

**FACULTY OF FINE ARTS
AT JAHANGIRNAGAR UNIVERSITY, SAVER, DHAKA**

BY

shariful haque

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A.K.M. SHARIFUL HAQUE

Id_05308009

Department of architecture

BRAC University, Dhaka.

Abstract

Art plays an immense role in the life of society being a special, relatively independent and extremely complex phenomenon. It performs a number of extremely important functions. It is instrumental in the shaping of a definite world-view in individuals, in their understanding of phenomena of social reality, in developing their moral, political and other ideas. It develops creative thinking and ability for independent evaluation of reality and enriches man's spiritual world.

Acknowledgement

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Introduction

Education plays a vital role to develop humanity into mankind thus to overcome so many obstructions in this development there are various kind of education system. Art is a very important type of education. From the early age of civilization art is closely attached to the lifestyle of human being. Every people carry the seed of creativity from their birth and it blooms with the help of the surrounding environment and proper education. Art institute is established to create a positive environment for the young students where they can exercise their keen sense of art and can reach their goal. Jahangirnagar Fine Arts Institute is proposed to be another such ne arts institute that is to nurture ones talent. When one designs, he refers to the process of originating and developing a plan for a product, structure, system, or component with a specific intention. As a Final year student of Architecture it is a requirement of my curriculum to Finish with a thesis project. My intention was to develop a program and design accordingly the 'Institute of Fine Arts, Jahangirnagar University' in Savar, Dhaka. This dissertation will reflect the process I had to go through to investigate into Jahangirnagar ne Arts Institute.

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CHAPTER_01: Introduction

1.1. Project Background

As time is passing by people are becoming more and more aware of the importance of education and are growing interest in getting an undergraduate degree. Also recently the society is becoming more interested with the creative aspect of the world. Art, architecture, sculpture, interior decoration are not anymore an idea of luxury. Students chose to study such subject as per growing demand. Jahangiragar University has a spread campus on lush green environment, also to accommodate the growing number of students a Fine arts institute in their campus is proposed.

1.2. Funding body and Client

The main sponsoring bodies for this project are Jahangirnagar University along with Donation of Education Ministry. Client for this project will be the Jahangirnagar University, Faculty of Fine Arts along with all its teachers and students

1.3. Reason for choosing the project

Jahangirnagar University is one of the oldest Universities in Dhaka and the master plan was designed by the famous architect Muzharul Islam. Although the master plan he suggested is not even 5 % followed but still there remains a challenge in finding out the quality of spaces an art institute requires, providing the functional requirement, finding an appropriate location for fine arts institute in an already existing master plan and above all incorporating all these factors reflecting the spirit of Muzharul Islam's design. This project is important in our national context as it helps to establish the creative side of our nation. Moreover it will regenerate and revive the artistic mind of our culture. It will also help to take our country one step ahead with the flourishing creative industry.

1.4. Objective of the project

From the beginning the existing college is running with very few facilities and spaces, which is very less for their demand. But the artists from the institution are paying a good contribution to promote and to uphold the level of work to compete with international standard. So, the time has come to resolve the problems and thus aims of the project are:

- To take necessary measures to develop and reconstruct the college by providing all the modern facilities.
- To provide sufficient facilities for the artist of South Bengal to work, so that more students will get opportunity to involve themselves more deeply with fine arts.
- To preserve art, to promote art consciousness and to widen art activities in different parts of South Bengal.
- To make the students capable to compete in the international art exhibition and through these exhibitions they will promote out Bangladeshi Arts in the international level.
- To develop our life style, as art is closely attached to the life style of human.
- To enhance the learning process of our traditional art and culture.
- To build an architectural symbol, this will represent the Art and culture of this area.

1.5. Program

The program dented is a 4 year BFA (Bachelor of Fine Arts Degree). It is available for one who has finished their A levels or similar degree can appear for admission test for this course. After one gets a BFA degree he/she can go for MFA (Master of Fine Arts) degree in the same institute. Descriptive profiles of major functions

The Faculty includes.

1. Administration
2. Multipurpose hall
3. Exhibition hall
4. Library
5. Cafeteria

The faculty consists of the following departments:

1. Drawing and Painting
2. Sculpture
3. History of Art
4. Oriental Art
5. Printing
6. Ceramics
7. Arts and Crafts.
8. Graphic arts

Chapter 02: Site appraisal

2.1. Site

The university stands in Savar on the Asian Highway, popularly known as Dhakà-Aricha Road, and is only 32 kilometers away from the capital city. Spread over a land area of 697.56 acres the campus lies between the Bangladesh Public Administration Training Centre (BPATC) and the Savar Cantonment, on the north of which is the National Monument. The topography of the land with its gentle rise and plains is soothing to the eye. The water bodies sprawling around the campus make an excellent habitat for the winter birds that flock in every year in thousand, making bird watching a favorite past time for many.



Fig. 2.1.a. Preetilota hall from a distance

Source: <http://en.wikipedia.org/wiki/Savar>



Fig. 2.1.b. Open air amphitheatre

Source: <http://en.wikipedia.org/wiki/Savar>

Muzharul Islam started work on the master plan of Jahangirnagar University in 1967. He continued to work in this project till 1970 at which point the major portion of the master plan still remains unrealized. This wonderful master-plan which was a strong composition of angular lines and tilted squares was a masterful display of man made order in a continuous harmony with the site as his geometric layout left the vast water body on the site undisrupted and found a natural dialogue with it and the existing trees of this sprawling site. Muzharul Islam's sensitivity towards site it's trees and natural conditions and how to overlay a geometric order on it that would not disrupt it but rather enhance, it is a unique creative capability of his own.

The clustered red brick masses with their wonderful brick details, their interplay with the lush green foliage, the wonderful internal courts all create a complementary dialogue of built form and nature. In the book 'An Architecture of Independence the Making of Modern South Asia' Kazi Khaleed Ashraf describes the Jahangir Nagar University master plan as in the following:

The site plan, which sought to retain the natural condition of the site as much as possible, places administrative and teaching buildings in the center, with student dormitories located at one end and faculty and staff residence at the other. The tilted square motif emerged out of the dual considerations of using the building volumes to create spatial enclosures, and of giving each building the same degree of sun exposure and natural ventilation.

The plan also acknowledged that the campus would be built gradually. A large part of Islam's original plan remains unrealized. The plans for Jahangirnagar University reflect Islam's effort to propose an alternative city, to move away from the conventional morphology of city and country. Islam believes the distinction between the two reflects a social disparity that should not be perpetuated. At the same time he proposes that traditional climatic-environmental responses should be joined with the new world of science of technology. Although the Jahangirnagar plan incorporate a certain sense of collectivity and "urban" order through the formation of communal spatial enclosures, continuous facades, and some sort of street, they also respond to the essence of dwelling in the hot-humid delta; the buildings are arrayed in the geometric plan to be receptacles for "light, green and air".

