MUSLIM INSTITUTE CULTURAL COMPLEX

by

Nuran Mohammed Nur

11208007

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ABSTRACT

The project is about building a cultural center for Chittagong city which will fulfill the city's need of a platform to put on the religious, social, educational and cultural activities of its people together. The city was in need of such kind of facility since the countries birth. The Muslim Institute was trying to meet the necessity from 1925 in the Chittagong city. The demand for a successful cultural hub is still high which need to be fulfilled. So that the project's purpose is to bring the life and energy into the center of the city Chittagong by making a cultural center more efficient and more accommodating by active and passive participation of the users. The complex will be consisting assembly halls, public library, Shahid minar including plaza with public access. The main objective of this project will be applying the design considerations to balance the cultural, social and religious activities in order to the modern needs of the society. The paper will show how The Muslim Cultural Center meets the advances necessities and make it a cultural hub of the city through its architectural design.

ACKNOWLEDGEMENTS

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Chapter 1: Introduction

1.1 Background of the Project

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1.0 INTRODUCTION

1.1 Background of the Project

Human civilization from an early age has been influenced by different philosophical developments. Religion, art, tradition, literature and culture which are media for such philosophical development thus play a vital role in molding the lives and lifestyles of the people. Bangladesh has a rich amount of variation of its cultures. Festivals and recreations have played a significant role in the life of the citizens which holds the cultures of this country. The importance of Art, culture and tradition in context of Bangladesh flourished with its own identity at the same time mixed with various micro narratives. Different part of Bangladesh has different identity in terms of their culture.

Southern part of Bengal has a great significance of culture. This part of Bangladesh has its own significance, own color and culture which adds color to the canvas of the country as well. Chittagong city bears a large portion of this significance as the second largest city of the country. Thus a cultural center is needed in every city to promote, preserve and present their cultures and art. The Muslim Institute was trying to meet the need

since 1925 in Chittagong city. As time passed, the institution is also in need as it is not capable enough to represent the various cultures of the city and make it an active gathering zone. Along with a cultural center the city requires a common platform for people of all ages, races, religions and classes. In short, a cultural hub as a melting point of all type of people for Chittagong city is needed to be built.

1.2 Project Brief

Name of the project: Muslim Institute Cultural Center

Project type   : Cultural

Location   : Rahmatgonj, Chittagong

Site area   : 3.3 Acres

Client   : Cultural Ministry

1.3 Project Introduction

A cultural center promotes, preserves and represents cultures and arts of the city. Bangladesh does not have enough cultural representatives in different cities to preserve their own valuables. This project is a small step towards upholding the essence of the culture of south Bengal in the city Chittagong which still exists and which has lost in the darkness of infinity. The other intensions of the project are to create a space for urban people where they can perform and arrange their social activities. The project is the combination of architecture and landscape at the same time variety of functional

arrangements. A cultural complex at the city center of Chittagong has been chosen as thesis project to enrich the core of the city as an active cultural hub. Furthermore, the culture of south Bengal has also been focused here.

1.4 Aims and Objectives of the Project

Most of the cities are found to have a lack of centers for cultural representations. Because of this, the preservation, presentation and celebration of their culture face deprivation. Only an infrastructure can't fulfill the requirement of this link of complex. Social interaction between people of every kind is very important for healthy social life. Often it is seen that, cultural center does not include communal and recreational spaces for activities. Architecture has the ability to turn the world like our dreams, by creating beautiful spaces. The foremost objective of this project is to serve the public by creating a community space which will enhance stronger bondage between people and create a stronger community by representing various social and cultural activities of all kind of people in south Bengal. The platform will be for neutral activities of people from different religion and to preserve the arts, literature, culture, tradition and heritage of the locality. Another aim of the project is to preserve the essence of the 50 years old Muslim Institute. In addition to that, this project will nurture the age-old cultural traditions of Southern part of Bangladesh as well as keeping it up to-date with the world wide cultural

developments. Moreover, making the center more active and create a cultural hub by connecting existing cultural spots.

1.5 Given Programs

1. Administration

    (Lobby, reception, office rooms, store, meeting room)

2. Auditorium

    (Lobby, seating, store, stages, green room)

3. Seminar hall

    (Lobby, seating, store)

4. Art gallery

5. Souvenir shop

6. Shahid Minar area

    (Monument, open stage, landscape)

7. Library

(Administration, stacking area, reading area, store, training center, ICT unit)

8. Cafeteria

   (Lobby, seating, kitchen)

9. Amphitheatre

10. History Museum

11. Restaurant

   (Lobby, seating, store, kitchen)

Chapter 2: Literature Review

2.1 Definition of Culture

   2.1.1 Culture of Chittagong

   2.1.2 Culture of Bangladesh

2.2 History of Cultural Complex

2.0 LITERATURE REVIEW

2.1 Definition of Culture

Culture is the systems of knowledge shared by a relatively large group of people. It refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving. In its broadest sense culture is cultivated behavior; that is the totality of a person's learned, accumulated experience which is socially transmitted, or more briefly, behavior through social learning. Culture is communication, communication is culture. It consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other hand, as conditioning influences upon further action.

2.1.1 Culture of Bangladesh

The Culture of Bangladesh refers to the way of life of the people of Bangladesh. It has evolved over the centuries and encompasses the cultural diversity of several social groups of Bangladesh. The Bengal of the 19th and early 20th centuries, noted Bengali writers, saints, authors, scientists, researchers, thinkers, musicians, painters, and film-makers have played a significant role in the development of Bengali culture. The culture of Bangladesh is composite and over the centuries has assimilated influences of Hinduism, Jainism, Buddhism, Islam, and Christianity. It manifested into different forms including Music, dance and Drama; art and craft, folklore and folktale; language and literature; philosophy and religion; festivals and celebrations; as well as a distinct cuisine and culinary tradition. The hidden power of culture could reshape our society. Culture influences the songs we sing, the steps we dance and the words we write. It also shapes our brains. Studies said that, Life experience as intangible as culture can also reorganize our neural pathways. Recent research has found that culture influences

the way a person's brain perceives visual stimuli such as scenes and colors. It can be said that art, religion, urban festivals are the developers of Bengali culture.

Art

Art is a diverse range of human activities and the products of those activities, usually involving imaginative or technical skill. In their most general form these activities include the production of works of art, the criticism of art, the study of the history of art, and the aesthetic dissemination of art. This article focuses primarily on the visual arts, which includes the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual media. Architecture is often included as one of the visual arts; however, like the decorative arts, it involves the creation of objects where the practical considerations of use are essential—in a way that they usually are not in a painting, for example. Music, theatre, film, dance, and other performing arts, as well as literature and other media such as interactive media, are included in a broader definition of art or the arts. Until the 17th century, *art* referred to any skill or mastery and was not differentiated from crafts or sciences. In modern usage after the 17th century, where aesthetic considerations are paramount, the fine arts are separated and distinguished from acquired skills in general, such as the decorative or applied. The creative arts are often divided into more specific categories, each related to its technique, or medium, such as decorative arts, plastic arts, performing arts, or literature. Unlike scientific fields, art is one of the few subjects that are academically organized according to technique. An artistic medium is the substance or material the artistic work is made from, and may also refer to the technique used. For example, paint is a medium used in painting, and paper is a medium used in drawing. Art, at its simplest, is a form

of communication. As most forms of communication have an intent or goal directed toward another individual, this is a motivated purpose. Illustrative arts, such as scientific illustration, are a form of art as communication. Bangladesh artist Zainul abedin, Sm Sultun has a great contribution in flourishing art into our country. Their art works has always been inspired people of the country and around the world.

Religion

Bangladesh is ethnically homogeneous, with Bengalis comprising 98% of the population. The majority of Bangladeshis (about 90%) are Muslim, while there are a large number of Hindus, Christians and Buddhists are also living in the country. But due to immense cultural diversity, multiple dialects, hybridization of social traits and norms as well as cultural upbringing, Bangladeshis cannot be stereotyped very easily, except for the only fact that they are very resilient in nature. People of different religions perform their religious rituals with festivity in Bangladesh. The Government has declared National Holidays on all important religious festivals of the four major religions. Durga Puja,Christmas, and Buddho Purnima are celebrated with enthusiasm in Bangladesh. All of these form an integral part of the cultural heritage of

Bangladesh. Bangladesh is a land of festivity. Muslims celebrate Eid-ul-Fitr, Eid-ul-Azha, Eid-e-Miladunnabi, Muharram etc. Hindus observe Durga Puja, Kali Puja, and Saraswati Puja among others. Buddho Purnima is the biggest festival for Bengali

Buddhists, and Borodin (Christmas) is celebrated by the Christians. People from several tribal communities also have their respective festival as well.

Urban events and festivals

Festivals and celebrations are an integral part of the culture of Bangladesh. Prominent and widely celebrated festivals are Pohela Boishakh, Independence day, National Mourning Day, Eid ul-Fitr, Eid ul-Adha, Durga puja, and Language Movement Day and other national days. As the most important religious festival for the majority of Muslims, the celebration of Eid ulFitr has become a part of the culture of Bangladesh. The government of Bangladesh declares the holiday for three days on Eid-ul Fitr. All outgoing public transport from the major cities have become highly crowded and in many cases the fares tend to rise in spite of government restrictions. On Eid day, the Eid prayerare held all over the country, in open areas like fields or inside mosques. After the Eid prayers, people return home, visit each other's home and eat sweet dishes called shirni. Throughout the day gentlemen embrace each other. It is also customary for junior members of the society to touch the feet of the seniors, and seniors returning blessings (sometimes with a small sum of money as a gift). In the rural areas, the Eid festival is observed with great fanfare. In some areas Eid fares are arranged. Different types of games including boat racing,kabaddi, and other traditional Bangladeshi games, as well as modern games like cricket and football are played on this occasion. In urban areas, people play music, visit each other's houses and eat special food. Watching movies and television programs has also become an integral part of the Eid celebration in urban areas. All local TV channels air special program for several days for this occasion.

2.1.2 Culture of Chittagong

Chittagong had been an important location for trade traders as a major coastal seaport city and financial centre in southeastern Bangladesh because of the natural harbor. It is also the second largest city in the country. It is formerly known as Islamabad at its birth, as it was the town filled with Muslim missionaries. Chittagong is described as the nerve centre of Southern Bangladesh. Chittagong has a strong cultural affinity. This place is called The Land of Twelve Saints and is visited by tourists from all over Bangladesh throughout the year. Bandarban, Chandpur, Comilla, Rangamati, Feni, Noakhali, Khagachari, Lakshmipur, Brahmanbaria are some notable districts of Chittagong Division where significant cultural spots are there. Thus the local culture flourished by cross culture and micro narratives with the hill tracts culture. The city center of Chittagong generates activities with the help of cultural activities along with multiple functions. The immensely popular traditional feast of *Mezban* features the serving of hot beef curry with white rice. The cultivation of pink pearls is a historic activity in Chittagong. One of the famous celebrations is Pohela Boishakh. Other annual celebrations like Independence Day, Victory Day and Language Martyr's Day are also celebrated prominently across the city. Hindu religious festivals like Durga Puja, most important festivals for Hindu religion, are celebrated hugely in the city. In addition to that, Eid-ul-Fitr and Eid-ul-Adha, important Muslim festivals are celebrated here nicely.

Figure: Cultures of Bangladesh (Source: Google)

Chapter 3: Site Appraisal

3.1 Background of the Site

     3.1.1 Geographical

     3.1.2 Social-Cultural

     3.1.3 Climatic

     3.1.4 Historical

3.2 Site at a Glance

     3.2.1 Location of Site

     3.2.2 Site Analysis

3.3 Site Images

3.4 SWOT Analysis

     3.4.1 Strength

     3.4.2 Weakness

     3.4.3 Opportunity

     3.4.4 Threats

Chapter 2: Site Appraisal

2.1 Background of the Site

2.1.1 Geographical

Chittagong is located in Bangladesh at 22°22′0″N 91°48′0″E. It is situated 22.21 latitude, 92.49 longitudes. The city is located on the banks of the Karnaphuli River between the Chittagong Hill Tracts and the Bay of Bengal at the southern banks of the city. The river enters the Bay of Bengal located 12 kilometers west of downtown Chittagong. It covers an area of 168.07 km^2 (64.89 sq mi). Chittagong consist of major places such as, Bandarban, Chandpur, Comilla, Rangamati, Feni, Noakhali, Khagachari, Lakshmipur, Brahmanbaria, Cox'sBazar etc.. Chittagong has many lakes that were created under Mughal rule. The Chittagong Division is known for its rich biodiversity. Over 2000 of Bangladesh's 6000 flowering plants grow in the region. The district is a

combination of hilly areas and flat land which is close to the sea level. In addition to that, the soil is moist and allows tropical vegetation.

2.1.2 Social-Cultural

Chittagong is the second largest city of Bangladesh. The city has a population of more than 2.5 million and its Metropolitan Area has a population of 4,009,423. By gender, the population was 54.36% male and 45.64% female, and the literacy rate in the city was 60 percent. Muslims form 83.92 percent of the population. Other major religions in the city are Hinduism, at 13.76 percent; Buddhism, at 2.01 percent; Christianity, at 0.11 percent; and others, at 0.2 percent. The city has a poverty rate of 11.3%, as of 2010. Chittagong is reputed as a relatively clean city, but still confronts substantial logistical and socioeconomic problems. The national language, Bengali is mostly used among the people. An inhabitant of Chittagong and their regional language is called *Chittagonian* in English. Chittagong is a major coastal seaport city and financial centre in southeastern Bangladesh. It is an industrial city in where many small and mid-sized industries are housed as one of the largest sea ports is situated here which provide employment for huge number of skilled workers. Chittagong city is also full of vibrant cultures.

