

Bengal
Stream

The Vibrant
Architecture Scene
of Bangladesh







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Andreas Ruby

The fact that the Swiss Architecture Museum is producing the first major exhibition on contemporary architecture from Bangladesh ever shown outside the country begs a question or two. Such as: Why Bangladesh, of all places? And what makes architecture from Bangladesh particularly relevant to be shown in Switzerland, or in the Western world in general?

A lot, actually. Bangladesh is not as far away as it seems. You may even wear a piece of clothing produced in Bangladesh as you read this, since Bangladesh is the world's second largest exporter of Western clothing brands. But for a long time the only moments we heard about architecture in Bangladesh was when one of its textile factories tragically collapsed due to structural incapacities or fire incidents. It seems a cynical association, but it illustrates only too well how much our western view of Bangladesh is conditioned by references such as poverty, precarious labour or natural catastrophes. These phenomena are still real, but they also brand the global perception of the country in a stereotypical way and effectively obfuscate positive developments that are under way as well.

And architecture is one of them. Largely unbeknownst to the world, Bangladesh has developed a highly prolific contemporary architecture scene in the course of few decades only. A stunning body of work has emerged, which can easily stand the comparison to the architectural production in the West both in terms of its quality, versatility and originality. The fact that we hardly know anything about it (myself included, until a year and a half ago) says something about the post-colonial blindfolds of architectural discourse in the West. Buildings from Bangladesh very rarely get published in Western architectural magazines or books, and even online it is difficult to find more than piece-meal information.

The only exception to this rule is a building by a Western architect: Louis Kahn's Assembly Building in Dhaka. The building is clearly one of the great mythical masterpieces of 20th century modernism, world-famous and yet visited by only a few. But maybe at least as interesting as the building itself is the cultural dialectics out of which it emerged and how it eventually empowered the unfolding of contemporary Bangladeshi architecture. It is the fruit of a most unlikely cultural dialogue that was initiated by Muzharul Islam, who is considered to be the first modern architect in the region. Islam

had studied architecture at Yale in the US in the '50s and '60s with Paul Rudolph among his professors. Coming back to East Pakistan (which was to become Bangladesh only in 1971), he re-read the traditional Bengal building culture through the lens of Western modernism and construed a unique blend of both Eastern and Western approaches to space. When Dacca needed a new Assembly Building in 1962, he would have been ideally placed to design it. Committed to enhancing the process of cultural cross-proliferation, he however proposed to approach an international architect of renown to do the job. Kahn was elated to be chosen and immediately embraced the history of architecture of the Bengal region. Sensibly guided by the intellectual company of Islam, Kahn unearthed many inspirations that have left clear traces in his design. He seized the Assembly Building as an opportunity to absorb the building culture of Bengal, appropriating local material and construction techniques to ground his own idiosyncratic architectural approach within the place he was invited to design. In that sense the Assembly Building became the blueprint for a 'horizontal' type of cultural globalisation which considers all contexts as equally relevant, both worthy and able to inspire each other. It marks a clear departure from the 'vertical', top-down colonial application of a Western model in a developing context. When the building was finished in 1982/83 – after two decades of development, construction, and politically motivated delays – the emerging architects of Bangladesh promptly picked up on this model of horizontal cultural exchange and grasped it as an opportunity to articulate their local architectural approach in relation to Western modernism. But instead of simply copying Kahn's approach, they applied his technique of cultural absorption in reverse direction. Embracing some of his construction methods and spatial concepts in their own designs ultimately enabled them to modernise the rich architectural history of their own country, rather than uncritically replacing their local tradition with mechanically applied formulas imported from the 'New World'.

This fascinating cultural dialectic has arguably empowered Bangladesh's contemporary architectural scene to unfold a highly distinctive architectural language of its own, which sensibly resonates with the agendas of global architecture. It is a very robust, simple, direct and sensual architecture, that makes do with often very limited mate-

rial conditions, yet accomplishes exceptional results. It is able for instance to accommodate the extreme climatic conditions with very modest technological equipment by using simple fans and vernacular natural ventilation methods instead of extensive air-conditioning. It is quite the contrary to our Western culture of construction where buildings deal with much more moderate climatic conditions through much more elaborate technological systems. Additionally, architects in Bangladesh have only a few materials to build with. Since there are no resources of natural stone in the country, the available material palette mostly consists of brick, concrete, bamboo and mud – materials which can be locally sourced and manually applied by local workforce. Because of this restrained access to technology, architecture in Bangladesh has always placed more emphasis on sophisticated layouts of space and the smart use of natural resources such as light, air, plants, and water. In that sense the conditions of building have changed less over time compared to the West, where rapidly changing technological paradigms have often generated corresponding ‘isms’, such as Californian case study architecture of the 1950s that thrived on light airplane production facilities, or the architecture of prefabricated plastic modules from the 1960s made possible thanks to the easy availability of oil, or British high-tech architecture from the 1980s. While it is easy to date Western buildings from these periods based on their material and constructive specificity, buildings built in East Pakistan and later Bangladesh in the same period have a lot in common with each other conceptually and aesthetically because they generally use the same construction processes and materials. Thus, buildings from young architects often do not ostensibly differ from buildings of older architects (and vice versa), which creates a notable absence of the fashion-based cycles of architectural expression which have become an increasingly recognisable phenomenon of Western architecture during the past decades.

Interestingly enough, many of these qualities of Bangladesh’s contemporary architecture are increasingly sought after by young architects in the Western hemisphere, too – particularly in Switzerland – which in part answers the question why it makes good sense to introduce this architecture to a Western audience. There is a growing interest in a language of form, whose historical half-time exceeds the pretence of its newness, and a certain generosity of authorship free of the need to always outsmart one’s predecessors with a yet more radical solution. As issues of sustainability today become increasingly important, architects are more inclined to build with locally available construction materials, not without rediscovering vernacular building techniques that had been half-forgotten along the way in the name of progress, such as rammed-earth or traditional timber constructions. Wary of current technological solutions that pretend to make buildings more sustainable yet often do not, such as exterior thermal insulation or controlled ventilation, more and more architects are eager to employ common-sense techniques that had been in use for centuries prior to the industrial revolution.

One of them is Swiss architect Niklaus Graber, co-founder of Graber & Steiger Architects based in Lucerne, who is the curator of this exhibition. Initially, it was Kahn’s legendary Assembly Building that drew him, like so many architects, to Bangladesh. When he saw the building for the first time, he shortly pondered the option to stop working as an architect. ‘Everything you could possibly do in architecture seemed already done by him, so it felt as if there was nothing left to do for the rest

of us,’ he told me when we first met. Luckily for him and us he then got introduced to a whole group of local architects and their buildings in and around Dhaka, which made him more hopeful again that there may be a life after Kahn after all. Their buildings demonstrate how one could digest Kahn’s legacy and construct a contemporary architectural thesis on its grounds.

After this initial visit he went back to Bangladesh many times and developed a thorough understanding of the local architectural scene. He brought his architecture students from Lucerne University of Applied Sciences and Arts to Dhaka and was later invited to be a visiting lecturer at The Bengal Institute of Architecture, Landscape and Settlements in Dhaka. Through years of continuous curiosity and relentless research he has built up a unique knowledge base on contemporary architecture from Bangladesh. He strongly feels that his architecture friends in Bangladesh, building under often most precarious conditions, somehow managed to dig deeper into the flesh of architecture than architects in the West operating in much more advantageous circumstances. We agreed that this paradox begs to be addressed critically, and after he had shown me some photographs of crucial examples of recent architecture from Bangladesh, the idea of an exhibition at SAM was born. This was in March 2016. If only one-and-a-half years later the Swiss Architecture Museum can inaugurate this exhibition and present the catalogue, then this is first and foremost thanks to Niklaus Graber’s unwavering passion and energy to explore and disseminate this remarkable heritage of contemporary architecture, exposing the fact that Bangladesh is not a white spot on the world architectural map, but in fact a highly cultivated and rich territory from which we can learn a lot. We are also grateful to the Bengal Institute of Architecture, Landscapes and Settlements for their valuable collaboration, which has been instrumental in the production process of the project by adding their resources, know-how and network. We feel this exhibition comes at a crucial moment, since architecture from Bangladesh is getting more and more the international acknowledgement it deserves. In 2016, two of the six prestigious Aga Khan Awards for Architecture were given to two architects from Bangladesh. With this exhibition and the accompanying catalogue – the first comprehensive survey of Bangladesh’s architecture in the Western world – the Swiss Architecture Museum intends to further the awareness of this outstanding work, and we would not be surprised to see buildings from some of the architects featured here to pop up also outside of Bangladesh in the near future.





