

Puthia temple complex: Developing tourism through architecture

Seminar 2

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Abstract:

Puthia is one of the richest heritage sites of Bangladesh, because of its numerous temples and palace. The temple complex of Puthia has almost all the styles of temple architecture that has been witnessed in this region through time. These structures were constructed in the period when Bengal was ruled by *subadars* under Mughal emperor. From Mughal period to colonial period, temple architecture has adopted different influences and elements, starting from Muslim architecture, Hindu revivalism, local building characteristics, colonial influences etc. Puthia's temples carry these influences and changes throughout the time within them and this is the reason, this site is unique among all the archeologically important sites of Bangladesh.

The north part of Bangladesh is the richest part as most heritage sites are located over there. The proposal of this project is to design a complete tourist facility for this site, so that it can be the center of tourism for northern Bangladesh. Presently, there is no lodging place or any restaurant that can cater tourists from outside. The aim is to design an accommodation and food court facility for tourist so that, tourist can stay in Puthia, as well as visit the other historical sites nearby. Also, to bring life to this site, some additional facilities are necessary such as temporary exhibition gallery and craft *mela* will be introduced.

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Introduction:

Bangladesh has a rich culture developed throughout the thousands of years' civilization in the area. As a result, we get to see a number of historic places in different corners of the country from different era. These are the places that can be turned into beautiful and interesting tourist points across the country. However, due to undeveloped and underdeveloped infrastructure facilities, especially in the areas far from the major cities, the overall tourism sector in Bangladesh has always lagged behind. This resulted in a very low response rate from the interested tourists. After 1971, when Bangladesh has started its journey as a state nation, the government had planned and executed a number of schemes to develop this sector. However, only a handful of historic places have undergone some noticeable infrastructural developments, while many other potential sites are still neglected. One of such places is Puthia which has a rich history and a wonderful positioning, but has never received the necessary attention from the authority as a historic site. With a developed infrastructure, this site could be turned into an important tourist destination within the country and even beyond the country border.

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Chapter 01: Background of the project



1.1 Background of the project:

When it comes to the heritage of art and architecture, Bangladesh is rich and has a lot to offer to the mankind. Among all the historical sites in Bangladesh, Puthia is one unique name because of its numerous temples and palace. The temple complex of Puthia has almost all the styles of temple architecture that has been witnessed in this region through time. The village Puthia is the Upazilla headquarter of the same name in Rajshahi district; northern part of Bangladesh. This complex is located only 32 KM away from the city of Rajshahi.

Puthia temple complex has palaces of Puthia zamindars and temples of different styles. These structures were constructed in the period when Bengal was ruled by subadars under Mughal emperor. From Mughal period to colonial period, temple architecture has adopted different influences and elements, starting from Muslim architecture, Hindu revivalism, local building characteristics, colonial influences etc. Puthia's temples carry these influences and changes throughout the time within them and this is the reason, this site is unique among all the archeologically important sites of Bangladesh.

The north part of Bangladesh is the richest part as most heritage sites are located over there. The proposal of this project is to design a complete tourist facility for this site, so that it can be the center of tourism for northern Bangladesh. Presently, there is no lodging place or any restaurant that can cater tourists from outside. The aim is to design an accommodation and food court facility for tourist so that, tourist can stay in Puthia, as well as visit the other historical sites nearby. Also, to bring life to this site, some additional facilities are necessary such as temporary exhibition gallery and craft mela will be introduced.

1.2 Project specification

Name: Puthia temple complex: Developing tourism through architecture.

Client: Bangladesh Parjatan Corporation

Site: Puthia temple complex, .5 km south from Natore-Rajshahi highway, Puthia upazilla, Rajshahi, Bangladesh.

Area: 34 Acre

1.3 Objective of the project

- To design lodging/ dwelling facilities, so that tourists can stay within the environment of the temple complex and travel other nearby historical sites.
- To provide other tourists facilities in range, such as, tourists information center, toilet blocks, food court, souvenir shops etc.
- To revive the complex by providing more interacting spaces for locals and tourists, such as special melas or craft bazaars.
- To facilitate the complex from this project by providing multipurpose hall, conference hall.

1.4 Site

Location: Puthia temple complex, .5 km south from Natore-Rajshahi highway, Puthia upazilla, Rajshahi.

Area: 34 Acre



Figure 1: Google image of site

Source: Google earth

Site for Puthia tourist complex

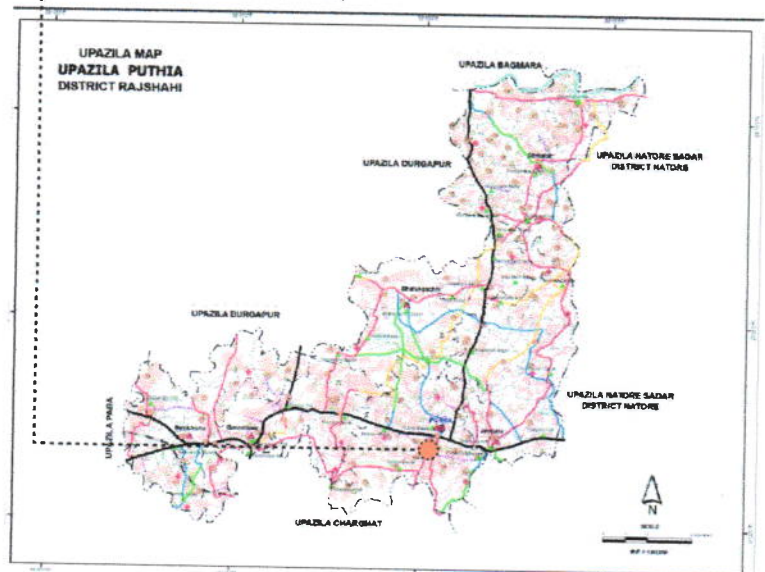


Figure 2: Puthia Upazilla map

Source: DLRS, Bangladesh Bureau of Statistics (BBS), Spot Image and field survey

1.5 Reasons for choosing this project:

Puthia palace and the temple complex are one of the historical sites of Bangladesh which are still standing in a good shape. The site is unique for its architectural ornamentation. There is no other site in Bangladesh, which can present so many temples of different style in such good condition in one complex. Almost every day, local and international tourist visit Puthia, to see these examples of colonial architecture. However, it is quite sad that, there is not even any minimum arrangement to fulfill the basic needs for the tourists. For example, there is no well-maintained toilet, no good restaurant or hotel and no place for accommodation. Though all these sites are to be maintained By Department of Archeology, Bangladesh, hardly any temple were renovated except for two or three. Recently, the Five-Anna estate palace has been renovated after a long time. In the four-Anna estate, only the treasury building is still there but almost in the verge of destruction. The 'Hawabhaban' in Tarapur has lost its old-glorious architectural-characteristics. The beauty of a historical structure, which seems to be rising from a water body, has diminished as the water body is dividedThe other structures are also losing the terracotta decoration pieces due to lack of preservation. Although, a little application of conservation and facilities for tourist can revive the complex and make it a happening site for all the tourist, who wish to observe other historical sites nearby cities. Puthia can be the location where local and international tourist can halt and visit historical cities like, Natore, Rajshahi, and Naogaon etc. So, it will not be exaggerated to say that, Puthia has the potential to become one of the prime tourist attractions in Bangladesh as well as in whole South Asia.

1.6 Given/Proposed Program:

- Dwelling units
- Visitors parking
- Temporary Exhibition/pavilion/ gallery Space
- Store
- Special bazaar/haat/mela
- Administration with conference
- Multipurpose hall
- Open Air Theatre
- Food Courts

- Boating
- Tourist information
- Toilet Blocks
- Souvenir shops

2.1 Location of the site:

Puthia temple complex, .5 km south from Natore-Rajshahi highway, Puthia upazilla, Rajshahi.

Site for Puthia tourist complex

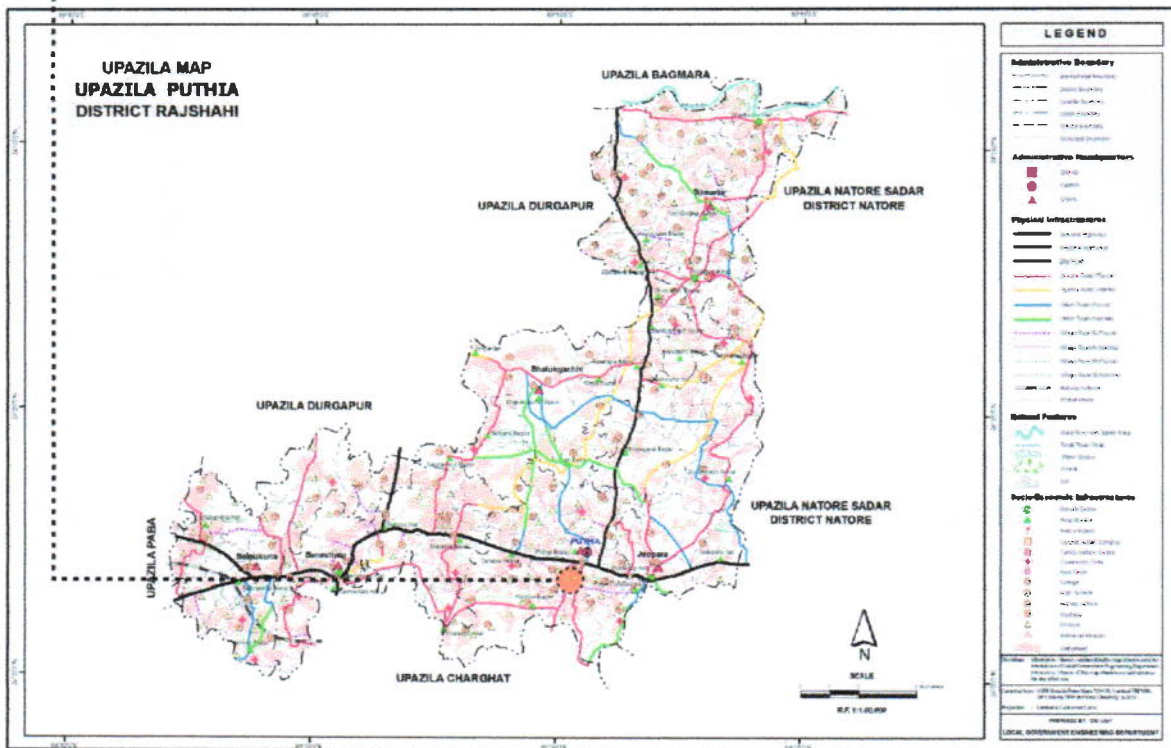


Figure 3: Puthia Upazilla map

Source: DLRS, Bangladesh Bureau of Statistics (BBS), Spot Image and field survey

2.2 Surrounding area and zoning:

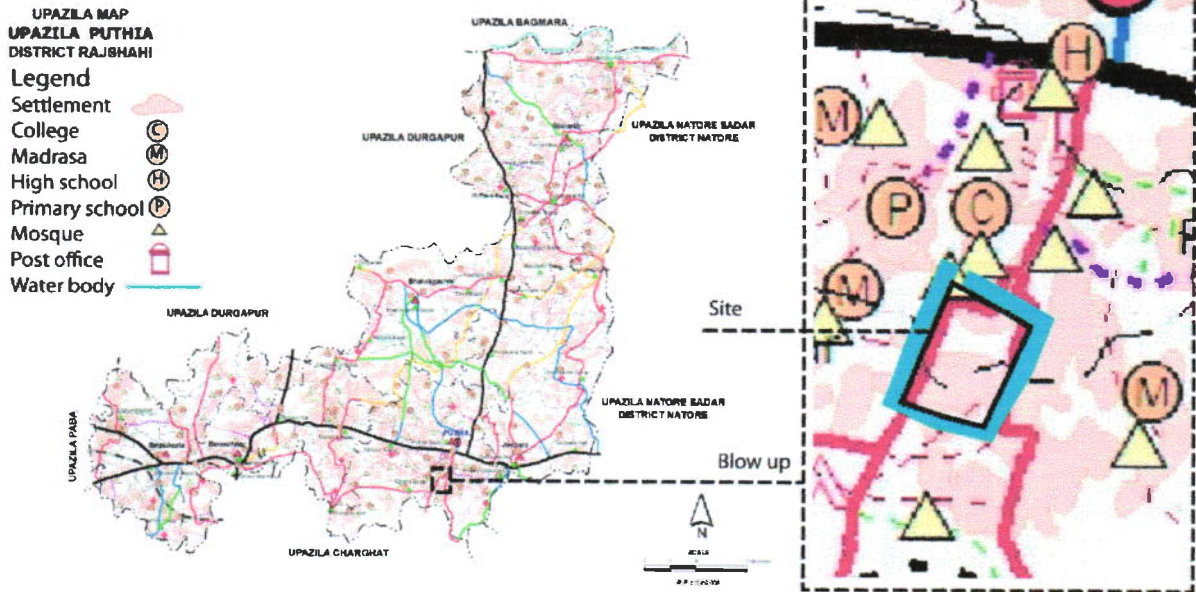


Figure 4: Surrounding area and site zoning of Puthia
 Source: Mahmuda, 2013

2.3 Surrounding road network:

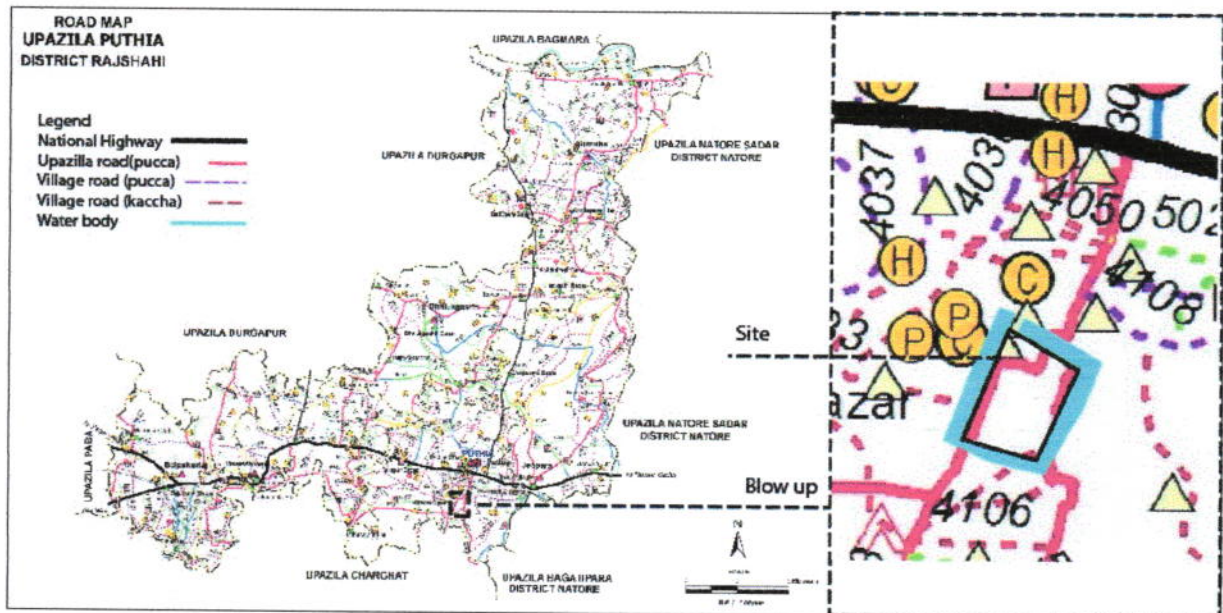


Figure 5: Surrounding road network
 Source: Mahmuda, 2013

2.4 Topography:

The site is almost flat and at the same level as the road. There is an adequate amount of green in the site till now. The site has a little high and flat topography as the city compared to the other parts of Bangladesh. The site does not have a proper drainage system, so water clog happens in the time of rainfall.

2.5 SWOT analysis:

Strength

- The site is in Puthia upazilla, Puthia bus-stop is only a half km. away from the site. As a result, it is very easily accessible by public transportation.
- As it is half a km away from the main road, the site has a very calm quality, which these types of project demand.
- The site has no high-rise structure in the surrounding, which is very good for a historical site like Puthia.

Weakness

- No parking facilities for cars nearby
- No parking facility for buses. If a large group of people intend to visit the place, the transportation is parked on the road beside the site.
- No public toilet facility for the visitors
- There is no restaurant or food shops nearby for the visitors
- On street pick up and drop off from the public bus on the main road (nature-Rajshahi highway)
- No tourist information center/facility nearby
- The regular market/ daily bazaar are located on both sides of the main road.
- Scattered development of the area. Shops are growing here and there.
- There are conflicts regarding the ownership of lands. Several illegal events happened in recent years for the ownership of the palaces and water bodies.

Opportunities

- As the site is enriched with very powerful historical background, it has the potential to become one of the most desired tourist destinations in Bangladesh

- It can be a central point for tourism of northern part of Bangladesh
- Development of this site will help to improve the infrastructure of the surrounding area, as result the local habitant will be beneficiary as well.
- If some commercial facilities are introduced, local people will be beneficiary directly on regular basis.
- Open spaces and green areas are adequate if the ratio is maintained properly for future.