2.1.3 Climatic

Dhaka has a tropical monsoon climate. On average, the temperatures are always high. The average temperature in Chittagong is 25.7 °C.
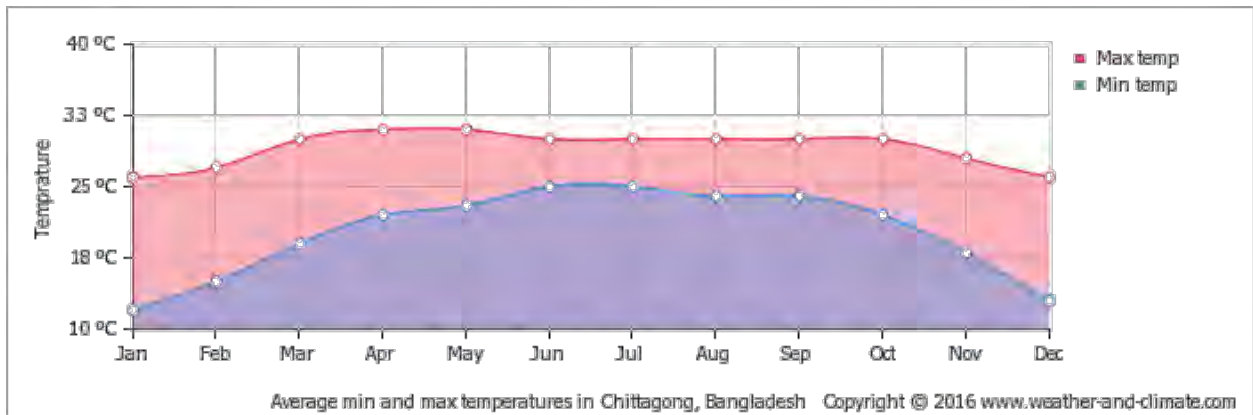
Figure: Average Min and Max temperature in Chittagong city. Source: (https://weather-and-climate.com)

With an average of 28.5 °C, May is the warmest month. At 19.9 °C on average, January is the coldest month of the year.

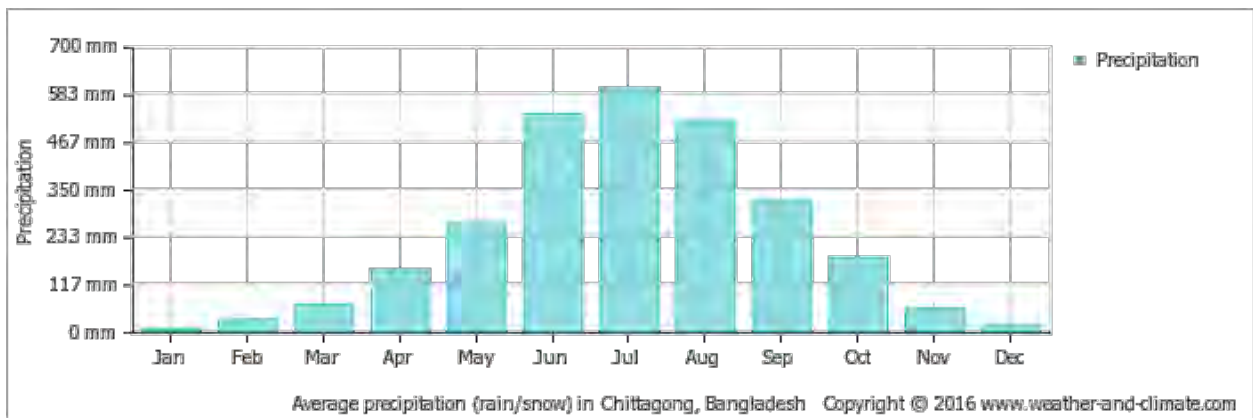Figure: Average Min and Max precipitation in Chittagong city. Source: (https://weather-and-climate.com)

July is the wettest month and January is the driest month. About 2794 mm of precipitation falls annually. There is 6 mm of precipitation in January. In July, the precipitation reaches its peak, with an average of 743 mm.
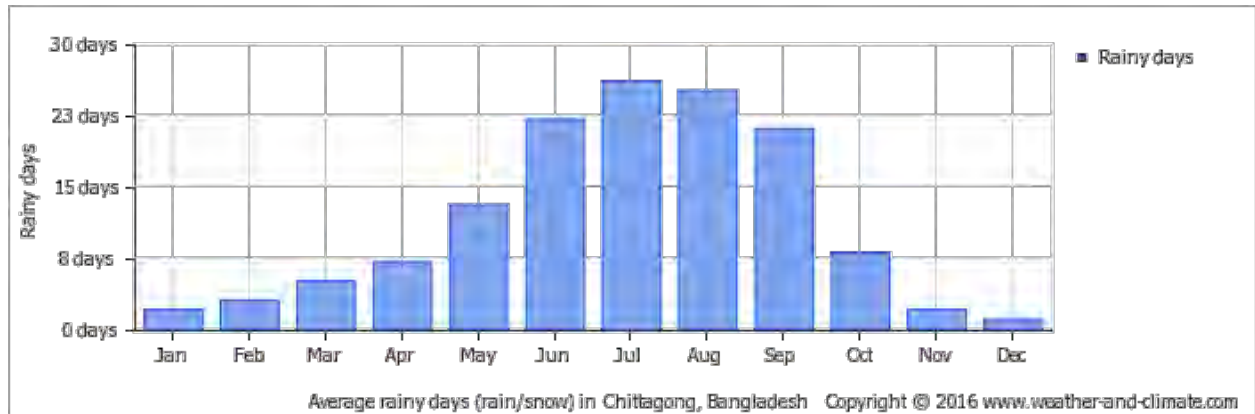

Figure: Average Min and Max rainy days in Chittagong city. Source: (https://weather-and-climate.com)

A lot of rain (rainy season) falls in the months: April, May, June, July, August, September and October. Chittagong has dry periods in January and December.
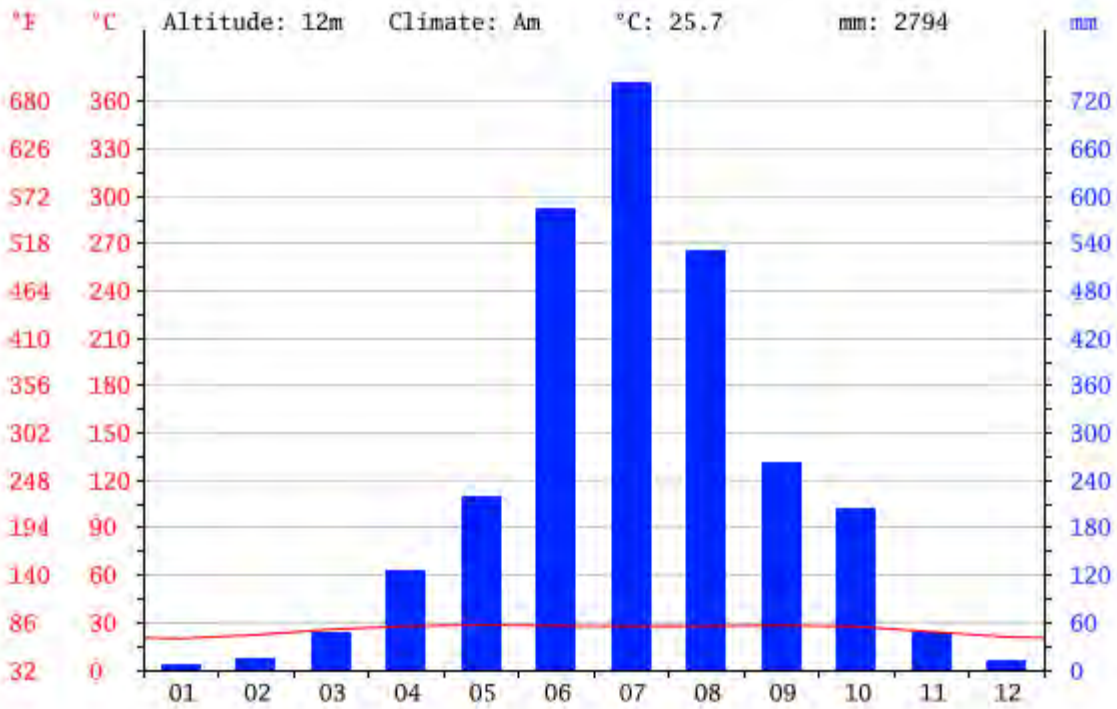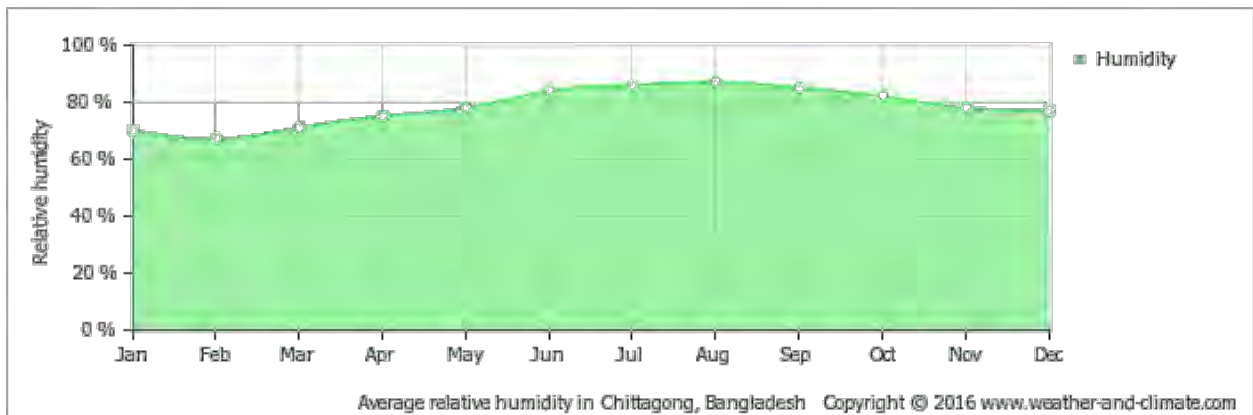
Figure: Climate graph of Chittagong city Source: (https://weather-and-climate.com)

Figure: Average Min and Max humidity in Chittagong city. Source: (https://weather-and-climate.com)

Throughout the year, June to August is the most humid month, with above 80% relative humidity.
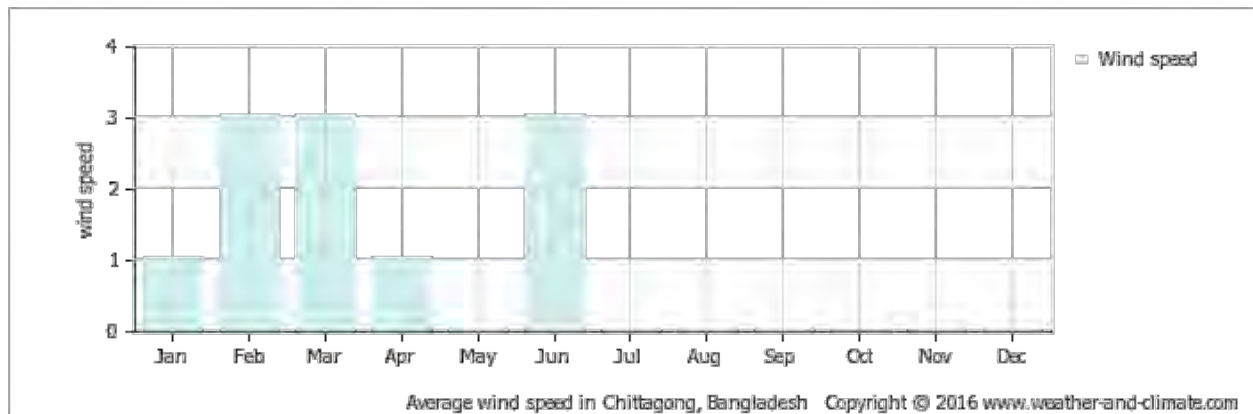
Figure: Average Min and Max wind speed in Chittagong city. Source: (https://weather-and-climate.com)

Average wind speed in Chittagong city is more during the month February, March and June. Wind flows from the south to north direction. The wind speed can reach up to 40-60mph during Cyclone. Usually the storm and strong stormy wind hits the area from north-west side.

2.1.4 Historical

In 1666, the Mughal government of Bengal led by viceroy Shaista Khan, expelled the Portuguese from Chittagong and Islamic dynasty began here. Mughal rule ushered a new era in the history of Chittagong. The port city was renamed as Islamabad. The Grand Trunk Road connected it with North India and Central Asia. The Mughals contributed a lot to the architecture of the area, including the building of Fort Ander and many mosques. In the 1950s, Chittagong witnessed increased industrial development with investments from foreign companies and the Muslim business community,

particularly the Aga Khanies. During the Bangladesh Liberation War in 1971, Chittagong witnessed heavy fighting between rebel Bengali military regiments and the Pakistan but Chittagong soon regained its status as a major port, with cargo tonnage surpassing per-war levels in 1973. The 1991 Bangladesh cyclone inflicted heavy damage on the city. The Japanese government financed the construction of several heavy industries and an international airport in the 1980s and 90s. Since then, Chittagong is at constant economical growth with rising GDP. The urban infrastructure started to develop after independence and till now it is going on.