The project is a camp house for a French archaeological team in Bogra. It is located in the immediate vicinity of Mahasthangarh, one of the earliest urban archaeological sites discovered in Bangladesh. The village Mahasthan in Shibganj Thana of Bogra District contains the remains of an ancient city called Pundranagara. A limestone slab discovered in 1931 dates Mahasthangarh to at least the 3rd century BC. The fortified area was in use until the 18th century AD. The camp house is a one-storey brick structure containing office space, workshops and accommodation facilities for an archaeological team. The team from Lyon spends nearly three months in the winter there doing excavation work and carries out research both in France and in Bangladesh during the rest of the year. The workspaces and living area are designed around two courtyards. Greenery and water bodies are found throughout the complex. The main materials being used are brick and concrete. Overhangs provide protection from the sun and rain while the one-room depth facilitates cross ventilation. Open stairs lead up to the flat roofs on various levels, all interconnected and making reference to the nearby archaeological findings.

Architect: Saif Ul Haque
/ Diagram Architects
with Salma Parvin Khan,
Jalal Ahmed

Location: Bogra

Design: 1994

Construction: 1994–1995

Client: Jean-François Salles
/ Maison de l'Orient
Méditerranéen

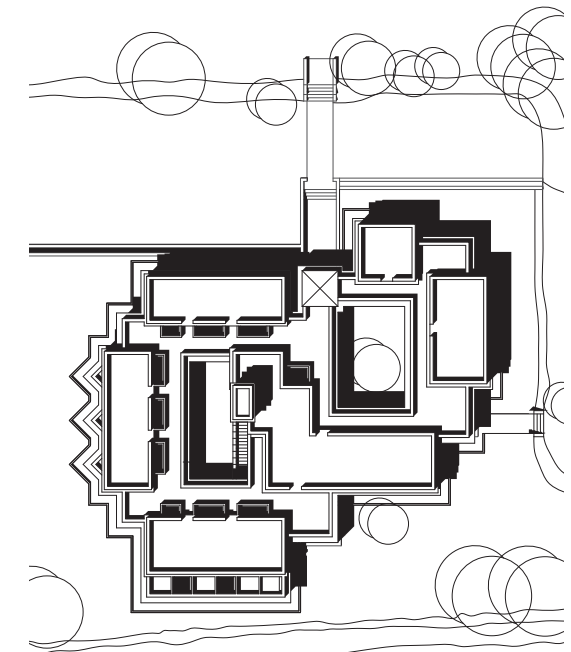
Structural engineer: Sheikh Mohammad Ismail

