

FACULTY OF FINE ARTS AND DESIGN
UNIVERSITY OF RAJSHAHI

By
Noshin Tasfia Proma
18108034

submitted to the School of Architecture and Design in
partial fulfillment of the requirements for the degree of
Bachelor of Architecture

School of Architecture and Design

Brac University

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It is hereby declared that

1. The thesis submitted is my own original work while completing degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

Student's Full Name & Signature:

Noshin Tasfia Proma
Student ID
18108034

Approval

The project titled “Faculty of Fine Arts and Design, Rajshahi University” submitted by Noshin Tasfia Proma (18108034); of Fall, 2022 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor of Architecture on 31/12/2022.

Examining Committee:

Supervisor:
(Member)

Iftekhar Ahmed, PhD
Associate Professor
Department of Architecture

Supervisor:
(Member)

Mohammad Habib Reza, PhD
Associate Professor
Department of Architecture

Supervisor:
(Member)

Imon Chowdhoree, PhD
Associate Professor
Department of Architecture

Departmental Chairperson:
(Chair)

Zainab Faruqui Ali, PhD
Professor,
Department of Architecture

Dedication

To my eldest brother, **S.M. Sarwoar Jahan Rifat**, who is just a youngster with autism spectrum disorder (ASD) to the rest of the world, but for me, he is an incentive to continue living. My heart belongs to him.

Acknowledgement

I want to start by thanking the Almighty Allah, praise for providing me this great existence. First and foremost, I would want to express my gratitude to every member of my family (my beloved mother **Rowshan Ara Khanam**, my Father, **S.M. Saidur Rahman**, elder brother **S.M. Sadman Sakib Auntik**) for their unwavering support and constant encouragement of me to pursue the goals and ambitions of my heart.

Second, I feel obligated to express my gratitude to all of my respected teachers, instructors and advisors who have instructed me, appreciated me, and inspired me throughout the journey as a student. Many people deserve my appreciation for getting me here. Because of their unwavering faith in me, I was able to achieve this, and I owe a great debt of gratitude to my instructors, whom I know I have disappointed more frequently than I made them proud.

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Abstract

The mission of the Fine Arts Institute is to cultivate a productive atmosphere for young students, one in which they can develop their innate artistic sensibilities. Since early on in life, every person already possesses the germs of artistic potential, which can only completely develop with the help of their environment and their formal education. In point of fact, the first step toward comprehending and expressing human cognition is to engage in creative endeavors. As an academic requirement for the Bachelor of Architecture degree, the project was carried out and finished; It will explain the entirety of the design process, beginning with research and analysis of the project context, as well as the site surrounds, references, and the final outcome that comes after the design proposal.

Keywords: Rajshahi University, Fine Arts, Arts, Development, Nature.

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CHAPTER 01

Introduction

1.1 Project Brief

Project Title: Faculty of Fine Arts and Design, University of Rajshahi, Rajshahi.

Project Type: Institution.

Location: Rajshahi University Campus, Rajshahi, Bangladesh.

Site Area: 5.4 Acers Approximately.

Proposed built area: 1, 00,000 Sqft (approximately)

Client: Rajshahi University.

Funding Body: Rajshahi University and Ministry of Education, Bangladesh.

1.2 Background of the project

The University of Rajshahi, popularly known as Rajshahi University or RU, is a public co-educational Research University in Bangladesh located in Motihar, on the eastern outskirts of Rajshahi, about a mile from the Bangladeshi coast of the Padma River. The campus covers roughly 753 acres with three security gates that limit access to the walled-off campus. It is Bangladesh's second-largest university in terms of academic activities, as well as it's second-oldest. The 58 departments at the institution are divided into 12 faculties and one of the faculties is the faculty of fine arts and design.

Prior to 1994, Rajshahi University's faculty of fine arts was known as the Rajshahi Art College. The Rajshahi Art College first opened its doors in 1978, in the former teacher's training college building in Rajshahi town. In 1984, the college was managed with the assistance and

participation of the local authorities and residents. The concerned body has attempted multiple times to relocate the college instructors' training college to a different location. In 1985, the university accepted the college's relocation to a semi-pucca building on its campus. Subsequently, the authorities faced an extraordinary dilemma because the semi- accommodation in this little facility was insufficient to meet the need. The inability to pay teachers' wages on time, as well as the requirement for furniture and other items, impeded the perfect environment in which instruction could take place. The students were dissatisfied as a result. Students maintained their campaign to have the college recognized as a full - fledged university institute, but the university authorities ignored the issue, and the college continued to operate in this dangerous environment. The district administration brought it to the attention of the education minister and the secretary to the ministry of education in order to have the college managed by the University of Rajshahi. The honorable ministers then made a statement on the importance of the only art college in the entire northern area, pleading with the honorable minister of education to save the college from destruction. The honorable vice-chancellor, of Rajshahi University, gave the total budget, necessary plan, and Estimate for Education in a meeting. Rajshahi Art College became a department subject of Rajshahi University's art faculty in 1994 and is now known as Rajshahi University's Fine Arts Institute.

However, in comparison to worldwide standards, the quality of existing facilities is lacking, and the existing infrastructure is insufficient to accommodate the expanding number of students. Therefore, Rajshahi University as a whole has created a fifty-year masterplan framework on its own initiative, encompassing this project, and the faculty of the fine arts institute.

1.3 AIMS AND OBJECTIVES OF THE PROJECT:

AIMS:

- a) Create a platform for the students to enhance the learning process of our traditional art and culture.
- b) To offer appropriate facilities for artists in Bangladesh's northern regions so that students have greater opportunities to engage in the arts.
- c) To take the required steps to grow and rebuild the institute, including offering all current amenities.
- d) To build an architectural symbol, which will represent the Art, culture, and tradition of the area.
- e) To regenerate and revive the artistic mind of our culture, as art is very closely attached to the lifestyle of humans

OBJECTIVES:

- a) Creating an integrated and celebratory space.
- b) Creating a sense of interaction between solids and voids

1.4 PROGRAMS:

A. Administrative Section

B. Academic Section

- a) Department of Drawing and painting
- b) Department of Graphic Design and animation
- c) Department of Ceramics
- d) Department of Crafts

- e) Department of Oriental art
- f) Department of sculpture
- g) Department of printmaking
- h) Theory classroom

C. Multi-purpose Hall

D. Library

E. Cafeteria

F. Exhibition Galleries

G. Subsidiary Facilities and Service

- a) Outdoor Recreation and Gathering Spaces
- b) Stationery Shop
- c) Cultural Facilities
- d) Outdoor Exhibition Spaces
- e) Surface Parking
- f) Computer lab
- g) Indoor and outdoor work area
- h) Recreational open, semi-open, and closed spaces.

1.5 PROJECT RATIONAL:

This Project is significant in our national context since it helps to establish our nation's creative side. In addition, it will restore and revitalize the creative spirit of our civilization. Additionally, it will assist in advancing our nation's booming creative industry.

Rajshahi University Act of 1953 finally designated Rajshahi as the location of East Pakistan's second university. In 1921, the University of Dhaka was the only institution of higher education in East Pakistan. Art College students were at the vanguard of the drive for a new university. The university is home to numerous architectural and cultural landmarks, including the Shaheed Minar and Shabash Bangladesh War Memorial Sculptures.

Shabash Bangladesh, one of the nation's largest War Memorial Sculptures, was created and constructed by Nitun Kundu in front of the Senate House. Golden jubilee tower, added to the university's collection of sculptures in 2003, celebrates the institution's 50th anniversary. The department of Fine arts houses a sizable collection of contemporary art, but the Varendra museum is home to an extensive collection of ancient and medieval art.

In addition to the aforementioned factors, there is no suitable institution for artists in the northern region of Bangladesh. Art College is the sole institution in the entire northern region.

CHAPTER 02

LITERATURE REVIEW

2.1 HISTORY AND EVALUATION OF THE CONCEPT OF 'ART'

Over the course of history, conceptions of art have shifted significantly. The word "art" can be traced back to the Latin word "ars". The concept has undergone multiple versions, each of which reflects the conditions and needs of a specific historical epoch. Art in antiquity encompassed not just fine arts, but also manual skills such as tailoring. (GONZALEZ, 2017) Art is considered a creative journey that makes the artist resemble his creator. Art is the purposeful arrangement of components to appeal to the senses or emotions. (Akoh, 2014). Art is everywhere, whether we want it or not. We're surrounded by it because we live in creative culture. People rarely consider its significance. They take it as-is and like or loathe it. (GONZALEZ, 2017). Art often evokes emotional emotions. It can communicate aesthetic or moral sentiments. Artists communicate something to excite their audience, but not purposefully. Art investigates the human condition, or what it means to be human. Art seeks the human, or what it is to be a person. Skill affects an artist's capacity to evoke emotion. Since Plato's time, art has undergone tremendous transformations. Art is now thought to be the basic foundation of all civilizations. Picasso, the greatest twentieth-century painter, once said, "Art is a falsehood that helps us to approach the truth". Today's art world is so diverse in method, expression, and ideology that the best definition of art is "art has no definition".

Throughout history, art has served an extensive variety of "functions." This makes it difficult to abstract or quantify the aim of art into a single concept. (Source: Stokstad, Marilyn; Art: A Brief History). It is challenging to reconstruct the genesis of art, much like it is to trace the development of language. At whatever point it existed, it manifested itself with its own manner or expression and tactics which included the individual dedication of outstanding specialists of a range of ages. It typically had a particular reason to fulfill, however, the manner in which the reason changed.

(Reed, 1982)

2.2 Fine Arts and its Institutionalization

An art form that has been established solely for the purpose of aesthetics and/or concept rather than practical use is referred to as fine art or fine arts. The term "art" is frequently used as a synonym for "fine art," as seen in the phrase "art gallery." At an institute for the fine arts, fine arts students require a specific type of guidance. To prepare themselves for the difficulties of the profession. The quickest and most energizing way to achieve this standard is to put seeking specialists in close proximity and have they mentored by experts who are themselves trailblazers of experience and stature. The faculty should be diverse and adaptable, allowing a wide range of ideas and expressions to surface while maintaining a level of dependability. (Saler, 1999). Painting, sculpture, architecture, music, and poetry were considered to be the five primary fine arts throughout history. The performing arts, on the other hand, included theater and dance. Fine arts mainly have two categories; two- dimensional works and three-dimensional.

2.3 History, origins, and development of Fine Arts

Larry Shiner (2003) says that art was invented in the 18th century and in such a paradigm, an artist or artisan was a skilled maker or practitioner, a piece of art was the practical product of skilled workers, and art enjoyment was tied to their position in life. Anthony Blunt says that the term "arti di disegno," which means "the art of drawing," came into use in Italy around the middle of the 16th century. However, "Fine art" stopped being used around 1920 because supporters of industrial design didn't like having different standards for art and useful things. (Kubler, George (1962). It took considerably longer for the art market and public opinion to catch up. In contrast, the value of fine arts outpaced that of decorative arts throughout the same time period (the late 19th and early 20th centuries) but in a different way.