2.2 Site at a Glance

2.2.1 Location of Site

The site is located near Nandan kanon hill, Chittagong. It is most commonly known as the Muslim Hall. The Site is surrounded by many important institutes. Towards the South there is a Shahid Minar with graden of small trees and fountain. The overall topography of the area is mostly flat. The placement of the site is adjacent to city center with surrounded by three major roads which are known as K. C. Dey road, J. C. Guha road and Buddhist temple road.
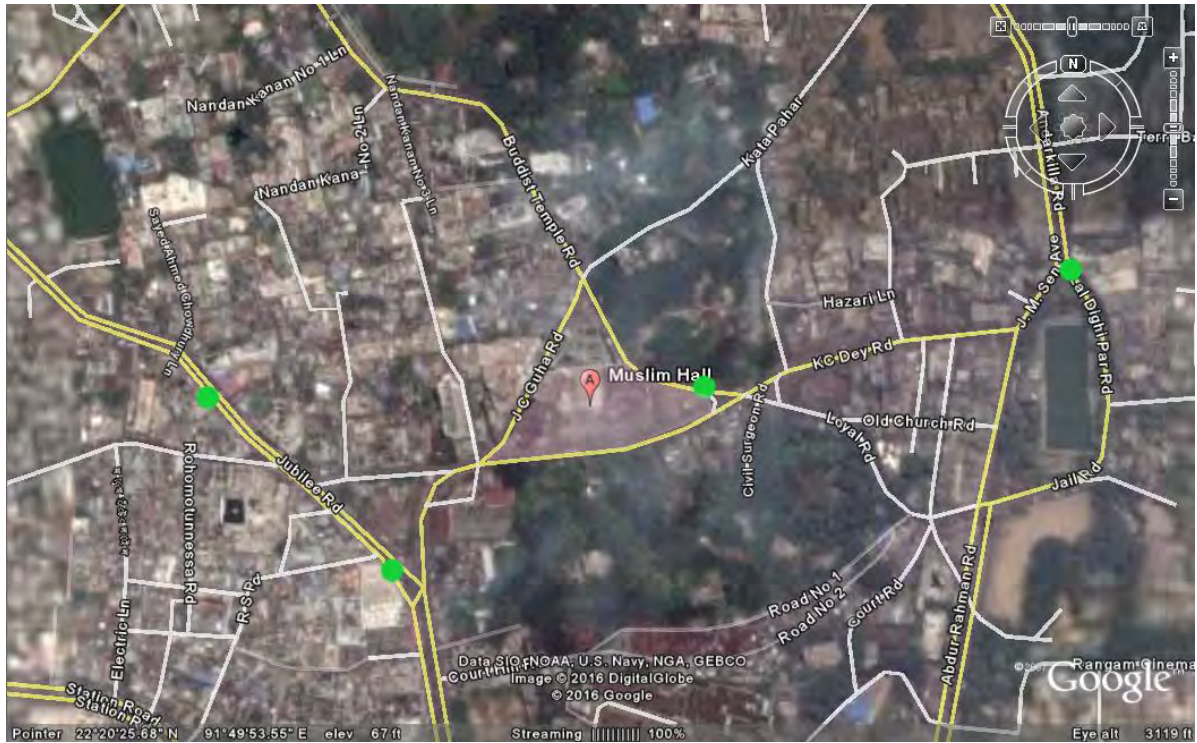
Figure: Site Surroundings Source: Google earth

The road remains semi-crowded in every part of day and night. The way of communication and transport is through the K. C. Dey Road. This road directly connects the Laldighir Par and New Market area. The site seems to be one of the important part of Chittagong city. The theatre institute, rifles plaza, Shahid minar and some important public buildings are situated nearby the site . The place remains surrounded by activities of creative and thoughtful people. The site is the property of Bangladesh government.
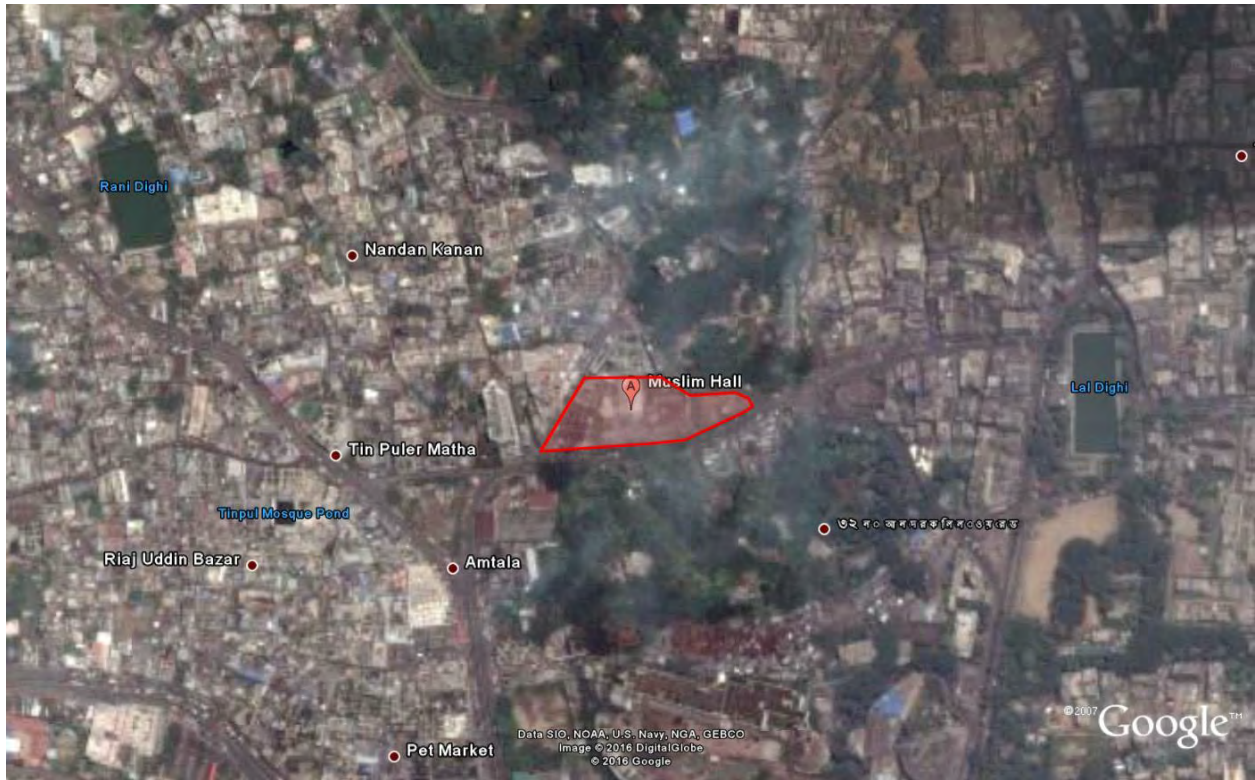
Figure: Site line Source: Google earth

2.2.2 Site Analysis

Figure: Site analysis Source: Nur (2016)

☐ The Proposed location for public library and administration is beside the existing ten storied building. It is at the center of the site.

☐ The proposed location for auditorium and seminar halls is beside the building with separate entrance.

☐ The proposed location for art gallery, cafeteria and souvenir shops is adjacent to the shahid minar area to create a separate zone for public gathering.

Figure: Site analysis Source: Nur (2016)

☐ Proposed plaza between the cultural center and the shahid minar is for pedestrian entrance.

☐ Vehicular entry should be from the south part of the site. Vehicles coming from west can easily cross the road through the existing crossing and enter the site.
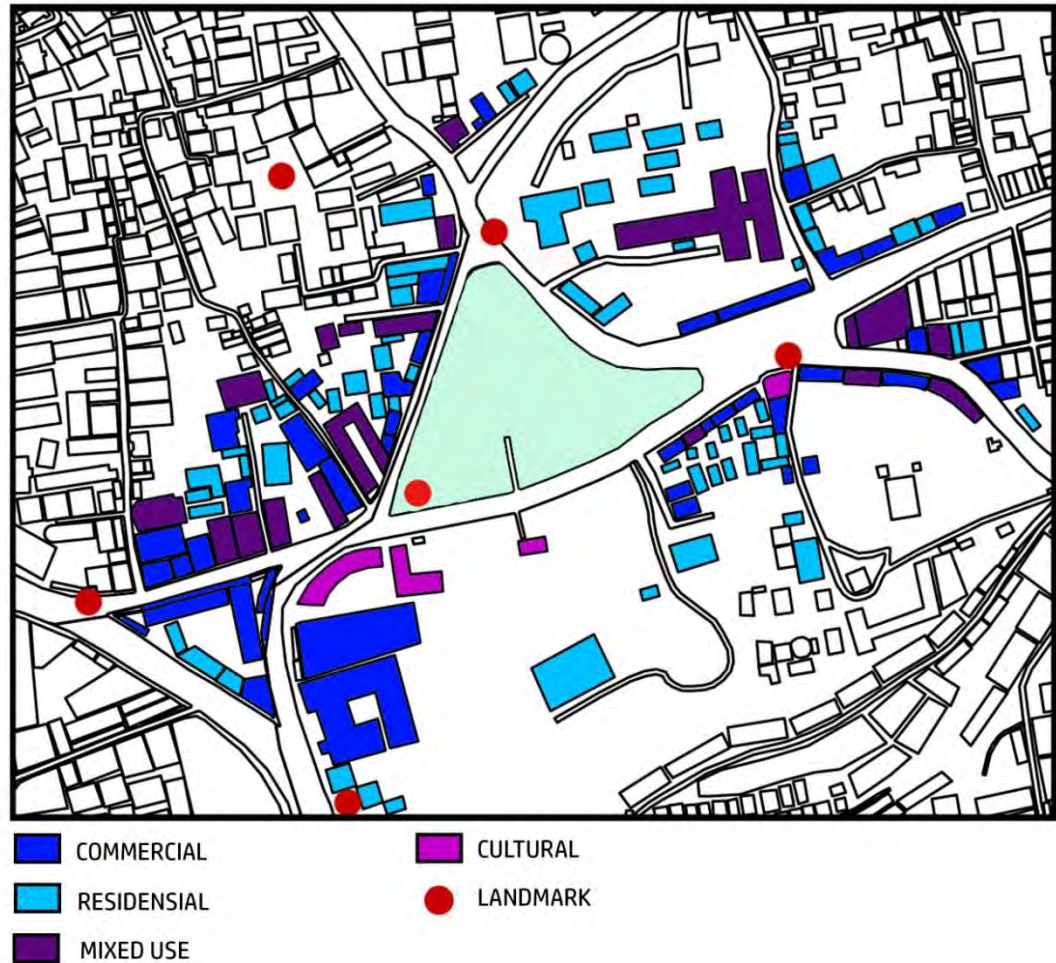
Figure: Types of buildings Source: Nur (2016)

There are various types of buildings around the site. The types can be divided into commercial, residential, cultural and mixed use. Cultural institutions are high in number in this area compared to the other parts of Chittagong city. For the presence of these buildings this area has become culturally active and enriched.

PRIMARY ROAD   NODE

SECONDARY ROAD   TRAFFIC CONJESTION

TERTIARY ROAD
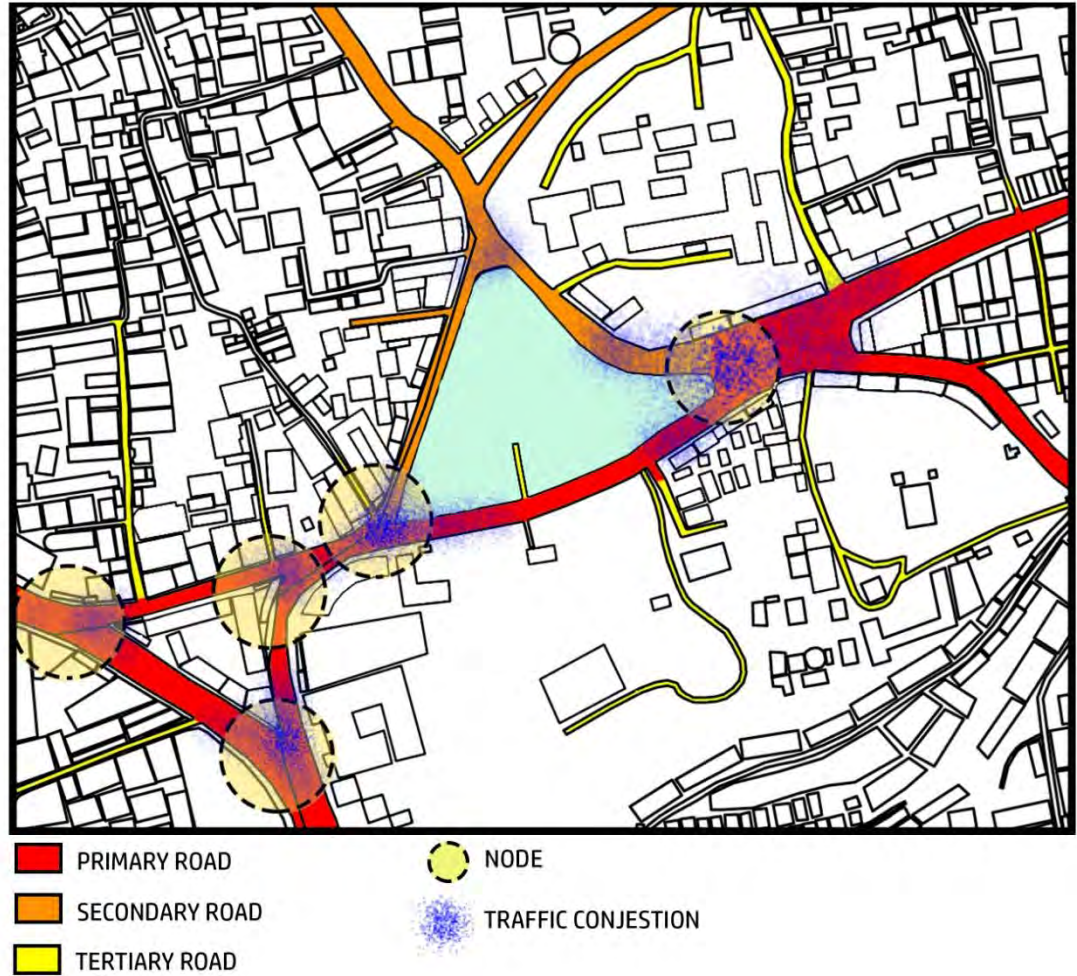
Figure: Types of roads Source: Nur (2016)

The site is surrounded by roads from its three sides. The front road is the primary road which divided the site into two pieces. Thus the road becomes the main site consideration of the project. The other two roads are secondary roads. These three roads created an island shape with three major nodes. These nodes are very active throughout the whole day. Traffic congestion is high here. Human traffic is also remarkable around the site.