Threat

- No plan for the area till now.
- Lands are being acquired illegally

Chapter 03: Literature review

3.1 Temple architecture of Bengal in Muslim period:

Muslim authority in Bengal was established in 1205 for the first time, after Bakhtiyar's invasion. The Muslims conquered the northern and the western parts of Bengal primarily, and almost within a century they took over the whole of Bengal up to Assam. During this time, the Hindus were continuously facing defeats in different regions, which undermined their morals. On the other hand, the Muslim's destruction of Hindu temples must have intimidated the entire community. Due to this situation of Hindus, there is hardly any evidence of their putting up iconic or mentionable monuments in the tradition of the pre-Muslim architecture. Although, as time passed by, the Muslim power flourished in Bangladesh, and they were striving enough to be independent of the Delhi supremacy. Gradually an understanding formed between the Hindu chiefs and the Muslim overloads, to resist the invaders from outside. This spirit in the Sultanate period influenced both architecture as well as literature.

A kind of Hindu revivalism can be identified during the same time (in the 14th -15th century), as well. During this period extraordinary growth of the liberal cult of Radha-Krishna can be seen in Bangladesh, which was articulately emphasized by Poet Jayadeva. Due to this, a new movement was noticed in the establishment of many Radha-Krishna temples with extensive terracotta decorations, most of which were in West Bengal. The starting of building activities of the Hindu community roughly coincided with the establishment of the Mughal rule in Bengal. The Zamindars, mostly Hindus, were left without interference within their estates as long as they would regularly pay their dues and reminded bound in loyalty. The Hindus acquired power and prosperity with the help of Mughal Subadars and the subsequent Nawabs, which resulted in more building activities.

During 16th-19th centuries, i.e. the last mediaeval, the temple art is predominantly distinguished for their ornate surface decorations, mostly with terracotta and a few with stucco. The art of terracotta ornamentation, which developed during the Sultanate period declined with the Mughal conquest of Bengal. Although terracotta art did not become extinct but rather was being used elsewhere and found new patrons. This form of art was very eagerly being used by Hindus in their temple architecture.

In temple art, the ornate surface consisted of continuous friezes depicting royal processions, receptions, entertainment, boating, hunting, and themes of everyday life. There are recurrent descriptions of warfare often with mythological bearing. The friezes also illustrated dancers and musicians, as well as the foreigners with typical European dress and headgear. Their weapons and ships were depicted with remarkable authenticity. In the temple art, prominence can be seen of aristocratic themes in the religious and ordinary contexts.

In the Muslim period, the temple architecture was distinguished for their increasing use of indigenous forms, some of which had earlier been incorporated in the Muslim architecture. The most prominent Islamic features borrowed by temples were plans, incorporating a central

domed structure with multiple vaulted side chambers, lobed arches on squat columns. They also borrowed curved cornices of Muslim architecture, which were originally derived from village huts. As the number of temples grew, they acted as a representative of newly identified elements of Bengali culture and provided with an effective architectural expression. Nevertheless, the Bengal temple architecture was also influenced by neighboring temple traditions of Orissa, especially, their towered form.

An elaborate study was done on late mediaeval temples of Bangladesh and west Bengal, the temples of the Muslim period and the Colonial period taken together, by David J. McCutcheon (d.1972). He classified the Bengal temples into thirteen major types and sixty sub-types. These divisions are made "on appearance, not structure". According to him, the types of temple found in Bengal are:

- * Chala type
- * Bangla type
- * Ratna type
- * Shikhara type
- * Math type
- * Composite type
- * Rasamanchas/Dolmanchas
- * Non-traditional type

3.1.1 Chala type:

This type, called char-chala or chau-chala, consists of a square or rectangular, with a hut-shaped roof of four sloping segments. The upper ends of these segments converge at the apex if the base is square and to a ridge if it is rectangular. In a square shrine the roof is internally surmounted by a dome on pendentives. On the outside, the superstructure resembles the shape of thatched roofs, which is called 'chala' in Bengali. Based on extant remains, the construction of the char-chala temples appears to be a post-Muslim tradition, as char-chala vaulted domes were already in use Shait Gumbad mosque (c.1450) and Chhoto Shona mosque (c.1493-1519). The 18th century Bara Shiva temples at Hatikumrul in Sirajgonj district, and chau-chala Gopala temple at Puthia, Rajshahi district, with their rich terracotta designs, are also examples of this type of construction.

3.1.2 Bangla temple:

During the Sultanate period in Bengal, while certain elements such as the curved cornice of the village huts were introduced in the architectural style, There was also a change in the choice of building

material for the Hindu temples that were constructed from the 17th century. The hut structure was made entirely out of brick. Thus the popularly known do-chala or two segmented roof (sometimes called ek-bangla), imitating the domestic rural huts, soon became popular among the temple builders, and these are relatively more common in Bangladesh. They may have either a single entrance or triple entrances and usually consist of one rectangular garbhagriha (deity's chamber). A few prominent examples are the ChhotaAhnik temple at Puthia, Rajshahi district, the Gopalbari temple at Naldanga, Jhenidaha district, the Narayan temple at Kaichal, Faridpur district, 'Shether Bangla' at Handial, Sirajgonj district, and an abandoned temple at Pura, Munshiganj district.

3.1.3 Ratna temple

The ratna type temple consists of a square shrine with an ambulatory around or with a verandah in front. The term ratna means jewel, but in the context of architecture, it stands for a shikhara or tower. Temples can be ek-ratna (one-towered) , pancharatna (five towered) , navaratna (nine towered) , ekadasha –ratna (eleven towered) , trayadashratna(thirteen –towered) and panchavimsati-ratna (twenty five- towered). Though West Bengal has many examples of ekkratna temples, Bangladesh has none.

The pancha-ratna and the aat-chala are the most popular types of the temples in Bengal. The pancha-ratna type of construction consists of a square shrine roofed over by a central tower and four corner turrets. Whereas the turrets are invariably miniature rekhadeuls in West Bengal, in Bangladesh, they are often miniature chala temples. The best preserved pancha-ratna with chala turrets is the Govinda temple at Puthia in Rajshahi district. The structure rises in two story s, all five towers being char-chala, four on the comers of the first story and the central one crowning the top of the second. The façade is extensively decorated with terracotta ornamentations. A pancha-ratna Shiva Temple is located at Puthia (19.82 m square b. 1823) with north Indian type turrets and plastered finish. The central sanctum is 3.89 m square and is surrounded by four small 2.82 m square rooms at each corner with adjacent four covered verandahs in between the corner rooms. The Kali Narayana Ray Shmashan Temple at Jaydevpur, in Gazipur District (8.84 m square, b. early 19th century), is a unique pancha-ratna temple where the central tower is unusually tall, but all five towers are of the shape of a number of bulbous jars placed one above the other in receding scale and ending in a point. Four other pancha-ratna temples in Bangladesh are the Hare Krishna Temple at Muhammadpur (10.06 m square, b. 1703) in Magura district, the Mahadeva Temple at Naldanga (11.89 m square, b. 17th century) in Jhenidaha district, the PranaGopal Temple at Gopalgonj (12.50 m square, b. 1743) in Dinajpur district, and the Shiva Temple (3.96 m square, b. 1847) at Sribari in Manikganj district.

3.1.4 Composite type:

There was a natural tendency among the builders of the temples in Bangladesh to implement combination of several types together, using the forms of do-chala, char-chala and shikhara temples. Quite a few of them are still in existence. The Jagaddhatri or Bara-Ahnik Temple at Puthia, in Rajshahi district, a c. 19th century building, is a combination of do-chala and char-chala structures, 14.63X4.42 m.

The central shrine is do-chala with three entrances, which is flanked on either side by a char-chala room each with one entrance only. The Rajaram Temple at Khalia, In Madaripur district (10.16 X 5.34 m, b. 18th century) shows a further elaboration than the Jagaddhatri Temple and combines three types to produce an integrated design. It is a two-storied structure with flat-roofed (called chandni or dalan type) ground floor, consisting of six rooms on the lower level and three on the upper, with an open terrace in front. On the upper level is a do-chala in the center flanked on either side by a char-chala. The façade is beautifully decorated with terracotta ornamentations. An unusual composite structure, called KhelaramDatar Temple, was built in the 19th century near Nawabganj Police Station in Dhaka district. It is a two-storied temple complex which represents a combination of the do-chala and char-chala forms on the top floor surrounding a central stunted shikhara. Several rooms for the priests and pilgrims are located at the lower level.

(Haque)

Chapter 04: History of Puthia

4.1 The brief historical background of Puthia

Puthia is the third ancient among the Zamindars of the Greater Rajshahi district. After Dubalhati and Tahirpur, there came the Puthia Zamindaris. Both local myth and historical review says that Puthia Zamindari was established during Mughal Emperor Akber's rule (1556-1605). Formerly, Puthia was a village of Laskarpurpargana. It was named Laskarpur after a certain fief holder Laskar Khan. He enjoyed the fief of Puthia, which would earn about three lakh rupees during the reign of Sultan Alauddin in Bengal (1493-1519). During the rule of the Mughals, Laskar Khan, following the examples of other Afghan chiefs of Bengal, opposed the establishment of Mughal rule and abstained from paying revenue to the Mughal Govt. Mughal emperor Akbar (1556-1605) took punitive action against him whereby Laskar Khan was evicted from his fief, which eventually was granted to the Zamindar of Puthia.

The ancestor of the royal family of Puthia was Batsacharya, a devoted Brahman named Batsacharya by cast. He was from the aristocrat Brahmans of the class Barindra and the descendant of the saint Bagmi of the Bagmi family. His original home was in Chandrakala (currently a village under the district Natore). Batsacharya, a scholar in tantric and astrology, lived like a saint in an ashram of Puthia in his later life. He helped the Mughal commander in chief with his advices when the Mughals came to this place to bring down the rebel fief holder Laskar Khan of Laskarpur, under the reign of Emperor Akbar. But when the Mughal commander in chief offered to entitle the pargana of Laskarpur in the name of Batsacharya after defeating Laskar Khan as a token of his gratitude, Batsacharya denied accepting it. It was Pitambar, the eldest son of Batsacharya, wished to take lease of Laskarpur. The commander in chief arranged it with the permission from the Emperor. This is how Puthia zamindari arose in the dynasty of the Mughal Emperor Akbar. Pitambar was the first zamindar of this royal family.

After getting the lease of the Zamindari, Pitambar selected Puthia as the administrative center of the Zamindari and erected the palace. Since the selected site for palace was a low land area, Pitambar dug ditches around and elevated the site for his administrative building and palace. After the death of childless Pitambar, his younger brother, Anupnarayan, inherited the Zamindari. He was entitled 'Raza' by the Emperor Jahangir because of his excellent qualifications as a zamindar, which made him the first 'Raza' of the Puthia zamindar family, entitled by the government. Since then, the zamindar family has been known as the royal family of Puthia. However, the influential zamindars are usually known as 'raza' to his subjects, and their families are also known as the royal families. As RazaAnupnarayan passed by in 1744, the Puthia zamindari was divided in four divisions between his four sons- Narendranarayan, Rupendranarayn, Modnarayan and Prannarayan, because of a dispute about the property. Even though all the brothers got equal share according to the division, eldest brother Narendranarayan ended up with Five and a half Anna and his other brothers got only three and a half Anna each, as the younger brothers ownership of half Anna from their own share. Though, from the division, Narendranarayan and Rupendranarayan owned Five and a half Anna

and three and a half Anna of the whole property respectively, their estates were known as five Anna and four Anna estates.

Like a lot of the other landlords, kings of the Puthiarajbari were also accused of torturing their subjects. Despite this, king Jagannarayan of paanchanisharik, queen Bhubanmayi, queen Sharatsundari and queen /Hemantokumari were well-reputed for their welfare activities. Queen Sharatsundari and her daughter in law queen HemantaKumari are specially known for their contribution to spreading the word of literacy and religion. On the other hand, chaarani king Pareshnarayan, and his wife, queen Monmohini, are also well known for their social welfare activities.

(Ahmed)

4.2 Puthia Rajbari

Puthia is an upazilla headquarter. In 1744, this Zamindari, which was founded two hundred years back, was divided among four co-sharers. Among them, PanchAni (Five Anna) and Char Ani (Four Anna) co-sharers earned fame in conducting the Zamindari. Maharani SaratSundari and Maharani HemantaKumari of PanchAni estate were famous for successful management of



Figure 6: Puthia rajbari

Source: <http://www.tourtobangladesh.com/Sundarbans.php>

their Zamindari. On the other hand, Paresh Narayan and his wife Monomohini of Char Ani estate became famous as patrons of education and learning. In the field of architectural activities, the role of the Puthia zamindars is praiseworthy.

4.2.1 The Five-Anna Estate

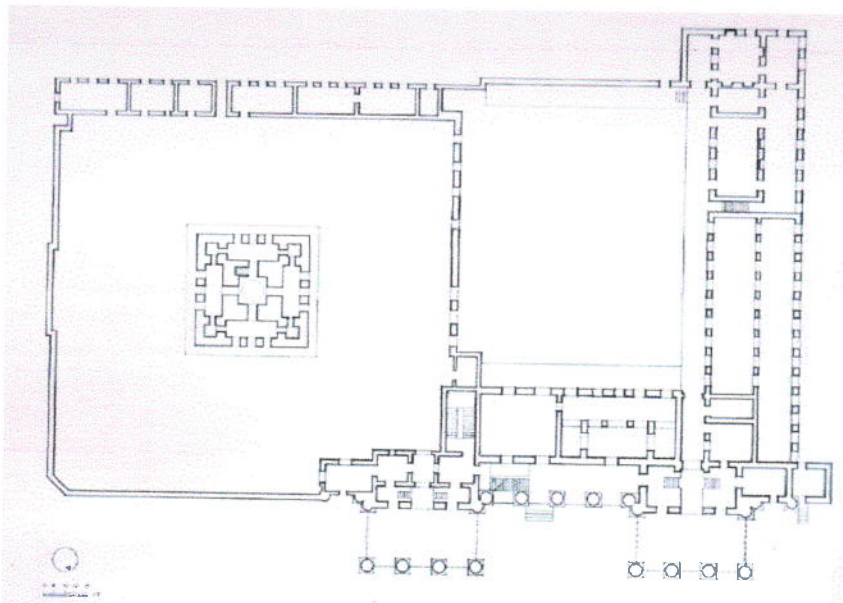


Figure 7: Plan of the Five-Anna Estate

Source: (Haque)

The palace of Puthia is surrounded by ditches. It was built on 4.31 acres of land. Although damaged at many places, the surrounding wall of this palace was once very strong and unassailable. The palace faces the 'Dol-mancha' temple across a meadow to the north.

According to the ground plan the entire palace is divided into four courts: (a) Kachari (office) Angan (court); (b) Mandirangan or Gobindabari (Temple court); (c) AndarMahal (inner quarters); (d) Residence of Maharani HemantaKumari. Centering around these courts are arranged the rooms of this palace with the exception of north and west blocks of the kachariAngan, which are two-storied. The other remaining parts of the palace are one storied. For entering into the court of this north-facing block there are two lofty entrances with spacious porches on the west and east ends. Entrance gate on the west end leads to kachariAngan, while the eastern one facilitates entry into Temple court or Gobindabari court. In front of each porch there are four lofty semi-Corinthian pillars extending up to the upper story where they have attached to two balconies. Between these two entrances there is a wide verandah. On the east side of this verandah there is a wooden staircase leading to the upper story. Along the verandah there are three rooms with different measurements. Western part of the western entrance has different size of four rooms with open verandah. Attached to the eastern part of the eastern entrance and close to Govinda Bari are two small rooms with verandah. Besides these, all the rooms built on the east and south of KachariAngan are in ruins.

The double storied portion of the northern block of the building with east-west axis has a wide hall room. Besides this wide hall room this upper story portion has six rooms with varied measurements. In front of the hall room there is a wide verandah flanked by two balconies on the east and west. In the center of the Gobindabari of this palace, there is a pancharatna Bara Gobinda temple. The temple is beautifully ornamented with terracotta plaques. On the western part of the AndarMahal of the palace there are two rooms and several bath rooms. On the southern part of the inner quarters there are two bed rooms. Most of the rooms of this court are in ruins. According to an inscription the PanchAni palace was erected by Rani HemantaKumari in 1895. She dedicated the palace to her late mother-in-law Maharani Saratsundari Devi.

4.2.2 Rani HemantaKumari residence

This one storied residence of Rani HemantaKumari is situated on the eastern part of the AndarMahal of PanchAni palace. The east facing Building has in its front a porch. It has a central reception hall (10.12x6.25 m) with nine rooms on its north and south. These rooms are similarly arranged on two sides of the hall room. Besides this, there are stretched verandahs with arches in front and rear of the hall room. In the construction of the roof of this palace iron and wooden beams have been used. This building may be erected in the first or second decade of 20th century.



