here. Nevertheless, along with cultural centers, every city needs places where people of all races, ages and gender can gather and indulge in constructive activity that will help them having a healthy philosophical growth.

1.2 Project Brief:

Name of the project: Muslim Institute Cultural Center

Project type : Cultural

Location :Kotwali, Chittagong

Site area : 3.3 Acres

Client : Cultural Ministry

1.3 Project Introduction:

Bangladesh hardly has cultural centers in any of the cities. This hinders the practice of healthy cultural activities, which could help us preserve, promote and present our cultures. Chittagong is a birthplace of many historical and cultural movements.

Furthermore the diversity of races and ethnic groups that Chittagong offers is second to none within this country. On top of that, not only the city but also the whole division has a very beautiful and interesting topography to enjoy. Nonetheless, the city is only known

by the port city of Bangladesh.

However there are some places where people can gather in Chittagong. But most of them cannot be taken as a successful public places since the participation of female population is not witnessed much. Hence, the need of a cultural hub is felt where people of all gender, race and age can gather and enjoy freedom of performing and arranging their social life. This project will be a small step towards encouraging the essence of culture and uplifting the dignity of the history of Chittagong. Besides, this project will provide a public gathering center where they will share, perform and socialize. The undertaking is the blend of architectural and landscape design in the meantime assortment of utilitarian arrangements. A cultural complex at the downtown area of Chittagong has been picked as thesis project to enhance the center of the city as a dynamic cultural center. Besides, the manner of southeast Bengal has likewise been engaged here.

1.4 Aims and Objectives of the Project

First and foremost aim of this project in to provide the city dwellers a cultural center where they actually can practice their national and as well ethnical cultures. Secondly, this center will be such a public gathering spot where anyone from any background will find a safe and adequate place to visit according to his or her wish. Through this, the relationship among people from various religion, race and age will be stronger and help them to be aware of the strength of their being together. Moreover, this cultural complex will offer such amenities that will provide them to know the culture of the other parts of the world as well as presenting theirs to them. And last but not the least, this cultural complex will uplift the glorified of history of Chittagong.

1.5 Given Programs

1. Administration
(Lobby, reception, office rooms, store, meeting room)
2. Auditorium
(Lobby, seating, store, stages, green room)
3. Seminar hall
(Lobby, seating, store)
4. Art gallery
5. Souvenir shop
6. ShahidMinar area
(Monument, open stage, landscape)
7. Library
(Administration, stacking area, reading area, store, training center, ICT unit)
8. Cafeteria
(Lobby, seating, kitchen)
9. Amphitheatre
10. History Museum
11. Restaurant
(Lobby, seating, store, kitchen)

2. LITERATURE REVIEW

2.1 Culture

Culture is the set of shared or learned behaviors and ideas that are characteristic of a particular society or other social group. People always belong to particular cultures. As an individual every person on earth is unique . But together people sharing same cultural traits form a society. There are three types of cultural traits described in The Huxley Model(Sweeny,2010).

Mentifacts: Central core of cultures related to ideas, ideals and beliefs. They are fundamental to intergenerational transmission of culture.

Examples: Language, regions, and folklore.

Sociofacts: Aspects of culture related to social behavior, cohesion and control.

Examples: Norms related to family, marriage, and child caring, as well as institutional manifestations such as political system and education .

Artifacts: The material manifestation of culture .

Example: Clothing ,tools , technologies, athletic equipment .

2.2 Cultural geography:

There are thousands of cultures, along with thousands more cultural traits exist around the globe . Cultural geography is the study where the existence of different cultural aspects and their relation with time and space is discussed. Moreover it talks about the classification of cultures according to the geography of the world. According to this study, there can be three variants of culture witnessed in a particular region (Sweeny,2010). They are:

Local Culture:

Local culture is evident in a group of people in a particular place who see themselves

as a collective or a community, who share experience, customs and traits, and who work to preserve those traits and customs in order to claim uniqueness and to distinguish themselves from others. Example: Rice is the staple food in Bangladesh, Most women in UAE wear hijabs, etc.

Popular Culture:

Popular culture covers a wide-ranging group of homogenous people , who stretch across identities and across the world, and who embrace cultural traits such as music , dance ,clothing, and food preferences that change frequently and are ubiquitous on the cultural landscape .

Example: Use of mobile phone , fashion wear , usage of English as second language .

Urban Local Culture:

Urban local culture is another variant of local culture . But it creates ethnic neighborhood within cities and space to practice customs. Moreover, it can cluster business, schools, house of worship to support local culture.

Williamsburg, NY , North End (Boston), MA

Classification of culture is also done apart from the basis of its geographical location.

For instance categorizing culture can also be done on the basis of tangibility.

Material Culture:

The set of behaviors that are learned or shared by people within a same community can produce products or material culture. For instance, the things a group of people construct, such as art, houses, clothing, sports , dance and food . These are the tangible cultural traits.

Non Material Culture:

According to the cognitive anthropologists culture refers not to the behaviors but also to the rules and ideas behind them and the culture resides in peoples heads. This belief sheds light on the intangible cultural entities. Therefore, the belief, practices, aesthetics, and values of a group of people is the non material culture of any society.

2.3 Component of Culture:

_Cultural property manifests themselves in different ways and differing levels of depth. Symbols represent the most superficial and value the deepest manifestations of culture, with heroes and rituals in between.

_Symbols are words, motions, picture, or questions that convey a specific importance, which is just perceived by those, who share a specific culture. New symbols effortlessly create, old ones vanish. Others routinely duplicate symbols from one specific group. This is the reason symbols represent to the peripheral layer of a culture.

_Heroes are persons, past or present, real or fictitious, who possess characteristics that are highly prized in a culture. They also serve as models for behavior.

_Rituals are collective activities, sometimes superfluous in reaching desired objectives, but are considered as socially essential. They are therefore carried out most of the times for their own sake (ways of greetings, paying respect to others, religious and social ceremonies, etc.).

_The core of a culture is formed by values. They are broad tendencies for preferences of certain state of affairs to others (good-evil, right-wrong, natural-unnatural). Many values remain unconscious to those who hold them. Therefore they often cannot be discussed, nor others can directly observe them. Values can only be inferred from the way people act under different circumstances.

From the more recent perspective we intend to highlight the definition of HOFSTEDE (1997) who states that: "Culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving" (Hofstede, 1997).

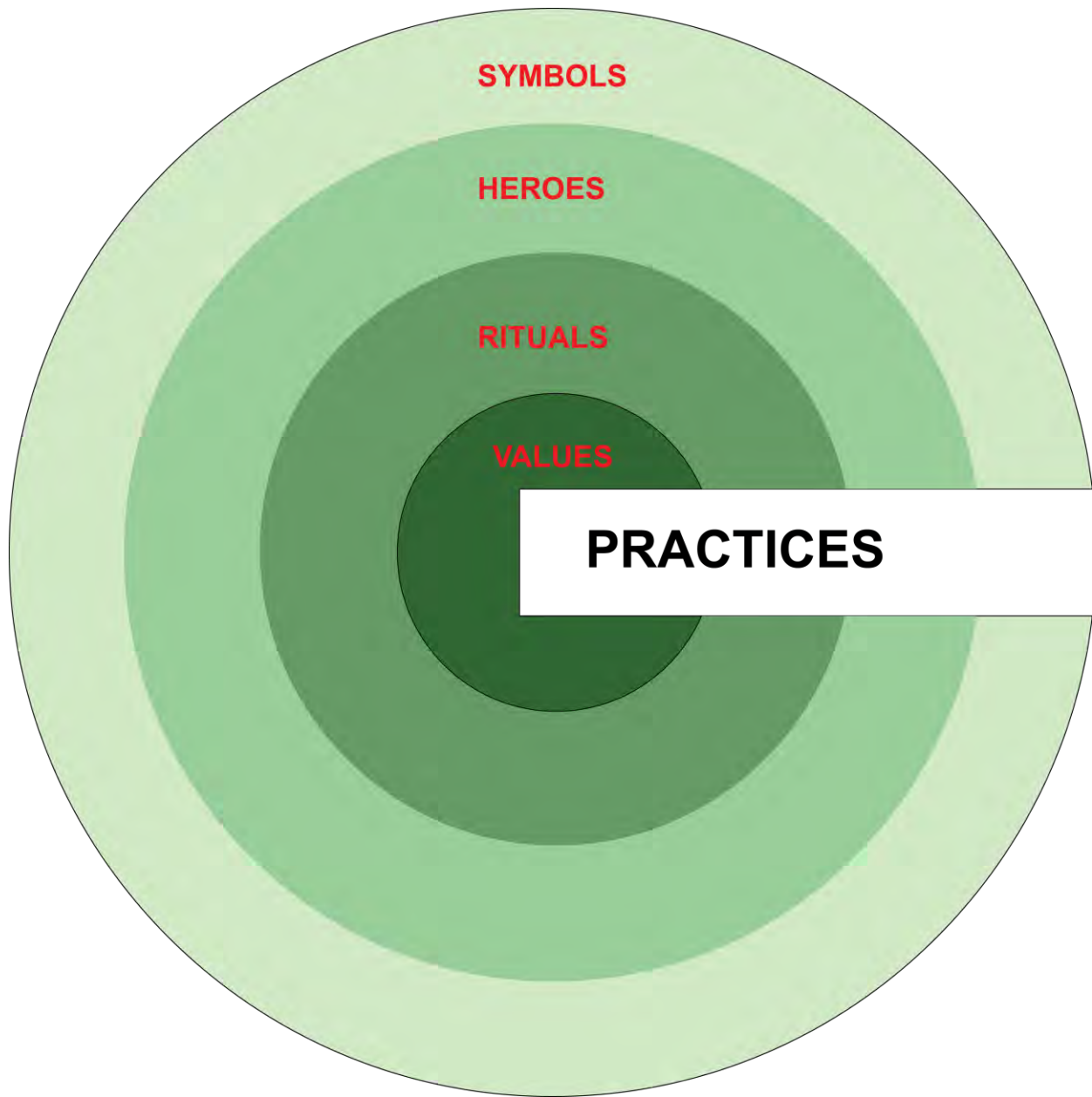


Fig. 02. Manifestation of Culture at Different Levels of Depth (HOFSTEDE 1997)

<http://www.tamu.edu/faculty/choudhury/culture.html>

2.4 Cultural Change:

From the history of world we see that, it is changing in every moment that passes by. When circumstance changes, individuals are particularly likely to try ideas or behaviors that are different from those of their parents. Henceforward, the frequency of new learned behaviors is increasing day by and overtime they are becoming customary in population. These behaviors are most likely to survive and reproduce if people keep exhibiting and practicing them. This is called cultural change. There are modes of cultural change can be mentioned.

Cultural Diffusion:

Diffusion refers to how something diffuses or spreads. A drop of ink , for example , will spread through a glass of water until the ink and water blend into a single mixture. Plants, animals , goods and ideas are all capable of diffusing in new regions or cultures. Cultural diffusion is most commonly agreed way of cultural change. An interesting view was expressed by Sweeny (2010) that cultural diffusion starts from hearths. Hearths are the point of origins of a cultural trait. (**DIAGRAM**)

Types of cultural Cultural diffusion

- _The exchange of products.
- _The spread of technology
- _The spread of ideas
- _The spread of cultural traits

Cultural Divergence:

Cultural divergence takes place when parts of a cultural region are exposed to different influences and become dissimilar. For instance, Roman Empire divided into Western and Eastern Empires, Islamic influences in India divided the region into Hindu and Muslim. Etc.

Cultural Convergence:

It is the process in which different cultures acquire common ideas, products, and traits, becoming more similar. For instance, Democracy spreading in most regions of the world after 1980s, English being used as the common language throughout the world, Football being the game of whole world

2.5 Culture and Cultural Change in Bangladesh:

Bangladesh previously known as, Bengal forms the capstone of the arch formed by the Bay of Bengal, and because of the Tibetan massif to the north it is a comparatively narrow land bridge between the subcontinent of India and the subcontinent of Southeast Asia. It has therefore a strategic position in South Asia. Moreover, it is the delta plain of the Ganges (Padma), Brahmaputra (Jamuna), and Meghna Rivers and their tributaries occupy 79 percent of the country. These rivers, bringing sediment to this land while rushing toward the Bay of Bengal, made it one of the most fertile lands on earth. Consequently, the land became witness of many civilizations and attraction of many conquerors and rulers. As a result the region beholds a history of substantial cultural changes.

Bengal was a significant part of Indian subcontinent. During the British colonial period this land was ruled by East India Company for 200 years and undergo a sinister reality beyond description. So India craved for liberation and rise of the rebellion against this regime took place. Through lots of movements, anti-British activities India got its freedom with a price of colossal change in political geography, The Partition. After the partition in 1947 Indian subcontinent divided in two nations, India and Pakistan on the basis on religion differences. Bangladesh being a Muslim majority country was incorporated with Pakistan as East Pakistan. The Muslims of Bengal hoped that in the new Muslim state they would finally achieve a better standard of life. Given their past inferiority to Hindu landlords, Bengal Muslims were looking forward to the West-Pakistani government to ensure their fundamental rights. But the West-Pakistani government proved even more discriminatory towards the people of East Pakistan in all spheres of life - social, cultural, political and economic. As a result the Bangladeshi

Nationalist fought again for their sovereignty and human rights in 1971. This bloodstained historical event has constructed Bangladeshi sense of nationalism and has forged their contemporary Constitution and Culture.

Cultural change in Bangladesh was one of the usual suspects as results caused these staggering historical eras. Noted Bengali writers, saints, authors, scientists, researchers, thinkers, musicians, painters, and film-makers have played a significant role in the development of Bengali culture in 19th and 20th centuries. The composite cultural sociofact has assimilated influences of Hinduism, Jainism, Buddhism, Islam, and Christianity for ages. It manifested into different forms including Music, dance and Drama; art and craft, folklore and folktale; language and literature; philosophy and religion; festivals and celebrations; as well as a distinct cuisine and culinary tradition. The hidden power of culture could reshape our society. (Nur,2017)

2.6 Manifestation of Cultural Change in Bangladesh:

Music:

Bangladesh shares perspectives of traditional music of the Indian sub-continent. Music in Bangladesh can be divided into three distinct categories -classical, folk and modern. UstadAlauddin Khan and UstadAyete Ali Khan are two names in classical instrumental music who are internationally known. Thus both vocal and instrumental form of classical music is rooted in the remote past of the sub-continent.

The store of folk song abounds in spiritual lyrics of Lalan Shah, Hasan Raja, Romesh Shill and many anonymous lyricists. Bangla music arena is enriched with Jari, Shari, Bhatiali, Murshidi and other types of folk songs. RabindraSangeet and NazrulSangeet are Bangalees' precious heritage. Modern music is also practiced widely. Contemporary patterns have more inclinations to west. Pop song and band groups are also coming up mainly in Dhaka City along with other developed region of this country

Dance:

Classical forms of the sub-continent predominate in Bangladeshi dance. The folk, tribal and Middle Eastern traits are also common. Among the tribal dances, particularly popular are Monipuri and Santal. Rural girls are in the habit of dancing that does not require any grammar or regulations. Bangla songs like jari and shari are presented accompanied with dance of both male and female performers.

Bangladesh has a good number of musical instruments originally of her own. Originally country musical instruments include, Banshi (bamboo flute), Dhole (wooden drums), Ektara (a single stringed instrument), Dotara (a four stringed instrument), Mandira (a pair of metal bawls used as rhythm instrument), Khanjani, Sharinda etc. Now-a-days western instruments such as Guitar, Drums, Saxophone, Synthesizer etc. are being used alongside country instruments. (Islam,2013)

Drama:

Folk Drama is another fundamental chapter of Bengali culture. It portrays mythological episodes of love and tragedy. Legendary plays of heroism are also popular, particularly in the rural areas. In near past jatra (folk drama) was the biggest entertainment means for the rural Bengalis and in that sense for 80% of the population since the same percentage of the population lived in rural Bangladesh. Now-a-days jatra has been placed in the back seat in the entertainment era. Gradually western culture is occupying the place of traditional culture like jatra.

Art:

The art of Bangladesh represent the social and political changes that have reconstructed the country/region over history. What was once a united state of Bengal is now divided into two parts, the sovereign country of Bangladesh and the state of West Bengal in India.