Figure: stories of buildings Source: Nur (2016)

The site is surrounded by multi storied buildings and high rises. These buildings are active which creates a noisy environment. A ten storied building exists beside the site which gives an over powering effect on the site.
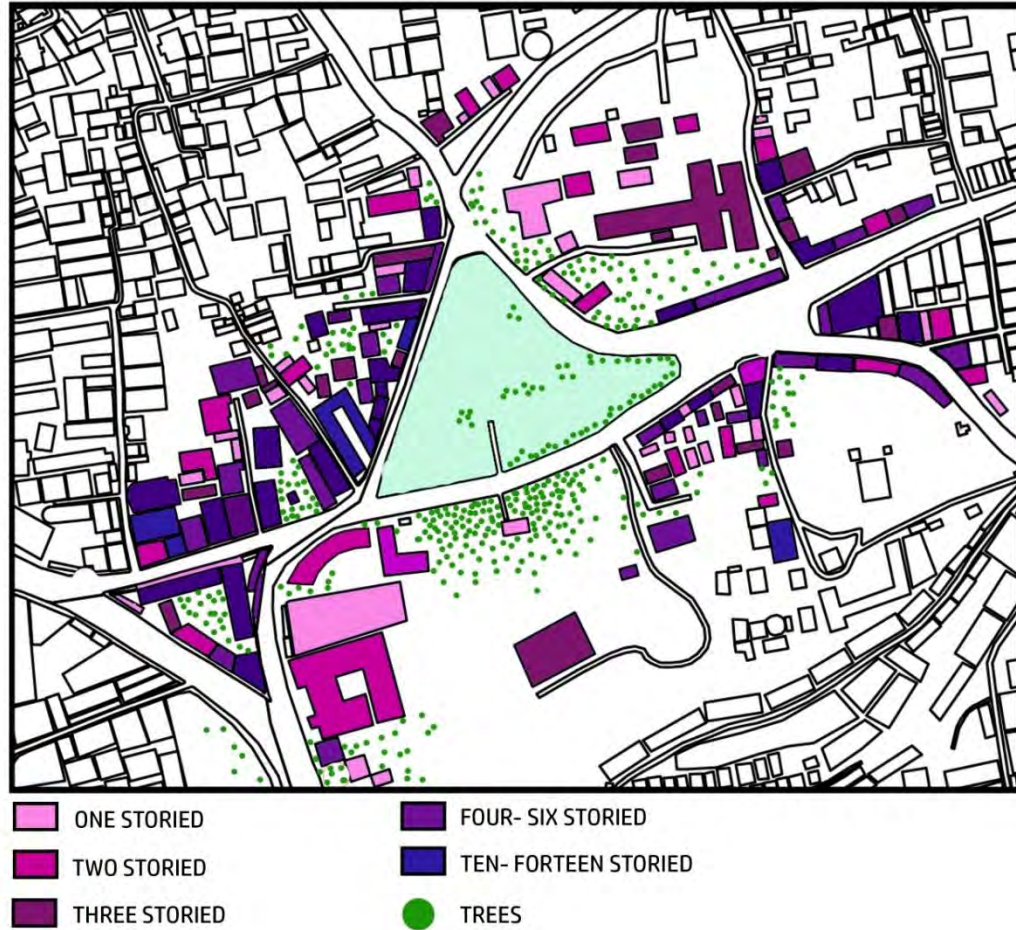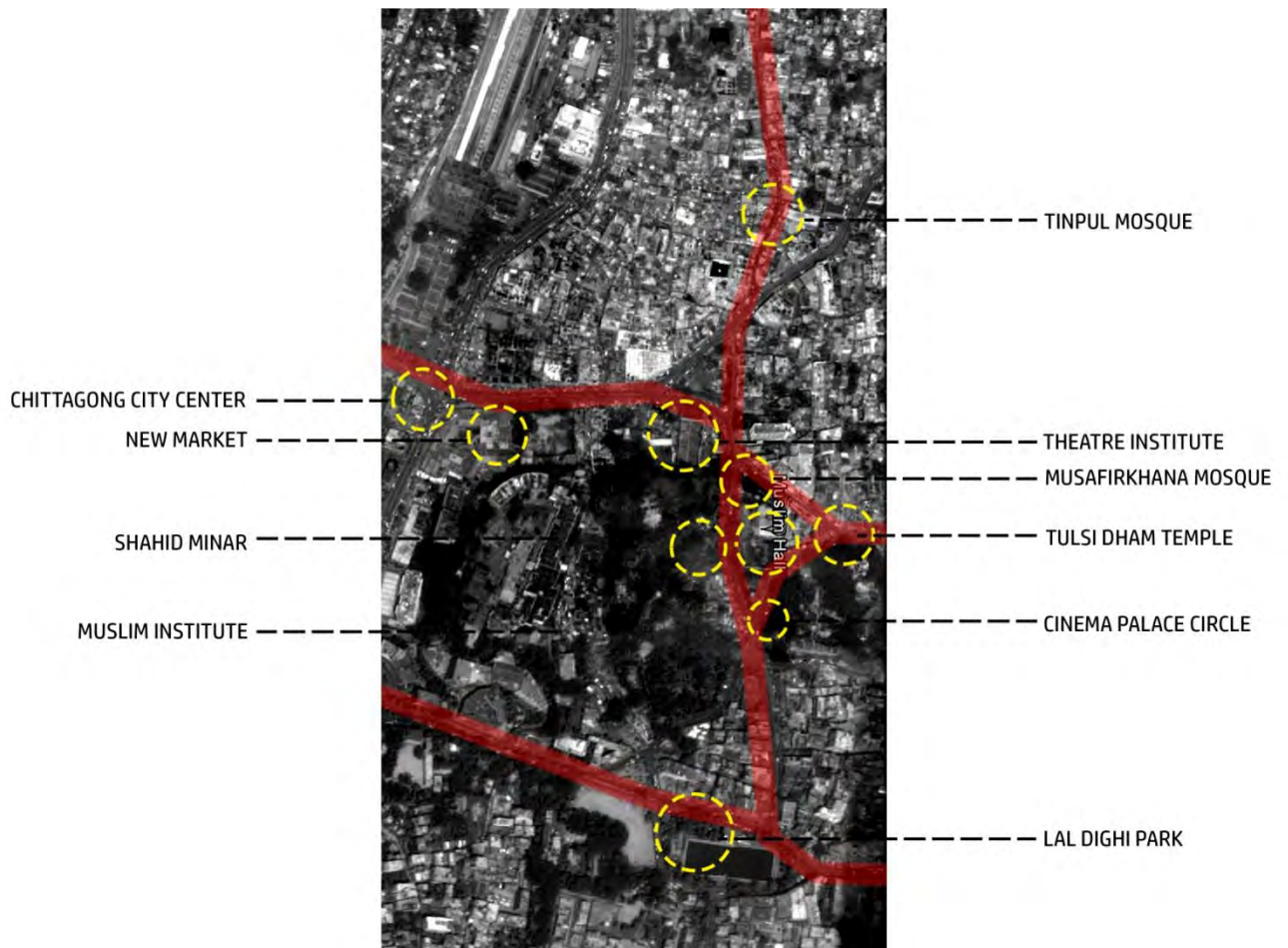
Figure: location of significant buildings Source: Nur (2016)

The figure shows the locations of the significant buildings at this part of the city. Here, a number of mosque and temples are situated. Chittagong city center, new market, cinema palace, theatre institute are some important structures which are old and important to the people of Chittagong city. Besides , lal dighi park, dc hill and Shahid Minar has been some of the most important cultural places of the city.

Figure: pictures of the site Source: Nur (2016)

2.3 Site Images

Figure: North side of the site

Figure: South side of the site

Figure: Existing Shahid Minar at the other side of the road

Figure: Sight of the front road

2.4 SWOT Analysis

3.4.1 Strength

☐Good transportation system, easily accessible.

☐Site is located at the middle of three roads.

☐Many Cultural Institutions.

☐Less traffic

3.4.2 Weakness

☐Lack of green

☐the primary road divided the potential cultural hub into two

☐Site is surrounded by commercial building.

☐No open space for recreation

3.4.3 Opportunity

☐The Site is full of cultural institutions. So, it can easily become a cultural hub for the society.

3.4.4 Threats

☐Existing building are not well planned. so that many buildings have to be destroyed for betterment.

4.0 Chapter 4: Case Study

4.1 Introduction

4.2 Case 01: Heydar Aliyev Cultural Centre

4.3 Case 02: Rosenthal Center for Contemporary Art

4.4 Case 03: Alvaro Siza Ibere Camargo Museum (ICM)

4.1 Introduction

There are many similar projects like Cultural center but in this chapter different aspects of the project would be briefly analyzed with a number of various international projects like architectural features, material, programs etc.

4.2 Case 01: Heydar Aliyev Cultural Centre

Project brief

Architect: Zaha Hadid

Location: Baku, Azerbaijan

Site area: 619,000 square feet

Figure: Heydar Aliyev Cultural Centre

Source: Arcspace

Idea

This project's purpose is
to play an integral role in the intellectual life of the city. The site neighboring of the
Cultural Centre is designated for residential, offices, a hotel and commercial
center, whilst the land between the Cultural Centre and the city's main thoroughfare is
for the Cultural Plaza-
an outdoor piazza for the Cultural Centre as well as a welcoming space for the visitors.

Main architectural features

- All functions of the Centre, together with entrances, are represented by folds in a single continuous surface. This fluid form gives an opportunity to connect the various cultural spaces whilst, at the same time, providing each element of the Centre with its own identity and privacy. As it folds inside, the skin erodes away to become an element of the interior landscape of the Cultural Centre.

- The Museum faces out into the landscape - participating in the urban fabric of the city developing around the site. Its glass façade is slightly interrupted with the sculptural inter play between the outer skin and the ground.

- The interior is an extension of the natural topology of the site with the glass façade flooding the Museum in natural light. The ground surface of the Museum begins to fold and merges to the outer skin which allows the new extension to become part of the topography of the site, whilst ramps connect the ground floor with the mezzanine levels above.

- The Library faces north for controlled daylight and has its own entrance on this elevation. The reading and the archive floors are stacked on top of each other, and wrapped within the folds of the outer envelope. The floors fall to each other with ramps connecting them, creating a continuous path of circulation.
- The Library and the Museum are also connected by a ramp that leads through the ground floor of the Library to the first floor of the Museum. Additionally, the Library is connected to the Conference Hall via a bridge that 'flies' through the Library's entrance foyer. Its form leans into the Cultural Plaza to create the necessary inclination for the seating.

- The auditorium and its associated facilities have a direct access to the Plaza. The main entrance is located in the void created by the outer skin being 'stretched' between volume of the Museum and the Library tower. A secondary entrance is situated on the north side of the building.

Material

- 121.000 m*3 concrete, 194.000 frame works and 19.000 ton steel formed the R/C works.

- 5.500 ton structural steel carries the outer skin of 40.000 formed from Glass Fiber Reinforced Plastic (GFRP) panels, a total of almost 17.000 single panel of different geometry.

The material use shows the effort to confirm the views, spaces and functions the project demanded.

Programs

The Centre houses a conference hall, an auditorium, a library, a museum, a car park and food & beverage areas. The total construction built up area of the project is 101.801 sqm

The project consists of-

- 984 seated auditorium

- 1,556 seated conference room

- 406 and 255 sqm meeting rooms

- A total of 136k sqm landscaping area

- 4.200 sqm artificial pond

- 60.000 sqm closed carpark

Findings

The architect wanted to create the cultural plaza main focus of the project as a welcoming place for the visitors. The plaza is merged with the landscape as well as the building. The fluid form is a single continuous surface which gives an opportunity to connect the various cultural spaces. Besides, the functions and elements of the centre have separate identity and privacy. The material selection and planning of this project is one of the best example of constructing modern architecture.