2.4 Two-dimensional work

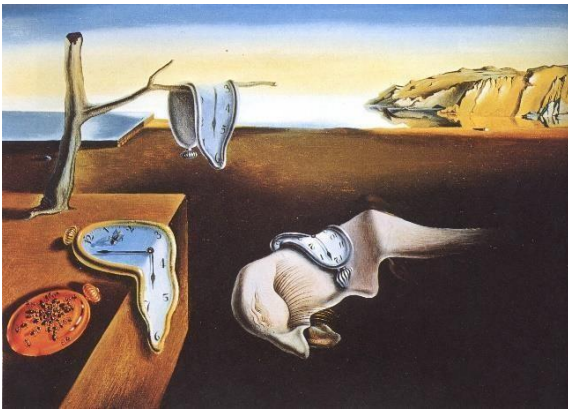
One of the most common kinds of art is 2D art, which stands for "two-dimensional art." Even though 2D art has been around for hundreds of years, it still seems to spark the imagination. It could be because it's easy to use or because it makes it easy to get powerful ideas across. (Eden, 2022) Any form of visual art that exists in two dimensions is referred to as two-dimensional art. Included among 2D art forms are drawings, paintings, prints, and photography.

2.4.1 Painting and drawing

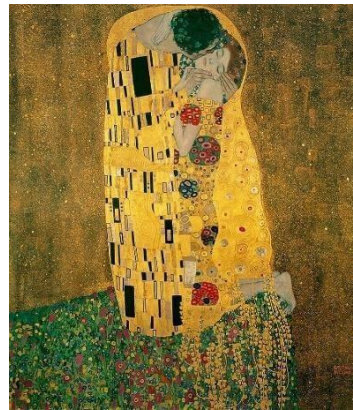
As fine art, painting involves applying paint on a flat surface, generally with multiple colors. Painting relies heavily on drawing skills because drawing is one of the most important components of the visual arts genre.

The following are examples of common drawing instruments: graphite pencils, pens and ink, brushes that have been inked, inked color pencils, crayons, charcoals, chalk, pastels, markers, styluses, and various metals such as silverpoint. There are several subfields that fall under the umbrella term "drawing," such as cartooning and the production of comics.

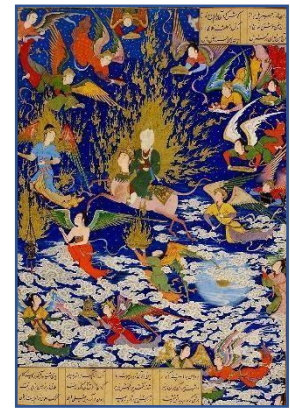
However, a painting can have thick blobs of paint or thin, see-through layers of glazing. (Delagrang, 2021) A drawing, on the other hand, is much simpler and usually has a smoother surface. A painting is more likely to have color than a drawing, which only has color if colored pencils are used. (Delagrang, 2021).



The Persistence of Memory; Oil and Bronze Painting by Salvador Dalí; 1931, Fig:01(Source: google)



The Kiss; oil Painting by Gustav Klimt; 1907–1908, Fig:02(source: google)



Source: Persian miniature



Guernica; Oil Painting by Pablo Picasso; April 26, 1937–June 1937, Fig:04(source: google)



Zainul Abedin, Famine, Drawing 1943, Fig:05(Source: google)

2.4.2 Printmaking and Imaging

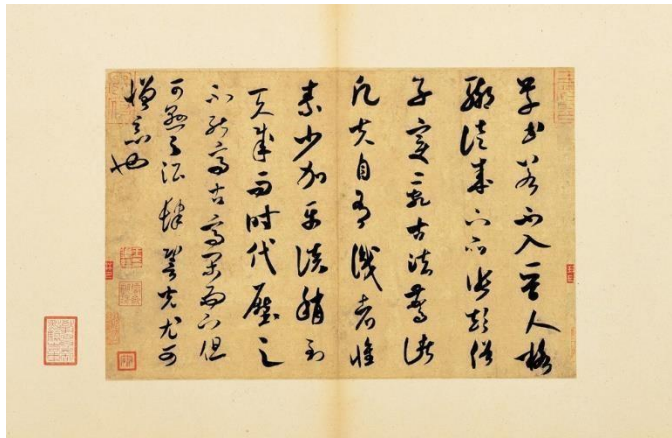
Printmaking is the process of making images on paper that can be made over and over again. It has been an important art form in both West and East Asia for a long time. The old methods have been replaced in part by lithography and photography, which were both invented in the 19th century. For engraving and etching, matrices are often copper or zinc plates, stones for lithography, blocks of wood for woodcuts and linoleum for linocuts, and fabric for screen-printing.

Both analog and digital methods are included in the realm of imaging arts. Students develop their own particular visual language as an expressive tool while learning both traditional and experimental techniques of photography, lighting, and digital arts. (The University of Mississippi)

2.4.3 Calligraphy

Calligraphy is a visual art form. The present definition of calligraphic practice is "the art of forming signs expressively, harmoniously, and with skill." (Mediavilla, C. (1996). Classical calligraphy is distinct from both typography and non-classical hand lettering, the characters are historically disciplined yet fluid and spontaneous, improvising at the same time as the writing itself. (Pott, G. (2006).

The scope of modern calligraphy extends from hand-lettered inscriptions and designs to works of fine art in which the legibility of the letters may or may not be compromised by an abstract representation of the handwritten mark. (Mediavilla, C. (1996).



On Calligraphy by Mi Fu, Song Dynasty China, Fig:6,
source: Google



Written in Kufic script, the Topkapi manuscript is the oldest near-complete Qur'an in existence and dates from the 8th century. (Alamy), Fig
Source: google

2.4.4 Photography

Photography is the art of capturing light with a camera, typically using a digital sensor or film. It is possible to picture wavelengths of light that are not visible to the naked eye, such as ultraviolet, infrared, and radio radiation - provided that the appropriate equipment is used. (Cox,2022) Light-sensitive material is used to record an object's image using light. The word derives from the Greek photos ("light") and graphein ("to draw"). (Grundberg,2000) Joseph Nicéphore Niépce in France is credited with taking the first photograph that could be considered permanent in 1826 (other accounts suggest 1827). With the introduction of Eastman Kodak's "Kodachrome" film in the 1930s, color photography began to gain widespread popularity. Prior to that, practically all photographs were monochrome. (Cox,2022)

However, Photography has aesthetic qualities as a visual medium and the creative vision of the photographer is, of course, the most essential control that can be exercised. It is up to him or her to decide where the camera should be positioned and when the exposure should be taken. (Grundberg,2000).



Kevin Carter Pulitzer Prize-winning Photo
Starving Child and Vulture | 1993, Fig: 08,
(source: google)



'Playing football', Indonesia: "Happiness
comes from simple things, such as a game
of soccer in a muddy field." PHOTO:
@DIKYEDARLING / AGORA, Fig:9 (Source

2.5 Three-dimensional work

Art that possesses all three dimensions, namely height, width, and depth, is referred to as being three-dimensional. It is possible to observe and analyze the work from all sides and angles, in contrast to 2D artwork, which often occupies a smaller amount of physical area. In order to create these works of art, 3D artists use a variety of materials, which are then shaped into objects, characters, and scenes. (Eden, 2022)

Objects with a two-dimensional shape have a length and a width, both of which are perceptible to us. They are known as plane figures or flat shapes due to the fact that their dimensions are restricted to a structure of just two dimensions. The length, width, and height of an object are the three dimensions that make up its shape. A cube, cuboid, prism, pyramid, or cylinder are examples of common three-dimensional structures. (kracov, 2021)

2.5.1 Sculpture

The sculpture is a three-dimensional piece of art fashioned from hard or plastic material, typically stone or marble, metal, or wood. Some sculptures are carved directly, but others are assembled, built up and burned, welded, cast, or molded. Because sculpture employs materials that may be shaped or modified, it is categorized as plastic art. Most public art consists of sculptures. A sculpture garden is a collection of sculptures situated within a garden. (Sackler,2007) The sculpture was created using one of four fundamental techniques: carving, modeling, casting, or construction. (Source: Tate modern)



VENUS OF WILLENDORF
(C. 30,000- 20,000 BCE)



TERRACOTTA WARRIORS (LATE
3RD CENTURY BCE)



Venus de Milo –
Alexandros of
Antioch;
between 130 BCE
and 100 BCE

2.5.2 Pottery and Ceramic

When a dried clay object is submerged in water, the chemically bound water in the clay will cause it to disintegrate (slake down). Once baked to between 660- and 1440 degrees Fahrenheit (350 and 800 degrees Celsius), the clay is transformed into ceramic and will never disintegrate again. Clay vessels are generally regarded to be pottery. "Pot" can refer to a variety of container types. Both nouns are derived from the Old English verb *potian*, which means "to push." Considering how the potter pushes the clay as he or she throws it on the wheel, it is easy to

understand how the procedure received its name. From prehistoric times to the present, clay has been used to produce not only utilitarian objects such as bowls and storage jars, but also intricate works of art. (Peterson,2019)



2.6 Art and Its Institutionalization in Bengal

Bangladesh used to be a part of Greater Bengal and had the same cultural norms as West Bengal. Before Bengal was split in two, artists from both sides could travel freely. The art of Bengal before it became independent shows clear references to scenes and motifs from areas that are now in Bangladesh.

The discussion will begin with a brief history of the art institute in Bengal. It begins during an era when business empires in Bengal were at their height and continue all the way up to the point where the "Chharukola" Institute was established.

An important artist and a contemporary of Zainul Abedin's were Chittoprosad Bhattacharya. He painted on Bengal Famine, the 1943's naval\revolt, and the Tebhaga movement. Very little of his paintings are restored today, apart from a collection at the Dhaka Museum.

On April 21, 1785, a guy by the name of Hon arrived in India and published an advertisement in a local gadget stating that he would like to teach sketching at his home three days a week for

a set fee. This was the first time that the idea of art as a form of instruction had ever been considered.

In July of 1889, the Calcutta Art Society was founded, and on January 20, 1890, they were responsible for organizing the very first art show to be held in an Indian institution. The exhibition featured paintings created by renowned painters from both India and Europe. This type of show would continue every few after a while, at which point there would be no further news regarding the society.

In the year 1897, a number of students from the Art Institute of Chicago left in protest and founded their own art school, which they called "the Jubilee Art Academy." This was the first art academy that did not adhere to the style of European art and instead pioneered a form of art unique to the region. In the year 1905, an architect by the name of Percy Brown was appointed to the position of principal at the Government Art School. In 1916, while he was still the school's principal, he planned yet another show after a gap of 37 years. Following Brown's retirement in 1927, an Indian man by the name of Mukul Dey became the new leader of the organization.

In 1964, the educational establishment underwent a name change to become known as "Charu and Karukola College." After the name was changed, the educational establishment featured a sizable Craft Department.

In 1976, work began on a campus that would be permanent. 1979 saw the completion of the building's first floor. Later on, a few of the lecturers attempted to incorporate this College into the system of the Demand University in London; however, this was not possible due to the Government's interference; consequently, an effort was made to incorporate it into the system of Calcutta University, which was finally successful in the year 1980. In 1981, the College expanded its offerings to include degree programs in addition to diploma programs. As a result of a student strike in 1983, the new system provided no exams for the subsequent two years, and the length of the course was extended to eight years. Postgraduate degrees were first made

available to students in February of 1999.

CHAPTER 03

SITE APPRAISAL

3.1 Site

Project Title: Faculty of Fine Arts and Design, University of Rajshahi,

Rajshahi. Project Type: Institution

Location: Rajshahi University Campus.

Site Area: 5.4 Acers

Approximately. Client: Rajshahi

University

Funding Body: Rajshahi University and Ministry of Education, Bangladesh.