There is a rich tradition of modern painting which was pioneered by ZainulAbedin, Kamrul Hassan, Anwarul Haque, Shafiuddin Ahmed and S. M. Sultan. ZainulAbedin earned international fame for his sketches on famine

of 1943 in Bangladesh. Other famous artists of Bangladesh are AbdurRazzak, QayyumChowdhury, MurtazaBaseer, Aminul Islam, DebdasChakraborty, Kazi Abdul Baset, Syed Jahangir, and Mohammad Kibria.

Crafts:

Bangladeshis carry genes of creativity. This diverse array of traditional handicraft practices have been carried on for centuries in the country . The following is a list of some famous handicrafts of Bangladeshi heritage.

NakshiKantha:

Jessore, Faridpur, Rajshahi and Mymensingh are distinguished for this art. (solaiman.2017) .“Kanthas" (quilts) were produced using old clother hundreds of years back and were decorated with bright weaving work. Thus sprang the expression "nakshi" which means embellishing designs. They are till date the most requesting painstaking work of the nation.

Pottery and Terracotta:

The culture of making pottery in Bengal ages from the Mohenjo-Daro and Harappan civilizations, where terracotta objects had usage in common. Most of the potters in Bangladesh hold the surname- Pal and the “Potter’s Village.” Dhamrai is famous for this tradition along with the Pal family residence.(Solaiman,2017)

Tant:

The art of Tant survived even when the British tried to destroy this practice. Tantsarees made by The Mughals are famous in Dhaka and now they are one of the most affordable garments for women in West Bengal.

Muslin:

The famous cotton fabric that is adored globally. Bengali Muslin which was first manufactured during the colonial era is the superior among many types of Muslins . However the practice of making this marvelous piece of work has come to a state of extinction after the british tried to diminish it.

Jamdani:

The origin of Jamdani is enigmatic. This is a special kind of Muslin that was popularized by the Mughals. “Jamdani” is a Persian word meaning “flower vase”. It is one of the most timeless and skill driven artistry in Bangladesh. Jamdani is listed as one of the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO(Solaiman,2017) .

Silk:

Another significant form of craft practiced in this region, Rajshahi Silk was previously known as the Ganges Silk because of its fine quality. It's a national favorite and a wardrobe staple for every woman in Bangladesh.

Bamboo Crafts:

In order to cut down the cost everyday items like mats, stools, baskets, hand fans and even houses are often made from bamboo. Once it was mainly produced and consumed by the residents in the rural regions of Bangladesh. But now a days bamboo items are also used in the city because of its lightweight and durability.

ShitalPati:

ShitalPati are floor mats that has a soothing cool touch. They are woven made from the fibers of a plant that grows around Sylhet, Comilla and Barisal (Solaiman, 2017). Because of having beautiful pattern on it, Shitalpati is also known as “NakshiPati” and are often used for decorations in the house.

Jute:

It is known as the „Golden Fiber“ . The jute industry in Bangladesh is very popular around the word because of its extreme versatility. It is a fiber derived from a robust plant, making it easy to cultivate. Different convenient items like shika, hammocks, handbags, slippers etc. can be made from jute fiber.

Festivals :

Festivals of Bangladesh are the parts and parcels of Bengali culture and tradition . The festivals include traditional, cultural , religious and as well as political ones . This is why it is said that Bangladesh is a land of „BaroMaasheTeroParbon“ (Thirteen festivals in twelve month).These are the principal means of enjoying pleasure, getting companion of others, and exchanging greetings with each other. These attractions include Bashanto Boron, PahelaBaishakh, International Mother Language and Martyrs" Day, Independence Day, Victory Day, Shab-e-Barat, Shab-e-Kadre, Eid-ul-Fitr, Eid-ul- Azha, Eid-e-Miladunnabi, Biswalstima, DurgaPuzza, SharashwatiPuzza, Christmas Day, Buddha Purnima, etc. (Rahman,2012)

PahelaFalgun :

The first day of spring is celebrated as the Bashanto Baron in Bangladesh. On this day the country is decorated with colors of spring. Both male and female specially young people wear marigold and tuberose, and clad in yellow, orange and red sarees, and punjabis to greet the spring.

PahelaBoishakh :

The first day of Bangla New Year, is celebrated in a festive manner. It connects all ethnic Bengalis irrespective of religious and regional differences. On this very special day of Bangali, they enjoy this festival in a very special manner. Business closes all dues and open new „Halkhata“. People of different ages are colored with the summer. Boishakhi fairs are arranged in many parts of the country.

Internatrional Mother Language Day :

The Shaheed Day is observed with great solemnity, starting from midnight when streams of people arrive and climb the steps of the Central SHAHEED MINAR (it has replicas all over the country) to lay floral wreaths and chant the song of immortal Ekushey “Amar bhaiyerrakteyrangano Ekushey February, Ami kibhuliteypari” (How can I forget the 21st February which is daubed with my brothers' blood). A month-long book fair is also held on the occasion at the premises of BANGLA ACADEMY.

Independence Day :

The independence of Bangladesh was declared on 26 March 1971 following the crackdown by the Pakistani army on the night of 25 March 1971. Since then, the day has been observed as the Independence Day. On the occasion the NATIONAL FLAG is hoisted atop all public buildings, and the streets and houses are draped in banners and festoons. In the morning, the school children take part in parade, games and sports, and in the evening, cultural and film shows are presented and the streets are illuminated. Special diet is served in hospitals, orphanages and prisons.

The Victory Day :

Commemorates the day in 1971 (16 December) when ninety thousand troops of the Pakistan occupation army surrendered to the allied forces

of Bangladesh and India at SuhrawardyUdyan in Dhaka. The day is observed with due solemnity and nationalistic fervor. The first ray of the morning is heralded with a 31 gun-salute. In capital Dhaka, there is usually a ceremonial military parade in which all uniformed services are represented. Hundreds of thousands of people gather at the National Parade Square to watch this parade. Floral wreaths are laid at the JatiyaSmritiSaudha (National Memorial Monument) at Savar near Dhaka in memory of those who sacrificed their lives for the liberation of the Country ,,

2.7 Cultural Change in Chittagong :

Being the second largest city and principal seaport of Bangladesh, it plays a very important role in every aspects of this nation. It is situated on the bank of Karnaphuli River in southeastern Bangladesh and has Bay of Bengal to its west. Chittagong is considered as the Gateway of Bengal for ages because of its ancient natural harbor. The culture of Chittagong is very diverse and multi ethnic. Because, it attracted people from various parts of the world and these diverse waves of settlements left a lasting impact of the language and culture of the city.

Legend has it that the Buddha came to a *vihara* or a *chakrashala* located in Patiya, a southern town of greater Chittagong, employing his miraculous powers for disembodied travel. According to some historians, Buddhism spread to Chittagong during the time of the Buddha himself, over twenty-six centuries ago, when Plato was not yet born (Morshed , 2015).

In 711CE Arab sailors began to arrive on the shores of Chittagong and left enduring marks in the port city's life and local dialect. Place names, such as Alkaran (*Al Qarn*) and SulakBahor (*SulukalBahar*), demonstrate Arab influence. The use of negative before a verb in *chatgaiya*, Chittagong's local dialect, is another instance of Arabic

contribution to the culture of the port city(Morshed, 2015).

Bengal's collective folklore is intensely stimulated by the historical events took part in Chittagong. The city was a heath of revolutionary sagas during the heyday of anti-British agitation. In a much mythologised political action, Master Da Surya Sen's young comrades captured the armory of the British Raj in Dampara Police Line in 1930. According to a earlier article (Morshed,2015) , the gallows in the Chittagong Central Jail, where Surya Sen was hanged, is stated an archetypal symbol of popular resistance. The overwhelming history of the courageous fight against the British Raj is recaptured in Bedabrata Pain"s 2012 film ,Chittagong.Later on , Chittagong played a very dramatic role in a combination of patriotism, political intrigue, and entrepreneurship from the beginning liberation war . The nation's independence was declared on the radio from Kalurghat, a sleepy outpost steps away from the Karnafuli River. The much honoured journey of modern-era microcredit began from an impoverished but now famous village named Jobra in the vicinity of the University of Chittagong.

However , like all great stories there is a darker side standing against all these glorified memories of this city . One the downfalls of the unplanned growth of the city reflects the failure of the urban administrators of Chittagong to

Address the essence of its gallant past.For example Morshed(2015) stipulated that the famous Nalapara site of Rabindranath Tagore's civic reception in 1907, the Kamolbabu's Theater (established in 1906; later renamed as Bishwambhar Hall and then Lion Cinema Hall) has been razed to create an unsightly apartment building. Today, Chittagong feels like a faceless, dusty, generic city, typical of developing economies around the world. For the resurrection of Chittagong"s dignity it is essential to glorify the spirit from the past which provided Chittagong its physical persona and mental universe. Nevertheless it is not possible to return to a simpler past, because growth is inevitable. But it is possible to design the present and the future. In order to move forward , the city"s story should be guiding us.

2.8 Cultural Complex

A cultural center or cultural complex is an organization, building or campus that promotes culture and arts through practice ,showcase. Cultural centers can be neighborhood community arts organizations, private facilities, government-sponsored, or activist-run.

Role of Cultural Complex :

- _ Creating an urban space to celebrate the cultural festivals
- _ Preserving the culture and creating an opportunity for people to know about it through exhibitions and performances
- _ Encouraging people about art, dance, film, music and different creative field
- _ Facilitating cultural activities
- _ Providing public amenities
- _ Representing our culture worldwide
- _ Organizing traditional festival and international fair at same place

Component of Cultural Complex :

A cultural complex is consists of verities of Build mass to accommodate range of different functions. For instance Library for study, research center for development , community halls for gathering, auditorium , memorial , museums so and so fourth .

3. SITE APPRISAL:

3.1 Historical Background of the site:

Chittagong has a very rich history of culture and heritage from the beginning of its existence .The city grew alongside the river Karnaphuli river like any other civilized development . The site is located at Kotwalithana beside the NandanKanon Hill.

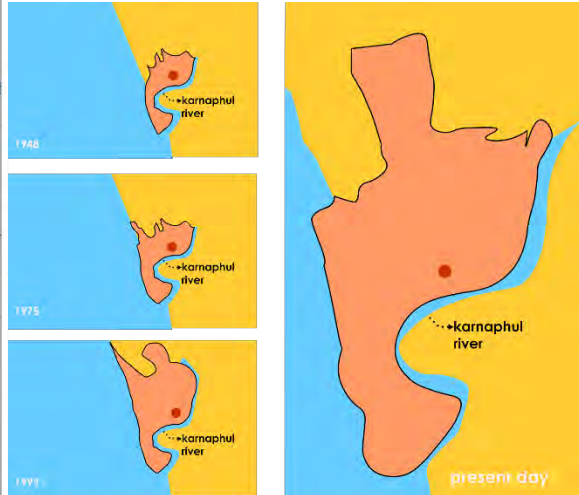


Fig 03: Location of site

Fig 04: Growth of chittagong

3.2 Site at a Glance:

This site has been the cultural commercial hub of Chittagong. Now a days it can be considered as the edge of historic Chittagong.

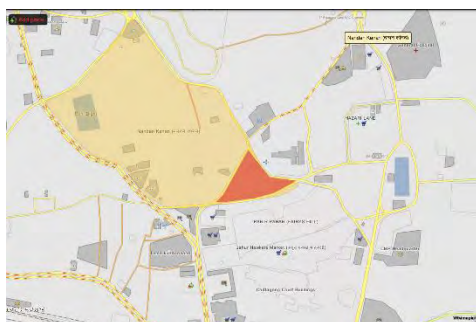


Fig 05: Location of Site.

It is most commonly known as the Muslim Hall. The Site is surrounded by many important institutes. Towards the South there is a ShahidMinar with graden of small trees and fountain.

The placement of the site is adjacent to city center with surrounded by three major roads which are known as K. C. Dey road, J. C. Guha road and Buddhist temple road.

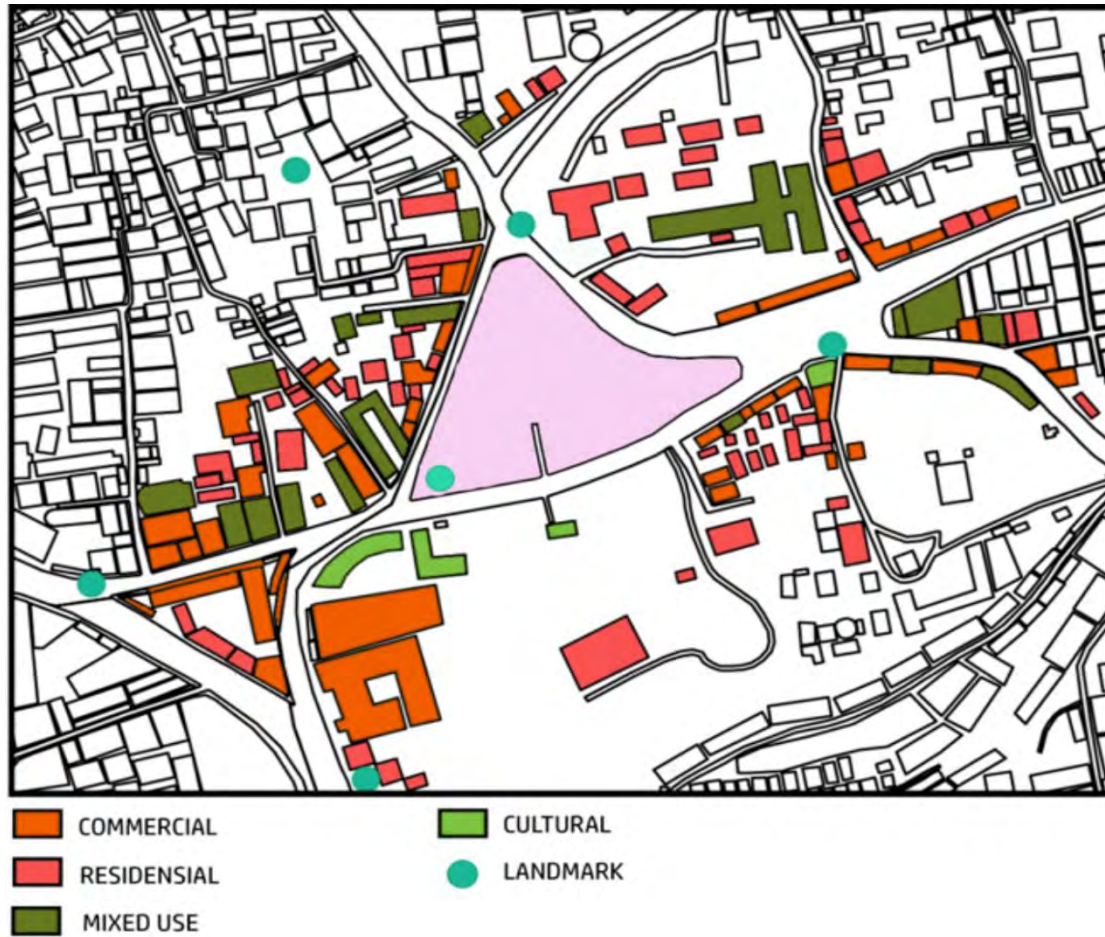


Fig06: Landuse map

3.2.1 Site surroundings:

There are buildings of various types around the site. They can be divided into commercial, residential, cultural and mixed use. In this area Cultural institutions are high in ration compared to the other parts of Chittagong city. For the presence of these buildings this area has become culturally active and enriched.



Fig07 : Height map

The site is surrounded by multi storied buildings and high rises. These buildings are active which creates a noisy environment. A ten storied building exists at the north the site which gives an over powering effect on the site. These prove the more urban characteristics of the site.

The following figure shows the locations of the significant buildings at this part of the city. Here, couple of mosque and temples are situated. Chittagong city center, new market, cinema palace, theatre institute are some important structures which are old and important to the people of Chittagong city. Besides ,aldighi park, dc hill and ShahidMinar has been some of the most important cultural places of the city.

