

LEGACY OF COLONIAL ARCHITECTURE IN KHULNA CITY

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KUS-03/27-270503

Manuscript received: May 27, 2003 Accepted: May 10, 2004

Abstract: Khulna city was established during the British colonial period as a sub divisional center in 1842. The city is characterized by a number of colonial buildings along K.D. Gosh Road forming civil line of the government. On the other hand, artifacts of private nature are scattered within the city. These colonial artifacts have distinct aesthetic value but may not be categorised according to definite tenets of style. A City can be judged from two approaches; one is being the historical approach, other being the structural analysis. These judgments are in fact value judgments and the basis of urban aesthetics. For that reason aesthetics emerges as a tool for the investigation of the study. However the study is confined only with the visual qualities for judgment of buildings as artifacts in Khulna city in historic time frame of British Colonialism. Typological significance of urban artifacts that also determine the character of the aesthetics and have been taken care. As a case study, city aesthetics of Khulna was assessed by identifying the nature and the type of involvement in their development process. From the findings, types and the quality they produce as building block of urban image divided the whole artifacts into components of urban aesthetics. The outcome of the study will help city dwellers to receive, synthesize, assimilate and classify the colonial artifacts as components of perceiving the colonial image of Khulna city. Again a significant practical value of such studies would be drawn from an area of concern to those architects, planners and policy makers whose primary problem is the design of housing for the rapidly expanding urban areas of the so called developing world. Here as elsewhere design solution must be congruent with the value system and culture of the community being housed.

Key Words: Aesthetics, Artifacts, Khulna, Colonial Style

Introduction

A City is an intricate organic entity always in flux and fits into the events controlled by frequent human developments in all possible paths. A city through its system of object accommodations represents in period an image of its wealth. This wealth illustrates material resource as ultimate out come of socio-cultural complexity. Aldo Rossi views it as "the collective and the private, society and the individual, balance and confront one another in the city. The city is composed of many people seeking a general order that is consistent with their own particular environment" (Rossi, 1984). In the long process of urban development, a significant stage becomes prerequisite as symbol of permanence to an entity to be called city. Formation of city as symbol of permanence owed much to the class of people, who always refined, nourished and patronised esteem and zeal of to be expressed. A City is a book unfinished with chapters dedicated to eras and events, still awaiting more to come. These chapters are space-time frames defined by the process of exchange that include everything from goods to ideas. For certain space-time frame a city is an assemblage of buildings and streets, system of communication and utilities, place of work and gathering. However, throughout history city objects in appearance of monuments, palaces, squares, residential quarters, streets and their decorations and gardens burst out into an enterprise of artistic ambitions. City in certain period is metaphorical to a painting where urban artifacts are composed as elements abiding the rules and principles determined by the aesthetic ideas of that era.

This study aims to explore how buildings of Khulna city in British colonial era were evolved into artifacts as product of social dynamics, prevailing ideas and aesthetic currents and uphold the image of the city as whole or part. The study is restricted strictly within the visual quality of the buildings as provided by their forms.

Approach of the study

To go into the case it is needed to precisely elaborate notions of aesthetics and aesthetic as a tool of investigation. Building as an urban artifact leans towards as products of artistic intention. This intention holds aspirations of a reactionary group or individuals belonging to a certain time, while that time usually possesses a value system perfect to that context. Precisely the buildings of a certain era belong to artistic activities conditioned by prevailing value structure and hence fall within realm of aesthetics which may be defined as knowledge dealing with historically determined essence of human values, its creation, perception, appreciation and assimilation. Experiencing aesthetics in an object provides perception to its broadest social and practical significance and objects having social and cultural meaning form the basis of their aesthetic value. Aesthetics is evident to be a philosophical notion concerned highly with cognition process of act of art through its activities and formulate, confirm and perfect results of cognition's by laws of beautiful. Art is

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DOI: <https://doi.org/10.53808/KUS.2002.4.2.0327-se>

well fitted to aesthetic activities because of universal significance it inherits. The moment a building designates itself to architecture, it acquires aesthetic importance and qualify itself for judgment within the laws of beautiful. A building as architecture holds intrinsic essence of historicism, artistic intentions, functionalism, and space-proportion relationship. From this stand point, architecture as artifacts and also as act of aesthetics, may be defined as shaping of reality according to the laws of beautiful in the building of houses and structures designed to cater to man's need for utilitarian artistic environment distinct from nature, opposing the elemental environmental and to enable people to use the humanized space in accordance with their material and cultural requirements.

