



TAREQUE MASUD MEMORIAL AND CULTURAL CENTER

By
Nafia Binte Kibria
16308002

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

Department of Architecture
BRAC University

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Declaration

It is hereby declared that

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2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
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Student's Full Name & Signature:

A handwritten signature in black ink, appearing to read 'Nafia Binte Kibria' with the date '31.1.22' written below it.

Nafia Binte Kibria
16308002

Approval

The project titled “অন্তর্ঘাট্রা,
Tareque Masud Memorial and Cultural Center; Bhanga, Faridpur”

submitted by
[Nafia Binte Kibria (16308002)]

Of Fall, 2021 has been accepted as satisfactory in partial fulfillment of the requirement for the Bachelor of Architecture degree on January 10,2022.

Examining Committee:

Supervisor:
(Member)

Mohammad Habib Reza, PhD
Associate Professor,
School of Architecture and Design,
Brac University

Md. Samiur Rahman Bhuiyan
Lecturer, School of Architecture and Design,
Brac University

Departmental
Chairperson:
(Chair)

Zainab Faruqui Ali, PhD
Professor and Chairperson,
School of Architecture and Design,
Brac University

Abstract

Tareque Masud was a Bangladeshi film director, producer, screenwriter, and lyricist who was born in Nurpur Village in the Faridpur District. He was a pioneer in his field and a role model for independent filmmakers. Through his works, he aimed to inspire and enlighten young minds about Bangladesh's liberation war, as well as to show them the beauty of the country, its surrounds, its historic past, and the beauty of connections between the creator's creations.

The importance of preserving his legacy and works has gained attention after his passing. So, the Tareque Masud Memorial Trust has taken an initiative to preserve his works and memories while also completing unfinished works in order to promote understanding, his perspective, and his dedication to our country and culture. The memorial is also needed to let the young generation know about his life and dedication towards the country.

The design strives to satisfy its requirement with an extra taste of the philosophy of neo-contextuality with preservation of the history and philosophy of Tareque Masud with the engagement of general public, and attracting cultural activists, researcher and tourists.

Keywords: Tareque Masud, memorial, cultural center, neo-contextuality

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Chapter 1: Introduction

1.1 Introduction to the Project

Tareque Masud was an ambitious film director, film producer, screenwriter and lyricist born in Nurpur Village of Faridpur District in Bangladesh. In spite of having a strict madrasa education background in early life, he was established to enter general education by completing his HSC from Adamjee Cantonment College and eventually graduating from Dhaka University with a degree in History. He was a pioneer in his field and an inspiration for young film makers. The nine historic months of liberation war of Bangladesh affected and also inspired him to dedicate his life to make films to raise social awareness and to inform the young generation about our liberation war. His first film **Adam Surat (1991)** and other documentaries including, **Muktir Gaan (1995)**, **Muktir Kotha (1999)**, **Naria Kotha (2000)**, **Naroshundor (2009)** brought record audiences and became a cult classic which are mainly based on the plot of '71 liberation war and about the affected people during the war. He also made other films to raise awareness against all the superstitions and other inconsistency of the society such as *The Clay Bird (2002)*, *Runway (2010)*. These films won the Critics' Prize (FIPRESCI Prize) at the Cannes Film Festival (2002), was the first Bangladeshi film to compete in the Oscars, and was released in many countries around the world.

Through his works, he tried to introduce the young minds with the liberation war of Bangladesh, inspire and make them see the beauty of the country, the surroundings, the glorious past and the beauty of relationships between the creatures of the creator. He always That is the reason he was also known as the '**Cinema Feriwalla**' (Vendor

of Movies) for the way in which he showed his films, touring remote towns and villages throughout the country with his mobile projection unit. Unfortunately, his adventure came to an end on August 13, 2011, when he was lost in a horrific traffic accident.

After his death, the necessity of preserving his memory and works has drawn the attention. So, the Tareque Masud Memorial Trust has taken an initiative to preserve his works and memories and finish the unfinished works of him. The memorial is also needed to let the young generation know about his life and dedication towards the country.

1.2 Aim and Objectives of the Project

The aim of this project is to preserve his works and memories as well as finish the unfinished works to spread the knowledge, his vision and also the dedication towards our country and culture.

1.2.1 Objectives of the Project:

- To represent our liberation war's history among the youths through the historical documentaries "Muktir gaan" and "Muktir kotha" directed by Tareque Masud.
- To create a platform where people from all races of life can come and gather here and can express their gratitude towards Tareque Masud
- Students, teachers and researchers can come here to know more about Tareque Masud and his creations.
- To bring out the culture through organizing cultural programs on special occasions and on the death anniversary of Tarque Masud to spread his vision to mass people.
- To create an opportunity for local and guest artists and also from abroad will gather and participate in the cultural programs.
- In depth research on the works of Tareque Masud will be conducted here and his historic works will be preserved and protected here for the future generations to come.

1.3 Project Rational

The proposed site (around 4.2 acre) of the project is Tareque Masud's village home which is located at Nurpur, Bhanga along the Dhaka- Khulna highway in Faridpur district. The site is about 30 km away from Faridpur through the Faridpur- Bhanga highway and about 40 km away from Mawa water terminal. Natural resources are increasingly on the site. Small ponds, paddy fields, and small huts surround it. The location contains the Masud family's home as well as Tareque Masud's grave and, most importantly, his memory.

Despite the fact that the family burial was nearby, he was buried in the courtyard because it was his favorite place. The significance of the site's preservation can thus be appreciated. A memorial is a place where one's memory is preserved. The proposed site is his memory landscape. From an architectural perspective, it demonstrates that it was the place and surroundings, as well as the flavor of this village, that inspired the most Tareque Masud and his cinematic adventure. Through the elements of the site, there is an opportunity to create the journey along with it which one might experience in different ways, but had always feel the presence of an unbound soul of Tareque Masud.

1.5 Project Summary

Name of the Project: “অন্তর্যাত্রা, Tareque Masud Memorial and Cultural Center; Bhangra, Faridpur”

Implementer of the Project: Tareque Masud Memorial Trust

Location: Nurpur, Bhangra, Faridpur

Site area available for the Project Development: 17000sqm

Proposed built-up area of the Project: 8000 sqm

Proposed Program of the Project:

1. Administration & Research Center

1.1. Administration

1.1.1. Entry, Lobby & Waiting area

1.1.2. Director’s Room

1.1.3. Asst. Director’s Room

1.1.4. Office

1.2. Research Center

1.2.1. Digital Archive

1.2.2. Research Coordinator

1.2.3. Research Lab

1.2.4. Research Workplace

1.2.5. Study Area & Workplace

2. General Library
3. Multipurpose Hall

4. Cultural Center Folk
5. Music Zone
6. Drama Zone
7. Painting & Sculpture Studios
8. Audio- Visual Center
9. Workshop

10. Memorial & Exhibition Center
11. Open Platform for Various Cultural Activities
12. Space for Local Artisan
13. Cafeteria
14. Meditation Space

Chapter 2: LITERATURE REVIEW

2.1 Tareque Masud

Tareque Masud, Full name is Abu Tareque Masud was an ambitious film director, film producer, screenwriter and lyricist. Tareq Masood has been involved in filmmaking since the beginning of 1982 (Masud and Masud,2012). The main theme of his films was documentaries. He along with Catherine Masud, he has produced numerous documentaries and shorts through their production company.



Figure2.1: Tareque Masud

Source: Theater Institute of Chittagong,2014

2.1.1 Birth-Childhood-Growing up:

In a recent bibliography about Tareq Masud mentioned that, Tareque Masud was born in Nurpur village of Bhanga district of Faridpur. His father's name is Mashiur Rahman Masud and mother Nurun Nahar Masud. He started his education in a madrasa. Bhanga started studying at Eidga Madrasa. He later passed Maulana from a madrasa in Lalbagh, Dhaka. After the war of liberation, he passed SSC in the first class through private examination from Bhanga Pilot High School in Faridpur. After studying at Adamjee Cantonment College for six months, he was transferred to Notre Dame College and later obtained his bachelor's and master's degrees in history from Dhaka University. (Rahman,2021).

Tareque Masud believed in Judo-Christianity from an early age of his life. That is the reason he made reference of "Ibrahim" which significant the connection between three religions like Islam, Christianity and Judaism.(Cholochittra Jatra 2021)

2.1.2 The Biggening of Masud's Era:

Tareque Masud, this man who studied in a madrasa did not watch any movie till he got up in the university. He first saw 'Pather Panchali', also on a 16 mm projector. After that the movie sat down with the ghost. The thing remained with him till death. (Rahman,2020)

At the end of 1982, after completing the film appreciation course from the Bangladesh Film Archive, Tareq Masood started making the first documentary, Adam Surat with Mishuk Munir. The work of Adam Surat was completed in 1979. is not on the renowned painter Sheikh Mohammed Sultan's colorful life, not even on his paintings, rather on the surroundings of SM Sultan's later life that transformed him from the artist Sultan

to a noble Sultan. The film started with a very short description of Sultan's life that lasts only two minutes, too short to cover the whole life. In an interview of Tareque Masud said about his concepts,

"I did not want to merely tell his life story. My focus was the artist's morning, his afternoon, his evening, and his night. Where he goes, what he does; it was about the village of Bengal through his eyes. That's why I finished telling his basic life story in the first 90 seconds."



Figure2.1.2: Tareque Masud and Mishuk Munier at work on *Adam Surat (The Inner Strength)* in 1984

Source: Ali Morshed Noton(1984)

In the film, Tareque Masud wanted to show, the surroundings of Sultan, the kingdom of the Sultan (King) that shaped the thought, view, philosophy of the great artist

through village life repeatedly, the villagers, their festivals, the Chitra river. (Rahman, 2021)

2.1.3 Liberation War'1971 and Tareque Masud:

Tareque Masud was young during the war of liberation and could not take part in the war. As an adult, he had fought with the camera, portraying the liberation war in his own way on celluloid. While living with Tareq, working on 'Muktir Gaan', 'Muktir Kotha' or 'Matir Moyna',

2.1.3.a Muktir Gaan (1996):

Released in 1995, Mukti Gaan is a documentary on the liberation war of Bangladesh directed by Tareq Masud and Katherine Masud. American filmmaker Lear Levine joined a group of cultural activists in 1971 with the intention of making a documentary on the liberation war of Bangladesh. These members of the group called “Bangladesh



Figure 2.1.3. a: Muktir Gaan (1995), Source: Alchetron (2018)

Mukti Sangrami Shilpi Sangstha' used to inspire the freedom fighters and refugees by singing patriotic and fighting songs. Levin collected about 20 hours of footage from these artists. Towards the end of the war, he returned to the United States. He could not make a documentary due to lack of financial support. (Limo,2021)

After two long decades, in 1990, Tareque and Katherine Masud collected this footage from the New York. Mukti'r Gaan is basically a documentary but it is as clear as a story. From the speech on March 7, the scene of Tareque Masud skillfully portraying the freedom fighters' morale and courageous steps in the camp by singing Bangla songs with the Bangladeshi flag in the truck is bound to bring revolution in the mind and calmness in the eyes. Hundreds of people have been waiting in line for the film since its release in 1995. "Song of Liberation - A Pilgrimage for the Birth of the Nation. (Ashraf 2021)



Figure 2.1.3. b: *Muktir Gaan* (1995)
Source: Alchetron (2018)

2.1.3.b Muktir Kotha (1999):

"Muktir Kotha" (1999) is a Bangladeshi drama film directed by Tareque Masud and Katherine Masud. The story of the struggle of the people during the war of independence of Bangladesh in 1971 has been narrated. The film tells the story of how ordinary people have been victims of genocide, rape and brutality. The incompleteness of *Muktir Gaan* (1996), Masud wanted to fulfill the story in the *Muktir Kotha* (1999).

2.1.4 Philosophy and Dedication of Tareque Masud:

The main purpose of this essay is to explore the style of late filmmaker Tareque Masud. Most of his films were not limited to story-telling, but also included his thoughts on various aspects of contemporary society such as human life, folk culture, religion, politics, state, world, etc. In this context, the topic of 'Bengali nationalism' has also gained importance in several of his films (Auwal, 2017).



Figure 2.1.4. a: Tareque Masud in the set of *Matir Moyna* (2002)

Source: Daily-Star (2013)

With the film '*Matir Moyna*', Tareq Masood has left his mark on the pages of Bangladeshi film history. He made the film in 2002, combining religious prejudice with the liberation war of 1971. It is said that the film traces the director's experience of his madrasa education as a child (Limo 2021).

In the bibliography of the Tareque masud, it is mentioned that, he had lamentation about the post-released situation of *Matir Moyna* (2002). While the film was receiving the prestigious 'International Critics Award' in Cannes, the film was banned in the

country. The film was released in London and India, screened at the Edinburgh and Marrakesh International Film Festivals, as well as at prestigious venues such as the Museum of Modern Art. But even then, it was banned in Bangladesh. Released much later. Again, while doing 'Adam Surat' about SM Sultan's biography, he canceled his decision to go to America to study film. Because SM Sultan was ill then. If he went abroad, maybe the documentary of Tareq Masood would not be made anymore. He invested all the money to go abroad behind the movie. (Masud and Masud,2012)

Tareque Masud mentioned most of his interviews that, how the works of Satyajit Ray inspired him most. Moreover, there are a few people, who very close to Tareque Masud, from whom the beginning of making movies, they are Alamgir Kabir, Lear Levine and many. He also assisted Zaheer Raihan in 'Stop Genocide'. (Rahman,2021)

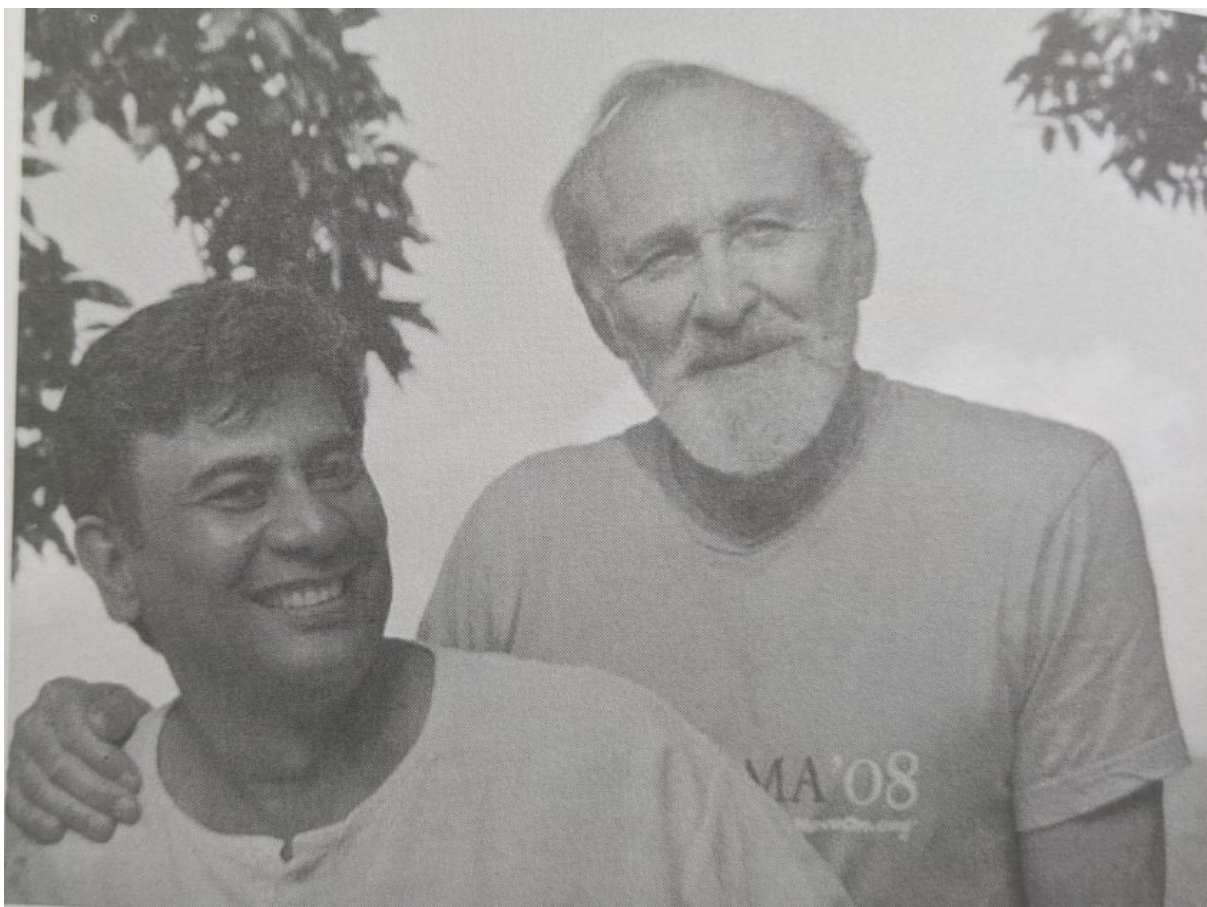


Figure2.1.4. b: Tareque Masud with Lear Levine

Source: Cholochittro Jatra (2012)

2.1.5 Katherin Masud:

Twenty-one-year-old Katherine came to Bangladesh to do a course for her PhD degree. Her Father was a university teacher, she wanted to be a teacher herself. The subject that Katherine was reading was called Development Economy. One has to go to a university in a developing country for one year to do a thesis on the economic condition and dynamics of that country. Katherine chose Bangladesh. Katherine never imagined that when she boarded a flight to Dhaka in 1967, she would form a soulful relationship with the people of the country where she was going, and she would never be able to break this bond.



Figure 2.1.5. a: Tareque Masud and Katherine Masud

Source: Dhaka Tribune (2012)

From the Adam Surat to Kagojer phool Tareque Masud's wife Katherine Masud was involved with him in every project. For the next two decades, the couple traveled across the country. Made documentaries, made movies, traveled from Teknaf to

Tentulia in search of stories, shooting spots. Gradually Katherine learned to understand the concept of the film, getting acquainted with Tareque's other producers and crew friends.

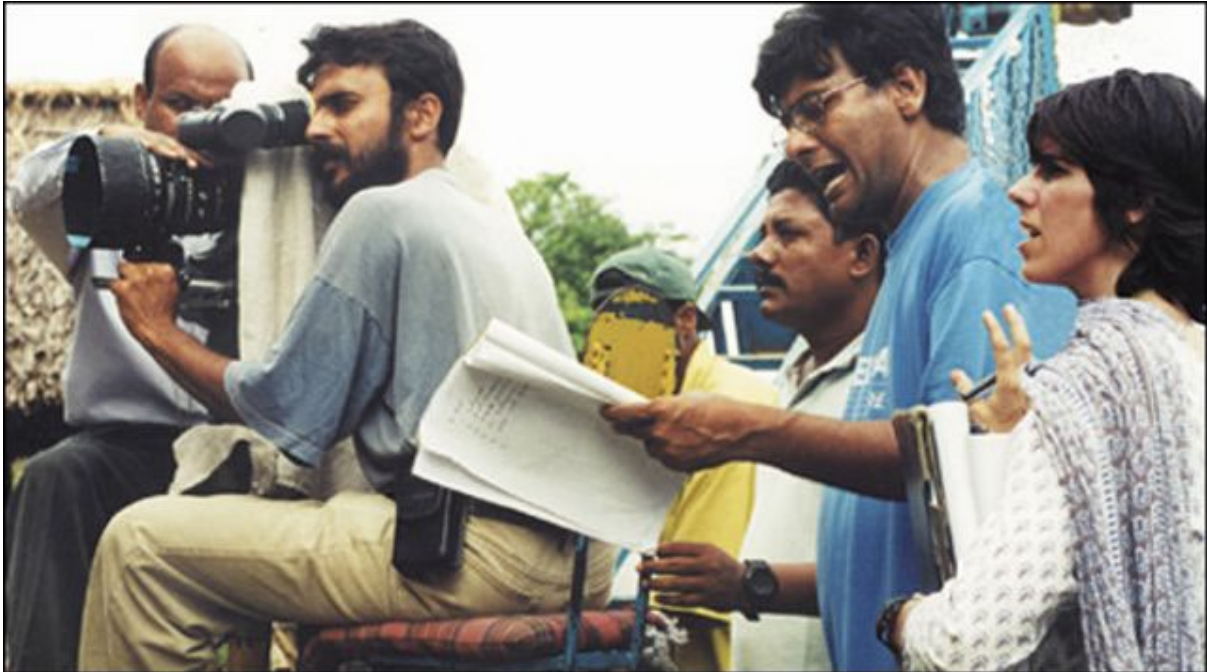


Figure 2.1.5. b.: Tareque Masud and Katherine Masud at a film direction

Source: Choloচিত্রাJattra(2012)

In need of communication, Katherine has mastered the Bengali language on her own, so that no one gets embarrassed while talking to her. Katherine knew nothing about the liberation war. After getting acquainted with Tareque Masud, she came to know about this glorious chapter of Bengali freedom war. The way this young woman from abroad has felt the sacrifice of three lakh martyrs or two lakh heroines in her heart. Tareque Masud and Katherine Masud - there were a lot of similarities between the two. Naturally, in habit, in love, in evil. There were also some discrepancies, where they complemented each other. (Ahadh,2021)



Figure 2.1.5.c: Tareque Masud's Family

Source: Prothom Alo (2015)

2.1.6 Awards and Respects:

The first full-length film, *Matir Moyna*, was released in 2002. The film received a lot of international acclaim. The film won the International Critics Award, including the Directors' Fortnight at the Cannes Film Festival. The film won the Best Screenplay Award at the 26th National Film Awards. The film was nominated for a Golden Star and a Golden Crow Pheasant Award at the Kerala Film Festival. Besides, it is the first Bengali language film to be sent to the Oscars from Bangladesh and the second Bangladeshi film. The first movie is *Jago Hua Savera* in Pakistani language.

Antaryatra was flimed by Tareq Masood in 2006 and Runway in 2010. He started working on paper flower movies in 2011. But he could not finish the job. This movie was a prequel to Matir Moyna. He is a founding member of the Short Film Forum, an organization of alternative filmmakers in Bangladesh. He coordinated the first International Short Film Festival held in Dhaka in 1986. Moreover, he played an important role as the organizer of various forums and events of the film. (Masud and Masud, 2012)

2.2 The Definition of a Memorial

Memories are an important element of our life since they shape who we are. They can, however, be fickle and transitory in nature. Even big-event memories might fade over time if not properly cared for. This is why it's so essential to keep your memories safe. Even the most important moments in your life will slip away if you don't keep track of them. In a study mentioned that, since the dawn of history, there has been a need to preserve memory by establishing a link between memory and space. The essence of such "memory art" is composed of memory contents that aid in the formation of a spatial structure that acts as a focal point for the memory or the commemoration of something. Such an approach would represent the concept of "Architecture of Memory" or "the Memorial Complex". In other words, a memorial center is a structure built in order to serve to preserve the memory of a something, usually an influential, deceased person or a historical, tragic event. (Dimković 2016)

2.2.1 The aim of a Memorial Center

The concept of the interaction between memory and space is highlighted in a memorial center. Beside from that, establishing a memorial center is important for three reasons: remembrance, identity, and cultural continuity. Memories are often associated with a specific space or, in some cases, an object that represents a memory of a certain moment that will not be repeated but will be highlighted from time to time. In fact, memory serves primarily as an intermediary, a signifier, and an identity through which it can be preserved and passed on to future generations. It is vital to appreciate the approach to structuring the space of remembrance if one accepts the value of memory and remembrance within the mechanism of presenting memorial architecture. According to an article, memory fades away as a memory once it is detached from the sole mediator who can bring it back to life: the subject witness. In Assmann's study, such thinking is more associated with communicative memory, which is a memory of the recent past, memories that people share with their contemporaries, generational memory, whereas cultural memory is a memory of the distant past, which is reflected solely through symbols. Moreover, sometimes a memorial center is significant not only for preserving the memories but also to preserve and amplify someone's works, history and importance of an event also important to finish the unfinished works of a deceased person through passing on to future generations.

2.2.2 How the Memorial Centers work in Worldwide

In recent time, there is a debate raised on the conspicuousness about memorial centers situated in all over the world. The debate is about how a memorial center plays the role in general people's mind, are these just the expression of forgetting and healing or the confronting and grieving. An interview stated that, a memorial center will work

successfully if it is open accessible for all. The place is all about the general people and their sentiments. The impression of the place will be welcoming and allow everyone to leave offerings. One can just go there and have the experience that one needs to have (Hirsch (2013)

2.2.3 Dilemma on Memorials:

As a consequence, the design, location, and political and religious symbolism of recent memorials to Vietnam War veterans, 9/11, Franklin Delano Roosevelt, and Martin Luther King Jr., among others, have aroused debates. The study also mentioned that, every year when the anniversary of 9/11 arrives, America pauses to remember those who lost in the tragedy and to ponder the best ways to pay tribute to them. While paying the tribute at the World Trade Center memorial, one has to go through layers of security and stand on numerous lines since only so many can go in at once. In other words, it is a highly controlled experience. She also openly questioned the military triumphalism of several war memorials, including the contentious World War II Memorial erected two decades later on the National Mall. (Hirsch 2013)



Figure 2.2.3 : 9/11 Memorial and Museum

Source: Rebuilding Ground Zero: Design of the 9/11 Memorial & Museum

2.2.4 Successful Memorials and Monuments:

According to a study, Maya Lin's Vietnam Veterans Memorial serves as an example, but it is still a fine one. It posed a question about what it means to grieve in public. In addition, Peter Eisenman's Memorial to Europe's Murdered Jews is located in Berlin is another example. It is a landscape because it is a field of vertical concrete slabs rather than a freestanding object. The concrete shafts resemble gravestones in appearance. They range in height from 1 to 10 feet and are densely packed, so inevitably anyone can feel compressed into this dizzying space. It evokes visceral emotion. One will get a feeling of the vastness of the past it commemorates through the unending repetition of the forms. The wide edges and central location in Berlin are extremely valuable. It

welcomes anyone to participate, and people can interpret and experience it whatever they choose, so the message is not unduly scripted. (Hirsch 2013)



Figure 2.2.4: Memorial to Murdered Jews

Source: [Memorial to the Murdered Jews of Europe | Architectuur](#)

2.3 Faridpur

According to National Encyclopedia of Bangladesh, Faridpur is a district in south-central Bangladesh. It is a part of the Dhaka Division. It is bounded by the Padma River to its northeast. The district is named after the municipality of Faridpur. Historically, the town was known as Fatehabad. It was also called Haveli Mahal Fatehabad.

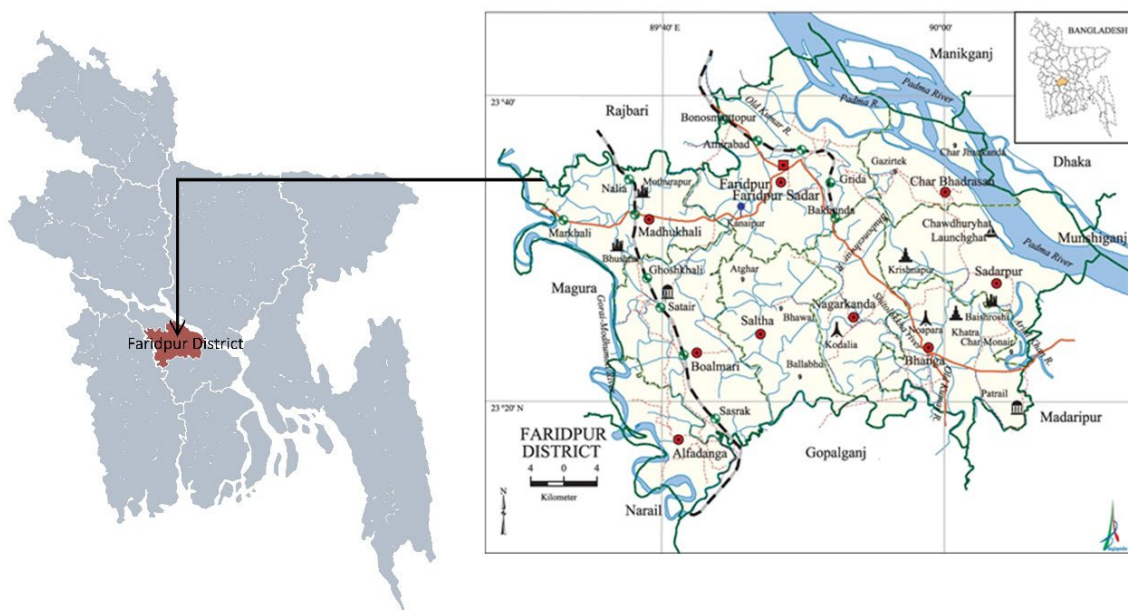


Figure 2.3: Geographical Location of Faridpur

Source: Faridpur Map; Modified by Author (2021)

The Faridpur District was established by the British in 1815. The Faridpur Subdivision was a part of Dacca Division in the Bengal Presidency established by the East India Company. The municipality of Faridpur was established in 1869. The subdivision covered modern day Faridpur, Rajbari, Madaripur, Shariatpur and Gopalganj districts (collectively known as Greater Faridpur). (Faridpur Journal, 2021)

2.3.1 The Padma:

Faridpur is located in central Bangladesh under Dhaka division. The area of this district is 2072.72 km. The district is bounded by the Padma river to the north and east; across the river are the Manikganj, Dhaka and Munshiganj districts. It is bordered by Madaripur to the east, Gopalganj to the south and Rajbari, Narail and Magura to the west.



