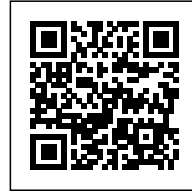




NAZRUL TIRTHA

Posted on April 19, 2016 by Urban UrbanNext



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This Museum and Academic Research Centre pays tribute to Kazi Nazrul Islam, the great revolutionary poet of Bengal. We have made an attempt to reflect his philosophy and ideals through our design. His rebellious ideas often challenged conventional practices for the greater good. His love for the motherland and his avant-garde poems had changed the way people thought. We have tried to capture his ideas and transform them into meaningful spaces. By fusing together seemingly disparate design elements, a radical and inspirational monument has been developed.



The site is located on a main arterial road of a planned township in the city. Being surrounded by generic built forms with no active public spaces nearby, we were prompted to create a breathing

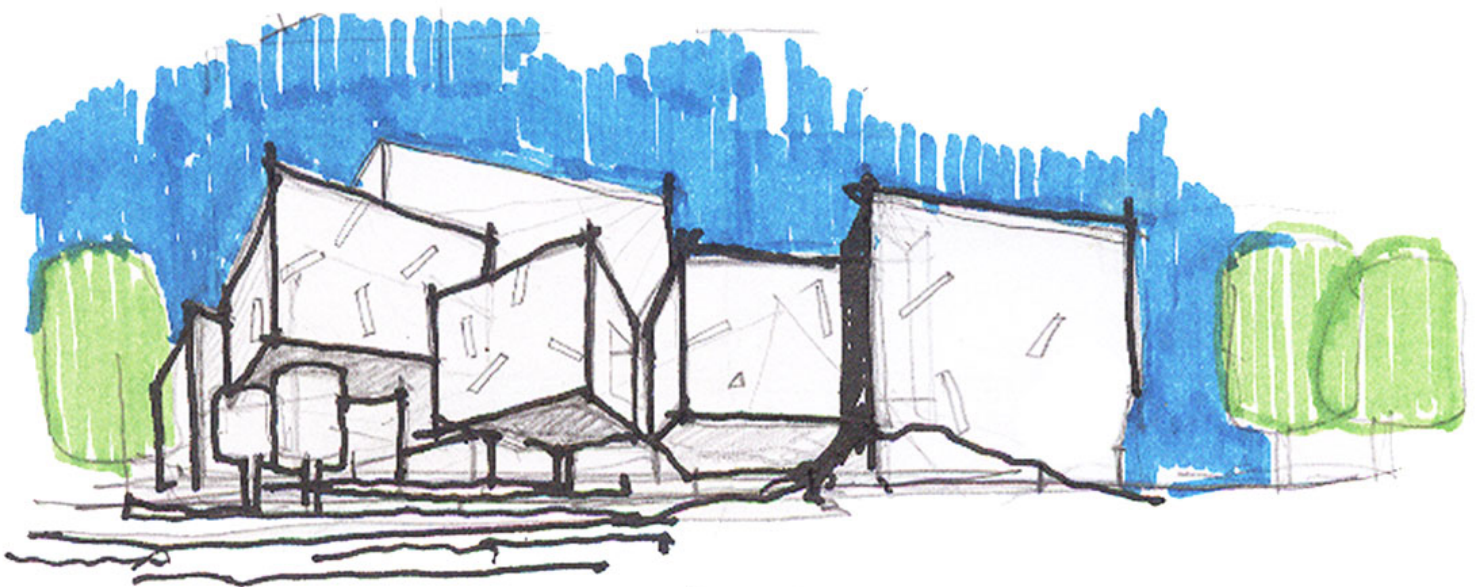
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space amidst the dense city fabric of this area. The architectural language has been developed to express the personality of Kazi Nazrul. It is simplistic and introverted creating an urban contrast with its existing setting. The sculptural design approach articulates the context of the life of the poet. The built form and its treatment invoke a feeling of dramatic justice through the language of architecture. Starting from the massing right up to lighting design, every aspect of the building reflects the individuality of the poet.