Therefore as an initial approach to judge the urban artifacts laws of beautiful and beauty as sense perception were identified. Efforts are evident since the classical age to develop definitions about beauty. According to Socrates beautiful is "that which is beneficial, useful, and has power to produce something good (Borev, 1981)." This testifies use value as determinant to objective beauty. Plato asserted beautiful as "the product of man's spiritual, specifically human approach to the world (Borev, 1981)." indicating spiritual relation to the object. More distinct and materialistic outlook about beautiful is marked in Aristotle's judgment "to be beautiful, a living creature and every whole made of parts must not only present a certain order in the arrangement of parts, but also to be of certain definite magnitude (Borev, 1981)." Aristotle stressed on structural characteristics and the size, proportions and order as the element of beautiful. In middle age beauty resided in whatever Godly, advocated by Thomas Aquinas. In Renaissance, beautiful meant nature, its laws and its glorification. Neo-Classicist advocated beautiful in sublime, grooming or trimming in nature. French enlighteners led by Voltaire sought beauty as property of nature like light or color. Meanwhile, Hegel, the German philosopher perceived beautiful as a stage of evolution of universal spirit. In late 19th and 20th aestheticians believed that only man could introduce beauty into nature by aesthetic perception of aesthetically neutral world. Thus the concept of beautiful encompasses every object, natural or manmade to fit into respective aesthetic domain (Borev, 1981). The psychological aspects are all important so far artistic creations are concerned because a piece of creation is an outcome of psychological assimilation of perceptual field both physical and non-physical. For an architect a building comes out as a result of his conscious, sub-conscious and intuitive psychological efforts conditioned by socio-economic stimuli. He leaves his work with an impression in coded form; while people or the users decode them through the same mechanism. The accessibility to the process on the perceiver's ability to comprehend as determined by socio-spiritual condition. In a city the psychological mechanism of creation and perception open broader field within which any artifact, single or group, are engaged in feedback process. This process enhances progress in the physical growth of the city as well as its aesthetics over the time.

The next approach dealt with the style, as style is a prevailing force working behind the scene while providing expression to material objects and phenomena. Style is construction principles of aesthetic creation. Every age and era has got certain style that works as gene to formulation of quality of a culture. By acquiring cultural value, an object also acquires certain style, which says that it belongs to a certain social and historical segment of a certain culture. An object's style is not only its appearance but also primarily, an indicator of its material and spiritual function within a given culture; in other words style reveals the functional characteristics of an object or phenomenon. For urban artifacts as artistic creation, style determines their most general features and the basic principles of the organizations of their builders.

Finally typologies of artifacts were determined as aesthetic variant. Because in urban aesthetics, dealings are primarily done with the artifacts that provide unity of diversity within a time frame. For historic cities, variations derived from the functions within the national style boundary of the era. For convenience, distinctions are made based on the nature of function and form and they may be called 'types'. Here Aldo Rossi's opinion provides a broad look to the type as an entity. It says 'The type developed according to both needs and aspirations to beauty; a particular type was associated with a form and a way of life, although its specific shape varied widely from society to society. The concept of type thus became the basis of architecture, a fact attested to both by practice and by the treatises' (Rossi, 1984).

CASE STUDY

Context: Evolution of the City

Khulna has a very short urban history and limited growth as compared to cities like Dhaka or Kolkata. During the reign of Sultan Nasiruddin Mohammed Shah (1442-1460) of Gaur (located at Maldah, West Bengal, India) Hazrat Khan Jahan Ali came to this part of South Bengal where Khulna was located. Hazrat Khan Jahan Ali settled in Bagerhat and expanded his influence in the region. The region still holds the glorious heritages of Khan Jahan Ali Khulna thana was setup at Nayabad in the year 1836. Few years later in 1842 Khulna sub divisional office was established at Kismat Khulna, which was, located between present Talimpur and Srirampur. In 1882 Khulna was converted to a new district comprising Khulna and Bagerhat

also Satkhira, Kaligong and Basantapur cutting off from Jessore and 24 Pargana respectively (Ahmed, 1991). The new district occupied 4652 square mile area including the Sundarbans nearly half of the area (2316 square miles) (Jalil, 1986). With the seat of administration and market Khulna was able to attract people from surrounding for trading of tobacco and sugarcane to Kolkata. Khulna was declared as municipal town in 1884 and the next year Kolkata-Jessore railway was extended to Khulna. Railway station was setup in 1904, which was a major attribute for growth of Khulna (Ahmed, 1991).

Ever since the actual growth of the town became evident. This was expedited by development of communication with other parts of the province by rail and steamer services that were already established. River became the all-important route of transport for this coastal town, which enhanced the importance of riverfront as probable setting for the new buildings that followed afterwards. Parallel to the riverbank came up administrative and civil buildings, the characteristics of which are spacious setting and an image of prominence. In the inner area away from the river and parallel to the alignment of buildings a metal road (now called K.D.Gosh Road) was built. As the pressure mounted the building projects were carried out on the other side of this road. Eventually by the turn of the century, this whole area along the Lower Jessore Road became the administrative entity, the civil line of the British Raj. Khulna's status as a district head quarter as well as the convenience of communication attracted many people to the new city in search of fortune (Fig.-8). This influx resulted in some structural changes in the already existing communications. Mirzapur Math (field) adjacent to the civil line experienced the immediate impact of the growth. This area was initially used by lower caste Hindus occupied in trading, weaving and agriculture. As the pressure mounted, they left and gave way to the next phase of urban development. A next major road was laid parallel to the Lower Jessore Road bordering Mirzapur Area. The new street front was gradually occupied by ambitious private residences looking over the civil line. This time building projects were carried out by the civilians who gained fame and wealth by the newfound power and prospects. Mirzapur area may be called as the native residential quarter of colonial Khulna. Records show that efficiency of Khulna Municipality that was established in 1884 achieved such a level that despite being a small district town it became famous for its cleanliness and well-laid gardens of orchard trees. Probably for this reason many buildings were erected as the summer resorts for big Hindu Zaminders and pleaders based in Kolkata (Shamsuddin, 1986).