2.2. Background of Jahangirnagar University

Jahangirnagar University established at Savar near Dhaka, in 1970 under the Jahangirnagar Muslim University Ordinance 1970. Its first vice chancellor took up office on 24 September 1970. It was formally inaugurated on 12 January 1971. The university started its academic programs with only 150 students enrolled in four departments: Economics, Geography, Mathematics and Statistics. Until 1973, it operated as a project. In 1973, the Jahangirnagar Muslim University Act was amended as Jahangirnagar University Act.



Fig. 2.2.a Halls in Jahangirnagar

Source: <http://en.wikipedia.org/wiki/Savar>



Fig. 2.2.b View of the inside

Source: <http://en.wikipedia.org/wiki/Savar>

The university is an autonomous body managed by an executive council known as the syndicate. Its statutes need ratification by the senate of the university, which meets at least once a year to do the same. The senate passes the annual budget of the university, reviews its academic matters, and elects, once every four years, a panel of three nominees for the position of its vice-chancellor. The selection and appointment is made by the President of Bangladesh, who is the chancellor of the university. The chancellor also appoints the pro vice-chancellor and the treasurer of the university.

2.3. Historical Background of Savar

The origin of the name Savar is thought to be an evolved version of the ancient 7th-8th century township of Sharbeshvar or Shombhar situated on the banks of the river known today as the Bangshee. It was the capital of the Sanbagh Kingdom then. A total of 13 ancient archaeological sites have been discovered at Savar. These are Raja Harish Chandrer Badi, Rajasan, Kotbadi, Gandaria, Karnapada, Kalma, Sulia, Dagar Mura, Mathbadi, Madanpur, Fulbadi, Konda and Pathalia (Jahangirnagar University Campus).



Fig. 2.3.a.Migrating birds in the pond

Source: <http://en.wikipedia.org/wiki/Savar>

Buddhist monastic remains have been found at least in three places, one of which is locally known as Harish Chandra Rajar Badi in Majidpur village to the east of the Savar Market bus stop. Archaeological excavations at Savar have been conducted recently at this site. Further to its east is Rajasan, another area containing Buddhist remains. In excavations, conducted here in 1925-26, traces of four structures along with some lintels of terracotta, Buddha images, and an inscribed Visnu image were found. The evidence as a whole pointed to 7th-8th century AD.

Excavations in the Rajbadi mound in 1989-90 revealed a square-shaped stupa enclosed by a wide wall. A silver 'Harikela' coin, a gold coin and a number of Buddhist bronze gures have been unearthed here. A date around 7th-8th century AD has been suggested for the remains.

Local legends suggest that King Harish Chandra excavated a total of 50 ponds in a single night. Of these the names of 30 ponds are known from different literatures one of which is said to be at Jahangirnagar University Campus. Most of these ponds have now silted up by natural processes or have been brought under human habitation. During the Bangladesh War of Liberation in 1971, Savar Cantonment and then newly founded Jahangirnagar University were some of the first targets of military swoop outside the capital following the 25th March. In December of that year, Savar was the last obstacle before the freedom fighters, entered the capital and the Pakistan army conceded defeat. Days before the end of the war, teenager Golam Dastagir Titu was killed in a direct encounter between the Pakistani army and the freedom fighters. The compatriots buried him near the main gate of the It is supposed from the pottery inscriptions from the sixth century that many foreign traders used to come here for business. There are also legends of the famous Bengali Buddhist monk Atish Dipankar having stayed at the Buddhist monastery at Rajashan for some time.



Fig. 2.3.b. Sculpture in front of the Library

Source: <http://en.wikipedia.org/wiki/Savar>



Fig. 2.3.c. Shahid Minar of the University

Source: <http://en.wikipedia.org/wiki/Savar>

Savar Dairy Farm Bangladesh Army constructed a memorial monument in honor of him. Marks of the War of Liberation Jatiya Smriti Shaudha (National Memorial Monument), mass grave in front of the National Memorial, and martyr memorial (for Golam Dastagir Titu) at the gate of the Savar Dairy Farm, "Sangsaptak" and Amar Ekushey Sculpture (in Jahangirnagar University Campus) were built.

Chapter 03: GEOGRAPICAL ANALYSIS

3.1. Site Possibilities



Fig. 3.1.a.Master plan at present Savar

Source: mehreen islam,NSU,2010

There are 3 possible site found for the ne arts institute within the campus. They are named site a, b and c.

Site A contains the most scenic beauty. It has a water body next to it and is very serene. Most outsiders come to this part to watch the migrating birds. It is in between the female hostel and the Commerce faculty of the campus.

Site B is right next to the central axis but it is a low land with a swamp within the site.

Site C is in at the south side of the campus. It is most secluded from all of the campus. It is currently used as the unofficial botanical research centre.

3.2. Proposed site

The site **C** is chosen towards the south of the existing master plan. As the university is growing conclusion was that the academic building is placed mainly following the central axial road. The site that was chosen follows the same pattern. Also on the north there is the Smriti Shoudho that holds an importance in not just the locality but the whole country.

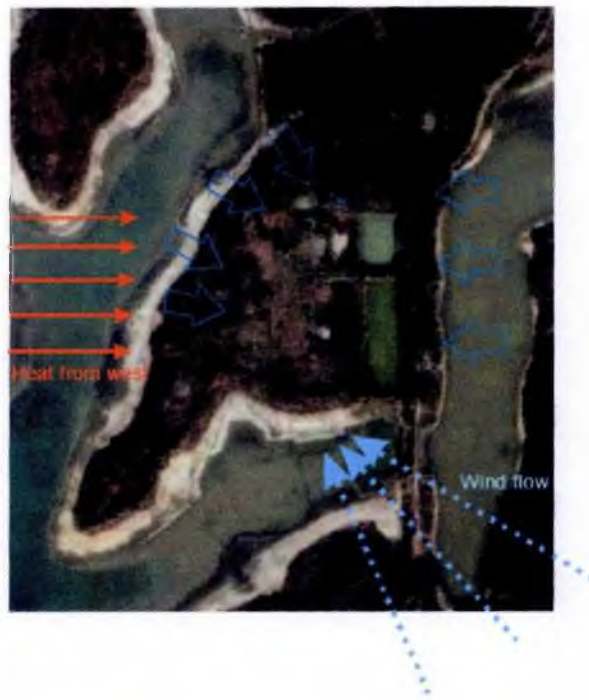


Fig. 3.2.a.Wind flow and heat directed to the present site

Source: mehreen islam,NSU,2010

As this site is basically surrounded by water body there will be wind flow from all the sides. Although there is a lot of exposure to the west façade, the west exposure can be reduced by proper shading in the west. There is a road in the east side but right after it there is a water body. There is a line of trees planted on the north and the east side.