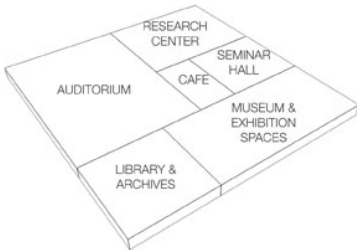


Sketch

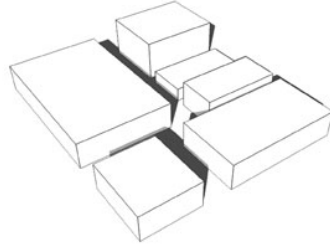
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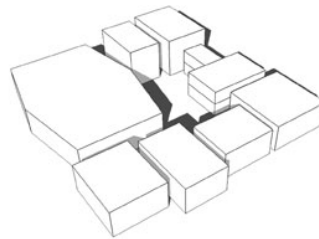
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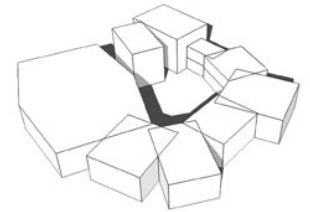
FUNCTIONAL REQUIREMENTS
depicting comparative area
distribution



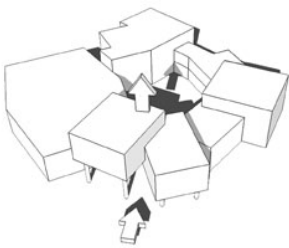
RESOLUTION OF BUILT MASS
taller mass = smaller footprint
creating intermediary spaces



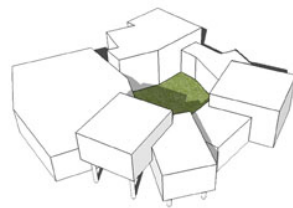
ARTICULATION OF SPACES
fragmented massing around a
central courtyard



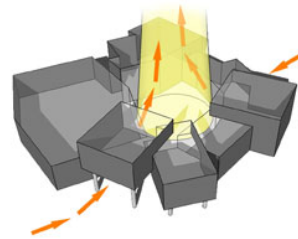
REBELIST AND STRAIGHT FORWARD
interactive juxtaposition of simple masses
create a sense of activism and
contemplation – a fire within.



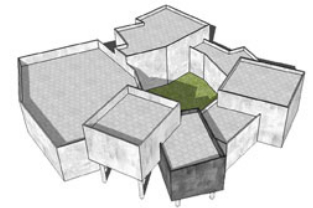
ARTICULATION OF FORM
entrance plaza strategically created through
raised masses towards the South West, thus
shading the courtyard.



SIMPLISTIC AND INTROVERTED
arrangement of simple interconnected
forms around a public plaza help imbibe
the personality traits of the poet



LIGHT AND VENTILATION
inward looking design provides for light and
ventilation through the central courtyard enabling
sculptural external treatment with minimal openings



THE FINAL FORM
the shrine is reminiscent of the revolutionary
poet, expressing his personality through the
language of architecture.