Urban Aesthetics and Khulna City

'With the British assuming political power in about 1757, architecture acquired a new dimension. Monuments with purely a European renaissance style appeared, initially in the British churches of Dhaka and few other outlying areas. Subsequently this style was applied to secular buildings, of which remains may still be seen in the Wiseghat locality in old Dhaka, and in Khulna district' (Ahmed, 1984).

The determinants, events and growth of Khulna in colonial period showed it to be a tertiary type. The impact of aesthetic development in Socio-artistic fields was never immediately evident and the developments were mainly carried out by individual intentions that over powered the style of the era, as well as that of Bengal as region. Only in the buildings and their layout (individual and groups as well those undertaken by the Europeans) showed the applications of the style chosen as model for all micro-level administrative strongholds, like districts and sub-divisional towns. The style was proto-type and more engineering than artistic, more massive than light, more ambitious than sympathetic. The architecture and the environment of the civil line is a typical manifestation of any district level town throughout India and more precisely in Bengal. It seems remarkable to observe that it is in Khulna, that the image of colonial legacy is still intact, though days are gone, along the K.D.Gosh Road (Fig.- 8) while in Dhaka and Kolkata insensitive infiltration, alternation and demolition changed the character of the colonial aesthetics. In Dhaka, one moves around Ramna area never can feel the environment as colonial; rather one perhaps enjoys the aesthetics of individual buildings, among the rush of so called "democratic" aesthetics. The case is similar in Kolkata. Now a days high-rises of the machine aesthetics overlook the Maidan from Esplanade; here one will see modernism booming within the colonial skeleton of paths, roads and open spaces.

In Khulna the impact of K.D.Gosh Road is so strong that while extension of the Municipality Building was sought, the design had to address the existing aesthetic qualities. The new building is thought of as a continuation of the prevailing image. However, secular buildings have failed to generate impact on local minds that much. This may be because the buildings are more of a personal statement rather than of any singular aesthetic vocabulary. Also there is break of continuity of growth due to their locations leaving each building far apart. Pseudo-artistic intentions were evident (i.e. Sans Souci) in some cases as reactions to incorporate colonial image in the building while sometimes demolition and encroachment followed to fulfill the intension of the house owner.

Artifact types as element of urban aesthetics

The colonial buildings are placed mostly on the northern part of the city along the river and areas adjacent and parallel to it. The nature of the buildings is mostly official. They are laid along both side of the K.D. Ghosh Road. In addition to that, the Mizapur Math area comprising of Ahsan Ahmed Road, Babu Khan

Road, Shamsur Rahman Road, Gagan Babu Road and South Central Road (Fig.-8) occupy buildings of residential nature. A few buildings are also found scattered around areas like Farazi Para and Moulvi Para.

Typology

Buildings are classified into different types from broad to specific category, based on the nature of their patron and use. The purpose of this classification will be to see how urban artifacts as types work on aesthetics and image making of the city. The following chart (Fig.-1) illustrates the typology of artifacts during colonial period in Khulna:

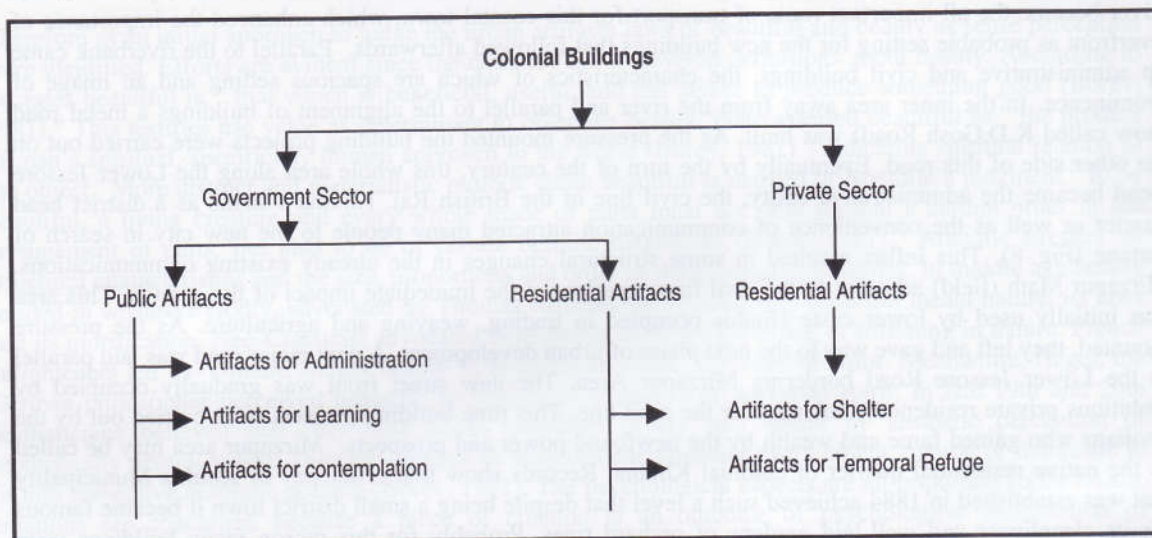


Fig.-1. Artifacts typology according to patronization and use

Analysis of artifacts

Escalating interaction between architecture, planning and the social science has, in recent years, resulted in a rapidly growing literature on the behavioral aspects of environment. Through valuable knowledge has accumulated on, for example, environmental perception and the social use of space (Craik, 1973), empirical or theoretical studies of the social, and more particularly, cultural variables in the relation of behavior to environment are still hard to find.

Colonial artifacts in this region are basically product of two totally different cultures, the first the Indian, originally a mixture of Muslim and Hindu, the second the colonial form of a European and particularly British culture. If the physical-spatial form of each of these two contrasting and juxtaposed units is to be understood. The problem which now needs investigation is that of how two cultures situated in same geographic environment, but with different forms of social, economic, technological and political organization and development, responded, under the conditions of colonialism, to that environment and provided for human needs each according to the values, beliefs, and behavior of its own social and cultural system (King, 1976).

The impact of colonialism on urban development can be traced from the comparative study of individual urban units (such as the values, attitudes behaviors and system of social relations determining, for example, dwelling forms, residential space, institutional building) as visualized and constructed by representatives of the various inhabitants of the city. In the colonial city, for example, the bungalow-compound complex the basic residential unit of the colonial community, is compared both to the house and garden of the metropolitan society as well as the courtyard house of the indigenous community; spatial provision for recreation in the colonial urban settlement is compared to similar spatial provision in the metropolitan society and in the indigenous community; the church is compared to its counterpart in the metropolitan society as well as the mosque or temple in the indigenous society. In the metropolitan society, analysis of the impact of colonialism on urban development at this level concentrates primarily on individual institutions resulting from the colonial connection. These may be financial or administrative in one hand or social and cultural on the other. In the first category would come banks, insurance companies, commercial houses specializing in colonial transactions; in the second educational institutions (both schools and colleges), clubs as well as repositories of knowledge and artifacts (libraries and museums) which are found in the metropolitan society but are not reproduced in the urban structure of either colonised or non-colonial societies (King, 1976).

The earlier, 19th century colonial urban settlement of Khulna was predominantly the civil lines. This was and largely still is an area of very low residential density, originally planned and built according to the values of the metropolitan society as interpreted by and for the use of a colonial culture. The residential section consists of what according to European norms, is spacious bungalows within large compounds. A large proportion of visual, symbolic or ceremonial space is incorporated in the layout. Roads designed for motorized elite rather than a pedestrian mass are broad and long; in contrast to the indigenous city. Climatic control is attained by extensive tree planting, illustrating a basic preference of the colonial culture.

Central to the notion of the colonial society that is plural in nature is the assumption that one cultural section controls the function of government; moreover, 'when the dominant section is a minority... the dependence on regulation by force is greatest' (Smith, 1965.). As the structure of the colonial city reflects on a smaller scale the structure of the colonial society, it follows that the main institution of government, both military and civil which exist in the city are the monopoly of the colonial cultural section. They are first separate from the settlement area of the indigenous culture and second; they manifest the physical-spatial characteristics associated with the dominant cultural section. The most characteristic of the colonial city in this subcontinent therefore is tripartite division into the native city, the cantonment and the civil line. Within the civil line of the typical small town are to be found various governmental institutions and residences of govt. officials, e.g. residence and workplace of the District Commissioner; residence of the District Superintendent of police and the police line, Circuit House and District Jail, occasionally the District Court and the residence of the Civil Surgeon. Each of these structures manifest the basic form and visual characteristics associated with the colonial cultural systems (Fig. 2-7)

As a legacy of European culture in Bengal, a popular contemporary social trend for annual picnic parties and outings have obtained its expression in picnic spots, reserved forests, botanical and zoological gardens, park and children park etc. Formal and organized recreational needs gave rise to the spatial expression in the form of auditorium, stadium, sports centers, theaters, art galleries, museums, designed picnic spots, etc. These are also instances of physical language and idioms being gradually transformed to accommodate social changes brought about by stimuli external to the community (Mowla, 1997).