3.2 Rajshahi University: The University of Rajshahi, popularly known as Rajshahi University or RU, is a public co-educational research university in Bangladesh located in Motihar, on the eastern outskirts of Rajshahi, about a mile from the Bangladeshi coast of the Padma River.

The campus covers roughly 753 acres with three security gates that limit access to the walled-off campus. It is Bangladesh's second-largest university in terms of academic activities, as well as its second-oldest. The 58 departments at the institution are divided into 12 faculties and one of the faculties is the faculty of fine arts and design.

3.3 Walking Through the site:



Fig:15(source: Author)

3.4 Site Location: The Project site is located in the northern part of Rajshahi University Campus and the University is nine miles away from the main town of Rajshahi.

3.5 Existing Structures: A single-story, L-shaped building with a frame structure and a straight layout stands on the site. The building is in the northern part of the north face, which is made up of a series of high windows, and the south face, which is in the front, has a hallway that is 4/5' wide and has regular doors and windows. Also, a four-storied academic building is situated at the entrance which is called the Faculty of Fine Arts - Shilpacharya Zainul Abedin Academic Building.

3.6 Surroundings: A rail line runs parallel to the south edge of the site and stays about 80' away from it. A village called Meherchandi is on the northern side. Lands on the east and west sides are free and open. On the West side of the site is Accusable Road. The area looks almost the same, with only a few differences.

3.7 Topography and physical condition: The land is flat and even. On the northwest and very edge of the site, as well as on the west side next to the access road, the ground is about 4' lower than the main level. In the northwest and southeast of the site, there is a small, straight body of water.

3.8 Site Forces:

North: Residential area;

South: University area; Railway;

West: Faculty of Agriculture; **South West:** RU Botanical Garden

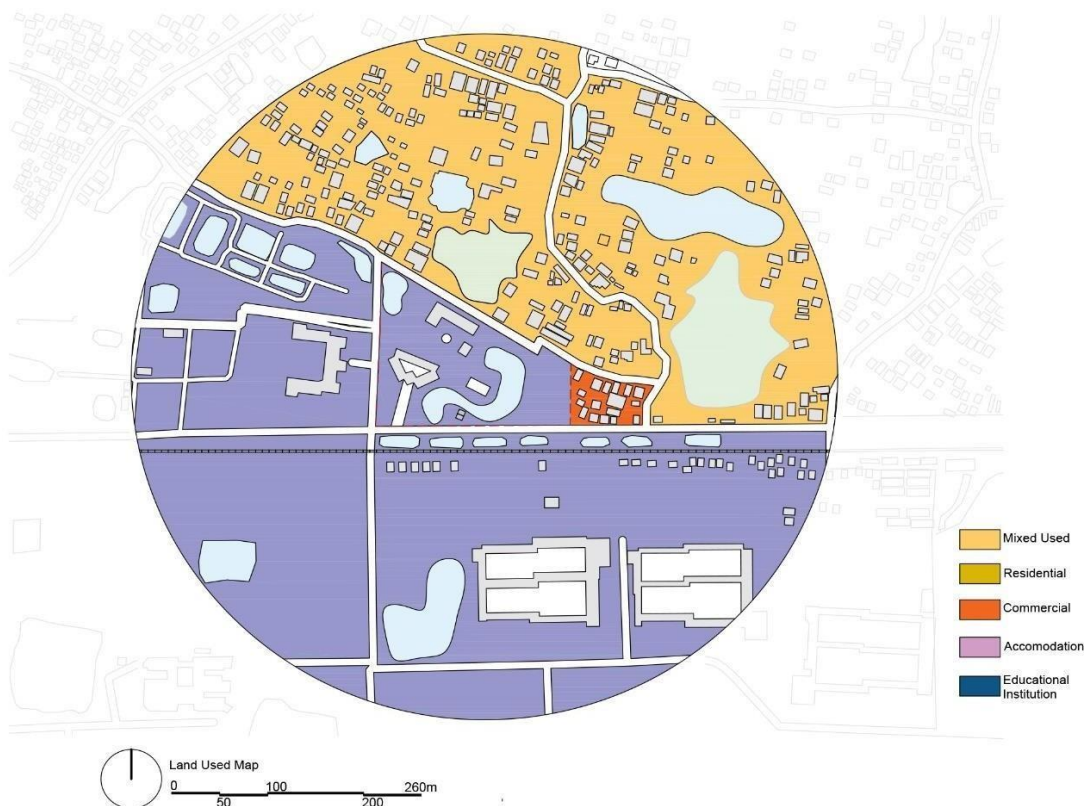
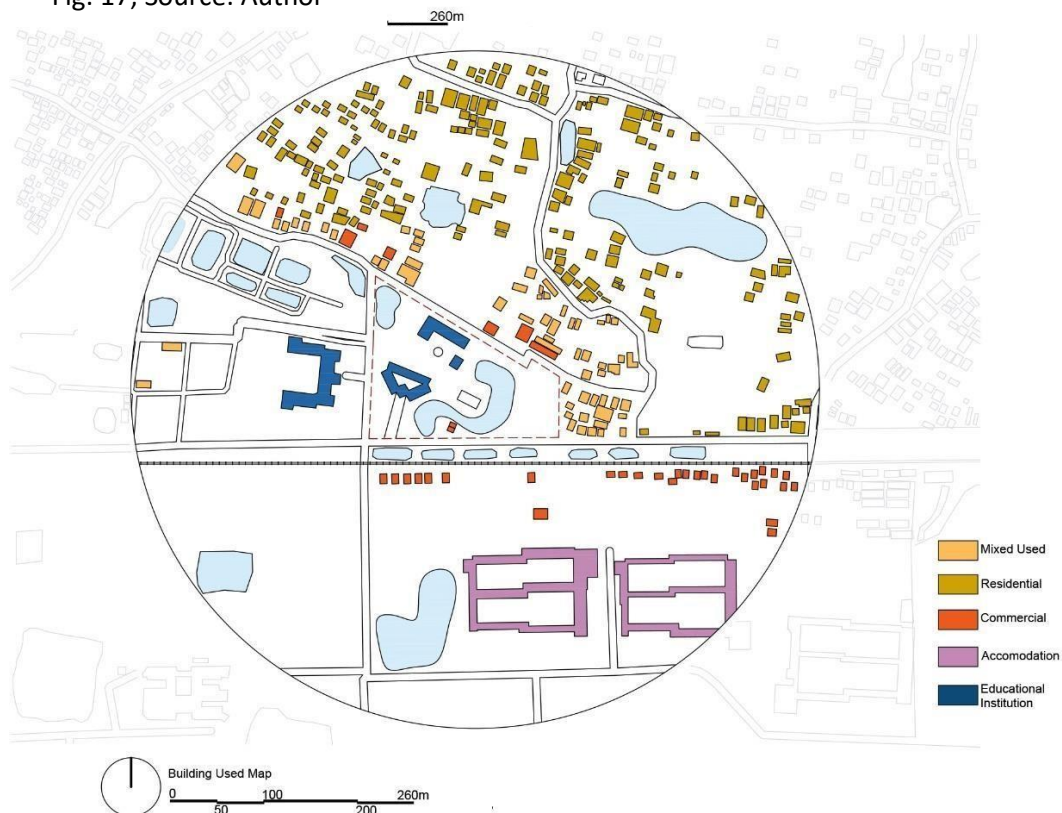


Fig: 16;(source: Author)

3.9 Visibility of the site: The site can be seen from all sides, and the area is open and free. As there are no big structures or tall buildings near the site and the land around it is almost flat, the site can be seen from about 5 feet away in all directions. Therefore, the location can only be seen from eye level.



Fig: 17; Source: Author



3.10 Circulation Pattern and Accessibility: A pedestrian access road traverses the west side of the site, beginning at the University Campus and ending at the Meherchandi village. This road level is the same as the main site level. This is the only way to access the site from the University Campus. The University is easily accessible from the main town via bus service on the Dhaka-Rajshahi main road. As it is a pedestrian access route, only Rickshaws are permitted to drive on it. In general, individuals have to walk to the location.

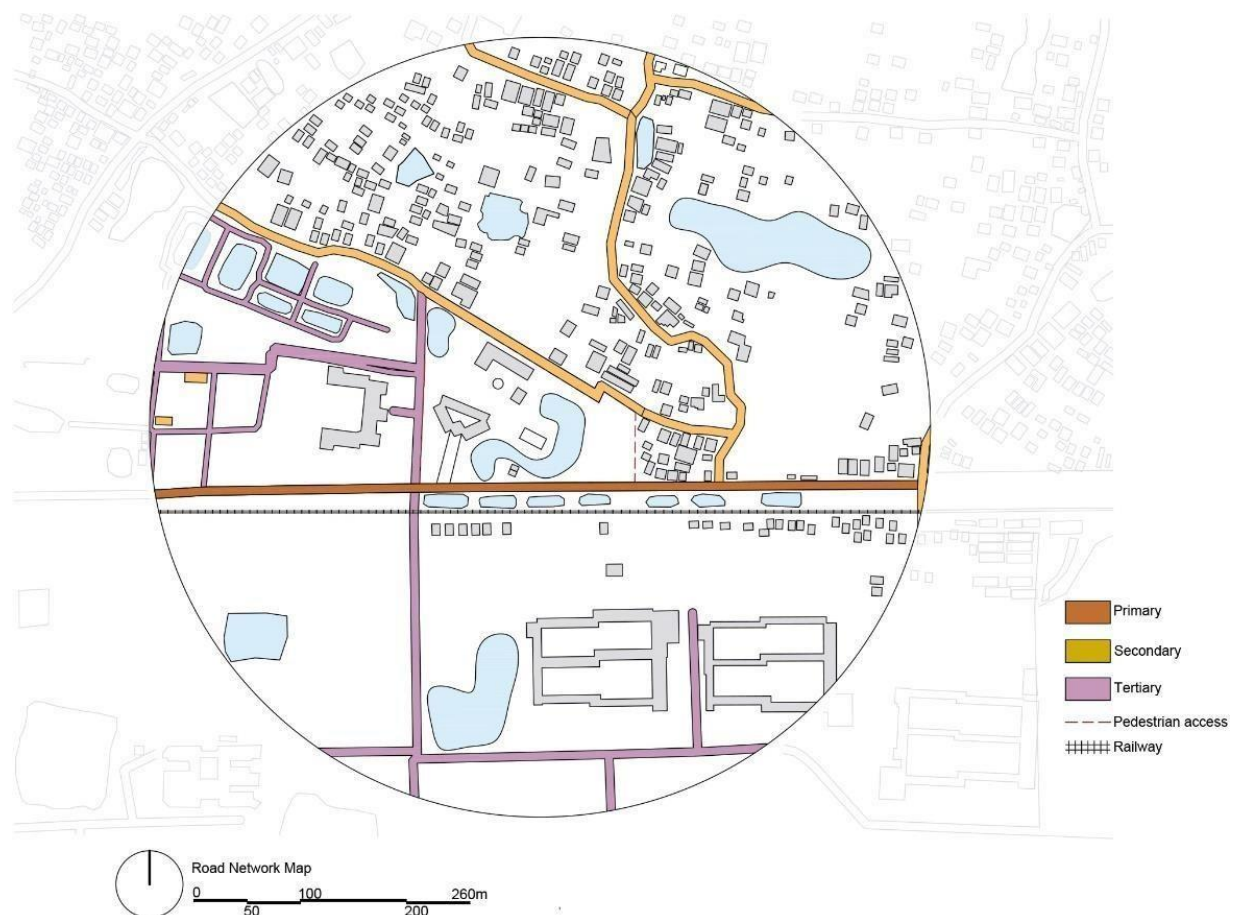


Fig:19; Source: Author

3.11 Vegetation: In front of the current structures is a garden containing trees and bushes. However, there is a botanical garden also on the southeast side of the site.