Figure 2.3.1: Padma Bridge
Source: Dhaka Tribune

2.3.2 Folk Music of Faridpur:

The Faridpur city is very enrich with the cultural history of Bangladesh. From the ancient of time, Faridpur has a rich cultural background including in various kinds of folk songs such as Baul, Marami, Bichar, Murshidi-Marfati, Fakirali, Gazirgan, Kabigan, Jarigan, etc. However, these are now extinct or nearly extinct. (Faridpur Jorunal,2021)

2.3.3 Places of Historical and Cultural Places of Interests:

Faridpur is notable for its rich zamindari history. They included the Senguptas (dewanji) of Dhamaron, the Basu Roy Chowdhurys of Ulpur (Shahapur), the Sikdars of Kanaipur, The Golam Imam Chowdhury of Kabirazpur,Rajoir, The Bhawal Rajas of Pangsha, the Lords of Choddo and Baish Roshi estates of Bhanga. Muslim zamindaris included the Chanpur Estate and the Boalmari Estate in present-day Faridpur, Golam Ali Chowdhury of Idilpur pargana and the Padamdi Nawab Estate in present-day Rajbari. The most powerful Muslim landlords were Nawab Abdul Latif, Golam Imam Chowdhury, Habibunessa Chowdhurani, Chowdhury Moyezuddin Biwshash and Lehajuddin Matubbar of C&B Ghat the last Jamindar of Faridpur. (Faridpur Journal,2021)



Figure 2.3.3.a: Mothurar Deol, Faridpur

Source: Google Image



Figure 2.3.3.b: Pathrail Mosque, Faridpur

Source: Google Image

2.4 Memorial and Cultural Center of Faridpur

2.4.1 Palli Kabi Jasim Uddin Memorial and cultural Center:

Jasimuddin (1903-1976) poet and litterateur, was born on 1 January 1903 at Tambulkhana in Faridpur. Called 'Palli Kabi' (folk poet), Jasimuddin is the poet of rural Bengal, depicting the natural beauty of the rural world as well as the lives and sensibilities of village people. Jasimuddin died in Dhaka on 13 March 1976 and was buried in his own village. To preserve and amplify Palli Kabi's works, creations and history through passing on to future generations a memorial center is built which is located in Gabindapur village of Amibikapur in Faridpur. (Faridpur Journal,2021)



Figure 2.4.1: Pali Kabi Jasim Uddin Memorial

Source: Google Image

2.4.2 Bangabandhu Mausoleum and Memorial Complex

Tungipara under Gopalganj district which was considered a part of greater Faridpur is the birthplace of the Father of the Nation and the greatest son of thousand years of Bengali nation Bangabandhu Sheikh Mujibur Rahman. Here also lies Bangabandhu in peace. About 421 km away from Dhaka, this is an important place, where millions of people every year on 15 August visit this place to pay glowing tribute to the Father of the Nation. The Bangabandhu Mausoleum is an important architecture in terms of deep respect as well as aesthetic and historic value. (Faridpur Journal ,2021)



Figure 2.4.2: Bangabandhu Mausoleum and Memorial Complex

Source: Author (2021)

CHAPTER 3: SITE & CLIMATE ANALYSIS

3.1 Introduction

The site and climate analysis are very important to understand the local environment's characteristics of the proposed site. The characteristics of the site and site-surrounding make a great impact in every decision of design process. Besides that, it helps to take decisions focusing the local community and natural environments.

3.2 Location of the Site

The site is located at Faridpur. It is located at Nurpur village in Bhanga sub- district in the district of Faridpur. The site is about 30 km away from Faridpur through the Faridpur- Bhanga Highway and about 40 km away from Padma Bridge. Also, the site is 1.2km away from Bhanga Round Square which is the main intersection point of near district

The area of the site is 4.2 acre with 37% open spaces, 20% waterbody. So, it makes 43% of 4.2 acre. So, the build space can be 85000 sqft. out of 4.2 acre

The geographic location of the site with latitude and longitude coordinates are 23.392599 and 89.971989



Figure3.2: Site Location

Source: Google Map, Modified by Author (2021)

3.2 Existing Condition of the Site:

The site contains some important elements such as two waterbody, open field and Tareque Masud's paternal house.



Figure3.3: Existing Condition

Source: Author (2021)

3.4 Accessibility and Connectivity

The site is located along the Dhaka-Khulna Highway, which is a main road. The highway is about 80 feet wide. It starts from the border of Bangladesh and India and leads to Padma Bridge. Then there is the Faridpur-Bhanga Highway. The location of the site is about 30 kilometers from Faridpur Sadar via the Faridpur Bhanga Highway and about 40 kilometers from Padma Bridge. Any can visit the site from Faridpur, Dhaka, Khulna and Barisal via the Bhanga Round Square. The square is the interaction point of these four main districts routes.

For the local people one of the nearest accessible ways to visit the site is Nurpur-Naopara Road is around 25 feet width. The road is considered as a secondary road. It is located beside the Bhanga Municipality which is the east of the site. Another nearest secondary road is called Baishkhali Jame Masjid Road which is leads to Baishkhali Canal. These two secondary roads

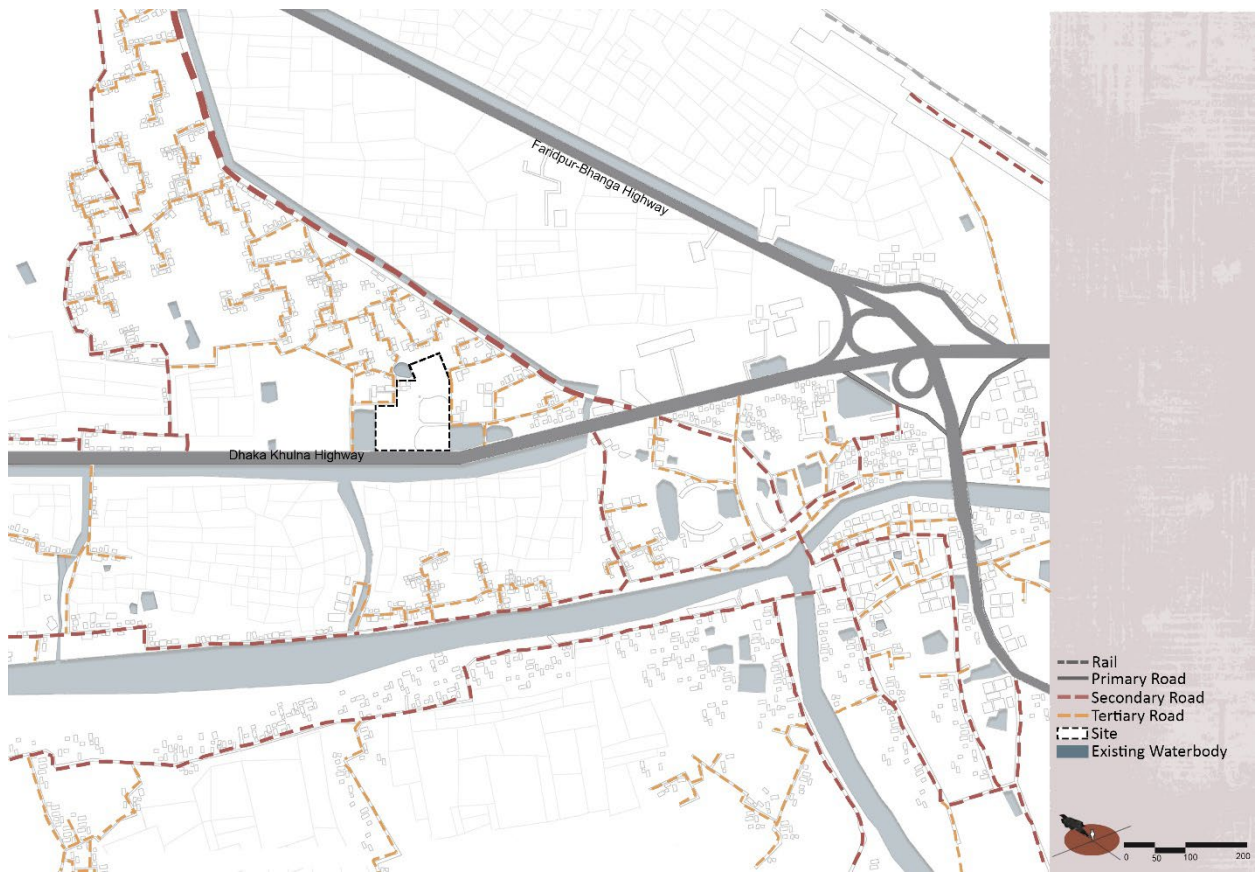


Figure 3.4; Accessibility and Connectivity

Source: Author (2021)

3.5 Land-use Pattern of the Surroundings

The location of the site is a middle of a diversifying area with mostly residential and mixed-used and commercial buildings such as governments and non-governmental institutes, grocery shops and markets, police station, transportation hub, stadium and also masjids near the site.



Figure 3.5: Land-use pattern of the site surroundings

Source; Author (,2021)

3.6 Site-Surroundings

The location of the site is surrounded by many important elements of Bhanga sub-districts. The site is mainly surrounded by small ponds, paddy fields, and peasant houses. The northern part of the site is the Faridpur-Bhanga Highway and the rail tracks which leads to Banga Railway Station. There is also a Banga Round Square node near the railway station, which directly connects 21 districts in the south-west region with Dhaka through the Padma Bridge. Near the Round Square there is a of Bhanga and Bangladesh Rice Research Institute are situated. There is also a Madaninagar Madrasha Jame Masjid near the Bhanga Round Square situated in the east of the site. Tareque Masud himself was a student of this madrasha. In addition, in the east of the site there is Bhanga Municipality situated around 500m away from the site, beside the Nurpur-Noupara Road. The Bhanga Bazar, an important commercial zone of the location is situated on the south-east of the site near the Bhanga Bridge. There is also a Bhanga Police Station near the Bhanga Bazar. On the south of the site there is Dhaka- Khulna Highway which leads to the Padma Bridge. There is a Bhanga Sub-District Stadium situated in the south of the site. Near the stadium there a canal called Baishakhali which is one of the importation elements of the settlement, The canal marge with the Modhumati River which is 67.5km away from the site. Beside the canal the informal settlements have been grown. From the west-south of the site there are Hoglakandi Jame Masjid, Baishakhali Jame Masjid and Kuthibari Carkanda Jame Masjid situated near the Baishakhali canal.

In addition, the most important factors that affect the site is the brickyard located on the west side of the site as well as the residence of mayor which is located on the west side of the site. In present time in the west side of the site, on the premises of mayor's courtyard, there is a gathering generated in every national and cultural events. On the other hand, there is a proposal of a high-way inn in the location of the brickyard placed in the west side of the site.



Figure3.6.1: Surroundings Factors

Source; Google map, Modified by: Author (2021)

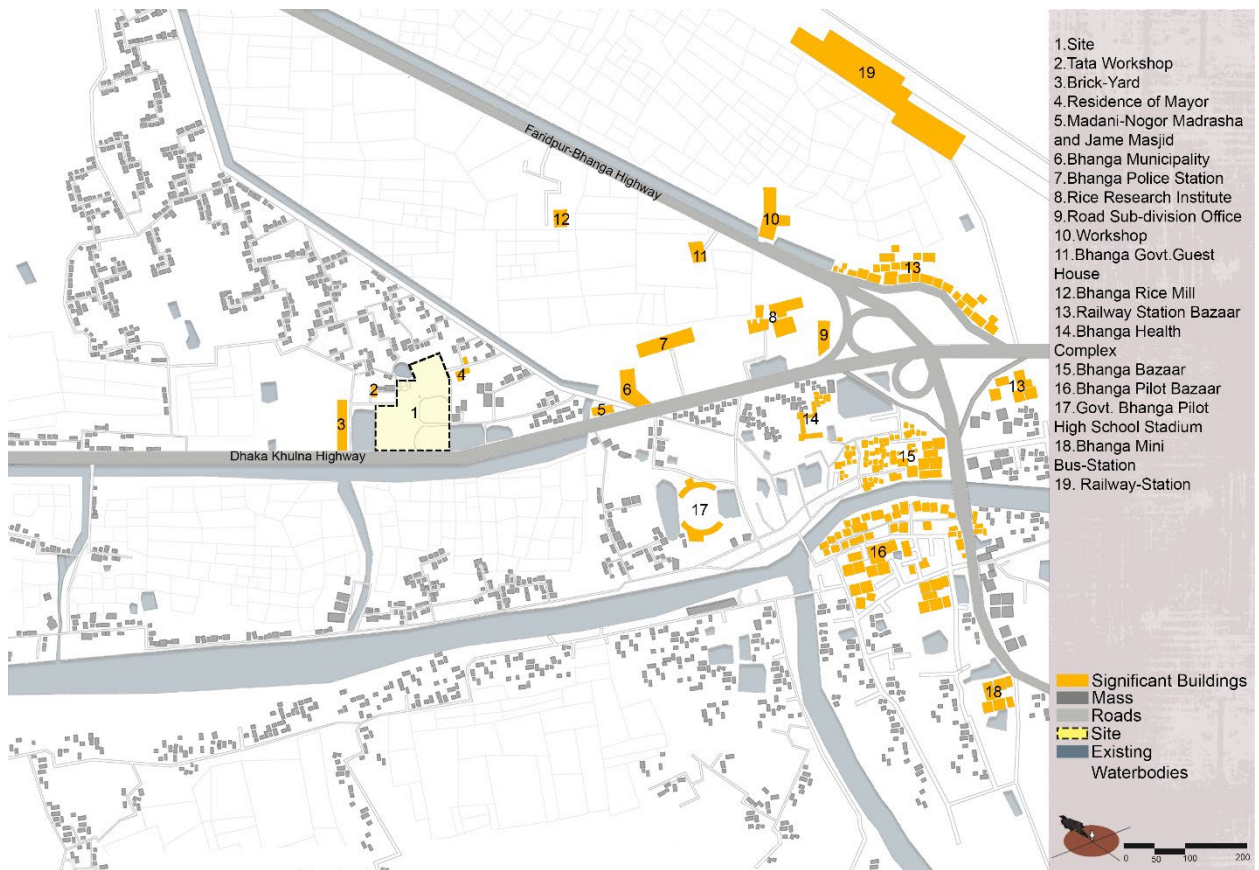


Figure3.6.2: Significant Structures

Source; Google map, Modified by: Author (2021)

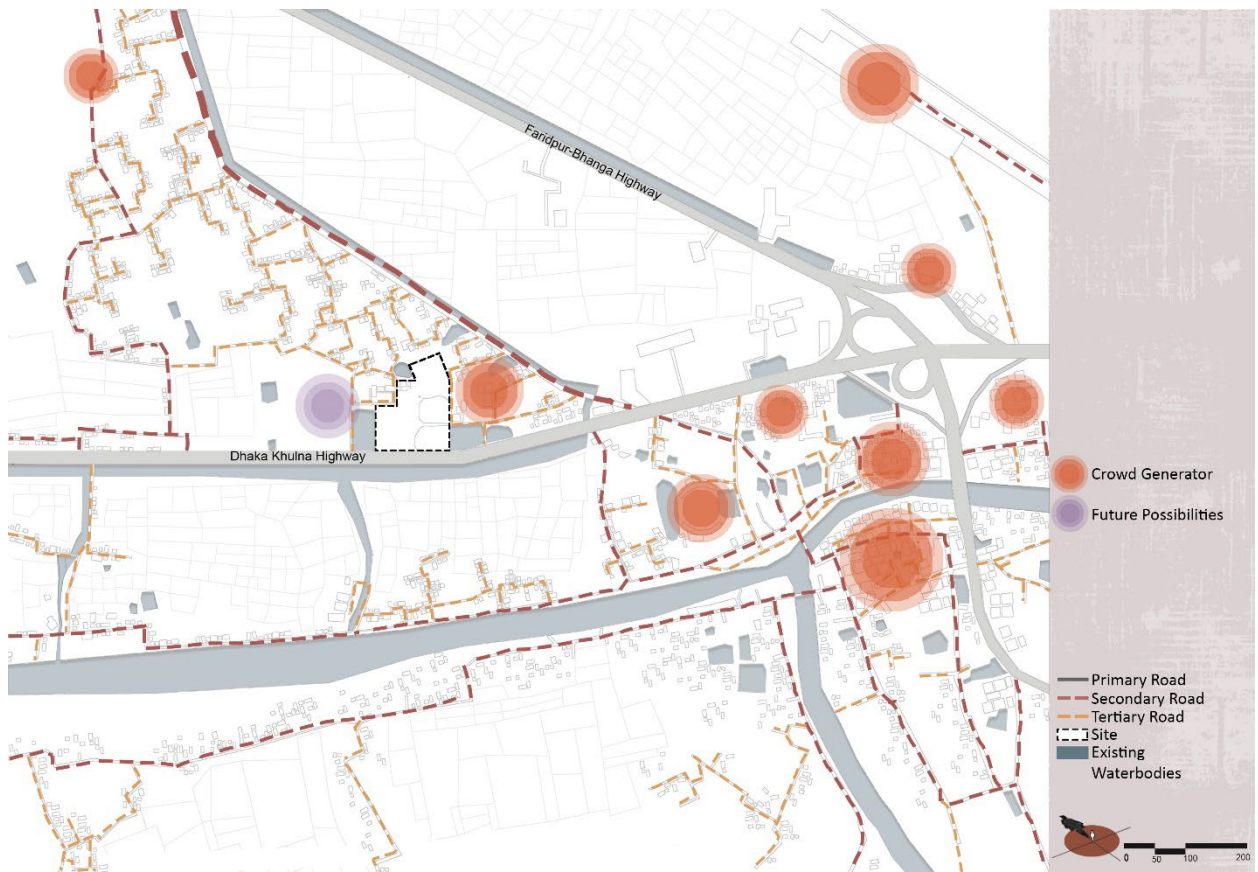


Figure3.6.3: Gathering Spaces

Source; Google map, Modified by: Author (2021)



Figure3.6.4: Mayor Residence

Source; Google map, Modified by: Author (2021)



Figure3.6.5: Brick-Yard in Present Condition

Source; Google map, Modified by: Author (2021)

3.7 Existing Surrounding Houses

There are some specific characteristics of existing houses in the site surrounding. These houses have their own set of layout and distribution functions. According to the site study the houses are mainly two types, mostly semi pakka and pakka with flat roof. As the location is in flood-zone all the houses have around 3 feet raised plinth from the ground level. Besides that, all entrances of these houses mainly start from the sidewalk and then lead to a courtyard. All functions of the residence revolve around the courtyard. In addition, most of the houses have their waterbodies and vegetation which have been used as barriers from the roads or neighborhood. In addition, the existing structure near the Bhanga Bazaar and Bhanga Round Square are mainly multi-storied. That area is more developed than the surrounding of the site.

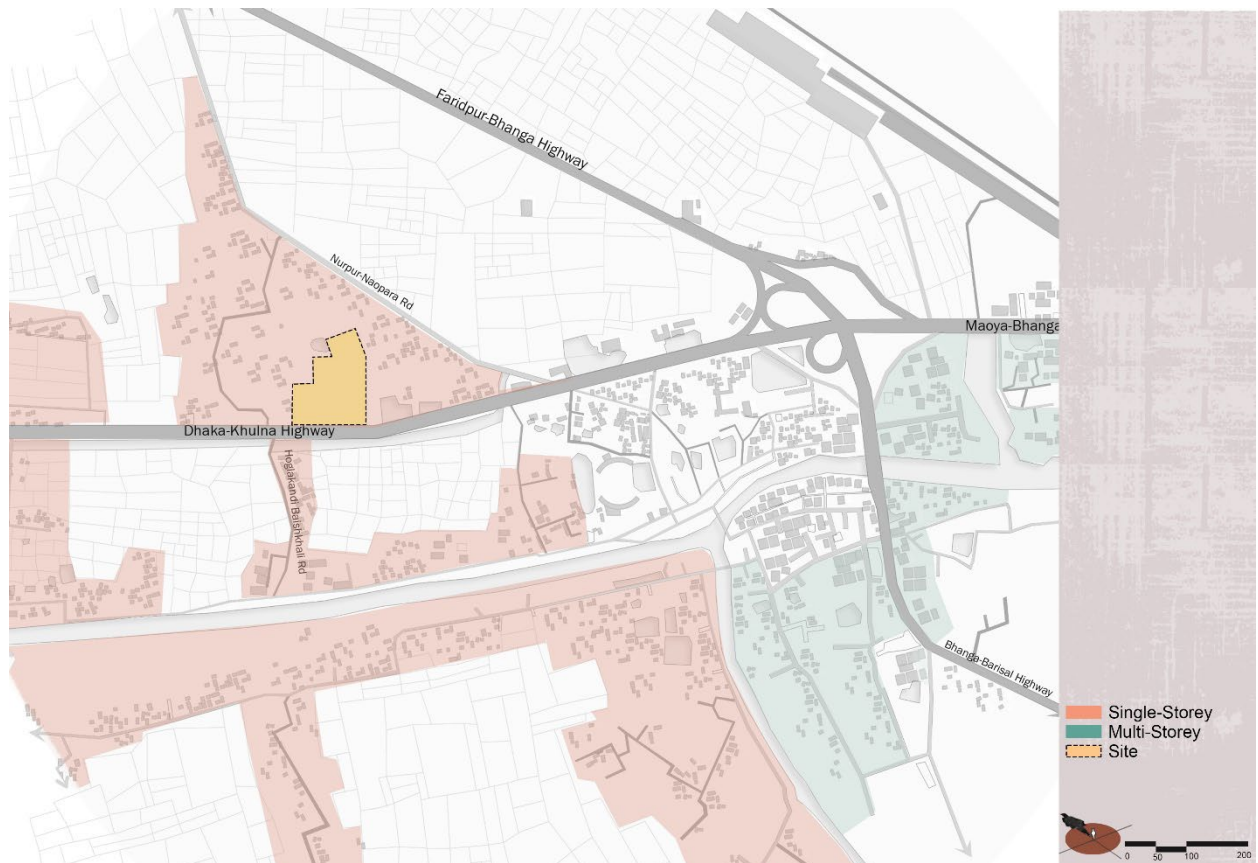


Figure3.7.1: Structure Height, Source; Google map, Modified by: Author (2021)



Figure3.7.2: Structure of Site-Surroundings

Source: Author (2021)



Figure3.7.3: Structure of Near Bazaar Areas

Source: Author (2021)

3.8 Geographical Characteristics of the Site

Bhanga the sub-district of Faridpur is located in the plane surface zone. The proposed site is located at Nurpur village of Bhanga. The location of the site with latitude and longitude coordinates are 23.392599 and 89.971989. The site which is the Tareque Masud's inherent home which is about 4.2 acres

Upazila: Bhanga
District: Faridpur
Country: Bangladesh

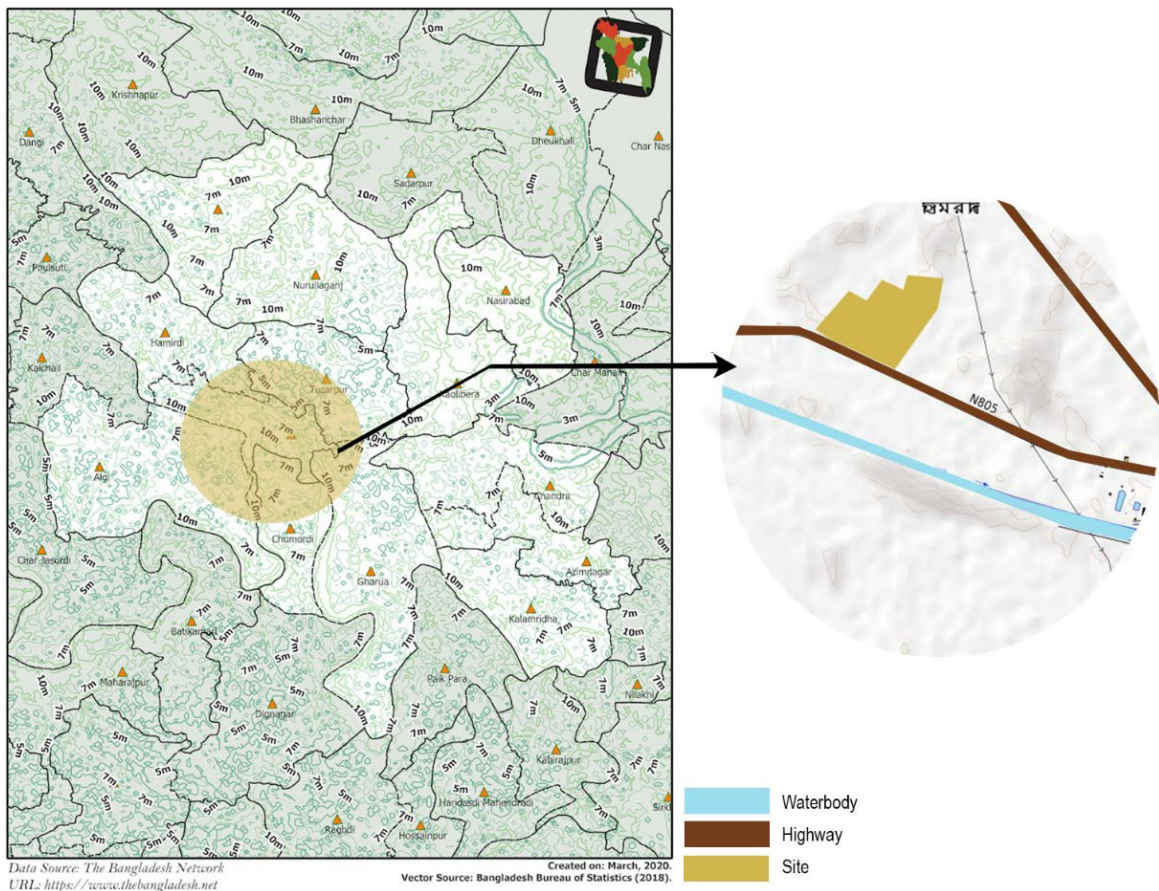


Figure3.8.1: Geographical Characteristics of Nurpur

Source: Bangladesh Network

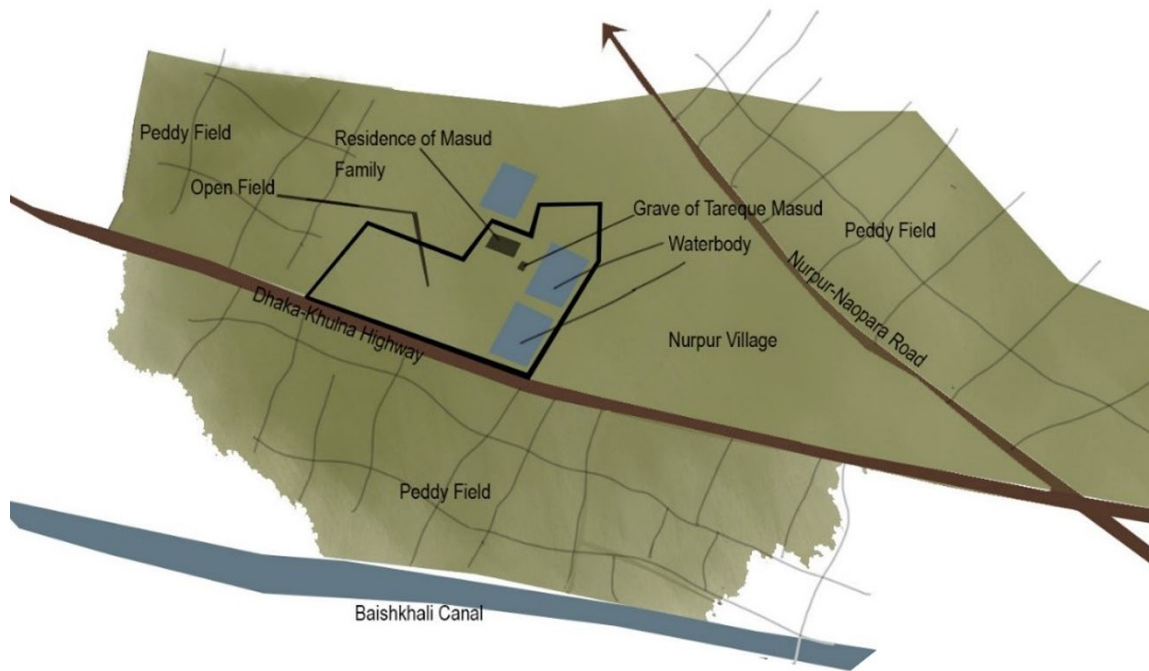


Figure3.8.2: Geographical Position of the Site, Source: Author (2021)

Natural resources are abundant on the site and also in surroundings. A very interesting characteristics of the site is that there is a lowland in front of it, approximately 13 feet below the road level, and is flooded by the monsoon.



