

# VISUAL AND INTERACTIVE ART STATION

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Seminar II

Submitted in partial fulfillment of the requirements

for the degree of Bachelor of Architecture

Department of Architecture

BRAC University

August 2014

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## CHAPTER I : BACKGROUND OF THE PROJECT

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### 1.1 PROJECT BRIEF

PROJECT NAME: Visual and Interactive Art Station

TYPE : Art Station and Civic Space

SITE LOCATION : Hatirjheel

CLIENT : Dhaka Art Centre, Guide House Auditorium, Planners of Hatirjheel District

AREA : 20 Acre

### 1.2 PROJECT INTRODUCTION

The basic idea behind the project was inspired from my personal academic experience. the practice of focusing on concept and abstract in the initial years of our bachelors which gradually goes into reality or other such functional dominance. the practice of generating an initial concept or being inspired into creating something is somehow pushed into the back of the minds of people. the reason? according to me, the city not being able to contribute into the inspiration process of individuals! the project's aim would be to give creative minds a space to come and be inspired and inspire other people of different generations as well in the process.

for me, the thought of producing thoughtless products at the end of any design process is unappealing. but the general practice has become such since it works well with managing time and being safe. other than a handful of people who are still rightfully 'inspired' into working, others have just accepted it as a way of living. the project might be the break such a person would need to be inspired back into their passion and accept what they want to do, if not what it is they are already doing.

the 'art 'station' would function as a place, which I believe is needed in Dhaka city for giving the artists a proper platform to work in.

### 1.3 AIMS AND OBJECTIVES OF PROJECT

- To bring creative minds together to practice skills other than those practiced in institutions
- To provide an inspirational area for all generations
- To make people of the city come together in a space to celebrate art and gain knowledge
- To provide a platform for students from creative fields to express their art skills without prior experience
- To provide a breathing space in the dense fabric of Hatirjheel at present

- To provide not just the view of water and surroundings in the site but also of a forest and greenery which is presently lacking in Hatirjheel

#### **1.4 PROJECT RATIONAL**

The project is an Art Station for the students of creative fields of dhaka, or for the whole of bangladesh as it may serve virtually as well. it is a very necessary function that dhaka presently lacks. the reason? art not being nationally recognized as an integral part of the society (resulting in no particular place for it to be practiced boldly). This feature is quite recognized elsewhere in the world. the issue here however is not art alone but art being a part of architecture as well as other such creative fields but not being practiced or expressed enough. other than the need for such a centre, there is a fact about how institutions are lacking at providing the right kind of inspiration for thinking 'out of the box' through idea generation and how students are becoming more accustomed to the daily life product generation than creating art pieces as a result of their academics.

#### **1.5 PROGRAMME**

The following are a list of tentative programs :

- Exhibition space (open/ enclosed)
- Open plaza
- Amphitheater
- Workshops : ranging from minimum 25 people to maximum of 200
- Theatre space
- Multipurpose halls
- Auditorium
- Cafe/ restaurants
- Administrative offices
- Services
- Archiving / library

**CHAPTER II : SITE APPRAISAL**

**2.1 INTRODUCTION**

Hatirjheel literally means 'elephant's canal' where during the 1800's, the Pilkhana was used for keeping the state-owned elephants and rented out to rich Zamindars for keeping their elephants. The elephants were walked via Elephant Road to Hatirjheel for bathing (Hossain, Kingbodontir Dhaka)



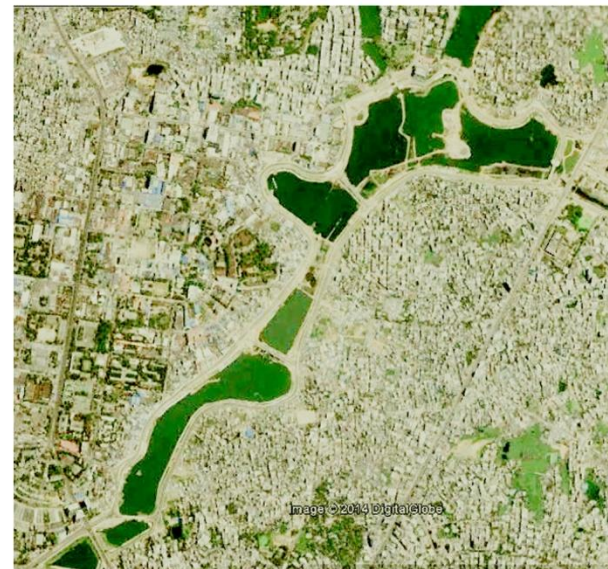
(a) YEAR: 2001



(b) YEAR : 2004



(c) YEAR : 2010



(d) YEAR : 2014

FIGURE 01 : Sattelite Images Of Hatirjheel (Source: Google Earth)

The images above are of the year 2001, 2004, 2010 and 2014 of hatirjheel area respectively. It shows how with time the area got rejuvenated from the lowly dying polluted canal that it was.