Government sector

Artifacts for Administration

This phase of Bengal observed a conscious effort by the British rulers to keep themselves at a distance from the native (Mowla, 1997). This phenomenon is reflected in the artifacts for administration as they were patronized by the government. King (1976) noted that as government is the monopoly of one cultural section, it follows that there is no comparable physical-spatial provision existing simultaneously in the previously settled local quarters of a city. British system of judicature in Bengal gave rise to a crowd of suitor and their associates as a regular phenomenon in the court premise but surprisingly they were not provided with any sort of waiting room/space or shade/shelter to protect them from rain and sun (Das, 1869) as honour and comfort were not meant for the natives. Planting the low growing variety of banyan tree in the compound of each court solved the problem. Their sprawling roots and branches served as benches and roof for the whole crowd. The measure was so successful that the government later decided to plant banyan trees in the compound of all public offices and places where the problem of mass visiting and waiting was involved (Mowla, 1997). Most of the artifacts for administration in Khulna portray the same image (Fig.-2). Another interesting development was the presence of a shrine in most of the public offices premises and courts in particular. More interestingly most shrines were universalistic in outlook attracting people from all religions and castes.

Among the artifacts for Administration in Khulna the buildings of, District Judge Court (Fig.- 2.a), District Commissioner Office (Fig.- 2.b), Divisional Forest Office (Fig.- 2.c), District Council Office (Fig.- 2.d), Khulna City Corporation (Nagar Bhaban)(Fig.- 2.e) Circuit House (Fig.- 2.f) and Jail are significant. Among them Nagar Bhaban and Jail have been demolished for new construction. Other buildings are located almost side by side along the K.D. Ghosh Road creating a promenade of colonial image.

It has been observed that these buildings never attained overpowering scale peculiar to convention. They did not achieve height, rather extended horizontally with their height remaining quite sympathetic to human scale. As they were arranged side by side, they were almost of the same height to bring about a harmonious continuity of horizontality near to earth. The result produced a smooth blending of the artificial and the natural, a soothing view down the street. Most of these buildings were allowed huge set back from the road for open space and garden as pleasing setting for them. This tendency establishes two facts: one being the availability of open space and the other being the slow growth of the city.

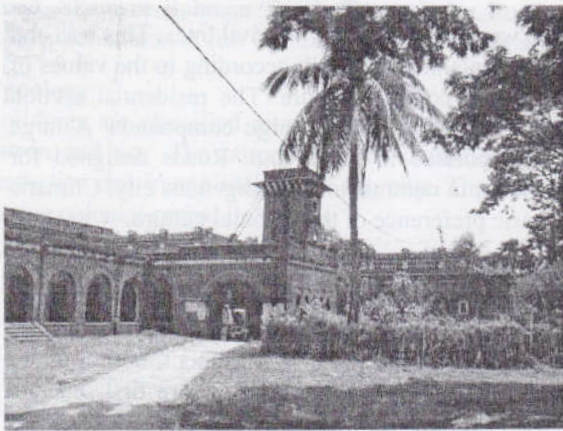


Fig.- 2.a. Judge Court



Fig.- 2.b. D.C.'s Office

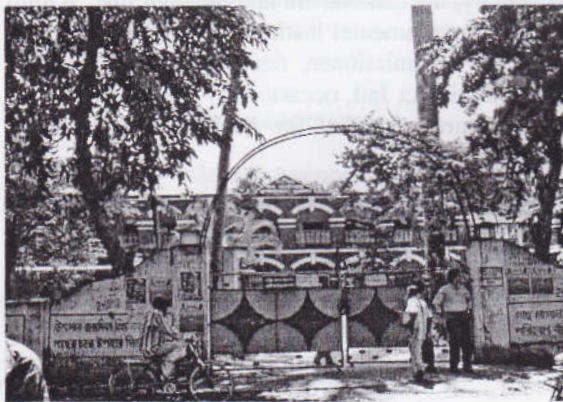


Fig.- 2.c. Divisional Forest Office



Fig.- 2.d. District Council Office



Fig.- 2.e. Nagar Bhaban (Demolished in 2003)

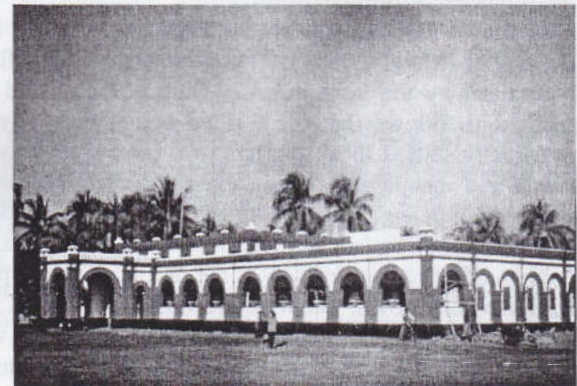


Fig.- 2.f. Circuit House

This type was implemented on functional needs and the structures show absence of any added ornamentation. The beauty of these artifacts comes out of the aesthetics of their construction and materials. Uniformity is also achieved by color through keeping the load bearing bricks exposed. The approach evident here is the execution of the prototype fixed for small-scale towns, a peculiar derivation of classicism (Greenhalgh, 1990).

Artifacts for Learning

The educational institution became the center of cultural change for the indigenous community during the colonial period in this region. Originally an indigenous institution were supervised by European principals and later assisted by indigenous and European staffs. Organized primarily for the local population, an important role was to teach the language of the incoming culture and through this new concept for science and learning (Ahmed, 1969). Like the governmental residential and religious institutions, they were located in the colonial cultural area and were introduced as a part of government policy.