Figure 3.8.3: Natural Resources

Source: Author (2021)



Figure3.8.4: Natural Resources

Source: Author (2021)

3.8.1 Green and Blue in Surroundings:

The site is mainly surrounded by small ponds, canal, paddy fields, and existing houses.



Figure 3.8.1: Vegetation and waterbody in site surrounding

Source: Author (2021)

3.8.2 Water-Body:

The site mainly surrounded by waterbodies of different scale. There is a prominent Baishkhali Cannel is situated near the site which is connected to old Kumar River around 500m distance from the site. This water channel plays an important role in history of Bhanga water connectivity. It connects Bhanga Sub-District with several important places like Faridpur, Dhaka, Khulna and Madaripur through Padma, ArialKhaa and Madhumati River.



Figure 3.8.2: Existing Water-bodies,

Source: Author (2021)

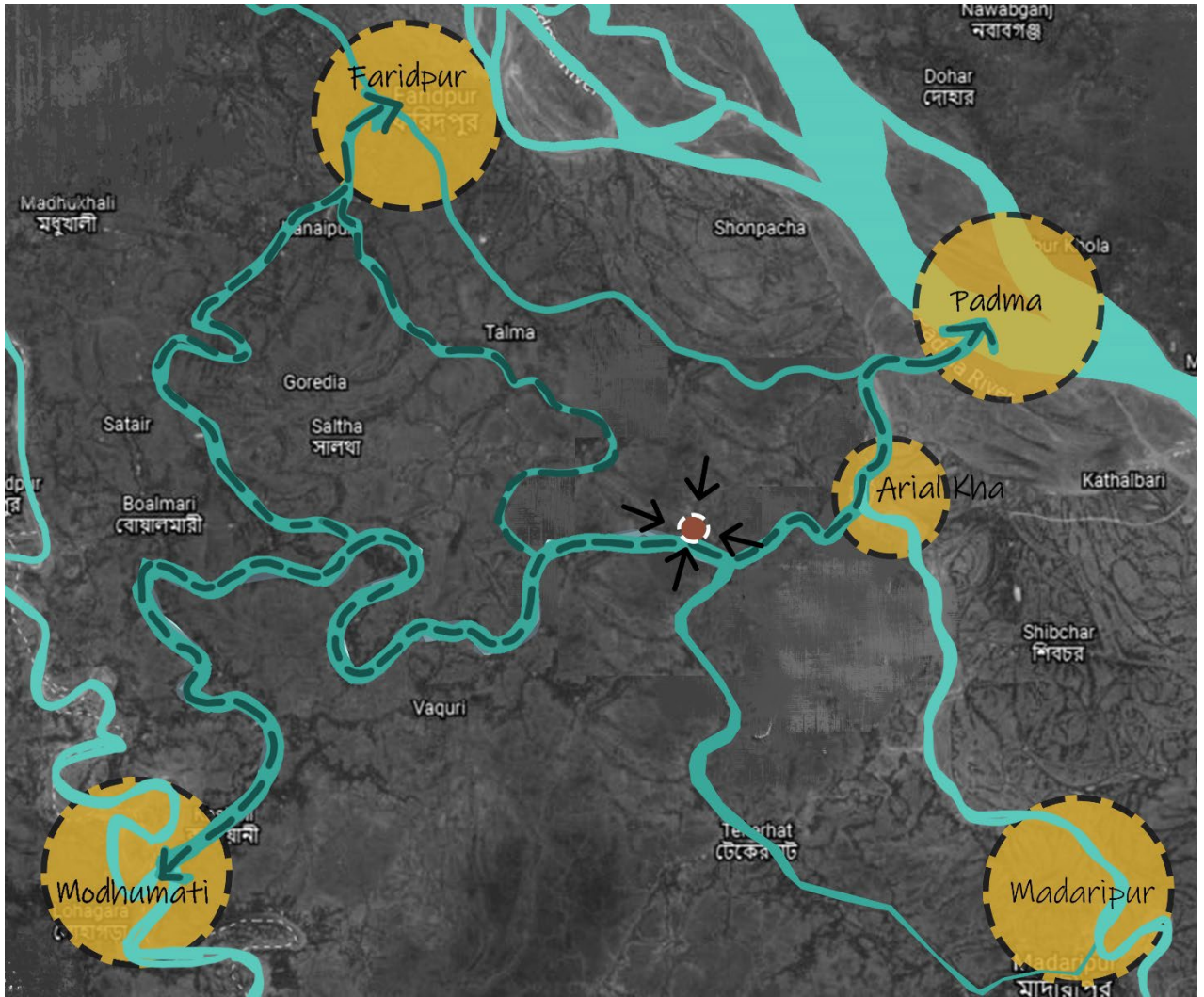


Figure 3.8.2: Waterway Connectivity

Source: Google Map, Modified By: Author (2021)

3.9 Climatic Condition:

Bhanga has a tropical climate. There is significantly less rainfall in the winter than in the Summer. In Bhanga, the average annual temperature is 25.7 degrees Celsius.

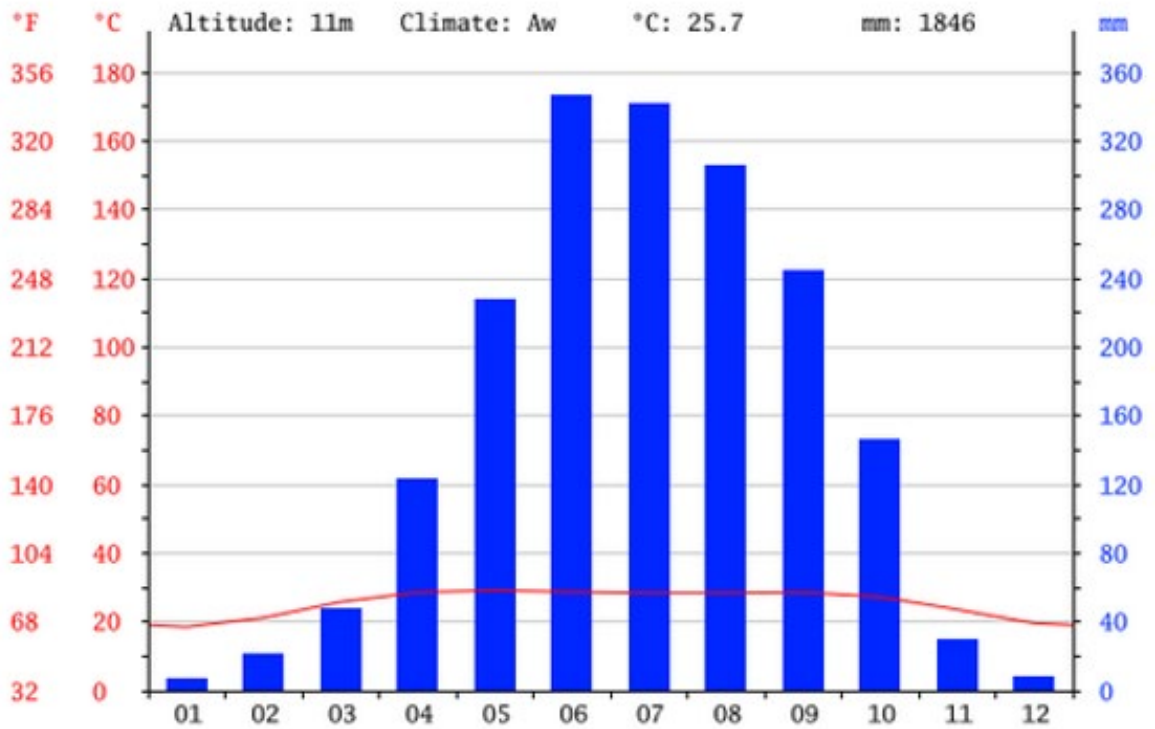


Figure3.9: Climate Condition of Bhanga

Source: Climate Bhanga.

3.9.1 Temperature:

With an average temperature of 29.1 degrees Celsius, May is the warmest time of the year. The average temperature in January is 18.5 degrees Celsius. This is the year's lowest average temperature.

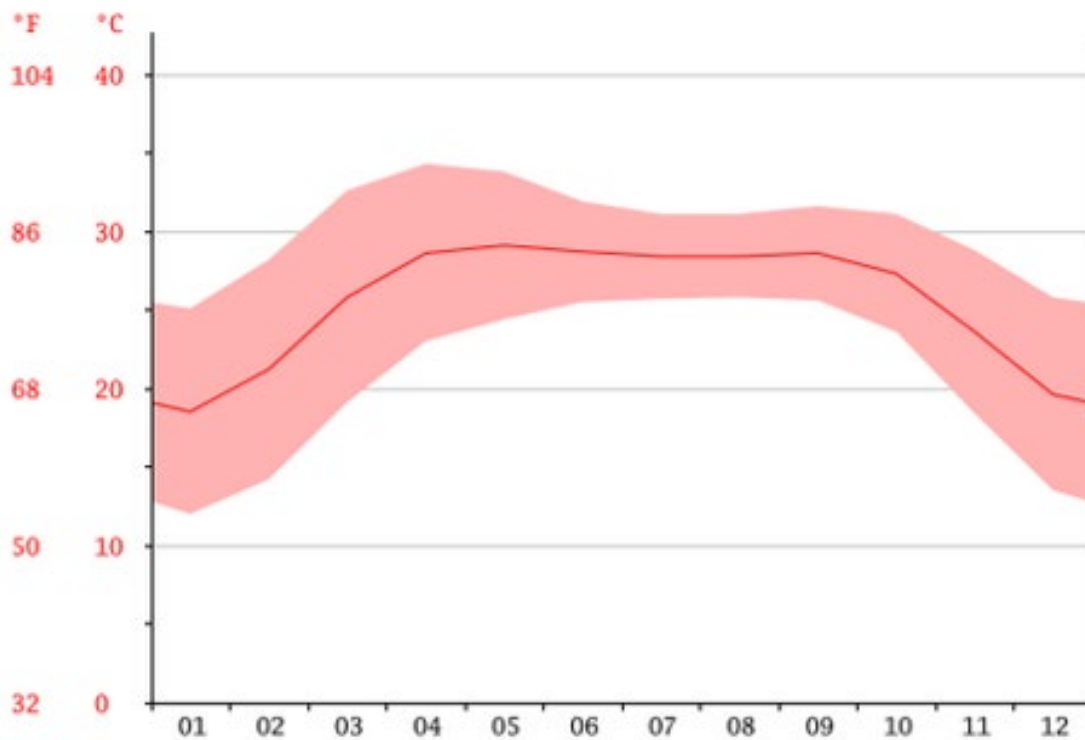


Figure 3.9.1: Temperature Graph of Bhanga

Source: Climate Bhanga

3.9.2 Rainfall:

The average annual rainfall of the location of Bhanga is 1846 millimeters. January is the driest month, with only 7mm of rain. The month of June receives the most precipitation, with an average of 346mm.

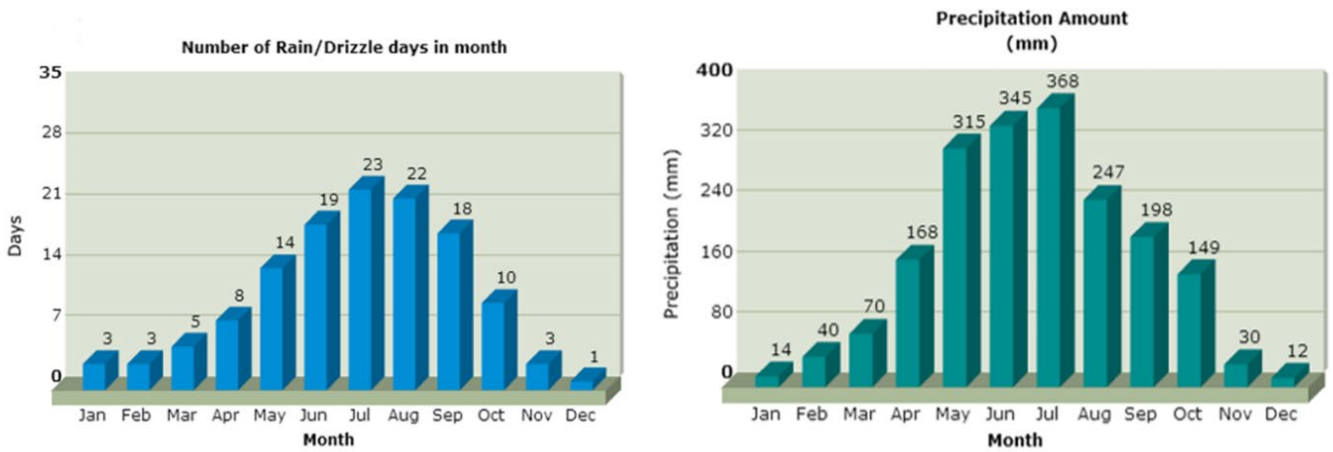


Figure 3.9.2: Rainfall Graph of Bhanga

Source: Climate 2014

3.10 Findings and Conclusion

After analyzing all data that are found from the study, demonstrate that the characteristics of the site and surroundings is very appropriate for this project. Though the site has many strengths and opportunity, it has some weakness and threats also.

3.10.1 Strength:

- 1) The location, surrounded with important elements in urban context.
- 2) Easily accessible from different parts of the country due to road significant road network.
- 3) The site is rich in natural resources like waterbodies and vegetation.
- 4) The most important characteristics of the site is that it holds the memory of Tareque Masud.

3.10.2 Weakness

- 1) Located on flood zone area.

3.10.3 Opportunity

- 1) The site can be a great public place of interaction, recreation, meditation
The proposed site can be a platform of cultural value for local and international artists and also for students and researcher

CHAPTER 4: Case-Study Appraisal

The case study is a term which is important to have an in-depth understanding of the principles of a topic, event or phenomenon from a real-life environment. The purpose of this section is to provide information as well as an overview of key methodological considerations related to design, planning, analysis and interpretation. The case studies were chosen based on memorial and cultural centers on international and our regional context which has a similar programs and principles with this project. To understand the key design principles and approaches of the chosen studies the chapter will be focused on some factors like,

- Location and Background
- Environment and micro-climate
- User behavior and requirements
- Form and Function
- Horizontal and vertical circulation
- Site Planning and Landscape detailing
- Structural details
- Design detailing

4.1 Gandhi Memorial Museum (Sabarmati Ashram)

Architects: Charles Correa.

4.1.1 Location:

Gandhi Memorial Museum is located in the north of the city, Ahmedabad. It is established on the west bank of Sabarmati River on Ashram Road which is about 1.5 kilometers away from Wadaj bus terminal.



Figure 4.1.1: Location of the Gandhi Memorial Museum

Source: Google Map; Modified by Author, 2021

4.1.2 Background of the Project:

Gandhi lived in Sabal ashram from 1917 to 1930. He headed from there to the Salt March in March 1930 as a protest of the British salt tax. The community's main Ashram Pavilion consists of two guest houses, an open prayer space, and a museum. Handmade paper and fabrics are produced here, and it is a major tourist attraction for Ahmedabad.

The museum was designed by Charles Correa in 1963 in Ahmedabad. The main design philosophy of Charles Correa about this project to extract Gandhi's philosophy and values and to preserve his memory, history and works. The project was inaugurated by Jawaharlal Nehru, the first Prime Minister of India.



Figure 4.1.2: Gandhi Memorial Museum

Source: Google

(<https://www.revv.co.in/blogs/road-trips-from-ahmedabad-to-porbandar-and-somnath/>)

4.1.3 Environment and micro-climate

The location of the site is Ahmedabad, which has a hot, semi-arid climate. There is comparatively less rain than required in this area. That is why the climate is extremely dry.

By addressing this climatic issue, Architect Charles Correa integrated the site with the Sabarmati River which is located south-east side of the site to invite the natural air into the site. Again, the architect designed courtyard which are integrated with gardens to ensure better natural ventilations.



Figure 4.1. 3.a: Site Plan

Source: ARCHEYES2021

(<https://archeyes.com/sabarmati-ashram-museum-gandhi-residence-charles-correa/>)

Modified by Author (2021)



Figure 4.1.3.b: Incorporation with Nature with elements

Source: DIVISARE2018

<https://divisare.com/projects/381468-charles-correa-associates-mi-chenxing-sabarmati-ashram-gandhi-memorial>

The rooms of the memorial, are connected with the open courtyard and enclosed by brick walls and wooden louvered screens. Correa designed the enclosure to allow a

great amount of natural light, air, and ensure visual permeability. A square, uncovered shallow pool is located between the rooms.

4.1.4 User behavior and requirements

The ashram was started in to achieve the goals, such as, to carry on the search for truth, and to create a community under his guidance.

The basic requirement was to design a structure connected with the principles and philosophy of Gandhi and the history of India which able to preserve the thousands of books and documents concerning Gandhi, his philosophies, and India's independence.

4.1.5 Form and Function

Gandhi Memorial Museum is one among the examples of combination of the Hindu architectural and modern architecture. The project is mainly based on a modular pavilion unit and based on this module, there are expansions accumulated. The design of this project is also similar to the village houses in India's Banni region. Similarly, the village habitats the museum consist of five different masses, with a different function and placed to make a center courtyard. The inhabitants use the outside space as a circulation to use the various functions. The main functions of this museums are mainly,

- Museum
- Place for preserving the books
- Place for preserving the photographs and printings

- Place for preserving the letters
- Office Space
- Meeting space
- Open prayer space

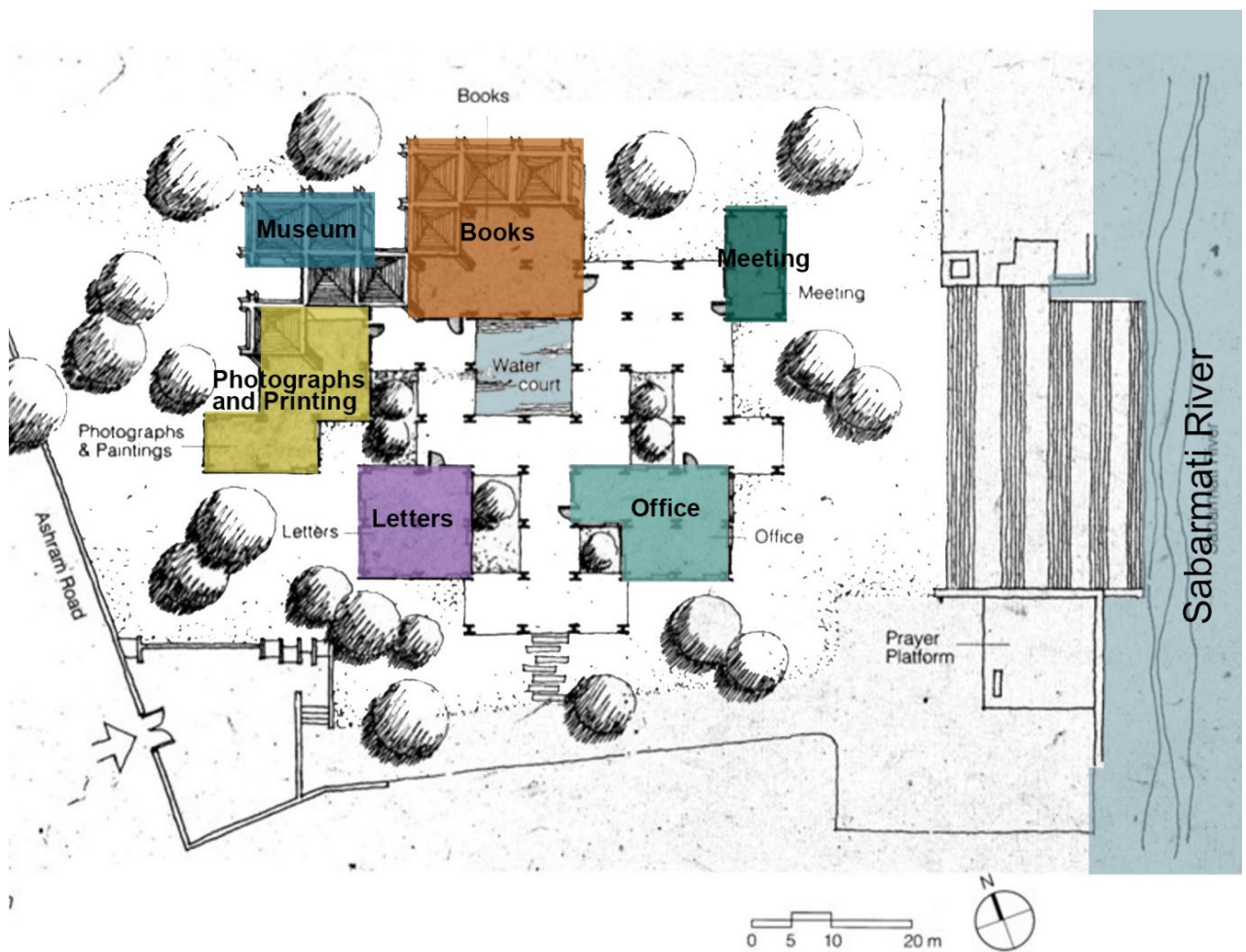


Figure 4.1.5: Form and Functions

Source: Archdaily2016

https://www.archdaily.com/789384/architecture-as-agent-of-change-remembering-charles-correa-india?ad_medium=gallery

Modified by Author (2021)

4.1.6 Circulation

The horizontal circulation is started from the entrance connected with Ashram Road, north-west side of the site which ended at the bank of Sabarmati River. The circulation is mainly an asymmetrical grid. The various functions are placed around the circulation which the major connecting element between function and open space. Spaces for various activities are connected through this one single corridor. The circulation is limited into ground floor.

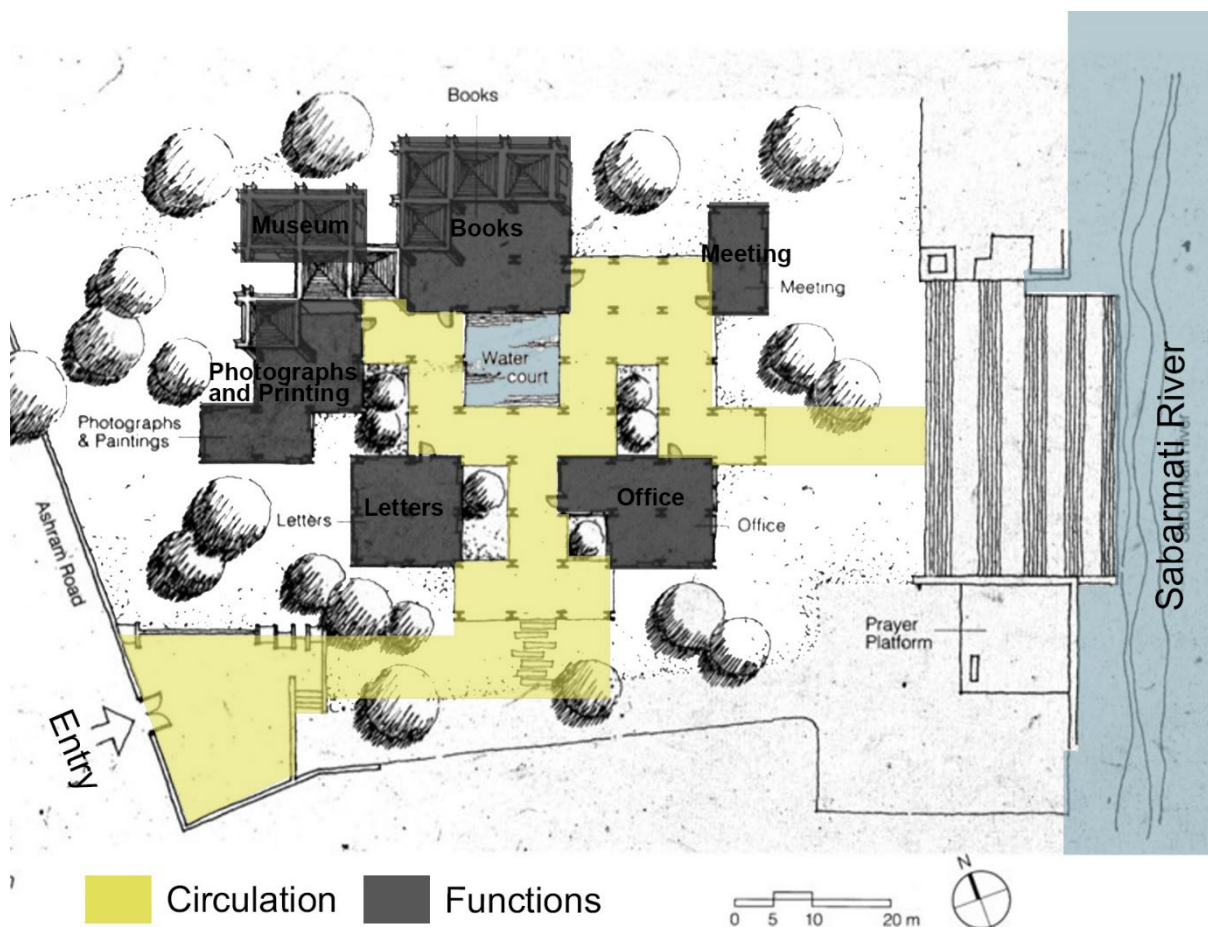


Figure 4.1.6: Circulation

Source: Archdaily2016, Modified by Author (2021)

https://www.archdaily.com/789384/architecture-as-agent-of-change-remembering-charles-correa-india?ad_medium=gallery

4.1.7 Site Planning and Landscape detailing

Keeping in mind the climatic characteristics of the location, the landscape of the site is designed in a way that invite more natural light and ensure more natural ventilation. The landscape of the site is mainly facing to the Sabarmati River, that the river could be a major part of the ventilation. Correa placed functions and circulation in a way that it can merge with the open spaces and garden

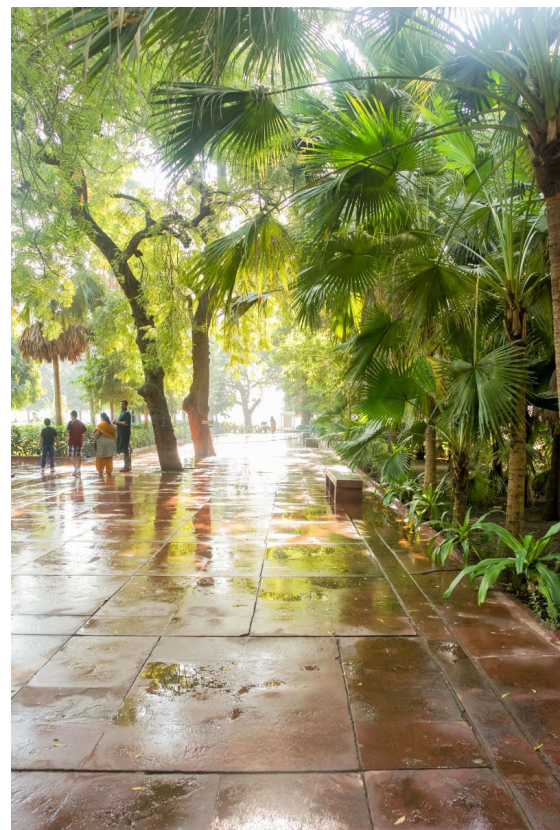


Figure 4.1.7: Landscape and Site

Source: DIVISARE2018

(<https://divisare.com/projects/381468-charles-correa-associates-mi-chenxing-sabarmati-ashram-gandhi-memorial>)

4.1.8 Structural details

The museum uses a simple yet delicately detailed structure of columns and beams. Load-bearing brick columns support a concrete channel, which supports a wooden roof and direct rainwater. Boards are nailed under the joists and placed over tile joints. The foundation is concrete, raised about a foot above the ground.