Hatirjheel is now a well planned commuting network which connects areas like Gulshan, Badda, Moghbazar, Tejgaon, Mouchak and Rampura. Connecting these areas, saving time to a great length and actually contributing a great deal in easing out the dense traffic congestions.

About four years ago Rajuk, in association with Dhaka Water and Sewerage Authority (Wasa) and the Local Government Engineering Department (LGED), took up the project to recover the 304 acres of land and the city’s largest water retention basin – Hatirjheel and Begunbari canals. Bangladesh University of Engineering and Technology (Buet) laid out the design while the 16 Engineering Construction Battalion (ECB) of Bangladesh army took care of its construction. (Source: Hassan Nabil, The Star Magazine, 12(12), 2003)

The area shown in the images (Fig. 01 (d)) cover an area of about 3km displacement. The main idea was to create a complete loop for cars to pass by and also some secondary loops as well (connected via the bridges)(Fig. 02 (a) .Elevated walkways, mossy green sloped walls, well lit bridges, hanging decks and seatings are seen in hatirjheel now where many other kinds of recreational facilities are proposed for the future. (Fig. 02 (c))

Shown in the following table (Table 01) is a **SWOT analysis** of the site:

<b>STRENGTH ( S )</b>	<b>WEAKNESS ( W )</b>	<b>OPPURTUNITIES ( O )</b>	<b>THREAT ( T )</b>
The location of Hatirjheel makes it accessible to all	Surrounding water may limit type of activities	Since all types of age groups and crowds go to hatirjheel, they will have to go through the project even if for a stroll	In case there is any water logging in future, water may rise and spill over island
Provides a pleasant view even amidst the city chaos		May turn out to be an inspirational place for youth	Since there is no traffic, area is accident prone for alum dwellers around
Has quite a well planned traffic system		Since it is a good route to cross over large distances (ex: moghbazar to Gulshan), any structure here would be noticed.	
Naturally attracts crowds of all types			

Table 01 : SWOT Analysis of Hatirjheel



FIGURE 02 (a): Image towards a connecting bridge



FIGURE 02 (b) : a birds eye view



FIGURE 02 (c): Proposal level image of hatirjheel (Source: Google Search Engines- images)