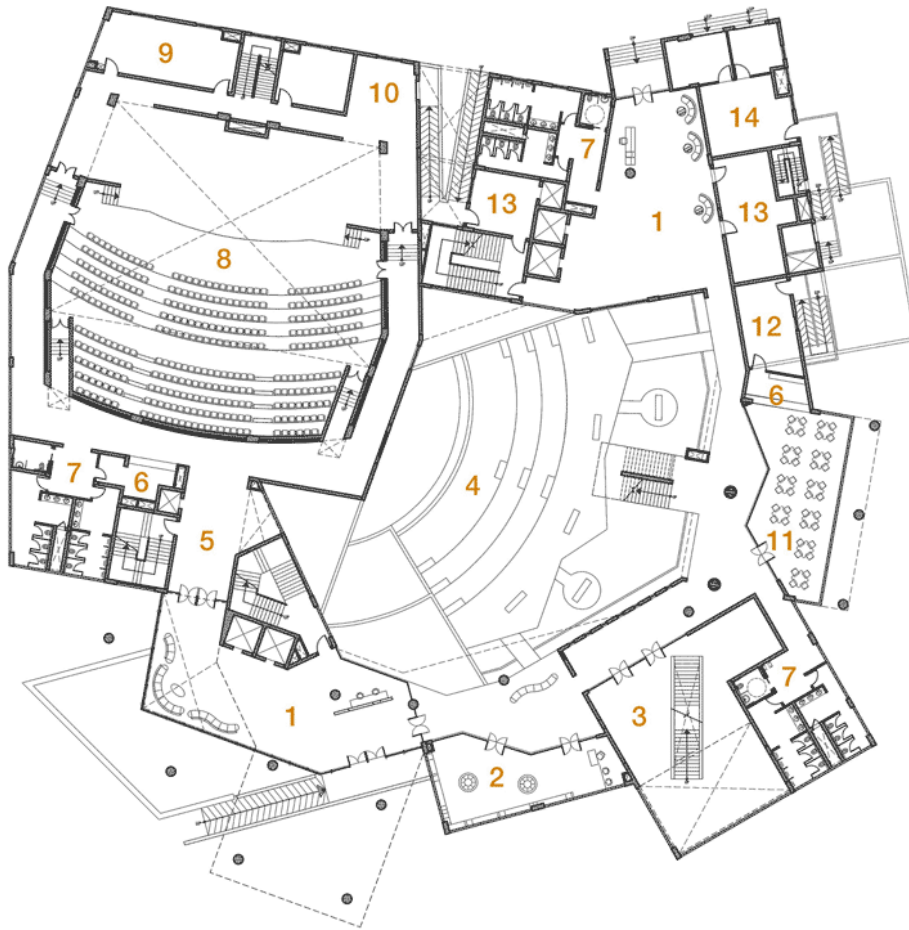
Concept Development

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Ground Floor Plan
+900mm Lvl



Legend:

- | | |
|--------------------------|----------------------|
| 1. Entrance / Lift Lobby | 8. Auditorium |
| 2. Souvenir Shop | 9. Backstage |
| 3. Museum / Exhibits | 10. Stage Entry |
| 4. Courtyard / O.A.T. | 11. Canteen |
| 5. Pre-Function Lobby | 12. Kitchen / Pantry |
| 6. Concession Counter | 13. Store |
| 7. Toilets | 14. Services |

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Plans

An inward looking built form has been devised using interactive juxtaposition of simple masses. This led to creating a sense of activism and contemplation – a fire within, much like the poet's style of writing. Of the intersecting masses, a couple of blocks have been strategically raised to form an inviting entrance plaza. The fragmented massing around the courtyard forms a central green relief space. Taller blocks towards the South West ensure that this public zone stays shaded through the day. A sculptural staircase, a floating walkway and the treatment of the openings add drama to the courtyard that also doubles as an open air theatre seated amidst greens, water bodies and other landscape elements.

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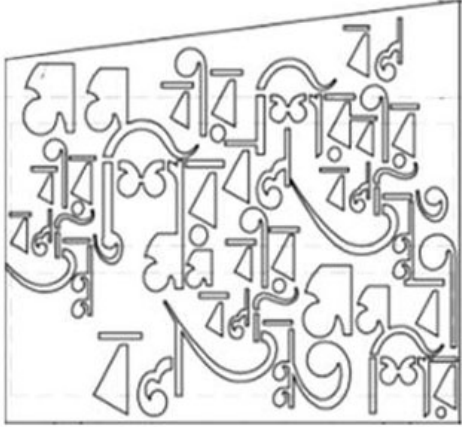
ଭାରତୀୟ - କୋମଳ ଦରମ
(ଅମୃତକାନ୍ତ)