Contractor: Golam Mostafa

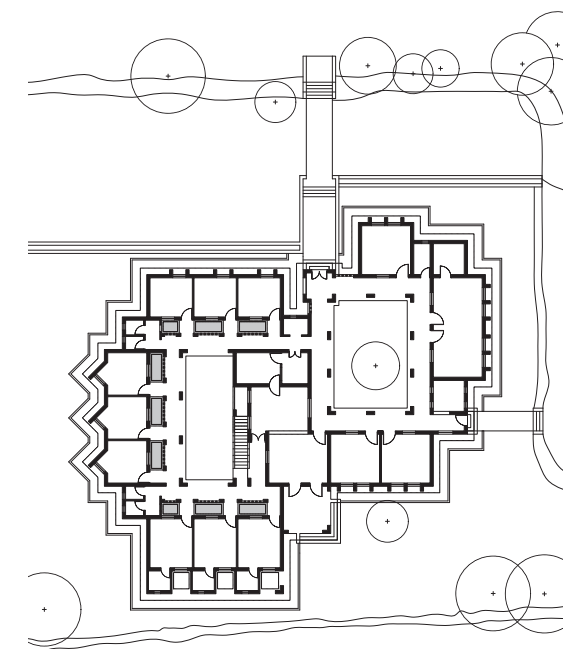
House of Orient



Section

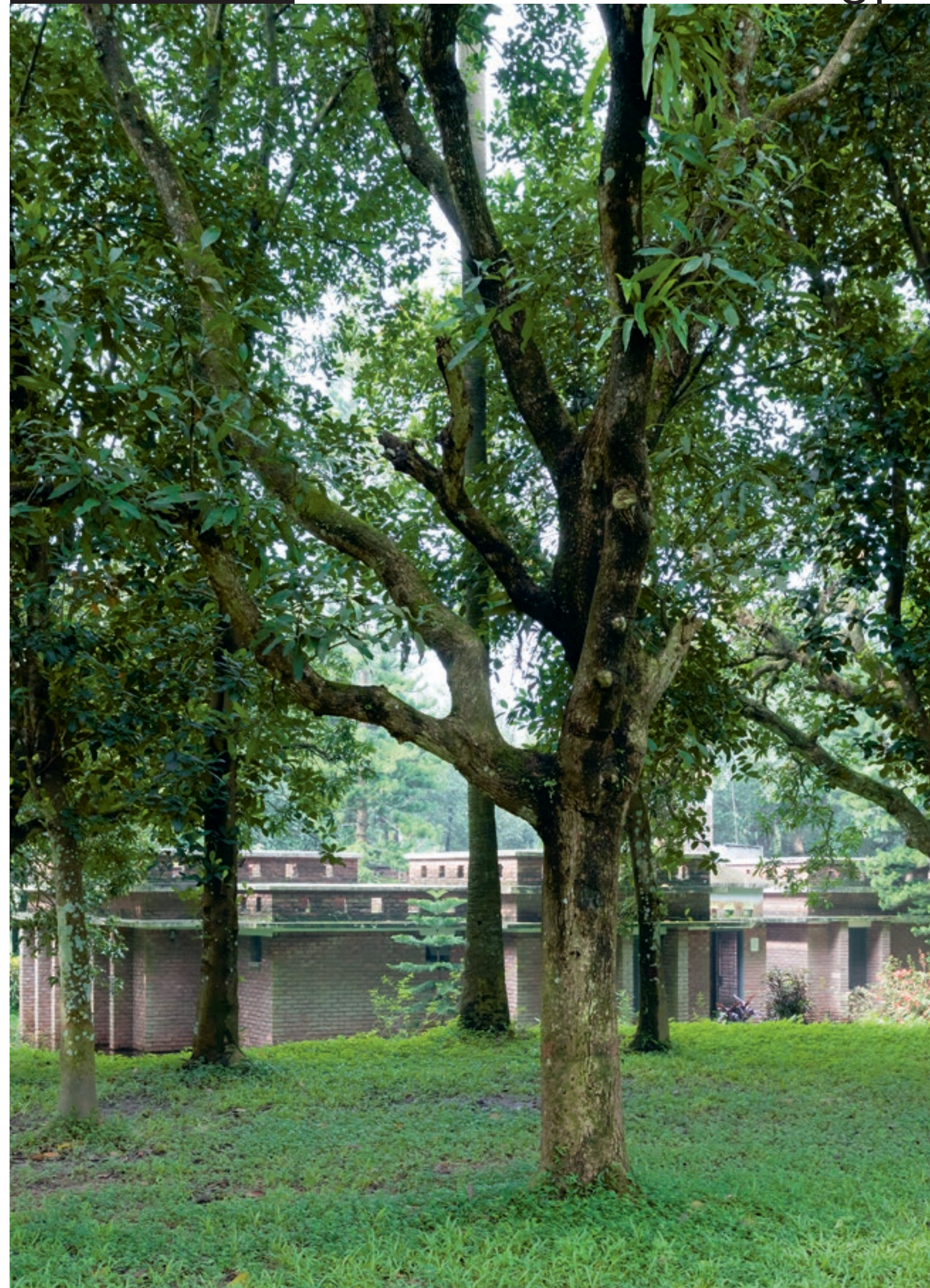
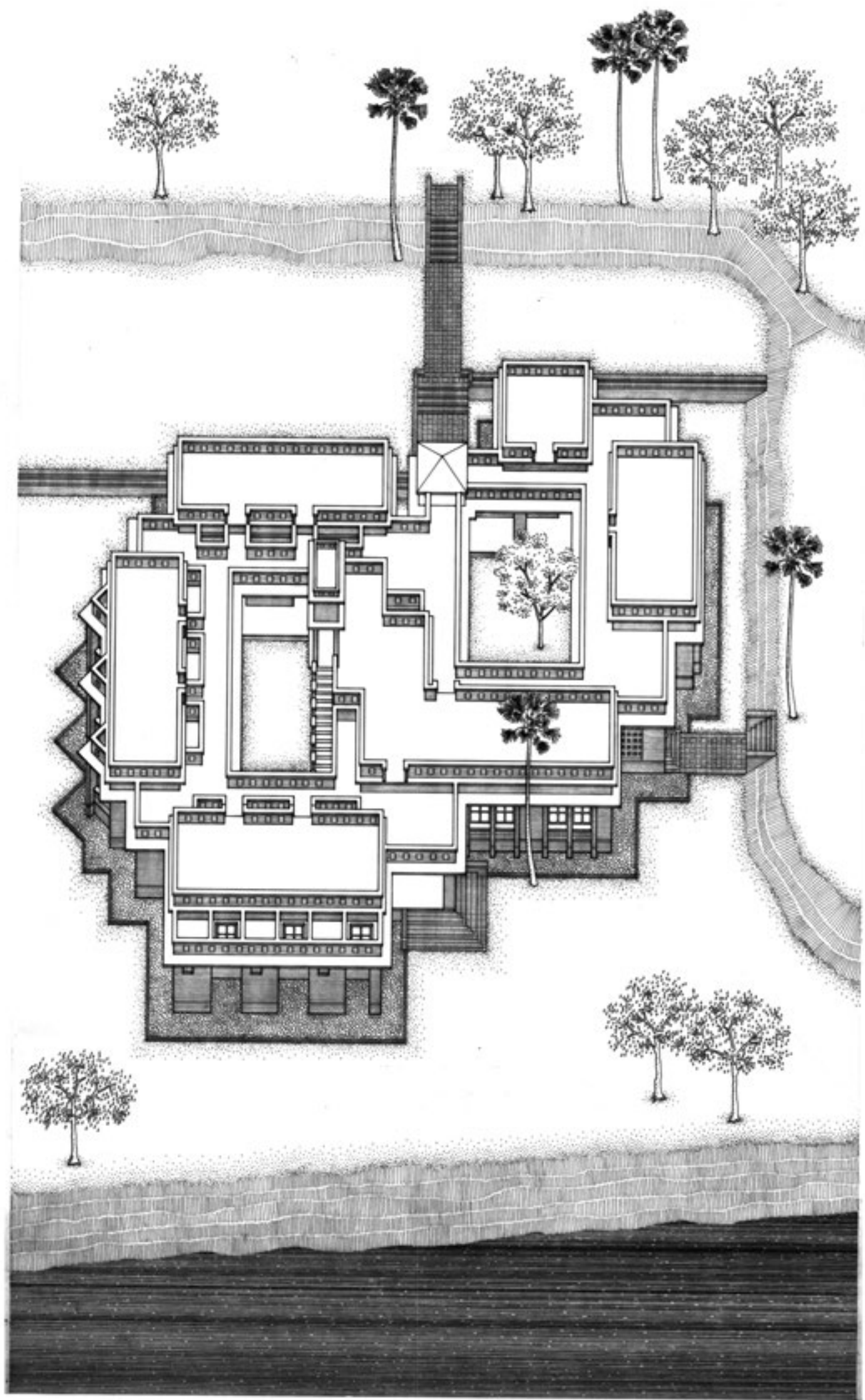


Roof plan



Ground floor plan







Shuktara Nature Retreat

Sylhet with its hillocks, forested lands and tea estates with ethnic communities is unique. Drawing inspiration from the many resorts we experienced during our travels, we wanted to make a resort showcasing the natural beauty of Bangladesh, utilising the products and skills of our people and restoring a property that had been vandalised. The footprint of the buildings was directed by the landscape – building on slopes with care, retaining the limited flat areas. We wanted to provide an undisturbed and inspiring environment for people to relax and appreciate nature. The general layout is conceived in such a way as to provide privacy and intimacy to the guests, with the buildings blending in with the surrounding forest. The buildings are adapted to the sloping landscapes, some connected by bridges, offering spectacular views and spacious balconies overlooking the tea estate. Some buildings featuring slanted roofs are made of metal, making the monsoon rains an extraordinary experience. The flat roofs on the others are used as vegetable and flower gardens. Locally made and sourced products have been used – concrete bricks made near the location, red clay bricks and stone, and bamboo for the top-roof ceilings and landscaping. Most ceilings were left exposed to the imprints of shuttering material and jute bags on concrete. All cane furniture and soft furnishings are locally made with Bangladeshi products.

Architect: Zarina Hossain
with Mustiafiz Al-Mamun,
Anjuman Ara,
Salzar Rahman
and Tamjid Farhan Mogno

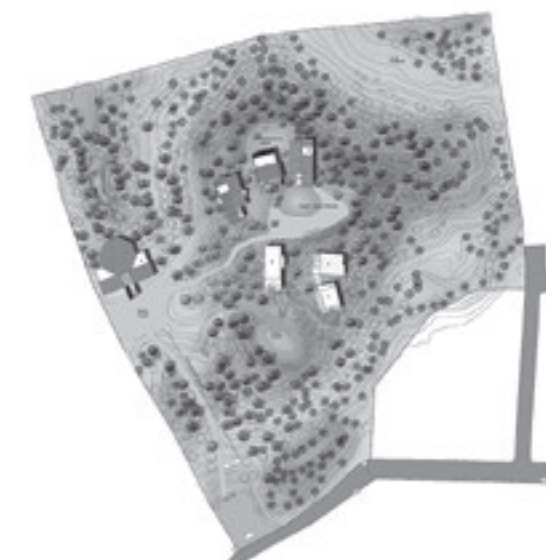
Location: Khadimnagar, Sylhet

Design: 2009–2014

Construction: 2010–2015

Client: Zarina Hossain
and Mahmud Hossain
Murad

Contractor: Khokhon



Site plan

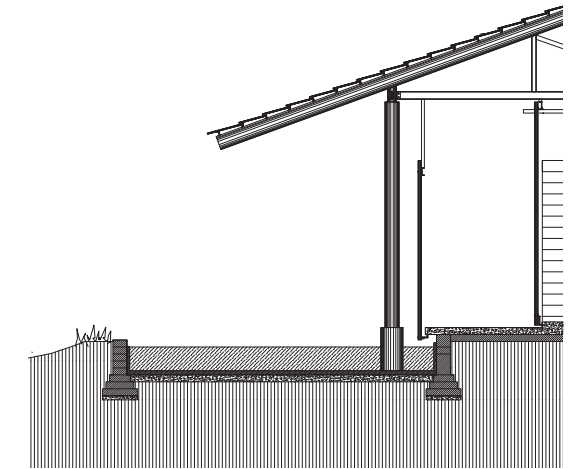




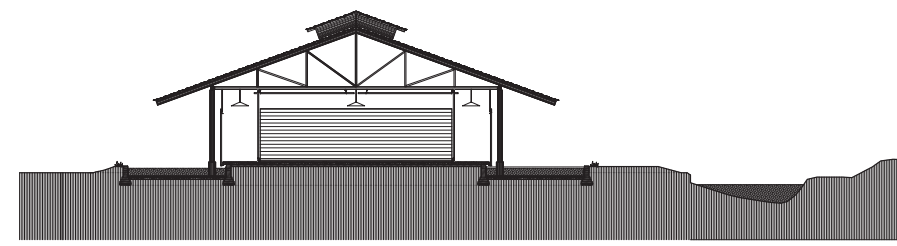
Loom Shed for Amber Denim

The project was inspired by traditional houses in Bangladesh sheltering ordinary people built by those with no architectural training but who are more concerned with fulfilling their needs and what was suitable for the climate. The building is placed within a natural setting located at a factory premise in the outskirts of Dhaka. The layout was kept as simple and open as possible to house several loom machines, a buyers' lounge, and dining for workers, prayer space, and toilets. The introduction of a water body, bamboo screen, high ceiling and other vernacular elements substantially reduced electricity costs by eliminating the need for air conditioning and artificial lighting and makes the space cool and comfortable to work in while keeping the running costs low. Most of the materials used are by their very nature durable: concrete walls, handmade concrete roofing tiles, bamboo for screen and wall, neat cement-finish floors, and are used in ways and places that allow them to show their wear and provide easy repair and replacement. This project is an attempt to achieve or address the contemporary idea of practice in a recent period-of-time frame in the tropic under the domain of traditional modernism, following basic vernacular principles in design, using locally available materials, both natural and crafted, with modern amenities inside.