3.3. Traffic Intensity

Most of the people that come to JU take the Aricha Dhaka Road to its east. There are 3 entries to the whole campus which allows the commuter buses to drop of students within the campus. Some cars travel within the campus but the most popular mode of transportation is rickshaw or pupil prefers to walk. As the campus is rich with scenic beauty walking is very popular. In current situation, the only way to access the proposed site is by walking or by taking rickshaws.

3.4. Built form of the area

At present there is no such permanent structure on the site. There is a one story temporary structure that is used for green house experiments and is built with corrugated iron sheet so that it can be taken off whenever necessary. There is a green zone in the north and the east side. There is a little water body dug for the experiments within the site. Other wise the site is surrounded by water on all its sides.



Fig 3.4.a. possible built form

Source: mehreen islam, NSU,2010

3.5. Photographs



Fig. 3.5 a. Different views of the site

Source: mehreen islam, NSU, 2010

View 1



View 2



View 3



View 4



Chapter 04: Literature review

4.1. Art and Its Evolution

Art is the process or product of deliberately arranging elements in a way that appeals to the senses or emotions. It encompasses a diverse range of human activities, creations, and modes of expression, including music and literature. The meaning of art is explored in a branch of philosophy known as aesthetics (Reed, 1976). Art is often intended to appeal and bond with human feelings. It can arouse aesthetic or moral thoughts, and can be understood as a way of communicating these feelings. Artists express something so that their audience is aroused to some extent, but they do not have to do so, on purpose. Art searches for what it is commonly known as the human that is basically what it is to be an individual. The degree of skill that the artist has, will affect their ability to produce an emotional response. In origin of art, like the origin of language is difficult to trace. Whenever it existed it appeared with its own mode or expression and techniques to which added the personal contribution of great artists of different ages. Whatever may be the mode of expression it always had certain purpose to full fill the nature of the purpose changed with different civilizations in different parts of the world. When we analyze the ancient cave painting we find a strong spiritual belief worked behind those great artistic works. The realistic figures of bulls and stick figures of man derived from traditional belief that by capturing the spirit of the hunted animal through realistic reproduction would ensure success in hunt. On the

other hand abstraction came to represent the human figures so as to avoid capture of the human soul.

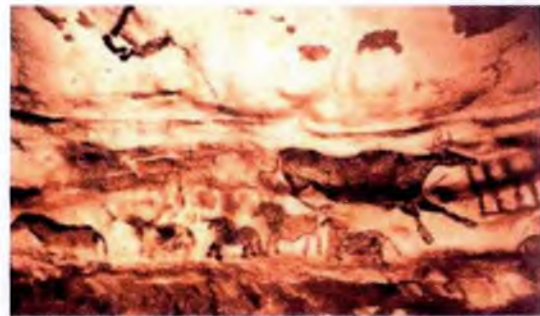


Fig. 4.1.a. and Fig.4.1.b. Earliest cave paintings found

(Source: www.images.google.com.)

In the Egyptian civilization the religious belief found expression in all their great artistic works. Here art and the architecture-the pyramids, worked together to magnify the spiritual aspirations of the Egyptians.



Fig.4.1.c Egyptian art

(Source: www.images.google.com.)

Greek Art found expression in their temple architecture and sculptures. In Greek art we witness the development of the concept of three dimensionally illustrated by free standing sculpture and by buildings standing in free relationship to the landscape. The attempts to express truthfully the inner organization as well as a fully balanced relationship to nature related from the Greek's interest in rational thinking.



Fig.4.1.d. Roman Painting of Theseus

(Source: www.images.google.com.)

The post impressionist especially Cezanne were the architects of the new vision. By their resolute warping of space by systematic employment of color for the representation of the basic form rather than the surface description, they established the precedent for the Expressionist , and the Cubist painters. Cubism began as a logical application of Cezannes method. It was essentially

a search for a new pictorial syntax, a new way to represent nature in a manner adequate to the age. As a basic style cubism was developed in its clearest and most classic expression by the Spaniard Juan Gris. However it was Pablo Picasso the greatest 20th century painter who established the basic grammar of modern art. The most prominent characteristic of the modern art movement is its new conception of space. In the past seventy years there has been a great many movements and schools, some of which are not localized in any city or even country.

The concept of art has undergone radical changes since Plato's time. The great Greek philosopher was the first man who tried to define what art is. Plato said "Art is no less any more than a mirror". He believed it to be something useless, like a mirror's reflection it had width but no depth. This view however changed with time. Today art is believed to be at the very root of every civilization. Released from the rules of ancient academics Modern Art is an invitation of free expression of one's feeling. Picasso the greatest 20th century painter says "Art is a lie which allows us to approach the truth – at least in so far as truth is discernible to us". Today's art world is so complex and diversified the best way to define art would be - art has no specific definition.

4.2. Institutionalization of Fine Arts

As it establishes itself over time, an institute develops certain values and attitudes and it becomes an institution. As an institute it states an ideology, with an ordering of place and a system of rituals within a wider scale and certain non-specificity, it matures an institution. So there are two kinds of situations: at the micro level the relationship of ritual and in the other at the macro level where the religious or ritual begins to change in scale in terms of attitude. So there can be one centre with one identity and many centuries with a totally different identity. The function of an institution is to evaluate ideas: it must grow outwards. While it has a centre, there are other components outside the periphery. It becomes a conduit for ideas, conveying faith, belief, and action of a certain kind, acquiring stable roots based on its open ended centrality. It operates at two levels simultaneously, both external and internal, with few beings as well as many, within and outside its defined boundary (Goutam, 2000). Institutions play a profound role in giving direction to the process of learning. Short-term gain is not the policy of any institution. Take religion for example, it never talks about immediate issues but the life after death, something profound that you cannot touch, cannot measure. It is profoundness that marks a highly accepted institution. What we are saying is that an institution should have linkages, be both closed and open and have short term progress and long term visions. Therefore, the daintiness as well as ambiguity becomes an integral part of the institution. It draws you within for two reasons: to have a religious interaction and to achieve long term aspirations. Such an institution is a highly positive force as opposed to one

that aims at short term objectives. When the emphasis remains on passing examinations, you are talking about short term goals based on a quick judgment of people, which is negative. On the contrary an institution should have no time limit, no spatial sense, and no measure. It is for this reason that ashram is a great institution. This is not just an academy but a place that trains individual the values of life. It is not restricted to the learning of Sanskrit shlokas or archery but teaches one how to operate in the world keeping one's values and discipline intact. Deep rooted in the centre of the earth, institution also has connection with the cosmic force. It grows both vertically and horizontally- wider, deeper and higher at the same time. It has a dynamism about it that conveys its aspirations to grow beyond limits and the existing centre. This is what marks a truly great institution; one that not only sends its students out to establish them in the world, but draws them back to gain from their experiences and wisdom, thus growing both horizontally and vertically. This means that the institute must also express the exultation of special careers it aspires to: it is not just a dynamic movement; it is a dynamic movement of tremendous aspiration. Until the 17th century artists like other craftsman learned their craft by apprenticing to practicing professional artists. Then in France were found the 'Academic Royale Peinture at Sculpture' and Ecole Nationale des Beaux-arts. The former established the form of art education in Europe for many generations. The Italian academies were established before the 17th century. The movement for art training in general education was largely a product of the 19th century. ne artists should be self-motivated and self reliant, content of their creative abilities in a world of intense competition and rapid changes. In an institute of Arts we believe that