Figure 7:Rani Hemanta Kumari residence

Source: Mahmuda, 2011

4.2.3 The Four-Anna Estate

On the western side of the PanchAni palace there is a pond called Sham Sarobar on the bank of



Figure 8: Four Anna estate treasury house

Source: (Rahman, 2009)



Figure 9: Four Anna estate gate

Source: (Rahman, 2009)

which is situated Char Ani palace. This palace once covered an area of 4.80 acres of land. At present this palace is totally destroyed. Only in extant in dilapidated condition are its entrance portal, Kachari Bari and the KhazanchiKhana (treasury house). The KhazanchiKhana building is divided into eighteen rooms with wide verandahs on north, east and west. According to an inscription on the gateway the Char Ani palace was erected in 1886.

4.3 Temples

In the vicinity of the Puthia Rajbari, there are 14 attractive temples. Among these, Pancharatna Shiva mandir, PancharatnaGovindaMandir, Do-chalaChhotaAhnik and Bara AhnikMandir, ChauchalaChhotaGovindaMandir, TarapurRathMandir/Haowakhana are famous for their architectural beauty. Most of them are decorated with terracotta plaques. That is why; the PuthiaRajbari is called a complex of temples. These temples are:

4.3.1 Pancharatna Shiva temple

It's another name is Bhubeshwar Shiva Mandir. Among the existing temples in Bangladesh, this temple is an exceptional and more attractive for its architectural aesthetics. It is situated on the southern bank of Shiva sagar (sarobar). The whole structure of this lofty brick built temple is placed on a large square (652'-0"×652'-0") and high platform (112'-8"). It has only one square cell, measuring 142'-3"×142'-3" in the center surrounded by veranda with cusp



Figure 10: Pancharatna Shiva temple

Source: Mahmuda, 2013

arched opening on all four sides. The temple is crowned by five ornamental ratnas. The high platform is approached by two staircases; one stone staircase is in the south and the other brick-built in the north. The inner and outer wall of the temple is plastered with few vertical panels which embellished some mythological figures. There is a large black basalt Shiva Linga in the central cell. The temple was built by Rani Bhubonmoyee in 1823-1830 and it is said that three millions of taka were spent for the construction of this temple.

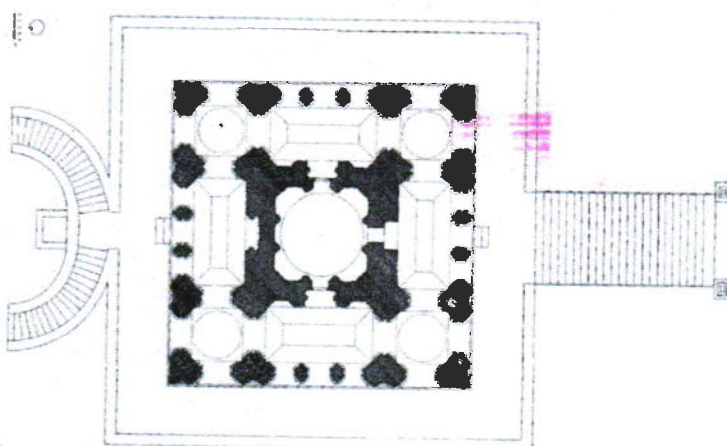


Figure 11: Plan of Pancharatnashiva temple

Source: (Saif UI Haque, 1997)



Figure 12: Elevation of Pancharatnashiva temple

Source: (Saif UI Haque, 1997)

4.3.2 PanchaRatna Bara GovindaMandir

This temple stands in the Govinda Bari or Mandirangan of PanchAni palace. It is a brick built structure placed on a high platform. According to the ground plan the temple consists of a central square cell (garvagriha) with four small square cells on four corner and four narrow verandahs on four sides with three cusp arched openings. Though internally these cells are covered with semi-circular dome and verandahs are barrel vaults but externally it is crowned by five ornamental ratnas which



Figure 13: Pancharatna Govinda temple

Source: Mahmuda,2013

covered with pyramidal shape of chauchala vaults. This temple is remarkable for its outer wall surface ornamentation. The whole of four side wall surfaces are decorated with red color terracotta plaques, depicting various episodes from great epic, Ramayana and the legends of Radha-Krishna, various floral and geometric designs. Especially the western facade is embellished with Lanka-kanda, Radha-Krishna legends, ten Avatars (a series of terracotta panels under the curved cornice) and contemporary social activities (two lines of terracotta panels in the lower portion of the structure) like the Navaratna temple of Kantanagar in Dinajpur district. It is unknown to us as bywhom and when the temple was erected. But it is assumed from its architectural features that it might have constructed in the last half of the 18th century.

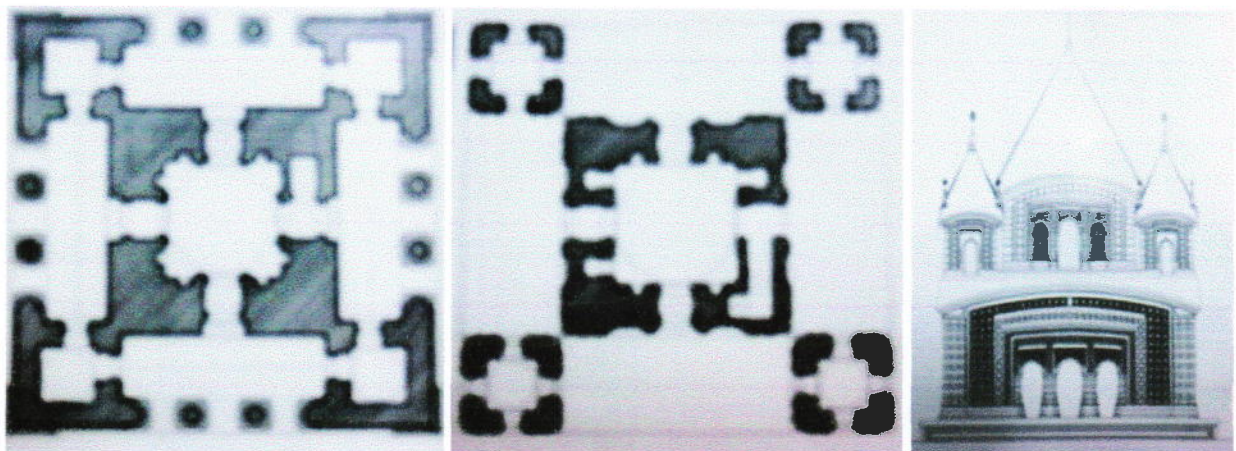


Figure 14: Plans and elevation of Pancha ratna Govinda temple

Source: (Saif Ul Haque, 1997)

4.3.3 Do-ChalaChhotaAhnikMandir

This east facing temple is situated close to the north-west corner of the residence of Maharani HemantaKumari. Its ground plan is rectangular. It has triple archway in the east and one in the south. Its inner wall surface is plastered but the east and south facade are highly decorated with terracotta plaques depicting Radha-Krishna-Balram legends, the episode of Ramayana and floral motifs like the Bara GovindaMandir. The whole structure is covered by a do-chala roof with curved cornice.



Figure 15: Do-chalaChhota Ahnik Mandir

Source: (Rahman, 2009)

episode of Ramayana and floral motifs like the Bara GovindaMandir. The whole structure is covered by a do-chala roof with curved cornice. The date of construction is unknown to us. But it is assumed that it may be erected during the last of 18th or the first decade of the 19th century.

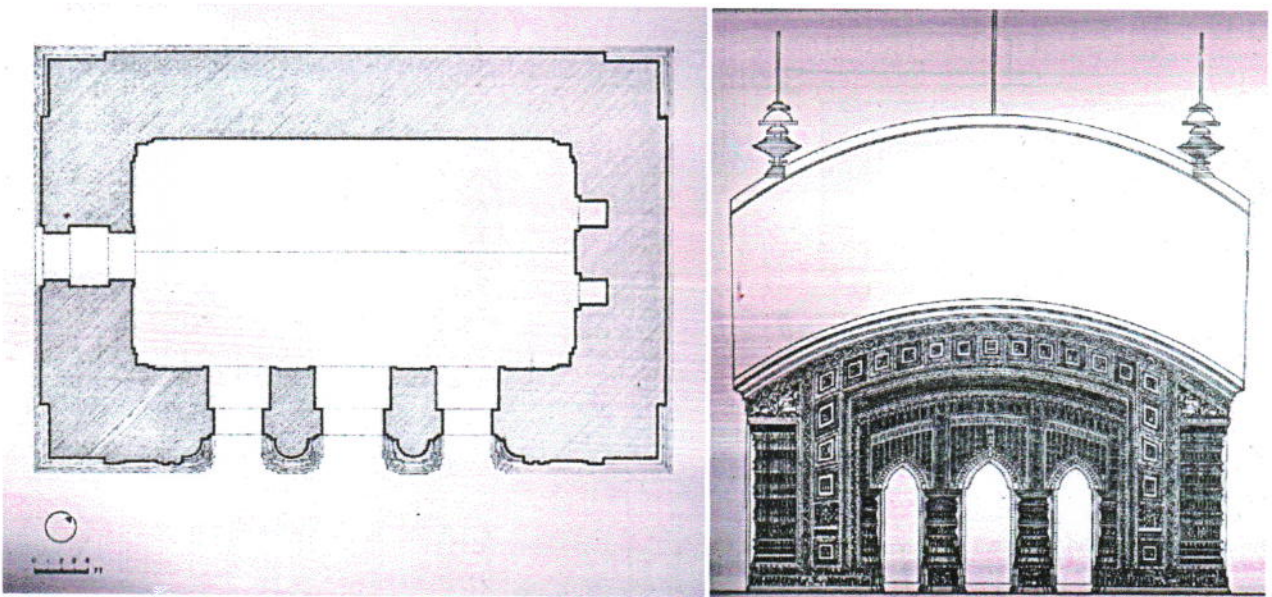


Figure 16 : Plan and elevation of Do-chala Chhota Ahnik Mandir

Source: (Saif Ul Haque, 1997)

4.3.4 Bara AhnikMandir

This east facing temple is situated in front of the Char AniRajbari and the west bank of the Shyamsagar (Sarobar). Structurally it is an exceptional temple in Bangladesh. We see only one example of this type of temple at Khalia (RajaramMandir) in Faridpur district. The temple consists of three chambers, do-chala in the center and attached two chauchala in its north and south side. So it may be called tri-mandir. The central do-chala structure has triple archway with an open platform in its front side. The eastern facade of this temple is highly ornamented with terracotta plaques but many of these plaques have fallen down due to want of preservation. It is the contemporary of ChhotaAhnikMandir and constructed by the Char Ani Rajas of Puthia estate.



Figure 17 : Bara Ahnik Mandir

Source: Mahmuda, 2013

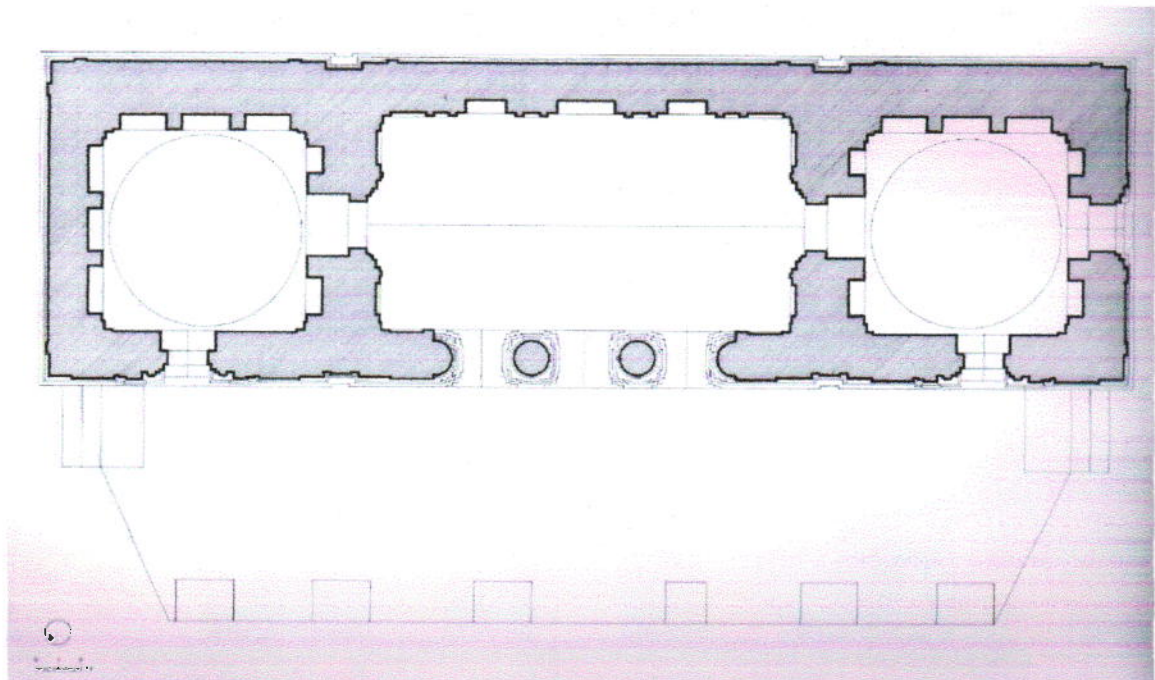


Figure 18 : Plan of Bara Ahnik Mandir

Source: (Saif UI Haque, 1997)

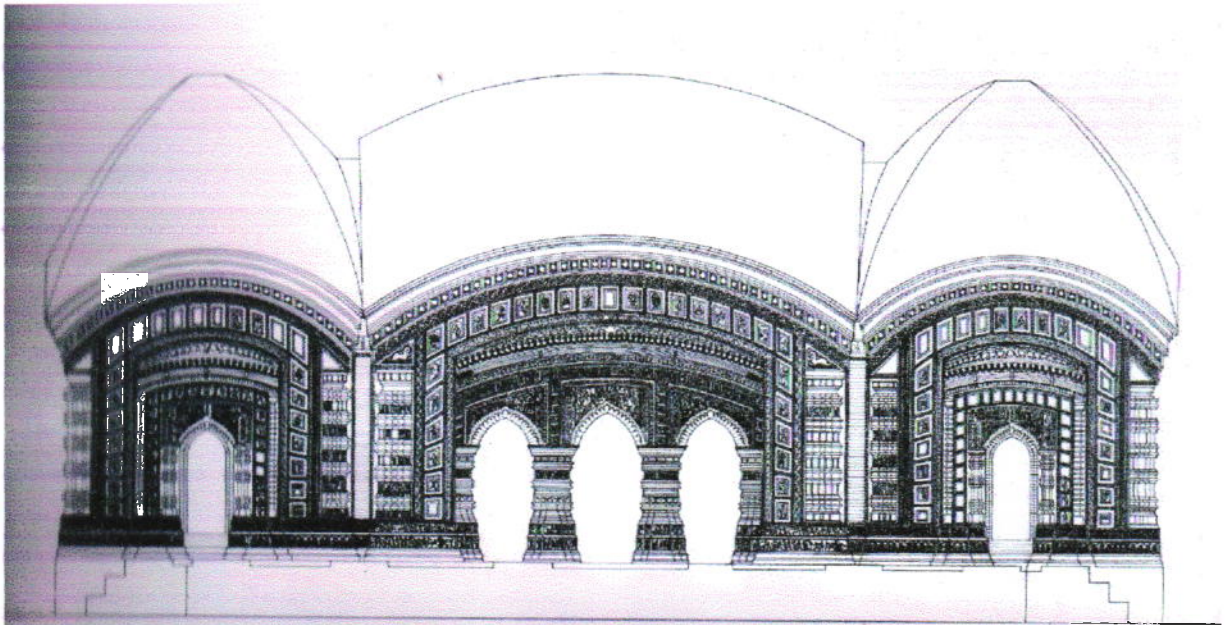


Figure 19 : Elevation of Bara Ahnik Mandir

Source: (Saif Ul Haque, 1997)

4.3.5 Chauchala Chhota Govinda Mandir

This temple stands to the adjacent of the Bara Ahnik Mandir. According to the ground plan it consists of one cell with two verandahs in the east and south. The whole structure is placed on a high platform and covered with a chauchala pyramidal shape of vault. The whole southern facade is highly ornamented with terracotta plaques like Bara Govinda Mandir. The depicting subject matter of terracotta plaques are ten Avatars, Lankakanda, Radha-Krishna legends, floral and geometric motifs and social scenery of that time. The western facade is also decorated with terracotta plaques. But some plaques have been fallen down or stolen at present due to proper maintenance. This temple was also erected in the last of 18th or first of 19th century.



Figure 10 : Chauchala Chhota Govinda Mandir

Source: (Rahman, 2009)

4.3.6 Dol-Mandav or Dol-Mandir

This square (externally measuring 69'9" a side) temple is located in the Puthia bazaar. It is a four storied and brick-built building. Each story is gradually going up to the top and finished with a square chamber like the PanchaMahal at Fatehpursikri or Mandvi at Baroda city in India. Each story is opened with arcade. The top square chamber is covered with a ribbed dome and the dome is adorned



Figure 11 : Dol-Mandir

with a kalsha finial. The wall surfaces have been simply coated with layers of plaster. According to an inscription Dol-Mandir was constructed in 1778 by the PanchAni Raja Vubanendra Narayan.