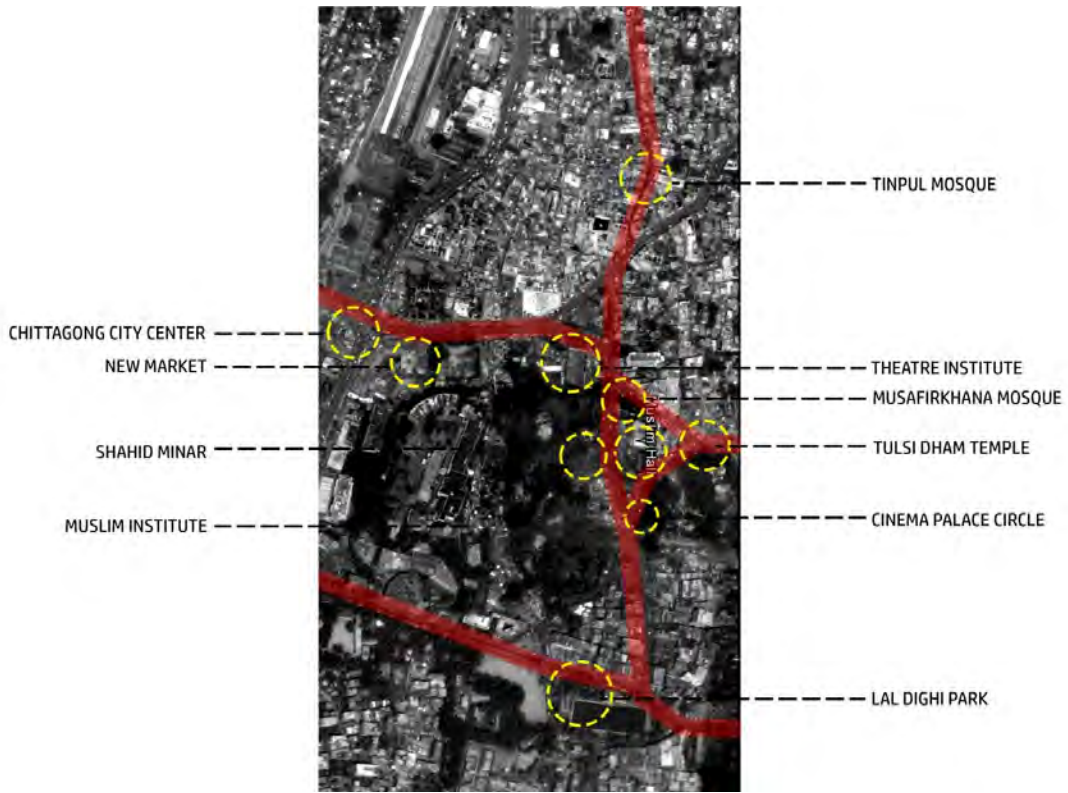


Fig08 :Location of significant building around the site (source : nur,2017)

3.2.2 Site Images :



Fig 09: North side of the site



Fig 10: South side of the site



Fig 11: Existing ShahidMinar at the other side of the road



Fig 12: Sight of the front road

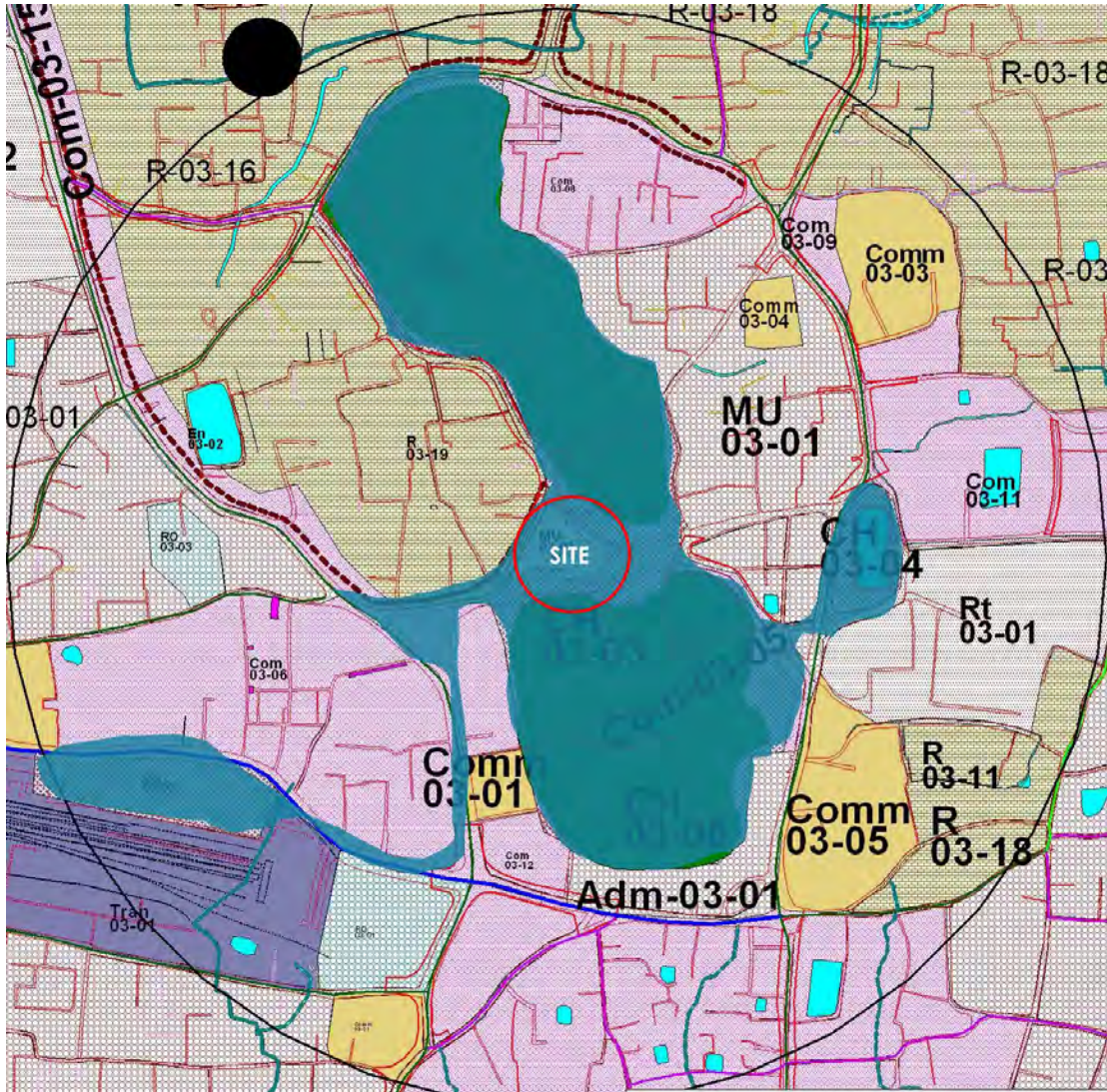


Fig13 : Proposed map

Muslim hall is at the center of proposed cultural Circle at Kotwali .Which includes the theater corner, Laldighi Park , DC hill , Cinema palace and other cultural institution. Moreover, some temple and mosques are also included in this area. Which give another new dimension to the diversity of cultural practice in the circle. However, the present condition of the area is no so friendly for cultural practices. Some of the community of artists are also demanding this cultural circle and they are looking forward to the proposed cultural circle over here in which Muslim Hall can play a very significant role.

3.5 SWOT Analysis

3.3.1 Strength

- _ Good transportation system, easily accessible.
- _ Site is located at the middle of three roads.
- _ Surrounded by other Cultural Institutions.
- _ Less traffic

3.3.2 Weakness

- _ Lack of green
- _ the primary road divided the potential cultural hub into two different part
- _ Site is surrounded by high rise commercial building.
- _ No open space for recreation

3.3.3 Opportunity

- _ The site is a part of proposed future cultural circle by CDA. So it can be a potential hub for the cultural programs

3.3.4 Threats

- _ Heavy traffic remains in J.C Guha road and Buddhist temple road. A position of cultural hub can cause even more traffic congestion

3.4 Context Analysis

The site is very important in terms of connectivity and the density of important location around it . The number of important locations around the site within 5-10 min walk and 5-10 rickshaw distance is overwhelming.

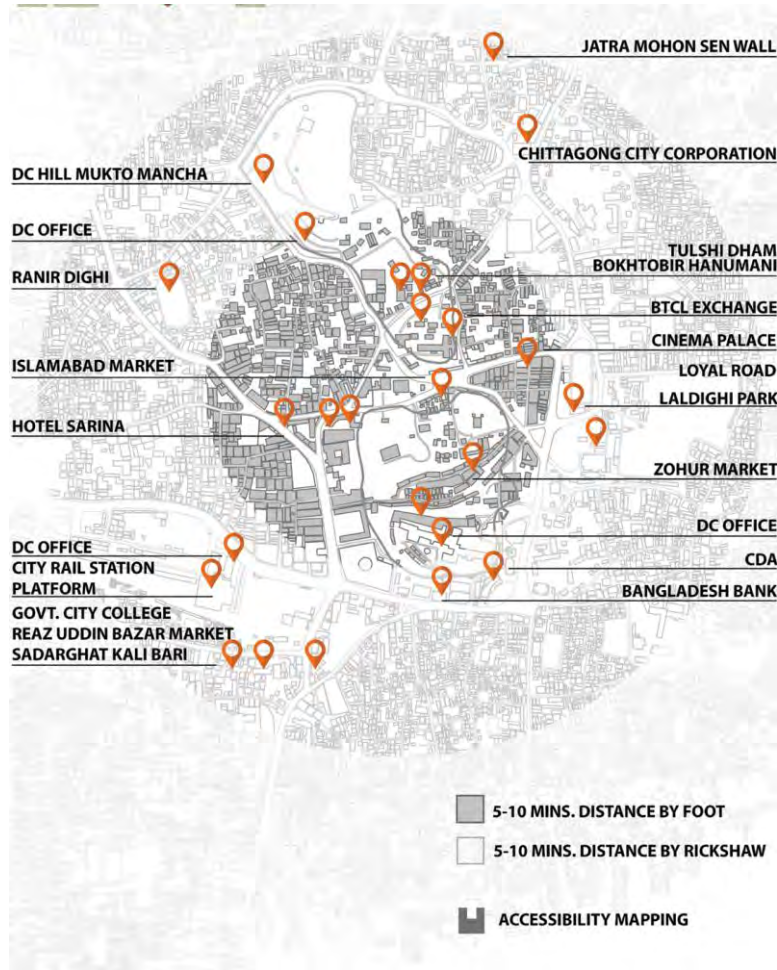


Fig14 : Important locations

This proves that, the site is always surrounded by people . So, whatever intervention is done here will have much of an impact on the people of Chittagong .

Since it is a cultural complex another focus was , The place of surrounding cultural practice was important to identify since they will come to the place to make it work as a cultural complex .

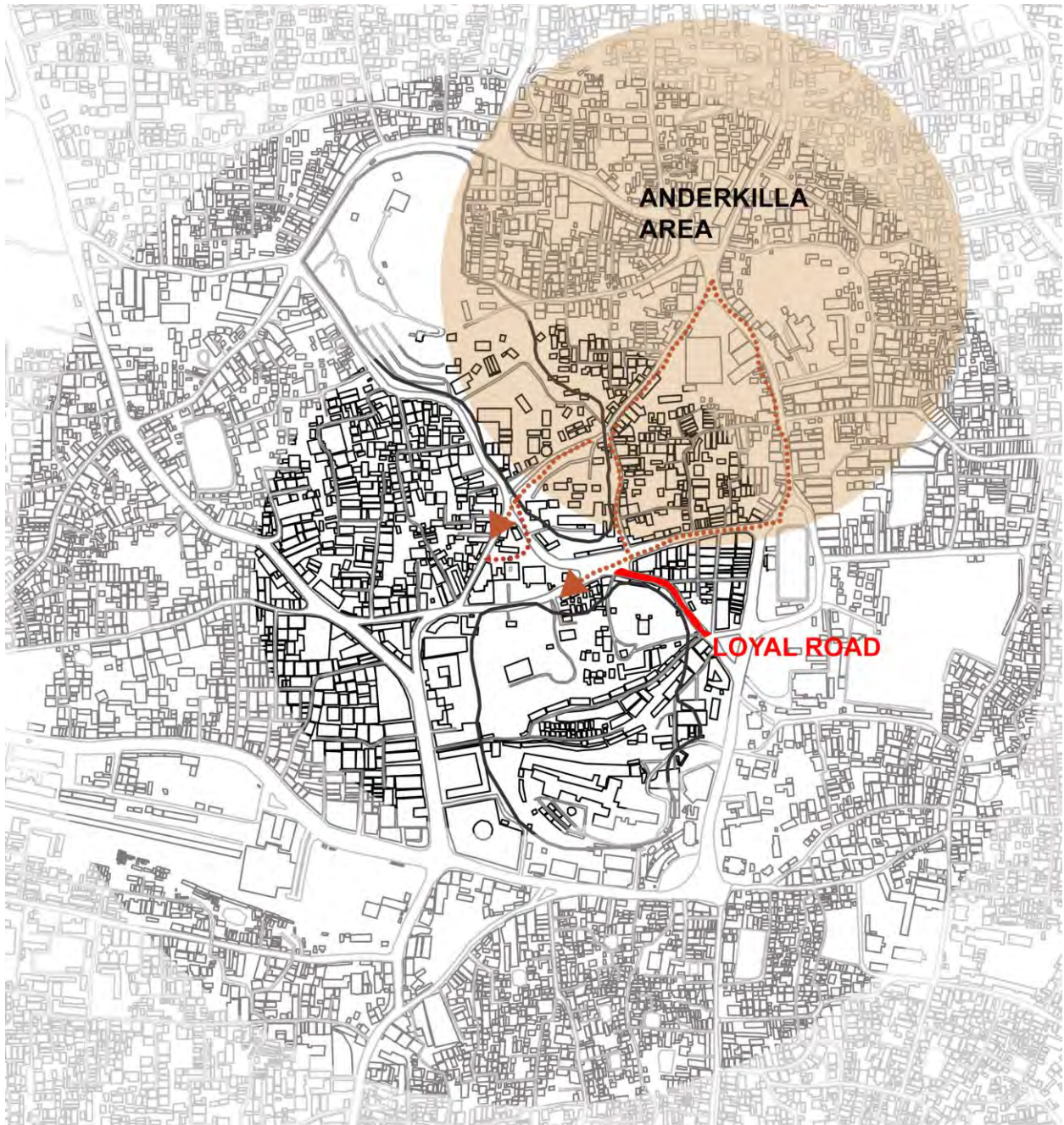


Fig 14 : Important locations

This map shows the major places where the cultural practice is done in a dense manner. The Anderkilla is such a place where many educational institute is situated . It has the maximum number of youth in Chittagong in ratio. Another important place is loyal road where the oldest artisans of Chittagong makes handicrafts and painting and sell them .

4. Program Analysis and Development

4.1 Rational of the program

Main objective of selecting the programs is to make the complex more public. The center houses all the functions which will help to make a cultural center. The major three part of the project are the cultural institute, the ShahidMinar area and the library.

4.2 Functional flow & conventional program zoning:

The functional flow is based upon the zoning of the complex which is done according to public, semi-public and private zones.

Gallery

Although primarily concerned with providing a space to show works of visual art, art galleries are sometimes used to host other artistic activities, such as music concerts, poetry readings, or performances, which are considered performance art and at other times theater.

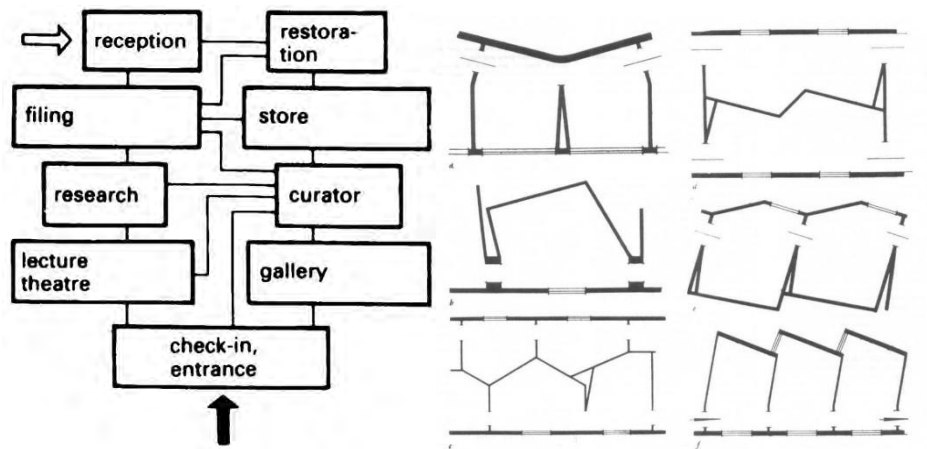


Fig 15: Typical flow chart of a gallery.