In this type, there is only one such building, Khulna Zilla school (Fig.- 3). This type as functional variant did not show any such difference from that of the previous one. Located in K.D.Gosh road along the civil line,

the building shows a peculiarity in treatment of its openings along the corridor. The arches there extended more down along the curvature to provide a constricted look.

Artifacts for Contemplation

The institution of religion finds different expression in each of the cultural sections in the colonial city. These differences are likewise reflected in the physical spatial environment. In the colonial community, religion is manifested in a formal devotion to denominational Christianity such as the Roman Catholic, Anglican, Methodist and Baptist churches. As with other built forms these manifest the structural and visual characteristics of the metropolitan culture. The European culture, which was brought in to this region by the British, had a monolithic system of belief. In contrast with the practice of indigenous and traditional cultures, there was marked distinction between sacred and secular activities. Formal worship and ritual in the European community, as King (1976) observed, were therefore more specialized, both spatially and temporally, with worship generally taking place only once a week and only in the church. The legitimization that European doctrine gives for sanctification to both persons and places associated with upholding the faith of the face of attack from the ideologies, took symbolic meaning, and are commercial in the urban landscape (Mowla, 1997).

Absence of European settlers and very low converts barred from any significant development in Church Architecture in Khulna. Only one church (Fig.- 4) is found in Rupsa Strand Road within Mirzapur near the civil line. This is very moderate in scale and too remote to create an impact on the city scale. But the type in its formal expression justifies its image as church. The approach was intended towards Gothic but remain restricted within the conventional classical idea of the area.



Fig-3. Khulna Zilla School



Fig-4. Baptist Church

Artifacts for Shelter

The corresponding built-form provided for western culture in this area was the Bungalow-compound complex. This typically consists of a large single storied dwelling located generally at the center of large enclosed plot. The servant's quarters were located at the backyard detached from the main building. Kitchen was also generally detached or at the rear part of the main structure. The house normally being occupied by husband and wife only with children away in the convents. High value was placed on land owing and property in the form of housing as a symbol of status, on canons of aesthetic test ultimately derived from past civilizations of Greece and Rome, and on a close attachment to the world of nature (Glacken, 1967). Front lawns were carefully arranged and cultivated to expose their status and to suit garden parties, the backyard was assigned to services.

In Khulna most of the bungalow type residences are double storied as evident by studying the official dwellings of District Judge (Fig.- 5.a), Divisional Commissioner (Fig.- 5.b), Civil Surgeon (Fig.- 5.c), District Commissioner and the Police Super, and is located at the eastern extreme of the civil line along the river. The buildings of this type are actually the continuation of the administrative buildings but different in scale. These double storied buildings were built after a special type of Euro-Tropical building aesthetics developed for European officials (Naqi and Khan, 1995). The buildings do not have the characteristic pitch roof but their verandah in the first floor is provided with the same. For many years they have served as a pleasing elevation from the river and the road as well.

Artifacts for Temporal Refuge

This type includes only one building, Dak Bungalow (Fig.- 6), at Lower Jessore Road and represents the southwestern termination of official architectural establishment. Although there is no other example of this type hence it do not fit to other categories due to its different use pattern. Dak, from the Hindi or Marathi, literally meant post in the form of transport by relays of man and horses and thence, the mail or letter post, as

well as the arrangement for traveling or transmitting articles by such relays. The system is old and goes back to Mughal India. The Dak Bungalow is an essential institution of the colonial culture as is the bungalow itself. It, and its numerous variations provided with their controlled cultural area wherever they traveled (King, 1976).

This two-block building was laid in such a place and thoughtful way that as urban reactions it turned into a strong landmark of the city. Its character as style does not represent any exception from the normal convention that was followed in other artifacts but its success lies in its associative value of memory and image of the city.

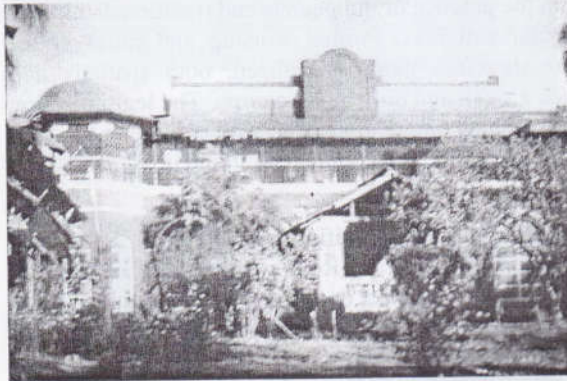


Fig.- 5.a. Dist. Judge Residence



Fig.- 5.b. Div. Commissioner's Residence



Fig.- 5.c. Civil Surgeon's Residence



Fig.- 6. Dak Bungalow

Private sector

Artifacts for Shelter

Buildings that developed in private initiative showed more of personal intention (taste, liking and prejudice) than inclination to the grammar of classicism. Though almost all the elements and features were exploited but they were employed with a degree of freedom by ignoring proportion and meaningful associations. The only bold character they hold is the central facade as frontage, which comes naturally from a central plan. Colonnade in porticoes attempted but intercolumniation of regular spacing is disturbed and not proportionately tied in horizontal-vertical relationship. The order of column received a peculiar attention. The capital showed tendency towards corinthian but devoid of acanthus foliage and its proportionate detailing. In most cases the capital was left untreated. In preparing pediment most of the freedom was taken. It was treated in maximum plasticity of personal choice, result of which give varied detailing, carvings and moldings unique in their own merits (Fig.-7)