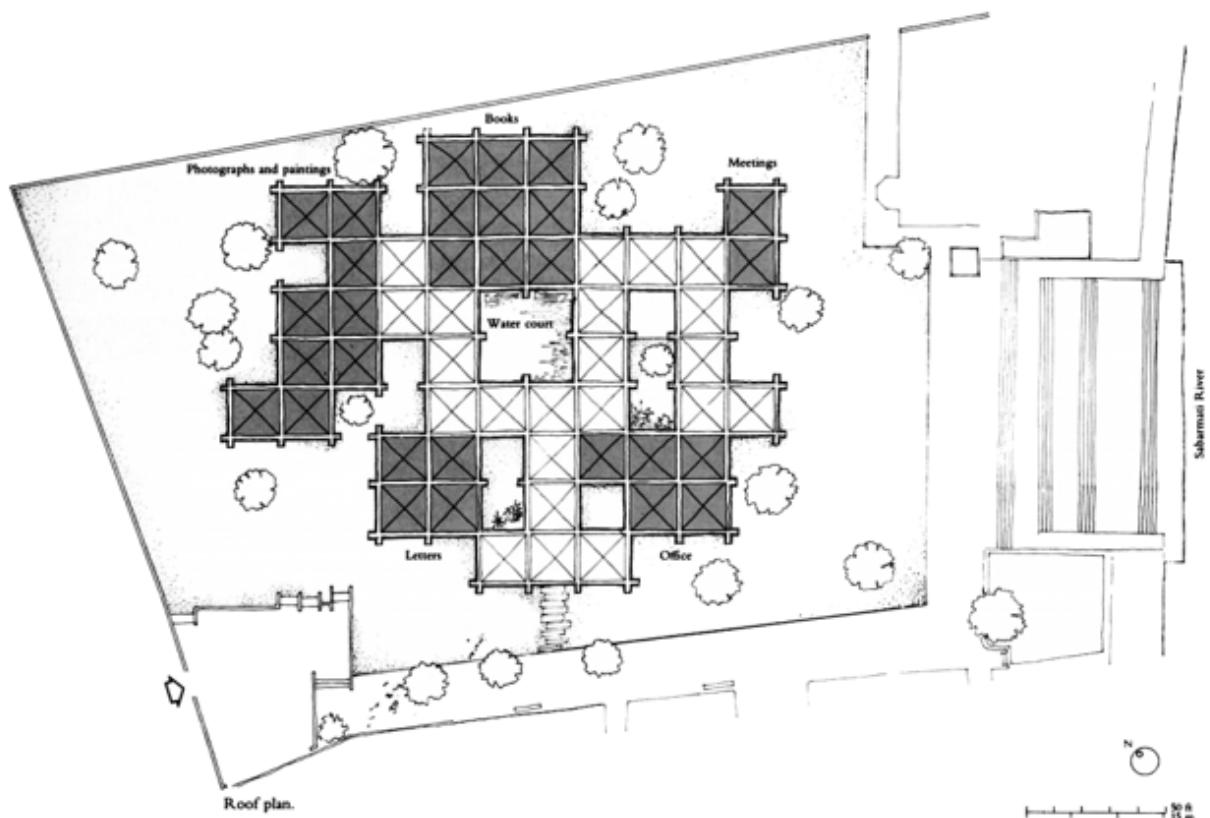


Figure 4.1.8. a: Roof Plan

Source: ARCHEYES2021

<https://archeyes.com/sabarmati-ashram-museum-gandhi-residence-charles-correa/>

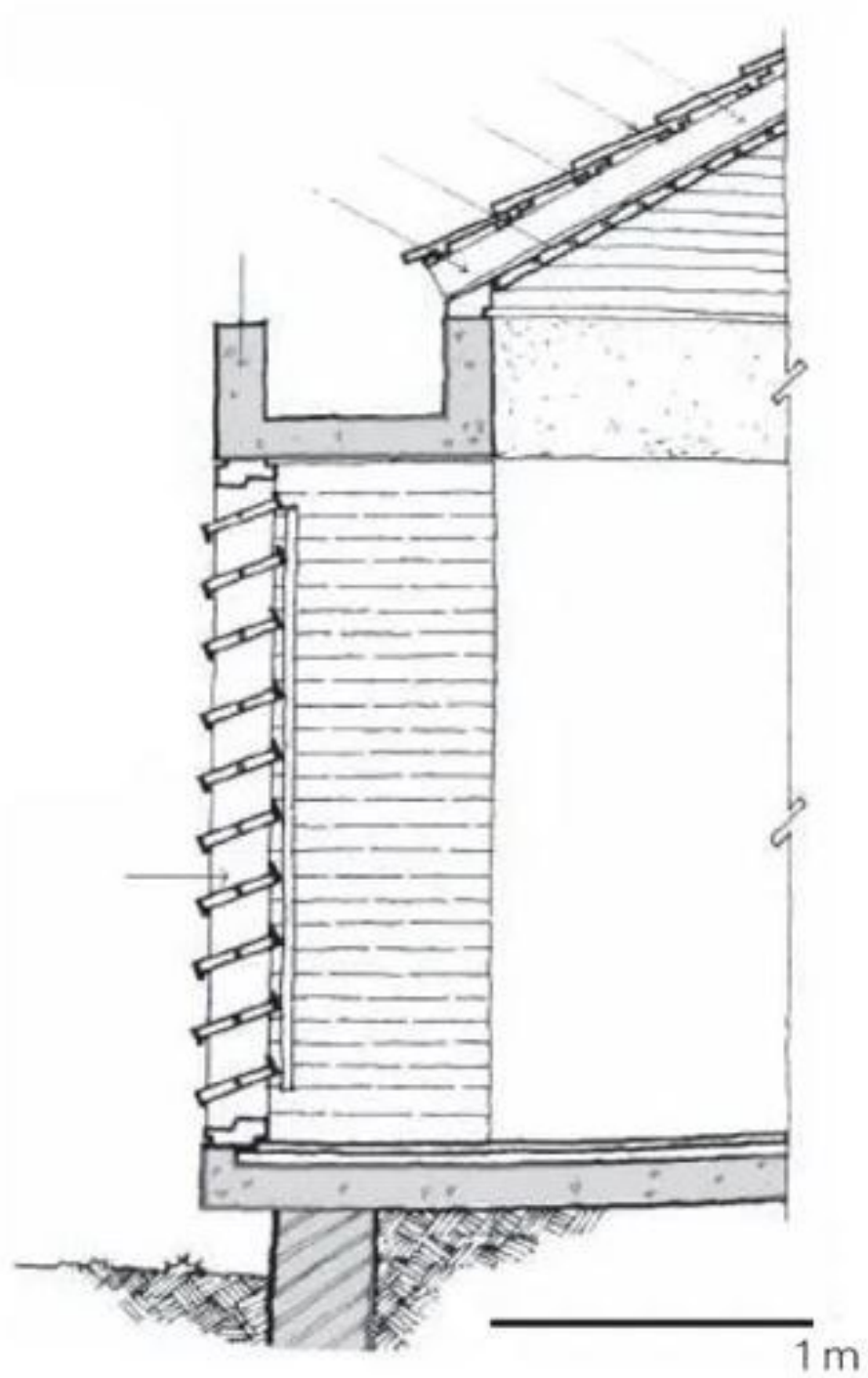


Figure 4.1.8. b: Structural Detail

Source: ARCHEYES2021

(<https://archeyes.com/sabarmati-ashram-museum-gandhi-residence-charles-correa/>)

4.1.9 Design details

The plinth of the structure is concrete, raised about a foot above the ground raised a foot from the ground.

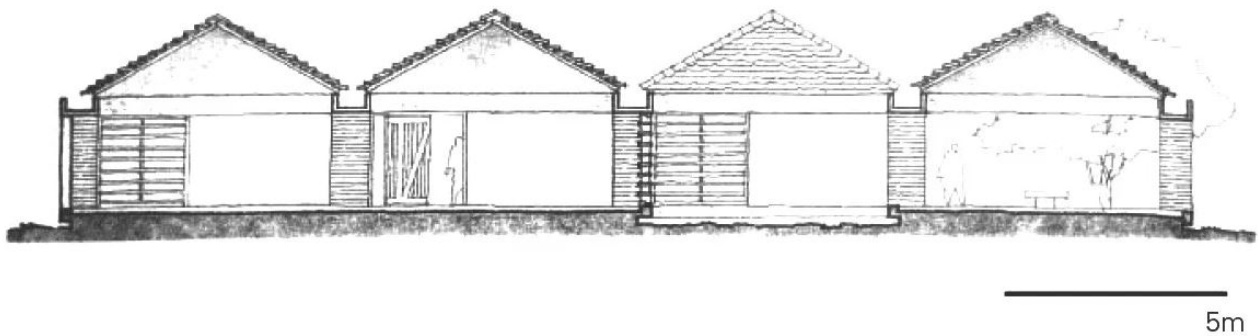


Figure 4.1.9: Section of the structure

Source: ARCHEYES2021

(<https://archeyes.com/sabarmati-ashram-museum-gandhi-residence-charles-correa/>)

4.2 Swadhinata Stambha and Museum of Independence

Architect: Kashef Mahabub Chowdhury and Marina Tabassum

4.2.1 Location

Swadhinata Stambha and Museum of Independence is located in the Suhrawardy Udyan, previously known as Ramna Race Course ground regarding the Liberation War of Bangladesh.

This monument and museum are surrounded by some important factors like Shahbagh, Dhaka University, Ramna, Supreme Court which have many influences in

our history. At first the proposed area for the project was 24 acres. Later it was increased to 67 acres.

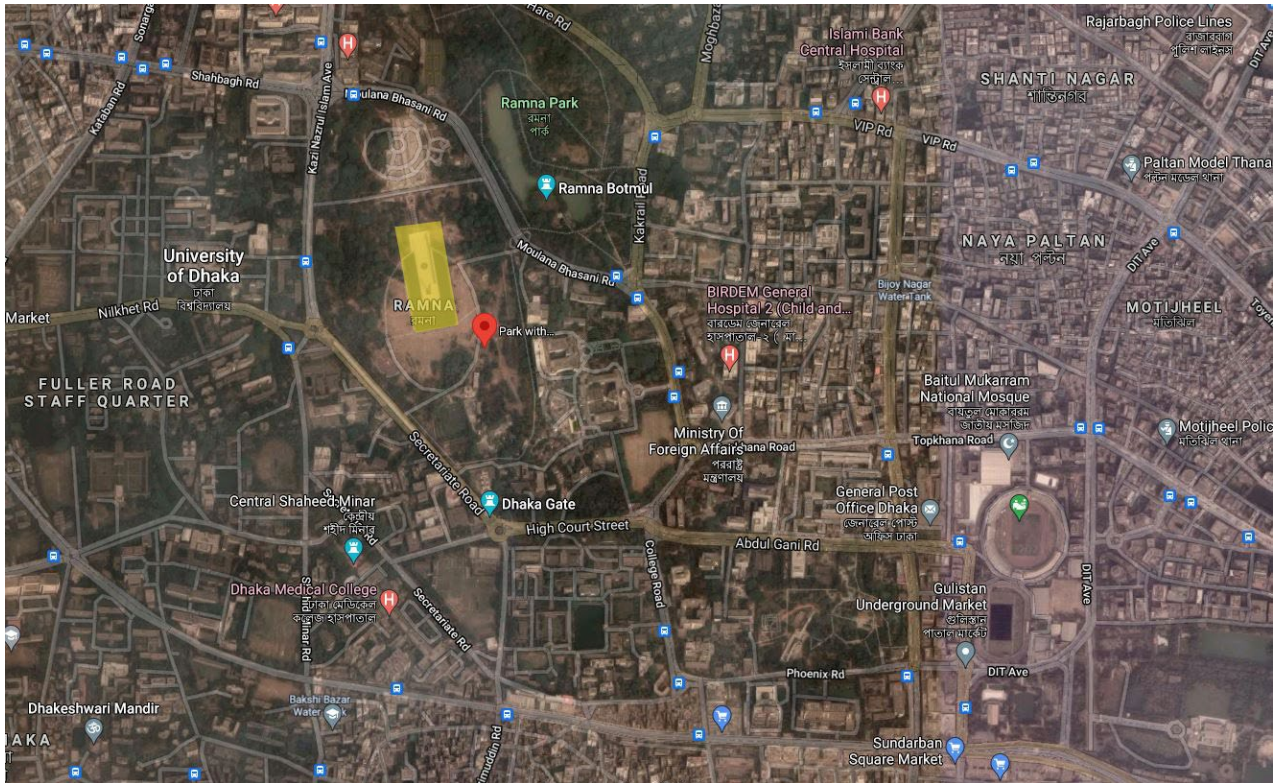


Figure 4.2.1: Location of Swadhinata Sthamba and Museum of Independence

Source: Google Map, Modified by Author (2021)

4.2.2 Background of the Project

The Shurwardi Udyan of Dhaka, has a many historical influences on the history of Bangladesh. On March 7, 1971, Bangabandhu Sheikh Mujibur Rahman declared the 1971's liberation war of Bangladesh in the protest against Yahya Khan and his rule. On March 25, the Pakistani forces attacked the Bengali people of East Pakistan, and a war broke out. And after nine months of the Liberation War, Bangladesh achieved freedom from Pakistan. December 16, 1971, Amir Abdullah Khan Niazi, Commander General of the East Pakistani Army, surrendered to a joint army of Mukti Bahini and the Indian Army there. To commemorate the historic event of the Bangladesh

Liberation War, the Bangladesh government has decided to restore the memory of the war and build the Swadhinata Stambha.



Figure4.2.2: Swadhinota Stombha and Surrounding Environment

Source: Google (<https://www.alamy.com/stock-photo/sohrawardi-uddan.html>)

Modified by Author (2021)

4.2.3 Environment and micro-climate

The climate of the location is tropical. The summers here have a good deal of rainfall, while the winters have very little. The monument is situated in the greenery of Shurwardi Udyan.

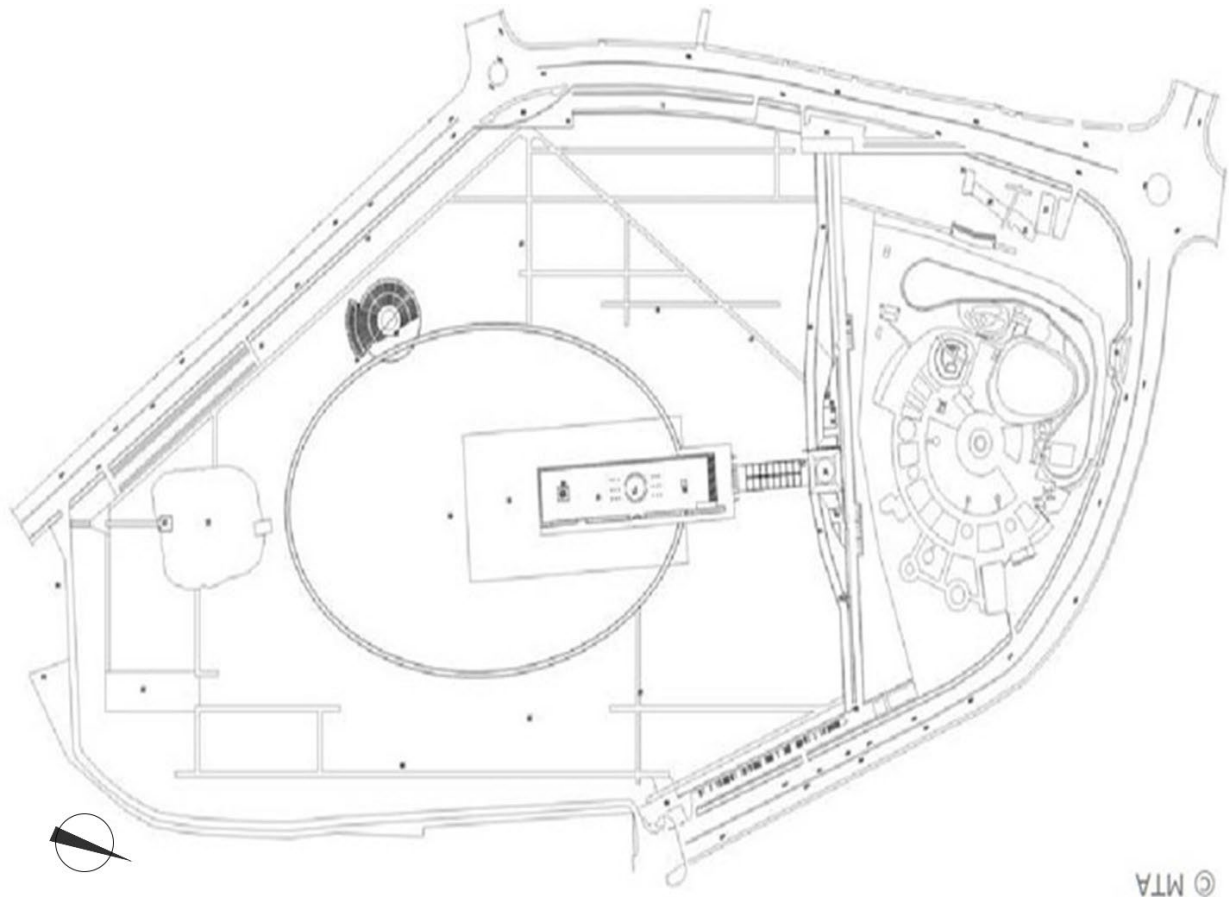


Figure 4.2.3: Site Plan

Source: MTA

https://mtarchitekts.com/shadhinota_stomvo.php?o=noflash

4.2.4 User behavior and Requirements

The project is mainly dedicated for every generation of Bangladesh. But among all, the one of the main purposes of the project is to represent our liberation war's history among the new generation through the design approaches. Not only local people also people from abroad visit this place and able to know about the liberation war of 1971.

The basic requirements are to implement the design with the aim of preserving the correct history of the great liberation war of 1971 and to establish its significance in the local and foreign tourists.

4.2.5 Form and Function

4.2.5.a Form:

The Independence Memorial Tower surrounded by artificial water body is a sight to behold. The artificially lightened tower creates an environment that is completely inspiring to the people of Bangladesh.

Constructed on Shuhrawardy Uddan, this glass tower is a tribute the nation's victory in the great Liberation War. The whole Independence Monument consists of the Tower, an underground Liberation War Museum and Shikha Chironton. There is also the full transcript of Bangabandhu Sheikh Mujibar Rahman's historical speech at the Race Course Maidan on March 7, 1971. The tower is 150-feet high. The tower is artificially lightened every evening from sun down till 12:00pm.



Figure 4.2.5.a.a: Form and Expressions

Source: Maruf Raihan (2014)

(<https://marufraihan.com/architectural-photography>)



Figure 4.2.5.a.b: Form and Expressions

Source: Maruf Raihan (2014)

<https://marufraihan.com/architectural-photography>

4.2.5.b Functions:

The main functions of the museum are;

- Gallery
- Auditorium
- Monumental Spaces reflects the history of liberation war

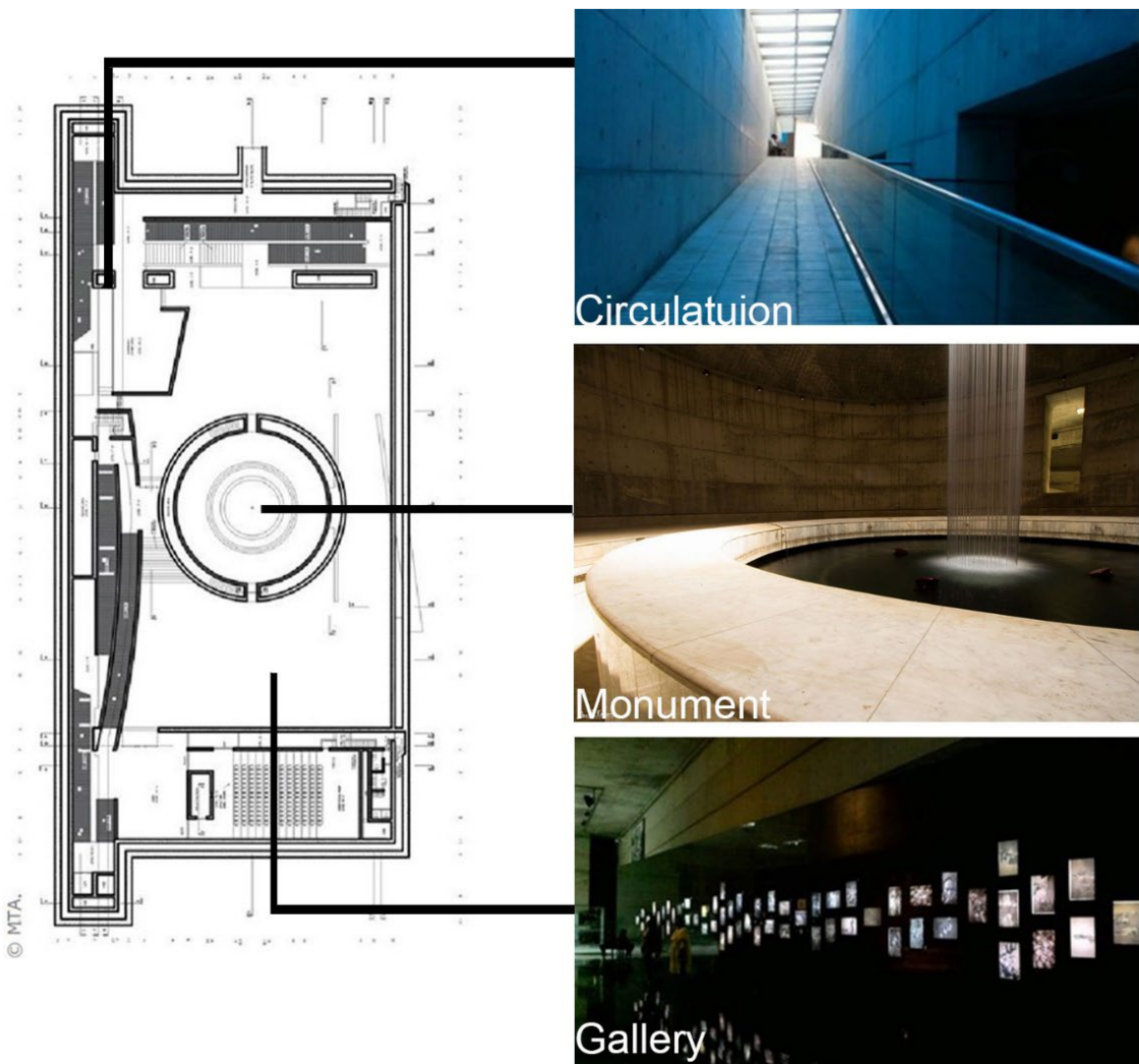


Figure 4.2.5. b: Internal Spaces of the Museum

Source: MTA, Maruf Raihan (2014)

4.2.6 Horizontal and vertical circulation

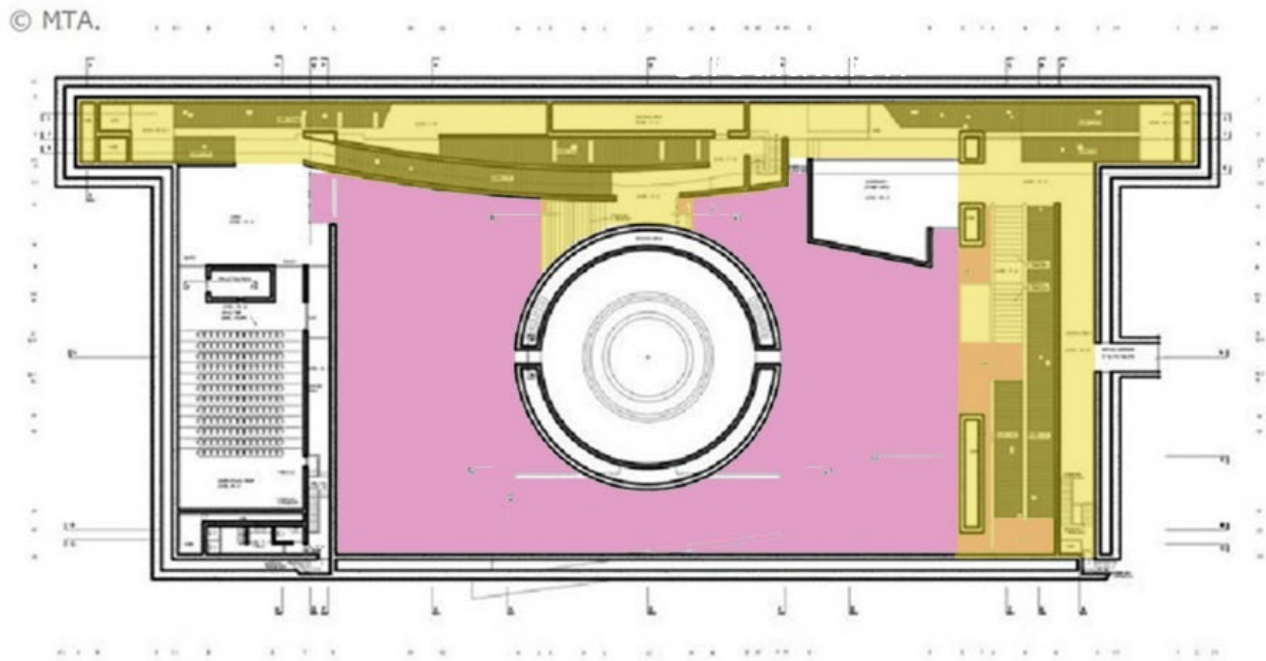


Figure 4.2.6.a: Circulation

1) Source: MTA

(https://mtarchitekts.com/shadhinota_stomvo.php?o=noflash)

Modified By Author (2021)

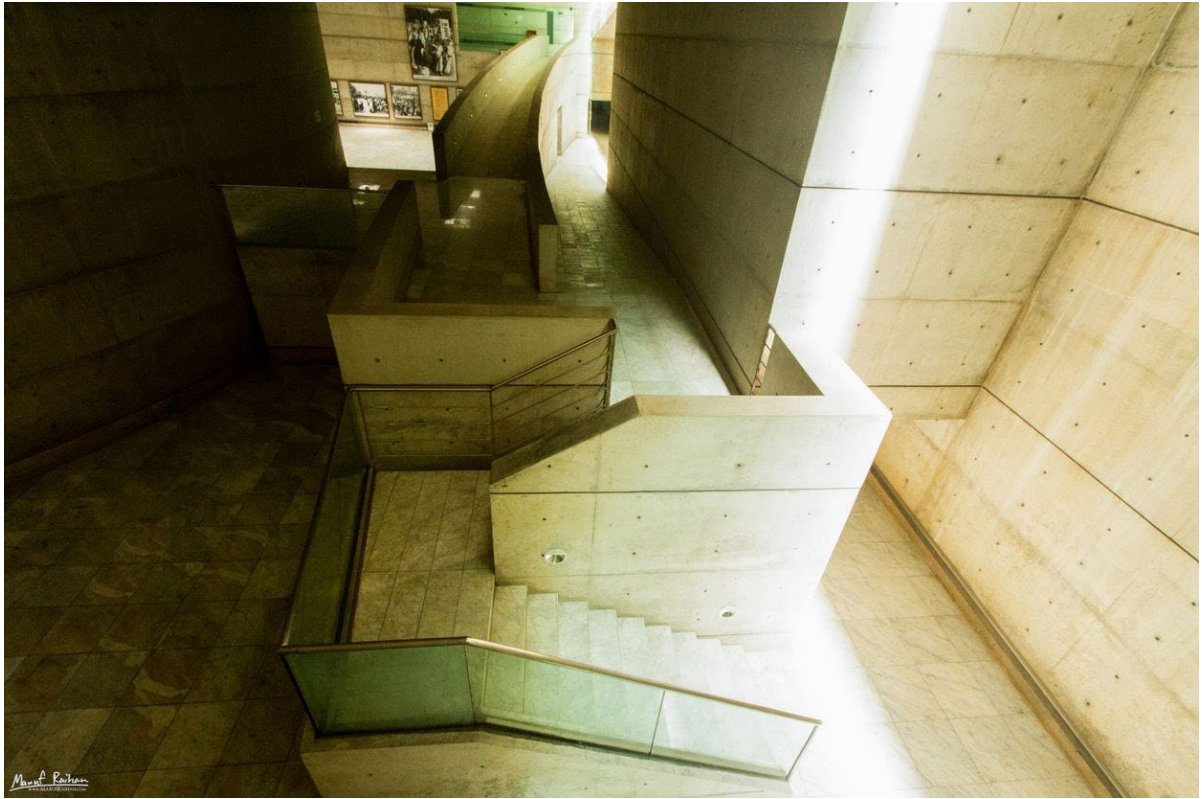


Figure 4.2.6. b: Circulation

Source: Maruf Raihan (2014)

(<https://marufraihan.com/architectural-photography>)

4.2.7 Site Planning and Landscape detailing

Swadhinata Stambha and Museum of Independence is located in the center point of the Shurwadi Udyan. The design structure of the structure and the waterbody are merged with the landscape of the Shurwardy Udyan properly





Figure 4.2.7: Landscape of the site and Structure

Source: Maruf Raihan (2014)

(<https://marufraihan.com/architectural-photography>)

4.2.8 Structural details

Swadhinota Sthambha's glass tower is a tribute to the nation's victory in the great Liberation War. And the primary material of the museum is concrete.