Fig 16: Different ways of dividing up exhibition space.

Auditorium/Amphitheatre/Multipurpose Hall

An auditorium is a room built to enable an audience to hear and watch performances at venues such as theatres. For movie theatres, the number of auditoriums is expressed as the number of screens.

A properly selected site offers 1. Accessibility by normal means of transportation. (Central location is essential for walking only. Automobiles should not have to transverse congested traffic zones when this can be avoided) 2. Sufficient separations from bus and streetcar lines, principle highways and other sources of noise. 3. Parking space. 4. Convenience to complementary community activities, educational and recreational in order to reduce underbuilding traffic and minimize supervision and maintenance.

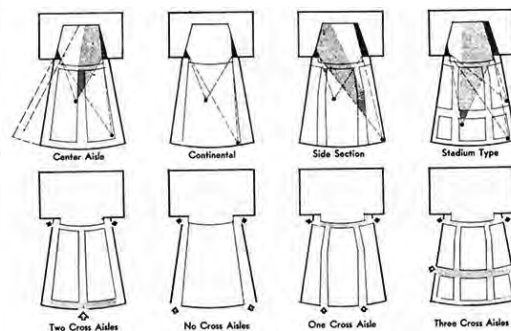
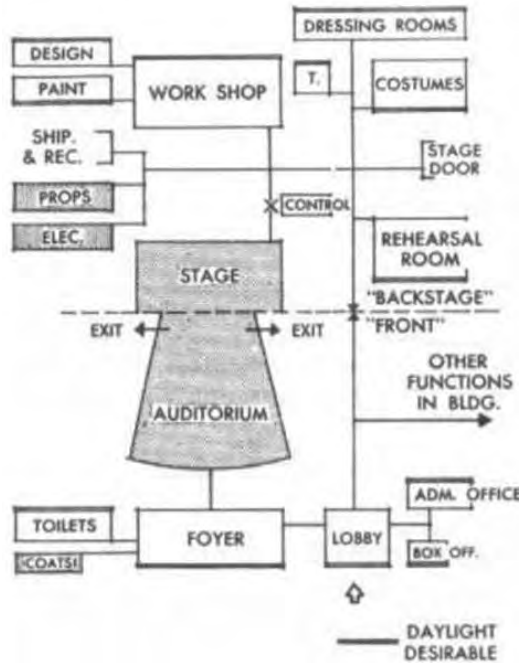


Fig 17: Auditorium's typical fictional flow

Fig 18: Seating arrangements in a Auditorium

Workshop

The large group lecture and demonstration rooms. Proximity to the demonstration table is important for all students. Seats should be tiered for better visibility. In the case of science and demonstration, the demonstration table should be immediately adjacent to the preparation room. Natural lighting is generally undesirable, but, if required, provision should be made for automatic operation blinds. The light switch should be near the demonstration table.

Classrooms

The development of the teaching process, extension of classroom activities, and use of group techniques within the classrooms has led to new classrooms design in the recent years. Square classrooms have been proving more satisfactory than rectangular one. Different classrooms should have different arrangements for serving different sort of purposes.



Fig 19: Music classroom arrangement

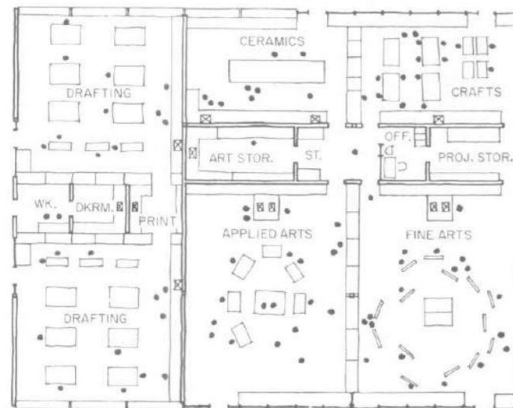


Fig 20: Art classroom arrangement.

Library:

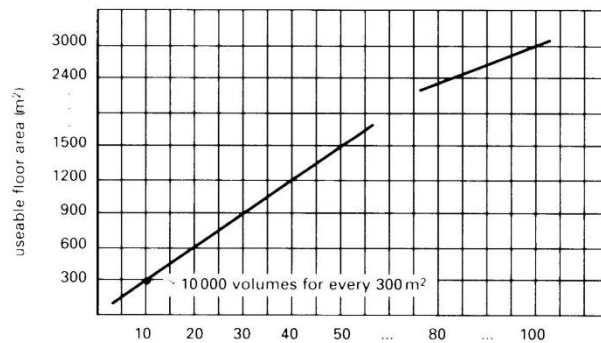


Fig 21: Public library floor area as collection size. (sourceNeufart)

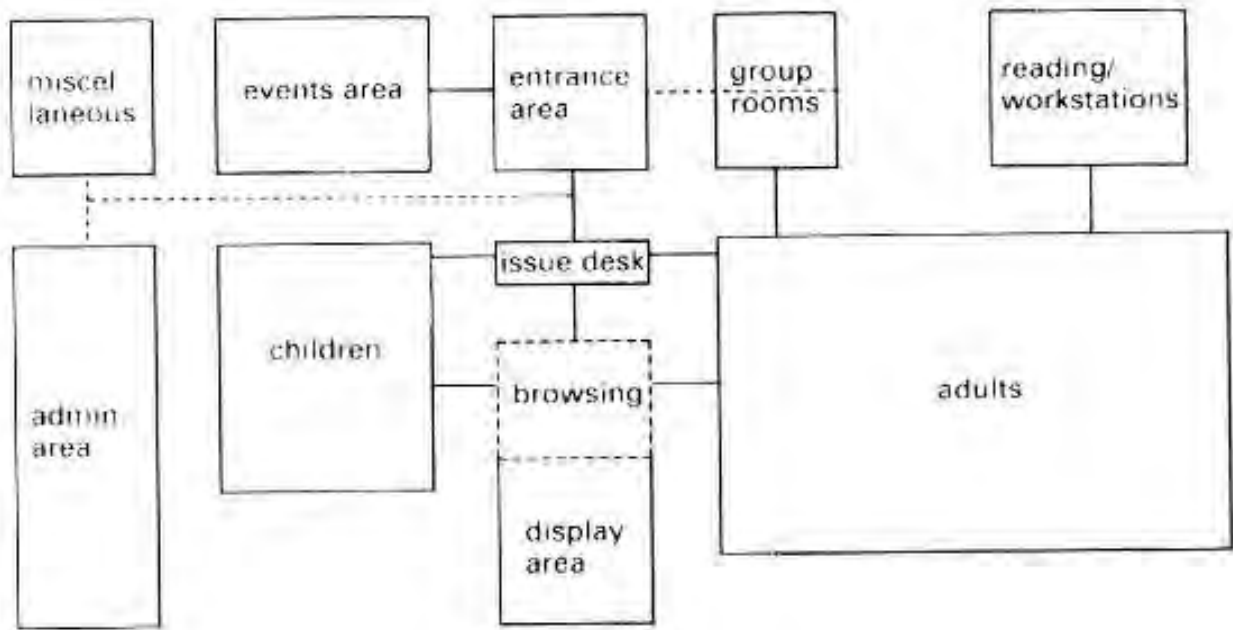


Fig 22: Typical program flow chart of a library. (sourceNeufart)

Cafeteria

A cafeteria is a type of food service location in which there is little or no waiting staff table service, whether a restaurant or within an institution such as a large office building or school; a school dining location is also referred to as a dining hall or canteen (in the British English). Cafeterias are different from coffeehouses, although that is the Spanish meaning of the English word.

As cafeterias require few employees, they are often found within a larger institution, catering to the clientele of that institution. For example, schools, colleges and their residence halls, department stores, hospitals, museums, military bases, prisons, and office buildings often have cafeterias. As cafeterias require few employees, they are often found within a larger institution, catering to the clientele of that institution. For example, schools, colleges and their residence halls, department stores, hospitals, museums, military bases, prisons, and office buildings often have cafeterias.

Restaurant:

Restaurant is larger than cafeteria in every aspects generally.

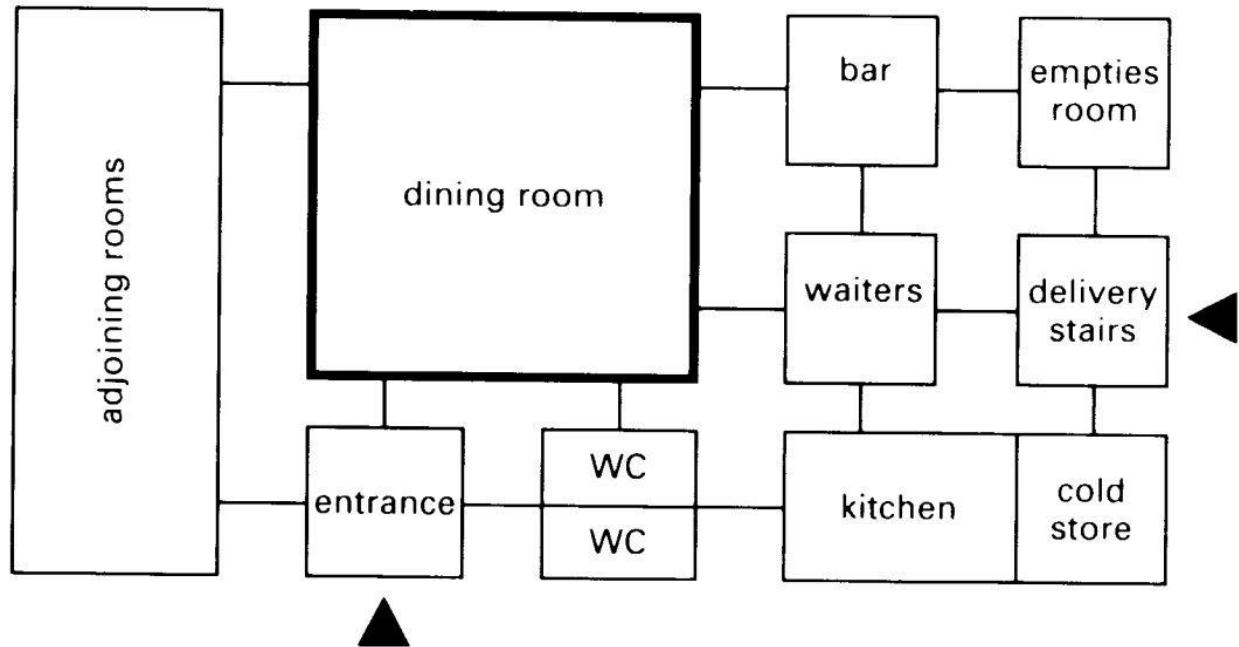


Fig 23: Functional layout of small restaurant. (sourceNeufart)

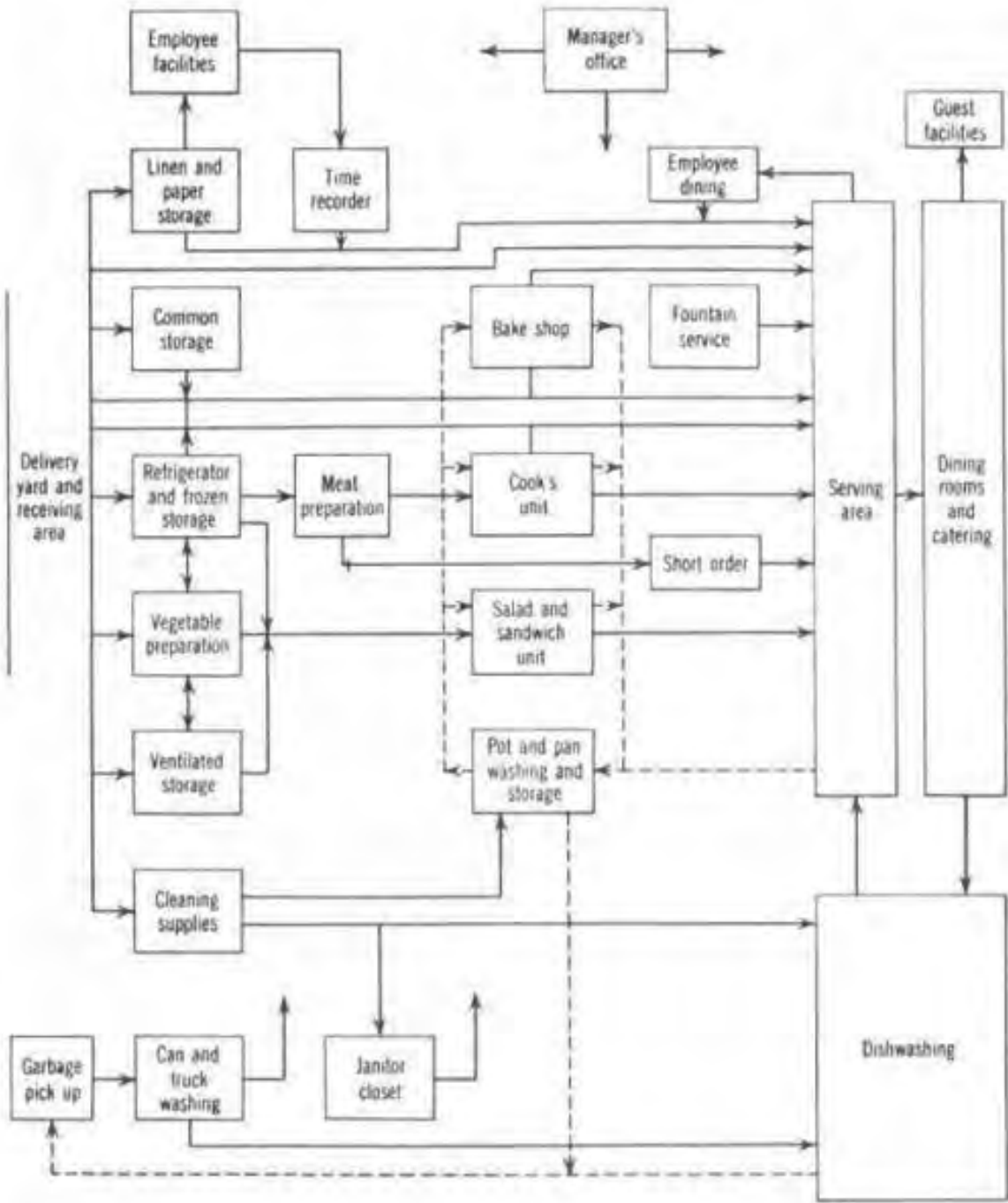


Fig 24: typical flow chart of Restaurant (source Time Saver)

Shop

People love to look, window shop and buy. Shopping as an experience should provide fun, which in turn provides profits. A successful store or shop is one that is designed to merchandise in addition to looking good. A store can be divided into two principle parts: the exterior, which gives identification, encompasses the storefront, shows windows, and displays, and the interior, where the promise of the storefront display is delivered. Briefly stated, the storefront initiates the sale, and the interior consummates it. The storefront and the design of the façade must be attractive in order to catch the shopper's attention and to draw the customers in from street or from the mall in shopping centers. Graphic identification, with bold colors, lighting, lettering and logos and attractive display of merchandise are the initial step.