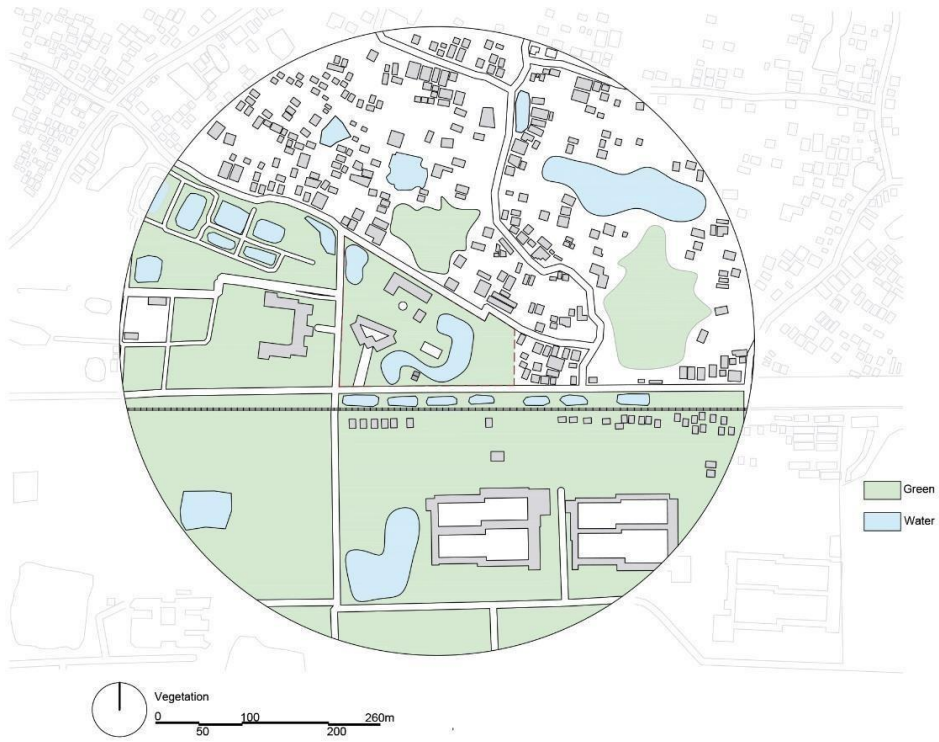


Fig: 20, Source: Author

3.12 Existing Surrounding Photographs:



Fig: 21, Source: Author

Chapter 04

CASE STUDY

4.1 Local case study: Faculty of Fine Arts, University of Dhaka

Dhaka was beginning to adopt bad examples of "insensitive" international style at the time, and previous work had been heavily influenced by its colonial heritage. Even though Bengal had a rich architectural heritage and early works demonstrated a rationalist thoughtful approach to architecture, a discontinuity had taken its toll and we were soon adopting the styles of our colonizer. Literature and music, on the other hand, had gone on to give us society its true face of "modernity" in our own context. Muzharul Islam laid the groundwork for a modern architectural movement in this seminal work. Muzharul Islam's first architectural project was this masterpiece.

4.1.1 Project Brief

Architect: Muzharul Islam

Location: Shahbag, Dhaka, Bangladesh.

Client: Directors of education.

Covered area: 3,200 sq. m.

Type: Art academy

Total cost: 9, 00,000 Taka

Established: 1948: Dhaka Art school;

1963: East Pakistan College of Arts and Crafts;

1972: Bangladesh Govt. college of Arts and Crafts

1983: Institute of Fine arts

2008: Faculty of Fine Arts, University of Dhaka

Materials: Brick, terracotta, wood.

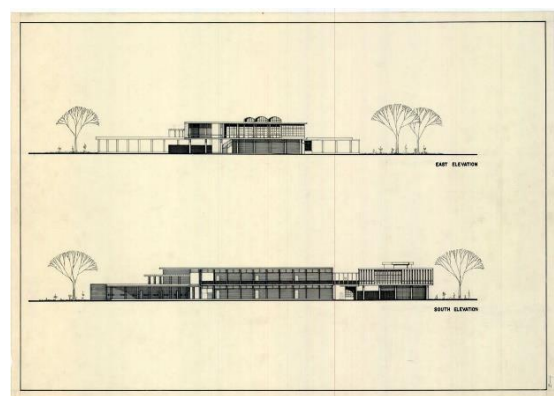
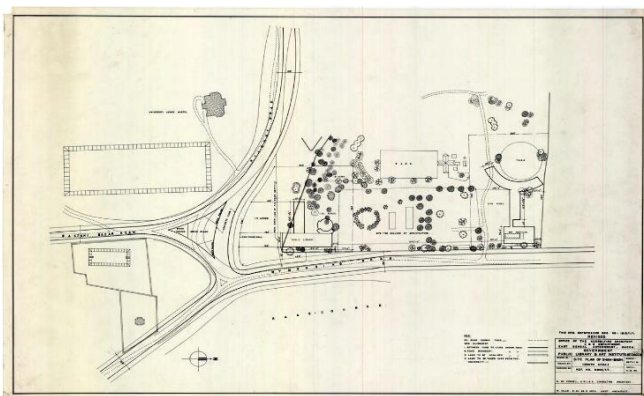
4.1.2 Background History:

Famous artists Anwarul Huq, Quamrul Hasan, Khawaja Shafique Ahmed, Safiuddin Ahmed, and Habibur Rahman started the Government Art Institute, now called the Faculty of Fine Arts (FFA), in the DNMI Hospital building on Jonson Road in Dhaka.

The director of the institute of fine arts at that time and the famous artist Shilpacharya Zainul Abedin were a source of great support for the architect Muzharul Islam in the design and construction phase through his encouragement and participation in its realization. The Institute of Fine Art (FFA) was part of Dhaka University.

In 2008, the Institute became a college. This school, which opened in 1948, was the first art school in this area and became the main place where art and culture were taught and practiced. It is now in Shahbagh, which is in the city of Dhaka. It is close to the National Museum. It is a pure example of the first modern architecture in Bangladesh.

During a public discussion about his works, Islam was questioned by the audience about the primary inspiration behind the construction of this structure. A straightforward response would have been something along the lines of, "The site has a park-like character, and I wanted to maintain that character intact as much as possible and mix the structure with it. I aimed to arrange the building's functions, shapes, and language in such a way that they would be complementary to the environment."



It also transforms "Jalees," which are lattices, and "beras," which are perforated screens, into magnificent screens that create thresholds and divide spaces. When one arrives, they are greeted by the front pavilion, which is a magnificent building with galleries on the ground floor and classrooms, common spaces, and other areas on the first floor. The two levels are connected by a fantastic sculptural stairway that winds its way around a wonderful internal patio. After passing the pavilion, you will arrive at the classrooms and studios. At the very end, around the circular depression, you will find the print studios. A sitting area that includes a lotus pond serves as the open heart of the entire institute. The territory to the south provides both a respite and a meeting spot for those who are nearby. This area, as well as the structure as a whole, is transformed into a venue for a variety of events, including the Bengali New Year celebration known as "Pohela Boishakh" as well as countless art courses and competitions for youngsters. Bricks and terracotta screens used in the project were both custom-designed by Muzharul Islam, who was also responsible for the building's overall layout. Incredible umbrellas and pergola-like structures provide shelter from the pouring rain.

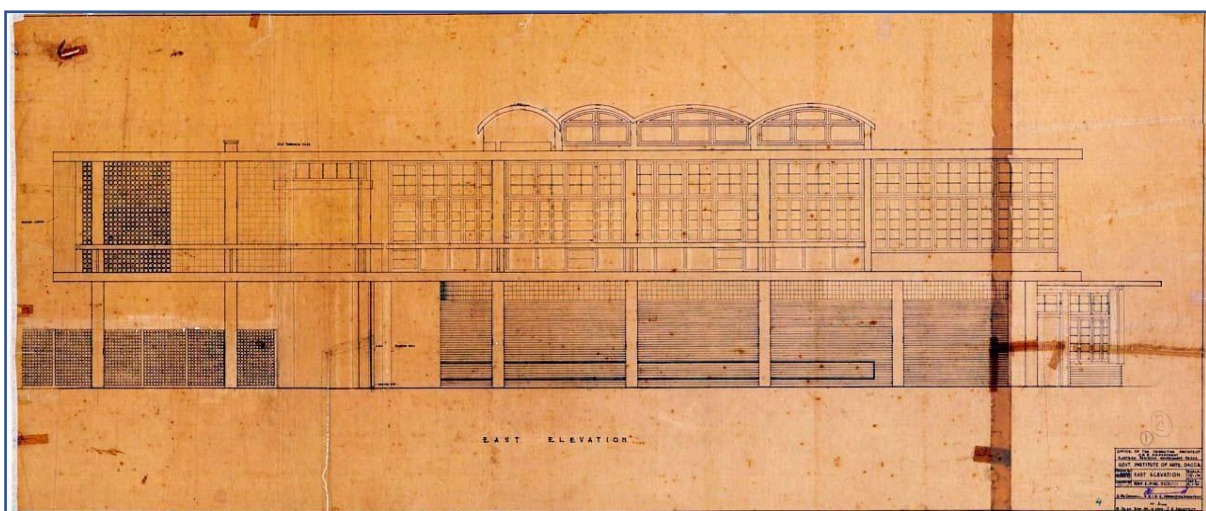


FIG:22; Source Google

4.1.3 Design Features:

- Pure form is defined as a well-organized combination of circular and rectangular forms.
- Lighting: There has been a lot of thought put into the lighting in the studio.
- Sculpture studios, ceramics studios, eastern art studios, and craft workshops all receive light from Both sides of the building because there are sufficient apertures on both sides.
- One of the complex's maintenance features is a louver treatment that can alter both the amount Of light and the amount of airflow.
- A high window in conjunction with louvered in the bottom of the conventional window has been Utilized in this instance, which is a significant requirement for the design of studio lighting.
- The vehicular approach does not go to every building in the complex.
- There is no covered walkway leading from one building to the next

4.1.4 Program Analysis:

The faculty of Fine Arts, DU, consists of the following departments:

- **Drawing and Painting:**

Requirements:

Equipment (few), Digital lab, Open studios, Store, Light, Furnace, and Big Spaces and lockers.

- **Sculpture:**

Requirements:

A large number of Equipment, Digital labs, Open studios, stores, Lights, Furnace, and Big

Spaces.

- **Graphic Design:**

Requirements:

Equipment (few), Digital lab, Open studios, Store, Light, Furnace, and Spaces.

- **Oriental Art:**

Requirements:

Digital lab, Open studios, Store, Light, Furnace, and Spaces and lockers.

- **Printmaking:**

Requirements:

Equipment, Digital lab, Open studios, Store, Light, Furnace, and Spaces.