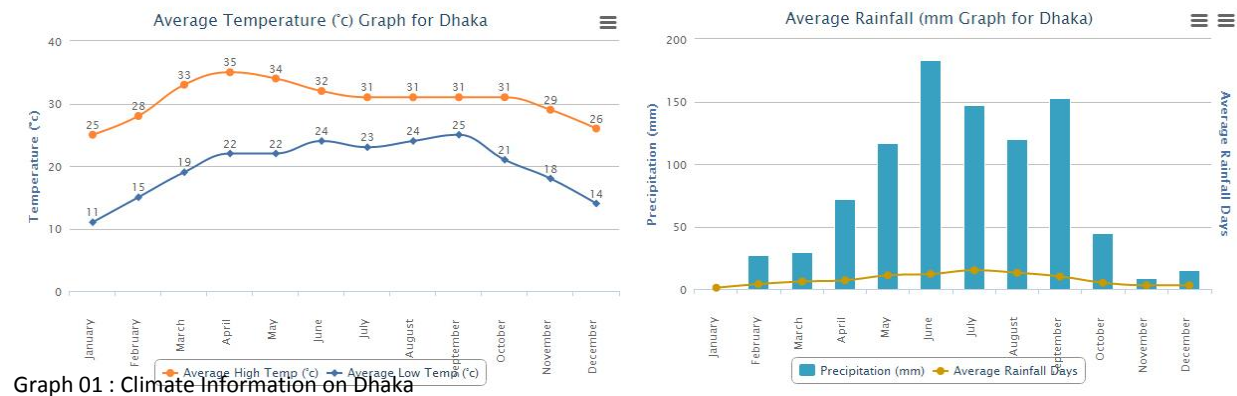
## 2.2 CLIMATE

The climate of Dhaka experiences a hot, wet and humid tropical climate. Dhaka has a tropical wet and dry climate (koppean climate classification) The city has a distinct monsoonal season, with an annual average temperature of 25 °C (77 °F) and monthly means varying between 18 °C (64 °F) in January and 29 °C (84 °F) in August. Nearly 80% of the annual average rainfall of 1,854 millimeters (73.0 in) occurs during the monsoon season which last from May till the end of September.

Hatirjheel being surrounded by water, humidity is an integral factor while dealing with climate.

Average Relative Morning Humidity in Dhaka is reported to be annually 91% (up to 93% in the months of June/July and till 86% in February). Average Relative Evening Humidity is annually 59% (with highest being up to 63% in October and lowest being 41% in March) (Graph 01)

Average Wind speed is annually 6km/h, being highest in around April (9km/h) and lowest in around November (4km/h). (Source: <http://www.weatherbase.com/weather/weather.php?s=32914&units=>



Graph 01 : Climate Information on Dhaka

(Source: "Weatherbase: Historical Weather for Dhaka, Bangladesh". weatherbase.com. Retrieved 2008-12-15. )

## 2.3 SITE AND SURROUNDINGS

The map in Figure 03 shows the placement of hatirjheel in Dhaka city. The map in Figure 04 below shows the placement of existing 10 institutions that offers students creative education on higher level, and how accessible they are to hatirjheel :

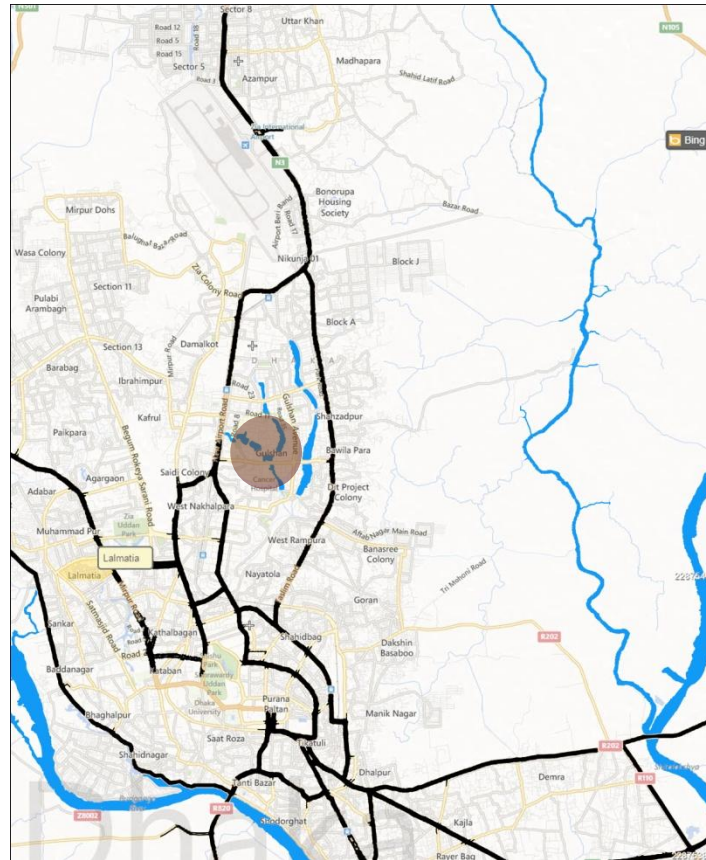


FIGURE 03 : Main Roads and Water Bodies in Dhaka (Source: Wikimapia)