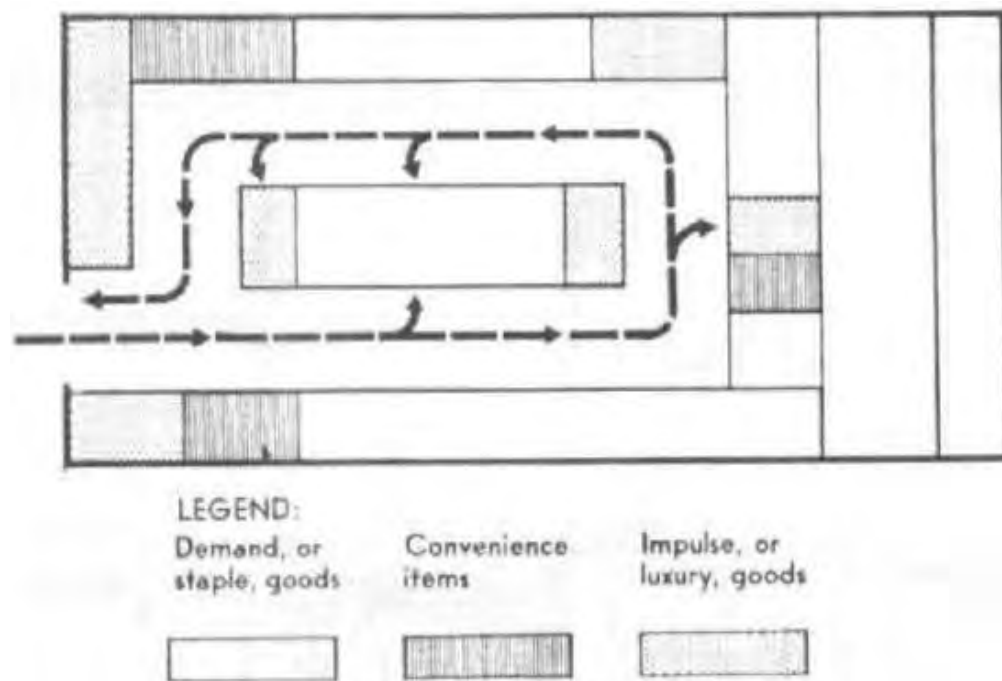
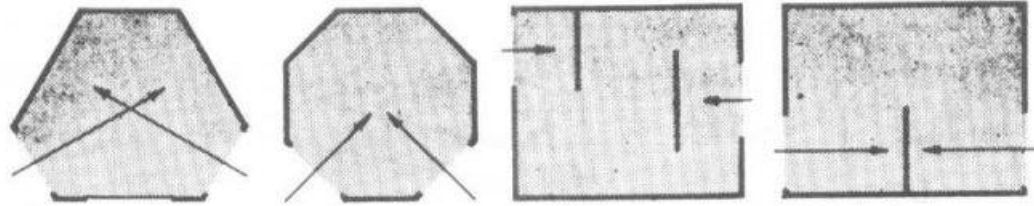
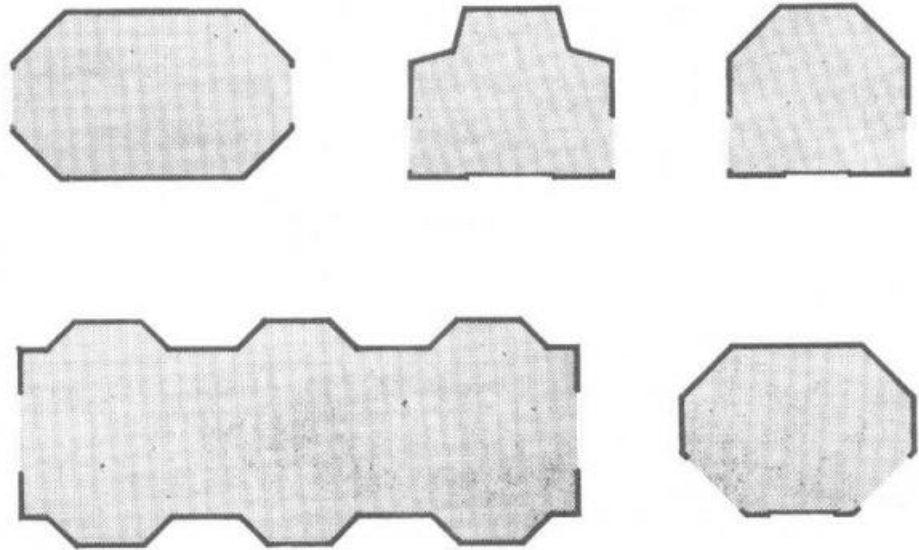


Fig 25: Principal of designing a shop (source Time Saver)

DISPLAYS
OPPOSITE
DOORWAYS



ISOLATION OF DISPLAYS
BY ANGULAR PLANNING



NO SCALE

Fig 26: Different types of shop openings (source Time Saver)

4.3 Program derivation:

The proposal has provided certain programs from the beginning. After analyzing couple of cultural center's programs, addition and subtraction was done. Public facilities were given importance along the other programs rather than focusing on the center.

4.4 Program Development

Program Name	Quantity	Square Feet	Total Square Feet
Auditorium	600	10	6000
Stage			1500
Green Room	2	500	2000
Dressing Room	2	250	500
aVIP Room			500
Electro-Mechanical Room			500
Toilet	18	160	2880
Store			500
Total			15380

Program Name	Quantity	Square Feet	Total Square Feet
Seminar Room		100x10	1000
Toilet	4	160	640
Store			250
Audio Visual			200
Total			2090

Program Name	Quantity	Square Feet	Total Square Feet
Permanent Gallery			5000
Temporary Gallery			3000
Toilet	4	160	640
Storage			1000
Preparation Area			1000
Souvenir Shop			1000
Total			11,640

Program Name	Quantity	Square Feet	Total Square Feet
Fire Control Unit			500
Generator Room			500
Mechanical Room			500
Parking	250	128	19,200
total			20,700

Program Name	Quantity	Square Feet	Total Square Feet
Cafeteria	10	250	2500
Service Counter			400
Toilet Hand Wash			400
Employee Room	1		200
Load unload			100
Food Storage	4	100	400
Food Preparation			200
Cooking Area			250
Washing area			150
Trash			50
Toilet	2	160	320
Total			4920

Program Name	Quantity	Square Feet	Total Square Feet
Entry Lobby			1500
Reception			100
Waiting lounge			150
Director's room			300
Director's P.A.			100
Register			250
Asst. Register			150
Accounts office	3	80	240
Accounts store			100
Office	10	80	800
Prayer room			200
Conference room	10	50	500
Refreshment room			200
Toilet	4	160	640
Total			5230

Program Name	Quantity	Square Feet	Total Square Feet
Librarians room	8	200	1600
Director's room			300
Asst Director	2	200	400

General office	10	80	800
Total			3100

Program Name	Quantity	Square Feet	Total Square Feet
Lobby and Counter			620
Book receiver and distribution			300
General reading room	10	150	1500
Science reading room	10	100	1000
Reference reading room	10	100	1000
Newspaper reading room	10	100	1000
Disable reading room	20	50	1000
Open reading room	10	100	1000
Children reading room	10	100	1000
Book collection area			3000
Training room	10	40	400
Computer lab	20	20	400
Audio visual			200
ICT Unit	20	30	600
Cyber Cafe	10	20	200
CCTV room			250
Programmer			250
Office	4	80	320
Preparation area			500
Total			14,140

Grand Total

Program Name	Total Square Feet
Auditorium 1	13886
Auditorium 2	11662
Multipurpose	11,640
Museum	10200
Souvenir and open exhibition	8000
Library	86102
Others	15000
Cafe	12700
Total	155613

5. CASE STUDY

These projects are chosen as case studies for the different aspects they offer individually. However, similarity with programs and volume with my project was always kept back of the mind during the selection of cases for studying.

5.1 International case study:

International case study helps to know the extent of possibilities and work opportunities regarding any certain project. Moreover, we get know the variants of any particular project resulted in various contexts.

5.1.1 *Royal festival hall, London:*

This study shows the contemporary use of the iconic building of the Royal Festival Hall, originally designed in 1951 for the Festival of Britain. Focuses are made on the current condition after the refurbishment done by Allies and Morrison Architects in 2007, in relation to the original concept and design .The study is done to understand the RFH and its public space through the lens of landscape urbanism. Since Muslim institute cultural complex should offer a public place to the city dwellers as well as the tourists, study on a public space like RFH was very legit to me.

JOURNEY IN LANDSCAPE:

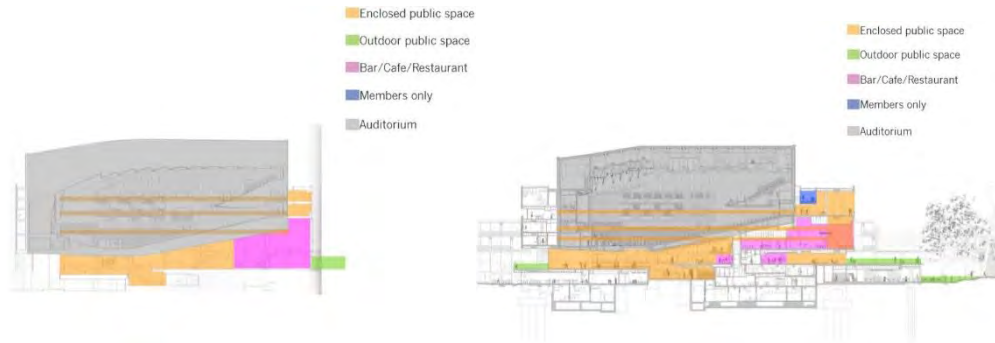


Fig 27: Space usage in before and after 2007 (Source: Nagasaki, 2014)

_The interior and exterior was linked and more spaces were made open to public after renovation of the project.

_ Since, there was less opportunity of practicing landscape outside the building, the designer brought the landscape inside of it by leaving more space for public .

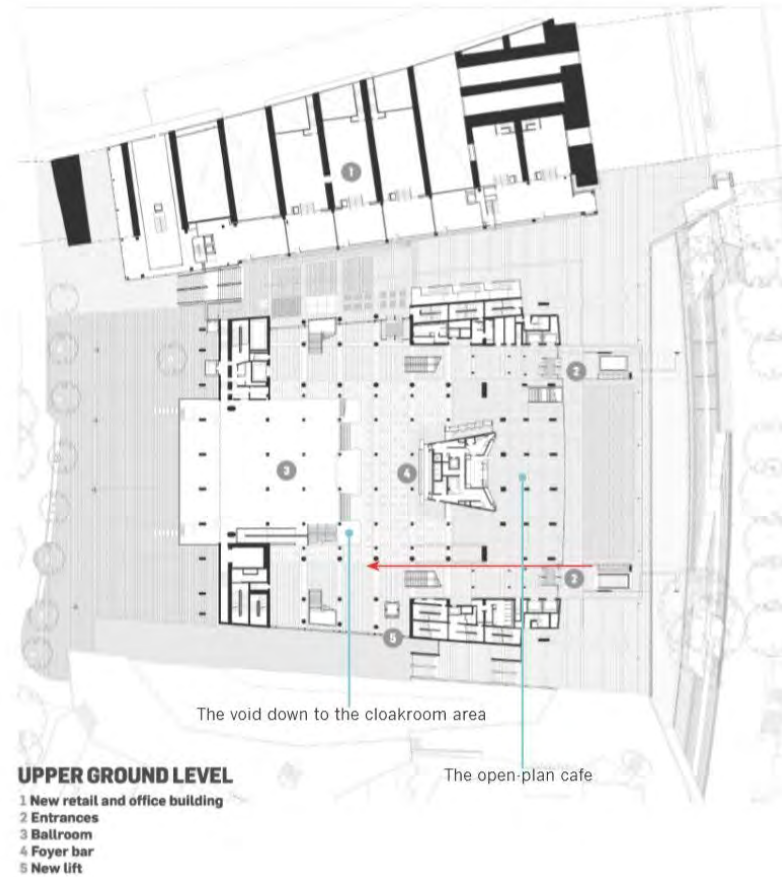


Fig 28: Upper ground level plan of RFG from 2007 (Source: Nagasaki, 2014)

_This plan shows two of the major chunks of public place within the building, the open plan café and the cloakroom beneath it which turned into a dancing hall after renovation.

_This open plan café is full of activity in the busy weekend.



Fig 29: Open Café and entrance on a busy weekend and various events (Source: Nagasaki, 2014)

_The entry through staircase blends into various places making it a seamless public space for everyone.

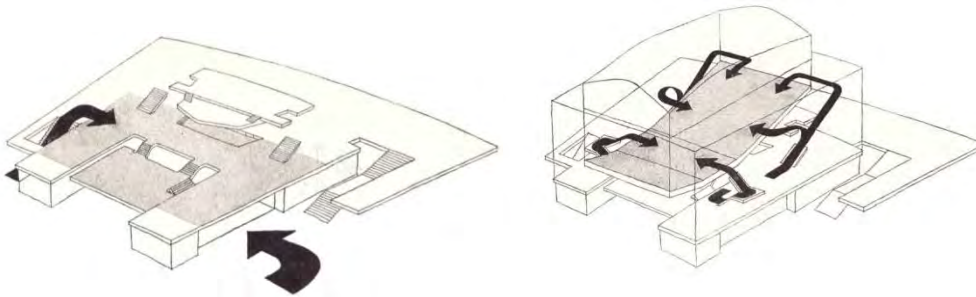


Fig 30: Entrance converting to main foyer Fig: Main staircase circulation and Terrace level (Source: Nagasaki, 2014)

_Like in a city, there are multiple ways and routes in the RFH where everyone can experience the space, walk freely and equally.

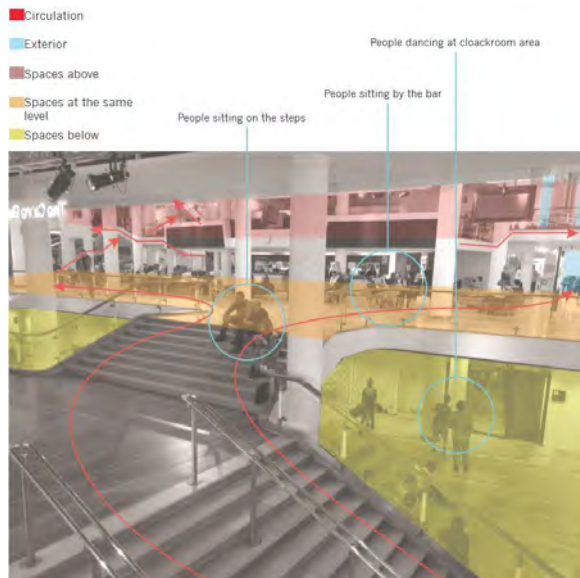
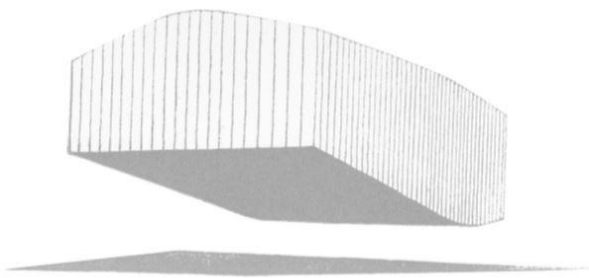


Fig 31: From one point various activity can be observed (Source: Nagasaki, 2014)

Continuous Surface

The theory of landscape urbanism encourages the idea of interdisciplinary where various boundaries are blurred. The second concept explores the idea of landscape as a continuous surface. These surfaces comprise the urban fabric when considered across a wide range of scales, from the sidewalk to the entire infrastructure.



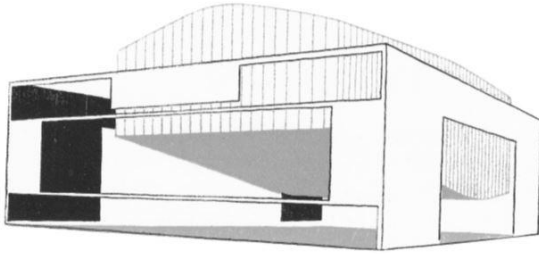


Fig 32: Shows the relationship between floating auditorium and foyer

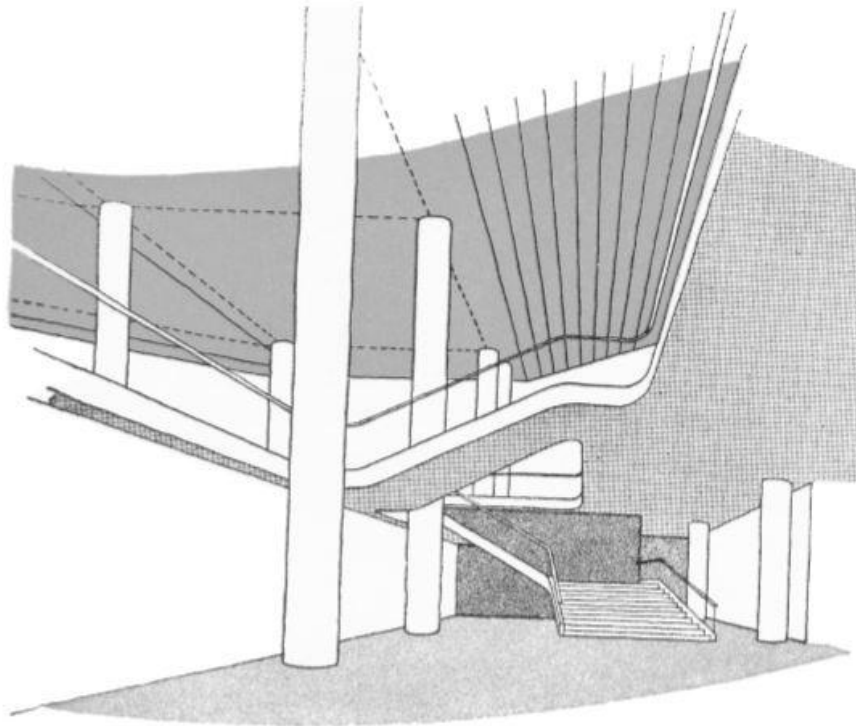


Fig33 : Continuous surface of the stair to floor revealing the underneath space of auditorium
(Source: Nagasaki, 2014)

_The surface links the foyer, the staircases, the galleries, and into all parts of the auditorium, „the flowing circulation from the symmetrically placed staircases and galleries which give access to all parts of the auditorium.