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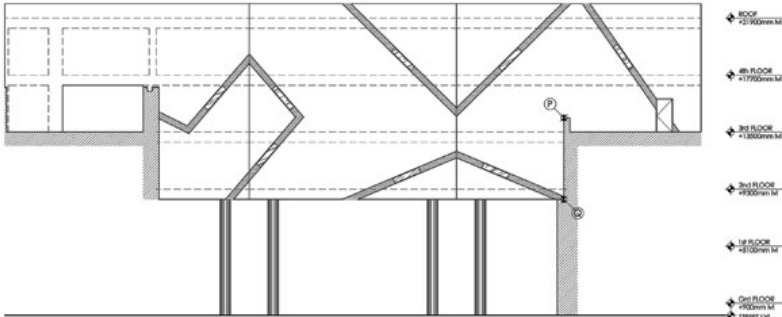


Wall Concept

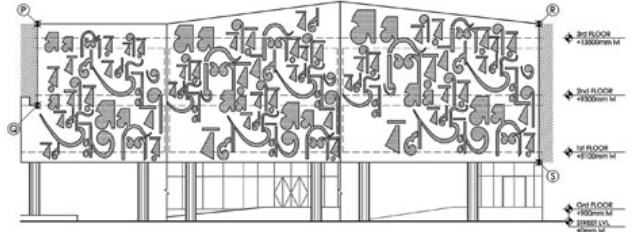
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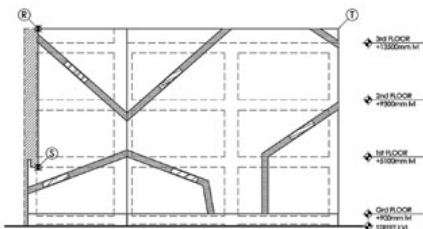
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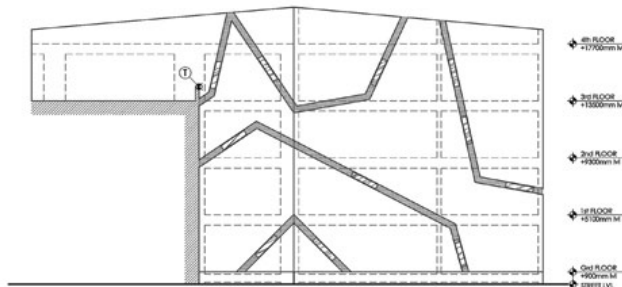
Elevations A-B-C