Source: Mahmuda, 2013

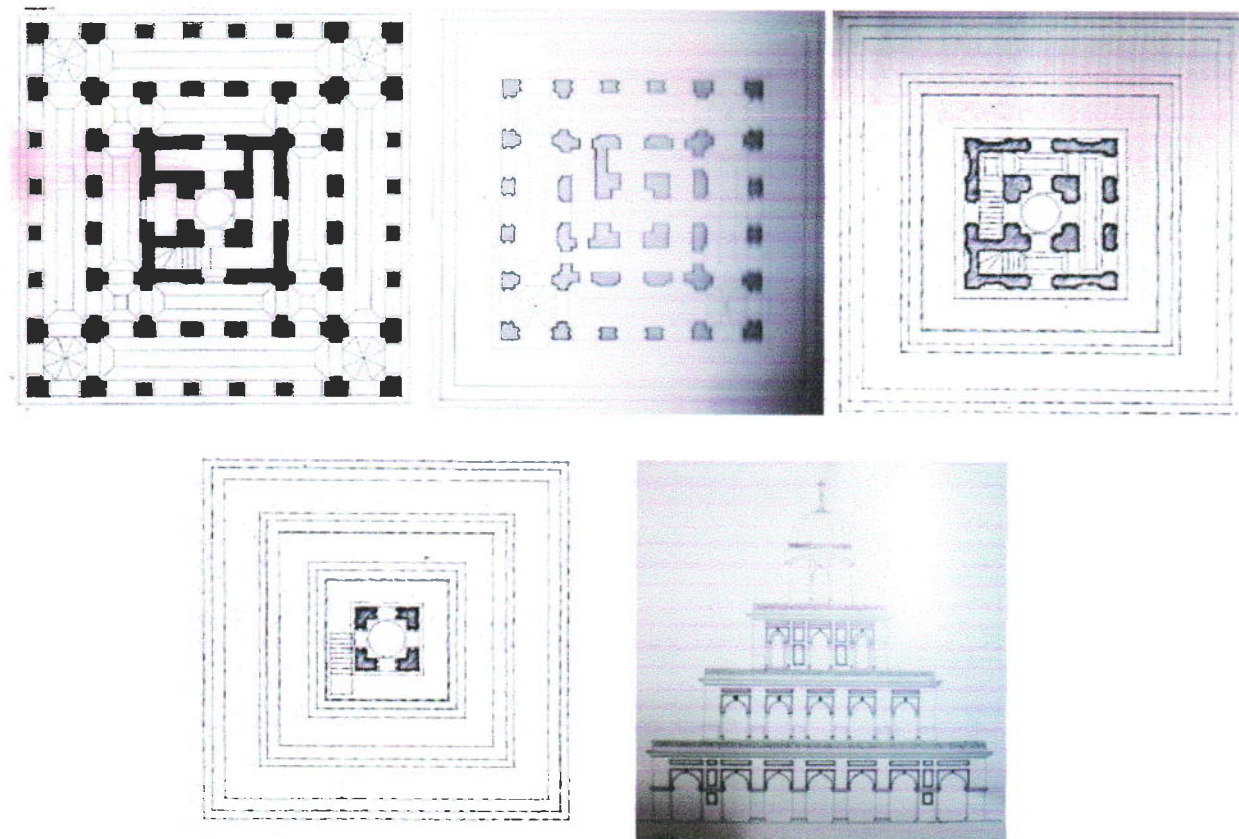


Figure 12: Plans and elevation of Dol-Mandir

Source: (Saif Ul Haque, 1997)

4.3.7 Chhota Shiva Mandir

This south facing temple is situated in the south-west corner of PanchAni palace and east side of Arani road. It has only one cell covered internally with semi-circular dome and externally a pyramidal shape of chauchala roof with curved cornice. Its only south facade is decorated with terracotta plaques depicted Vaishnav dance and other Deities figures of Hindu religion. It was erected by Chauddapai Raja Anandanarayan in 1804. There are another two temples like this in Puthia, one is Shiva temple and the other is Gopal temple. They are situated in a crop field in KrisnapurMauza, one kilometer west of PuthiaRajbari.

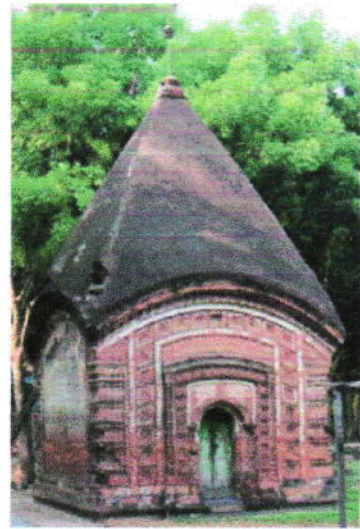


Figure 13: Chhota Shiva Mandir

Source: Mahmuda, 2013

4.3.8 GopalMandir

It is a flat roof Dalan temple, situated near the ChhotaGovindaMandir in Char Ani estate and also known as RadhakantaMandir. This south facing and two storied building is placed on a high platform. There is a staircase on the west to reach the platform. It is a very simple structure. Structurally it may be called one ratna temple.



Figure 14: GopalMandir

Source: Mahmuda, 2013

Inner and outer wall surfaces of the whole structure are covered with plaster only. It is the building of 20th century.

4.3.9 TarapurMandir or Haowakhana

This is situated three kilometers west of PuthiaRajbari. A visitor can reach here easily from Rajshahi-Natore road. It is a two storied and flat roof building, built on a high platform in the center place of a large tank. This type of structure is very rare in Bangladesh. Once upon a time, this temple is named 'RathBagichaTarapur' but now it is known as 'Hawakhana' to the local people. It is an east facing brick-built structure. In the ground floor it has an oblong chamber surrounded by a



Figure 15: TarapurMandir

Source: (Rahman, 2009)

narrow verandah and upper floor has only one chamber. There are three archway of ground floor chamber each in the south, north and east. On the other hand, the verandah has triple archway on the south, north and east and one on the west. The upper floor chamber has triple archway on the east and one on the north and south. The wall surfaces are simply coated with layers of plaster. There is no ornamentation except some panels on the outer wall surface. It is assumed that this building was erected in the 18th century. Now it is in dilapidated condition. Moreover, the partitions of tank have lost its charming beauty.

Chapter 05: Case studies

5.1 Case study 1: Hasthakalaramam, Tirupati

Hasthakalaramam, which means 'urban-haat', is a building complex aims to exhibit art and crafts, developed by Andhra Pradesh tourism, India. It is located at the outskirts of the main city of Tirupati, near the Tiruchanoor road. The complex is bounded by natural lake on one side.

5.1.1 Climate-

The climate of Tirupati remains fairly warm through most parts of the year and does not receive much rainfall in the monsoon. During the summer months, the temperature rises up to 42° C, while in winters the minimum temperature may come down to as low as 12° C.

5.1.2 Project specification

Architect- S. S. Consultants, Tirupati

Client- Andhra Pradesh Tourism

Area of the plot-15.93 Acres

5.1.3 Facilities provided in the complex-

- Dwelling units
- Visitors parking
- Separate VIP parking
- Exhibition gallery Space
- Administration with conference
- Stalls
- Food Courts
- Open Air Theatre
- Boating
- Multipurpose hall
- Children's' Park
- Dormitories
- Toilet Blocks
- Water tank

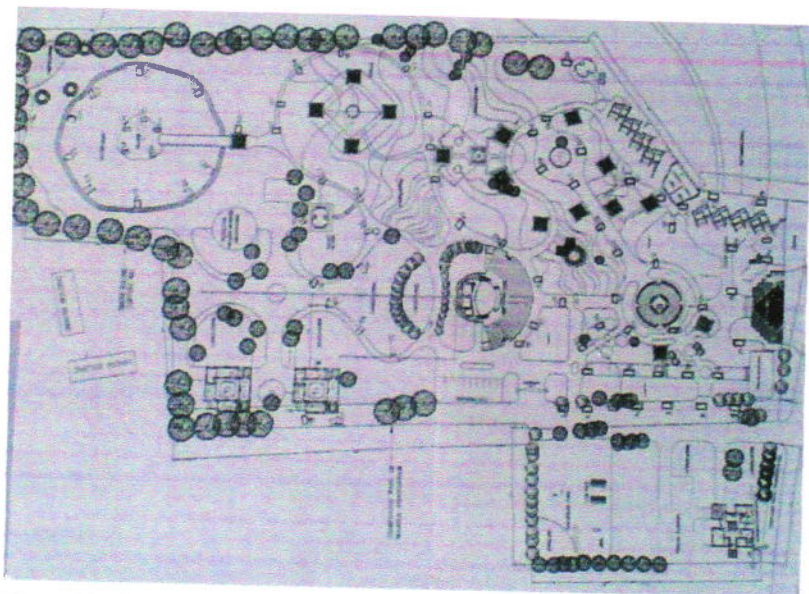


Figure 16 : Plan of Hasthakalaramam

5.1.4 Nature of spaces:

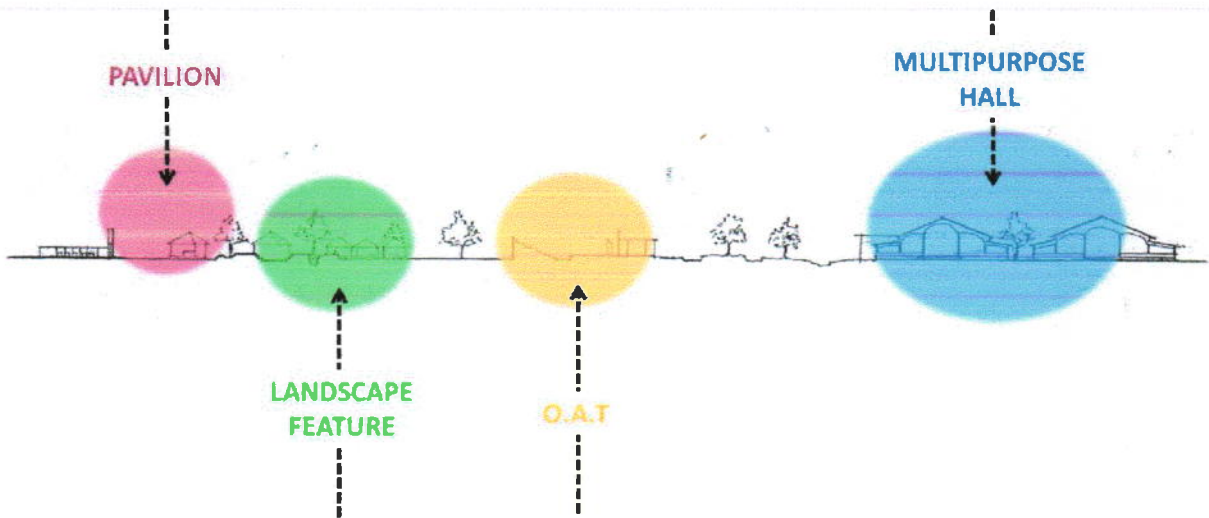


Figure 17 : Section of Hasthakalaramam

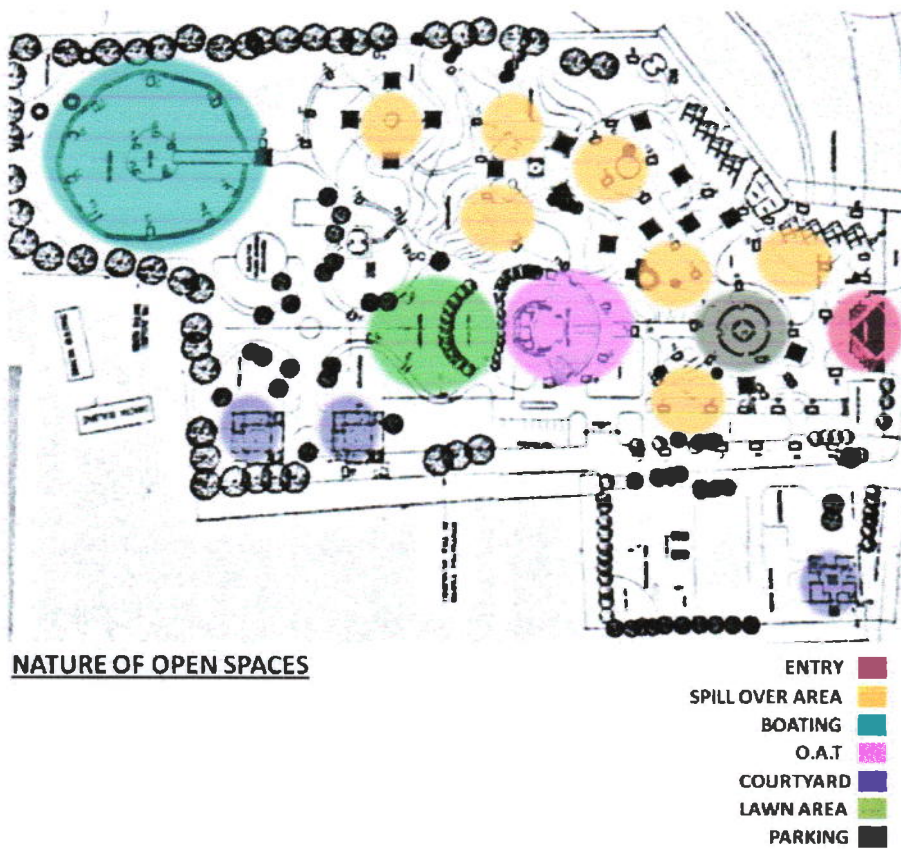


Figure 18 : Nature of open spaces, Hasthakalaramam

3.1.5 Nature of open spaces v/s built area:

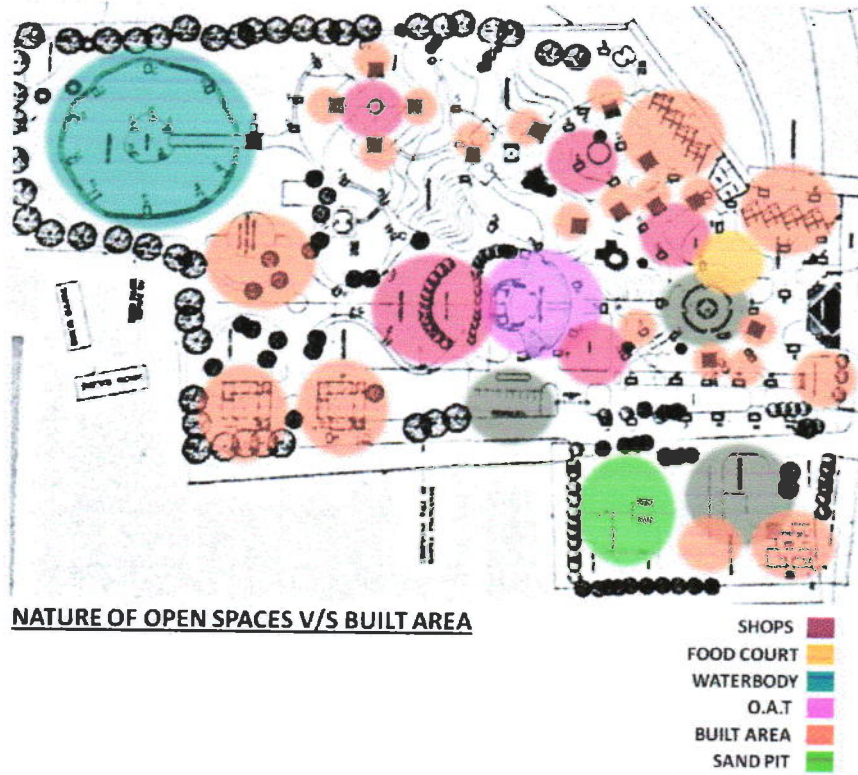


Figure 19: Nature of open spaces v/s built area, Hasthakalaramam

5.1.6 Circulation pattern:

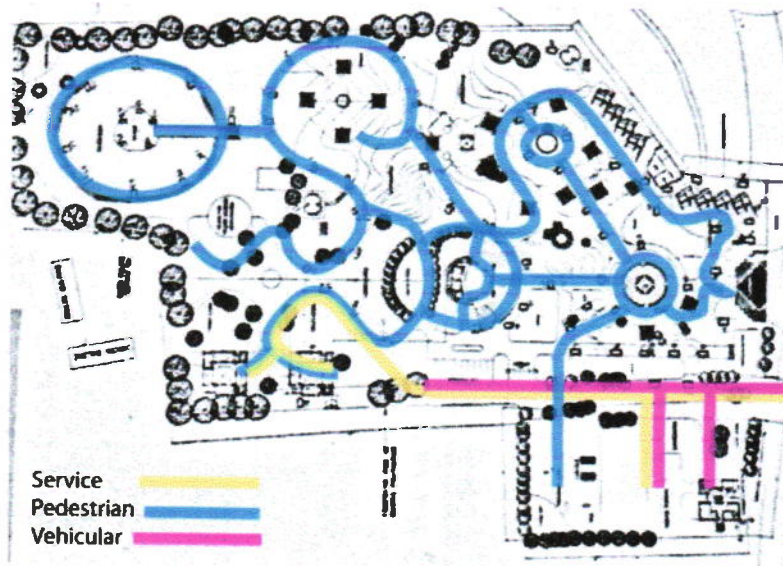


Figure 20 : Circulation pattern, Hasthakalaram

5.1.7 Architectural features-

- Each individual space of the complex is nicely merged with the landscape of its surrounding. The landscaping itself creates nice feeling of spaces. It also provides coolness in the environment.
- BOATING is also one of the attractive features and it helps improving the humid air.
- Open air theatre has emerged from the landscaping and there are sitting arrangements in the lawn.
- Many of the open areas in the landscaping are multifunctional.