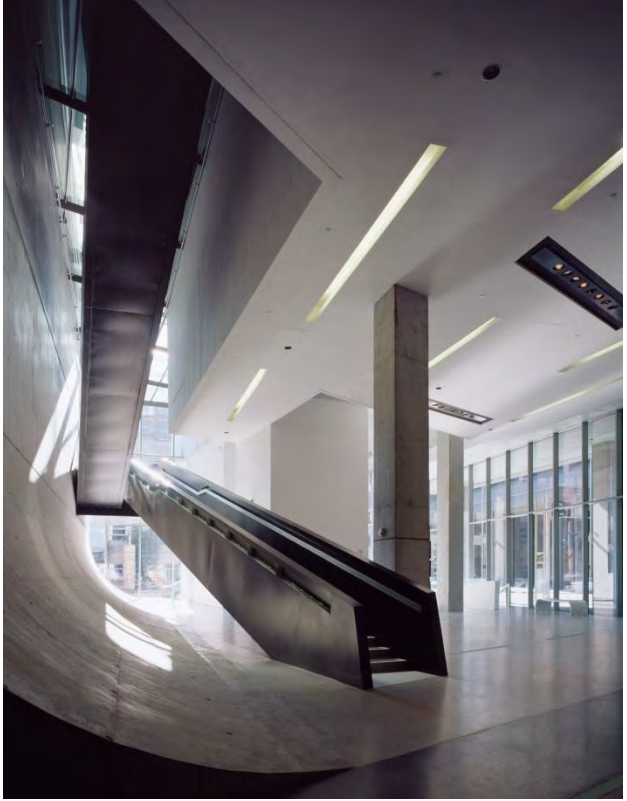**4.3 Case 02: Rosenthal Center for Contemporary Art**

Project brief

Architect: Zaha Hadid

Location: Cincinnati, USA
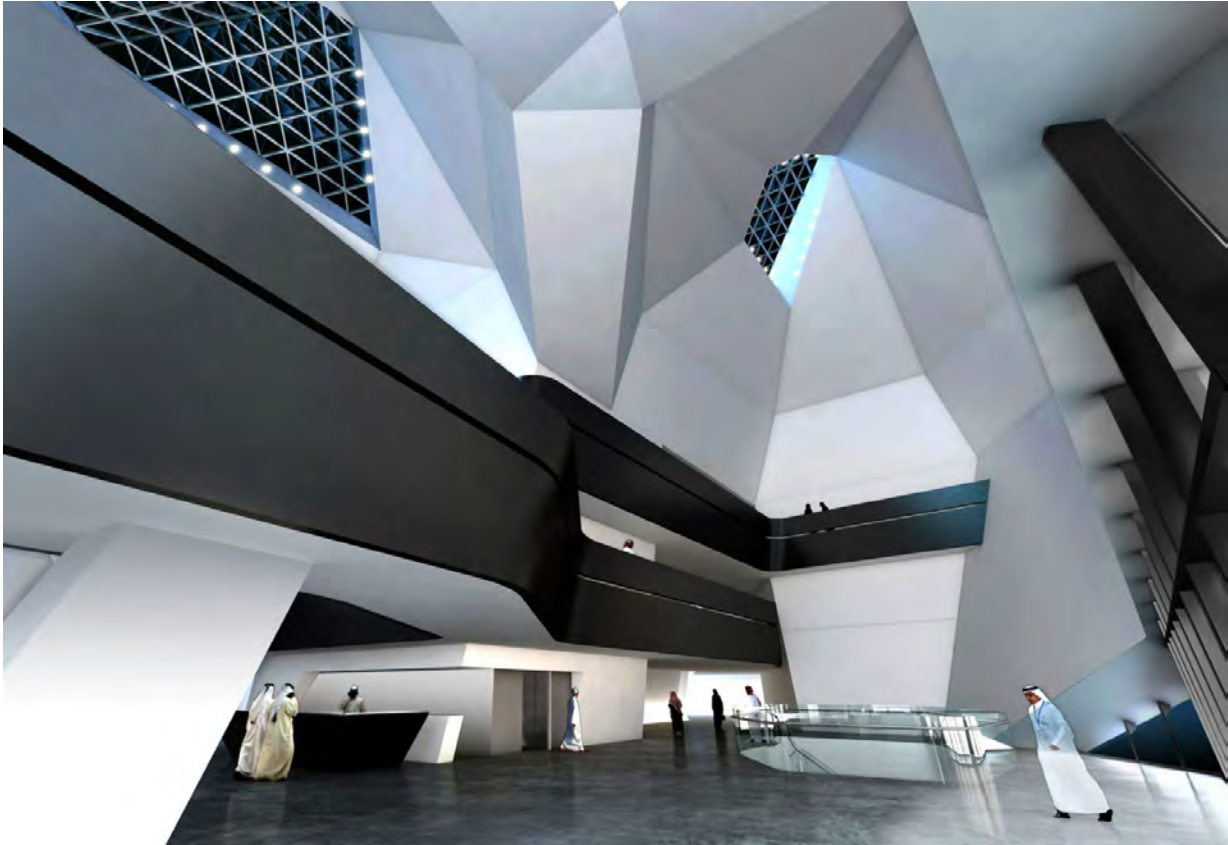
Site area: 11,000 square feet

Figure: Rosenthal Center for Contemporary Art

Source: Arcspace

Idea

Zaha hadid wanted to represent the forces of the people of the city. The masses show the energy of people.

Main architectural features

• The lighting sources have been distributed properly in the building. One major source and others are supporting sources.

• The building is smoothly blended with the urban context.

• Different heights galleries have been accommodated in the art center.

• The building seems as if it is floating.

Material

The concrete, steel and glass building features undulating levels and ramps to accommodate the varied shapes, scales and media of contemporary art. The galleries, that appear to*float over the main lobby, connect and interlock like a three dimensional jigsaw puzzle, allowing for unobstructed viewing from all sides.

Programs

The six-story 87,000 square-foot Center features 17,000 square feet of gallery space, the UnMuseum (a children's education center for participatory art installations, hands-on projects and other programs) and a 150-seat performance space, a bookstore, cafe kiosk and office facilities.

Findings

The center is located in a corner plot of a secondary road in the downtown. Thus it gets the positive impact of the surrounding. It is situated on a busy road, but perfectly performs it function. The site has surrounding functional effect on the center. As it has several food courts around it the center doesn't accommodate food facility. The approach for light is very easy and simple. It has the major light source which is from the top of circulation way. Other sources are from the side of the building. This project has some most simple ways to make it an experiential space. The stair plays a drama in the building. Rather than a straight cut stair for a boring vertical access, it helps people to think more deeply with it slow motion movement. The zoning is done keeping the administrative in middle. Performance spaces are in underground and in top floor. The exhibition spaces are accommodating in middle. The whole building flows with the urban context.

4.4 Case 03: Alvaro Siza Ibere Camargo Museum (ICM)

Project brief

Architect: Alvaro Siza
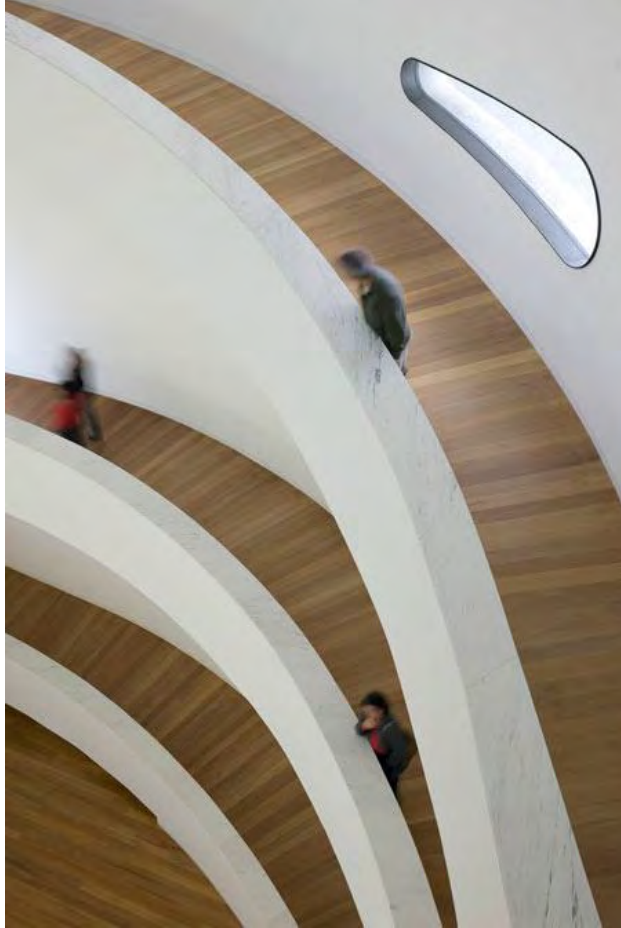
Location: Porto Alegre, Brazil
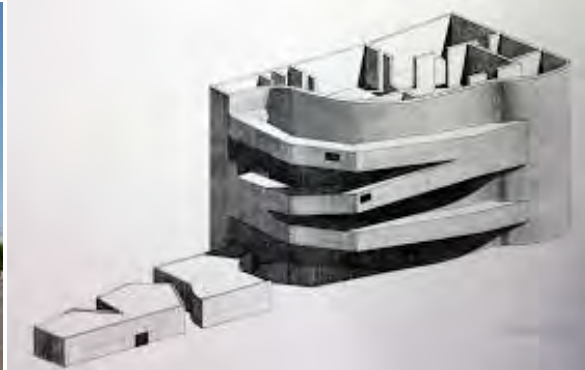
Figure: Alvaro Siza Ibere Camargo Museum (ICM)

Source: Arcspace

Idea

"Because of the steepness of the slope, the museum had to be developed as a vertical construction."- Alvaro Siza

Main architectural features

• The museum is located into a lush green hillside like a giant sculpture.

• The base of the building is a long platform, 0.90 meters above street level, under which part of the program areas are located. The main building volume cuts through the escarpment.

• The building is smoothly blended with the hilly site.

• The entry of the museum is under the concrete ramps that define the vertical space; open to the sky.

• The nine galleries and circulation ramps surround a towering central atrium, with the ramps extending to the exterior as enclosed walkways cantilevered

• Natural light enters the central atrium space through skylights or openings in the curved walls.

• The galleries are open to the atrium, or enclosed by four meter tall removable panels that allows for light to enter between them and the ceiling. The galleries on the top floor receive natural light, supplemented by artificial lighting, through double glazed skylights,

Programs

The museum accommodates the function of print shop, artists' studios and a cafe.

Materials

The basic material is white concrete as a means to establish a dialogue with modern Brazilian architecture.

Findings

The museum itself is an artwork. Each space from one gallery to another gives an experience. Architect has played with different shape punches and light.

Sudden framing to see outside green provides visitors a good pause. The building barely has indoor and outdoor as it has merged with the environment.

The circulation ramps are a special feature in this museum. Gallery spaces are also unusual. Curved ways, skylight, view of piece of blue sky-everything makes the whole space very artistic. The section shows flexible exhibition spaces and irregularity of museum journey.

Chapter 05: Program development

5.1 Rational of the program

5.2 Program derivation

5.3 Functional flow & program zoning

5.4 Program with required area

5.1 Rational of the program

The program has been selected to make the complex more public. The center houses all the functions which will help to make a cultural center. The major three part of the project are the cultural institute, the Shahid Minar area and the library. Auditorium , seminar rooms, art galleries are provided to arrange public functions in the center. The library, dormitory and VIP rooms are provided in a separate section to ensure the privacy and to avoid noise. Plaza will be provided as a welcoming space to connect various cultural spaces of the city. The purpose of the plaza is to create a melting point of the cultures of the place and the complex as a cultural hub. People would be able to know about the traditions and cultures through various events in the complex.

5.2 Program derivation:

The proposal has certain programs given. After analyzing lots of cultural center's programs, addition and subtraction was done. Rather than focusing on the center to be an introvert building, public facilities were given importance along the other programs. Souvenir shop, public cafeteria, plaza was added to make this place more alive.

5.3 Functional flow & program zoning:

The functional flow is based upon the zoning of the complex. The zoning is done according to public, semi-public and private zones. The cultural center and Shahid Minar area are the public accessible areas and the library and dormitory are the semi-public sectors. Gallery spaces are kept alongside of the plaza.

5.2 Programme Development

Program Name	Quantity	Square Feet	Total Square Feet
Auditorium	600	10	6000
Stage			1500
Green Room	2	500	2000
Dressing Room	2	250	500
VIP Room			500
Electro-Mechanical Room			500
Toilet	18	160	2880
Store			500
Total			15380

Program Name	Quantity	Square Feet	Total Square Feet
Seminar Room		100x10	1000
Toilet	4	160	640
Store			250
Audio Visual			200
Total			2090

Program Name	Quantity	Square Feet	Total Square Feet
Permanent Gallery			5000
Temporary Gallery			3000
Toilet	4	160	640
Storage			1000
Preparation Area			1000
Souvenir Shop			1000
Total			11,640
Program Name	**Quantity**	**Square Feet**	**Total Square Feet**
Fire Control Unit			500
Generator Room			500
Mechanical Room			500
Parking	250	128	19,200
total			20,700

Program Name	Quantity	Square Feet	Total Square Feet
Cafeteria	10	250	2500
Service Counter			400
Toilet Hand Wash			400
Employee Room	1		200
Load unload			100
Food Storage	4	100	400
Food Preparation			200
Cooking Area			250
Washing area			150
Trash			50
Toilet	2	160	320
Total			4920

Program Name	Quantity	Square Feet	Total Square Feet
Entry Lobby			1500
Reception			100
Waiting lounge			150
Director's room			300
Director's P.A.			100
Register			250
Asst. Register			150
Accounts office	3	80	240
Accounts store			100
Office	10	80	800
Prayer room			200
Conference room	10	50	500
Refreshment room			200
Toilet	4	160	640
Total			5230

Program Name	Quantity	Square Feet	Total Square Feet
Librarians room	8	200	1600
Director's room			300
Asst Director	2	200	400
General office	10	80	800
Total			3100

Program Name	Quantity	Square Feet	Total Square Feet
Lobby and Counter			620
Book receiver and distribution			300
General reading room	10	150	1500
Science reading room	10	100	1000
Reference reading room	10	100	1000
Newspaper reading room	10	100	1000
Disable reading room	20	50	1000
Open reading room	10	100	1000
Children reading room	10	100	1000
Book collection area			3000
Training room	10	40	400
Computer lab	20	20	400
Audio visual			200
ICT Unit	20	30	600
Cyber Cafe	10	20	200
CCTV room			250
Programmer			250
Office	4	80	320
Preparation area			500
Total			14,140

Chapter 6: Conceptual stage and Design development

6.1 Introduction

6.2 Analysis of Historical Timeline

6.3 Concept

6.4 Form Development

6.5 Zoning

6.6 Architectural Drawings

6.7 Museum Circulation

6.8 Renders

6.9 Model Images

Chapter 6: Conceptual stage and Design development

6.1 Introduction

The aim of this project was to create a cultural complex that will provide the mass

people Chittagong city, a platform to showcase and perform their cultural heritage. One

place to fulfill all cultural needs of the society.

6.2 Analysis of Historical Timeline

The site has an enriched history of a hundred year. Before discussing the present

situation the past should be studied. The timeline shows of the history of Muslim Inst.

and related important events.