_The idea of continues surface also occurs on the underside of the auditorium, which shifts to become the ceiling of the main foyer. The presence of the

auditorium is therefore always prominent at the main foyer.

_After the major transformation by Allies and Morrison Architects, the floor level of the main foyer of the RFH is more continuous and creates a flowing of space without interruptions. Compared with the section of the RFH from 1964 after the addition, the continuation of the surface is noticeable.

_The steps to the main bar were removed so that the bar stands in the same level as the foyer where the bar becomes more inclusive with the rest of the space and less cluttered. Also the space feels more generous at the north entrance as there is a café in open-plan and the bookstore was removed .

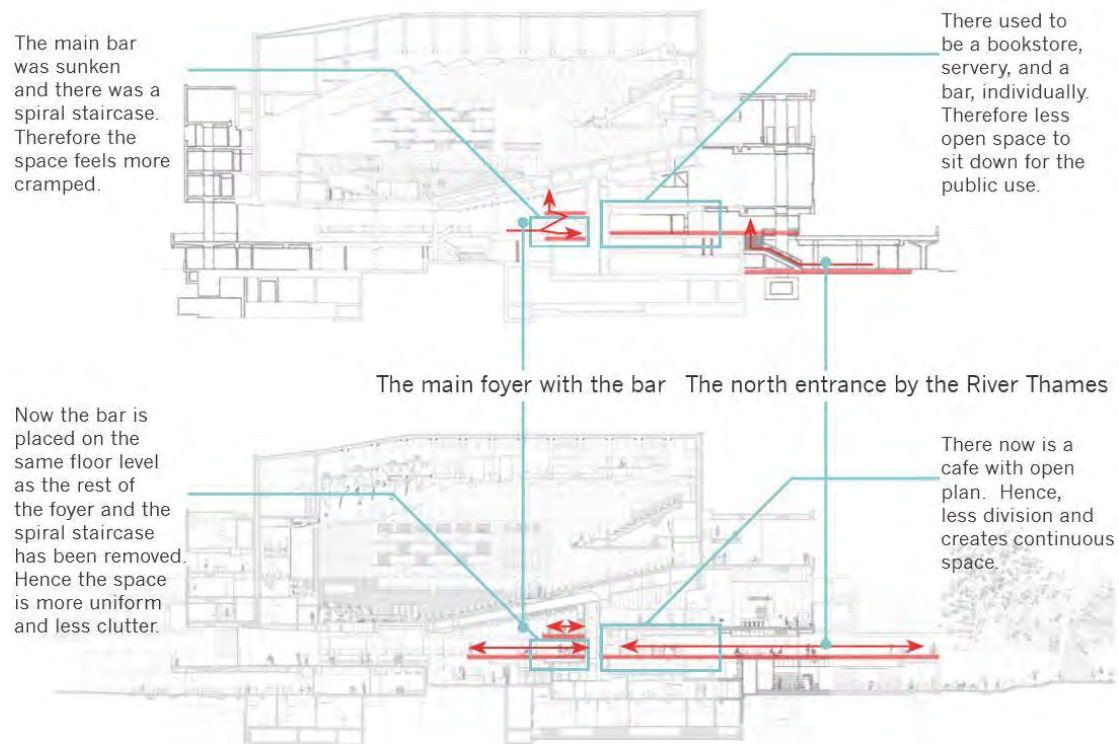


Fig 34: Difference of spatial flow (Source: Nagasaki, 2014)



Fig 35: Main foyer on a busy (left) and quiet (right) weekend (Source: Nagasaki, 2014)

_The limestone finish extended from the exterior surface to some of the interior surface in order to make it a large cumulative place.



Fig. 21 The exterior surface is limestone.



Fig. 22 The interior of the main foyer is also limestone, extending from the surface of exterior pavements.

Fig 36: Limestone at both exterior and interior surface (Source: Nagasaki, 2014)

Device that Enables other things to happen

At RFH space offers such an environment, which enables other things to happen, such as events, activities, and engagement.

_In the RFH there are plenty of public spaces which can be claimed by the people and create their own meaning in the environment. In the RFH there are plenty of public spaces which can be claimed by the people and create their own meaning in the environment



Fig37 : Various spaces offered at RFG (Source: Nagasaki, 2014)

_The RFH offers gathering space for the cyclist after work, study group, language lessons, and provide activity spaces for dancers to dance, children to run and supports both indoors and outdoor engagements. Such place „offer the only real hope of individual freedom and collective engagement in the enclosure of the city.

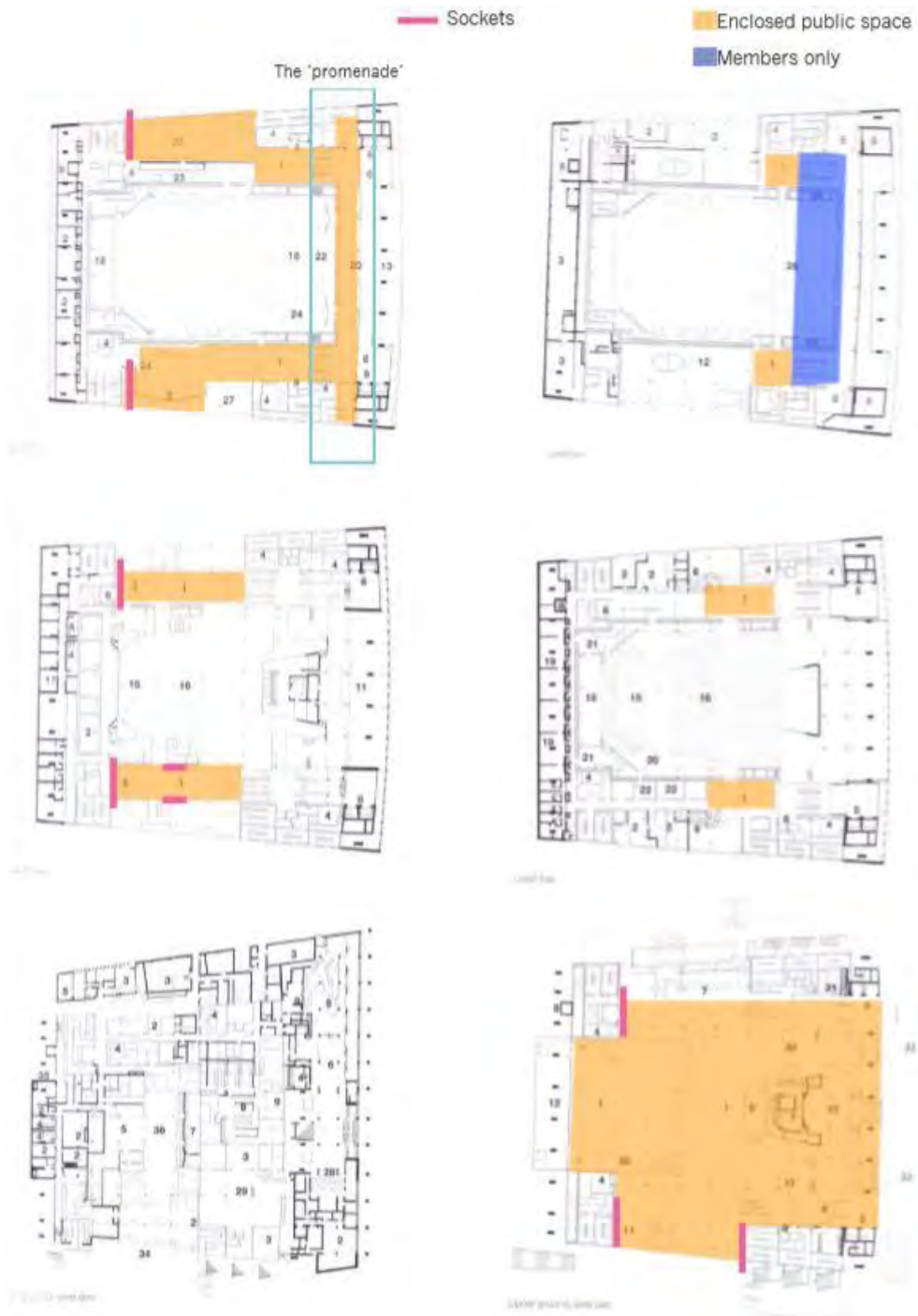


Fig 38: The plan at RFG associated with current activity .(Source: Nagasaki, 2014)

5.2 Local Case Study:

CHAYANAT

Location: Dhanmondi, Dhaka

Land area: 6.7 bigha

Architect: Bashirulhaq

The building of art school is performing for music, arts, dance training, library and a research center for art performance are arranged in a single building structure. The auditorium accommodates for 350 seats. The classes/practice rooms of music, art and dance are arranged on different floors according to their levels. The car parking is on the semibasement floor. A central court is designed in the middle connecting all the facilities surrounded it.



Fig39 :Exterior corridor and entrance



Fig 40: Skylight

Architectural features

_All the facilities are arranged in a single building providing the central court.

_All the class/practice rooms are arranged in a linear order surrounded the central court so that all the facilities are well defined and have clear accessibility.

The central court is located in the middle having the sky light from the top of the building.

_The entry of the building is well defined having a grand entrance for the pedestrian coming and an entry lobby space in the building.

_The auditorium has the separate entry for the public.

_The library is located on 4th floor of the building with a separate access with a huge accommodation of book facilities and reading.

_The research rooms are arranged on different floors according to many famous personalities of the Bengali literature.

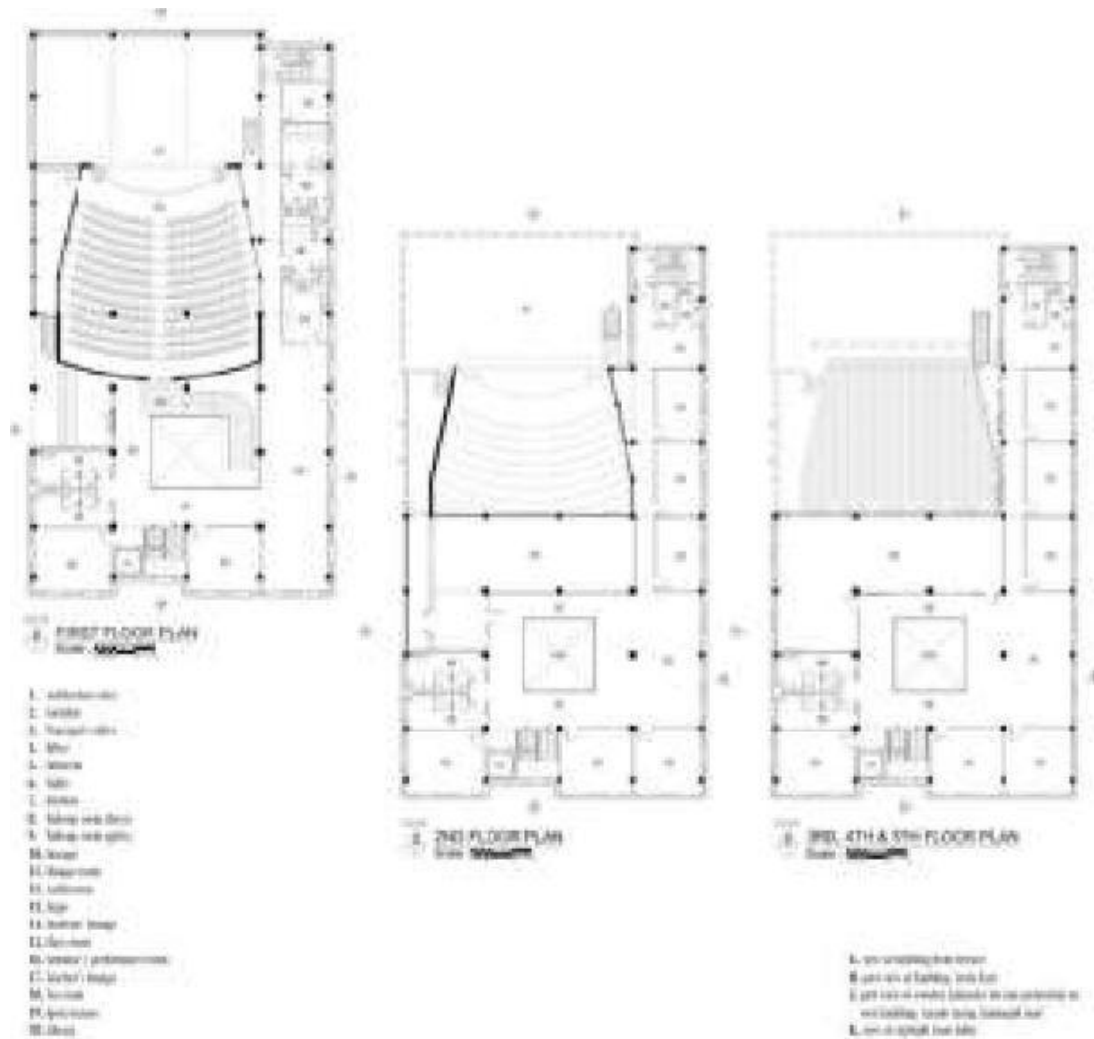


Fig 41: Plan of Chayanut

Architectural Analysis

- _ Very nicely designed indoor outdoor relationship.
- _ Selection of building material was very sensitive.
- _ Introvert design.
- _ Worked with shade and shadow.
- _ Entry is clearly defined.