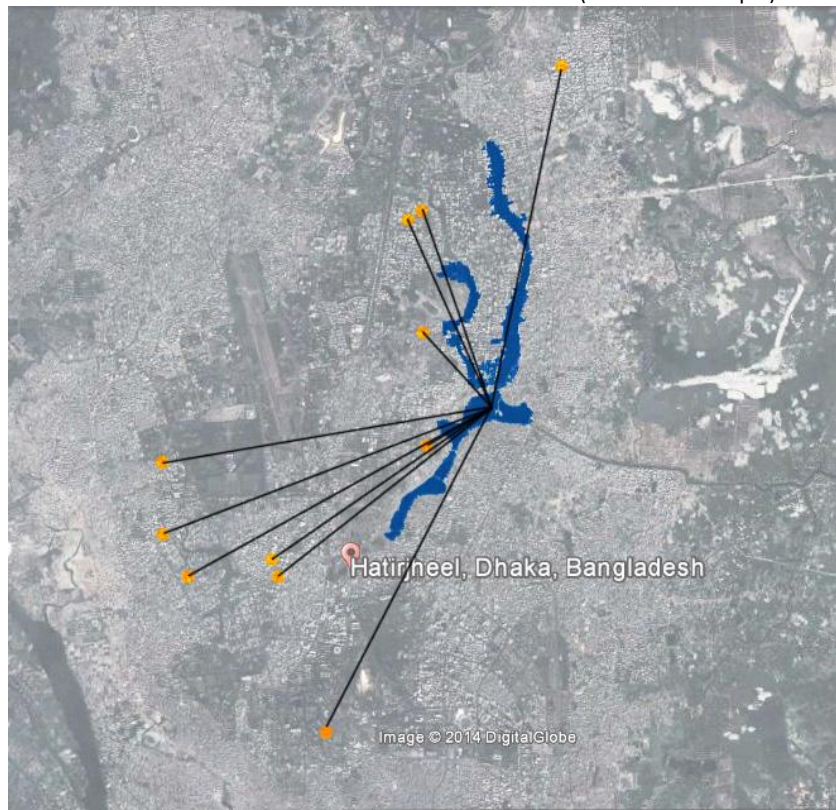


FIGURE 04 : Approximate accessibility to hatirjheel (Souce: Google Earth)

Also, to work on a proposal for Art Station, it is necessary to know about the existing Art galleries or workshops that are being run in the city. A map to identify those galleries and their proximity and relationship with hatirjheel was needed. (Figure 05)