fine arts students need a special kind of instruction to prepare themselves for the challenges of the profession. The most direct and inspiring way to achieve that instruction is to place aspiring artists in proximity to and have them guided by professionals who are themselves innovators of experience and stature. The faculty should be diverse and flexible and permit a broad range of ideas and expressions to surface and at the same time, a degree of consistency and stability. The fine Arts institute should have highly personalized plain and varied program in order to allow students to discover their individual talents. It includes drawing, painting, printmaking, sculpture, video and performance. Programs are structured individually with carefully supervision at every stage of development. The opportunities for Fine artists to have a life that is both economically and creatively rewarding are much greater today than in the past. But for artists, past and present, the value of a formal art education supports the real purpose for pursuing art as a lifetime work- the deeply personal rewards to be gained year after year through the commitment to the process of art.



Fig. 4.2.a. Royal Academy of Arts, London.



Fig. 4.2.b. National Academy of Design, New York

4.3. Chronological Development of Fine Arts

Serial No.	Year	Country	Academy	Note
01.	1563	Florence, Italy	Accademic Di Disegno	first known fine Arts Academy in History
02.	1575	Perugia, Italy	Accademia Di Belle Arti	
03.	1577	Rome, Italy	Accademia Di San Luca	
04.	1652	Turin, Italy	Accademia Alberitina De Belle Arti	
05.	1705	France	Accademia Des Beauxarts	Originally it was academic Royal De Painter Et De Sculpture, beginning in 1948
06.	1754	Copenhagen, Denmark	Det Knogelige Akademie for De Sknee Kunster (The Royal Academy of the Fine Artso)	
07.	1557	St. Petersburg, Russia		It was originated by count Shuvalow. Later reestablished in Moscow in 1947
08.	1668	London, UK	Royal Academy of Fine Arts	
09.	1770	Vienna, Australia	Akademi Der	rst started as a school in 1692. Later turned into academy
10.	1816	Rio-De-Janeiro	Accademia Des Belos Arts	

11.	1825	New York, USA	National academy of Design	The rst president of the academy was S.F.B Morse, the inventor of electric telegraph.
12.	1947	Moscow, USSR	Academy of Fine Arts of USSR	
13.	1974	Dhaka, Bangladesh	National Academy of fine arts Bangladesh	first president of the academy Dr. N. Islam

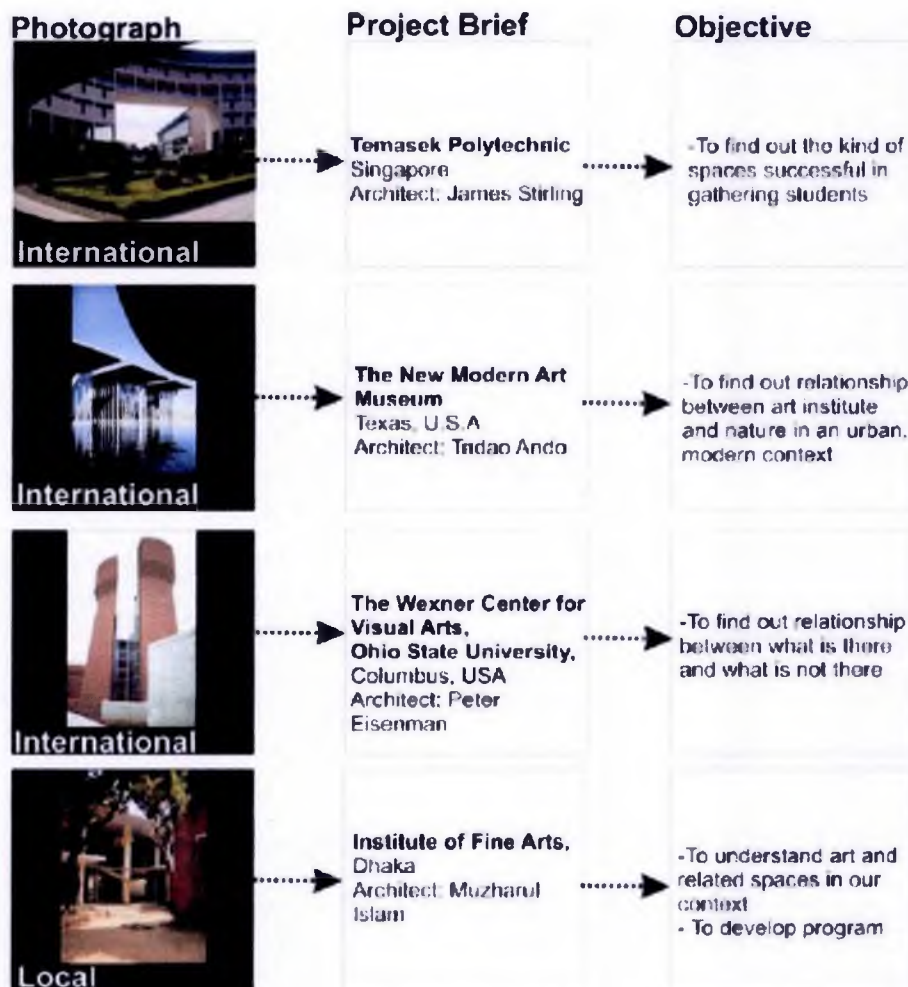
4.4. Fine Arts Institute in Dhaka

The fine Arts Institute in Dhaka has gone through a rough 50 years and more. For Bengalis this introduction of Art is a pride that has shown them the way to modernism. It officially started in the year 1948 around September-October as the Government Institute of Arts. Before this institute students would rather go to Shantiniketon or other institutes in India. Also this was possible by the ones that are financially solvent. Many would finish their Matriculation and go to India for a degree. Zainul Abedin would teach in Calcutta Art Institute around that time. Around 20th century some other artists like Hemem Mojumder, Atul Bose, Ronoda Ukil, Sharoda Ukil, Paritosh Sen, Shankha Chowdhury from west Bengal and Abedin gained popularity as all Indian artists. Few years before India and Pakistan was divided they were given the option to join as high officials in government. Zainul Abedin did not want to continue in India so along with some other Muslim teachers he decided to come back to Pakistan. Other teachers were: Shafiuddin Ahmed, Anwarul Haque, Shafikul Amin, Draftman Ali Ahsan and Woodcut teacher Habibur Rahman. Although they were all teachers other than Zainul Abedin and Shauddin Ahmed rest were

appointed in the Muslim quota. Artist Qamrul Islam graduated in 1947. Few days before the 14th August 1947 these teachers came to Bangladesh with dreams of opening an art institute in Dhaka. Dhaka was a small city then and as soon as they came to Dhaka their dream was shattered they were sent to different art schools in different locations to teach. Some were sent to Armanitola School, some to Chittagong and they joined there as the Art teacher. Mr Qudrot I KHoda was the D.P.I then. He was very interested in forming an art art Institute in Dhaka. Unfortunately the government then was allocating very less budget for Dhakas education and their dream was becoming impossible. Nonetheless Zainul Abedin did not give up. He would set meeting with Khuda regarding the Art institute he dreamt of. It was difficult then to find vacant buildings that could be used as the institute. Finally in 1948 around June-July a new budget was approved that assigned a small mount of money for this institute.