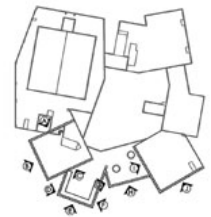
Elevations D-E-F



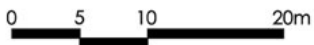
Elevations G-H



Elevations I-J



Key Plan



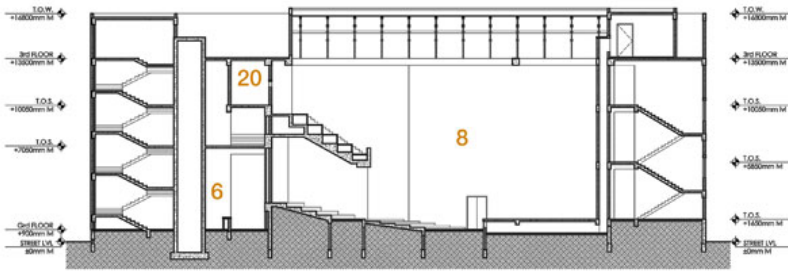
Elevations

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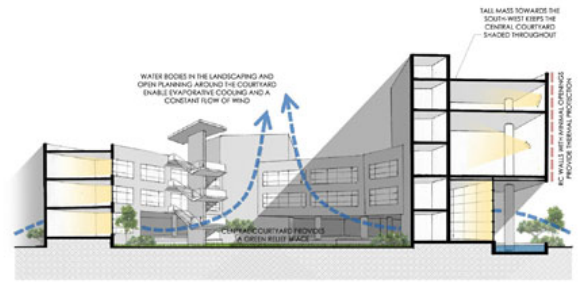
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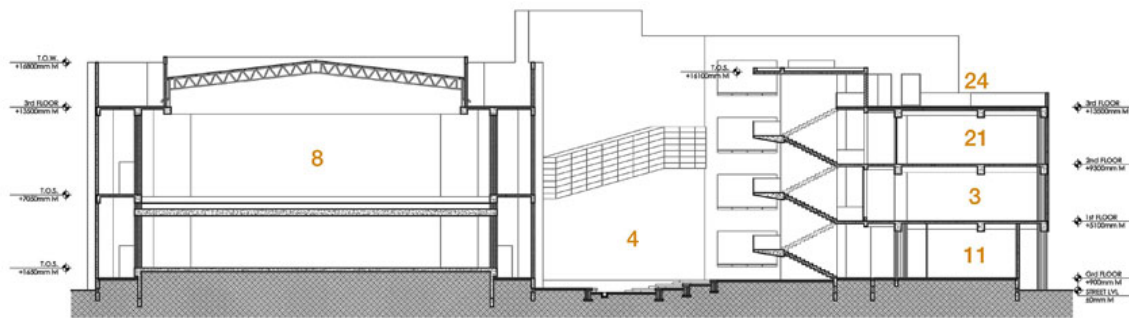
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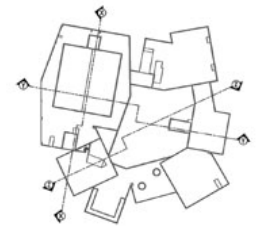
Section X-X



Schematic Section Z-Z



Section Y-Y



Key Plan

Sections

Additionally the courtyard is designed to act as a source of diffused natural light to the interior spaces. Considering the nature of the functions within, it was important to restrict the exposure to direct sunlight. The use of thin exterior reinforced concrete walls saved energy, cost and time while providing essential protection from the harsh sun.

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The use of concrete provided us with the opportunity to explore innovative ways of treating the building. The monolithic yet sculptural exposed concrete form reflects boldness and purity, characteristics intrinsic to Kazi Nazrul himself. An indigenous sculptural feature wall has been devised with an inscribed abstraction of the poet's most admired poem – a first in the country.

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To achieve the desired effect, technical drawings for the feature wall were printed to scale on a large flex for use on site. A CNC cutting machine was used to produce high-density foam templates as per design. The foam pieces were accurately fixed within the casting formwork with the help of the flex. With these in place, pigmented concrete was cast to form the feature wall. After dismantling the formwork, the foam templates were carefully removed. The feature wall was thus achieved, engraved with the stylized words of the poet.