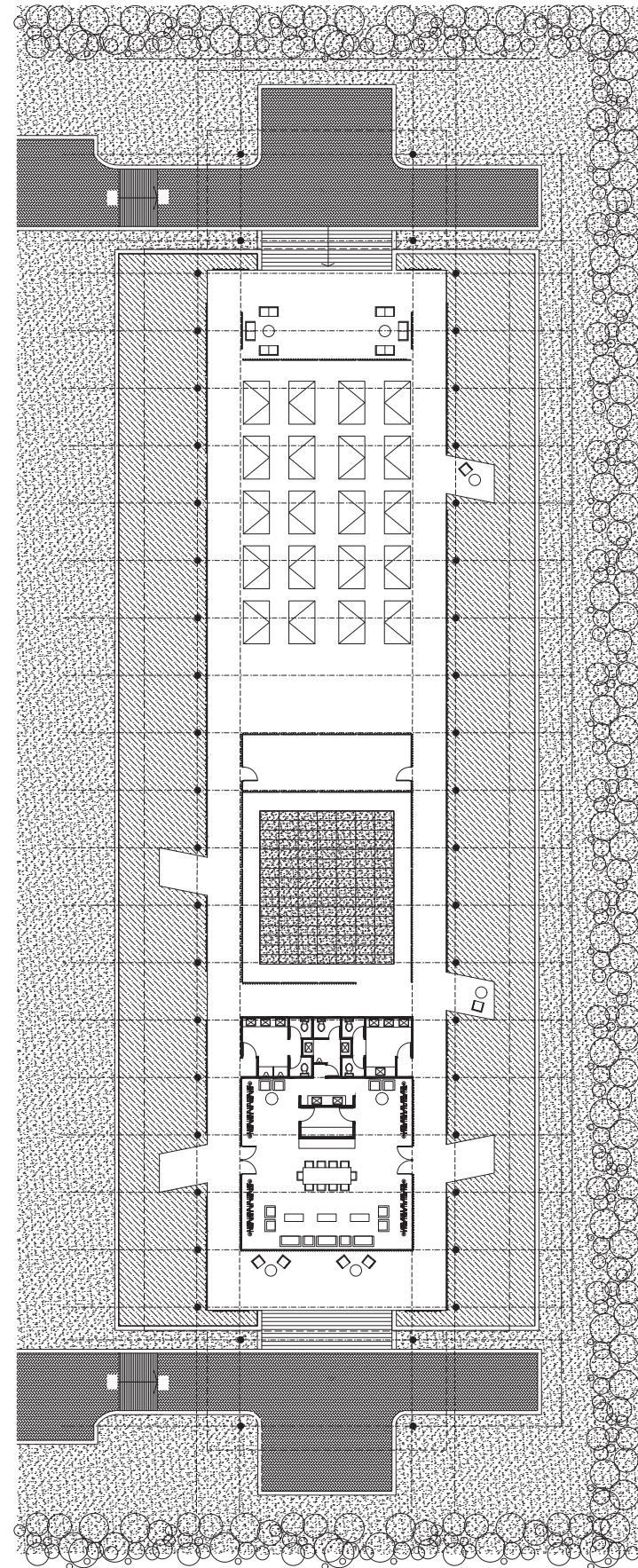
Architect: Archeground Ltd.
/Md. Jubair Hasan,
Nabi Newaz Khan,
Lutfullahil Majid,
Tahmida Afroze
Location: Gazipur
Design: 2014
Construction: 2014-2015
Client: Md. Showkat Aziz Russell
Engineer: Saiful Bari



Detail section



Section



Ground floor plan

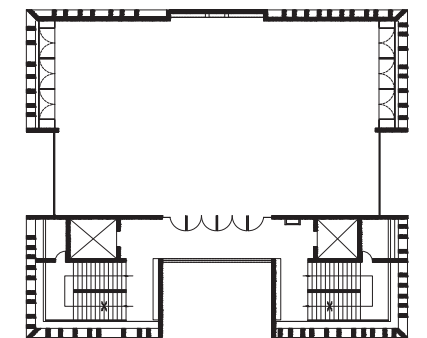




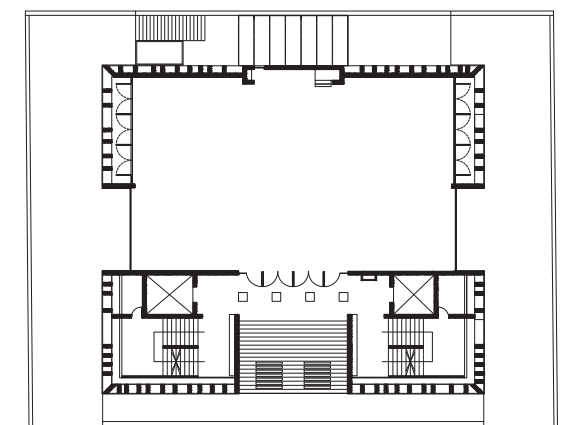
The plot for this mosque was very small but nevertheless the mosque was to accommodate a large congregation. This necessitated re-imagining the mosque typology into a vertically stacked volume. The limitation meant the entry-court prayer-hall sequence had to be substituted for a pragmatic approach. The entrance, for example, is immediate: a flight of steps from the walkway directly leads to the main vestibule and prayer hall. All floors are accessible by generous stairs and elevators, taking visitors to six upper levels. All interior spaces benefit from good penetration of natural light and ventilation. The latter is made possible by the employment of a *jali* or screen structure, which wraps the building – generating its unique form and façades. The *jali* is an abstraction of 'La-ilaha-illallah' – a fundamental declaration in Islam – in the thousand-year old Kufic script, which runs continuously in bands on all four sides. The structure is held entirely in white cast concrete, giving it the appearance of a monolith in the city. The topmost floor is left entirely to a library and meeting room, so that members of the community may spend time here outside of prayers. The mosque thus becomes a venerable centre for a modern and dynamic society.