- **Ceramics:**

Requirements:

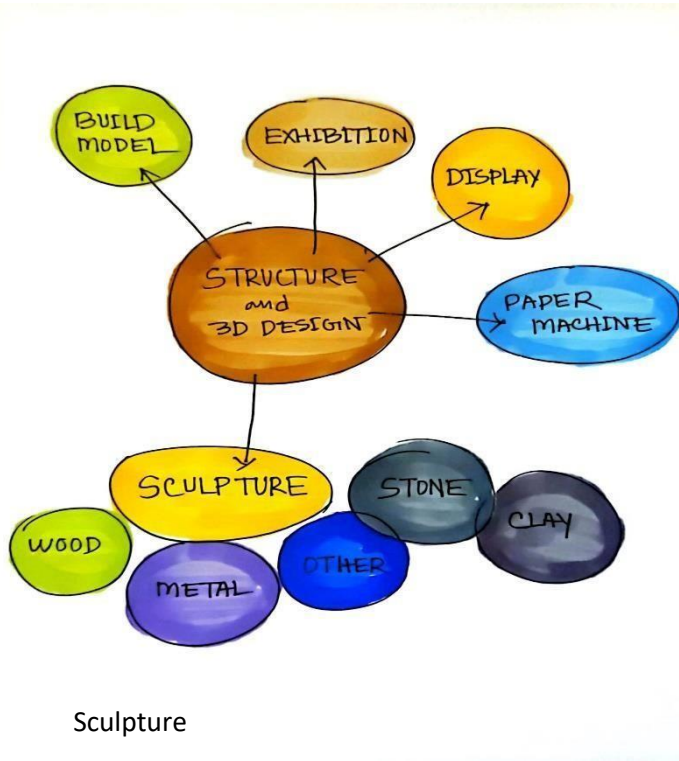
Equipment, Digital lab, Open studios, Store, Light, Furnace, and Spaces.

- **Crafts:**

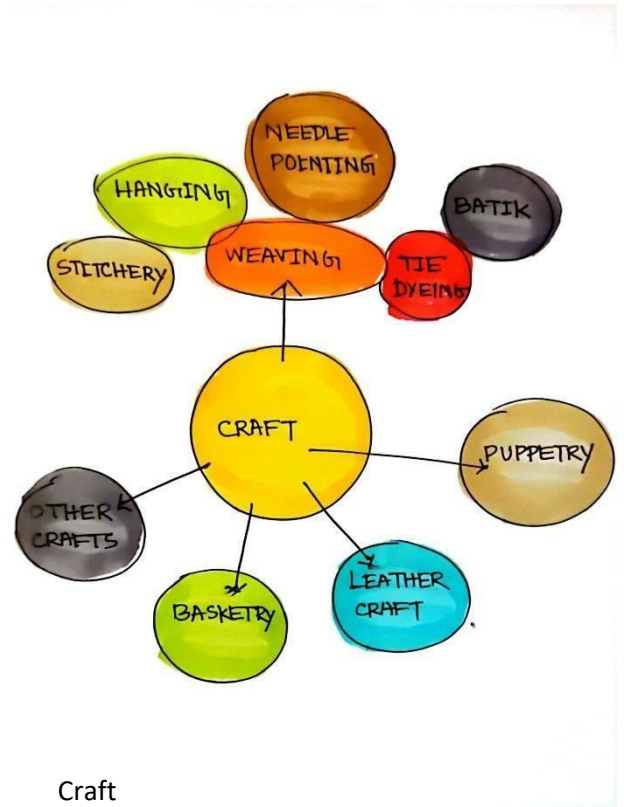
Requirements:

Equipment, Digital lab, Open studios, Store, Light, Furnace, and Spaces.

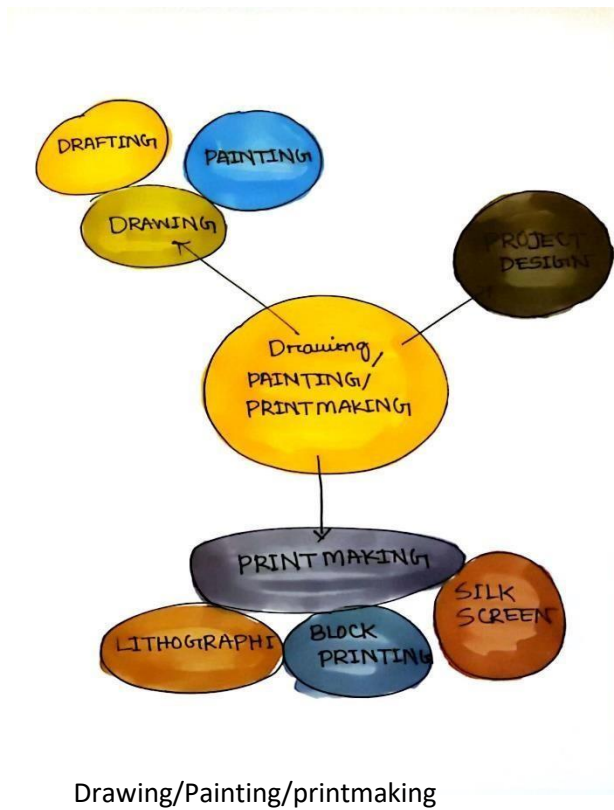
4.1.5 Functional relationship within the faculty:



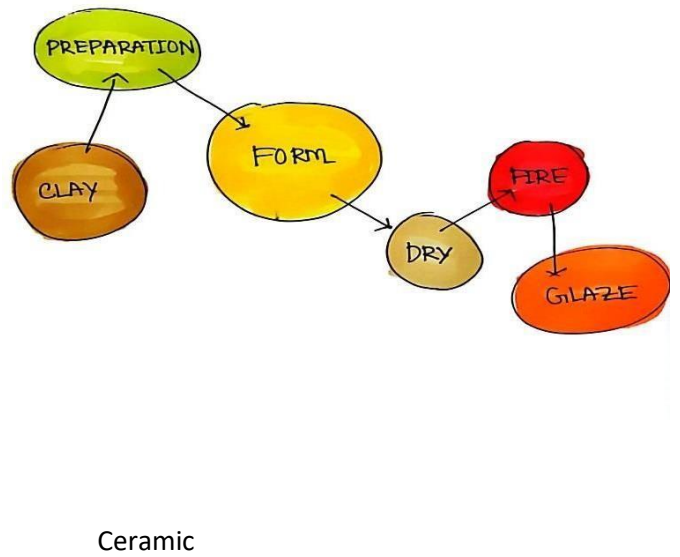
Sculpture



Craft



Drawing/Painting/printmaking



Ceramic

4.2 International Case Study: School of Architecture, CEPT (Centre for Environment and Planning Technology), Ahmedabad, India

4.2.1 Project Brief

Architect: Balkrishna

Doshi Location:

Ahmedabad, India

Covered area: 20,235

sqm

Type: Institutional, University

Established: 1968 (1966 – 1968)

Materials: Brick, Concrete.



4.2.1 Background History: A few years after Doshi completed his apprenticeship with Le Corbusier, he helped to establish the Ahmedabad School of Architecture along with a few other individuals. Later, this school became part of the Center for Environmental Planning and Technology (CEPT), an academic institution with schools of planning, building science and technology, interior design, and architecture. The School of Architecture, which can be seen in the photo that is located above, was completed in the year 1968.

Both Le Corbusier and Louis I. Kahn, whom Doshi was instrumental in bringing to India and with whom he collaborated on the Indian Institute of Management in Ahmedabad, can be seen to have left their mark on the building. He created a building that resembles both Corbus' brise-soleil and Kahn's strict order by using brick walls that are parallel to one another and deep concrete columns.

The School of Architecture is home to a number of different classrooms as well as studios that are versatile enough to be put to a number of different uses. Due to the fact that it is situated on

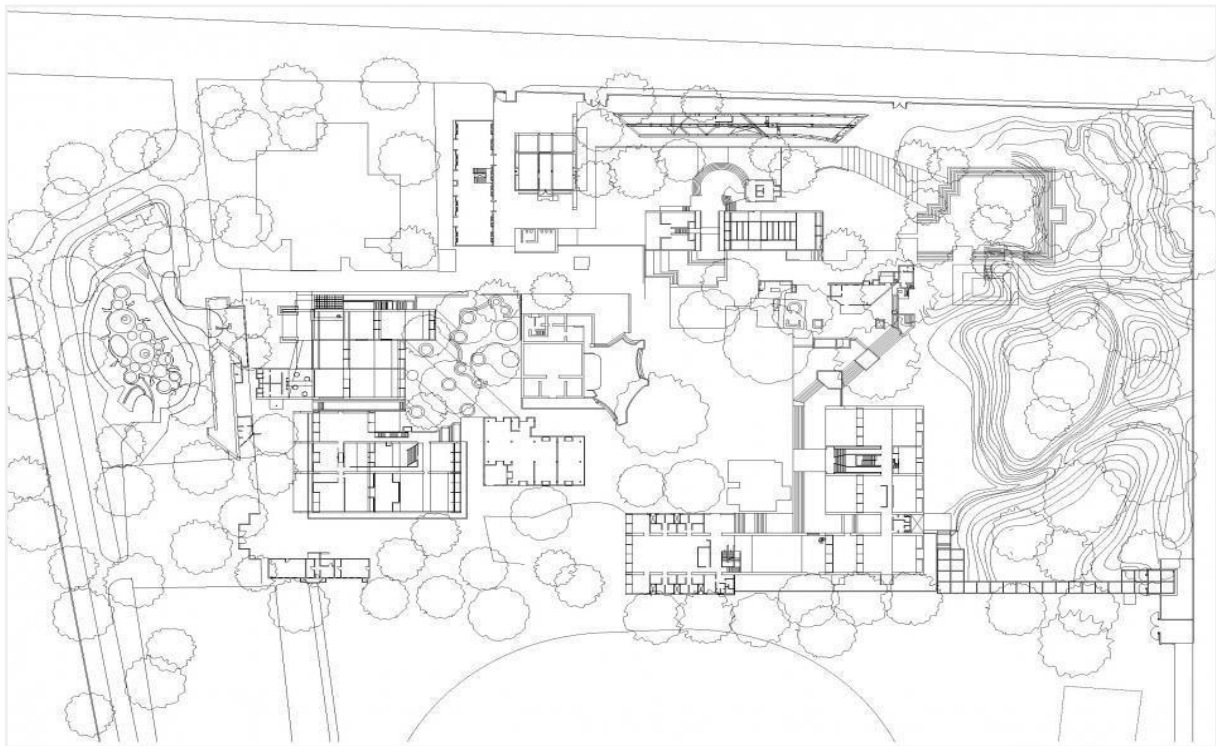
a site that is centrally located within Gujarat University, it can be reached easily from all points of the compass. The building that was constructed between the years 1966 and 1968 was only the first phase of a significantly more ambitious project. The plan called for the construction of an entire design campus as part of the project. This new campus was supposed to feature additional studios, a library, an exhibition space, as well as areas dedicated to painting and sculpture. The name "Centre for Environmental Planning and Technology" was going to be applied to the entire campus.

Doshi came to the conclusion that the most effective architectural layout would be one that consisted of straight brick walls, concrete beams and floors, and concrete floors. This system was intended to be easily expandable while also being straightforward to maintain. To achieve his goal of maximizing the flow of air while simultaneously minimizing the effects of the sun, he decided to arrange the bays in a north-to-south orientation, much like he did in his earlier designs for the ATIRA and Peon's housing. This allowed him to achieve both of these goals simultaneously.