CHAPTER_05: Case Study

In this section I am going to discuss four different case studies that will facilitate my final design. These projects are discussed below:



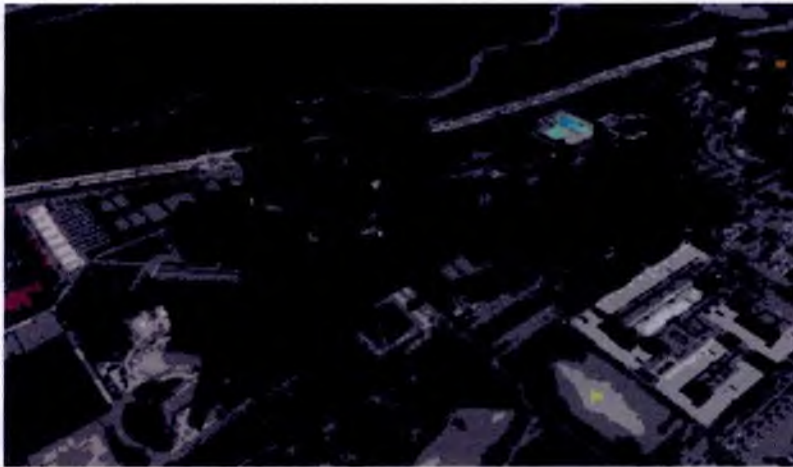
5.1 Temasek polytechnic, James Stirling, Singapore

Architect: James Stirling

Location: Temasek Singapore

Type: Polytechnic Institute

Area: 30 hectare



Top view to show the 3 dimensional massing of the building

Fig. 5.1.a master plan and different views



Master plan showing different function

Fig. 5.1.b master plan and different views

As a part of my thesis I had to look into many case studies. Temasek polytechnic Temasek Polytechnic houses different schools of applied science, technology, business and design on a 30 hectare site located between Tampines new town and Bedok reservoir at the eastern end of Singapore.

The facilities are to accommodate 11500 students with 1500 academic and support staff. The raised entrance plaza, opening towards Tampines Avenue and enclosed by the Horse shoe administration building frames a panoramic view towards the reservoir. Public transport is accessed by means of a covered footbridge which connects the plaza to bus shelters situated on either side of Tampines Avenue.

A promenade linked with banks, shops, exhibition galleries and entrances to each of the schools form the base of the administration building, an auditorium and multipurpose theatre with shared foyer available for public use and entered from Tampines Avenue are situated beneath the plaza. The four Schools are organized along pedestrian concourses which radiate from the promenade and are sheltered by the upper levels of accommodation that allows for expansion to occur at their extremities. The design optimizes vertical and horizontal movement, with densely used spaces such as lecture theatres situated on or below concourse level. Each school has its own student canteen overlooking the park. The plaza promenade and school concourses form an armature, a pedestrian network that connects academic areas with all facilities less than five minutes walk from the centre.

5.2 The New Modern Art Museum

Location: Fort Worth, Texas

Architect: Tadao Ando

Site Area: 10.96 acres

New Building Area: 153,000 square feet

Existing Building Area: 42,000 square feet

New Building Gallery Space: 53,000 square feet

Existing Gallery Space: 10,000 square feet

Building Type: Art Museum



Fig.5.2.a the new modern art museum plan



Fig.5.2.b. the new modern art museum perspective

The building is located in Fort Worth's celebrated Cultural District, directly opposite the Kimbell Art Museum, designed by Louis I. Kahn, and near the Amon Carter Museum, designed by Philip Johnson. The Modern Art Museum maintains one of the foremost collections of post-war art in the central United States, consisting of more than 2,400 significant works of modern and contemporary international art. Tadao Ando's design embodies the pure, unadorned elements of a modern work of art. Massive planar walls of architectural concrete boldly express the building's basic structure while protecting the collection within.

Forty-foot-high transparent walls of glass framed in metal surround the concrete envelope, providing magnificent public circulation areas from which to view the surrounding building, the large reflecting pond, outdoor sculpture and the landscaped grounds.



Fig. 5.2.c outside view from the interior

The desire to use diffused and reflected natural light within the gallery spaces was a major influence on the building's design. Immense cantilevered cast concrete roofs shade the building's exterior and accommodate the introduction of natural light into the gallery spaces by supporting sophisticated systems of continuous linear skylights and clerestory windows. Supporting the concrete roof slabs are ve forty-foot-tall concrete Y-shaped columns. By day, the new Modern's setting, on eleven naturally landscaped acres, including areas for outdoor sculpture and a large reflecting pond at the building's edge, will provide a restful complement to the Modern's architectural strength. By night, with the concrete walls bathed in an even glow of light, the transparent glass and steel galleries will appear as large lanterns floating on and reflected in the pond.



Fig. 5.2.d. Different views from outside

The new Modern features 53,000 square feet of gallery space, making it second in size only to

The Museum of Modern Art in New York in terms of gallery space in this country dedicated to modern and contemporary works of art.

A variety of gallery spaces can be accommodated throughout the two levels of the new Modern by the simple modularity of the building's design, combined with three double-height volumes that will allow dramatic presentation of sculpture.

The building's two levels will permit the Museum's curatorial staff to display works from the permanent collection on one floor while hosting a major traveling exhibition on another. The new Modern's 5,600-square-foot Education Center will include three separate classrooms for hands-on art activities and lectures and will be served by its own entry pavilion. This improvement will keep tour congestion away from the main entrance and will provide adults attending evening classes with close, convenient access to the Education Center when the main entrance is closed.

The new auditorium facility will seat 250 people and, due to the incorporation of an innovative acoustical design, will be able to accommodate lectures, film festivals, and musical performances. Combined with the adjacent 250-seat cafe, with its full-service kitchen and outdoor dining terrace overlooking the reflecting pond, the auditorium complex will provide an exciting and convenient meeting and conference site for community and business groups.

5.3. The Wexner Center for Visual Arts, Ohio State University, Columbus, USA

Architect: Peter Eisenman

Designed: 1983

Completed: 1989

Program: Exhibition space (12,000 square feet), Im and video theatre,
a performance space, a Im and video post production studio,
a book store, café Library.