Architect: Kashef Chowdhury /URBANA
 Location: Gulshan, Dhaka
 Design: 2009–2011
 Construction: 2011–2017
 Client: Gulshan Society
 Contractor: Beximco Engineering Ltd

Gulshan Society Mosque

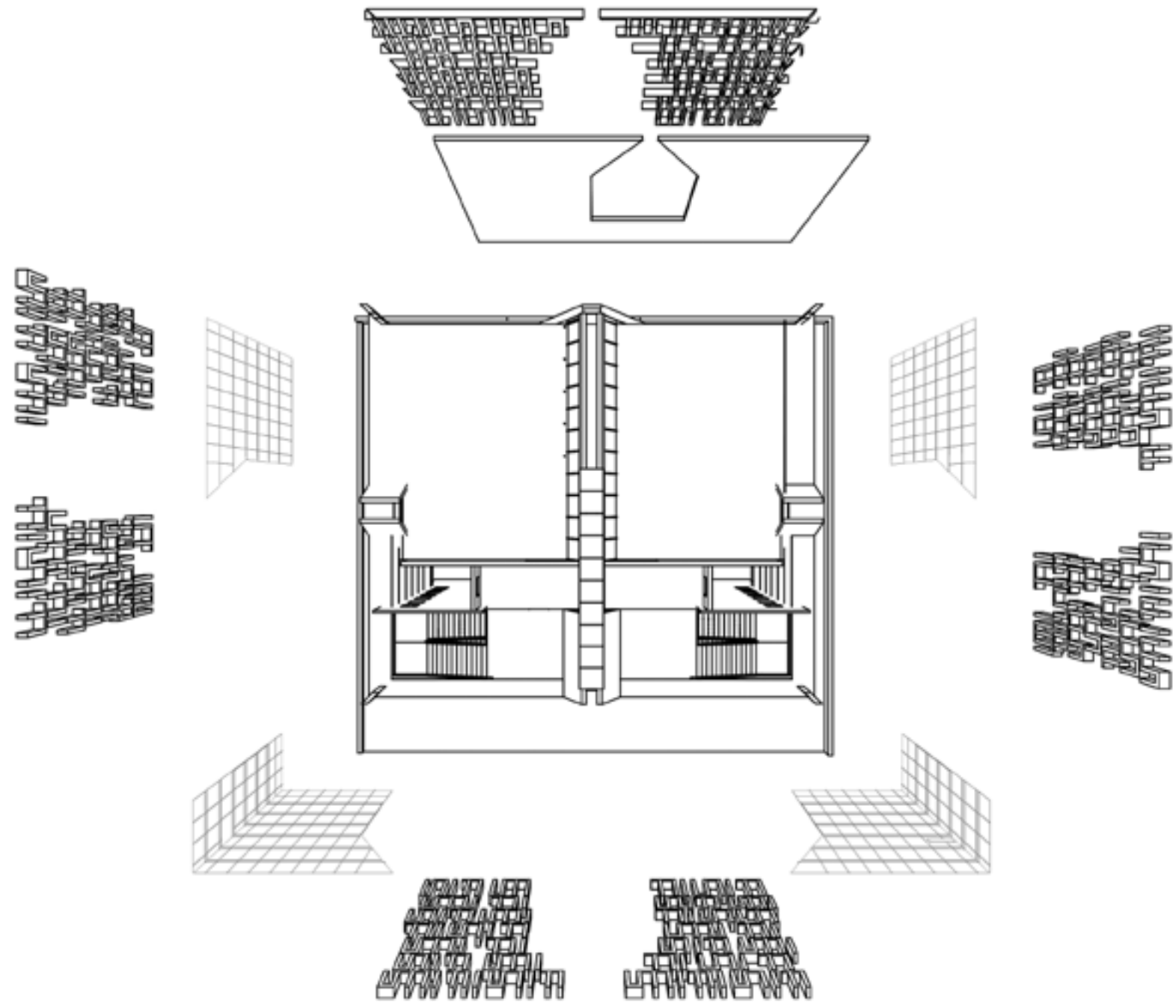


Typical floor plan



1st floor plan



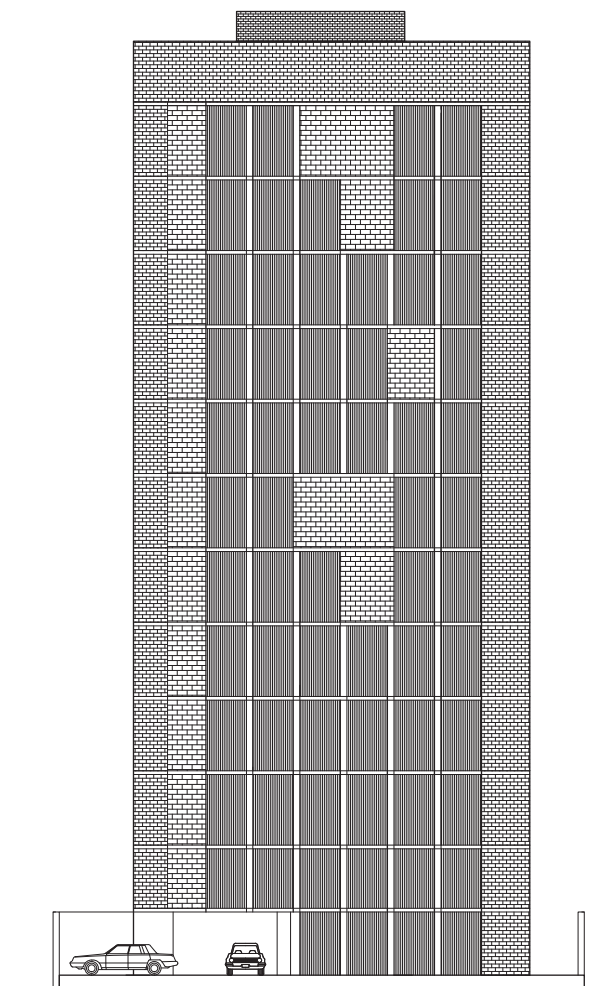




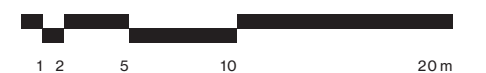
The twelve-storey residential block is located in Banani on the main north-bound artery of the city. After a decade of unwillingness to design for developers, this project was taken up by the architect as the building regulations were revised and new rules came into effect on allowable ground coverage. The new regulation allowed a generous setback area around the building to let it breathe. Thus the project was attempted as an expression of a tropical vertical living. The hot humid summer calls for breathing façades. Fins are added to the openings on the east and west to channel the direction of air, as well as shading against the hot blazing summer sun. The playful arrangement of the fins on the west façade gives the building an interesting expression with changing perspectives from the busy road and a unique lighting experience in the interior. Brick creates the skin of the building. A lime and brick dust paste smeared over the exposed brick gives the brick façade homogeneity in appearance.

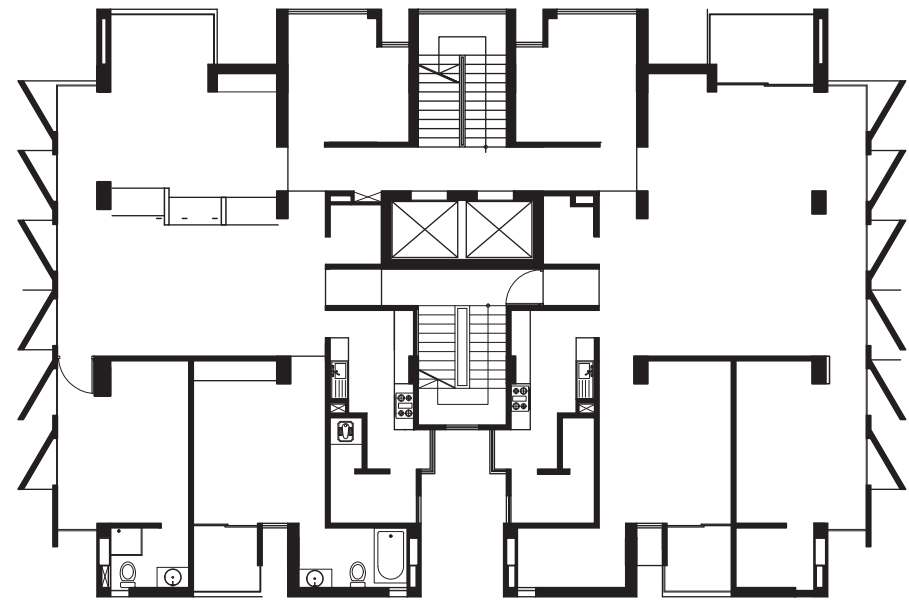
Architect: Marina Tabassum Architects
 Location: Banani, Dhaka
 Design: 2006
 Construction: 2007–2011
 Client: M. A. Motaleb
 Engineer: Shafiul Bari