Figure 21 : Artificial lake and boating area, Hasthakalaramam



Figure 32: Open air theatre, Hasthakalaramam

5.1.8 Roofing detail-

- The structures mainly have thatched roof, except for the store rooms and dormitories.
- Dormitories are constructed in R.C.C. frame structure.
- For long span structures like multi-functional hall and exhibition gallery, trusses are used. Cladding were done to hide the trusses and also to provide a rural essence.



Figure 22 : Roofing Detail, Hasthakalaramam



Figure 23 : Roofing Detail, Hasthakalaramam



Figure 24: Roofing Detail, Hasthakalaramum



Figure 36: Roofing Detail, Hasthakalaramum

5.1.9 Other services:

- Artificial lake is provided for the boating and hence, separate pump rooms are provided.
- Water tank with store room is provided.
- Separate electrical room is provided. Pathways are lit with street lights.
- Four bore wells are also there.

5.1.10 Findings

- Well separated pathways and vehicular movement.
- Good segregation between recreation areas, shopping areas, office areas, family entertainment areas etc.
- Provision of separate VIP parking.
- Flexibility of the open spaces. Any space can be used for multiple purposes
- Well interior design and nice cooling effect of spaces, which integrates to the climatic condition.
- Open air theatre is oriented according to wind direction.

5.2 Case study 2: DilliHaat, Delhi

DilliHaat is a bazaar in the heart of the city, which showcases the crafts and cultural activities. It provides the ambience of traditional haat.

5.2.1 Location-

DilliHaat is located in one of the most important commercial centers of New Delhi, ShriAurobindoMarg opposite INA market. It lies in the hub of south Delhi.

5.2.2 Project specification

Architect- PradeepSachdeva associates, Delhi.

Client- Delhi tourism

Cost of the project- 3Crores

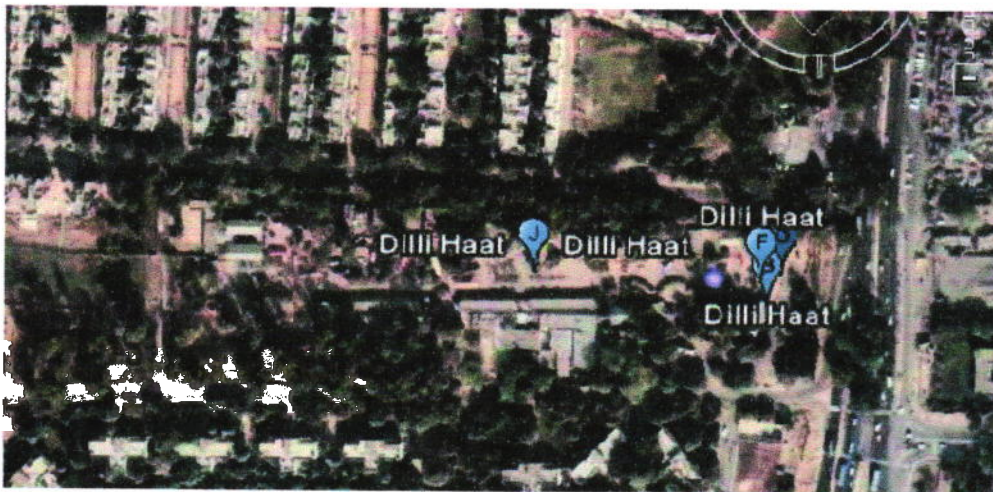


Figure 25 : Google image of Dilli Haat site

5.2.3 Concept:

- Opened in 1994 to provide a platform to the artisans from different parts of the country.
- The designer has taken the effort to provide the ambience of a traditional Rural Haat or village market, but one suited for more contemporary needs.
- It catches the spirit of the Indian handicraft and cuisine

•To increase the interaction between people & artisan. The haat is an important tourist attraction in Delhi and every day locals and tourists gather here, to shop for exquisite handicraft items or just to have a nice time with their families and friends.

5.2.4 Facility provided in the complex:

Function	Unit areas in sqm.	
Exhibition area	30	
Pavilion	25	
Shops	750	
Stores	160	
Meeting room	60	
Food stall type 1	800	
Food stall type 2	270	
Open air theatre	150	
International dining hall	600	
Souvenir shop	60	
Information	10	
Administration	50	
Toilet block	150	
parking	300	

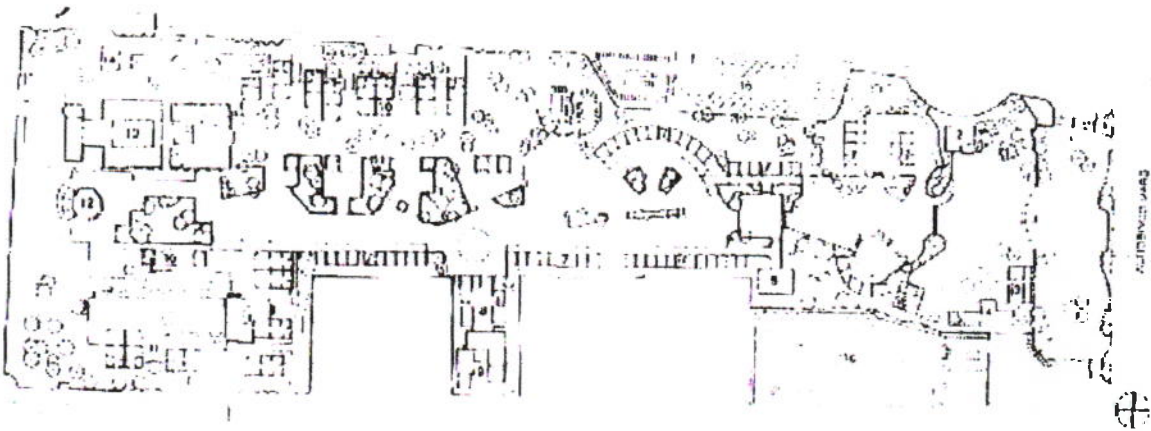


Figure 26 : Plan of Dilli Haat

5.2.5 Site zoning:

The site is elongated & very linearly spread. Buffer area provided to cut off the main complex area from busy Aurobindo Marg. Prime importance is given to the shop areas, which is located near the entrance. Sufficient car & 2-wheeler parking is provided. Food courts, recreations facilities are provided at the end of the site.



Figure 27 : Site zoning, Dilli Haat

5.2.6 Nature of open Spaces

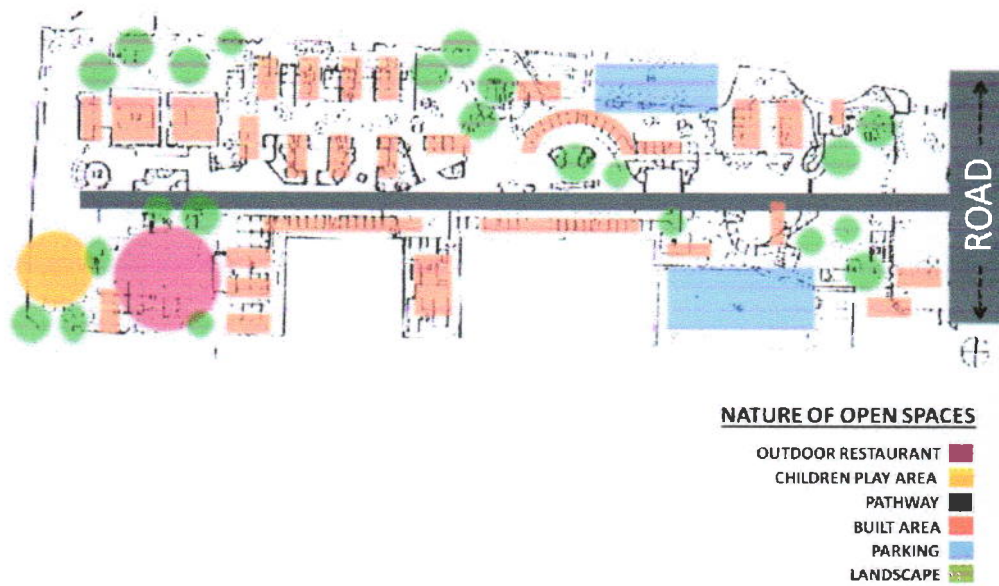


Figure 28 : Nature of open Spaces, Dilli Haat

5.2.7 Circulation pattern:

All the buildings in the complex are in single story; therefore the circulation pattern consists of pedestrian movement. Because of the linear site, pathways are also formed linearly & focus the axis even more.

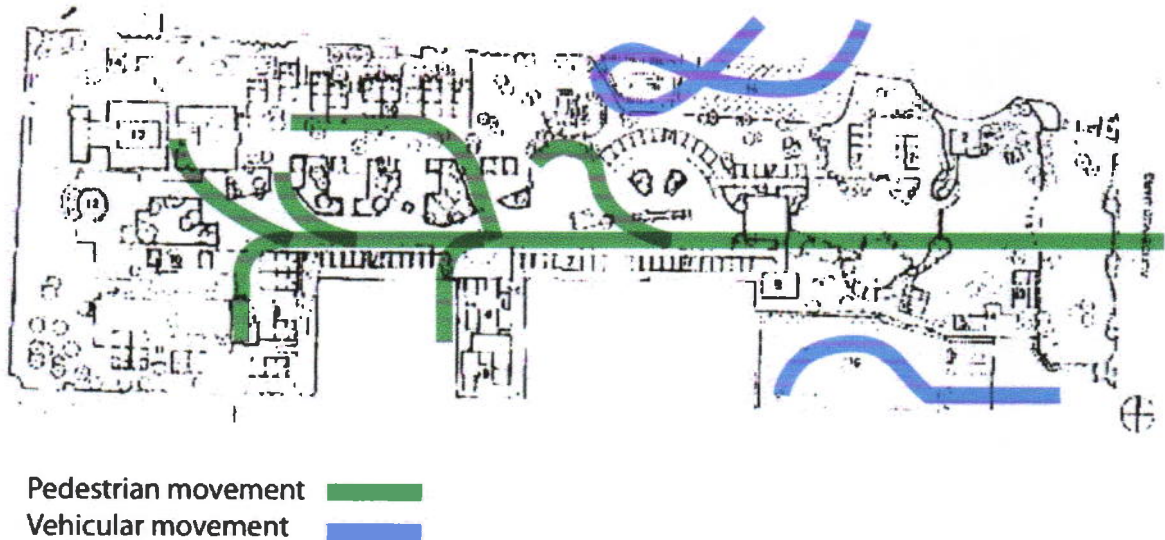


Figure 29 : Circulation pattern, Dilli Haat

5.2.8 Findings:

The architectural features of the complex have especially been designed in the traditional north Indian style, with brickwork jail (lattice) and stone roofs. A hall in the complex caters specifically the exhibits of the handlooms and handicrafts. A souvenir shop, also displays attractive ethnic products.

- Small thatched roof cottages and kiosks, without any concrete structures, provide a village atmosphere. The shops are set up on platforms, which act as a link in the Bazaar design. The courtyards between the shops are paved in stone and interspaced with grass to retain a visual softness.
- Most of the buildings in this complex are single storied. 3M height is provided except the store room, which is of double storied height (6M).
- Separate pump room and electric substation are provided, which close to the service road. There is a large back- up generating capacity for electric failures.
- The landscaping of the area incorporates colorful flowering shrubs and trees, thus the entire complex is in harmony with the environment.

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Figure 30 : DilliHaat

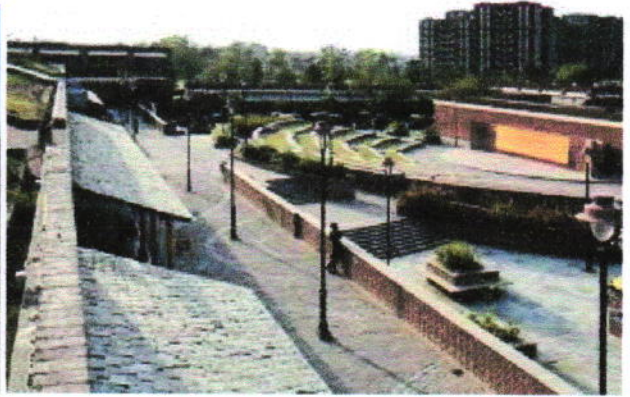


Figure 32: DilliHaat



Figure 33 :DilliHaat

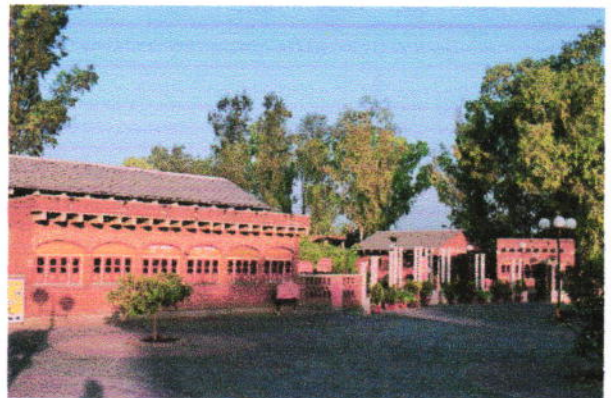


Figure 34 :DilliHaat

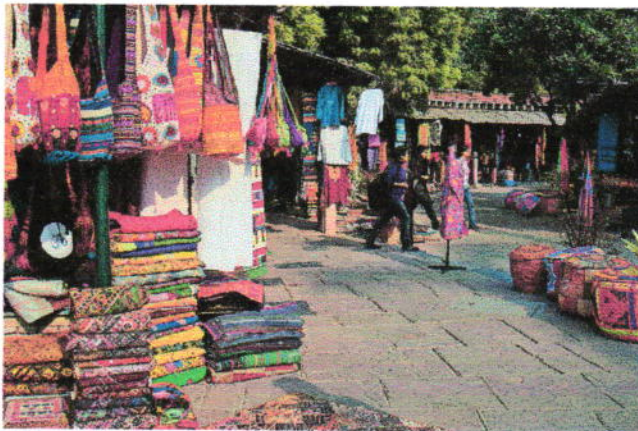


Figure 35 :DilliHaat



Figure 36: DilliHaat

5.3 National Craft Museum, Delhi

The Crafts Museum displays various objects from different parts of India and showcases India's rich tradition of handicrafts. Some of the most rare and lovely pieces of art and craft that have been carefully and selectively collected from all over the country can be found here.

5.3.1 Project specifications:

Architect-Charles Correa

Client-Trade fair authority of India.

Built up area- 6800 sqm.

Date of completion- 1990.

Location and surrounding- Crafts Museum is located near Purana Quilla on the Bhairon road.