Figure 4.2.8: Structure

Source: Dhaka Tribune (2013)

(https://www.dhakatribune.com/uncategorized/2013/07/10/tk90m-more-needed-to-finish-swadhinata-stambha-project?_cf_chl_managed_tk__=pmd_f2133d8a1d84f9f7ebff8ab3fbcc6c14520700e3-1628010175-0-gqNtZGzNAyKjcnBszQri)

CHAPTER 5: Program Analysis and Relationship Diagram, Functional Zoning, Concept

The foundation of a detailed progress of functions that might lead the whole undertaking work or configuration stages is known as program development. It is a system or process that gives direction to assist with utilizing spatial use, assets and manages clients too. Program developments gets from the client's necessities and is now and then organized based on needs.

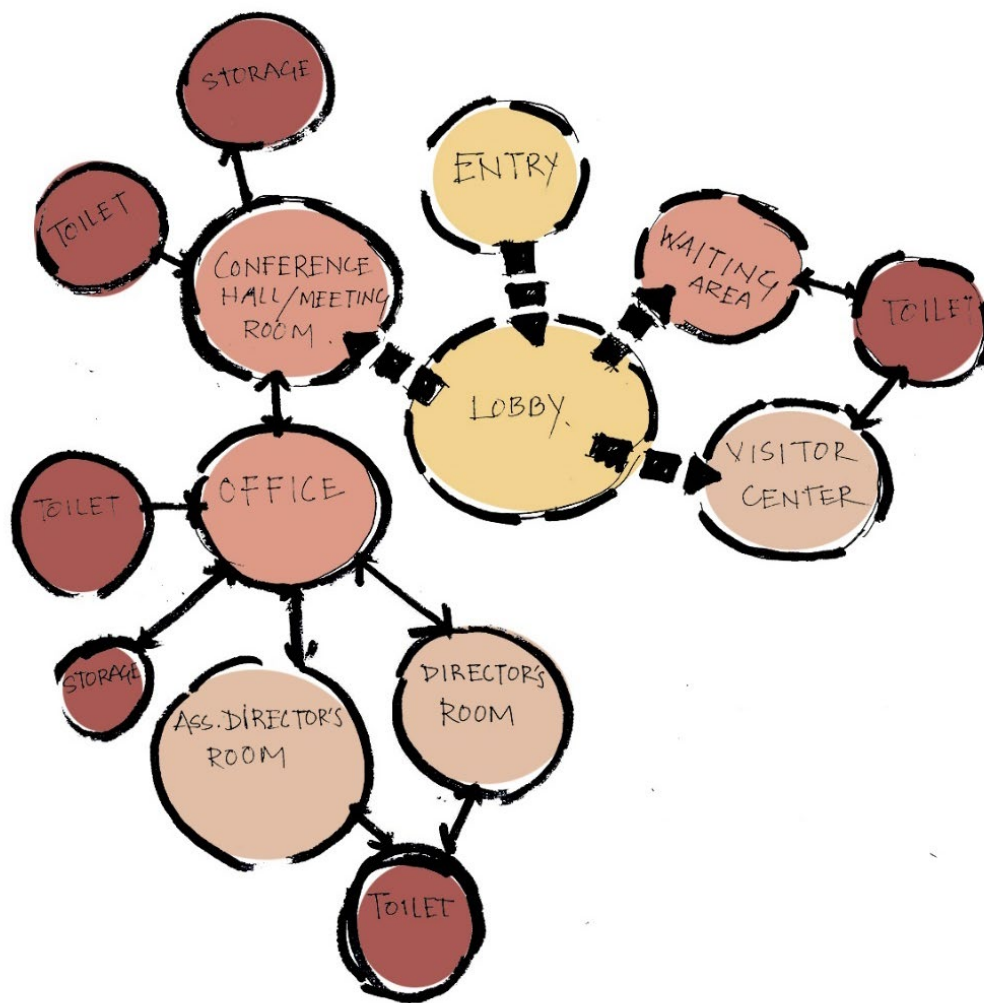
Consequently, for program derivation considerations are taken to achieve the following steps goals:

- Preserving the memories and works of Tareque Masud
- Developing inner cultural related skills through training courses such workshop, enriching creativity and spreading the cultural philosophy among general people.
- Generating different interaction and communication process through workshops
- Promoting a sense of responsibility and spread awareness about safety in roads.

5.1 Administrative Facilities & Educational Facilities

5.1.1 Administrative Facilities

The administrative facilities are fundamentally the places of any organization that will store or provide all the essential data about the office or organization. There are some secondary programs that are an essential part of administrative facilities such as office rooms, meeting rooms or conference hall and a visitor center.



● PUBLIC ● SEMI-PUBLIC ● PRIVATE

Figure1: Functional Relationship Diagram of Administrative Facilities,

Source: Author (2021)

Table 5.1.1: Space Requirements of Administrative Facilities

SI No	Required Functional Spaces	Number of Unit	Area Per Unit (sqm)	Total Area (sqm)
01	Entrance, Lobby & waiting area	1	95	95
02	Director's room	1	25	25
03	Assistant Director's room	1	25	25
04	Office room	1	20	20
05	Conference Hall / Meeting room	1	55	55
06	Visitor Center	1	95	95
07	Storage		10	10
08	Toilets		25	25

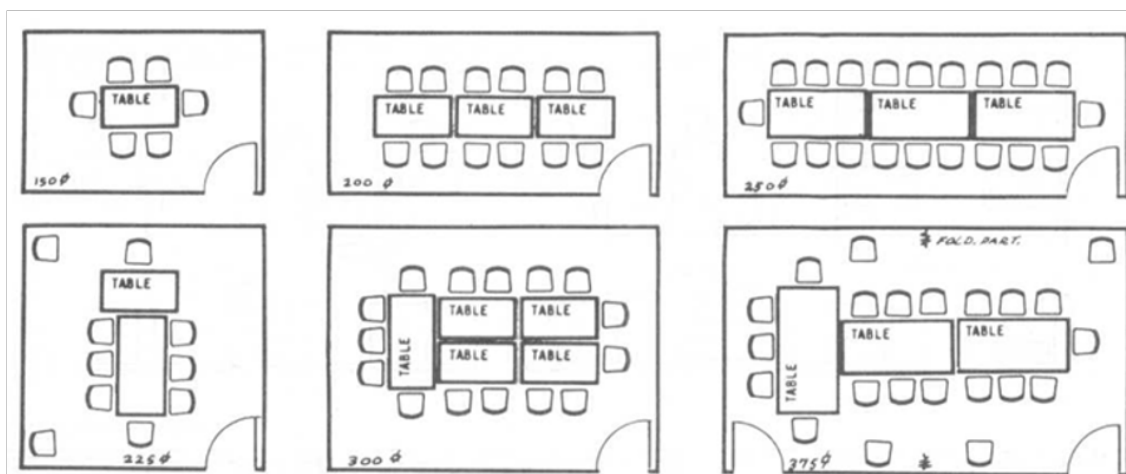
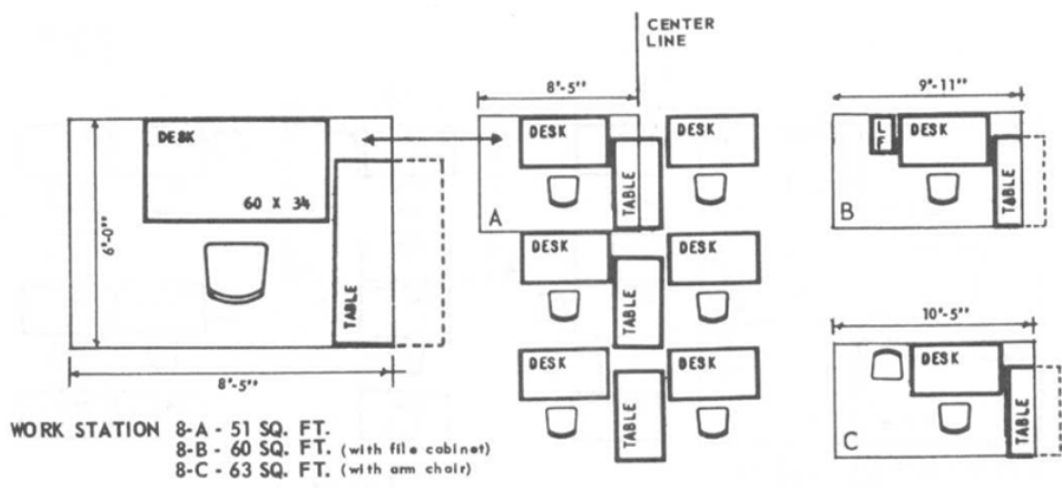


Figure 5.1.2: Workstation Types Standards,

Source: Time saver Standards

5.2 Educational Facilities

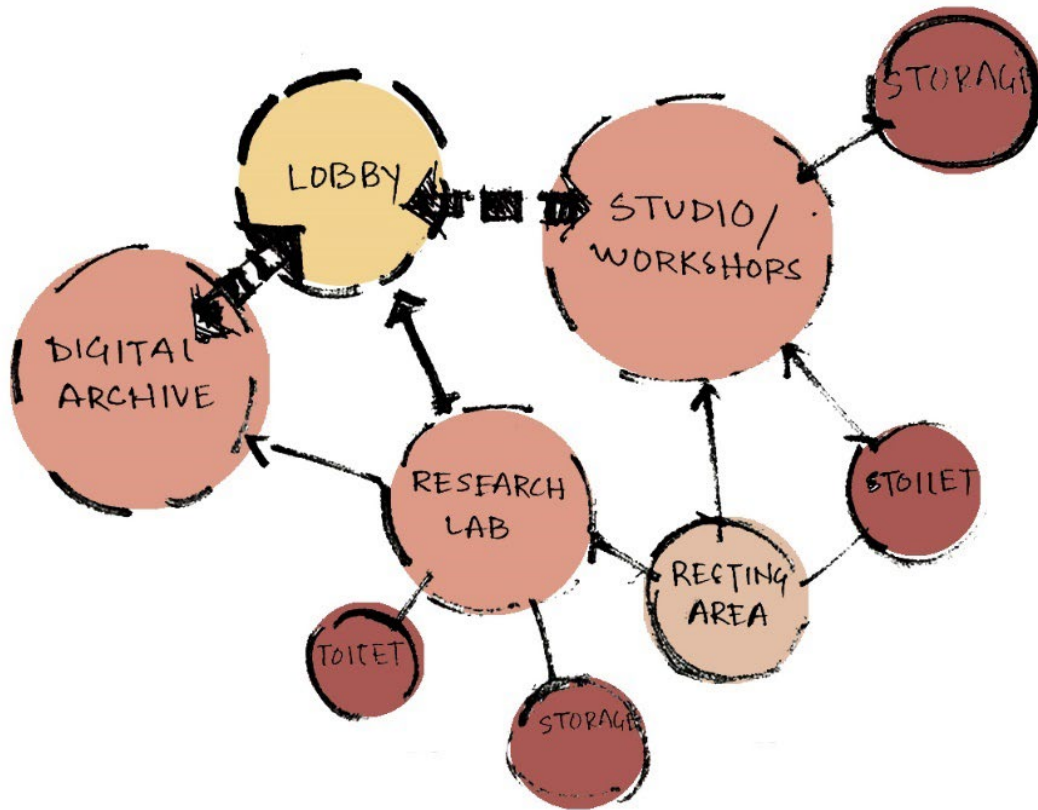
The educational facilities are divided into two major subsections, include:

A. Research Center

B. Library

5.1.2.A Research Center

The educational facilities are one of the most prominent facilities in this project. Students, teachers, and researchers can come here to know more about Tareque Masud and his works. The researchers will preserve his famous and historic works and protect the future generation. Again, many types of research that can brighten up the Bengali history and culture will be conducted here.



● PUBLIC ● SEMI-PUBLIC ● PRIVATE

Figure 5.1.2.A: Functional Relationship Diagram of Research Center.

Source: Author2021

Table 5.1.2.A: Space Requirements of Research Center

SI No	Required Functional Spaces	Number of Unit	Area Per Unit (sqm)	Total Area (sqm)
01	Digital Archive	1	180	180
02	Research Lab	2	55	55
03	Studio Area & Place for Workshop		130	130
04	Resting Area	1	15	15
05	Storage	2	30	30

5.1.2.B Library

In the library segment, there will be a collection of materials, for example, media or books that are effectively available for use for the examination, research reason, and furthermore for general information too. This library's segment can provide printed materials and other actual assets like DVDs and CDs as well as access to information, music, or other substance about Tareqre Masud works and furthermore about the historical background of Bangladesh just as the historical background of culture.

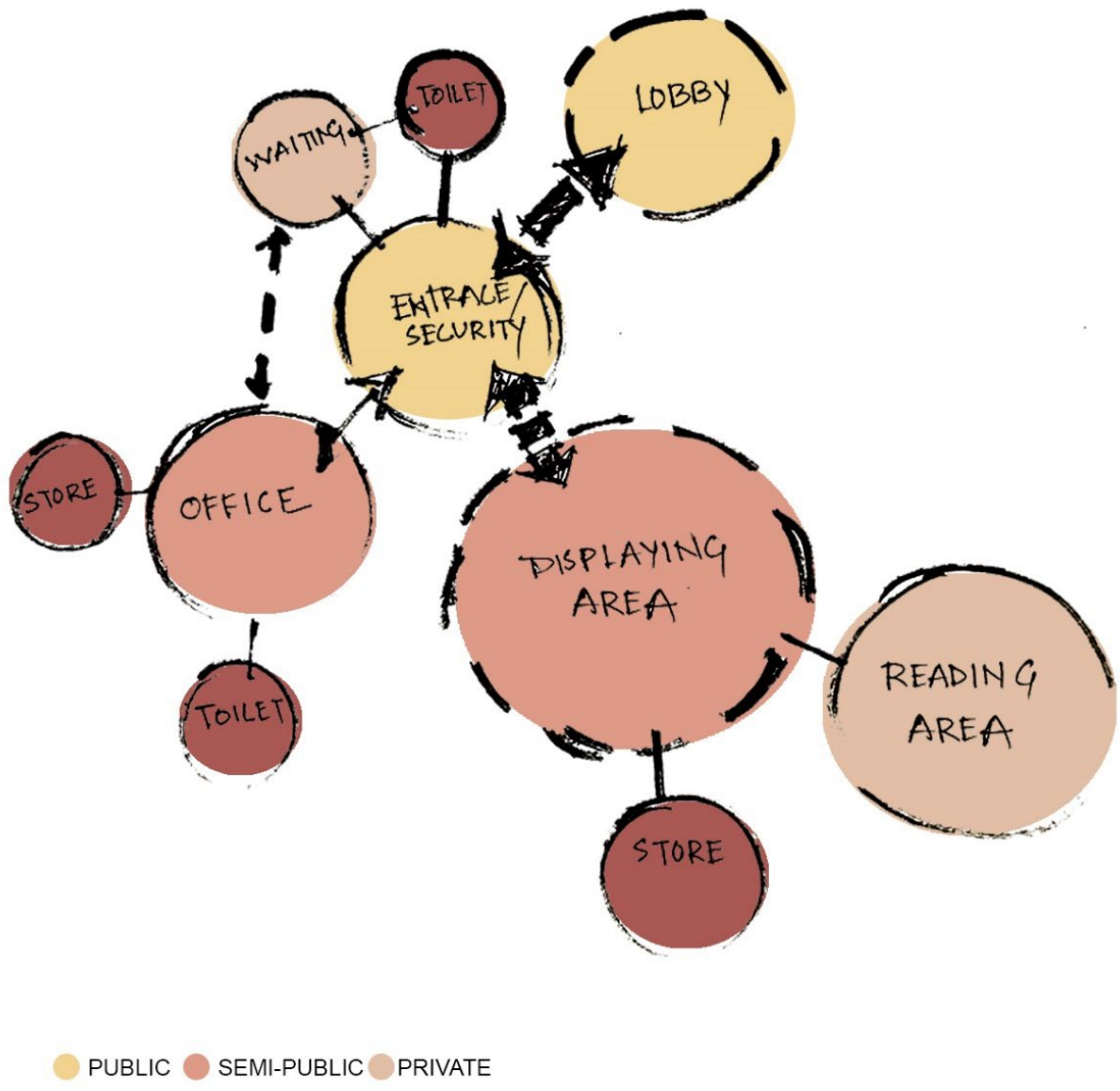
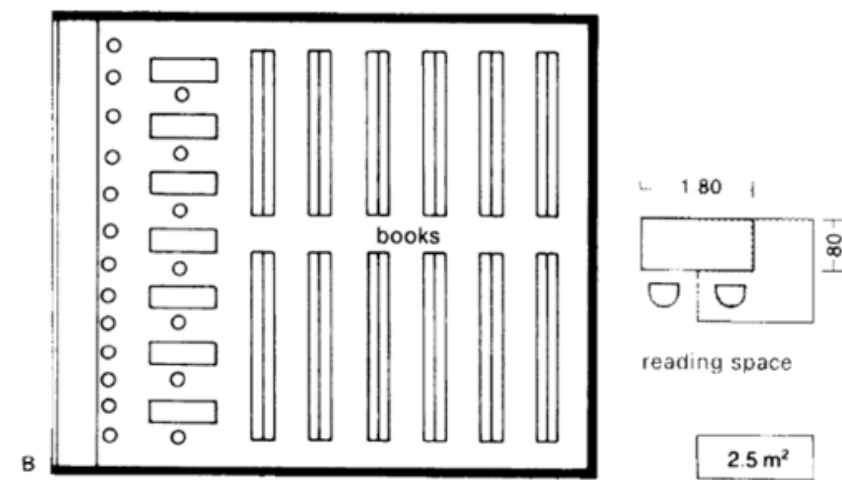
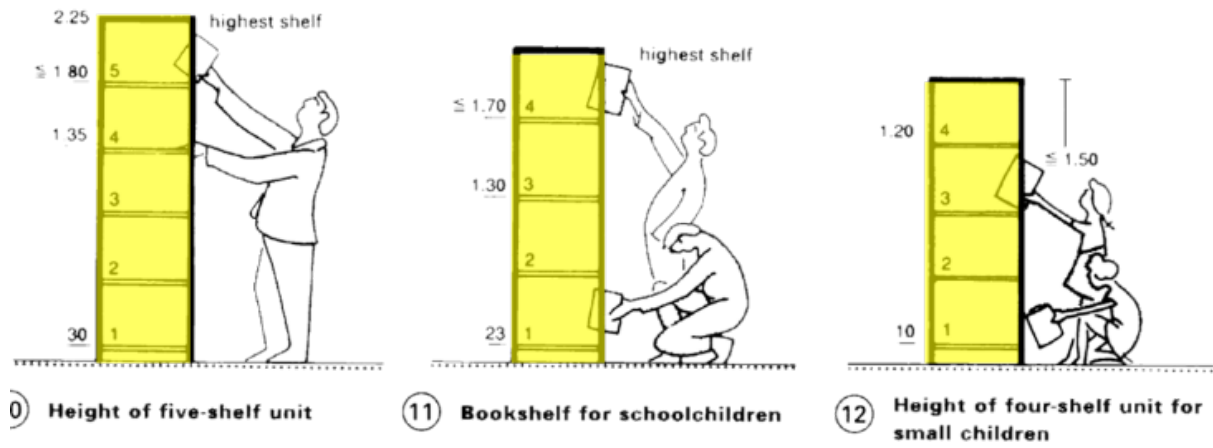


Figure 5.1.2. B : Functional Relationship Diagram of Library:

Source: Author 2021

Table5.1.2. B: Space Requirements of Library

SI No	Required Functional Spaces	Number of Unit	Area Per Unit (sqm)	Total Area (sqm)
01	Entrance, Security and Waiting area		30	30
02	Book Stack Area		120	120
03	Reading Area		10	10
04	Office		110	110
05	Storage		30	30
06	Toilet		25	25



4) Arrangement of reading places and bookshelves

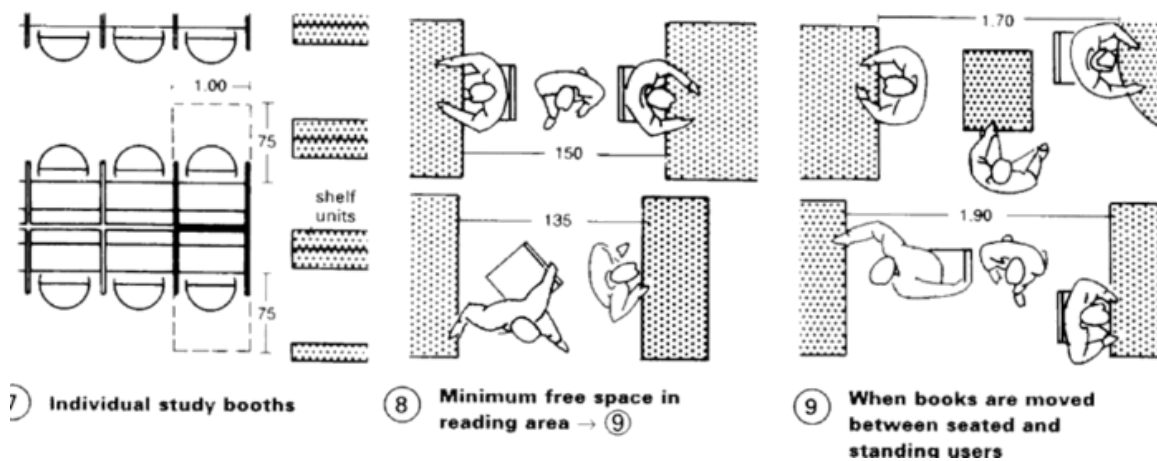


Figure 5.1.2. B.1: Library Standards, Source: Time saver Standards

5.2. Cultural Facilities

Cultural facilities are one of the primary functions in this project. The cultural facilities are divided into two major subsections, include:

- Cultural and Space for Artisan
- Multipurpose Hall

5.2.1 Cultural and Space for Artisan

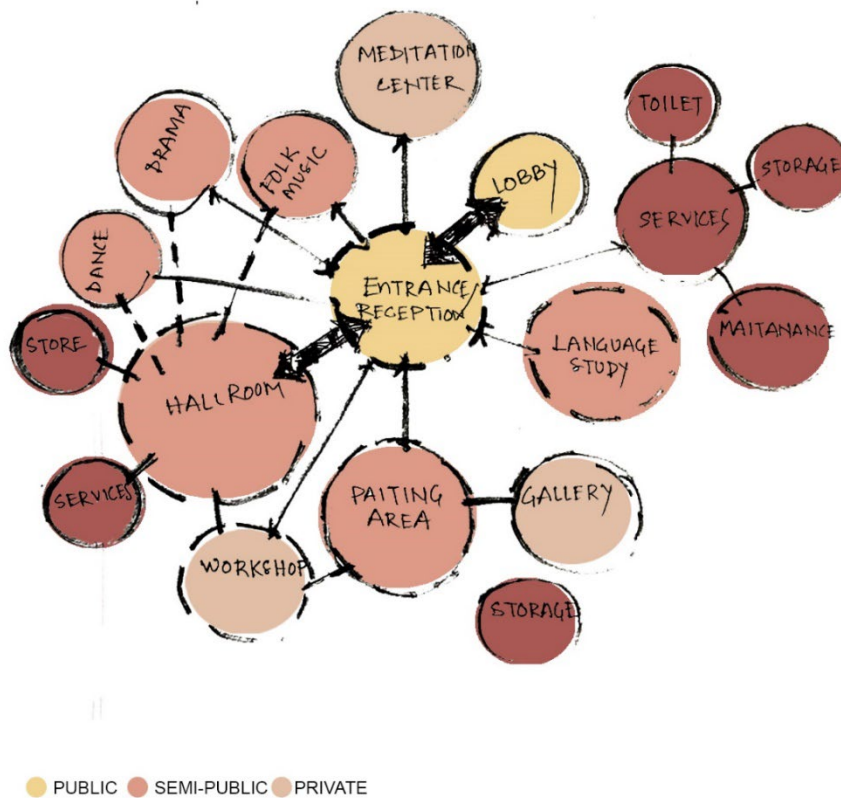


Figure 5.2.1: Functional Relationship Diagram of Cultural Center: Source: Author 2021

Table 5.2.1: Space Requirements of Cultural facilities

SI No	Required Functional Spaces	Number of Unit	Area Per Unit (sqm)	Total Area (sqm)
01.	Entry, Lobby & waiting area	1	30+20	50
02.	Folk Music Area	1		110
03.	Drama Area	1		110
04.	Painting Area	1		185
05	Gallery	1		10
05.	Language Study	1		95
06.	Dance Area	1		185
07.	Workshop	3	125	375
08.	Hall room	2	45	90
09	Technician	2	6	12
10	Maintenance in charge	1		15
11	Toilets			25
				1262
Circulation = 30% of Total Functional Area				380
Total Area				1642