City Law College (demolished in 97) (Fig.-7.a), on Ahsan Ahmed Road was attempted in more pure classical way fitting its elements into proportion. The double-height pseudo-Corinthian order was arranged

into nine bays with regular spacing. The capital was disproportionately extended vertically. Roman influence was evident in freeze treatment. But house at 54 Ahsan Ahmed road (Fig.-7.b) gives more restrained look, even its capital remains untreated. The house of Durga Das (Fig.-7.e) shows creation of portico but with mannerism. Peculiarity is also observed in Zaman Mohol (Fig.-7.c) at Moulvi Para where capital of the portico is given local foliage treatment as well as in its Frieze. Same nature is observed in the house at 36 South Central road (Fig.-7.j), where decoration was introduced with fairly personalized manner such as composite column, decorated hexagonal pilaster and decorated pediment, semicircular arch with key stone etc. Abnormal proportion tending to achieve verticality is observed in house at Samsur Rahman road (Fig.-7.d), capitals of central columns were left bare for some unknown reason, while other capitals including the frieze are treated as like Zaman Mohol. Residence at Gagan Babu road (Fig.-7.f) bears the local desire of treating the pediment in more personal manner. Approach towards solidity influenced by the public architecture is marked in the treatment of house at South Central road (Fig.-7.g). But in the house at Farazipara (Fig.-7.h) did not leave to incorporate the image of the functional aesthetics evident in buildings around the Civil Line. Here almost all features are carried out that gives the beauty of the building out of the structural system. Some of the buildings constructed during colonial period have been converted as clinics specially those in lower Jessore road. The residence of Khan e Sabur (Fig.-7.i) consists of two types of column, one is English renaissances type and the other bears no order and a local output. Semicircular arches forming the principal character of the building with pediment and projected balconies like gable window.



Fig.- 7.a. City Law College (demolished. in 97)



Fig.- 7.b. House at 54 Ahsan Ahmed Road



Fig.- 7.c. Zaman Mohol

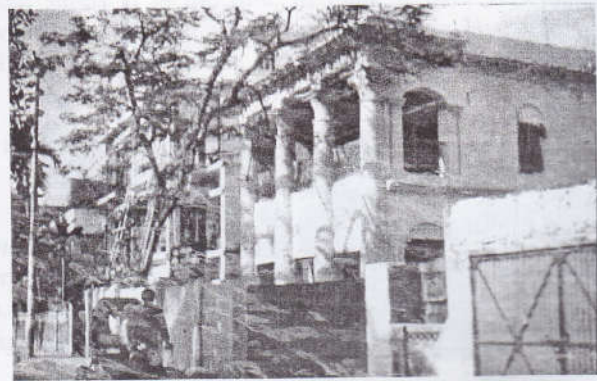


Fig.- 7.d. Marine Associates Building (demolished in 99)



Fig.- 7.e. House of Durga Das
(Front façade changed)