1925 — First Established by Abdul Goni Sowdagor

1930 — First Programed by Dr. Khaled Koldrek

1925-1946 — During this period Political, Cultural and Social Program were organised

1953 — New Building established at K C Dey Road

1954 — Ekushe February Program was held

1968-1969 — This Institut e was grant By Govr. Zakir Hossain

1985 — Robindro Shommelon Program was held
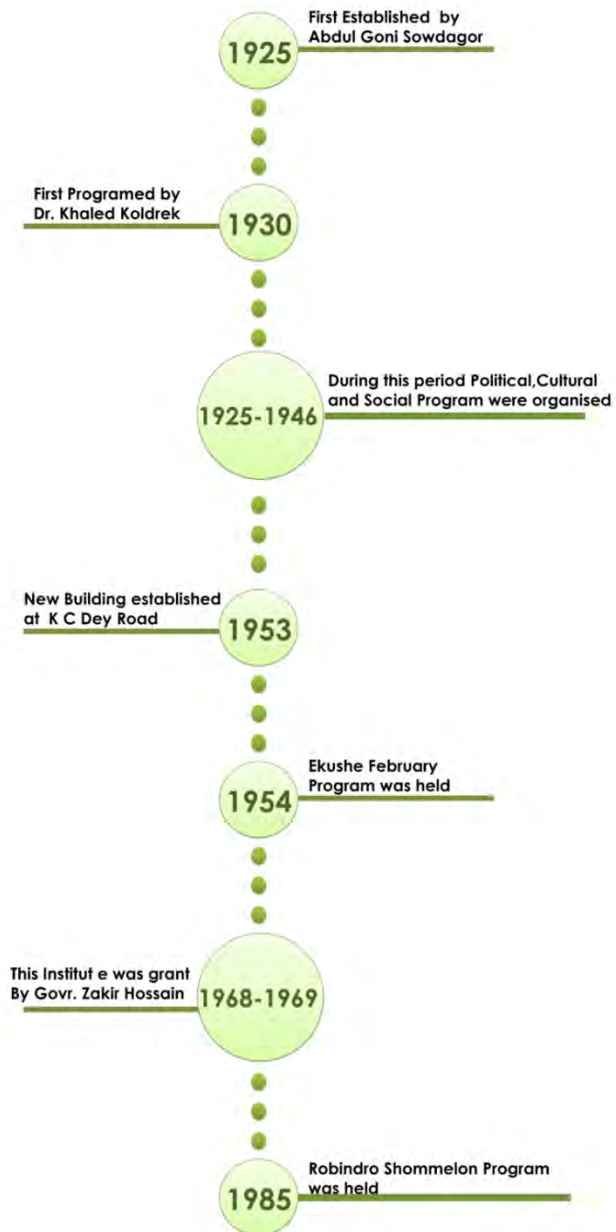
Figure: timeline Source: Author

6.3 Concept

The main concept is to connect the site which was divided by a primary road , by an elevated plaza. The plaza will be the melting point of every type of people of the city. The project is to facilitate the existing for the mass people.

6.4 Form Development
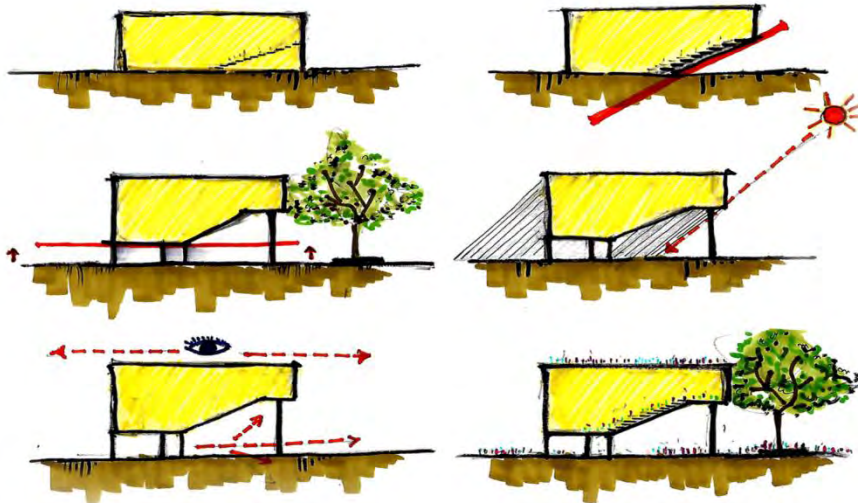
Figure: form development of auditorium Source: Author
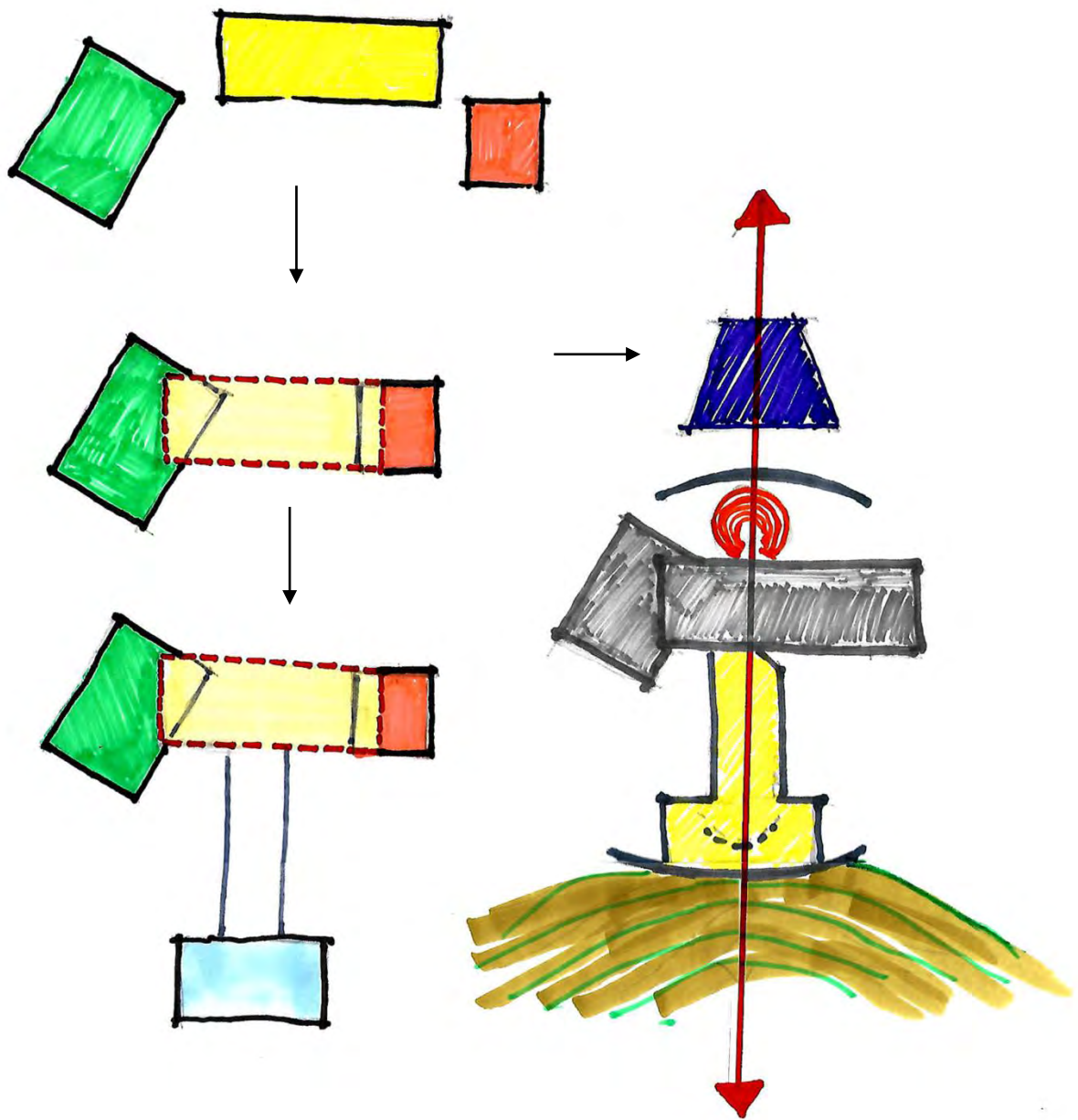
Figure: form development   Source: Author
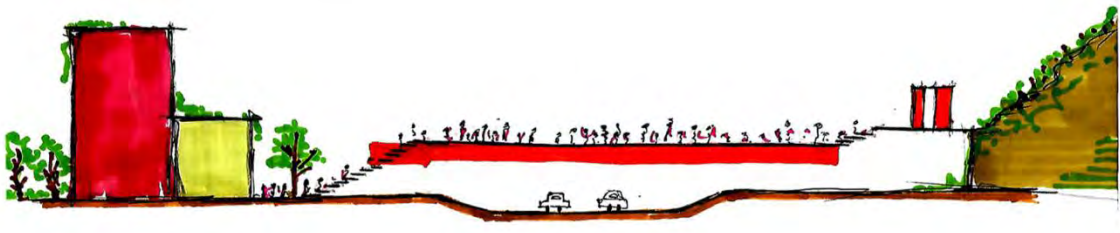
Figure: form development   Source: Author

6.5 Zoning
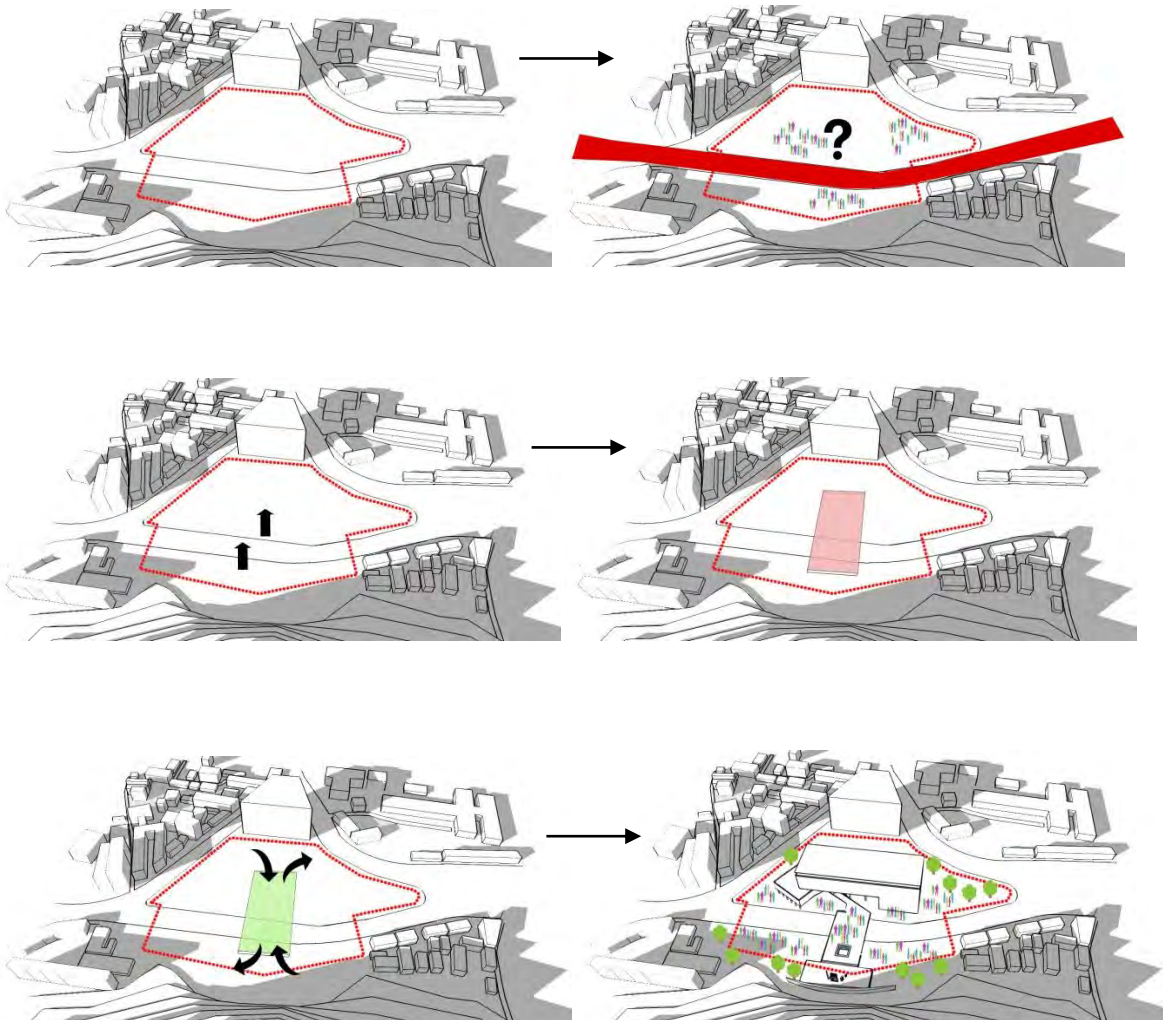
Figure: zoning Source: Author

6.6 Architectural Drawings

BASEMENT PLAN 01
Scale : 1/16" : 1'- 0"