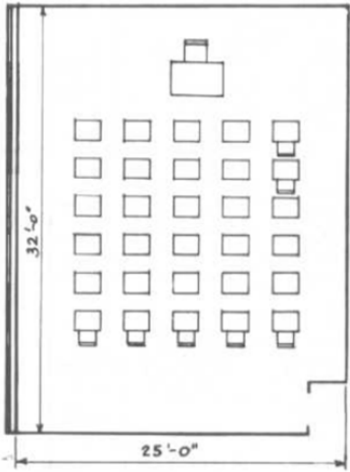


Fig. 46

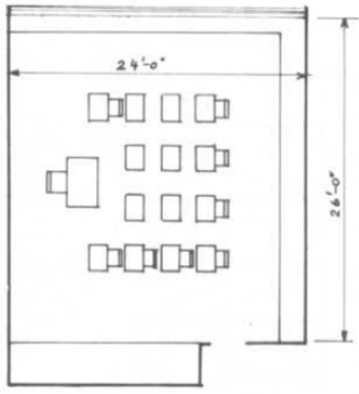


Fig. 47

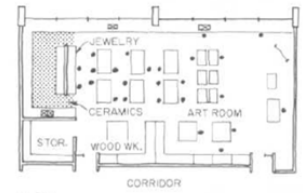


Fig. 99



Fig. 100

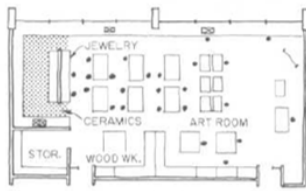


Fig. 99



Fig. 100

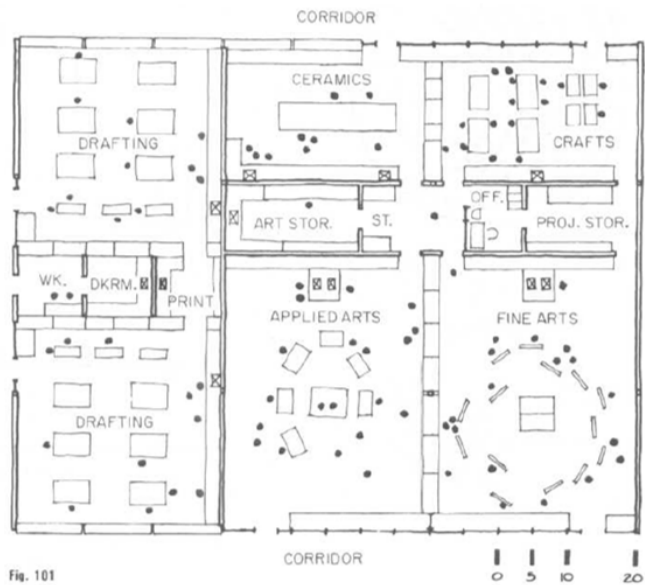


Fig. 101

Figure 5.2.1.b
: Classrooms
Standards for
Music and Art
Facilities,

Source: Time
saver
Standards

5.2.2 Multipurpose-Hall

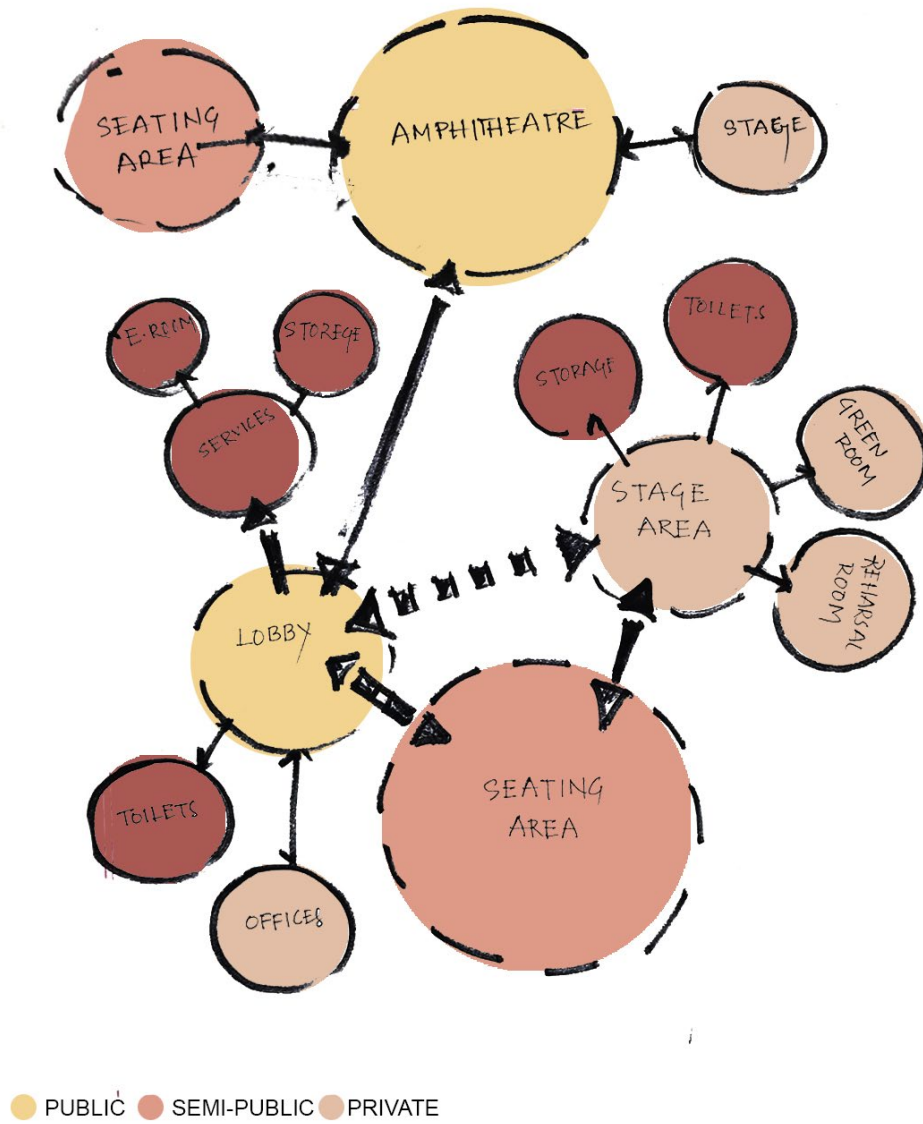


Figure 5.2.2.a: Functional Relationship Diagram of Auditorium and Amphitheatre Center:

Source: Author 2021

Table 5.2.2: Space Requirements of Multipurpose Hall

SI No	Required Functional Spaces	Number of Unit	Area Per Unit (sqm)	Total Area (sqm)
01.	Entry, lobby			65
02.	Main Seating			150
03.	Performance Area			85
04.	Back-Stage facilities & Rehearsal Area			120
05.	Storage			45
06.	Controlling Area	3		45
07.	Common Facilities			55
				565
Circulation = 30% of Total Functional Area				170
Total Area				735

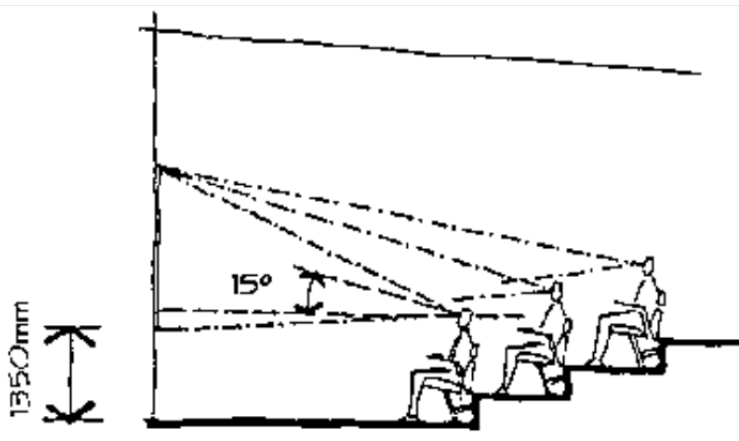
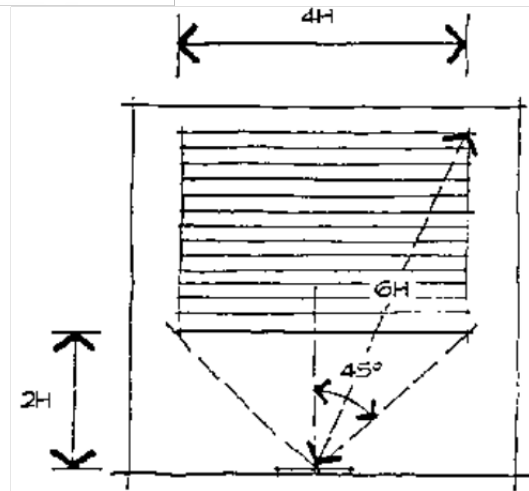
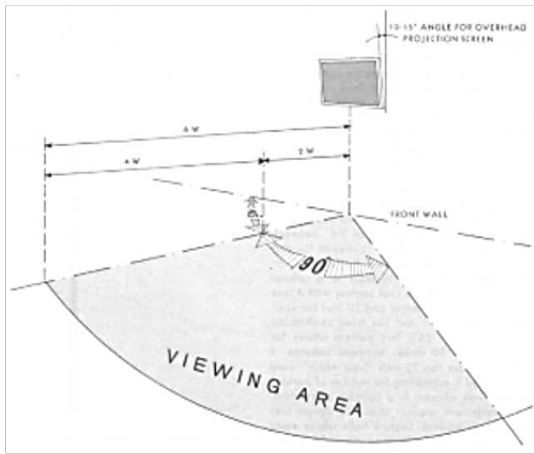
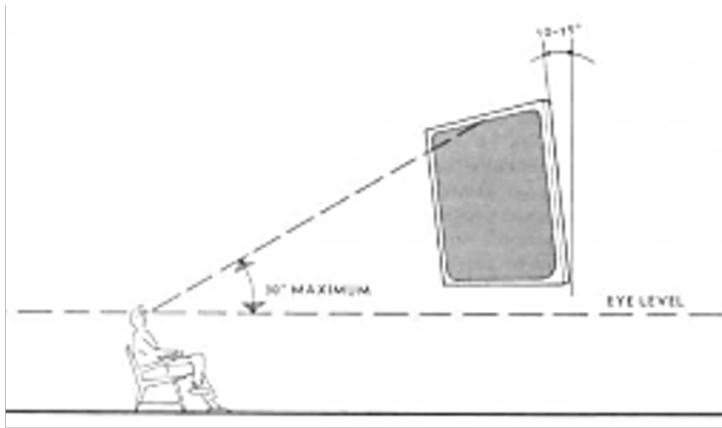


Figure 5.2.2. b: Auditorium Standards,

Source: Time saver Standards

5.3. Memorial & Exhibition Center

The Memorial and Exhibition Center is another primary function. After his death, the necessity of preserving his memory and works has drawn the attention. So, the Tareque Masud Memorial Trust has taken this initiative.

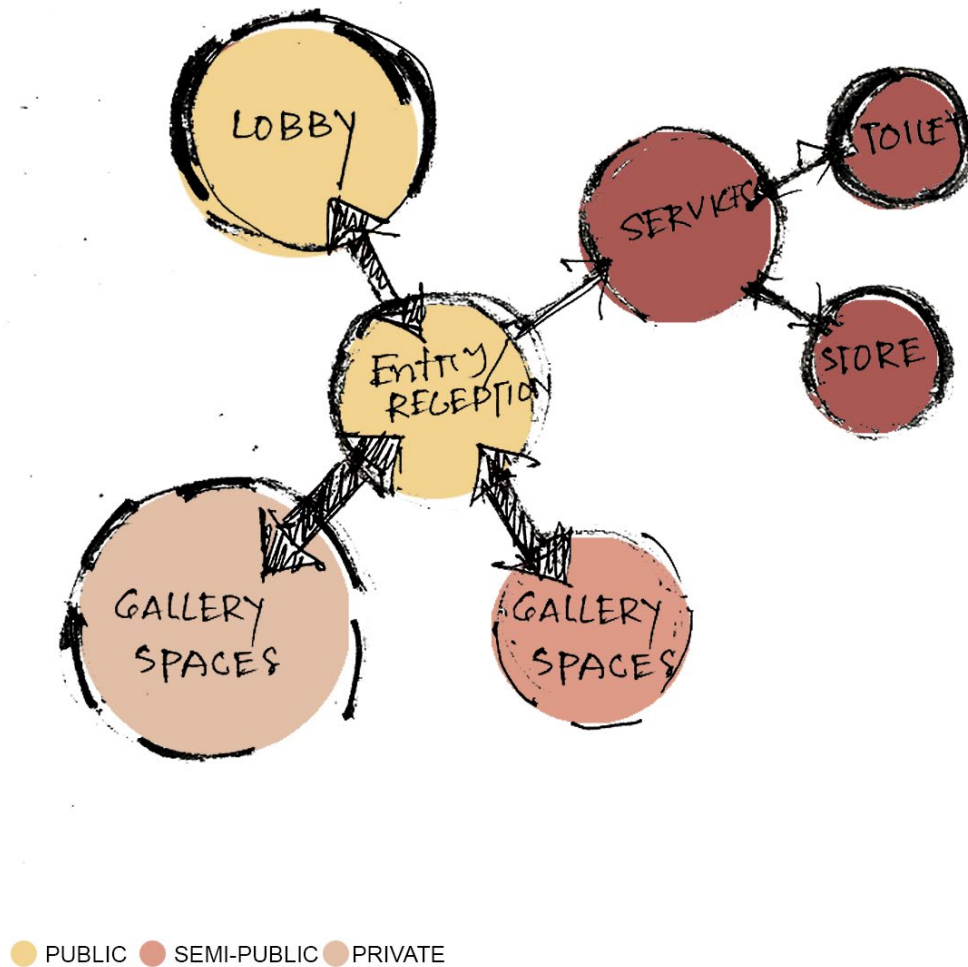


Figure 5.3.1: Functional Relationship Diagram of Memorial and Exhibition Facilities:

Source: Author 2021

Table 5.3.1: Space Requirements for Memorial and Exhibition Center

SI No	Required Functional Spaces	Number of Unit	Area Per Unit (sqm)	Total Area (sqm)
01.	Entry, lobby	1	60	60
02.	Gallery Space	3	300	900
03.	Storage	3	15	45
04.	Toilets			25
				1030
Circulation = 30% of Total Functional Area				309
Total Area				1339

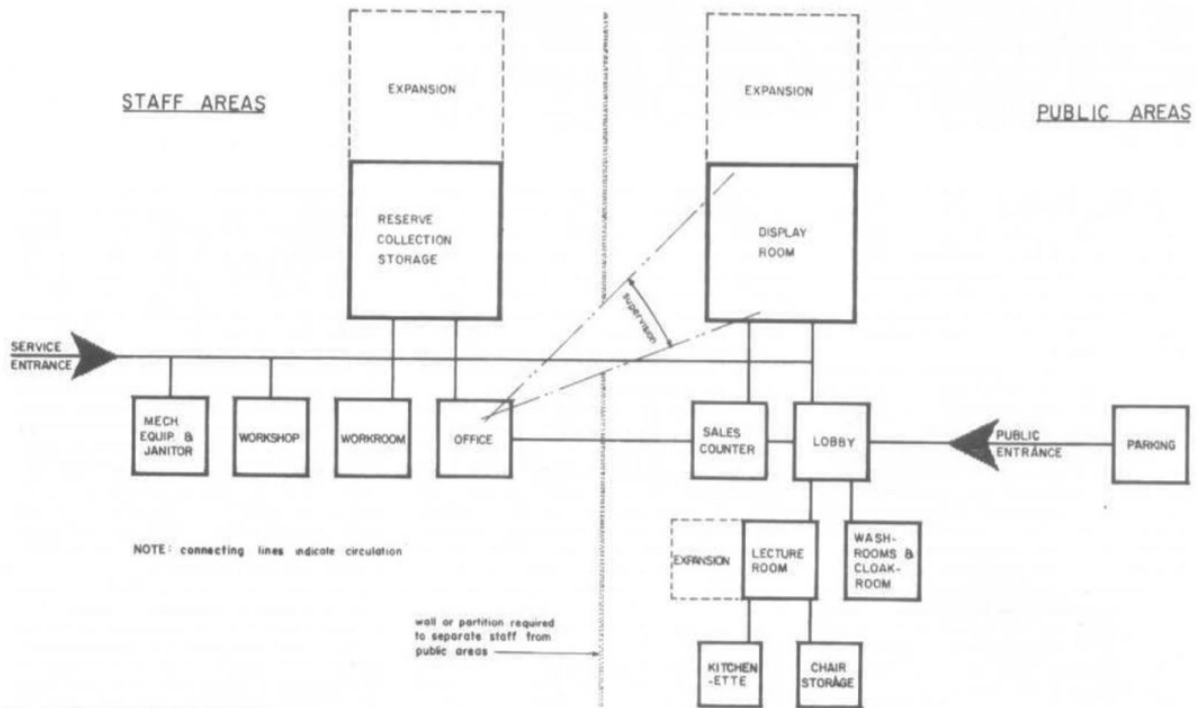
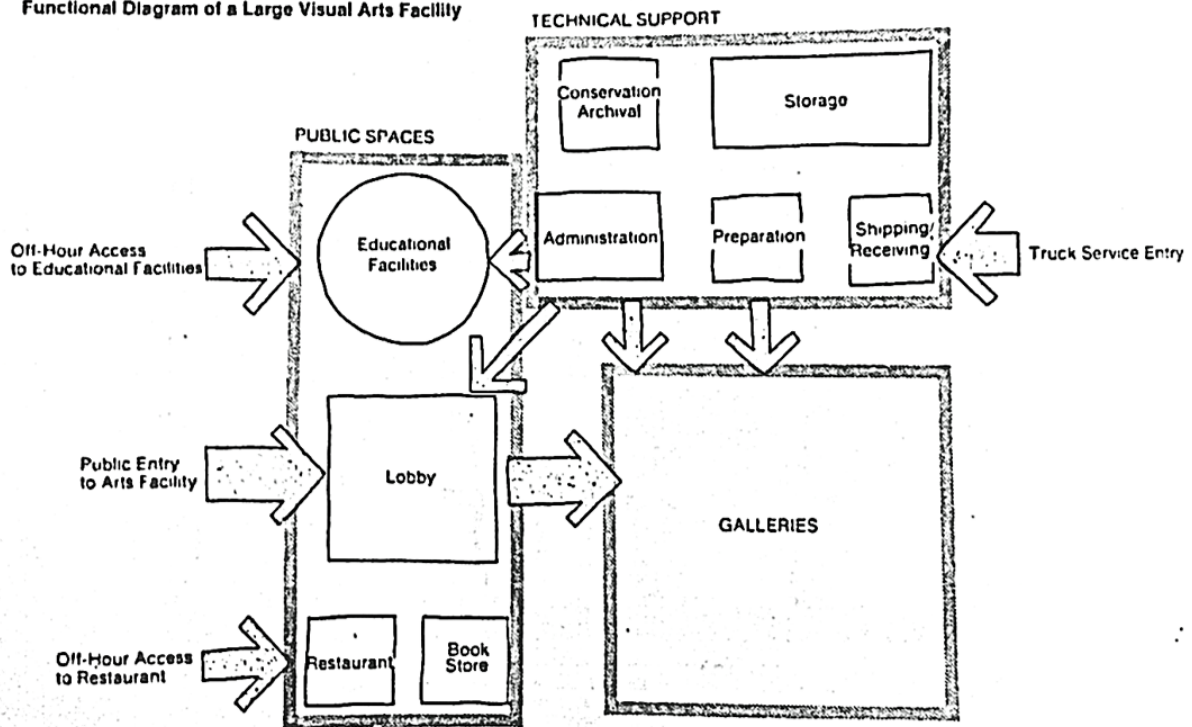
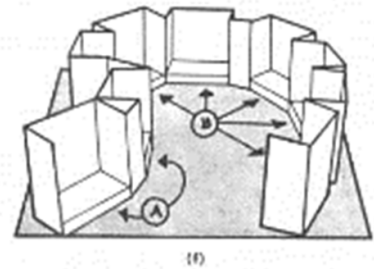
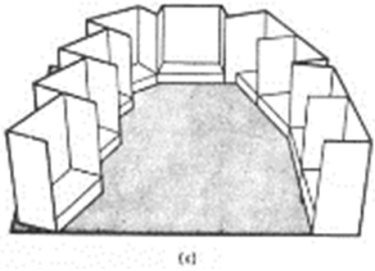
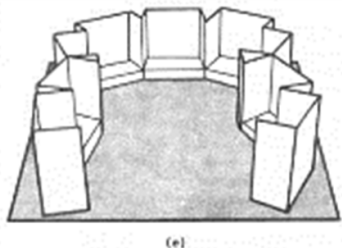
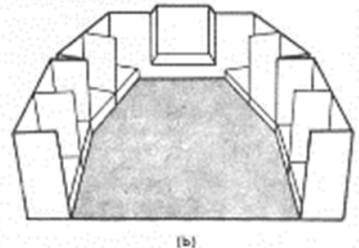
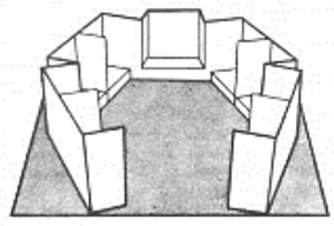
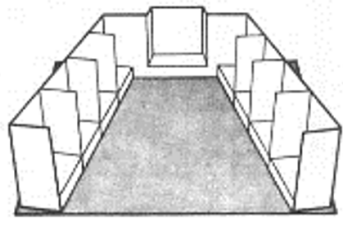
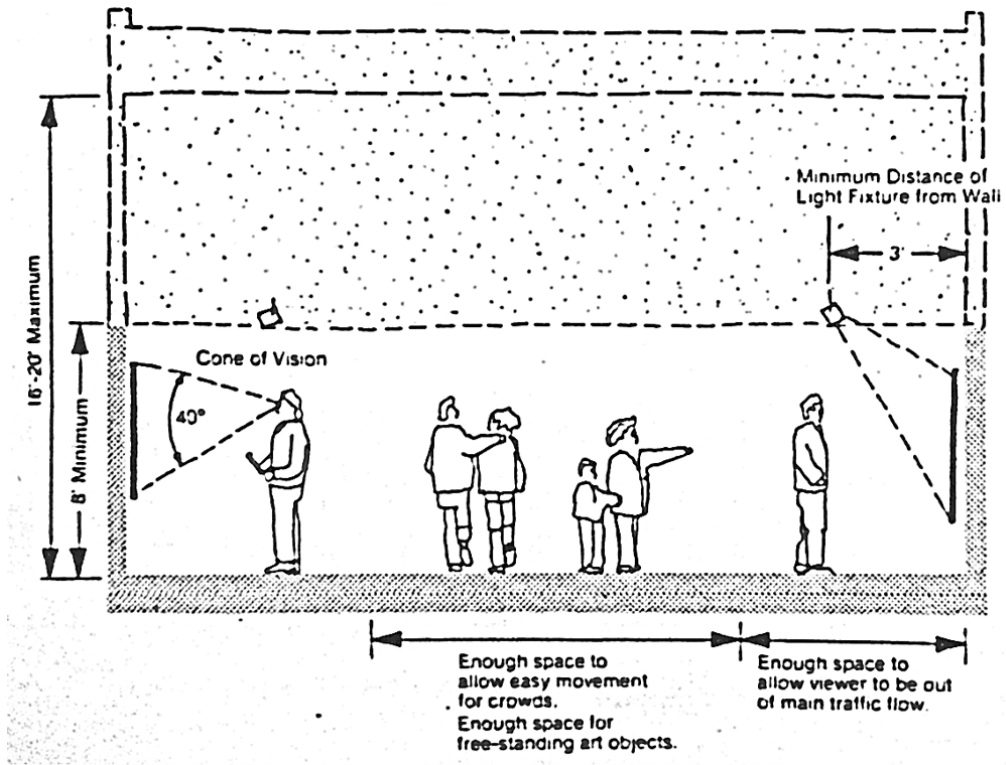


Fig. 1 Space organization diagram.

Functional Diagram of a Large Visual Arts Facility





Standard of visual angle :

The viewing arc: for acute vision without moving head is up to about

Upward-270 degree

Down-100 degree

Wide-540 degree

This is the basis on which, exhibits are normally planned and positioned. Large display need to be viewed from a distance about 15 times the maximum width of the object.

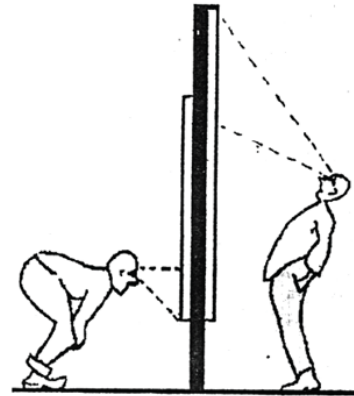


Fig Uncomfortable situation

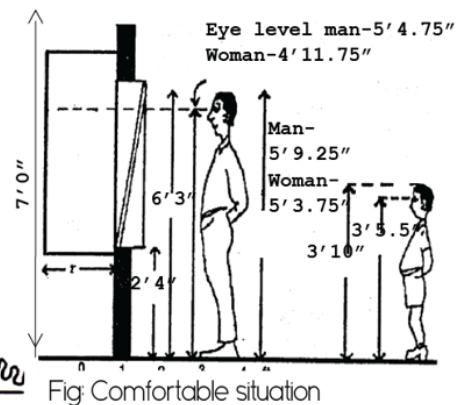
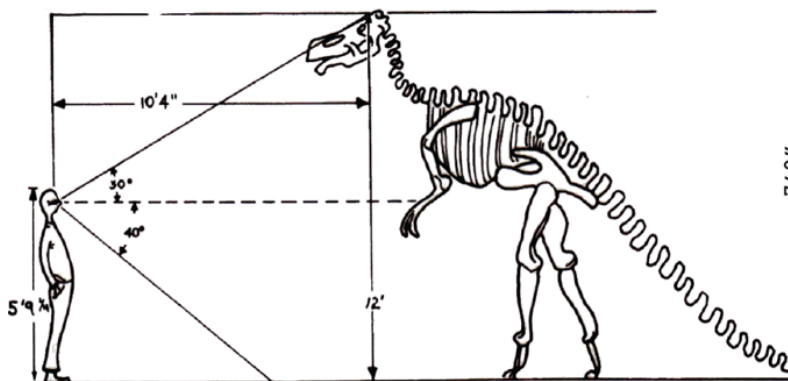


Fig: Comfortable situation

Figure 5.3.1. b: Exhibition Gallery Standards,

Source: Time saver Standards

5.4. Cafeteria

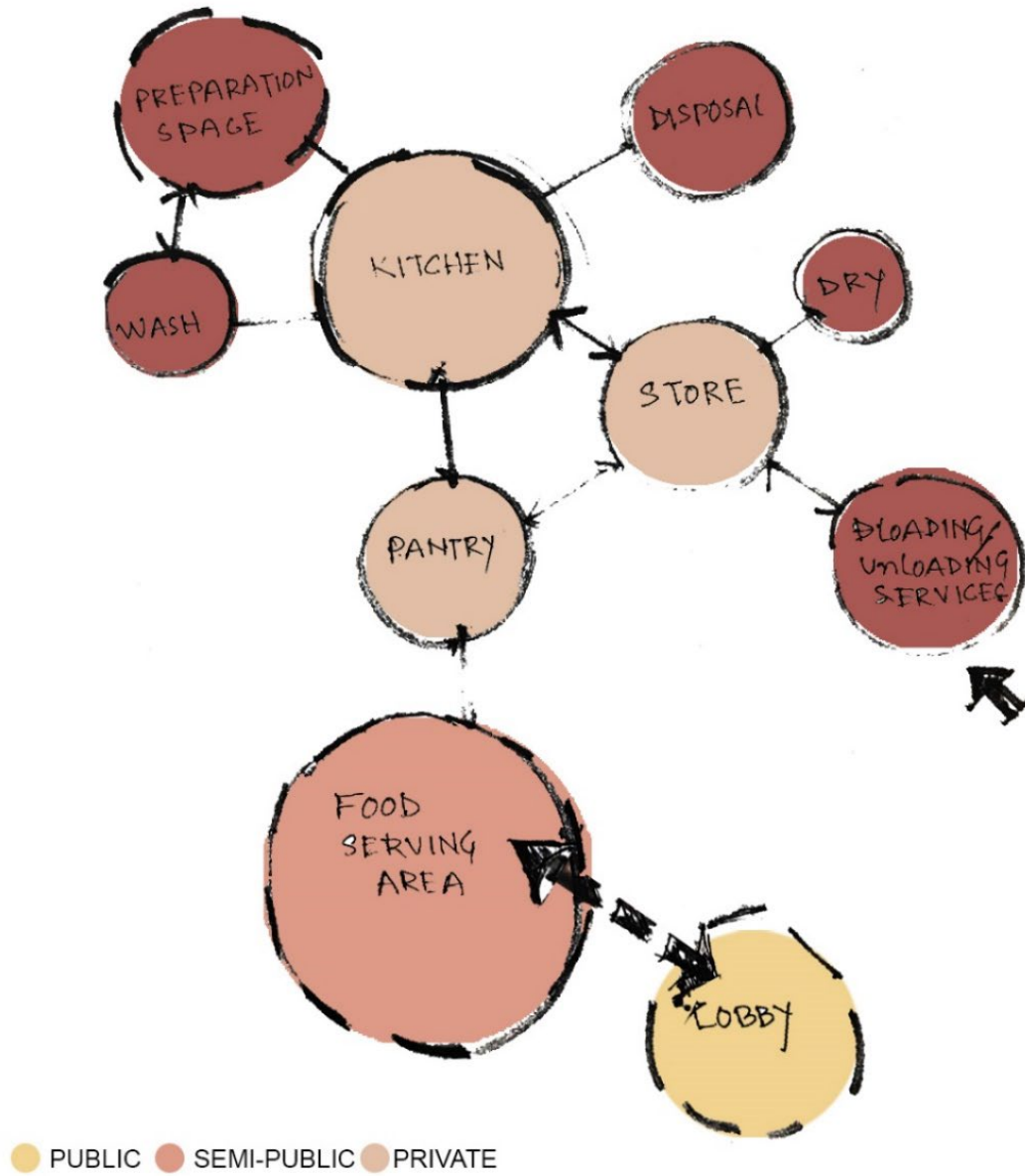
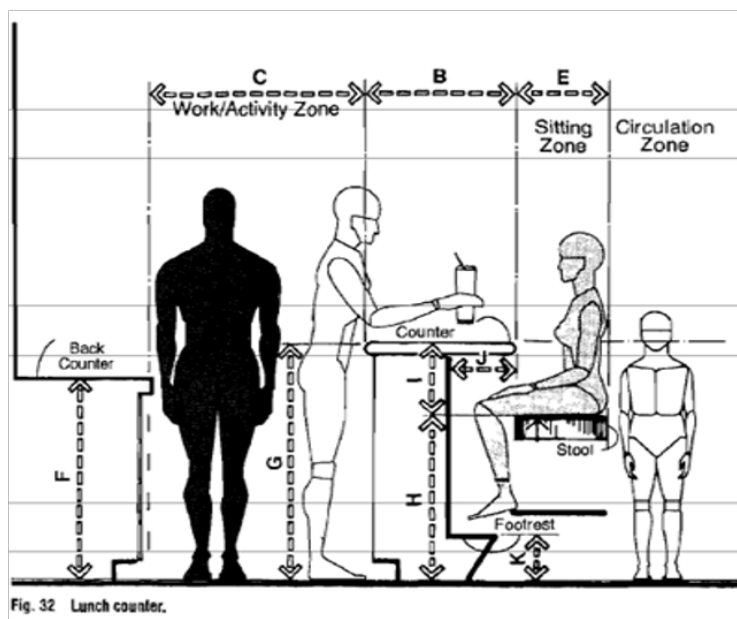
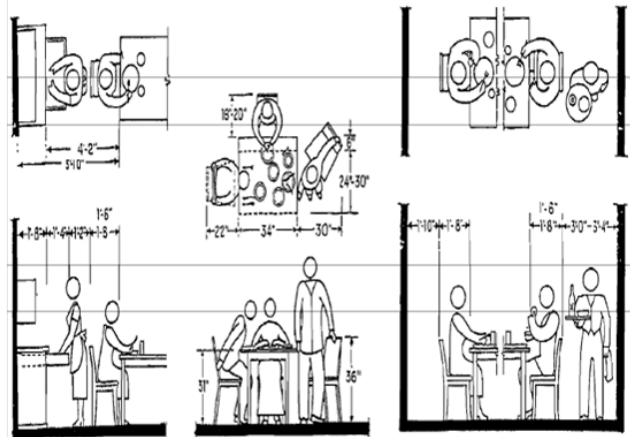
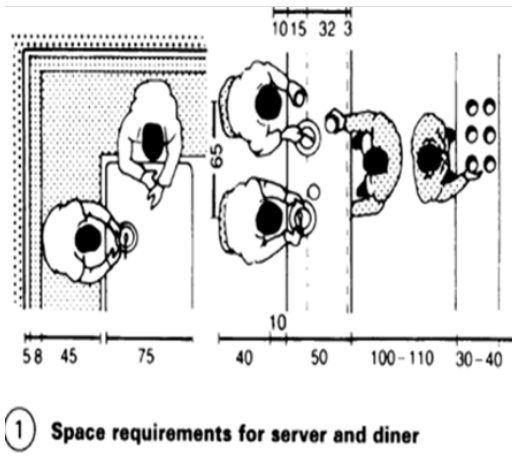