Comfort Reverie Residence

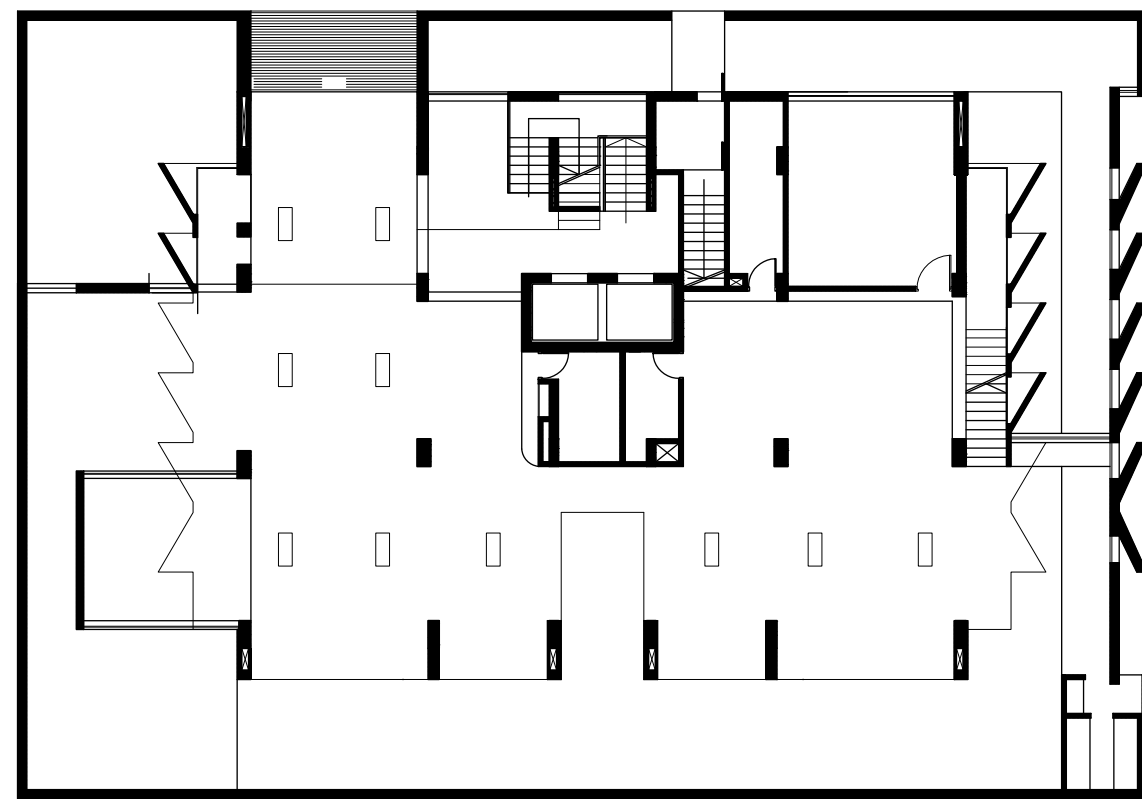


East elevation



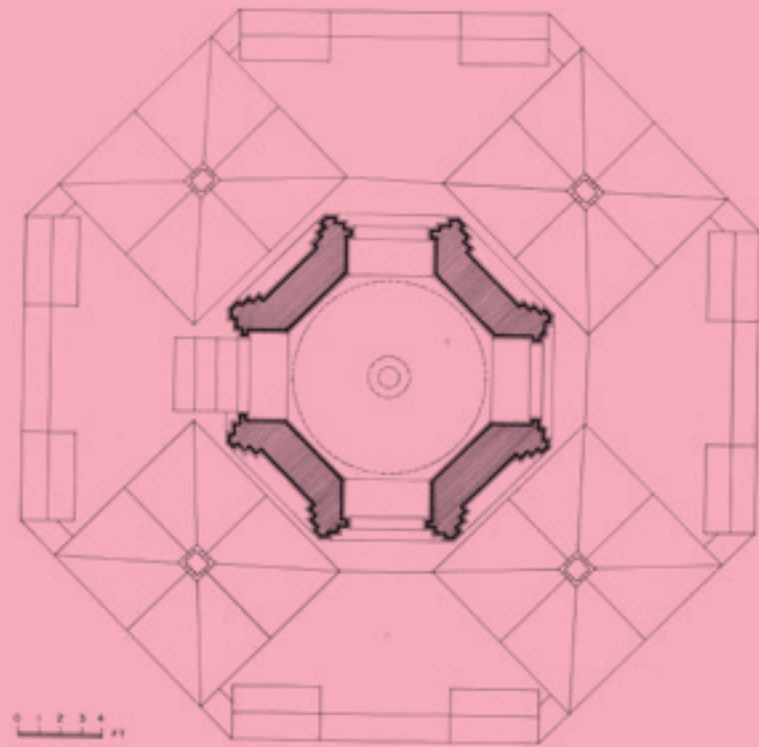


Typical floor plan

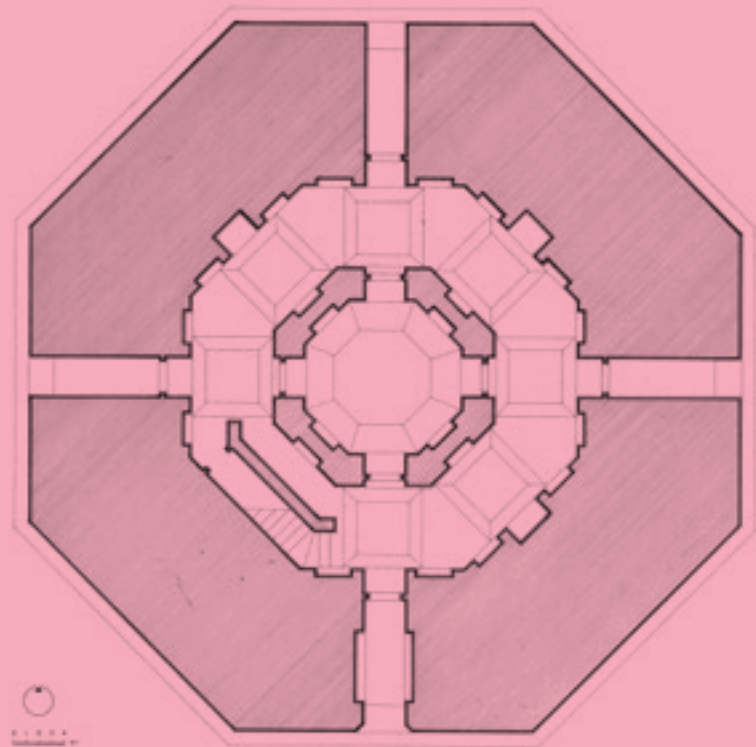


Ground floor plan



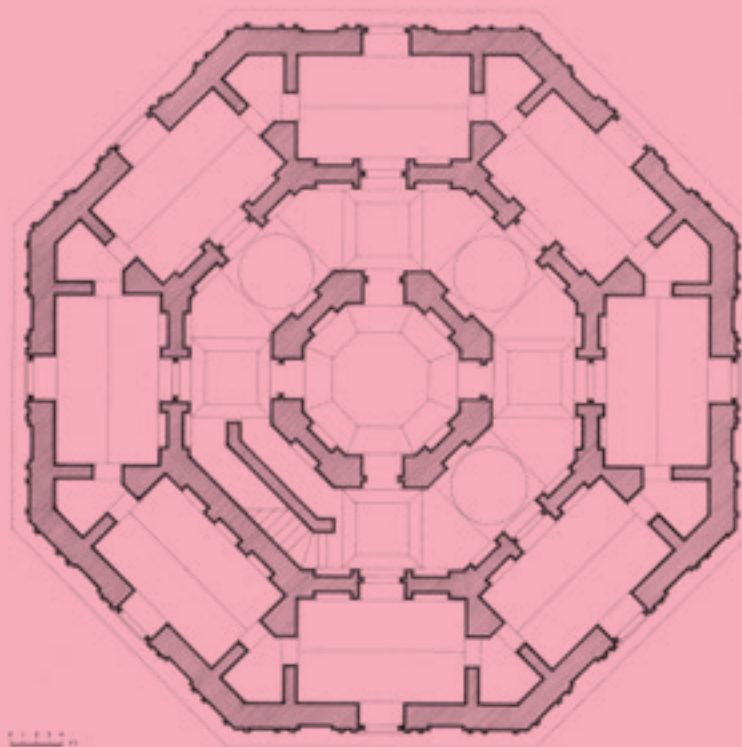


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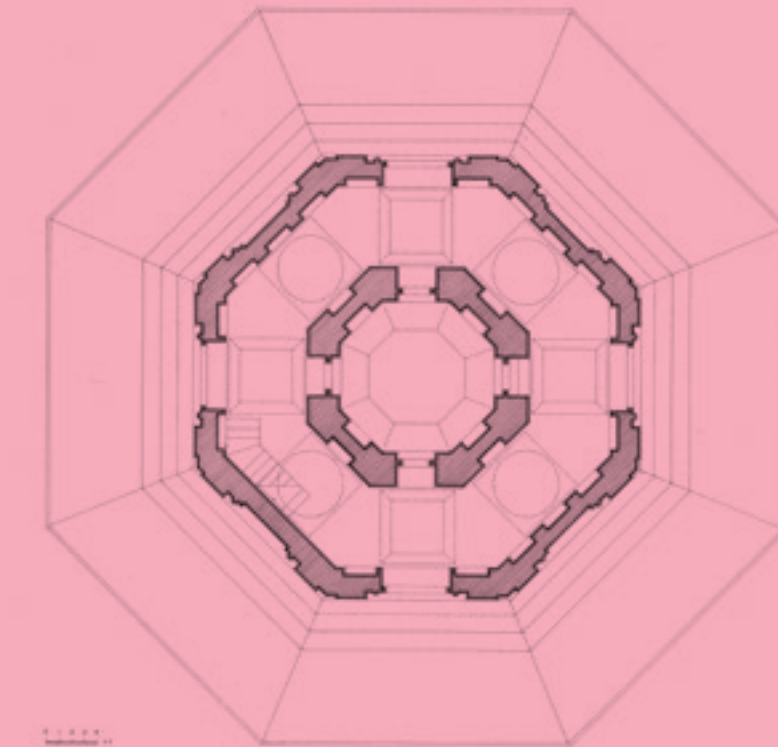


0 1 2 3 4 5

Contributors



0 1 2 3 4 5



0 1 2 3 4 5

Afroza Ahmed completed her Masters Degree in Urban & Regional Planning at BUET in 1990. She obtained her PhD from the Civil & Building Engineering Dept. of Loughborough University, UK, in 2011. Since 2012, she has been the chairperson of J. A. Architects Ltd. Afroza Ahmed has been involved in different research activities particularly on low-cost housing upgrading, slum reconstruction and land tenure issues.

221–227 Reconstruction of Karail and Saattola Slums

Archeground Ltd. is a design studio-based platform founded in 2006. Partners Nabi Newaz Khan, Lutfullahil Majid and Md. Jubair Hasan graduated from BUET in 2006 and 2008, respectively. Md. Jubair Hasan worked with Vitti Sthapati Brindo Ltd. until 2010 and continued collaborating on various competitions with Ehsan Khan from 2010 to 2012.

152–159 Loom Shed for Amber Denim
160–163 Amber Denim Mosque
192–197 DIU Library Building

Ahammad-Al-Muhaymin obtained a B. Arch. from BUET in 2011 and subsequently worked as a lecturer at the Faculty of Architecture. He worked for Saif UI Haque in 2011. Beside his independent research and work, Ahammad-Al-Muhaymin serves as design advisor to GHORAMI.JON.

84–88 Emergency School Shelter at S. R. Government Girls High School
365–369 Low-cost Resilient Char House

Bashirul Haq (*1938) did his undergraduate course at the National College of Arts, Lahore, Pakistan before pursuing his graduate degree at the University of New Mexico, Albuquerque, USA. He worked as a junior architect in Kallmann McKinnell & Wood in Boston before starting his professional career back in his homeland in the late '70s.

262–269 Architect's Family Home & Studio
270–277 Kalindi Housing Complex
414–419 PRISM Community Development Centres & Cyclone Shelters

Andreas Ruby (*1967) studied art history at the University of Cologne and spent time in Paris and New York as a researcher. He has worked as an editor and resident correspondent for various architecture journals. With Ilka Ruby, he founded 'Textbild' and later, in 2008, 'RUBY PRESS' in Berlin. Andreas Ruby has taught architectural theory at various institutions such as Cornell University in Ithaca, New York. Andreas Ruby has been the director of S AM Swiss Architecture Museum since May 2016.

13–14 The Vibrant Architecture Scene of Bangladesh

Bengal Institute for Architecture, Landscapes and Settlements in Dhaka is a transdisciplinary forum for the study and design of the environment. It was launched by Bengal Foundation under chairperson Abul Khair in 2015. Innovative cross-disciplinary programmes integrate architectural and design research, investigation of cities and settlements, and the study of larger regions and landscapes. Its faculty consists of influential Bangladeshi and international architects and thinkers.