Laboratories.

Classrooms.

Storage facilities.

Built Area: 14000 sq-ft

Material: Concrete, metal, glass, brick tiles.

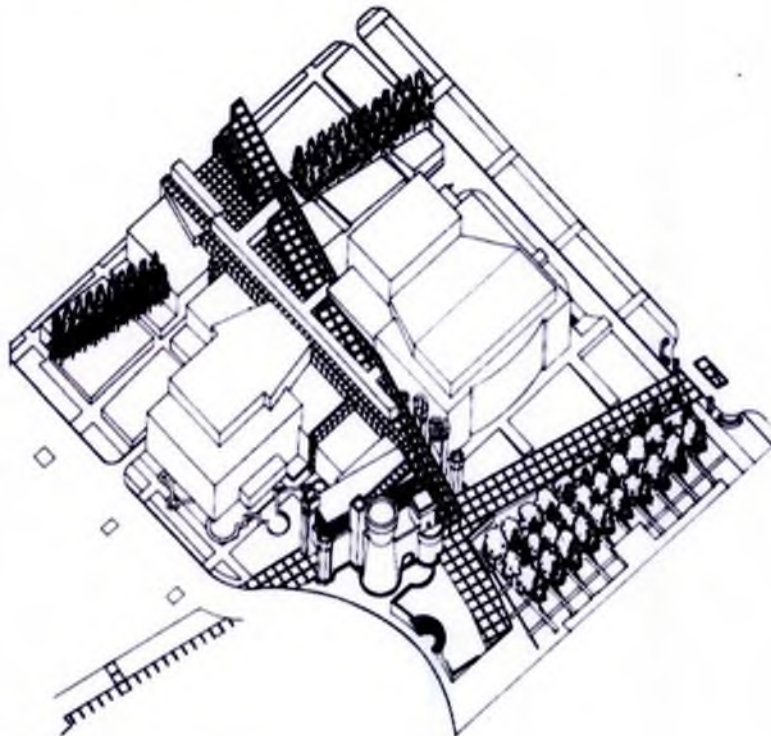


Fig.5.3.a. Dimensional view of the centre

The concept of the project is based on the most literal translation of “in-between-ness” one of the very important ideas of Eisenman’s theoretical and architectural practice. In this project the architect distinguished between the presence of absence, and absence of presence. It is through this distinction that he attempts to activate absence and operate simultaneously with presence and absence in order to critique the anthropocentric tradition in architecture which represses absence.

The idea of gridding and then shifting of those grids three dimensionally formulate the project. The evolved spaces are then organized for different functional purposes.



Fig. 5.3.b.Exterior view



Fig. 5.3.c.Exterior view

Three dimensionally shifted structure overlapped on each other becomes especially dominant feature that serves as a veil covering a complex series of interior spaces, successfully screening each of them from view.

Eisenman's vocabulary for the Wexner is a meeting of a technique familiar in his work - the use of the grid - with more unfamiliar inclusions for him - historical and contextual references. The partial 'ghost' of the Ohio State militia's armory once on the site, but destroyed by fire in 1958, has been shifted off its original foundations, somehow resurrected and combined with a 'recollection' of nearby Native American burial mounds, broken, smoothed-over and inserted into three dimensional grids at $12\frac{1}{4}^\circ$ odds with each other between two existing buildings. There are different grids like 24' grids, 48' grids, 96' grids, some structural grids, and other grids with columns not reaching the floor. Some are said to recall the surveying grids of the United States' nineteenth century westward expansion. Others, the street and university campus grids intersecting at the $12\frac{1}{4}^\circ$. The meeting of the city and campus orientations is successful in the scheme, but certainly not as compelling in experience as diagrammed out in line so repeatedly as a kind of logo for the Centre.



Fig.5.3.d. Exterior view



Fig.5.3.e. Exterior view

The building program for the Wexner Centre at its most defined entailed the linking of two existing buildings on the Ohio State campus (auditoriums and halls of differing sizes), while providing a university centre which could encourage and stimulate the creation of art. The real task, however, was to create some high-powered architecture, using the malleable museum/ arts program as the vehicle. When the dust settled, what Eisenman has termed a building "waiting to come into being" was moved forward from the inbuilt edge.

5.4 Institute of Fine Arts, Dhaka

Architect: Muzharul Islam

Location: Shahbag, Dhaka.

Client: Directors of education.

Covered area: 3,200 sq. m.

Type: Art academy

Total cost: 9,00,000 Tk

Year of completion: 1955

Institute of ne Arts started its artistic journey in the year of 1948. Its name was Government Institute of Art at that time. Zainul Abedin, the talisman of Bangladesh, who was a teacher in the Calcutta Art College, he moved to Dhaka when the partition of Bengal took place in 1947. Subsequently, he lobbied with the education authorities for the cause of an art school in the newly born capital city Dhaka. He was in collaboration with Quamrul Hasan, Anwarul Haque,

Safiuddin Ahmed, Habibur Rahman and Sayed Ali Ahsan. Despite the opposition of the orthodox people, their collective efforts were soon crowned with success.



Fig. 5.4. a. Louvers in the south east

The institute was set up with Zainul Abedin as its principal and classes began in November 1948. When the class began Artist Anwarul Haque served as an acting principal because Zainul took his new responsibility as the chief designer of Information and Broadcasting Department of Pakistan Central Government. In March 1949, he took his post as principal of the institute. Some notable students of the first batch were Aminul Islam, Hamidur Rahman, Abdur Rahman Bhuiya, Abdul Kader, Mohammad Ismail and Alfaz Uddin among others.