Just opposite Pragati Maidan

5.3.2 Facility provided in the complex:

Function	Unit areas in sqm.
Administration	50
Shop	40
BUTA Sculpture	60
Folk and Tribal art	100
Village court	60
Temple court	140
Cultic object	125
Courtly craft	500
Darbar court	60
Temporary Exhibition	130
Library	110
Reserve collection	100
Conservation lab	50
Amphitheatre	140
Craft demonstration	2000
Village Complex	3000

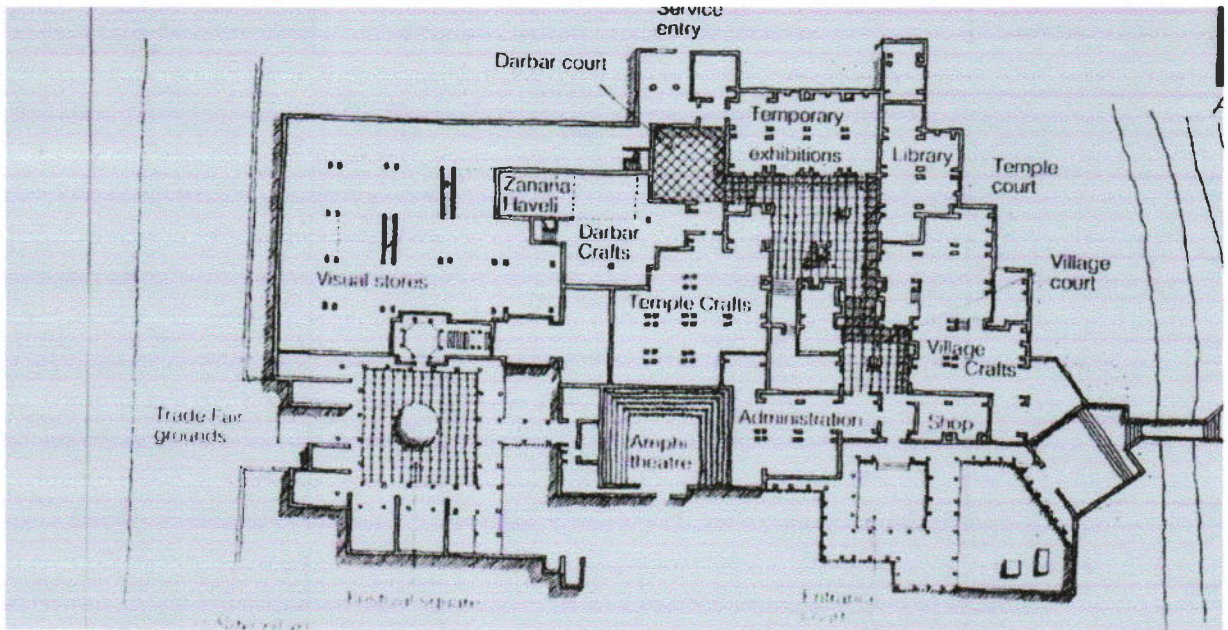


Figure 31 : Plan of National craft museum, Delhi

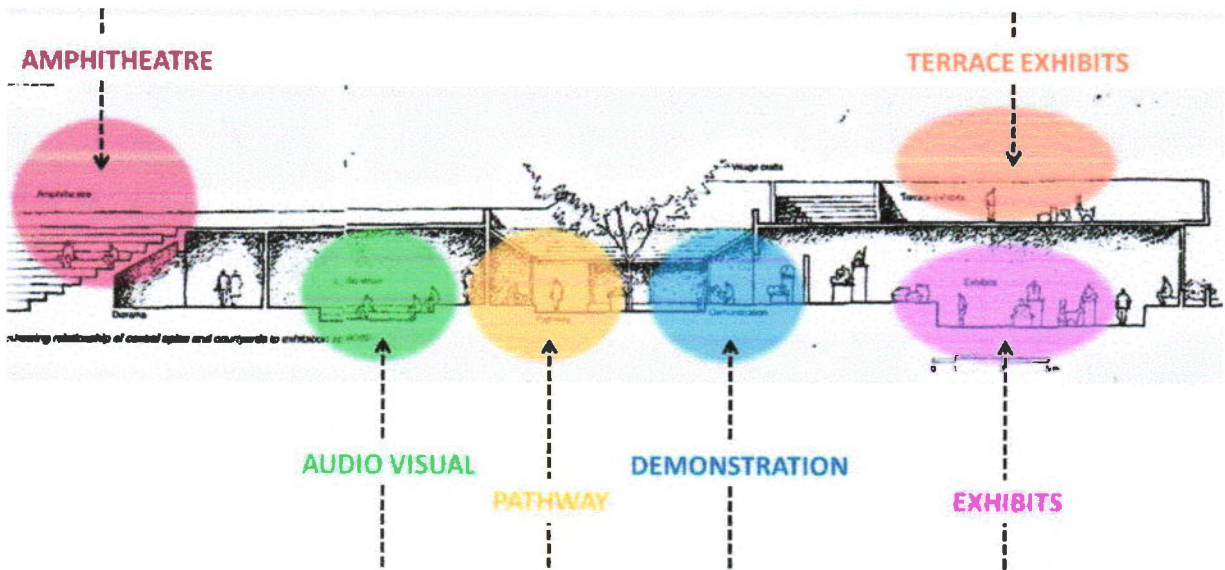


Figure 32 : Section of National craft museum, Delhi

5.3.3 Nature of open Space

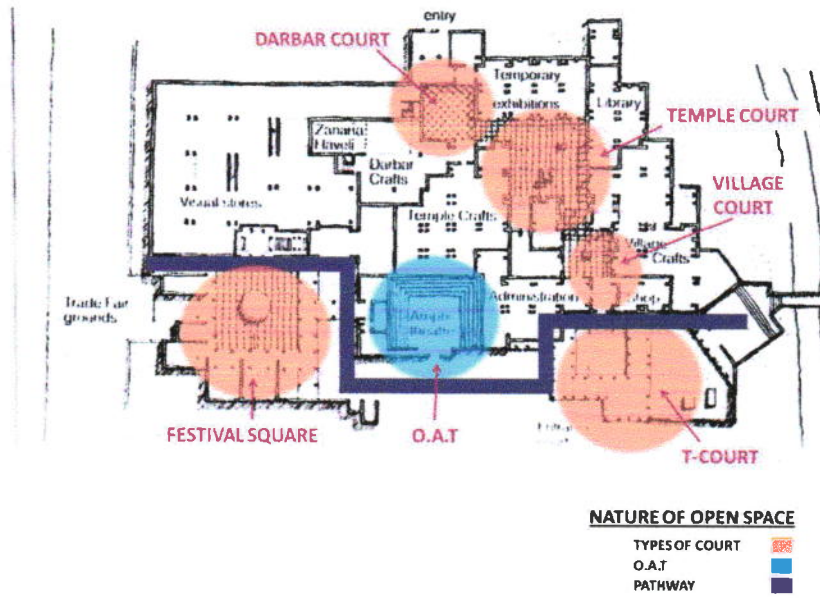


Figure 50: Nature of open spaces, National Craft museum, Delhi

5.3.4 Hierarchy of Spaces:

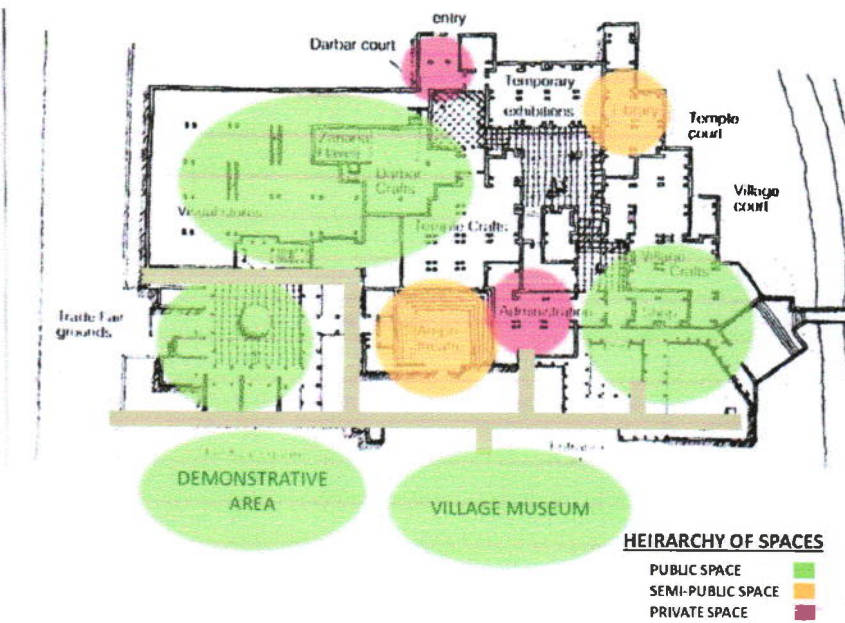


Figure 33 : Hierarchy of spaces, National craft museum, Delhi

5.3.5 Circulation pattern:

- Vehicular movement
- Pedestrian movement
- Service
- Craftsman

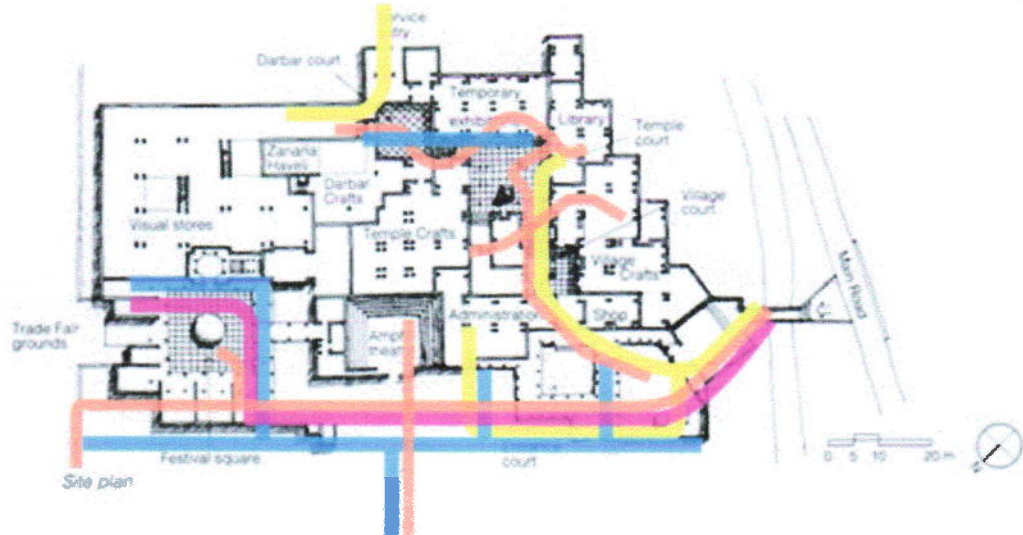


Figure 52: Circulation pattern, National Craft Museum, Delhi



Figure 53 :National craft museum, Delhi



Figure 344 : National craft museum, Delhi



Figure 55: National craft museum, Delhi



Figure 56: National craft museum, Delhi

5.4 SHILPARAMAM, HYDERABAD-

Shilparamam is a craft village in Hyderabad, established in the year 1992. It is a promotion & preservation center for arts & crafts. This project was awarded by 'INTACH HERITAGE AWARD 2007'.

5.4.1 Project specifications:

Architect- Cote Consultants Hyderabad.

Client-Shilparamam arts, crafts & cultural society.

Area of plot-63.29 acres

Established in the year - 1992.

Location: Madhapur road in HITEC city, beyond Jubilee Hills in Hyderabad.

Attractions: Melas, Boating, Stage Performances

Specifications: Exhibits Arts And Crafts from All Parts of the Country.

5.4.2 Climate and surroundings

The climate of Hyderabad remains fairly warm through most parts of the year and does not receive much rainfall in the monsoon. During the summer months, the temperature raise up to 42° C while in winters the minimum temperature may come down to as low as 12° C.

HITEC City stands for the **H**yderabad **I**nformation **T**echnology **E**ngineering **C**onsultancy **C**ity. As a result, the area already has few contemporary high rise structures and a lot more to be constructed. Front of the site is covered by a private open space. On right, there is a grand cyber building. Shilparamam, on the other hand, is a contrast in time and substance to the Cyber Towers.

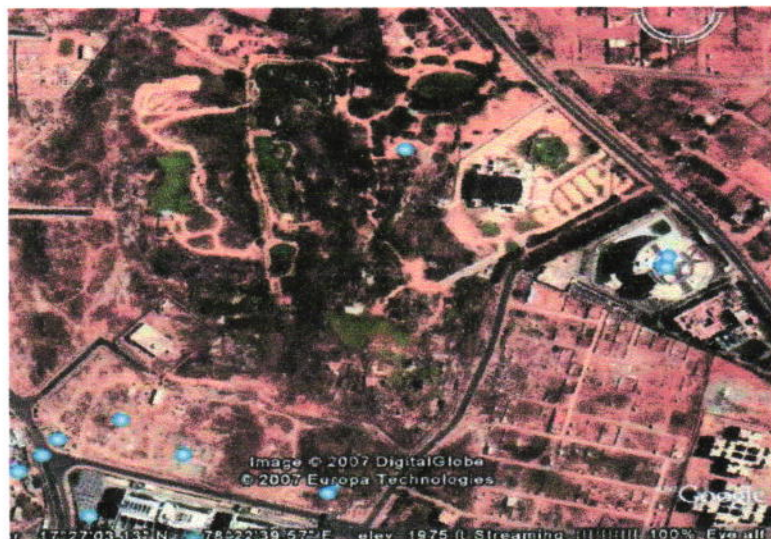


Figure 57: Google image of Shilparamam, Hyderabad

5.4.3 Concept:

- To showcase ethnic architecture.
- Shilparamam is spread over land nestling by the hillside with natural slopes and wild vegetation studded by unique rock formations.
- The efforts of modern landscape architecture inspired by rustic aesthetics-brick structures with thatched roof, walls decorated with traditional rangoli motifs-create an authentic village locale.
- The village was conceived with an idea to create an environment for the preservation of traditional crafts.
- The craftsmen have set up shops, more than 450 of them, decorated in simple and rustic styles to sell the goods they make from textiles to artifacts and knick-knacks.
- The shops and most of the structures here are representative of rural aesthetics manifesting in thatched roofs, rangoli-carpeted floors and folk frescos and murals.

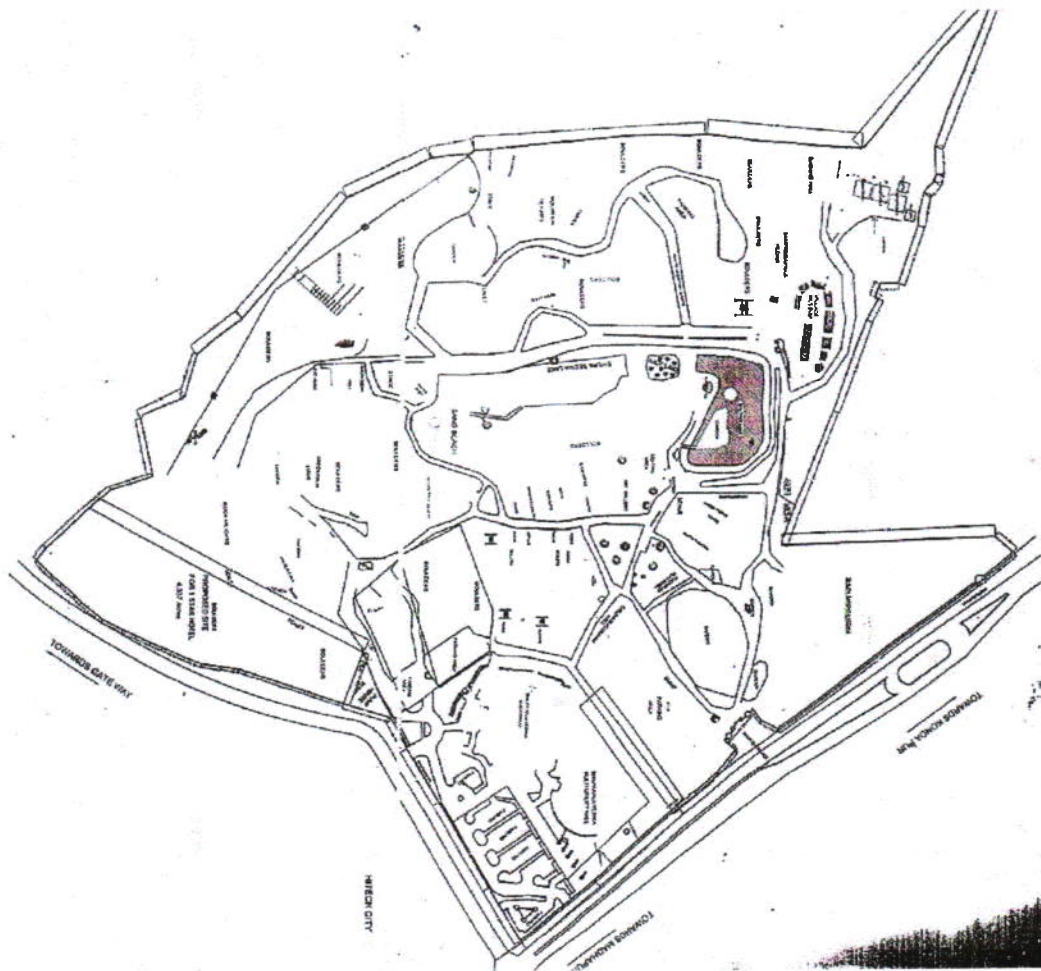


Figure 58: Plan of Shilparamam

5.4.4 Facilities provided in the complex-

1. Parking
2. Toilets
3. Artisans bazaar
4. Boating
5. Rural museum
6. Amphitheatre
7. Grameena (Food courts)
8. Prakruti raga (Rock museum)
9. Shilpa kala vedika (Auditorium)
10. Rock heights
11. Mountain heights
12. Sampradaya vedika (Multipurpose hall)
13. Koanaseema
14. Training center
15. Administration
16. Main lawn
17. Special melas
18. Pavilion