Figure 5.4.1: Functional Relationship Diagram of Cafeteria Facilities:

Source: Author 2021

Table5.4: Space Requirements for Cafeteria

SI No	Required Functional Spaces	Number of Unit	Area Per Unit (sqm)	Total Area (sqm)
01.	Cafeteria			
	Seating Area	50	50X16	75
	Snacks Bar			25
	Kitchen			30
	Wash			5
				135
Circulation = 30% of Total Functional Area				40
Total				175
02.	Amphitheatre			
	Seating Area			280
	Stage			65
Total Area				285



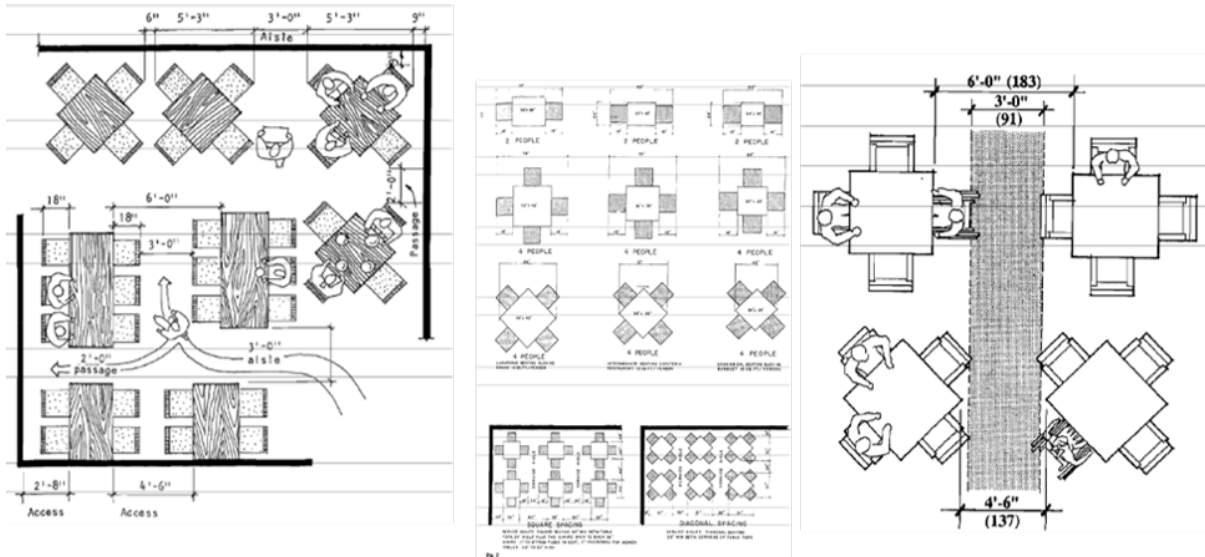


TABLE 7 Estimated Production Space for Food Facilities

Type of facility	Space per seat	
	ft ²	m ²
Table service	8-12	0.74-1.11
Counter service	4-6	0.37-0.56
Booth service	6-10	0.56-0.93
Cafeteria service	8-12	0.74-1.11

TABLE 8 Estimated Percentage of Production Space Allowed for Functional Areas

Functional areas	Space allowed (%)
Receiving	5
Food storage	20
Preparation	14
Cooking	8
Baking	10
Warewashing	5
Traffic aisles	16
Trash storage	5
Employee facilities	15
Miscellaneous	2

Figure 5.4.2: Cafeteria Standards, Source: Time Saver

5.5. Guest House

SI No	Required Functional Spaces	Number of Unit	Area Per Unit (sqm)	Total Area (sqm)
01.	Single Room	10	120X10	110
02.	Dining Hall			75
03.	Common Room			55
04.	Prayer Space			45
				285
Circulation = 30% of Total Functional Area				85
Total Area				370
05.	Meditation Space			670
Total Area				

Figure 5.5: Space Requirements for Gest House

5.6 Zoning

SI no.	Program Name	Zone
01.	Memorial & Exhibition Area	Public
02.	Multipurpose Hall	
03.	Cafeteria	
04.	General Library	Semi-Public

05.	Cultural Facilities	
06	Administration & Research Center	Private
07.	Guest House & Meditation Space	

5.6.1 The Functional Diagram:

Based on the zoning the whole functional diagram will be,

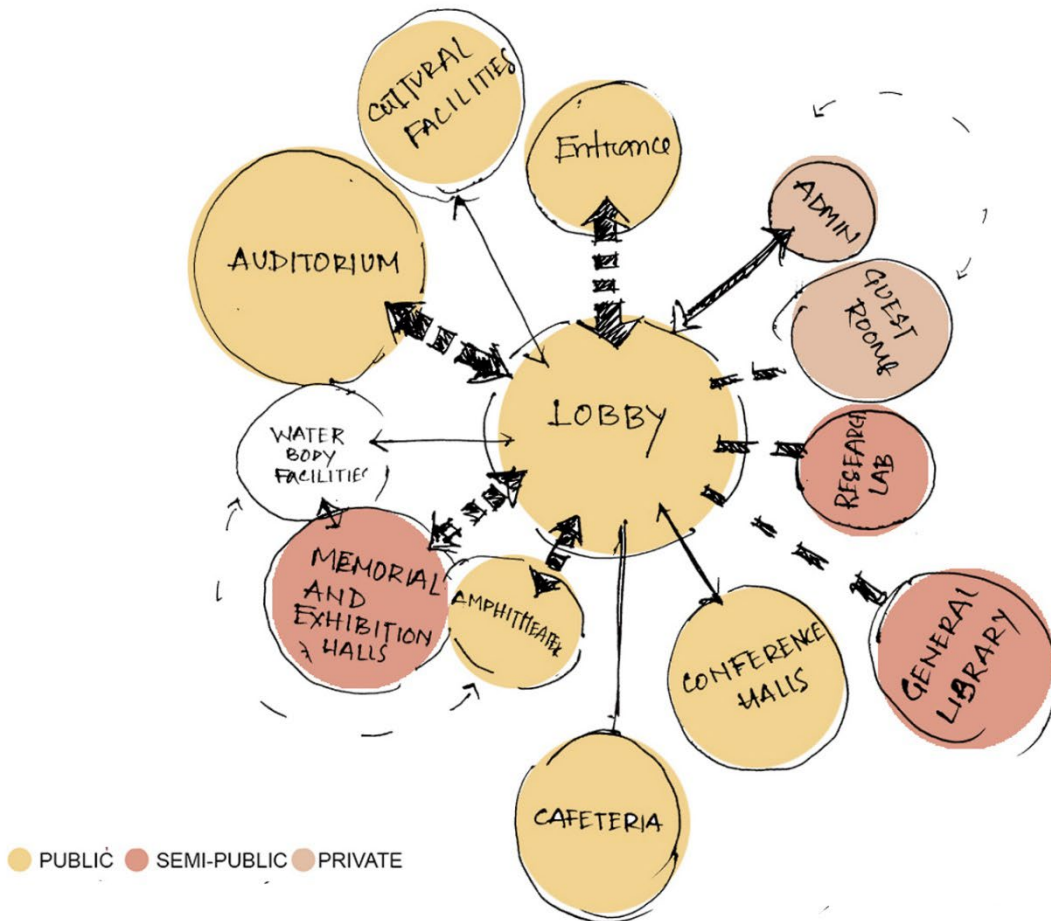


Figure 5.6.1: Functional diagram with zoning

Source: Author (2021)

5.7 Concept and Conclusion:

The main concept is to creating a journey to route that reflect the philosophy and Tareque Masud himself. In consideration to the study and analysis of the site context and literature of Tareque Masud and his works philosophy and personal life. In this process, the points need to be achieved,

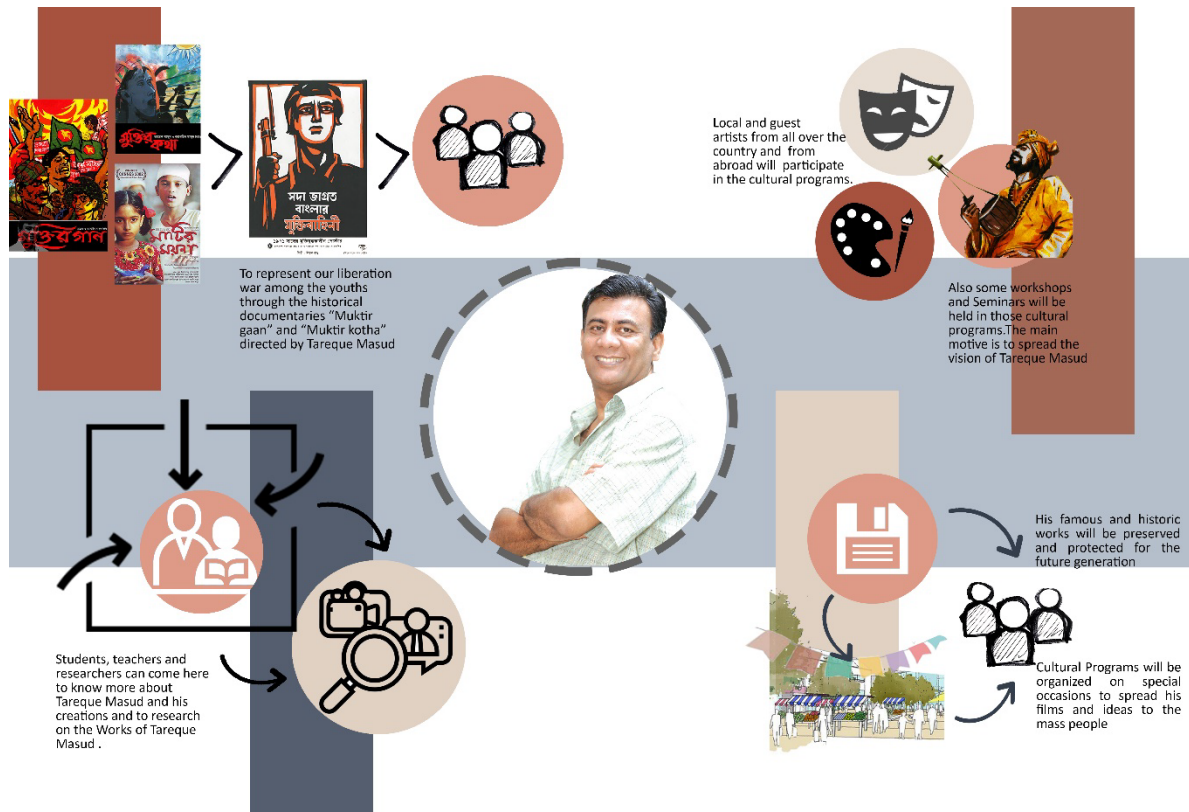


Figure5.7: Philosophy towards this project

Source: author (2021)

- To represent our liberation war's history among the youths.
- To create a platform that can express Tareque Masud's philosophy.
- To bring out the culture through the design.

Chapter 6: Design Considerations

Some design considerations for the “অন্তর্ঘাট্রা” - Tareque Masud Memorial and Cultural Center would be as follows, based on the study and analysis of the site context and the demands of space and living environment.

6.1 Connecting Neighborhood

Possible connection with the neighborhood can be established according to the existing pedestrian entries to the site. The site is surrounded by some major existing and future crowd generator spaces in that region. From the reference of the existing pedestrian entries of the site these major surrounding factors can be connected by proposing a thoroughfare from the site by which the gathering can be invited into the site.

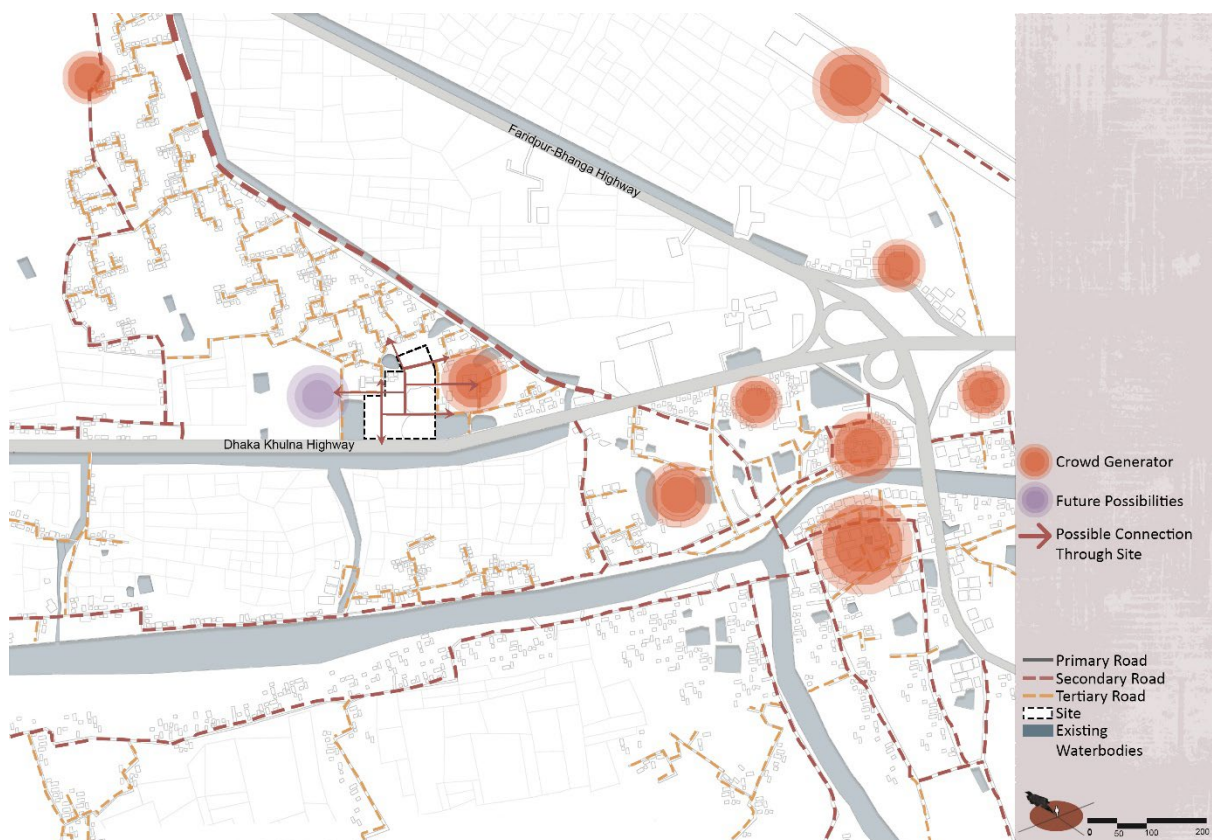


Figure 6.1: Possible Pedestrian Connection with the Neighborhood

Source: Author (2021)

6.2 Reviving Water-bodies

According to the Nurpur, mouza map no 36, a water-channel which was a part of Baishkhali Canal, flowed through the site and made a connection to the Old Kumar River. But over the course of time, there are some portions of this water flow are being filled up and lose the connection. The reviving of this water channel can be an option to enhance the future possibilities of the site

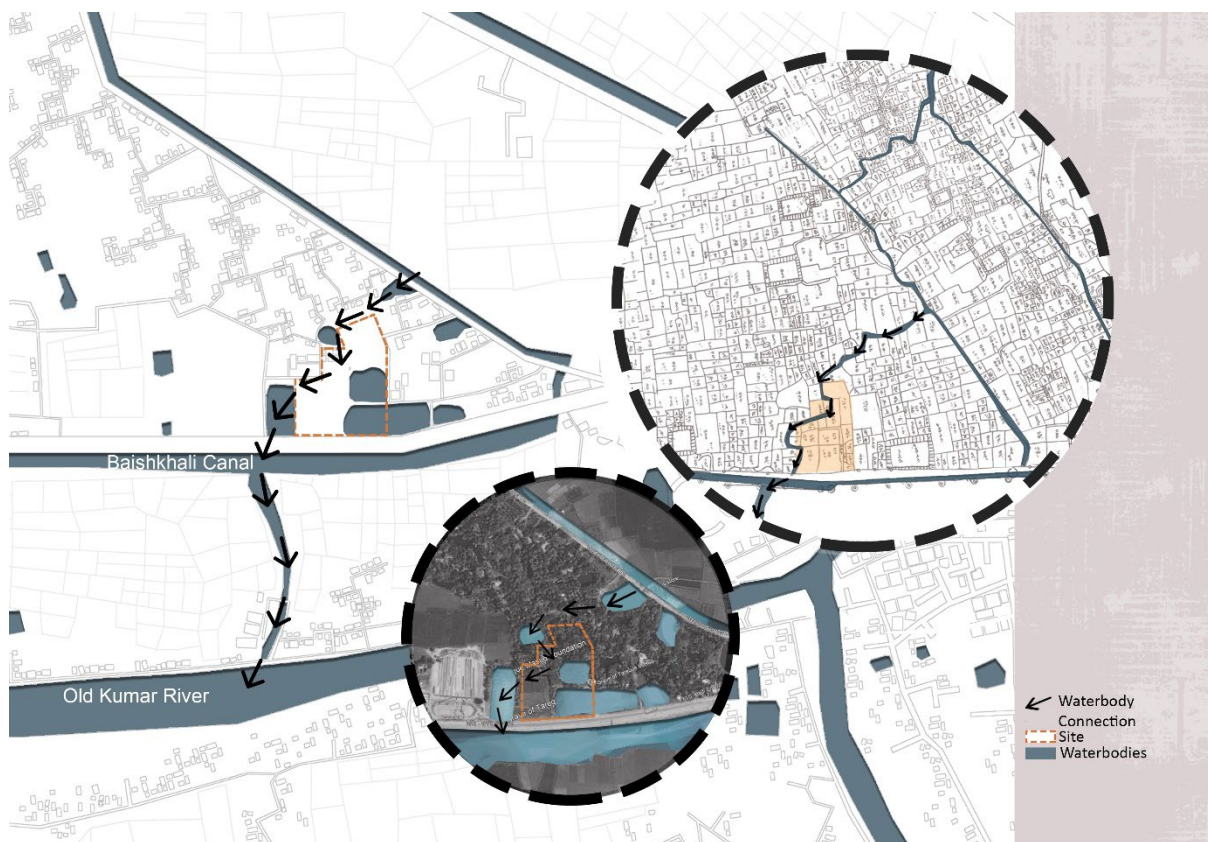


Figure 6.2: Possible Water Connection through the Site

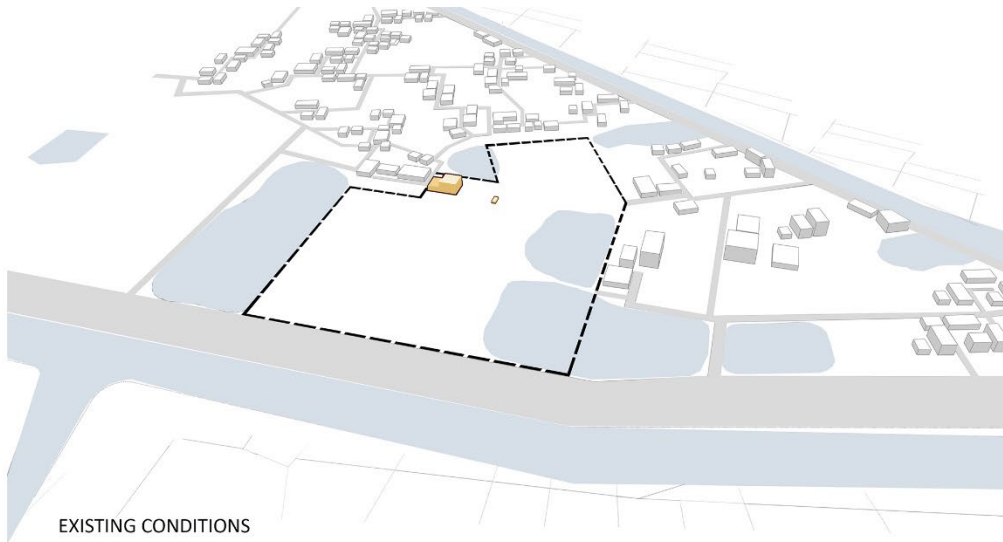
Source: Author (2021)

Chapter 7: Design Suggestions

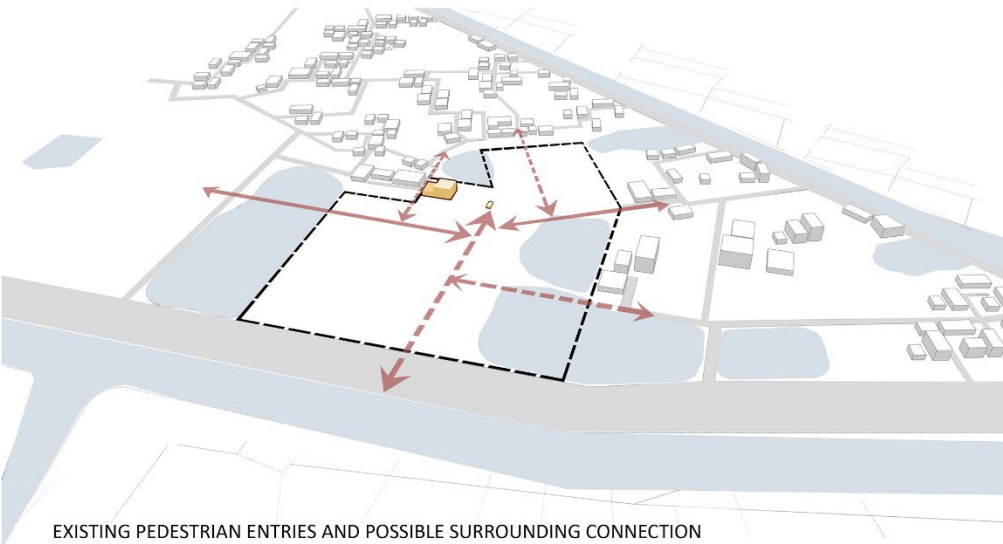
The design suggestions are divided into phases, with each step focusing on the demanding decisions that come from the context analysis part in order to improve the center's design.

7.1 Form Derivation

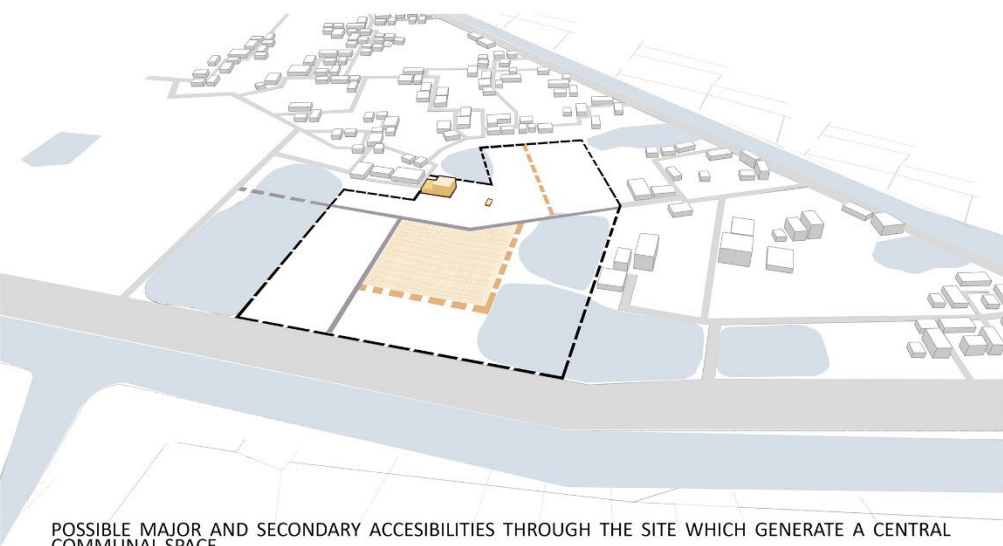
The deriving the form of the center mainly focuses on the decisions that come from the surrounding's functions and activities. The main concerns were to connect the main two surrounding crowd generator spaces and revive the surrounding waterbodies through the site according to the reference of mouza map. The process starts from the existing conditions by identifying the references that come from the existing pedestrian entries and possible connection from the surrounding neighborhood. According to the references major entries and secondary accessibilities can be defined into the site. The lines from the surroundings draws a central space that can be used in communal activity. After reviving the water-channel and connecting the existings, the form can be generated by respecting the accessibility refence, waterbody and central courtyards. The initial form can be integrated with the courtyards and waterbodies. Respecting the natural resources plazas and other communal spaces can be proposed in different level of the center. Without disturbing the waterbodies surrounded communal spaces can be connected with the complex through a elevated plaza that also divided the form into three major zones.