BASEMENT PLAN 02
Scale : 1/16" : 1'- 0"
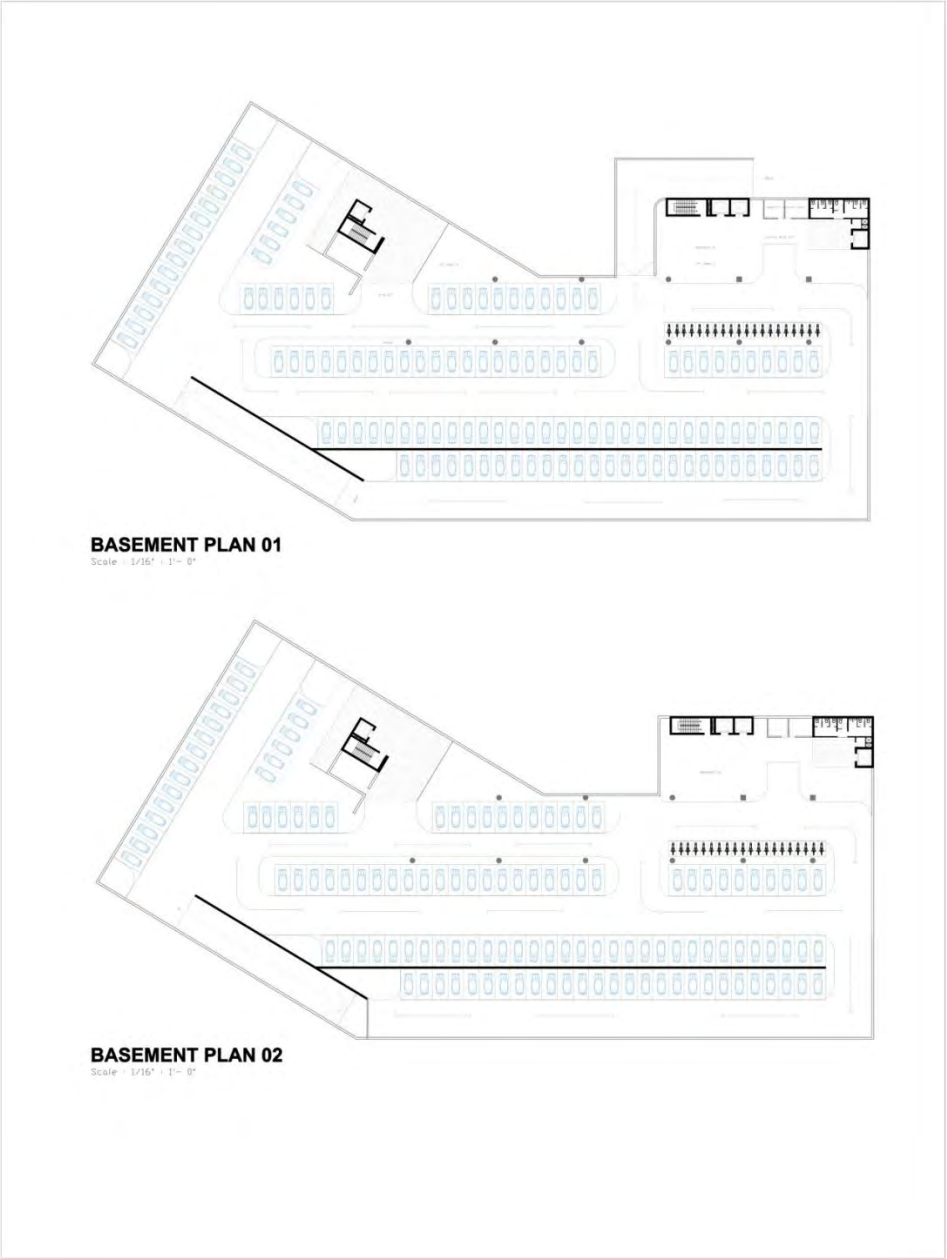
Figure: basement plans Source: Author

Figure: site plan Source: Author

GROUND FLOOR PLAN
SCALE: 1/16"=1'-0"

Figure: ground floor plan Source: Author

FIRST FLOOR PLAN
Scale : 1/16" : 1'- 0"
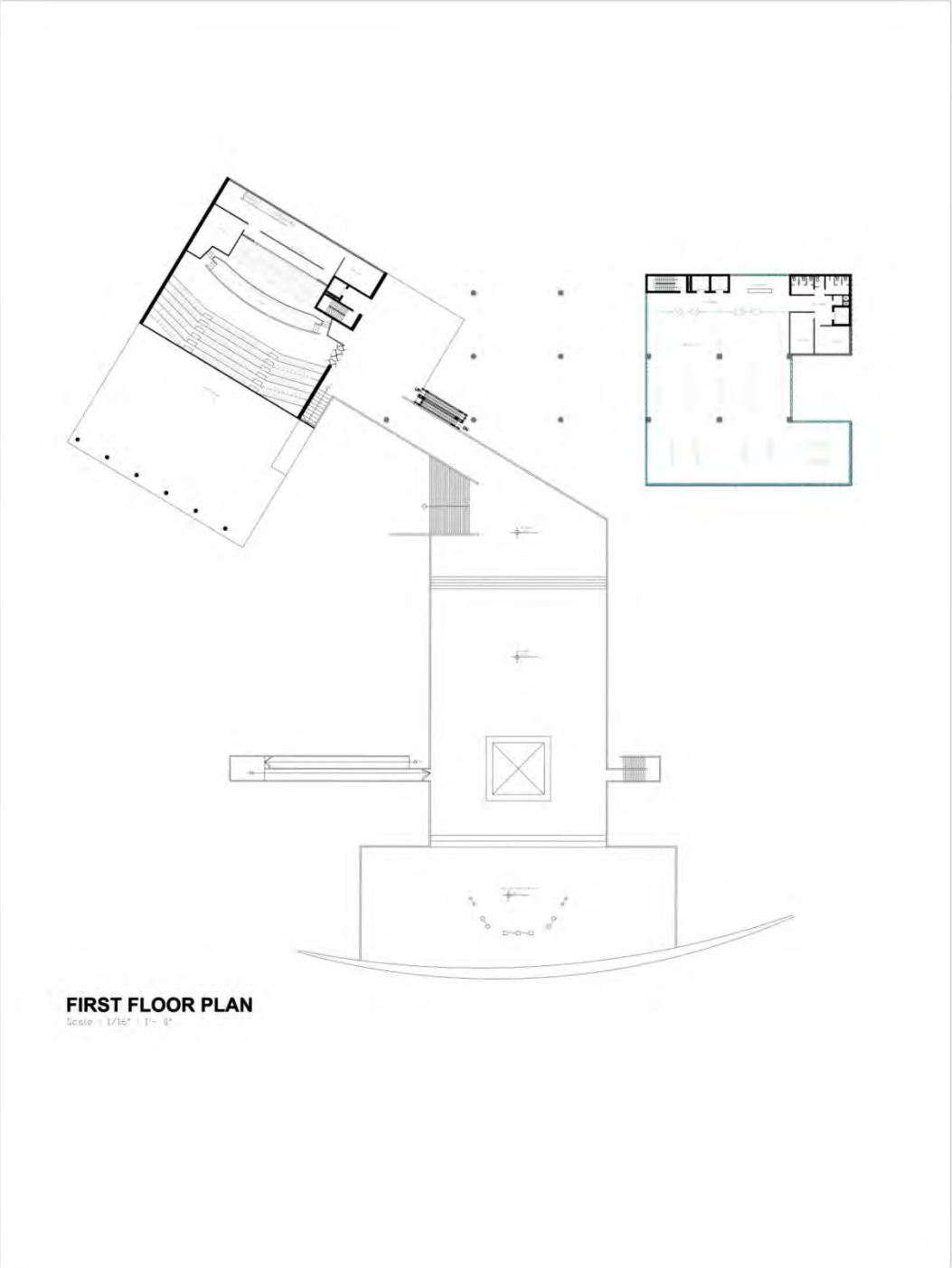
Figure: floor plans Source: Author
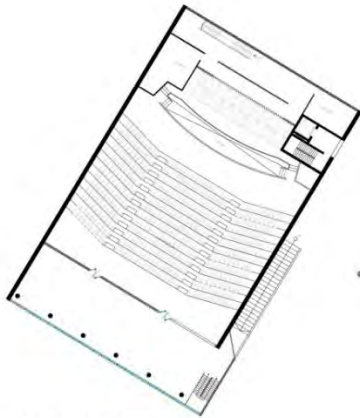
3RD FLOOR PLAN
Scale = 1/16" = 1'- 0"
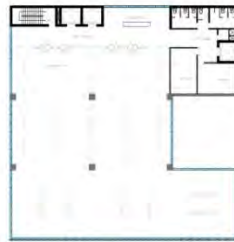
4TH FLOOR PLAN
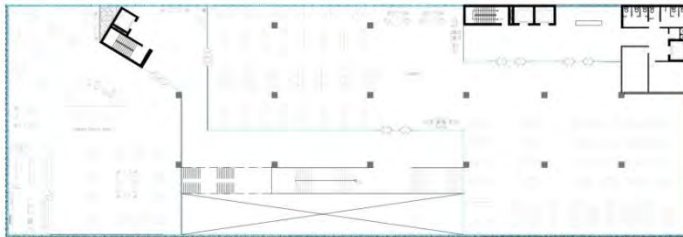Scale = 1/16" = 1'- 0"
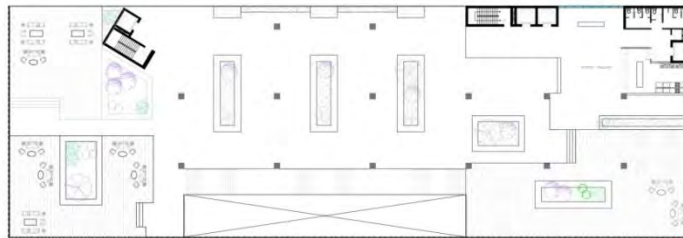
Figure: floor plans Source: Author

5TH FLOOR PLAN
Scale : 1/16" = 1'- 0'

6TH FLOOR PLAN
Scale : 1/16" = 1'- 0'
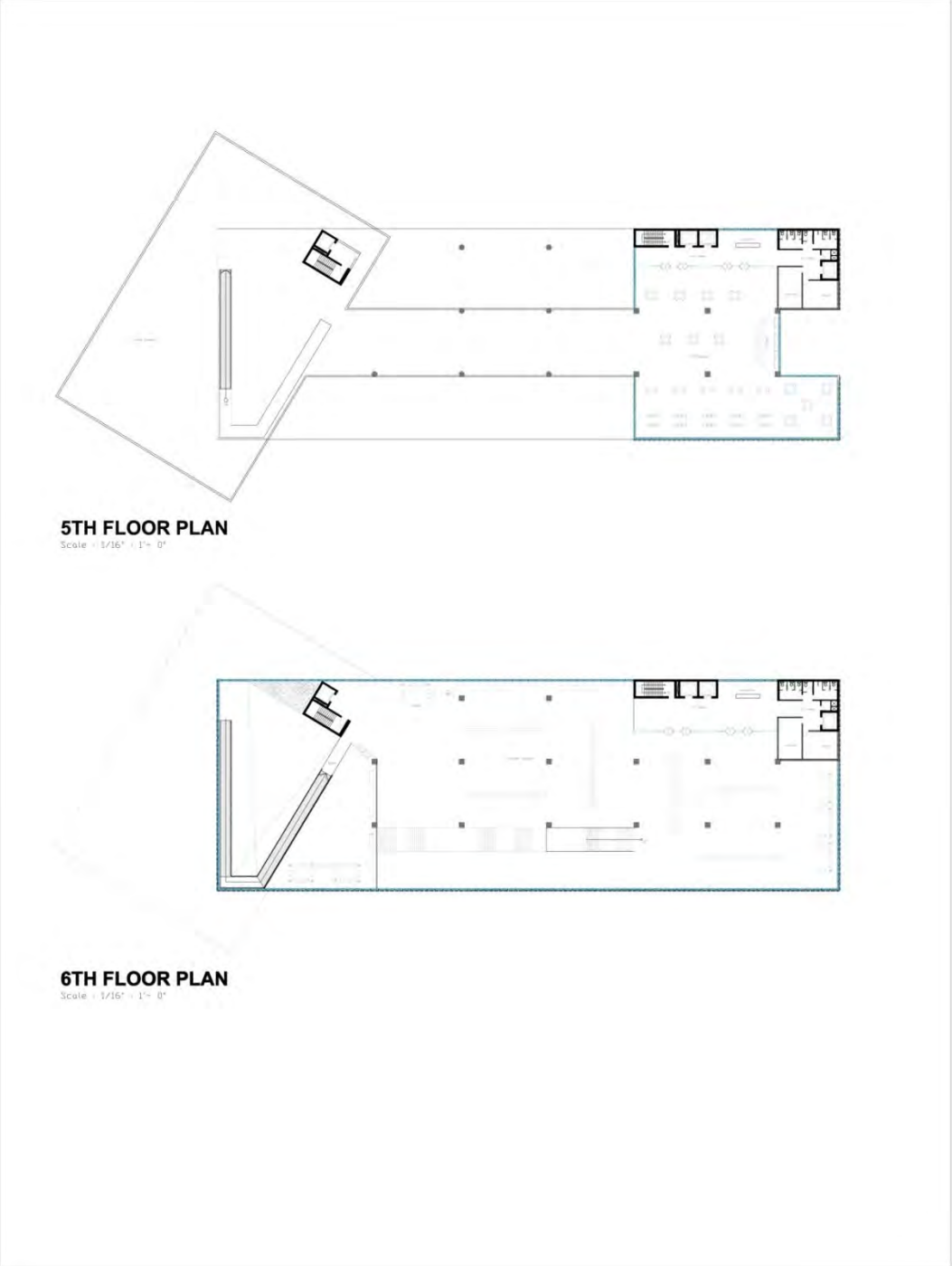
Figure: floor plans Source: Author

7TH FLOOR PLAN
Scale : 1/16" : 1'- 0"

8TH FLOOR PLAN
Scale : 1/16" : 1'- 0"

9TH FLOOR PLAN
Scale : 1/16" : 1'- 0"

Figure: floor plans Source: Author

Figure: west elevation Source: Author

Figure: east elevation Source: Author
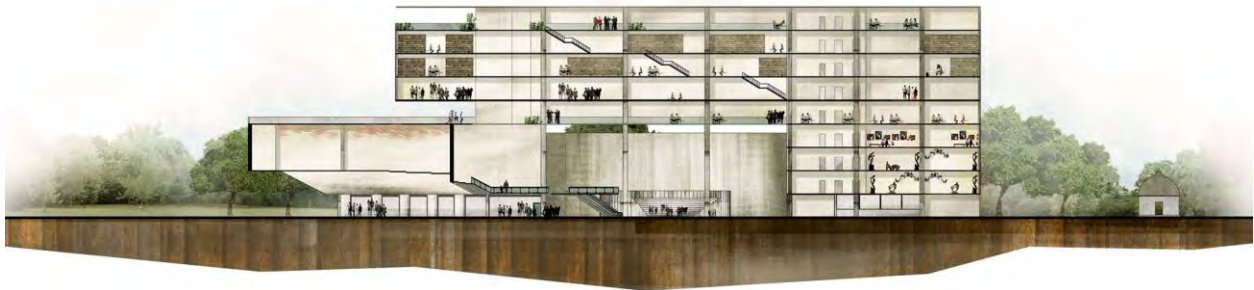
Figure: Sectoion A-A' Source: Author