5.4.5 Nature of open spaces

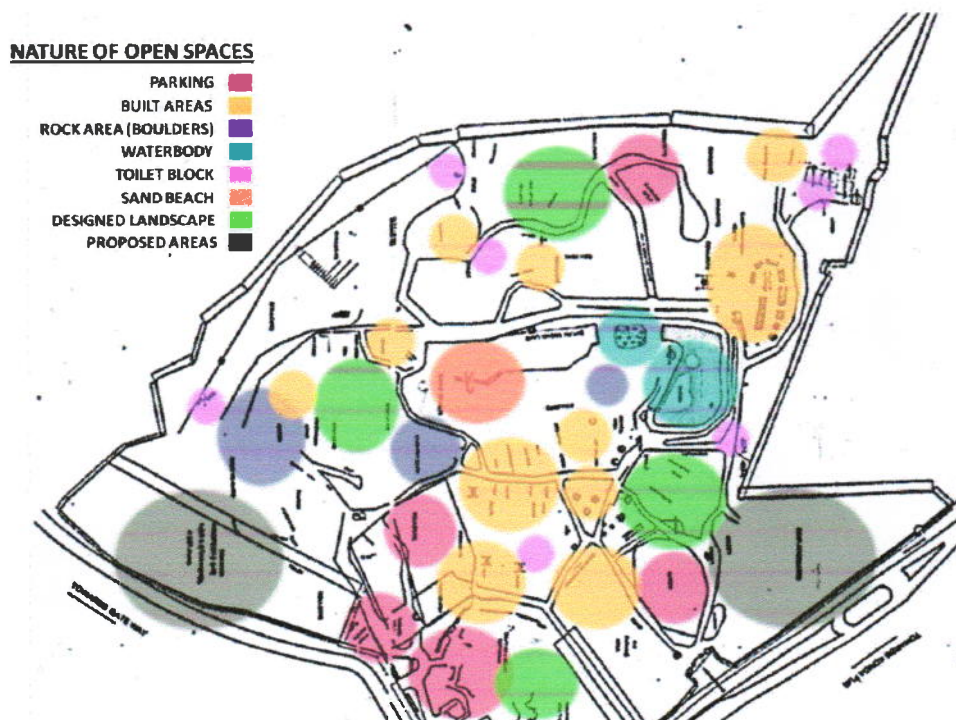


Figure 59: Nature of open spaces, Shilparamam

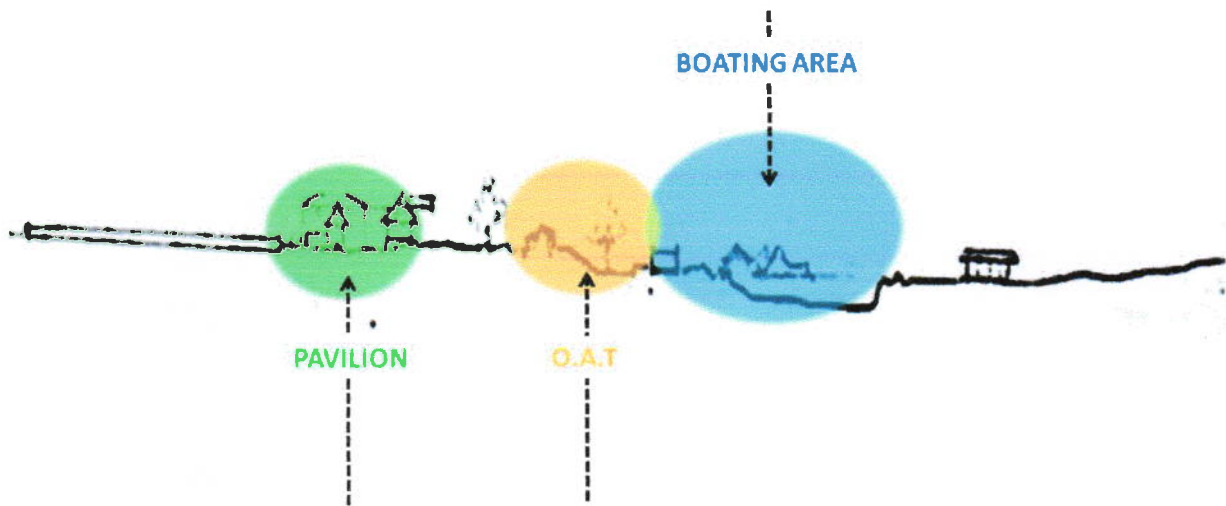


Figure 350: Section of Shilparamum

5.4.6 Function of each facilities provided in the complex-

Prakruti raga (Rock museum)

It is a scenic rock garden that draws the attention of people seeking peace & relaxation. This garden has many exhibits in the natural rock formations, for each formation of rock they had been given names of various animals, birds etc.

Rural Museum-

This museum was designed in a typical Indian village. Over 15 life-size huts authentically constructed out of baked clay and thatch and depict the rural or tribal lifestyles and the life of various artisans. It is like a window to rural life for city dwellers and those who have never visited a village before.

Landscape features-

Main Lawn-

The hi-Tec city is dominated by tall concrete structures; therefore, the green lawns in complex provide a change that welcomes everyone. This lawn is dotted by ethnic motifs and terracotta Sculptures. The main lawn is also the center stage of action for performing folk art form, or nomadic tribal.

Mountain Heights-

It is popular for evening parties. Landscaped gardens, waterfalls & Fountain cascading & most importantly, the lighting creates an almost magical glow around the area. It can capacitate 2,000 people.

Open air theatre-

The O.A.T. makes the perfect place for people to relax and enjoy a variety of cultural programs including classical music, dance folk art performance on every weekend. This amphitheater can hold up to a 1,000 people.

Grameena (Food Court)-

It is a pure vegetarian restaurant with an ethnic feel.

**Sampradaya vedika-**

It is a multifunctional hall, particularly for arranging family functions like marriages etc. that can give room to 2,500 people.

Konaseema-

Konaseema is a picturesque lakeside setting for private parties for about 150 to 200 people. It is a replica of the lush delta of coastal Andhra Pradesh. Plenty of coconut trees hereshare a nice feeling of coastal area.

5.4.7 Findings

- The concept of ethnic architecture makes the buildings look more prominent in the surrounding.
- There are good segregations between recreation areas, shopping areas, office areas, family Entertainment areas etc.
- Separation of pedestrian and vehicular moment.
- A good service road.
- The wide pathways can be used for multiple functions like exhibits or food stalls
- . Well use of contours to the design. Rock gallery which has many exhibits in natural rock formation. (snehal)



Figure 61: Shilparamam

Chapter 6: Program and Development

6.1 Accommodation:

6.1.1 Front of the house:

- **Reception and lounge area**

Function name	Quantity	Space(sft)
Front desk	1	130
Front office	1	400
Combined Lobby and lounge area	1	800
Toilet		250
Total		1580

- **Shops:**

Function Name	Quantity	Space(sft)
Travel agency, Rent a car, Money exchange	1	400
Pastry shop	1	300
Total		700

- **Business Centre:**

Function Name	Quantity	Space(sft)
Computer and Printing facility	1	200
Meeting room(100 persons)	1	700
Meeting room lobby	1	350
Toilet	2	200

Total		1450
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- Restaurant:**

Function Name	Capacity	Quantity	Space(sft)
Restaurant	30	1	545
Bar	15	1	360
Pool side Cafe	15	1	250
Total			1155

- Recreational Facility**

Function name	Quantity	Space(sft)
Swimming pool	1	1400
Changing area	2	250
Spa/Massage	1	200
Indoor Games room	1	800
Total		2650

- Health Facility**

Function Name	Quantity	Space(sft)
Sauna	1	130
Steam bath	1	130
Locker and changing room	2	150
Fitness center	1	500

Toilet	2	250
total		1160

- Guest room**

Function name	Size	Quantity	Space(sft)
Double/twin Bed	13'x21'	32	9984
Suite	55'x34'	3	5712
Total			16696

6.1.2 Back of the house

- Kitchen**

Function Name	Quantity	Space(sft)
Main Kitchen with cutlery storage	1	1500
Pantry for restaurant	1	300
Bakery	1	300
Chef's room	1	150
Adjoining kitchen for employee and executive dining	1	150
total		2400

- Storage**

Function Name	Quantity	Space(sft)
Furniture/Storage/repair/carpentry	1	250

Cold storage	1	250
Refrigeration room	1	250
Bar storage	1	150
Total		900

- **Laundry, linen and housekeeping**

Function Name	Quantity	Space(sft)
Laundry, Detergent store, linen store	1	1000
Housekeeping	1	500
Total		1500

- **Service and loading dock**

Function name	Quantity	Space(sft)
Time keeper room	1	100
Uniform room	1	100
Garbage room	1	100
Goods receiving and purchasing	1	100
Dock area	1	400
Personal interviewing, training including first aid facility	1	250
Total		1050

- **Stuff Area**

Function name	Quantity	Space(sft)
Employee's dining room(20)	1	200
Executive Dining room(10)	1	130
Employee's locker	2	200
General office	1	1300
toilet	2	150
Total		1980

- **Mechanical and electrical**

Function name	Quantity	Space(sft)
Mechanical and electrical workshop	1	250
Boiler room	1	500
Generator room	1	500
Water reservoir	1	800
Engineer's room	1	200
Total		2250

6.2 Tourist facilities:

Function Name	Size	Quantity	Space
Information centre+ sitting	20'×15'	1	300
Ticket counter	10'×15'		150
Toilet block		30	450

Total			900
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• **Artisan's Shops:**

Function name	Size	Quantity	Space
Slik artisan's	15'x10'	20	3000
	15'x20'	10	3000
Handicraft stalls	15'x10'	20	3000
	15'x20'	10	3000
Fruit stalls	15'x10'	20	3000
total			15000

• **Food Court:**

Function Name			
Sitting area(150)			900
Shops area	15'x10'	15	2250
Kitchen	30%		900
Total			4080

6.3 Multipurpose hall

Function Name	Quantity	Space(sft)
Main hall(200)	1	2752
Pre function area	1	900
Dressing room	22	450
Toilet		450
Total		4552

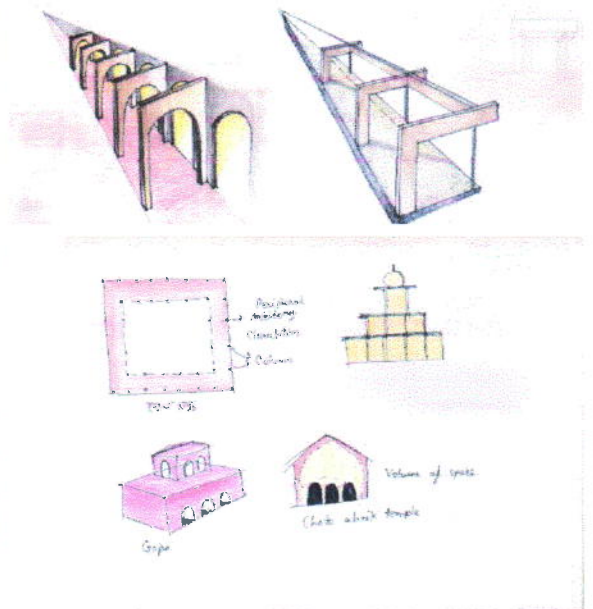
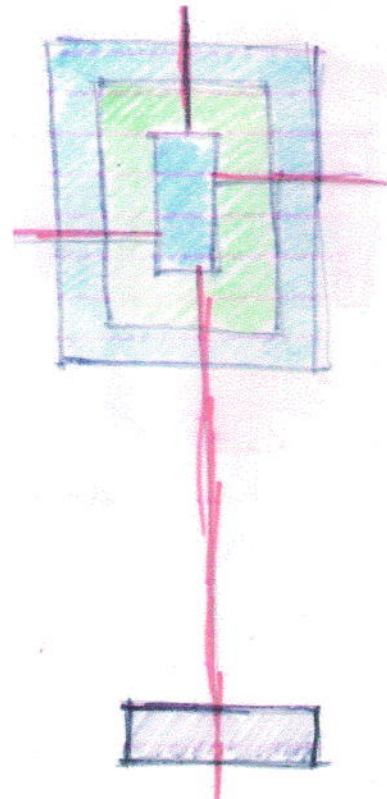
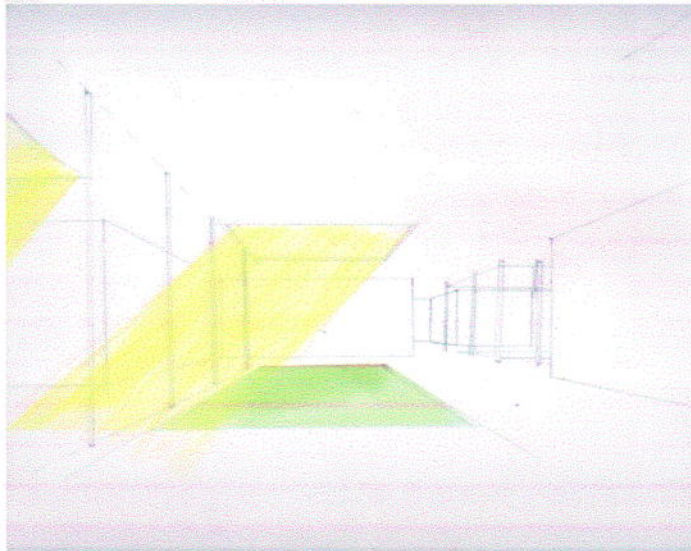
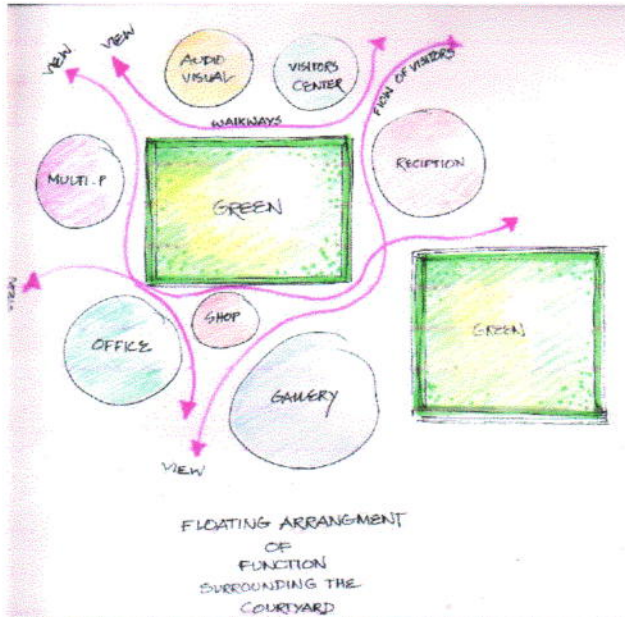
Total without circulation : 72333 sft

Circulation 30%

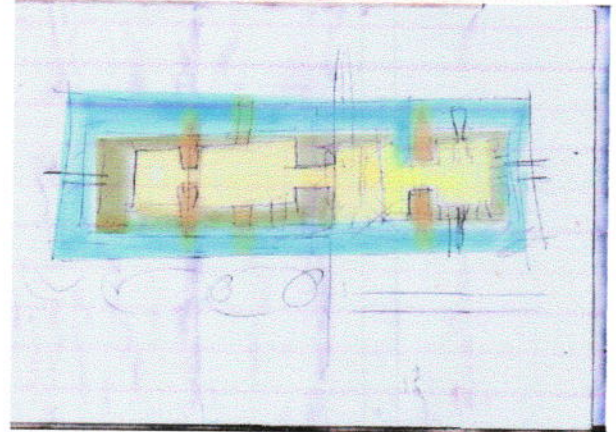
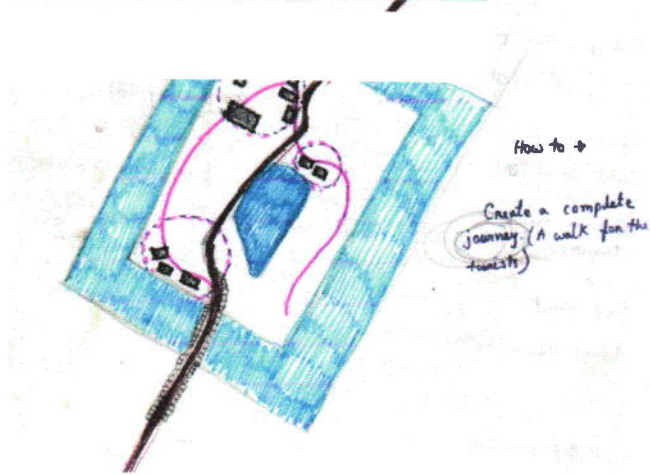
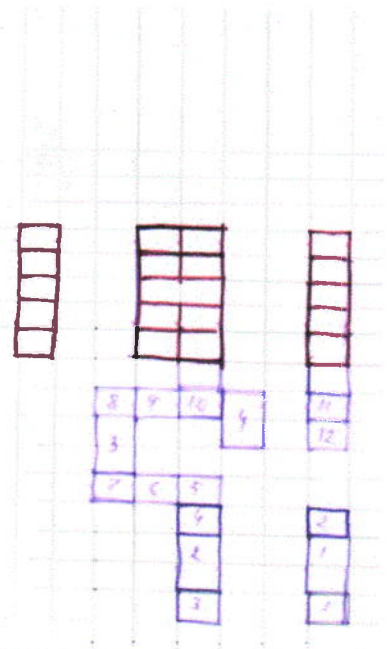
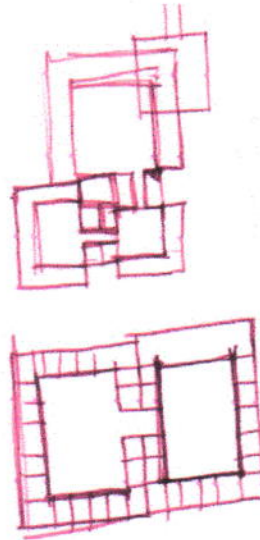
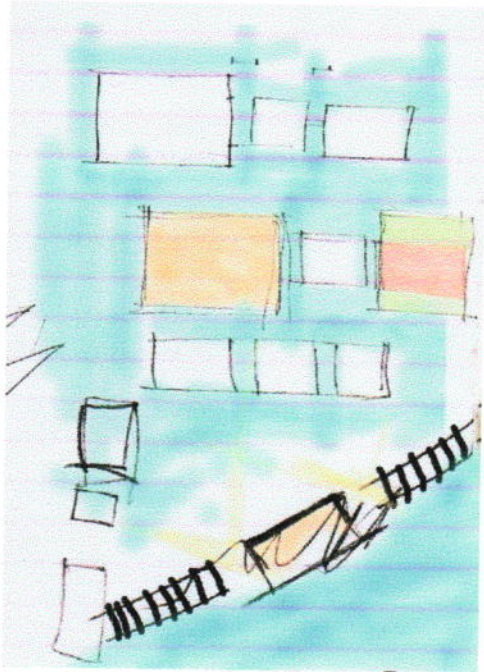
Grand total : 94032 sft