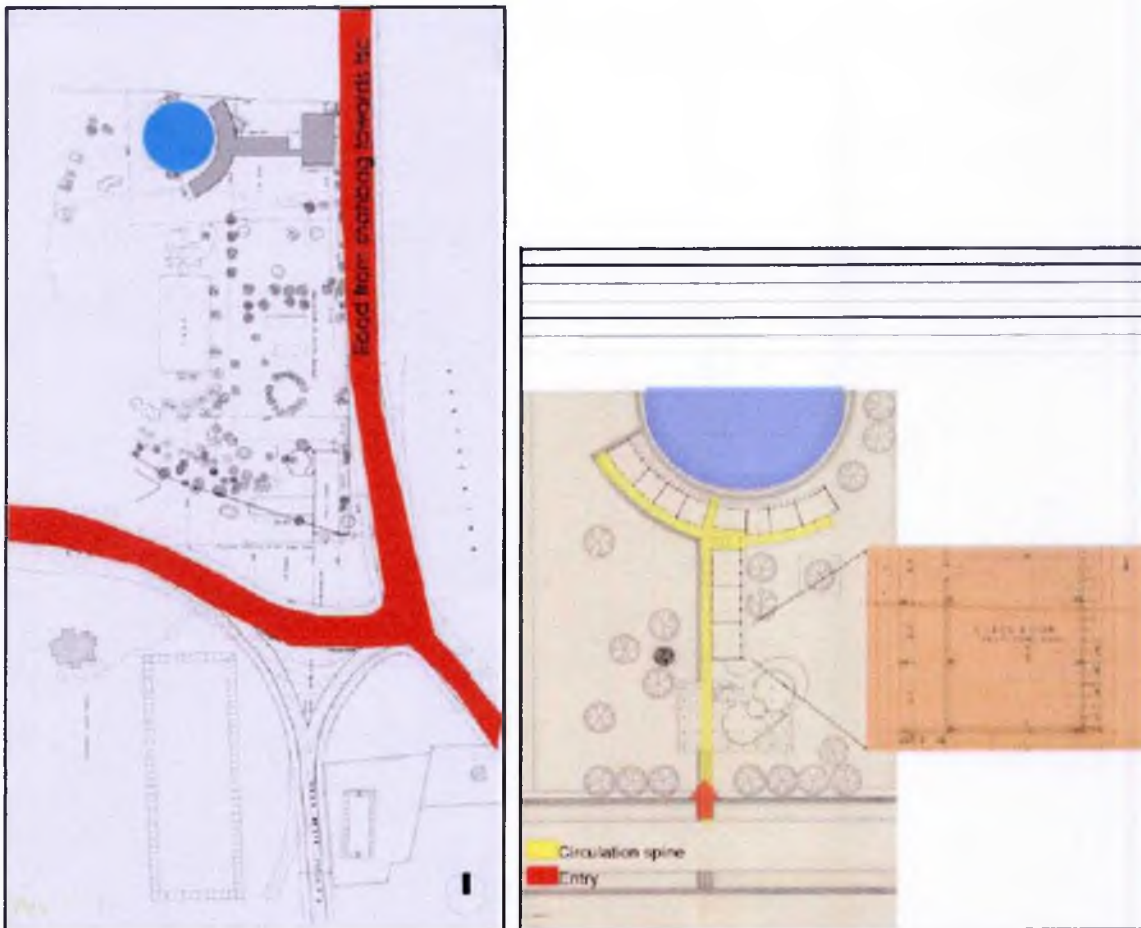


Fig. 5.4.b. The view of the site in respect to circulation
 Fig. 5.4.c. Detail of a classroom along with the circulation

Some noteworthy students of 2nd batch were Murtaja Baseer, Rasheed Chwodhury, Qayyum Chowdhury, Abdur Razzaque and Emdad Hossain. The institute was then housed in a couple of rooms in the National Medical College at Johnson Road. In that period progressive people, journalists and cultural personalities played pivotal role to set up a complete new arts school in the country. Even they took some initiatives. Among them some mentionable

persons were scientist Dr Mohammad Kudrat-E-Khuda, Salimullah Fahmi and the deputy secretary of health department Dr Mohammad Abul Kashem. Besides, Dr Mohammad Enamul Haque and Dr Mohammad Habibullah contributed in this aspect. Zainul and his colleagues began lobbying with the government for separate premises for the institute. Eventually, a two-storied house at Segunbagicha was allotted for the institute.

That deliberately stood away from both stigmatized colonial and hybridized traditional forms.”



Fig. 5.4.d. Indoor outdoor relationships



Fig. 5.4.e. Indoor outdoor relationships

Muzharul Islam in a single stroke of genius was able to establish clear guidelines of a Bengali modernism that would be rooted in its rich heritage but “breaks away from the forms of both its colonial and traditional antecedents”.

And as Ashraf writes in *World Architecture a critical mosaic*, vol-8 "It achieved an immediate iconic status in Dhaka as a work employing the Modernist vocabulary adapted to suit the local climate and context".

Dhaka at that time was beginning to adopt bad examples of "insensitive" international style and the work before that was deeply influenced by its colonial heritage. Even though the Bengal had a rich heritage for its strong architectural characteristics and even its early works had shown a rationalist thoughtful approach to architecture, discontinuity had taken its toll and soon we were adopting the styles of our colonizer. Literature and music on the other hand had gone on to give our society its true face of "modernity" in our own context. Muzharul Islam in this seminal work laid down the foundation to a modern movement in architecture. This masterpiece was Muzharul Islam's first architectural endeavor. The site is located in the Roman area apart of Dhaka University Campus. The Roman area is well known for its gardens and parks. Most of the buildings in this area have been designed in the scheme of a "bagan bari" (house in a garden). The site that was given for the purpose of the institute was dotted with beautiful trees with a large circular depression at the end of the site. Muzharul Islam decided to come up with a design scheme that will retain all the trees on the site (as some of them were large beautiful trees that would have required many years to grow). His scheme was also climate responsive and had large continuous verandahs shading the inner walls and windows of the classrooms and studios. The design echoes the out house and inner house scheme of rural Bangladesh. It also transforms 'Jalees' (lattices) and 'beras' (perforated screens) into wonderful screens that

separates and creates thresholds. One enters into the front pavilion, a wonderful structure that houses galleries on the ground floor and teachers and common rooms etc on the first. A wonderful sculptural stairs connects the two levels around a wonderful internal courtyard. Past the pavilion are the classrooms and studios and in the far end encircling the round depression are the print studios.

A lotus pond and sitting area becomes the open heart of the whole institute. The ground on the south both is a relief and a place to gather. This ground and the whole structure itself transforms to host many activities namely the Bengali New Year 'Pohela Boishakh' and numerous art classes and competitions for children. Bricks of the project were also custom designed by Muzharul Islam as so are the terracotta screens. Marvelous shading devices and pergola type details block our driving rain and allow one to wonder at the wrath and beauty of our monsoon. The trees are filled with the play of birds. Their varied foliage and shades of greens at different seasons continue to provoke the minds of young artists. The true success of this institute lies in the fact that it teaches art to an artist, without the need of the presence of any instructor. It provokes, inspires in countless ways, it allows the inhabitants, numerous vistas from where one charms at the kaleidoscope of nature's ragas throughout the different seasons.

As Kazi Khalid Ashraf writes "The pavilion-like openness of the buildings, pathways through varieties of enclosures, garden spaces, and a natural as well as sensorial ambience, create a campus ideal for the contemplation and learning."

This masterpiece is a wonderful display of a harmonious integration of architecture and landscape. Sensitive response to climate not just 'climate in negative role' but to provide the scope to charm at its different nuances. It is a proud statement of our rich building heritage in brick and terracotta. In its lines and forms it is a true reflection of a 'Bengali Modernism'.



Fig. 5.4.f. Different views of the institute

CHAPTER_06: Project program

6.1. Aim and Objectives of the program

It was necessary for us to find out the necessity and propose a program which will help in facilitating activities in the Jahangirnagar fine art Institute. This program was based on the case study done of Institute of ne Arts Dhaka. The findings of that institute were used in the current program. For example, in that institute it was seen that different department had different types of requirements for furniture and spaces. The whole process for working is different for different departments. These things were considered while proposing the new program. The most important consideration was the use of open studios within the creative departments so that everyone can learn from the other.