6. DESIGN DEVELOPMENT

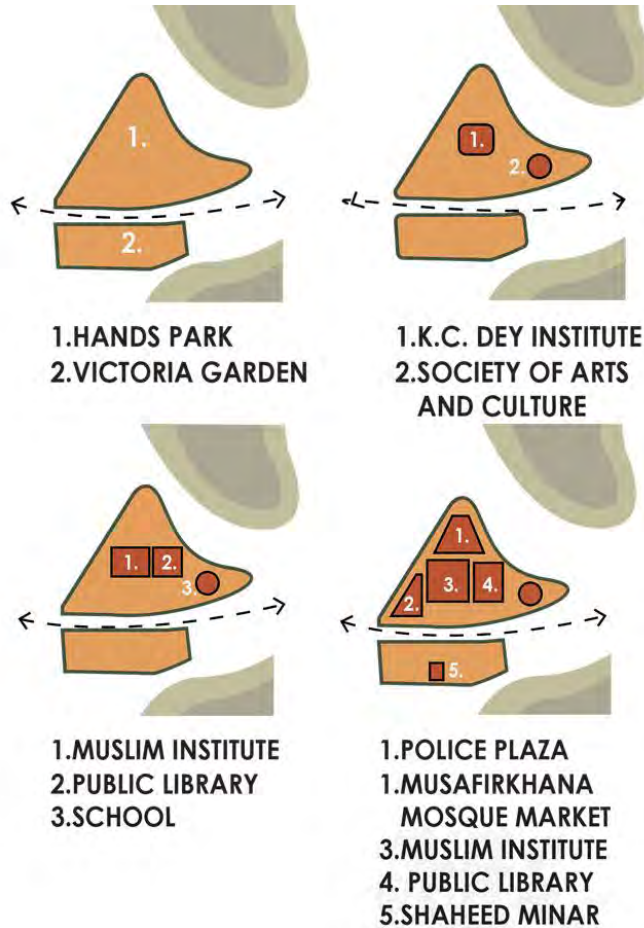
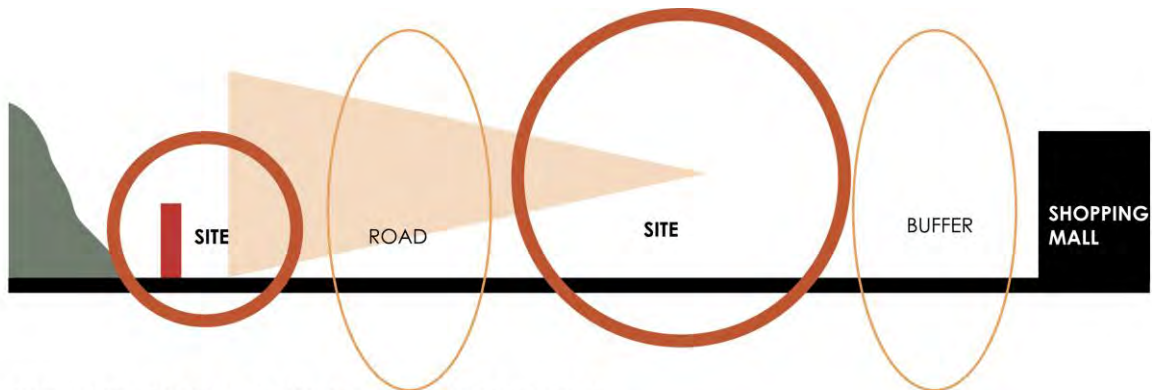


Fig 42: Location of site

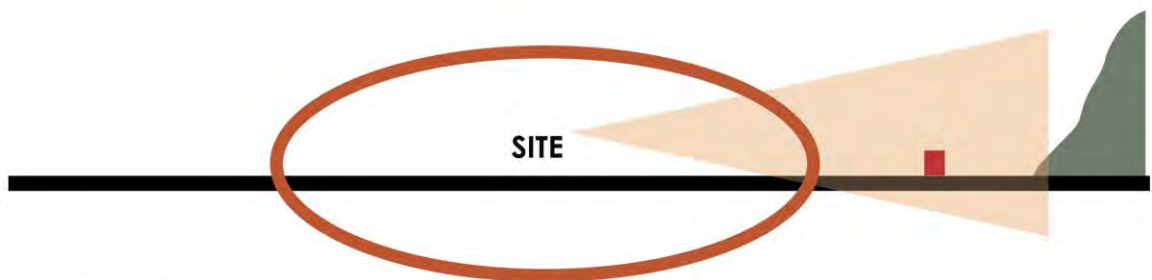
From the history of site , we got to know that the two of the park were invaded by the series of infrastructure built for mostly cultural purpose . Among them KC dey institute and society of arts and culture were the oldest structures. The society of arts and culture is still present there. So, keeping it intact and flourishing the activity of this clubhouse like institution was one of the major considerations

The site has two hills. The north hill is named as DC hill and south hill is Fairy’s hill. The second one is the highest hill of Chittagong. As a result respecting these two hills was another design consideration.

The third consideration was to make a buffer from police plaza market and as well creating as healthy and safe place in between the cultural complex and police plaza.



SITE SECTION LOOKING TOWARDS WEST



SITE SECTION LOOKING TOWARDS EAST

Fig 43: Identification of prime view from the site

Since this is a cultural complex , the first group of users are should be the guild . If the performance and cultural activities take part at the complex the opportunity of the spectators or the audience coming at the complex will rise . So the accessibility of the site was designed primarily thinking about the guild . So that they , can easily come to the site by walking or by non motorized vehicles. This was the fourth design consideration



Fig 44: Finding the common ground

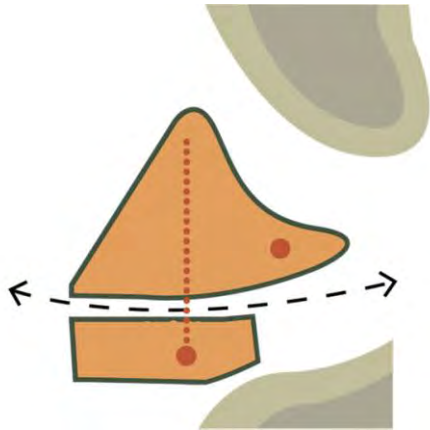


Fig 45: Access to the site

The above fig shows that , the KC road can be a pedestrian friendly road cum plaza since it works only as a link road at present . The red dotted line shows the vista of shahidminar, which people can have from the drop off.

The project was to be a Public library oriented cultural complex. But, library is such a function which generally draws less amount population. It requires some sort of attachment and engagement to be in a library. On the other hand people are easily drawn by entertaining activities such as fair, live performance and food court etc.



Fig 46: Layers according to time, access and engagement .

Hence, the entertainment section which is consist of two auditoriums at one end of the site and shahidminar complex and souvenir shop at the other end of the site are situated at the ground

floor.

The second layer is enable layer. Where the multipurpose and café are situated. In this layer people will participated in various sorts of functions, seminar, lecture and small programs in the multipurpose. This section also has a direct connection with the museum. It will enable people's engagement with the higher strata of the complex.

The third layer is engagement layer. Where people will go to the first layer of library. Here, the teen center, general library, ADA supported library and general library are place. This will be the inception of the relationship between people and library. This section can also be named as mixing chamber.

The fourth layer is the explore layer , In this section the audio visual library , reference library , remote learning and amalgamation of other libraries from various parts of the world will take place . People will explore the vast spectrum of knowledge in this section

Finally, come the enlighten layer . In which people are encouraged not only to do study but also to create. It will prove the maximum amount of engagement with maximum filtration of users. In this layer the personal study rooms, writers nook and archive is placed.

Another justification of putting library on the top layer of the complex is all the important buildings in Chittagong are situated on the top of the hill since this city has marshy lands and water logging problem. Hence, people here are habituated to see important places on higher levels from the ground.

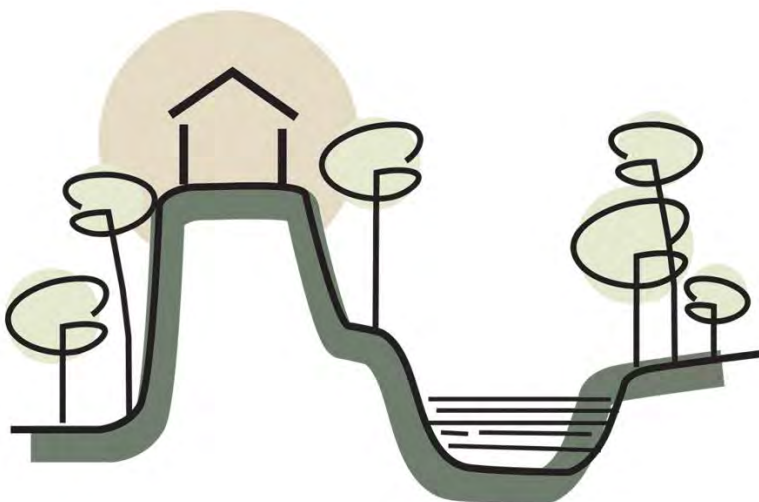


Fig 47: Conventional placement of important buildings in Chittagong

While massing , the first consideration was so define a buffer space from the police plaza. Also

because of the climatic consideration the mass had to be at north-south orientation .However by doing so, there was a chance for creating a potential unhealthy and unsafe place at the north of the site .To avoid this the main building was bended according to the line of existing KC DEY road .

Another consideration was to keep the shahidminar and its surrounding as open as possible since it requires maximum physical and visual accessibility in order to become a successful public gathering space . This is why the museum mass which is situated by the next to shahidminar is connected with a minimal connection such as a light weighted ramp bridge.

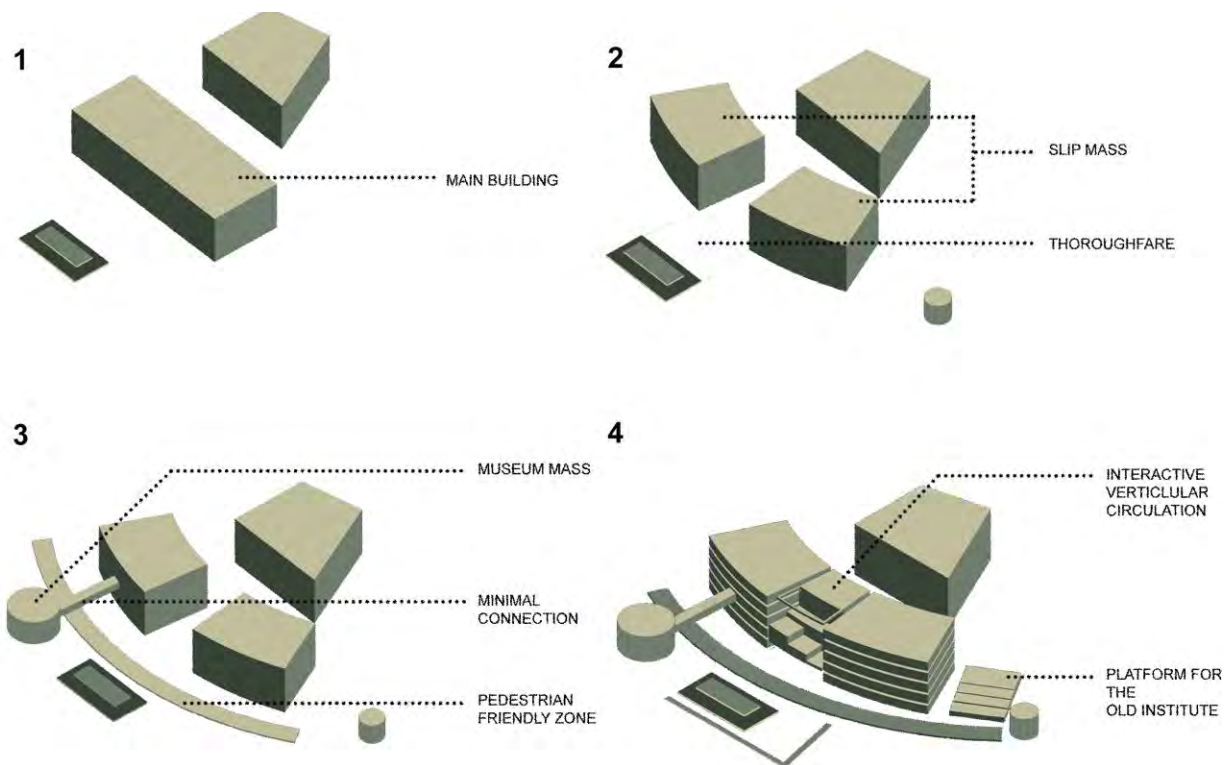


Fig 48: Massing phases

Later on, the KC deyroad, which was basically a link road between two major arterial roads, was designed as a pedestrian friendly plaza with different material in order to allow maximum public attachment and gathering this complex could offer.

PLANS



1. Vehicular drop off.
2. Bigger Auditorium
3. Smaller Auditorium
4. Amphitheater
5. Society of art and culture
6. Souvenir shop
7. Shahid Minar
8. Open Platform