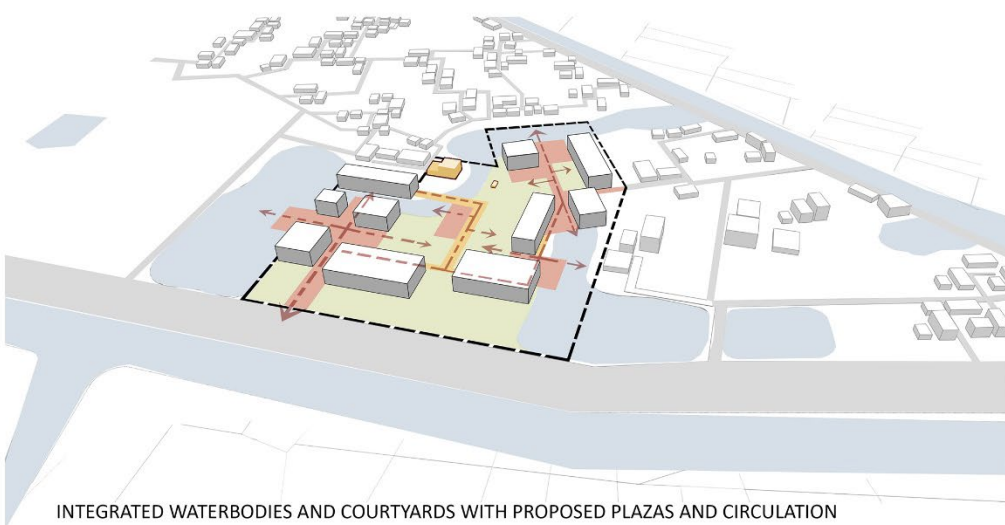
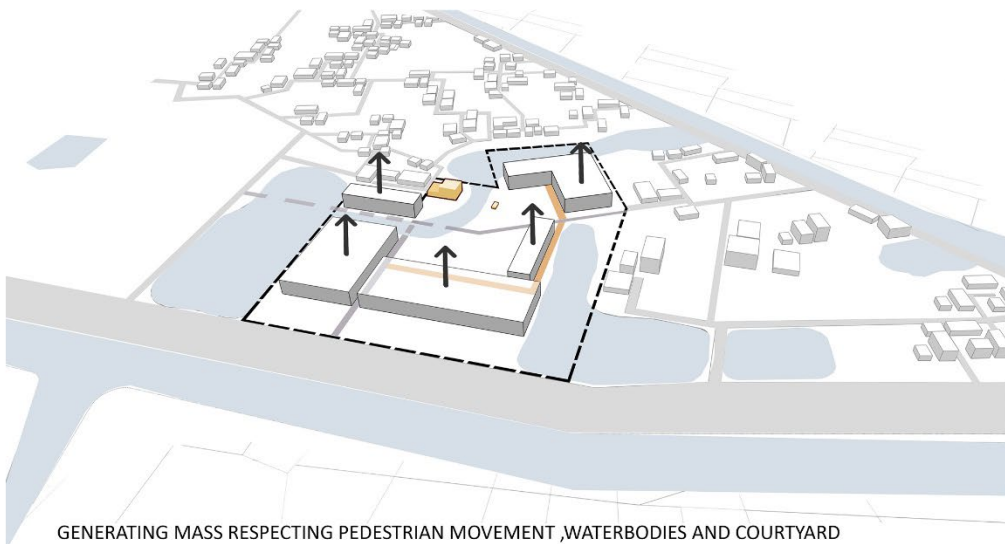
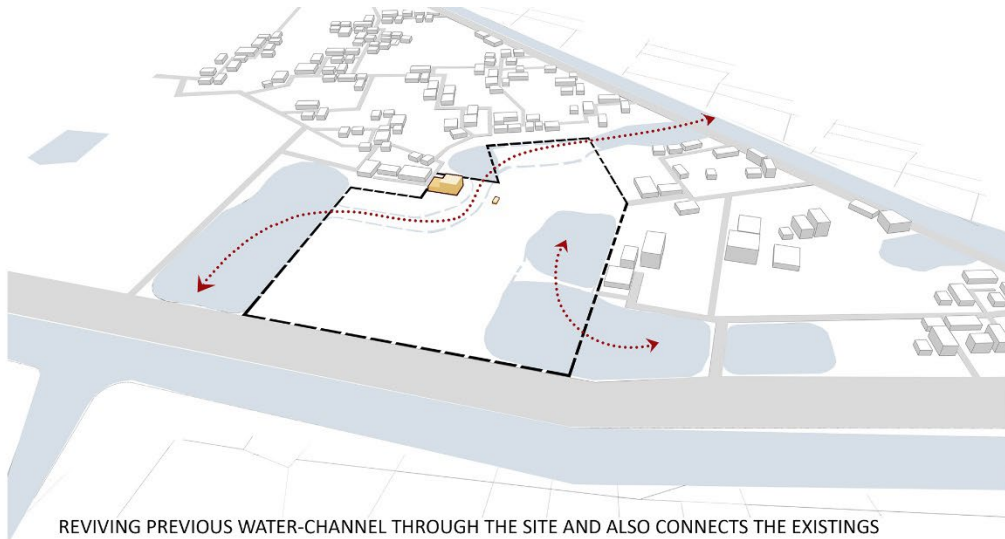
EXISTING CONDITIONS

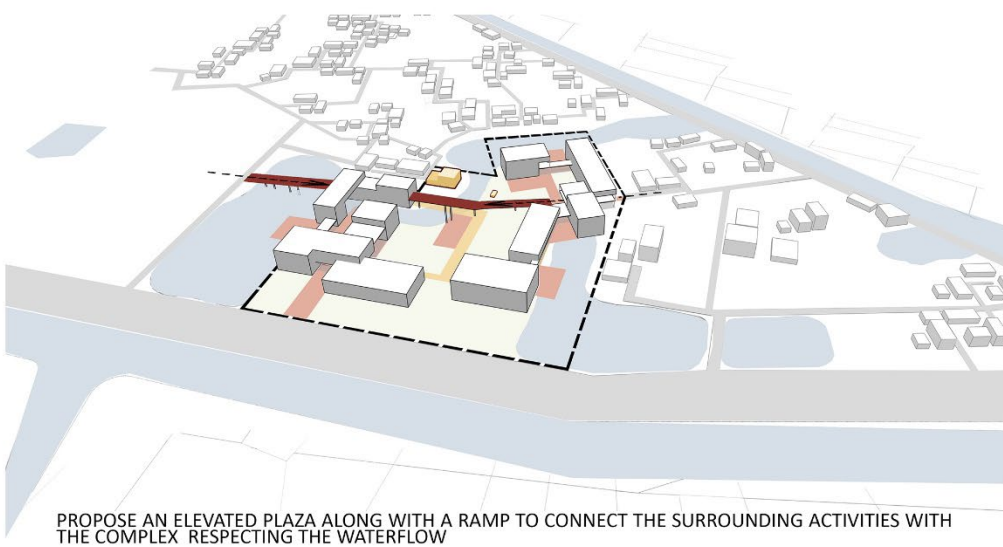
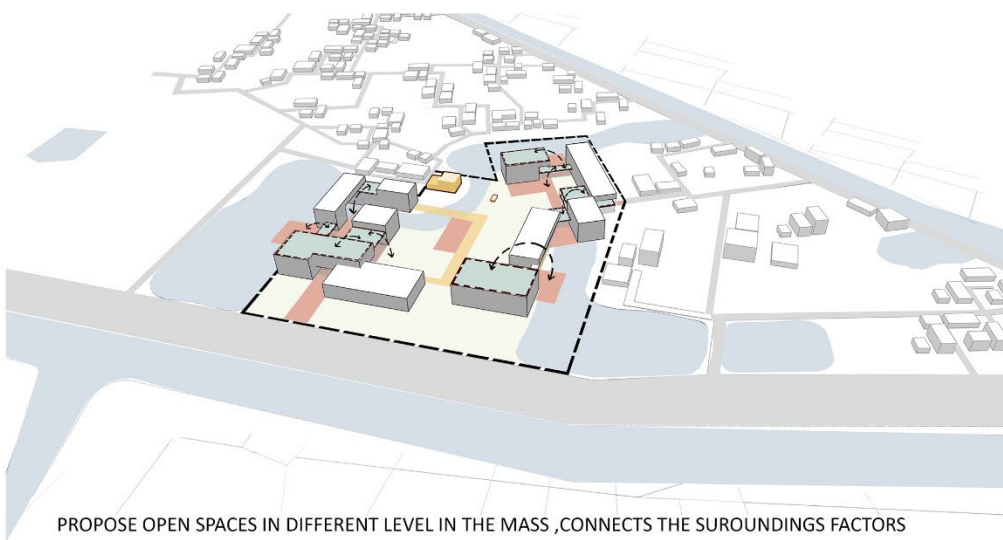
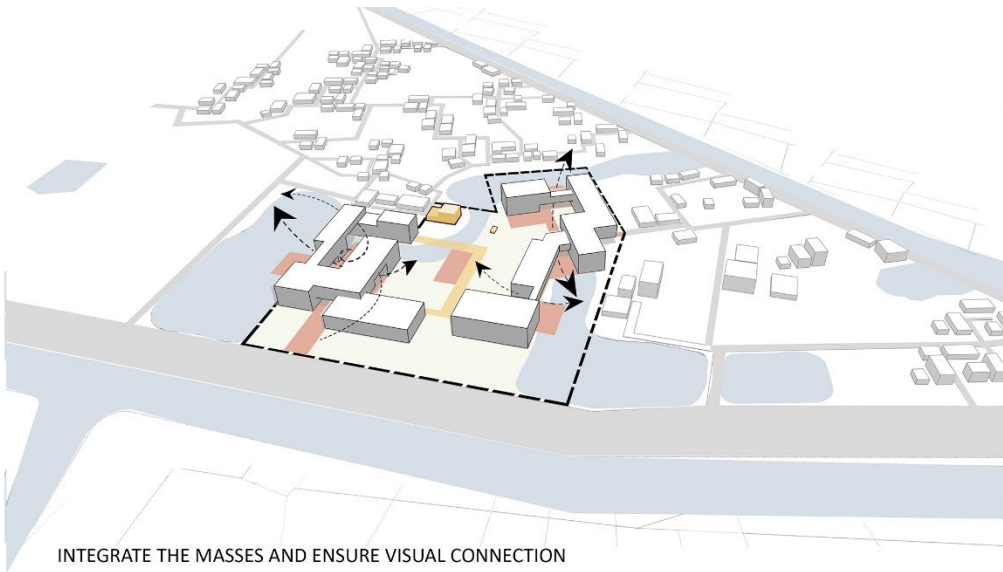


EXISTING PEDESTRIAN ENTRIES AND POSSIBLE SURROUNDING CONNECTION



POSSIBLE MAJOR AND SECONDARY ACCESIBILITIES THROUGH THE SITE WHICH GENERATE A CENTRAL COMMUNAL SPACE





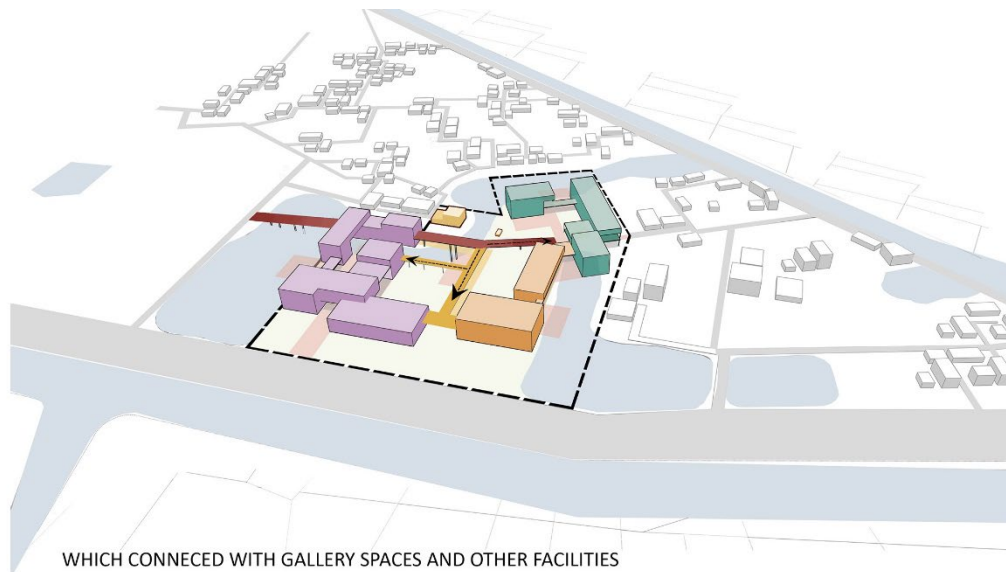


Figure 7.1: Form Derivation

Source: Author (2021)

7.2 Zoning

The zoning is mainly based on the demanding connection points from the surroundings. The elevated plaza from the highway inn entry through the first floor and Dhaka-Khulna highway from the ground level both divided the complex into three major zones. The zones are mainly divided into three major functions such as, assembly functions, cultural facilities and educational as well as research facilities according to their different activities. From the ground level to second floor the zones are connected with paths, plazas and bridges.

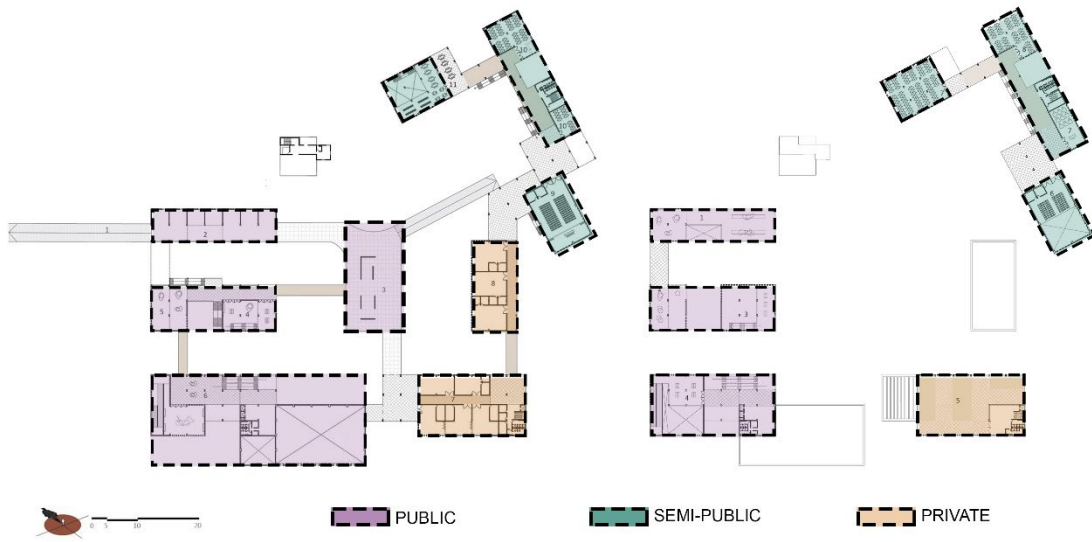


Figure7.2: Zoning

Source: Author (2021)

7.3 Final Design Suggestions

During this phase, the site's layout and functions were strategically shifted to create a more compact structure and free up more space for the larger role in the design. The linkages between the spaces were restructured to allow for more free-flowing movement across the functions, as well as to establish a stronger connection with nature and a more sophisticated transition between the indoor and outdoor spaces.

7.3.1 Masterplan

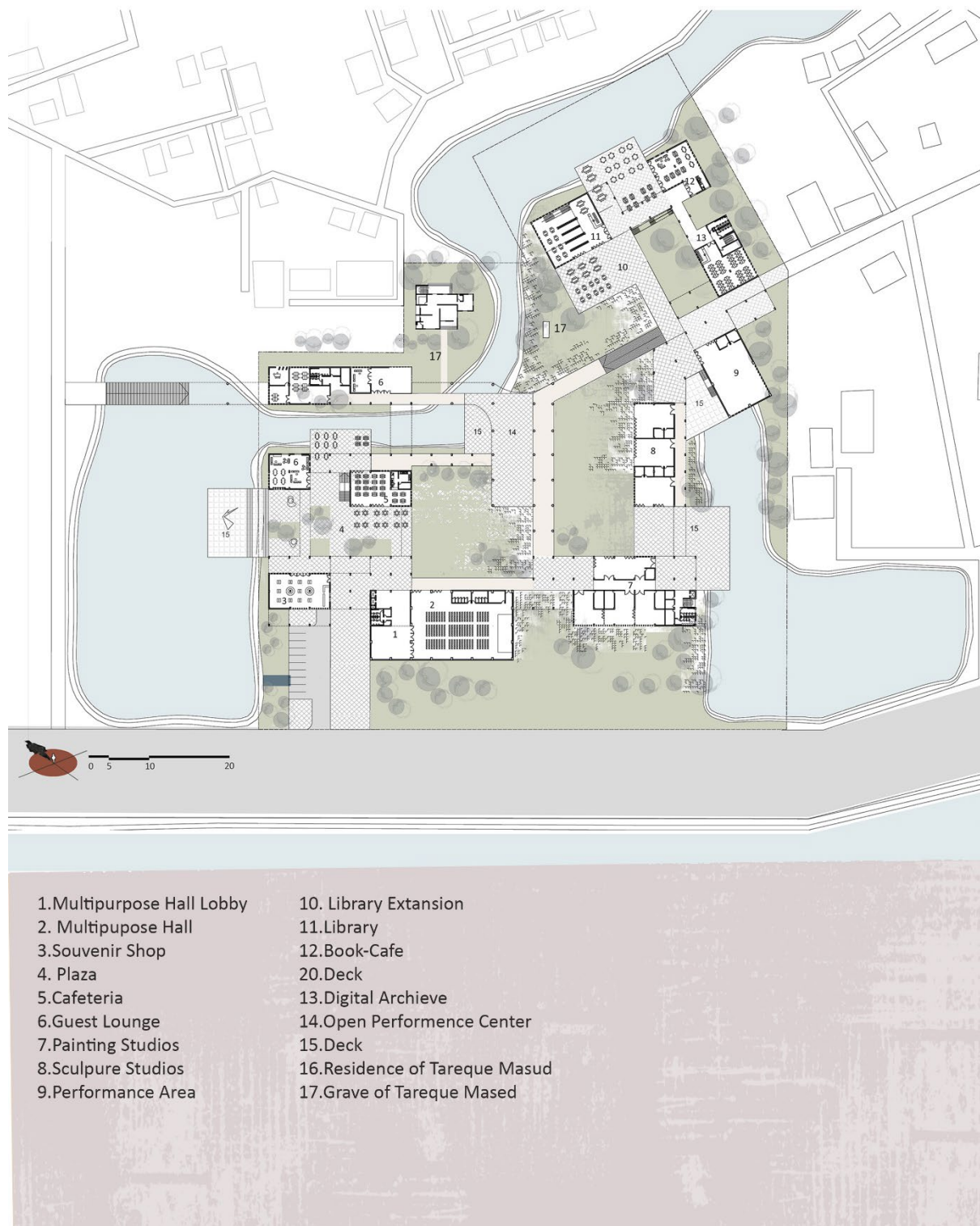
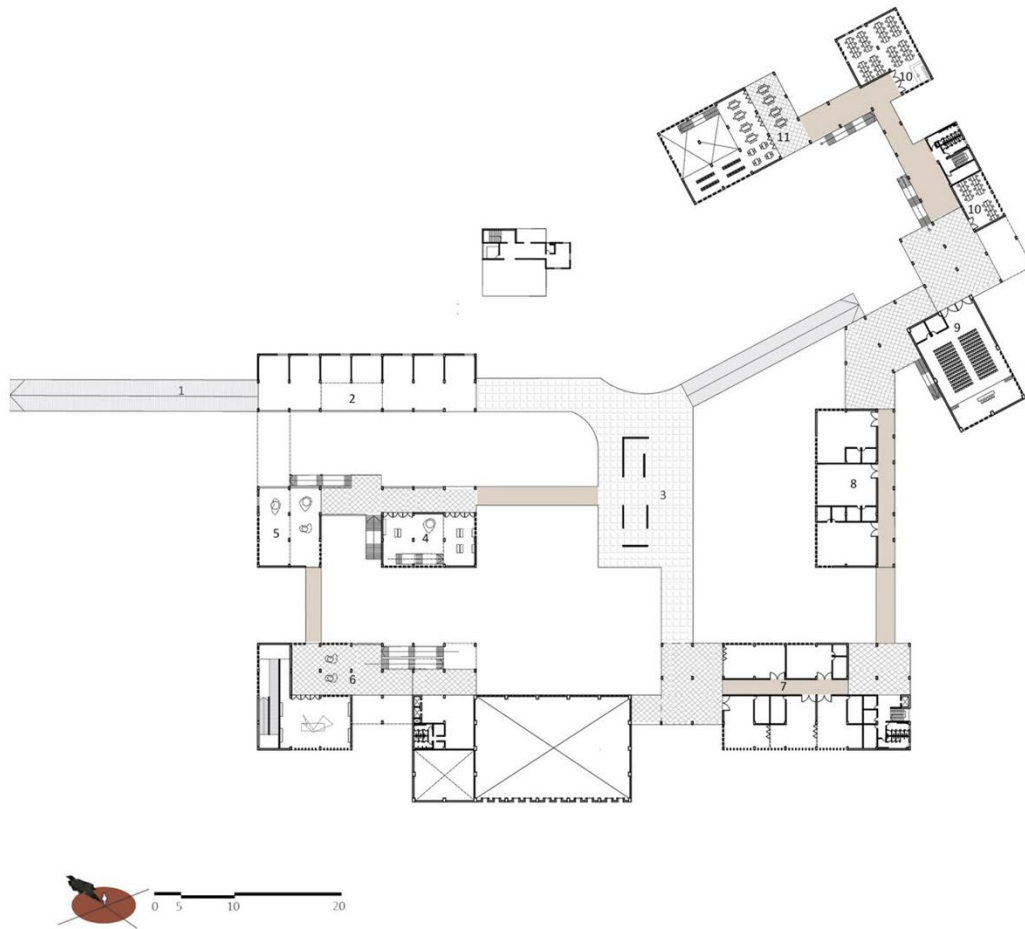


Figure 7.3.1: Master Plan

Source: Author (2021)

7.3.2 First Floor Plan



- | | |
|-------------------------------------|---------------------|
| 1. Entry Through Ramp | 8. Drama Classrooms |
| 2. Space For Local Artisan | 9. Conference Hall |
| 3. Elevated Plaza with Open Gallery | 10. E-Library |
| 4. Gallery "Ferriwala" | 11. Library |
| 5. Semi Open Gallery " | |
| 6. Gallery "MuktiKotha" | |
| 7. Dance and Music Classrooms | |

Figure 7.3.2: First Floor Plan

Source: Author (2021)

7.3.3 Second Floor Plan



- 1. Open Exhibition Space
- 2. Extension of Semi-Open Gallery
- 3. Extension of Gallery "Ferriwala"
- 4. Extension of Gallery "MuktiKotha"
- 5. Open Performance Area
- 6. Extension of Conference Hall
- 7. Research Center
- 8. Language Center

Figure 7.3.3: Second Floor Plan

Source: Author (2021)

7.3.4 Elevation and Sections



Figure 7.3.4: Elevation and Sections

Source: Author (2021)

7.3.5 Sectional Perspective:

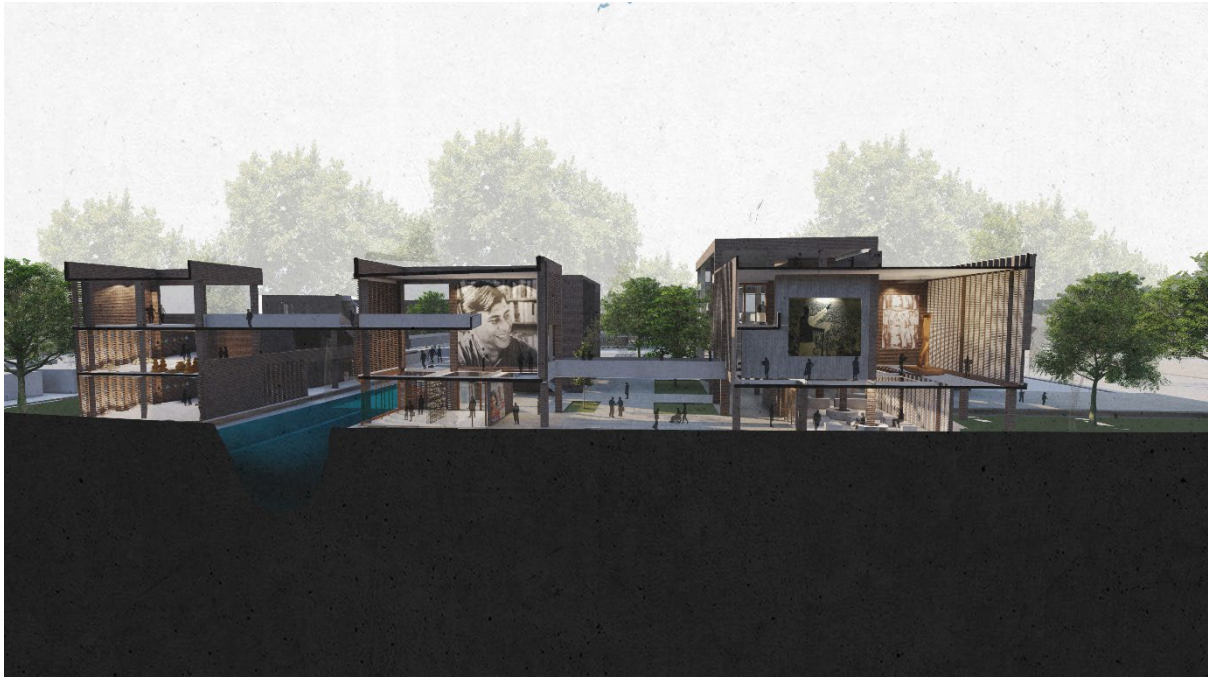


Figure 7.3.5: Flow of Connecting Spaces

Source: Author (2021)

7.3.6 Facade Treatment:

The position of the site is West-South to East-North aligned. To ensure better ventilation and lighting there some sun-cutter devises such as vertical louvers, perforated screens and brick jail are used in the east, west-south and west facades. In addition, the primary material considered for the facade is brick.

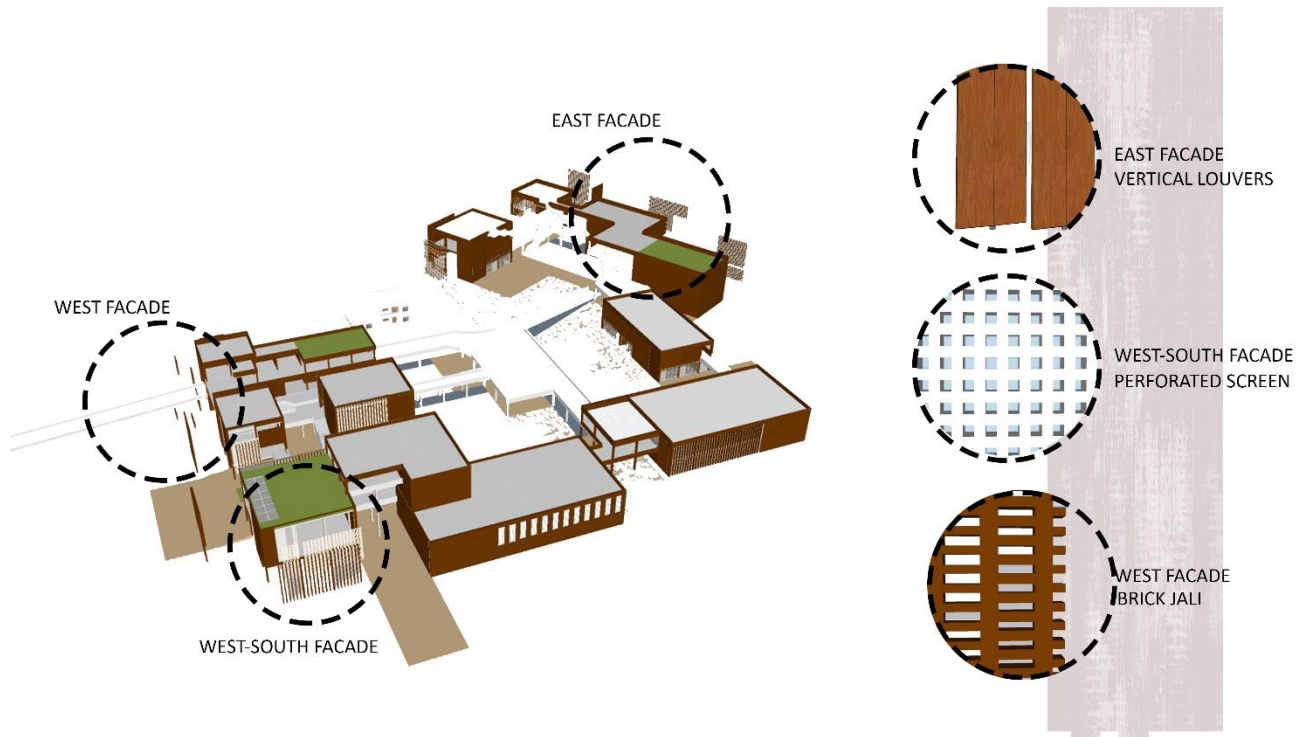


Figure 7.3.6: Facade Treatment

Source: Author (2021)

7.3.7 Spaces:



Figure 7.3.7. a: Birds Eye View

Source: Author (2021)



Figure 7.3.7. b: Gallery "Mukti", Source: Author (2021)



Figure 7.3.7. c: Gallery "Mukti" Source: Author (2021)



Figure 7.3.7. d: Gallery "Feriwala", Source: Author (2021)



Figure7.3.7. e: Public-Spaces Connecting with plaza, Source: Author (2021)



Figure7.3.7. f: Generation of spaces respecting the waterbody, Source: Author (2021)



Figure7.3.7. g: Generation of spaces respecting the waterbody, Source: Author (2021)



Figure7.3.7. h: Generation of spaces respecting the waterbody, Source: Author (2021)



Figure 7.3.7. i: Plaza connecting with Tareque Masud graveyard and Library, Source: Author (2021)

7.4 Conclusion

The aim of the design, from the zoning to the materials used, was aimed to create an understated atmosphere that exudes that blends in with the surrounding environment.

Chapter 8: Conclusion

It's disappointing to see the disappearance of sensitivity to history of Tareque masud and his works in which reflect our culture and the history of our liberation war. The goal of this project was to increase public awareness by expanding the philosophy of Tareque Masud and the philosophy of neo-contextuality with the surrounding factors of the site. The goal was also to hit individuals in the soul, attempting to spiritually connect them.

As a result, the appearance of Tareque Masud's philosophy and the awareness of preserving his works will aid us in strengthening our virtue.

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