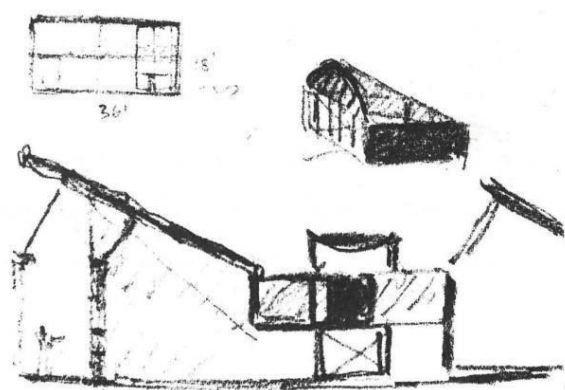
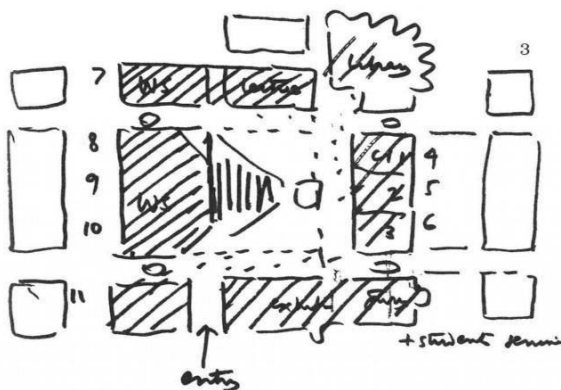
The interiors of the building were shielded from the glare and the heat of the sun thanks to the deep apertures. The interiors were flexible, featuring double-height ceilings for use as bright drawing studios and single-height ceilings for use as discussion groups or classrooms, respectively. The design was simplified to an extreme degree in order to achieve the goals of having a low cost and being easy to maintain. Doshi compared it to a manufacturing facility that was operating at full capacity.

422 Concept and Idea: The idea that "Campus without a wall, learning without boundaries" was Doshi's primary inspiration behind the establishment of the CEPT university. He was adamant about making use of such accessibility not only for the sake of academic freedom but also for the sake of environmental responsiveness. Once more, Doshi made the decision to use the inside as well as the outside as an educational space.

They placed an emphasis on learning rather than instructing, and they considered an environment conducive to learning to be one in which there were no boundaries, no hierarchies, and an overall ambiance of unrestricted and uninhibited inquiry. It was only natural for them to consider a campus that exemplified and encouraged that point of view.

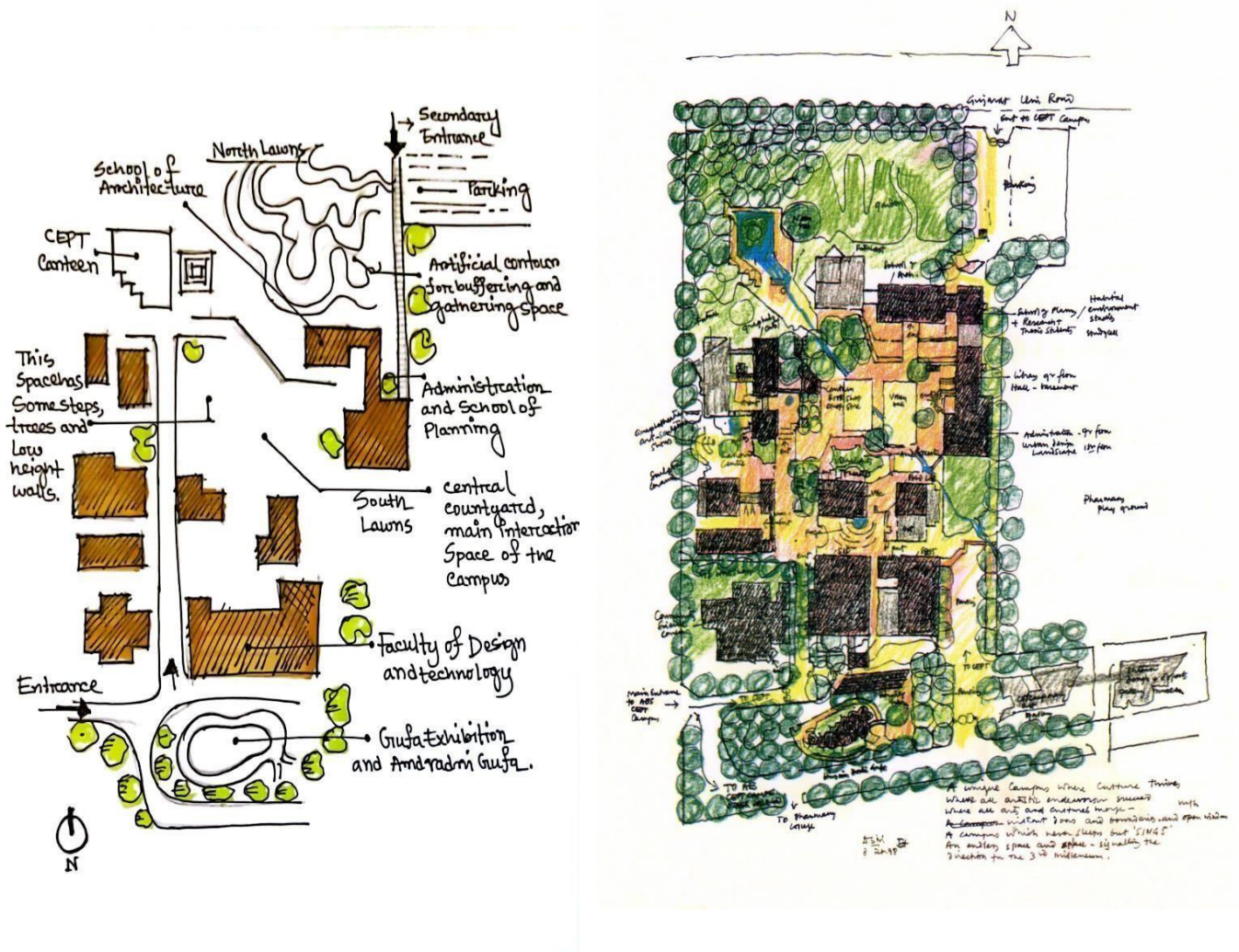


CEPT Master Plan (2014) © Vastu Shilpa Foundation



423 Architectural system and Form:

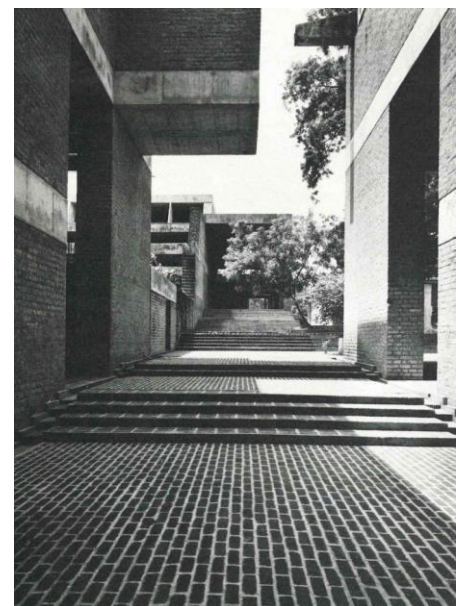
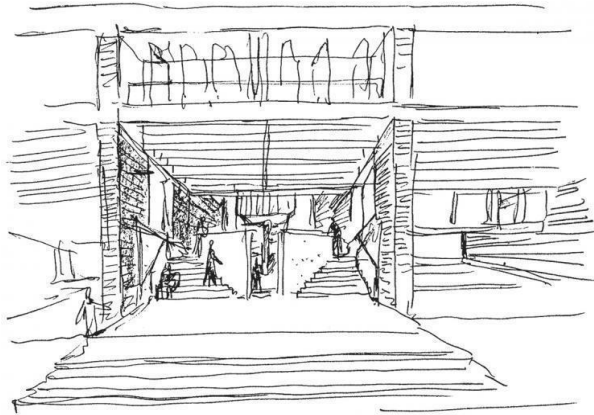
- The school of architecture is located on the north side of the site.
- It comprises parallel walls, following a typical section which is altered at every point to create a multiplicity of spaces and variety within the school. Apart from providing North lighting, there is visual connectivity, a variety of volumes, cool basements, multifunctional spaces, and air movement.
- The building is designed to create shaded areas of multistage.

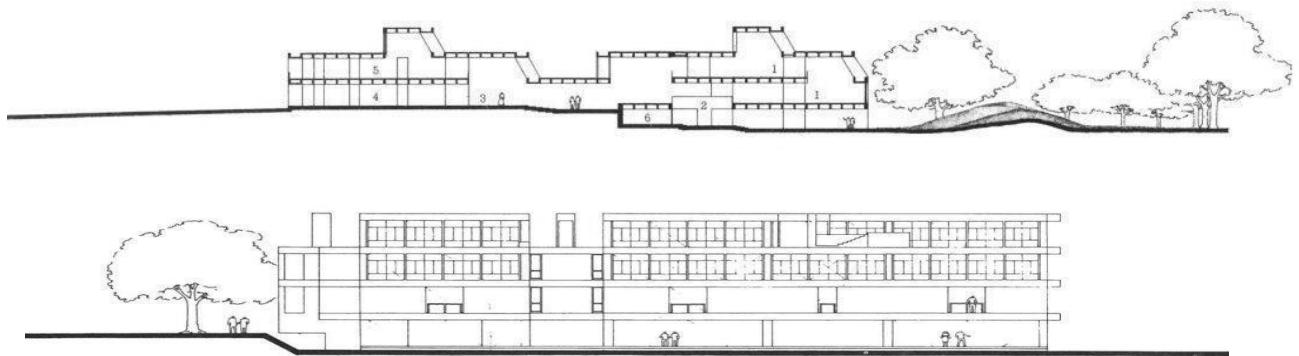


424 Features of the studio:

- The north side has height inclined glare-free uniform light important to the kind of activities to be performed inside the studio.

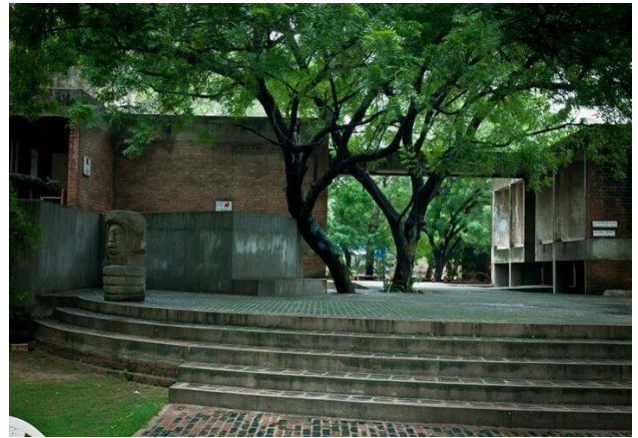
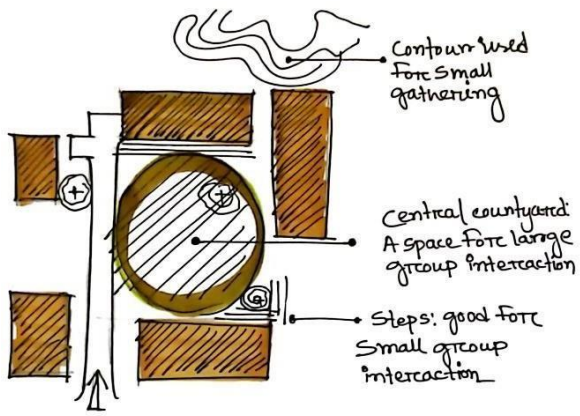
- The design studios are constructed like a factory with a north-south axis so each receives natural light from the north and airflow from the south.
- The student feels that this helps them relate physical measurements to the built environment and helps them in their design thoughts and transfer them to the sheets.