Fig 49: Ground floor plan

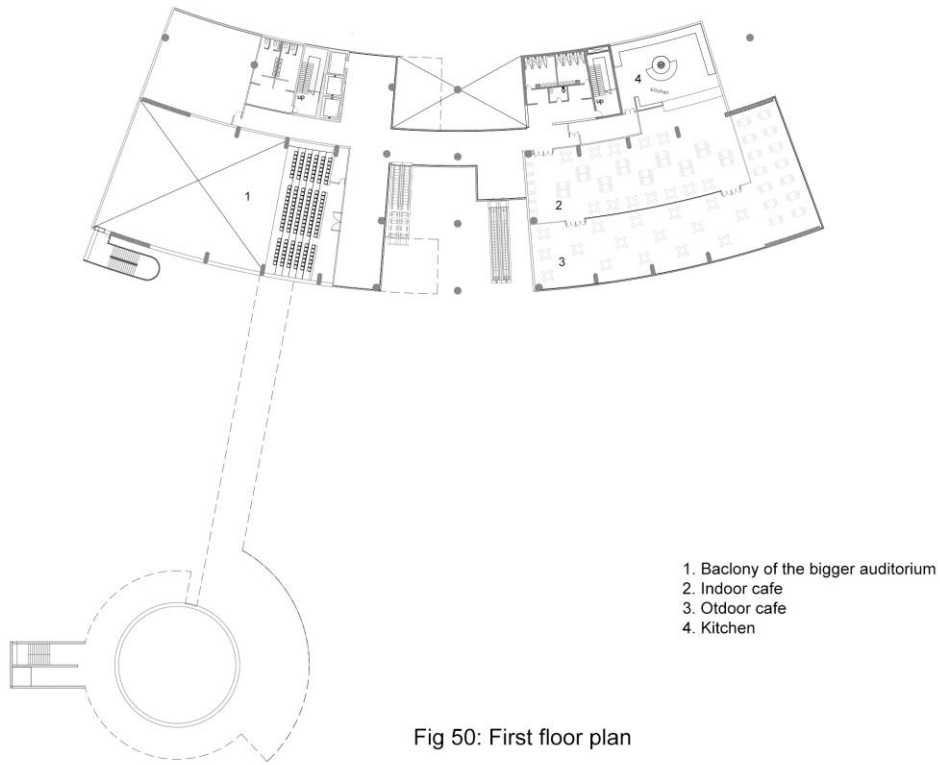


Fig 50: First floor plan

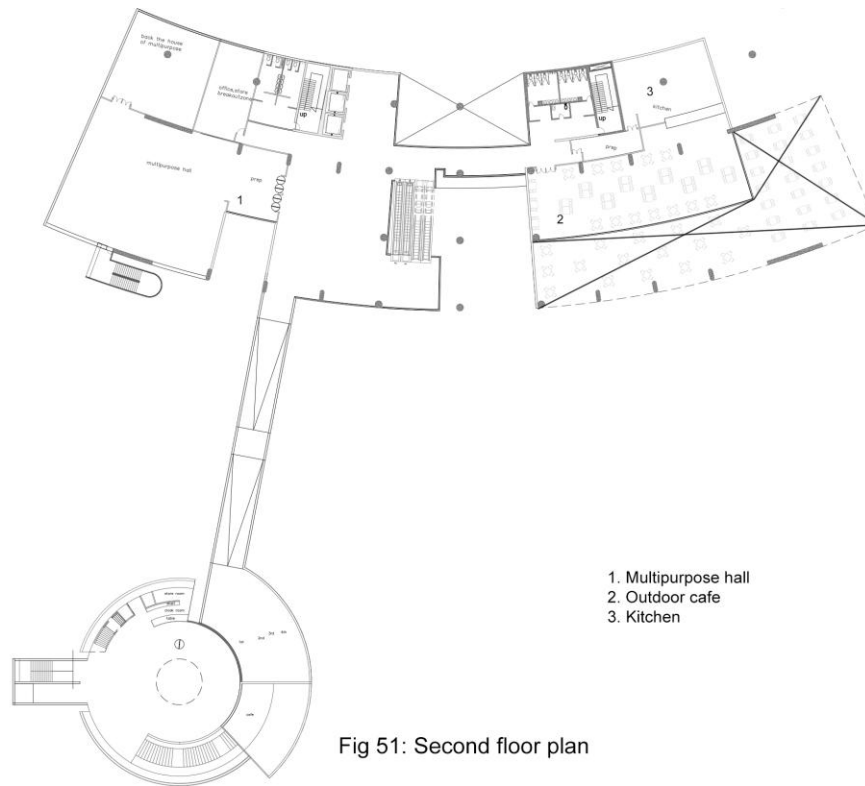


Fig 51: Second floor plan

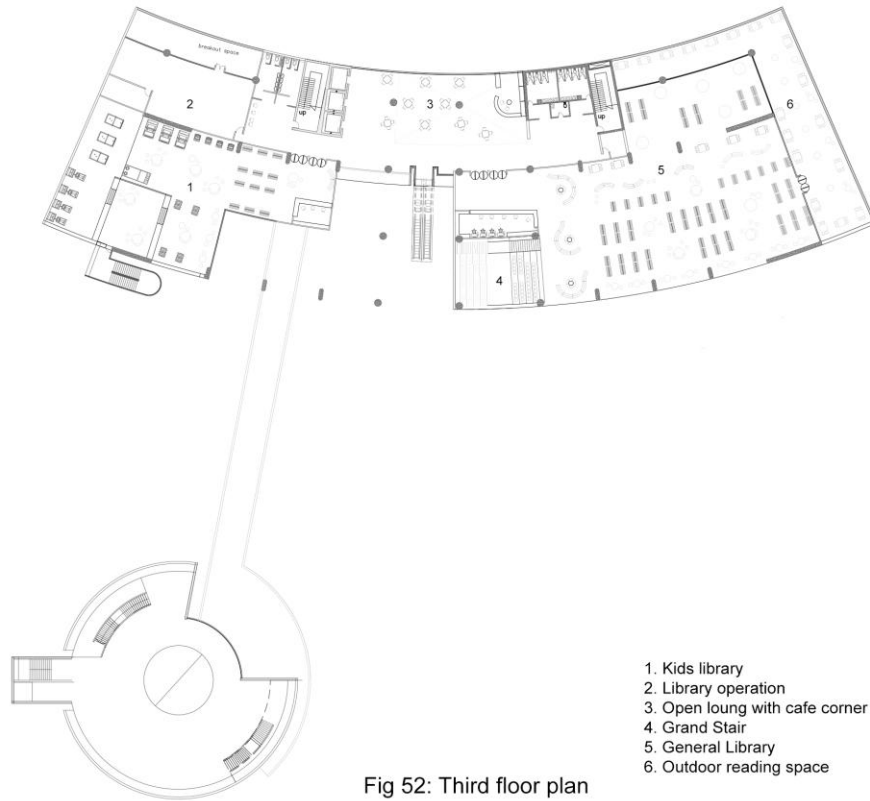


Fig 52: Third floor plan

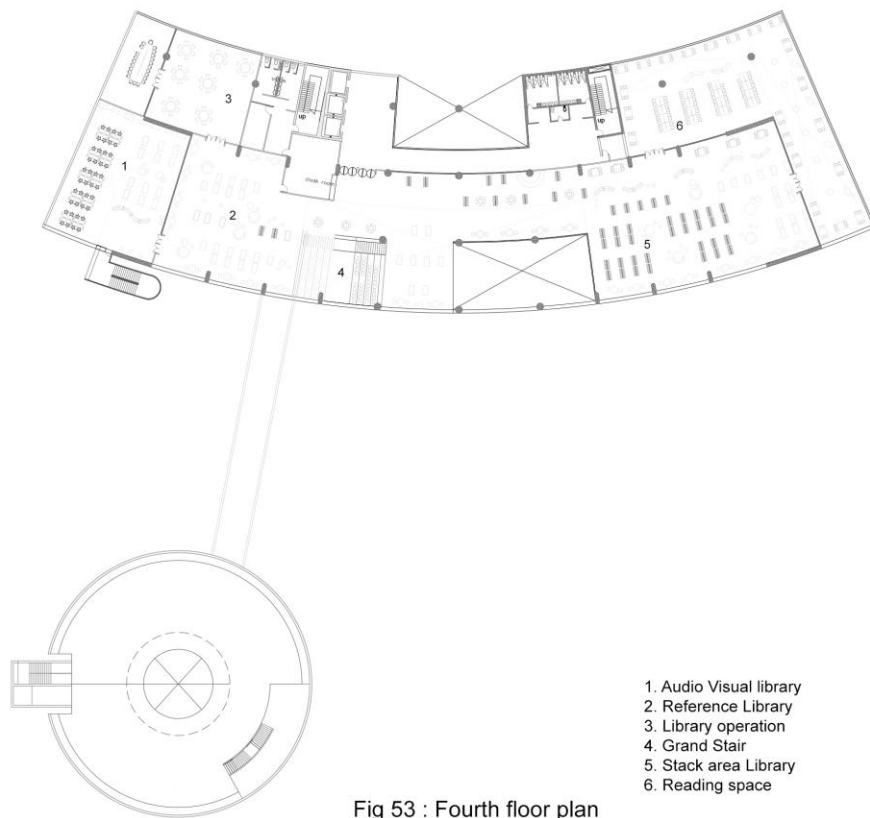
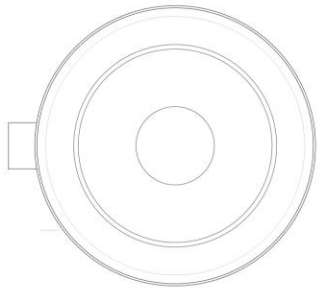
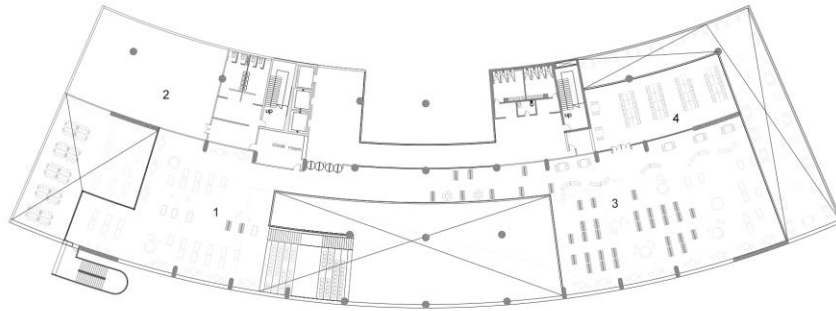


Fig 53 : Fourth floor plan



- 1. Stack Area
- 2. Archive
- 3. Reading Area

Fig 54 : Fifth Floor Plan

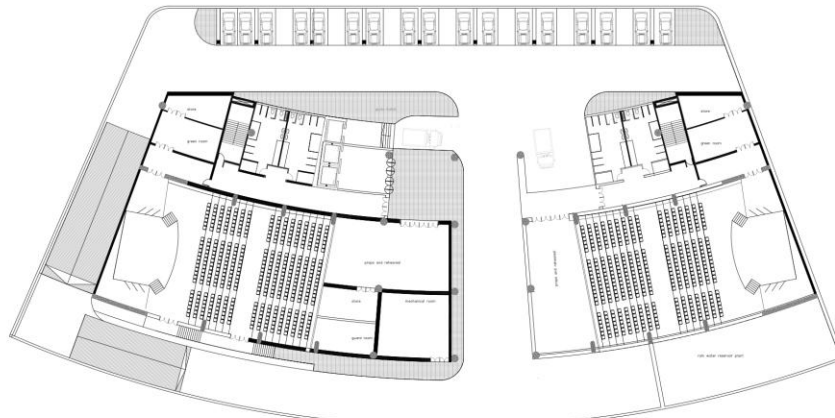


Fig 55 : Basement 01 Plan

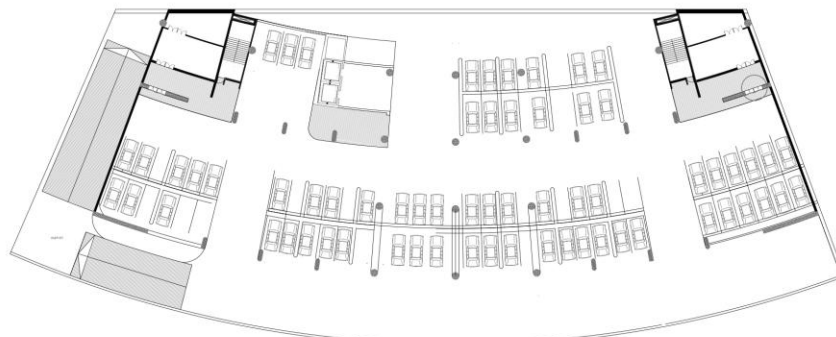


Fig 56 : Basement 02 Plan

SECTIONS AND ELEVATIONS

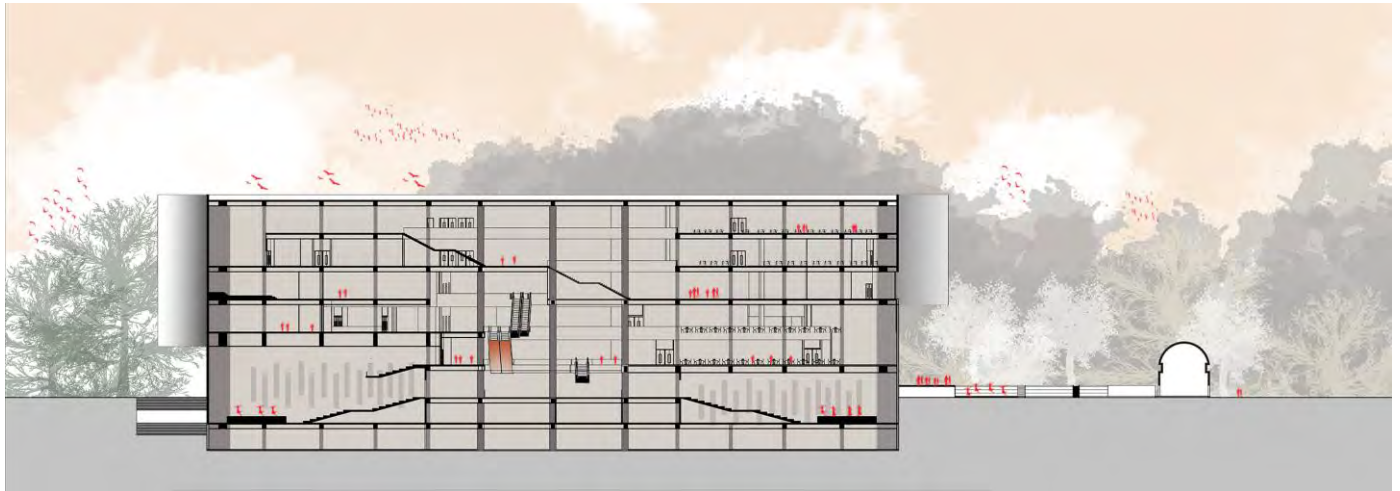


Fig 57: Section AA"

This section shows the correlation between various functions such as multipurpose library, auditoriums and grand stair. It also shows the interactive space between the old structure and the main building through an amphitheater.

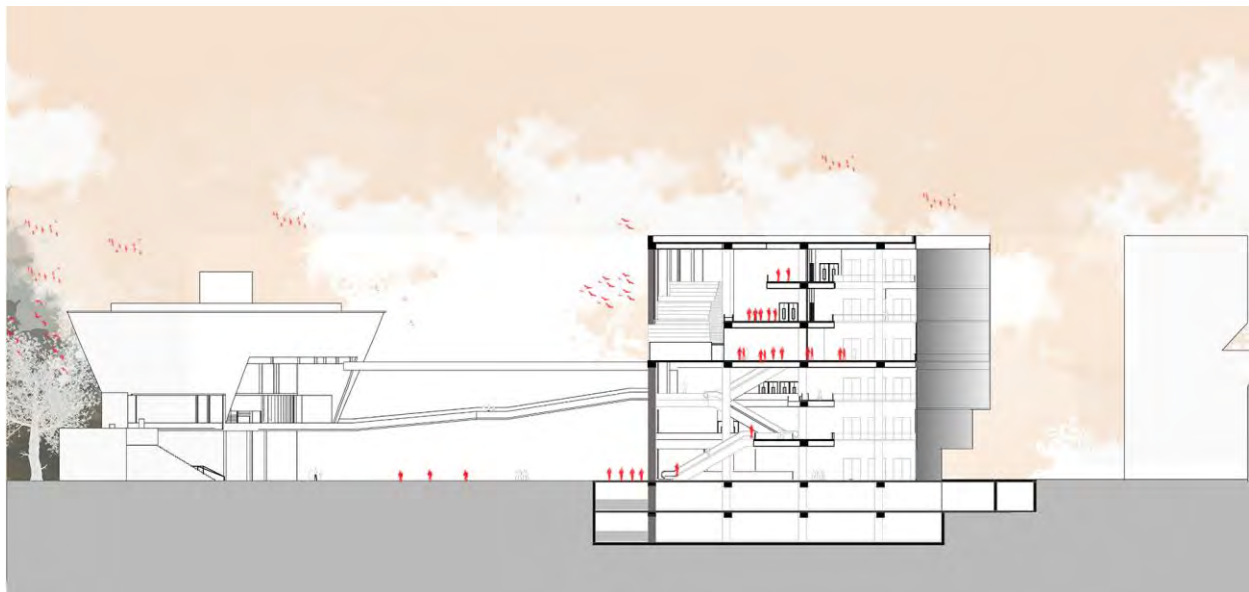
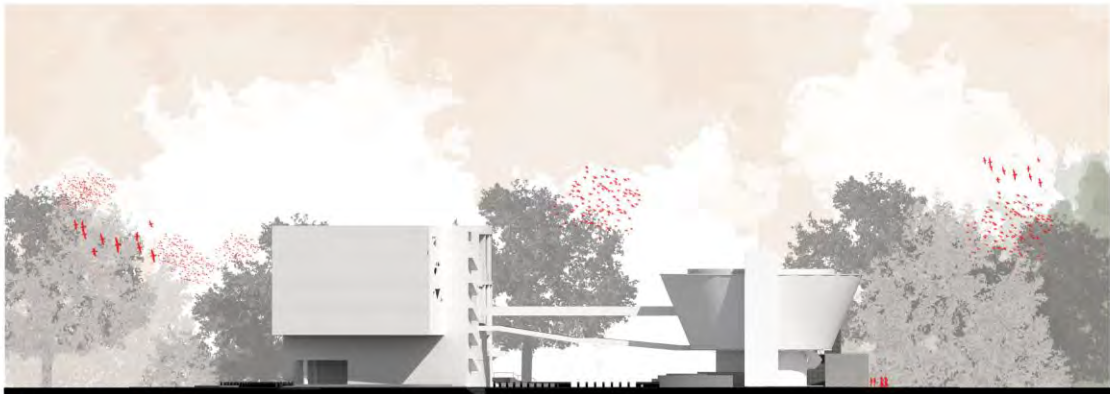


Fig 58 Section AA"

This section shows the connection between the main building, shahid minar and police plaza.



WEST ELEVATION



SOUTH ELEVATION



EAST ELEVATION



NORTH ELEVATION

Fig59 : Elevation

RENDERED IMAGES



Fig 60: Renderd image

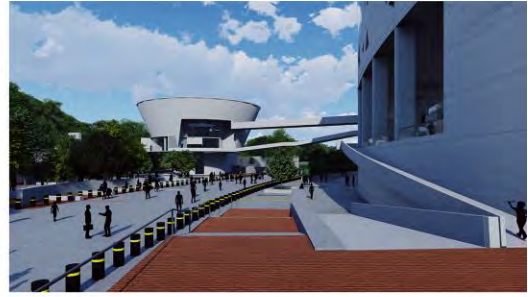


Fig 61: Renderd image



Fig 62: Renderd image



Fig 63: Renderd image



Fig 64: Renderd image



Fig 65: Renderd image



Fig 66: Renderd image

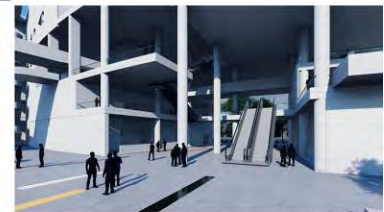


Fig 67: Renderd image



Fig 68: Renderd image



Fig 69: Renderd image

CONCLUSION :

Aim of this project was to create the middle ground for the people living there and also for the very connected but different cultural activities. Giving exposure to the old cultural institutes and their practices were also another focus of this project. Through this open ground Chittagong's handicrafts, artist and artisans community will get an exposure and rejuvenate their lost identity. This design focused on creating a cultural platform that will create a pipeline in order to sustain the cultural heritage of Chittagong. Apart from the practice of cultural activities this complex will also draw people towards the public library . This space will serve the community as well by giving them food courts, open art exhibition , open amphitheater to use according their immediate need .Moreover, the it will serve as a space where the different people from different culture and believe will find a common ground, will co-exist together .

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