111–112 Next Sylhet
205–206 Next Dhaka: Buriganga Riverbank
207–208 Next Dhaka: Gulshan Avenue

Anna Heringer (*1977) lived in Bangladesh for almost a year at age 17, where she had the chance to learn from the NGO Dipshikha about sustainable development work. She studied architecture at the University of Arts Linz from 1999 to 2004 and founded Studio Anna Heringer in 2005. Her diploma project, METI School, was her first realised building. She has been a visiting faculty member in many universities across Europe and the US.

49–54 METI School
55–56 DESI Vocational Training Centre

Ehsan Khan (*1964) obtained his B. Arch. from BUET in 1991. From 1994 to 2010 he was a director of Vitti Sthapati Brindo Ltd. and founded his current practice Ehsan Khan Architects (EKAR) in 2010. He is a visiting faculty member at the University of Asia Pacific and at BRAC University.

187–191 Playpen School
243–249 Integrated Development of Hatirjheel
316–321 Mohila Samity Complex
420–426 Nishorgo Oirabot Nature Interpretation Centre

FRAMEWORK was founded in 2016 by Md. Faysal Kabir Himun and Anup Kumar Basak. Both partners received a B. Arch. from BUET in 2004 and subsequently worked with Kashef Chowdhury and Rashidul Hassan before starting their own practice.

93–94	Resort at Birishiri
345–352	Site Accommodation Facilities for Foreign Construction Staffs

GHORAMI.JON was established 2013. Partners Md. Fuad Abdul Quaium, A. S. M. Shahedur Rahman, Md. Mizanur Rahman Mishu, Soniha Nuzrat and design advisor Ahammad-Al-Muhaymin focus mostly on the development of sustainable, resilient and ecologically responsive habitat and settlements of marginalised communities.

84–88	Emergency School Shelter at S. R. Government Girls High School
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Iwan Baan (*1975) is a Dutch photographer who studied at the Royal Academy of Art in The Hague and worked in publishing and documentary photography in New York and Europe. In the '90s, he lived and studied in Dhaka for several months. Iwan Baan has worked with many of the most influential architects of our time and has collaborated on several international book projects. Iwan Baan's work is published in architecture magazines across the world.

Jalal Ahmed (*1959) graduated with a B. Arch. from BUET in 1983. He is a member of Chetana Society. From 1983 to 1997, he was part of Diagram Architects. He founded his current practice, J.A. Architects Ltd., in 2005.

59–64	Disappearing Lands: Supporting Communities Affected by River Erosion
146–151	Subornodighi Weekend Home
221–227	Reconstruction of Karail and Saattola Slums
386–393	Banchte Shekha Training Centre
399–405	Govinda Gunalanker Hostel

Kashef Chowdhury graduated from BUET in 1995. After working with architect Uttam Kumar Saha, he established the practice URBANA in 1995 and from 2004 has continued as the sole principal of the firm Kashef Chowdhury/URBANA. He is also a professional photographer and his work has been featured in several exhibitions and publications.