Fig.- 7.f. House at Gagan Babu Road

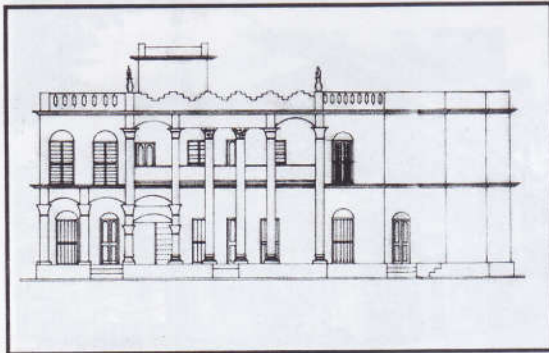


Fig.-7 g. House at South Central Road

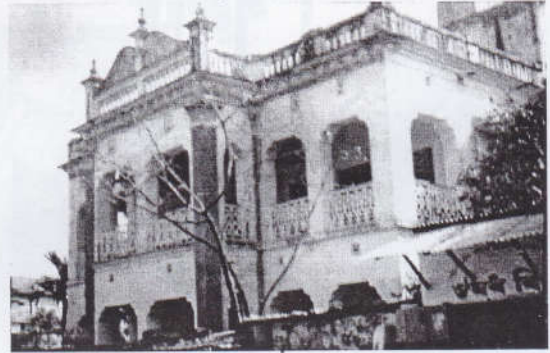


Fig.- 7.h. House at Farazipara



Fig.- 7.i. Khan e Sabur's Residence



Fig.- 7.j. Sans Souci

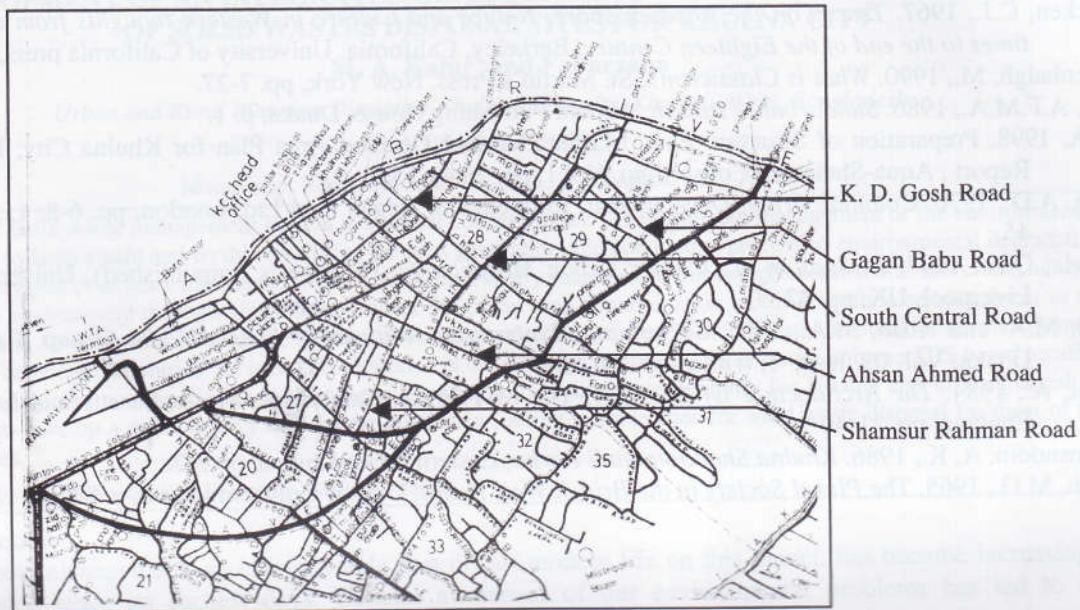


Fig.- 8. Partial Map of Khulna City Corporation showing roads having major colonial artifacts

Conclusion

The power of the British colonialism spanning over nearly two hundred years was successfully able to produce many changes in almost all spheres (i.e. social, cultural, political educational etc.) of the Indian sub-continent. Existing cities and those followed later could not avoid that as process of change. Now in almost any town and city one can find the colonial interventionists in the form of its artifacts and their arrangements. The messages that they once imprinted in them are being replicated in one way or another. The nature of responses depends mostly on the clarity and strength of the message upon which the image of the city was built. This image plays the decisive role of city's subsequent character and growth recommending what should fit or what should not. Through the study it has been attempted to establish the nature and quality of the colonial impact on Khulna City mainly through its artifacts. The undisturbed colonial environment that prevails in the part along K.D.Gosh Road, which is called "the civil line" and in other parts as isolated samples inspire the people of the city to capture the essence of its aesthetics. The common antipathy about colonial legacy in local mind turns to sympathy and generates the pride of the place, the joy of the image. It has been mentioned earlier that urban growth¹ is slower in Khulna comparing to cities like Dhaka or Kolkata, therefore the capitalist individualism is still far to take control of the city's picture in Khulna. The pressure is low and people are more relaxed in their ambition. But the rapid economic upliftment by liberal economy and globalization of cultures through mass media may cause quick shift in the aesthetic perception. This may lead to a new response towards the urban image and to the disintegration of the colonial layer (as it has been already identified that some of the artifacts are demolished). It is only a presupposition not a mere phenomenon to follow, but surely it is the time to think it over seriously. Otherwise we may see another Dhaka in making, where erosion and vandalism of historic layers have become a regular event as seen in the cases of Nimtali Kuthi, Ruplal House, old Idgah at Dhanmondi, Bara Katra, Armenian church etc.

Acknowledgement: Ar. Hafizur Rahman for assisting in taking photographs.

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¹ At greater district level, Dhaka recorded highest level of urbanization of about 40%, followed by Chittagong 32.2%, while at Khulna it is about 22.5% and was just above the national average in 1991 (KDA interim report, Vol. 1)

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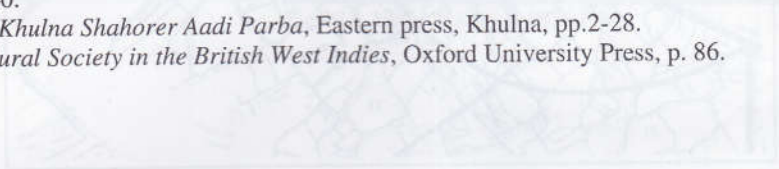


Fig. 4. Partial Map of Khulna City. Configuration showing trends having major colonial influence.

The process of the British colonialism spanning over nearly two hundred years was significantly able to... (The text is extremely faint and largely illegible, appearing to be a continuation of the article's main body text.)

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