6.2. Program Analysis

The program defined is a 4 year BFA (Bachelor of ne Arts Degree). It is available for one who has finished their A levels or similar degree can appear for admission test for this course. After one gets a BFA degree he/she can go for MFA (Master of ne Arts) degree in the same institute. Descriptive profiles of major functions

- **Library:** Library is the central function of the whole faculty. Students will come here to gain knowledge to share knowledge. This Function should be accessible from all other functions. It should have universal access and should be welcoming to all.

- **Administration Block:** This function should be accessible from the entry point and must be able to access all other departments or facilities within the faculty.

- **Studios:** Studios should be large spaces where every student can find themselves a separate personal space where they can interact among themselves and also work on personal development. Open studios are considered in the proposed program that way interaction between students are easier.
- **Sculpture garden:** Art institute in Bangladesh usually follow the idea learning from nature. Art is not done only in indoor studios but also outside. There should be open spaces where student can work out door. Do installation projects and sculptures. Others can come and enjoy these creations, be inspired and make new creation.
- **Open large space:** Art institute requires dramatic spaces that will allow students to be inspired and work. Any institution should have well landscaped spaces, large spaces where students can gather and make conversations. As universities learning happens more from student to student interaction rather than from student teacher relationship.
- **Multipurpose Hall:** is a must for art institute where students can welcome everyone from all discipline to come view their work. Also different cultural activities can take place in these halls.

Activity Type	No. of User	Quantity	Space/User	Space Required (sft)
Administration				
Foyer		1		100
Admin. Secretary		1		300
Waiting		1		200
P. A. to Dean	1	1	150	150
Officer	1	1	225	225
Officer	1	1	225	225
Conference room	10	1	60	600
Store room		2		300
Record room		1		150
Toilet		4		200
				2450
Circulation 30%				735
Total				3,185
Academic Section				
Sculpture Department				
Foyer		1		100
Department Secretary		1		300
Waiting		1		200
Head of the Department	1	1	100	100
Teachers room	5	5	40	200
Toilet (Teacher)		8		400
Meeting room	6	1	25	150
Digital lab	20	1	60	1200

Theory classroom	20	1	30	600
Undergrad studio (open)	40	1	75	3000
Post grad studio (open)	20	1	75	1500
Store room		2		200
Workshop				2000
Toilet (Student)		8		400
				10350
Circulation 30%				3105
Total				13,455
Printmaking Department				
Foyer		1		100
Department Secretary		1		300
Waiting		1		200
Head of the Department	1	1	100	100
Teachers room	7	7	40	280
Toilet (Teacher)		8		400
Meeting room	6	1	25	150
Digital lab	20	1	60	1200
Theory classroom	20	1	30	600
Undergrad studio (open)	40	1	75	3000
Post grad studio (open)	20	1	75	1500
Store room		2		200
Toilet (Student)		8		400
				8430
Circulation 30%				2529
Total				10,959
Ceramic Department				
Foyer		1		100
Department Secretary		1		300
Waiting		1		200
Head of the Department	1	1	100	100
Teachers room	7	7	40	280
Toilet (Teacher)		8		400
Meeting room	6	1	25	150
Digital lab	20	1	60	1200
Theory classroom	20	1	30	600

Toilet (Student)		8		400
				6480
Circulation 30%				1944
Total				8,424
Painting Department				
Foyer		1		100
Department Secretary		1		300
Waiting		1		200
Head of the Department	1	1	100	100
Teachers room	9	9	40	360
Toilet (Teacher)		8		400
Meeting room	6	1	25	150
Digital lab	20	1	60	1200
Theory classroom	20	1	30	600
Undergrad studio (open)	80	1	30	2400
Post grad studio (open)	20	1	30	600
Store room		2		200
Exhibition Gallery		1		150
Toilet (Student)		8		400
				7160
Circulation 30%				2148
Total				9,308
Graphic Art Department				
Foyer		1		100
Department Secretary		1		300
Waiting		1		200
Head of the Department	1	1	100	100
Teachers room	8	8	40	320
Toilet (Teacher)		8		400
Meeting room	6	1	25	150
Digital lab	20	1	60	1200
Theory classroom	20	1	30	600
Undergrad studio (open)	80	1	30	2400

Circulation 30%				2136
Total				9.256
History of Art Department				
Foyer		1		100
Department Secretary		1		300
Waiting		1		200
Head of the Department	1	1	100	100
Teachers room	4	4	40	160
Toilet (Teacher)		8		400
Meeting room	6	1	25	150
Digital lab	20	1	60	1200
Theory classroom	20	4	30	2400
Undergrad studio (open)	20	1	40	800
Post grad studio (open)	20	1	40	800
Store room		2		200
Toilet (Student)		8		400
				7210
Circulation 30%				2163
Total				9.373
Oriental Art Department				
Foyer		1		400
Department Secretary		1		400
Waiting		1		400
Head of the Department	1	1	100	400
Teachers room	4	4	40	400
Toilet (Teacher)		8		400
Meeting room	6	1	25	400
Digital lab	20	1	60	400
Theory classroom	20	1	30	400
Undergrad studio (open)	20	1	40	400
Post grad studio (open)	20	1	40	400

Total				
Crafts Department				
Foyer		1		400
Department Secretary		1		400
Waiting		1		400
Head of the Department	1	1	100	400
Teachers room	5	5	40	200
Toilet (Teacher)		8		400
Meeting room	6	1	25	400
Digital lab	20	1	60	400
Theory classroom	20	1	30	400
Undergrad studio (open)	20	1	40	400
Post grad studio (open)	20	1	40	400
Store room		2		200
Workshop				2000
Toilet (Student)		8		400
				6800
Circulation 30%				2040
Total				8,840
Cafeteria				
Dining area		1		40
Kitchenette		1		120
Toilet	2	8	20	40
Store room		1		400
				600
Circulation 30%	20		20	180
Total				780
Multi purpose hall + Exhibition hall				
Foyer				200
Hall room				3000
Store				100
Toilet				400

Library				
Lobby		1		300
Stack Area	For 10000books, 1300 linear ft of shelving by 18" shelf width			4000
Reading Space	3o sft/person			4200
Staff	2	1	150	300
Store		1		1000
Photocopy				200
Documentation room				300
				10300
Circulation 30%				3090
Total				10.400
Parking	5 cars			1.500
Grand total				96.960

foundation along with aesthetics with the formal expression. As art institute I tried to emphasize on external spaces quality considering, while considering an environment for the students I incorporate some spaces that can be used by the public as well. I made prominent path ways thorough the project's site that links the surrounding public spaces. Besides incorporating the functional requirement of the project, the intention of the project was to create spaces for interaction. The courtyard placed in order to bring the in more light and create more interactive spaces.

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