Figure: Sectoion B-B' Source: Author

Figure: Sectoion C-C' Source: Author

6.7 Complex Circulation

SKY LOUNGE

LIBRARY

MUSEUM

ART GALLERY

CAFETERIA

AUDITORIUM

Figure: Circulation Source: Author

6.8 Renders

Figure: renders Source: Author

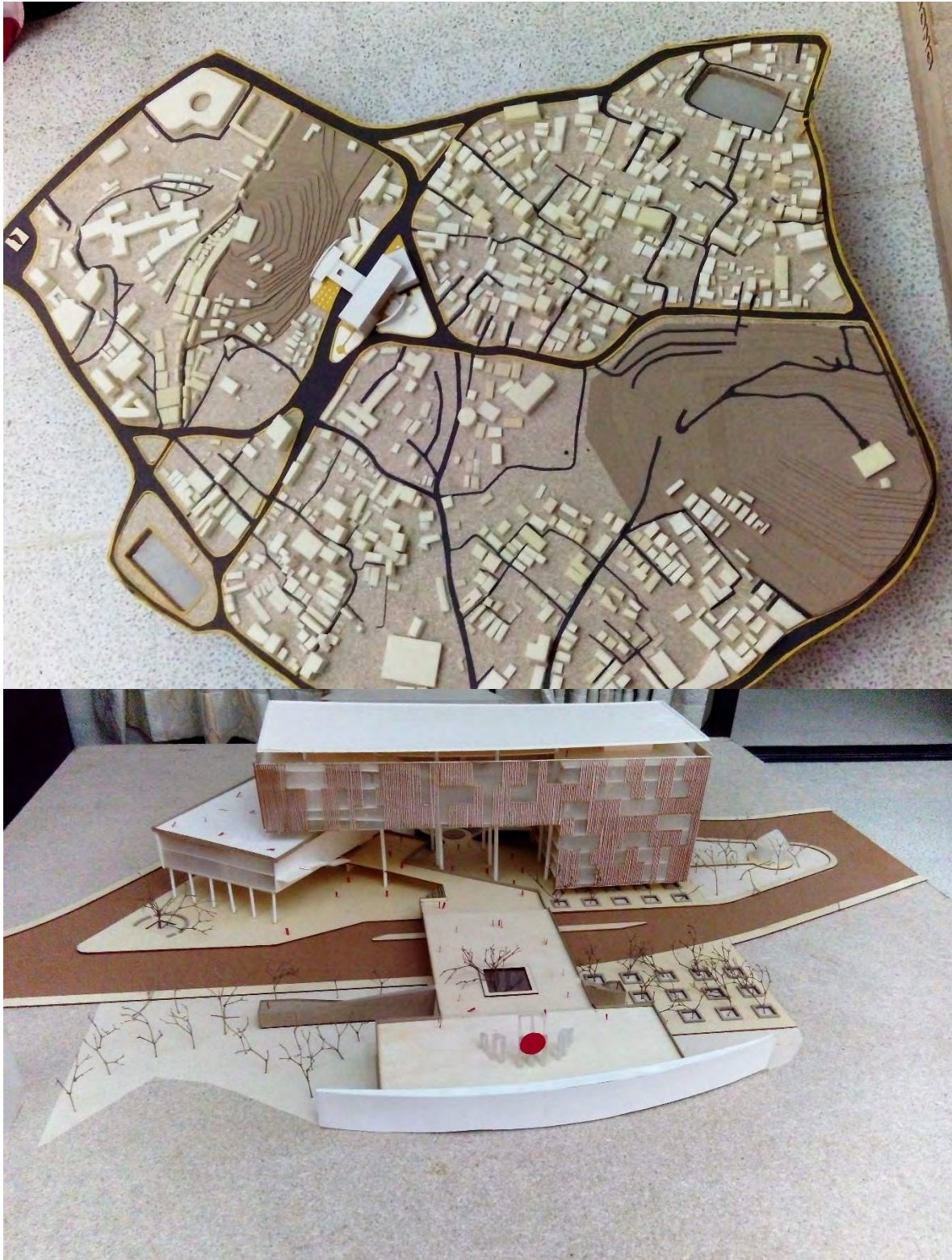Figure: renders Source: Author

6.9 Model Images

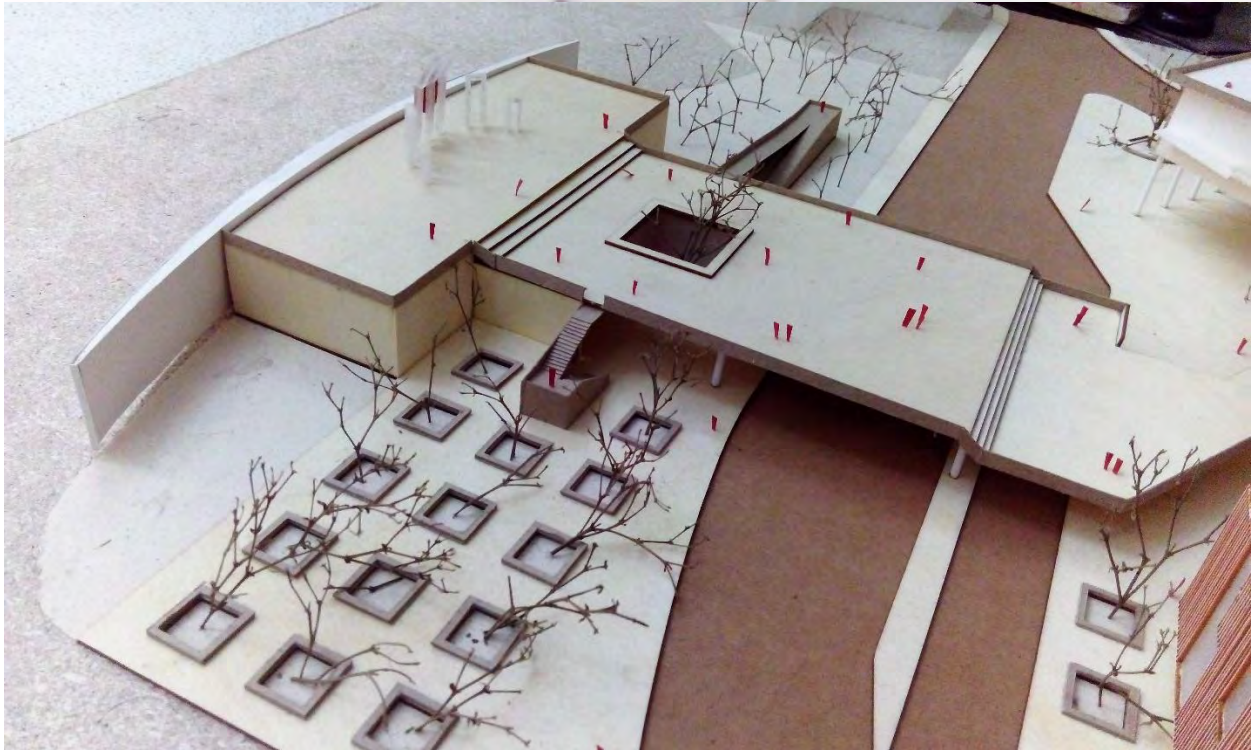Figure: model Source: Author
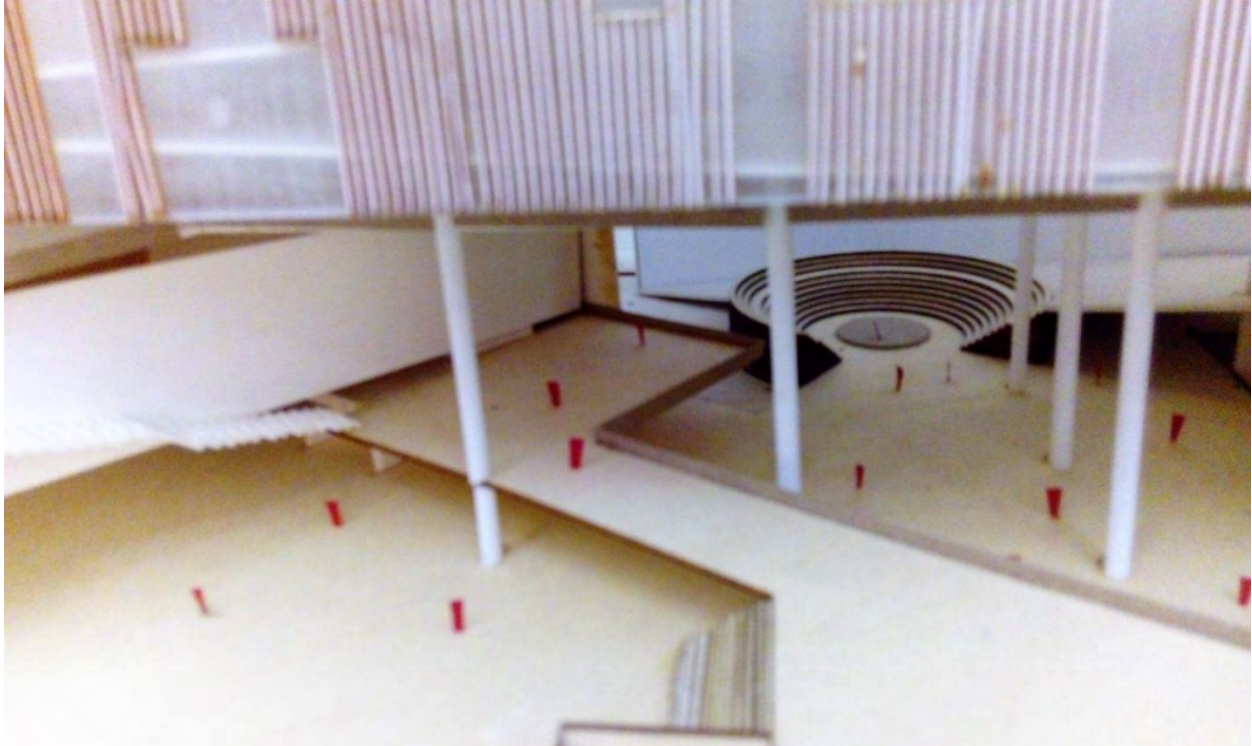
Figure: model Source: Author
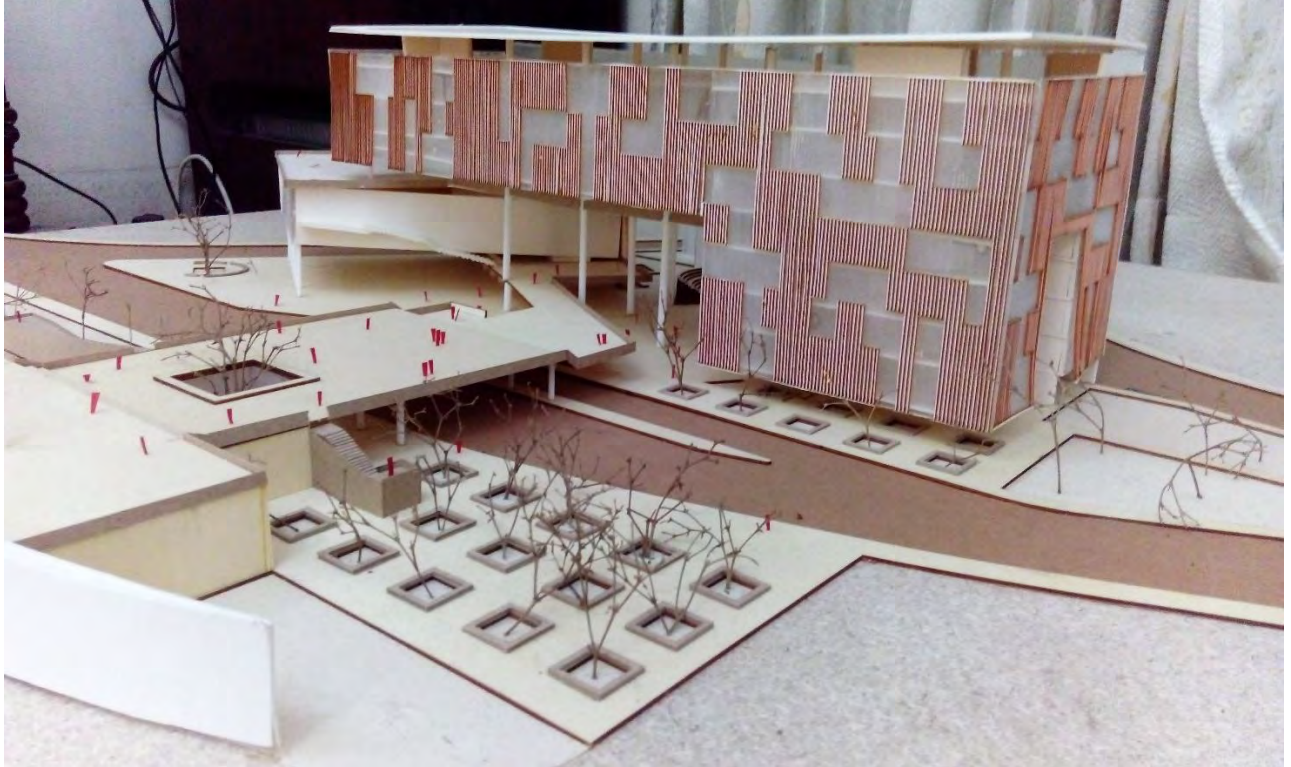
Figure: model Source: Author

Figure: model Source: Author

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