35–44	Friendship Centre
65–68	Raised Settlements
119–120	Samdani Art Centre and Sculpture Park
198–204	Gulshan Society Mosque
308–315	Museum of Independence and Independence Monument
394–396	Cyclone Shelter with Primary School

Kazi Khaleed Ashraf received his B. Arch. from BUET in 1983 and went on to complete a Masters at MIT and a PhD at the University of Pennsylvania. An architect, urbanist and architectural historian, he has taught at University of Hawaii, University of Pennsylvania, Temple University and Pratt Institute. Kazi Khaleed Ashraf is the author of numerous publications, essays and articles and the director of the Bengal Institute for Architecture, Landscapes and Settlements.

429–433	Building Bangladesh: From Pavilion-form to Landscape-form
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Khondaker Hasibul Kabir graduated with a B. Arch. from BUET in 2000, and later obtained a Master of Architecture from the University of Sheffield, UK. As a landscape architect and sustainability advocate, he has worked with Bangladeshi development agencies such as BRAC and Grameen in rural and sustainable architecture. He joined BRAC University in 2005 as a lecturer.

211–216	Ashar Macha Platform of Hope
370–377	City-wide Community Upgrading

Marina Tabassum graduated from BUET in 1994 and then worked with architect Uttam Kumar Saha from 1993 to 1995. She was a partner at URBANA from 1995 to 2005. In 2005, she established her own practice, Marina Tabassum Architects, and she serves as its principal architect. She has taught at various universities in Bangladesh and the US. Currently she is a visiting faculty member at GSD in Harvard.

170–179	Bait Ur Rouf Mosque
234–238	Comfort Reverie Residence
239–240	Competition for RAJUK HQ
308–315	Museum of Independence and Independence Monument
378–385	Panigram Resort

Md. Rafiq Azam graduated from BUET in 1989. In May 1995, he founded his practice SHATOTTO architecture for green living. As a visiting faculty member he has taught in various universities in Bangladesh and across Asia and has served as an international juror.

290–295	Meghna Residence
302–307	South Zahir Paradise Residence
328–333	Azam Residence

Mohammed Rezwan graduated with an architecture degree from BUET in 1998. The same year, he founded Shidhulai Swanirvar Sangstha, a practice specialising in developing, expanding and sustaining floating schools.

89–92	Floating Schools
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Nahas Ahmed Khalil (*1958) holds a B. Arch. from BUET. Since his graduation 1982 he has been principal designer of his own practice ARC Architectural Consultants, collaborating occasionally with other firms such as C.A. P.E./Raziul Ahsan and Bashirul Haq & Associates. He is a member of Chetana Society.

100–103	M. A. Rashid Eye Hospital
137–138	Bengal Museum of Contemporary Arts and Crafts
228–233	Aakash Prodeep Residence
406–413	Osban House

Naim Ahmed Kibria (*1972) graduated from BUET with a B. Arch. in 2007. He is a principal architect at Indigenous. He has continuously expanded his expertise by further education in Australia, Europe and Asia.

97–99	Bidyabhuban School
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Niklaus Graber (*1968) studied architecture at ETH Zurich and at Columbia University, New York. He is a co-founder of Graber & Steiger Architects, Lucerne and taught at the Lucerne University of Applied Sciences and Arts between 2008 and 2015. In 2016 he was invited to be a visiting faculty member at the Bengal Institute for Architecture, Land-

scapes and Settlements in Dhaka. He is the curator in chief of the exhibition 'Bengal Stream'.

17–32	Bengal Stream
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Paraa is a design and architecture studio focusing on enhancing spaces with the communities in Bangladesh through multi-disciplinary practice. The studio, based in Dhaka and London, was founded by Ruhul Abidin and Kazi Arefin, who serve as directors along with Abbas Nokhasteh.

340–342	Design Build Play
353–354	Transitional Shelter for Urban Street Children

Rajon Das graduated from BUET in 2006 and established his practice KSHITI STHAPATI in Sylhet in 2008 with the aim of re-establishing vernacular features and integrating socio-cultural archetypes of the Sylhet region in his work.

114–117	Liberation War Monument
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Raziul Ahsan (1954–1997) received his B. Arch. from BUET in 1979. He was a member of Chetana Society. Raziul Ahsan was a partner and later principal of C.A. P.E. (Consulting Architects Planners and Engineers) from 1980 to 1997. Besides his work as architect, he was a talented artist.

71–77	SOS Children's Village and Hermann Gmeiner College
250–255	SOS Youth Village and Vocational Training Centre
256–261	SOS Hermann Gmeiner College

Saif Ul Haque (*1958) obtained a B. Arch. from BUET and established Diagram Architects in 1983, where he was a partner until 1996. He later founded his own architectural practice, Saif Ul Haque Sthapati. He is a member of Chetana Society. Saif Ul Haque is a notable scholar and educator and has widely published on the history of Bangladesh's architecture.

78–83	House of Orient
123–131	Arcadia School
357–362	The Evolution of Bangladesh's Architecture between 1947 and 1997
386–393	Banchte Shekha Training Centre
399–405	Govinda Gunalanker Hostel

Salauddin Ahmed received his Masters Degree in Architecture from the University of Pennsylvania. From 1997 to 1999 he worked with Robert Venturi and Denise Scott Brown. In 2001 he started Atelier Robin Architects in Dhaka and has since worked independently and in collaboration with other local and international artists and architects.

180–185	Istiaq Residence
278–283	Café Mango
334–339	M. Sultan & Sons Paintshop

Shamsul Wares (*1947) received his B. Arch. in 1968 from BUET. He was a junior architect under Muzharul Islam with Vastukalabid before founding his own practice Shisrikkhu Sthapati. Shamsul Wares was Professor and Dean at University of Asia Pacific and he is Dean of the School of Environment and Design at the State University of Bangladesh.

132–136	Housing for Bangladesh Livestock Research Institute
141–145	Vacation House
296–301	Kamal House

Stha.Ni.k. was founded in 2008 by Saiqa Iqbal Meghna and Suvro Sovon Chowdhury as a research-oriented studio to incorporate traditional design procedures and construction techniques with contemporary design processes. Both partners are graduates of BUET. Saiqa Iqbal Meghna is a lecturer at BRAC University and Stamford University, Bangladesh.

322–327	Shomaj Biggyan Chattar Landscaping
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Syed Manzoorul Islam (*1951), a Bangladeshi academic, writer, novelist, translator, columnist, and critic, completed his graduate and post-graduate degrees from University of Dhaka in 1971 and 1972 respectively. He received a PhD from Queen's University, Kingston, in 1981. He has published several collections of short stories and novels and is currently a professor of English at the University of Dhaka.

217–220	Culture, Architecture and Convergence: A View from Bangladesh
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Timmy Aziz studied architecture at The Architectural Association, London, and Cooper Union, New York City, where he received his professional degree in 1990. He was a principal at DOMA Architecture in New York City from 1995 to 2005. Since 2006 Timmy has taught at the Maryland Institute College of Art (MICA), Baltimore, USA, and is also a visiting professor at the Bengal Institute for Architecture, Landscapes and Settlements, Dhaka.

284–289	Aziz Residence
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Vitti Sthapati Brindo Ltd. is an atelier founded in 1991 as a design studio under the guidance of Muzharul Islam. In 1993, the atelier transformed into a limited company Vitti Sthapati Brindo Ltd. led by Md. Ishtiaque Zahir, Ehsan Khan and Iqbal Habib. Currently the team consists of 64 members. At present the team is lead by Md. Ishtiaque Zahir and Md. Iqbal Habib.

243–249	Integrated Development of Hatirjheel Area
420–426	Nishorgo Oirabot Nature Interpretation Centre

Viviane Ehrensberger (*1988) studied architecture at ETH Zurich. She worked at the CCA Canadian Centre for Architecture in Montreal and in architecture practices in Switzerland and Canada. Since 2016, Viviane has been Assistant Curator at S AM Swiss Architecture Museum.

Zarina Hossain is an architect and human settlement planner. She worked for several architecture firms in Chittagong and as town planner before being appointed Director of Space Planning at the Asian University for Women in 2006. Zarina Hossain is currently chairperson of Shuktara Nature Retreat Sylhet and works as a self-employed design and planning consultant.

104–110	Shuktara Nature Retreat
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