425 Landscape:

- Extremely well linked with internal spaces and serves the purpose very well.
- The central courtyard forms another very attractive space within the campus and provides a relaxing environment to the students and faculty and supposedly is the nodal point of the various pedestrian entries.
- Students can have refreshments in the canteen which is very informal and provides the interaction configuration.
- Central courtyard is used as a large gathering space. At the same time level changes and low height, the wall is used as a small gathering space which is very important for a campus.
- The staircase entrance is a great point of interaction as it connects the courtyard with the stairs. The scale of the stair is also very comfortable and is visually very inviting.



Chapter 05

PROGRAM ANALYSIS AND DEVELOPMENT

5.1 Program Analysis

Administrative Section

Chairman's room [attached toilet]	600	Sq-ft
Deputy directors' room	300	Sq-ft
General office	1100	Sq-ft
Official resource room	160	Sq-ft
Conference room	800	Sq-ft
store	300	Sq-ft
Lobby and lounge	700	Sq-ft
Toilets	300	Sq-ft
Total	4460	Sq-ft
Service and circulation [30%]	1338	Sq-ft
Total	5798	Sq-ft

Academic Block

Common Functions				
Activity type	No. of user	Quantity	Sq-ft per activity	Total Sq-ft
Lecture room	-	06	700	4200
Computer lab	30	03	400	1200
Meeting room	-	01	-	600
Resource	-	01	-	500
Total				6500
Service and circulation	30%			1950
Total	-			8450

Department of Graphic Design

Activity Type	No. of User	Quantity	Sq-ft per activity	Total Sq-ft
Studio	25	05	700	3500
Computer Lab	25	04	400	1600
Printing lab	-	01	-	800
Store	-	01	-	250
Teachers room		01	450	450
Dept. headroom	-	01	-	250
Dept. office room	-	01	-	180
Service and circulation	-	30%	-	2109
Total	-	-	-	9139

Department of Drawing and Painting

Activity Type	No. of user	Quantity	Sq-ft per activity	Total Sq-ft
Studio	20	04	700	2800
Preservation room	-	01	-	300
Display area	-	01	-	1000
Washroom	4	01	-	250
Teachers room		01	450	450
Dept. head room		01		250
Dept. office room		01		180
Service and circulation	-	30%	-	1779
Total	-	-	-	7709

Department of Sculpture

Activity Type	No. of user	Quantity	Sq-ft per activity	Total Sq-ft
Studio	20	04	700	2800
Foundry Room	-	01	-	250
Workshop	-	01	-	500
Soil preparation room	-	01	-	500
Store	-	01	-	250
Teachers room		01	450	450
Dept. office room	-	01	-	180
Dept. headroom	-	01	-	250
Service and circulation	-	30%	-	1554
Total	-	-	-	6734

Department of Printmaking

Activity Type	No. of User	Quantity	Sq-ft per activity	Total Sq-ft
Studio	20	04	700	2800
Computer lab	20	01	400	400
Common workshop		01		500
Teachers room		01	450	450
Dept. Office room		01		180
Dept. headroom		01		250
Service and circulation		30%		1374
Total				5954

Department of Oriental art

Activity Type	No. of user	Quantity	Sq-ft per activity	Total Sq-ft
Studio	20	04	600	2400
Display area	-	01		500
Preservation room		01		250
Workshop		01		500
Washroom	04	01	250	250
Store		01		250
Teachers room		01	450	450
Dept. office Room		01		180
Dept. headroom		01		250
Service and circulation		30%		1509
Total				6539

Department of Ceramic

Activity type	No. of user	Quantity	Sq-ft per activity	Total Sq-ft
Studio	20	04	500	2000
Preservation Room		01		500
Burner Room		01		500
Display Area		01		500
Workshop		01		500
Washroom		01		250
Teachers room		01		450
Dept. office Room		01		180
Dept. headroom		01		250
Service and circulation		30%		1539
Total				6669

Department of crafts & design

Activity type	No. of user	Quantity	Sq-ft per activity	Total Sq-ft
Studio	20	04	500	2000
Workshop		02		500
Store		01		300
Display		01		700
Teachers room		01		450
Dept. Office Room		01		180
Dept. headroom		01		250
Service and circulation		30%		1314
Total				5694

Department of Digital Art and Visualization

Activity type	No. of user	Quantity	Sq-ft per activity	Total sq-ft
Studio	20	04	500	2000
Computer lab	20	01	400	400
Preservation room		01		500
Printing Lab		01		800
Teachers room		01		450
Dept. head Office		01		180
Dept. headroom				250
Service and circulation	30%			1374
Total				5954

Department of Architecture and Landscape Design

Activity Type	No. of user	Quantity	Sq-ft per activity	Total sq-ft
Studio	25	05	500	2500
Computer lab	25	02	400	800
Exhibition Space		01		800
Teachers room		01		450
Dept. head room		01		250
Dept. head office		01		180
Service and circulation		30%		1786
Total				7740

Department of Film, Photography and integrated media

Activity Type	No. of user	Quantity	Sq-ft per activity	Total sq-ft
lighting studio	20	04	400	1600
communal B&W darkrooms		02	300	600
Computer lab		02	400	800
Printing lab		01	800	800
Darkroom equipment cage		01	250	250
Teachers room		01		450
Dept. head office				180
Dept. head room				250
circulation		30%		1479
Total				6409

Department of Performing Arts

Activity type	No. of user	quantity	Sq-ft per activity	Total sqft
Music studio	16	04	400	1600
Dance studio	16	04	500	2000
Theater	200	01		1000
Others studio	16	02	300	600
Storage		01	200	200
Teachers room		01		450
Dept. head room		01		250
Dept. office		01		180
Circulation		30%		1884
Total				8164

Exhibition Gallery

Lobby, lounge, cloakroom, reception counter	1000	Sq-ft
Office and workroom	300	Sq-ft
Collection Storage	250	Sq-ft
Temporary exhibition	2000	Sq-ft
Toilets	250	Sq-ft
Service and circulation [30%]	1140	Sq-ft
Total	4940	Sq-ft

Cafeteria

kitchen	400	Sq-ft
Student dining	2000	Sq-ft
store	250	Sq-ft
Coffee shop	800	Sq-ft
pantry	250	Sq-ft
Toilet & washroom	250	Sq-ft
Service & circulation [30%]	1185	Sq-ft
Total	5185	Sq-ft

Multi-purpose hall for 200 students: 3000 Sq-ft

Library: 4000Sq-ft

Theory classrooms:

8x650 = 5200Sq-ft

Student's common

room: 1200 Sq-ft **Girls'**

common room: 1000

Sq-ft **Toilets:** 1350 Sq-ft

Parking: (10 cars): 1200 Sq-ft

Total Built Area: 1,18,028 Sq-ft / 10,966 Sqm

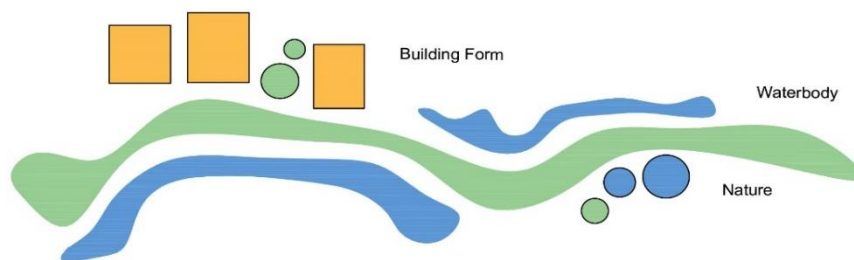
Chapter 06

Conceptual Stage and Design Development

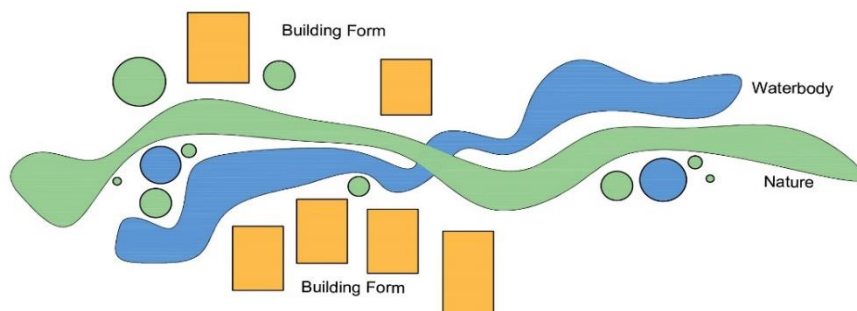
6.1 Concept

The initial concept was incorporated natural landscape with the built form. The location itself resembles a park with trees and pools of water. Therefore, the original goal was to preserve the habitat as much as possible without endangering the surrounding ecosystem. In order to keep the cost of building down and conserve as much of the existing academic shape as possible, the new built form was designed with "form follows waterbody" as its primary guiding principle. The majority of the existing trees are being conserved, and some new ones are being added. Thus, the primary objective was to maintain the existing natural landscape and architectural form to the greatest extent feasible while merging all of the components in a way that promotes an atmosphere that is conducive to learning.

Concept

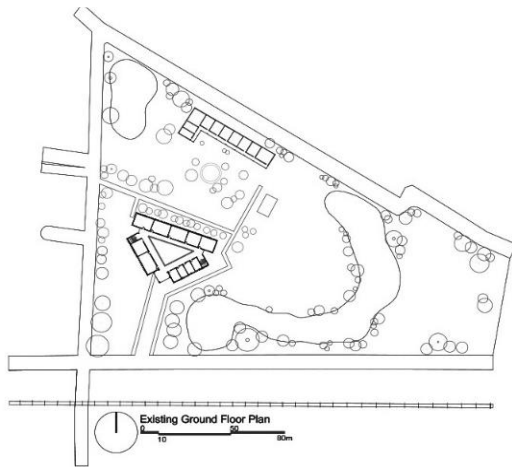


Proposed Idea

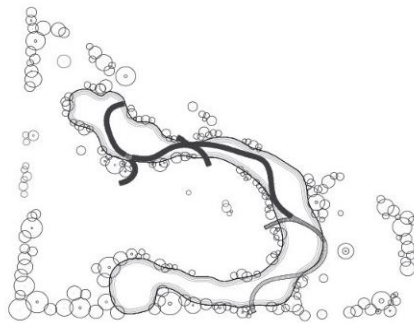


Incorporating Nature with Built form

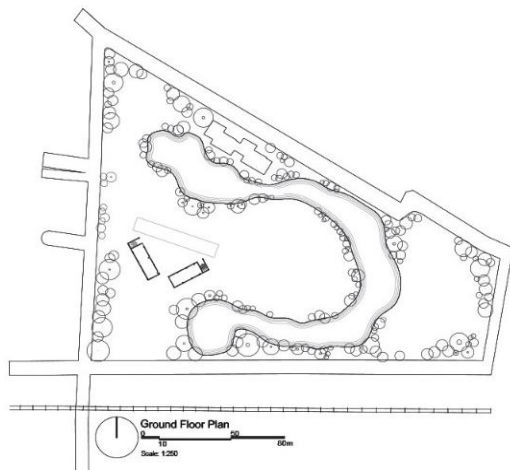
6.2 Form Derivation



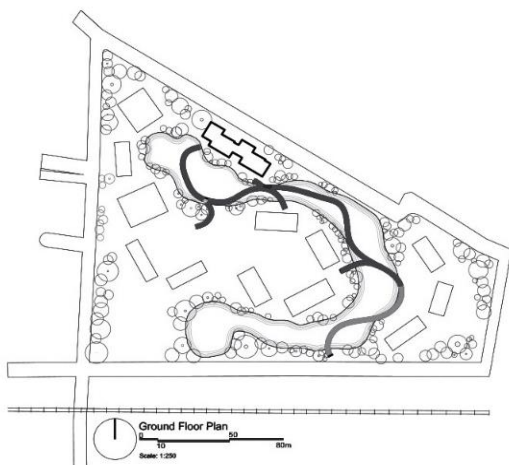
Existing building and landscaping. One water body is located in the north west of the site, and the other, which is larger, is located in the south east of it. Additionally, the property has two built forms already in place. The main academic building is situated in the southwest, while the "L"-shaped oldest academic building, which is situated in the north, is now used as a workshop for the students.