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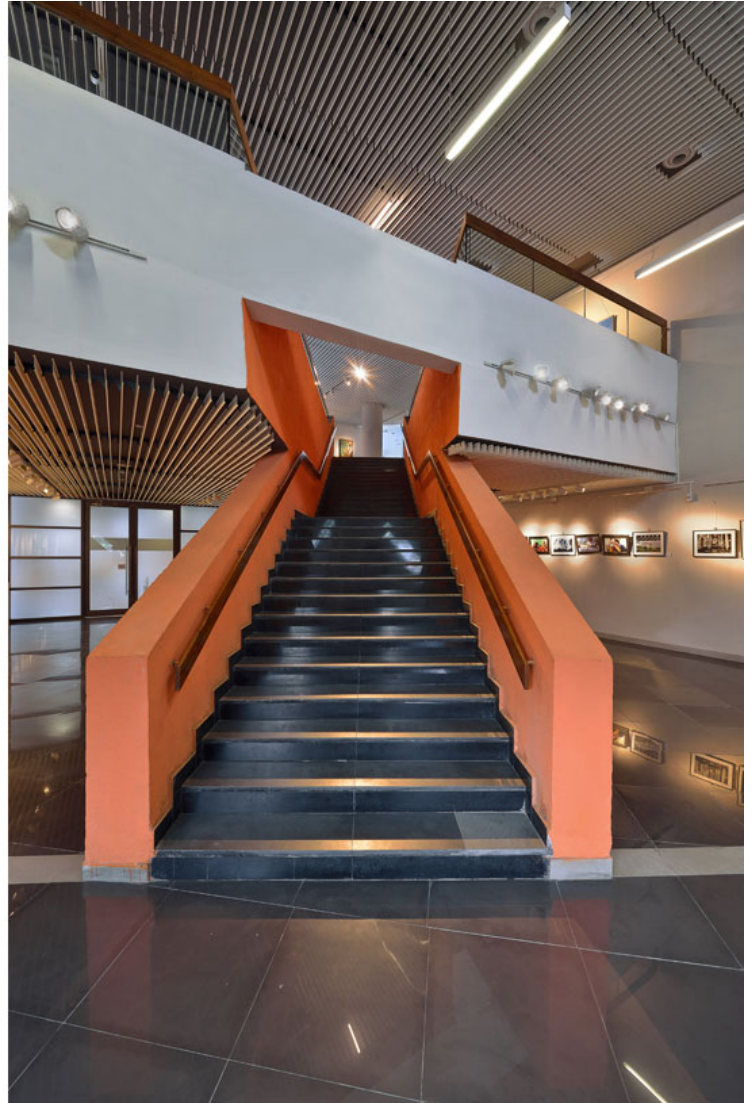
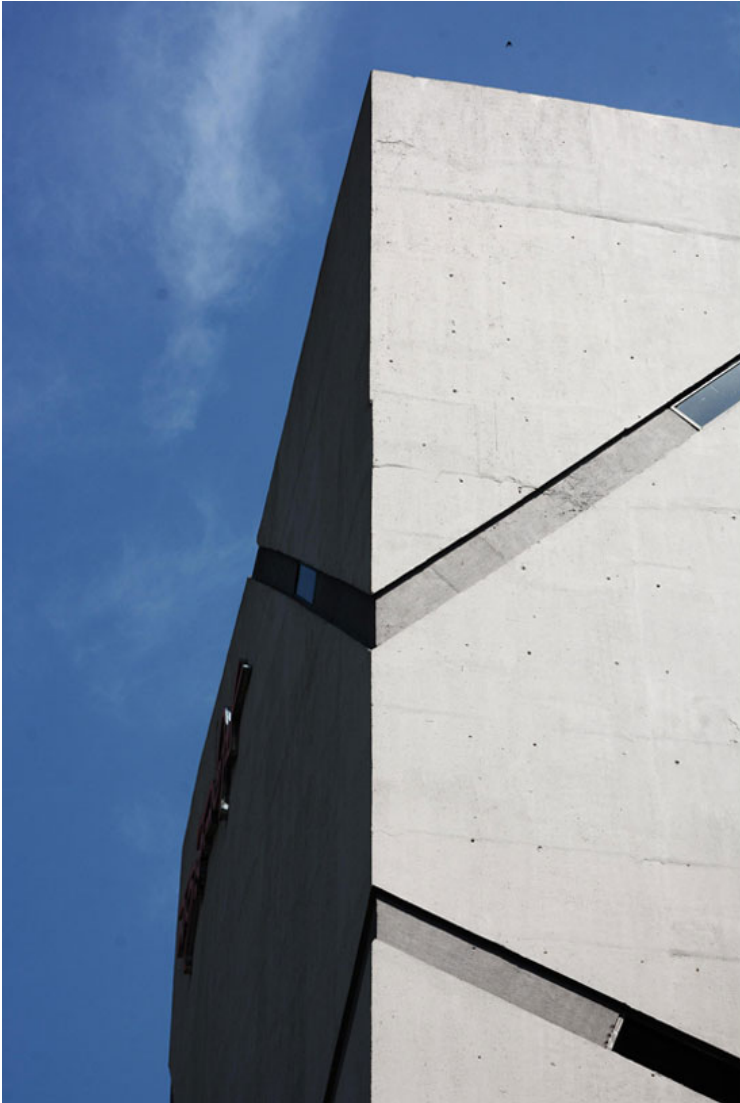


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