CHAPTER 7: Conceptual stage and design development

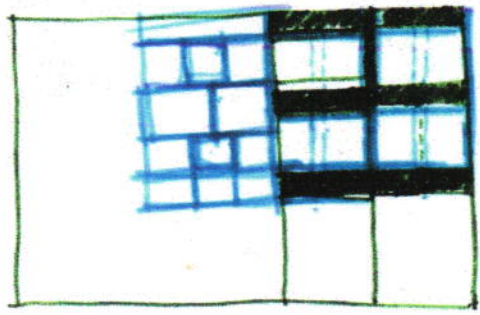
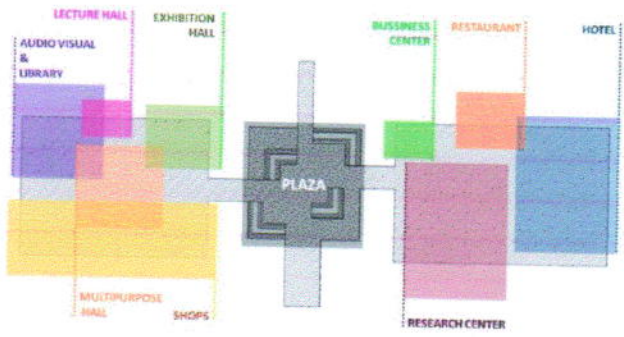
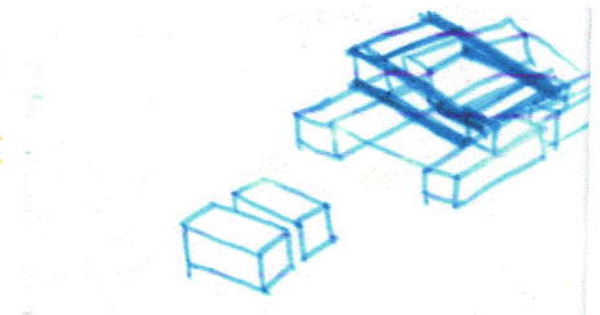
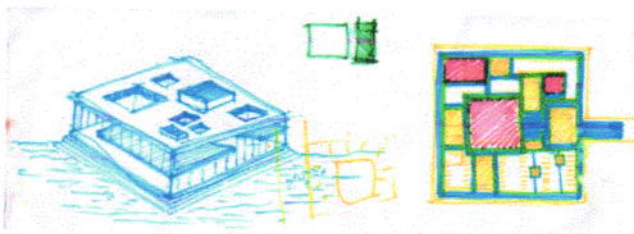
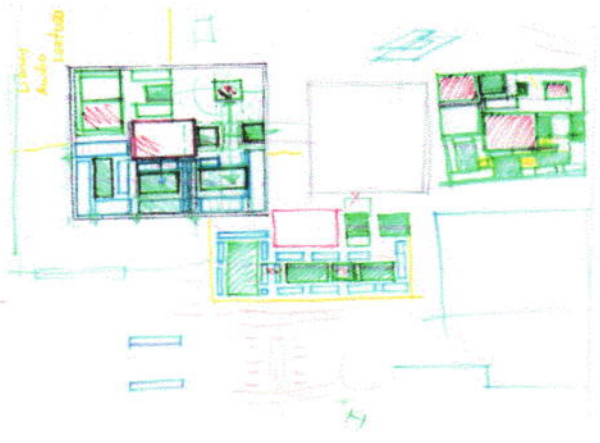
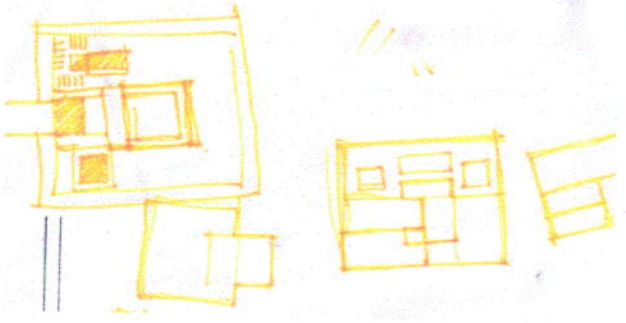
7.1 Concept



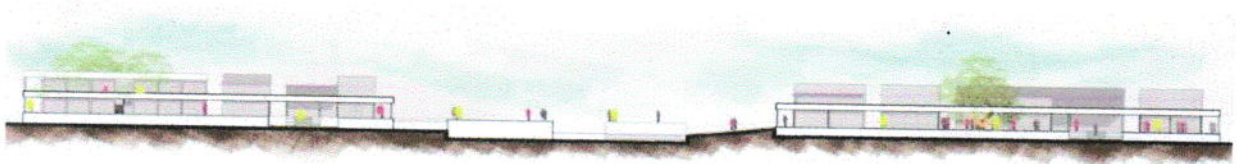
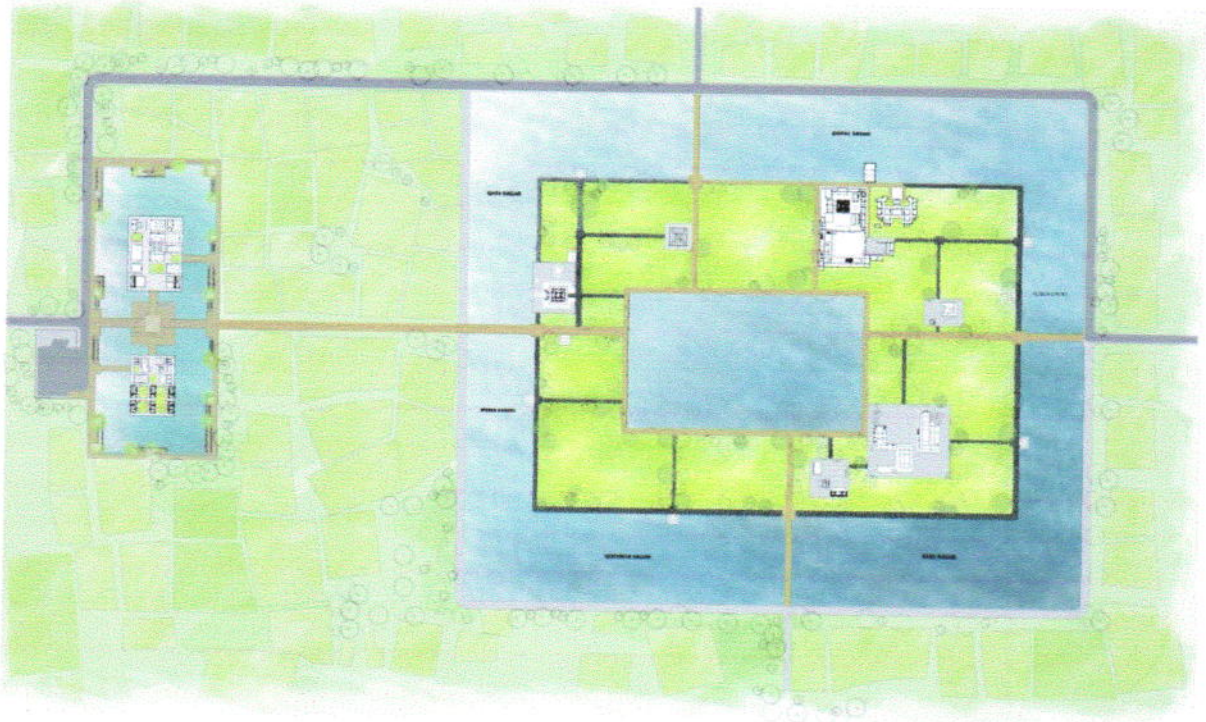
7.2 Design development phase 1

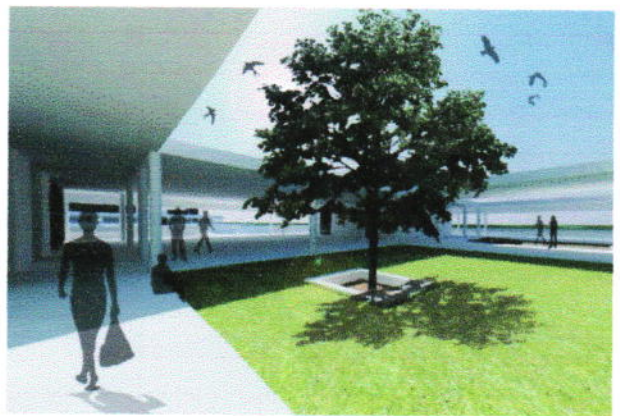
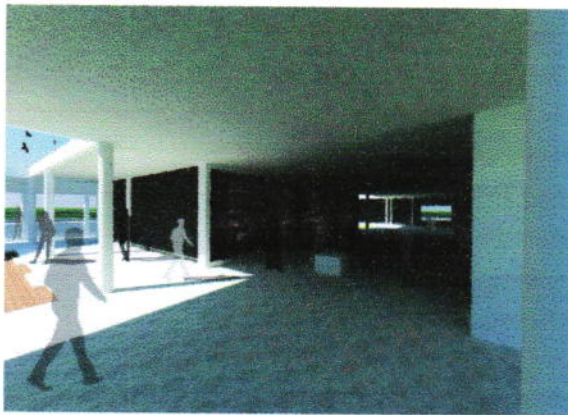
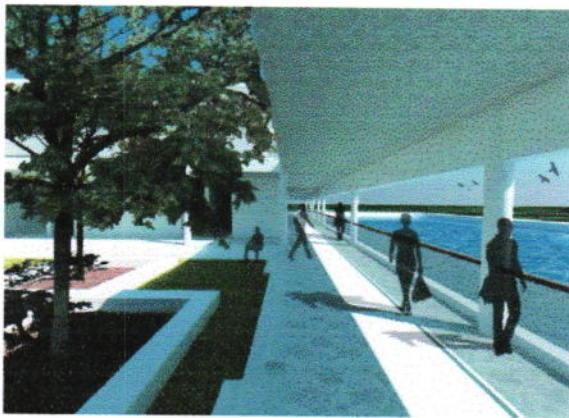
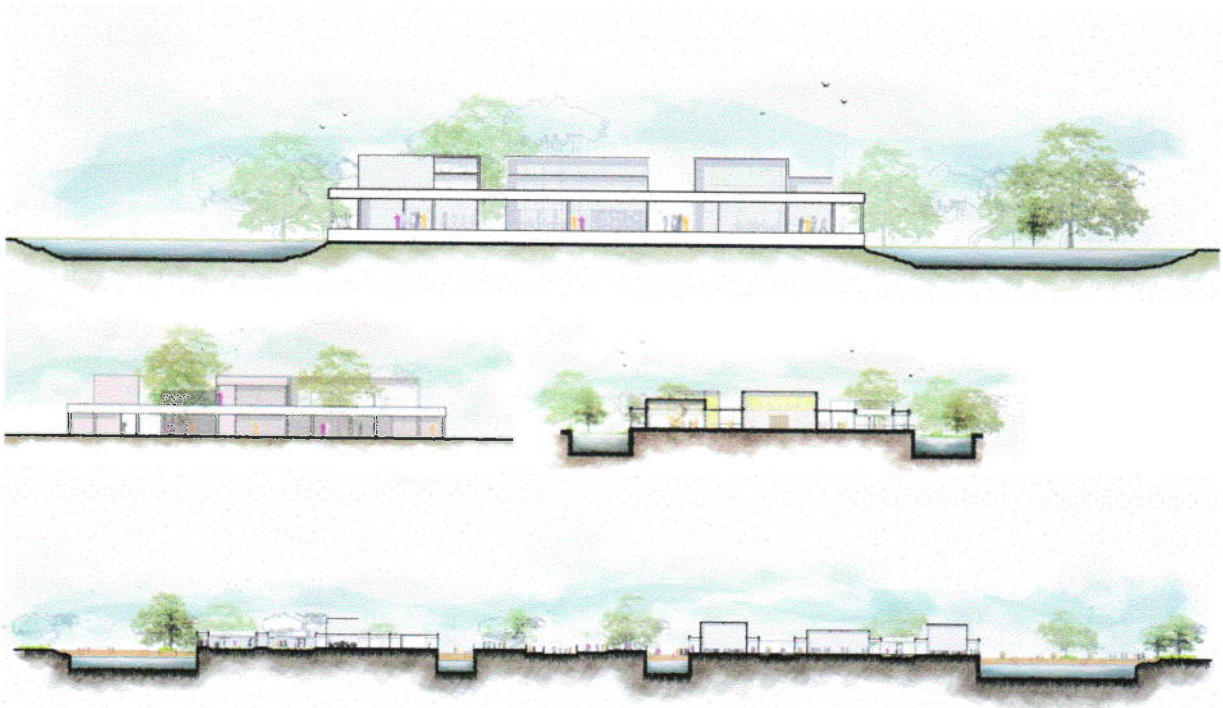


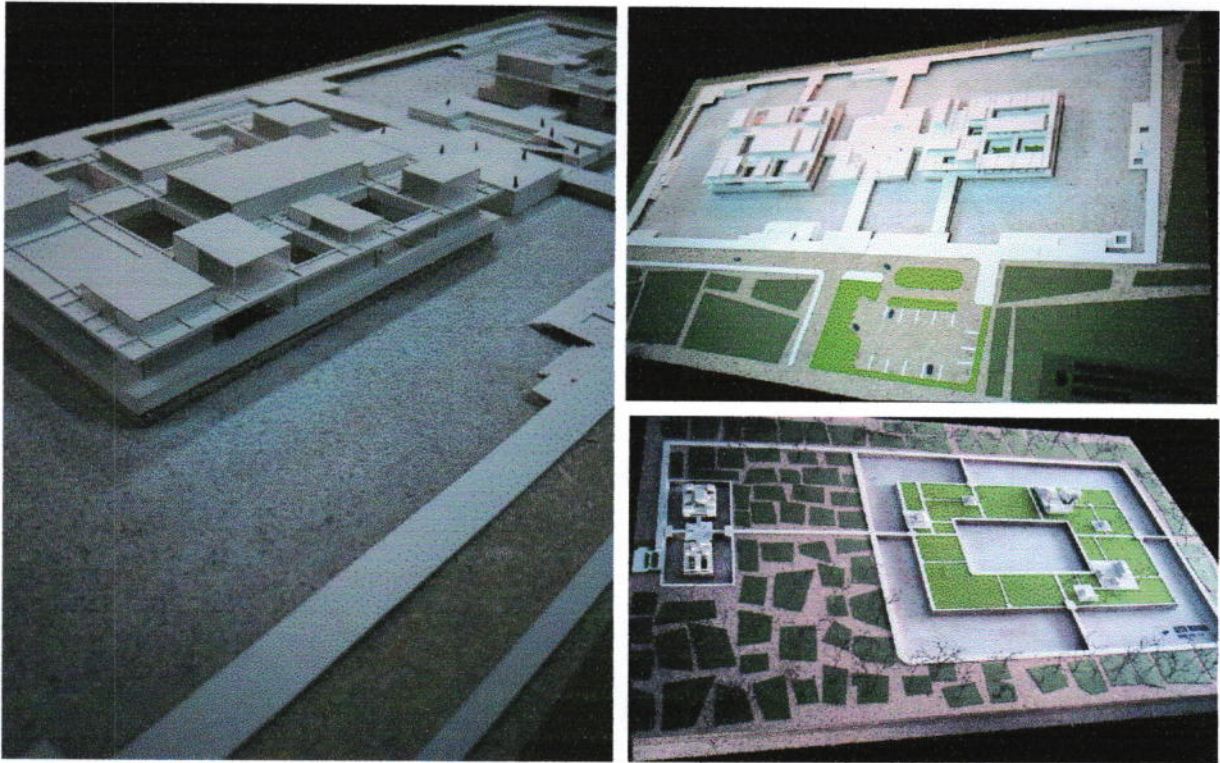
7.3 Design development phase 2



CHAPTER 8: Proposed Design







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