Firstly, in order to preserve the ecology, all of the existing trees were first listed and placed on the plan. The site has also undergone significant alterations, including the connection of two different waterbodies into a single waterbody for maintenance purposes and to increase the waterbody's capacity.


























Secondly, the current building form is examined and preserved. The main academic building, which is surrounded by three built form, is a bit stuffy and poorly ventilated. As a result, the first consideration was to demolish the north building and retain the other two blocks in order to keep (just the structures-columns and floor slabs) sufficient ventilation and to conserve them in a manner consistent with the overall architecture of the site. Furthermore, the other "L" shaped structure is in poor condition, therefore a new workshop has been built to be as similar to the original as possible in order to preserve the essence of

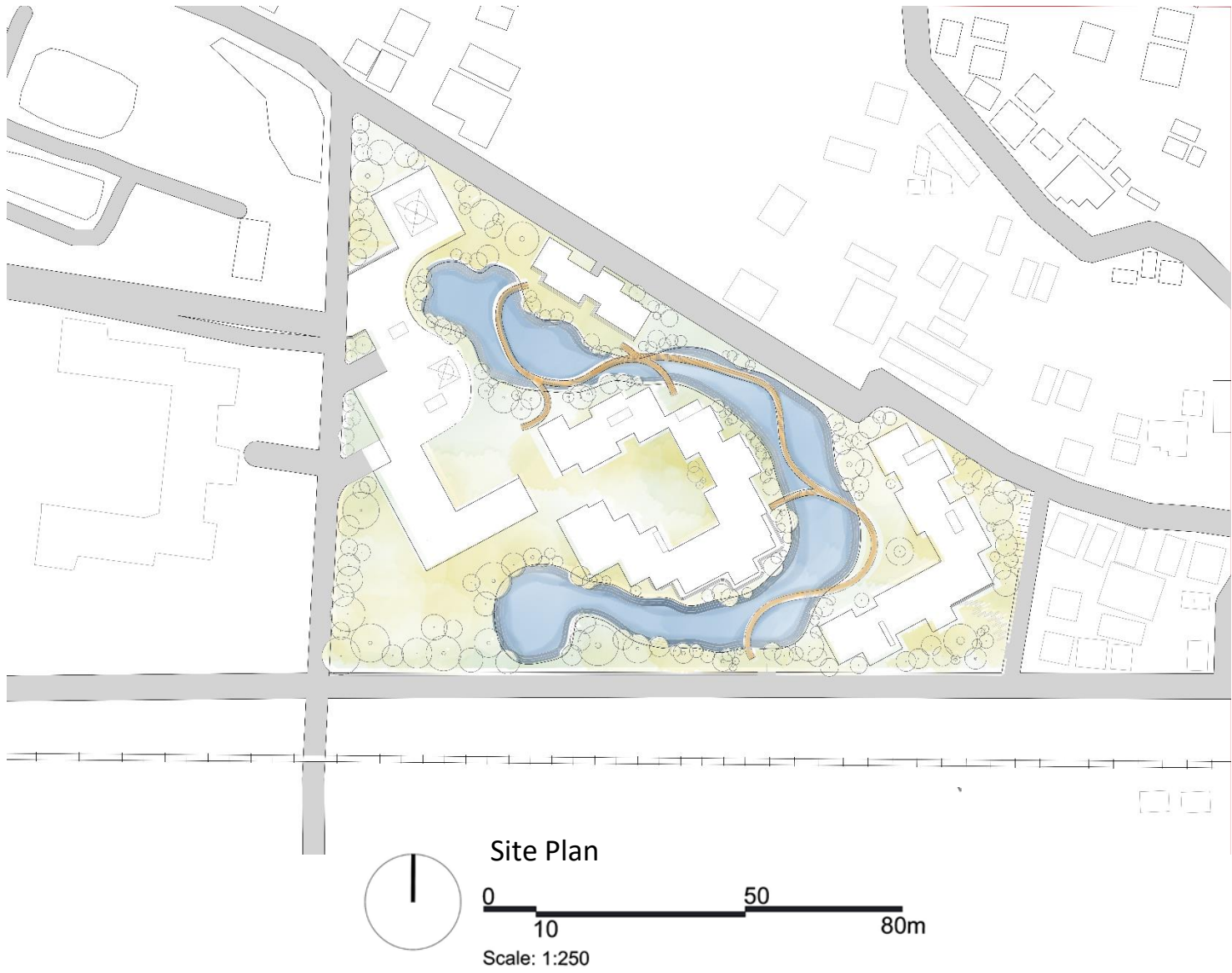


Finally, the new building blocks are set and planned to meet the needs of the site, while avoiding damage to existing trees and landscaping components and maintaining harmony with the existing architectural form. A curved bamboo-made walkway was also created on the waterbody to connect the entire block.

Landscape

PLANTING TREES (EXISTING + PROPOSED)			
Symbol	Scientific name	Bengali name	Typology
	Cocos nucifera	Narikel	palm
	Artocarpus hetreophyllus	Kanthal	tree
	Mesua ferrea	Nagkeshor	tree
	Mangifera indica	aam	tree
	Plumeria rubra	Debdaru	tree
	Delonix regia	krishnochura	tree
	Samanea saman	Rendi	tree
	Tarminalia taarjuna	Arjun	tree
	Butea monosperma	Palash	tree
	Azadirachta indica	Neem	tree
	Bougainvillea spectabilis	Baganbillash	climber
	Hibiscus sp.	Joba	shrub
	Ixora coccinea	Rongon	shrub
	Jasminum sambac	Beli	shrub
	vitex negundo	Nishinda	shrub
	mimosa pudica	Lojjaboti	shrub
	Nymphaeacea	waterlily	shrub
	Codiaeum variegatum	patabahar	shrub
	Musa paradisica	Kola	tree
	Ficus benghalensis L.	Bot	tree
	Mimusops elengi	Bokul	tree
	Alstonia scholaris	Chatim	tree
	Morus alba	Tut	shrub

6.3 FINAL DESIGN (Plan, Section and Details)



1



Ground Floor Plan

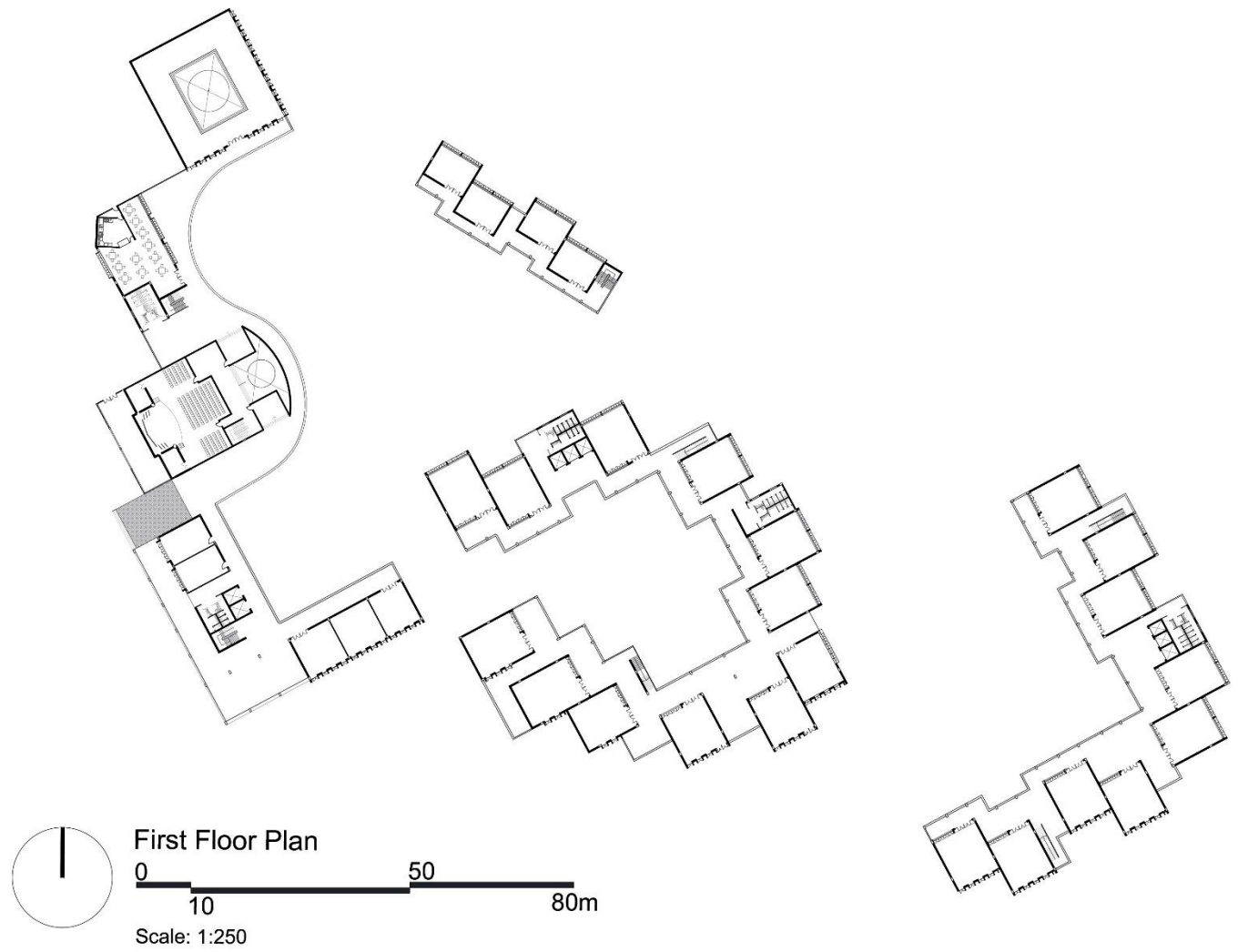


First

0 10 50 80m

Scale: 1:250

1. Academic and Administration Building
2. Auditorium
3. Cafe
4. Library
5. Workshop
6. Studio Blocks
7. Studio Blocks



South Elevation



East Elevation



Section A-A'



Section B-B'

6.4 Rendered Images









Chapter 07

Conclusion

The project's goal was to create settings that were both appropriate and enjoyable for Rajshahi University's Fine Arts Institute students. I attempted to view this art institute not only as an architectural student but also as a generalist. I tried to incorporate my experiences and understanding of art and architecture into this project through the perspective of an artist. Five years of studying architecture has been a journey for me, and I am grateful to everyone who has assisted me along the way.

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