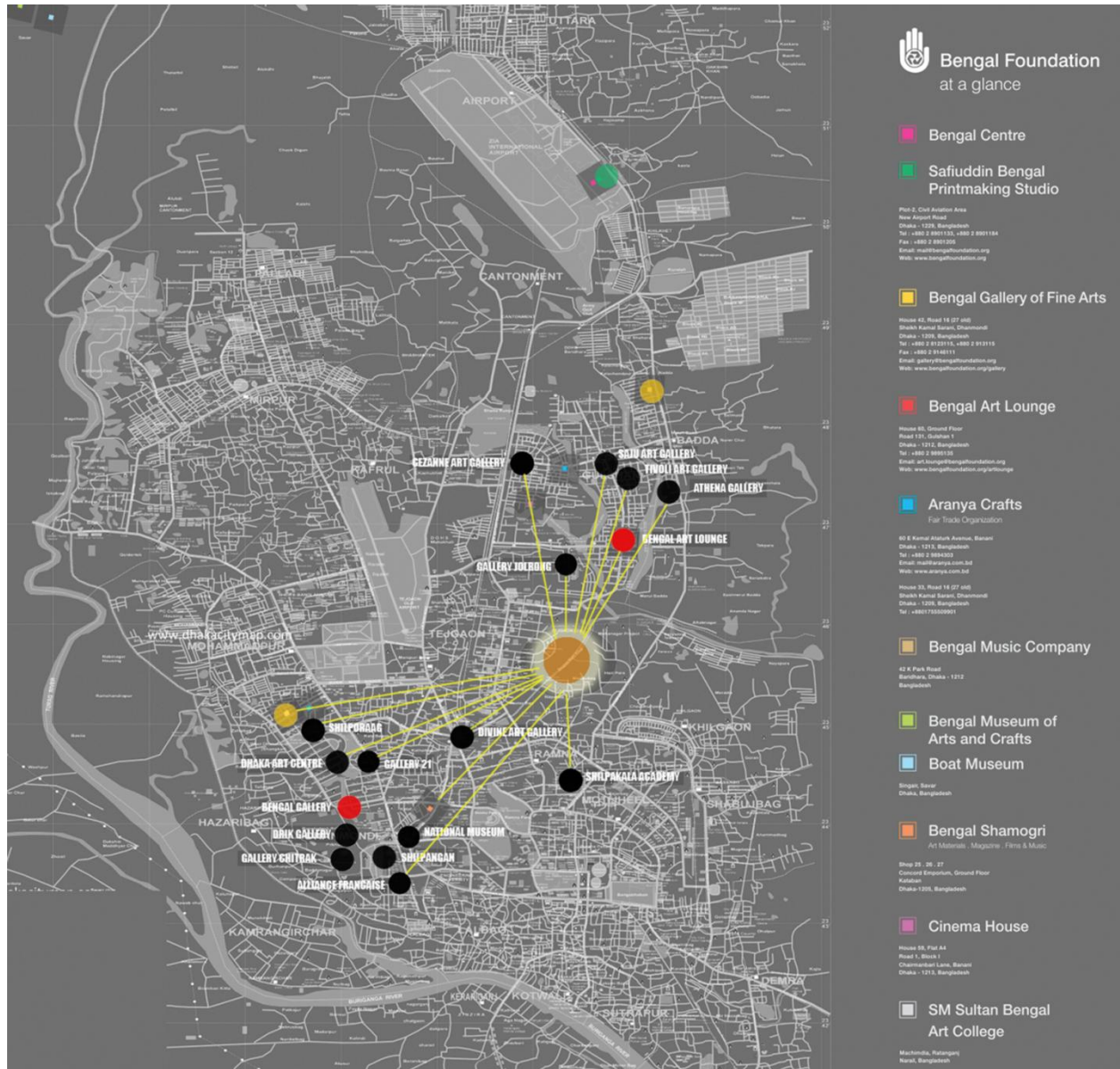


FIGURE 05 : accessibility of Art galleries with around the city to Hatirjheel

Further going deeper into the area of hatirjheel and studying the existing amount of greenery and water body available in and around :



FIGURE 06 : Mapping Of Greenery And Water Body

The land use pattern is shown below along with the area that hatirjheel connects:

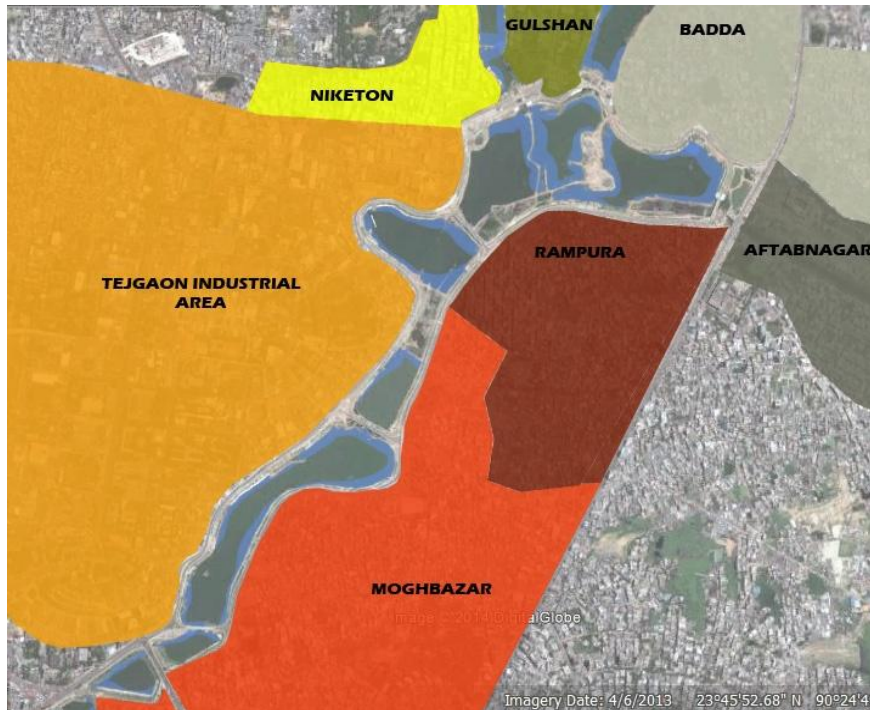


FIGURE 07 : Landuse Pattern And Surrounding Area Location

where, Tejgaon: industrial area

Niketon, Moghbazar,  
Aftabnagar, Rampura :  
Residential area

Gulshan, Badda:  
Residential and  
Commercial area

The primary road network (shown in thicker line weight) and the secondary roads are shown as follows. Traffic flow is shown in red arrows directing towards the flow of vehicles.

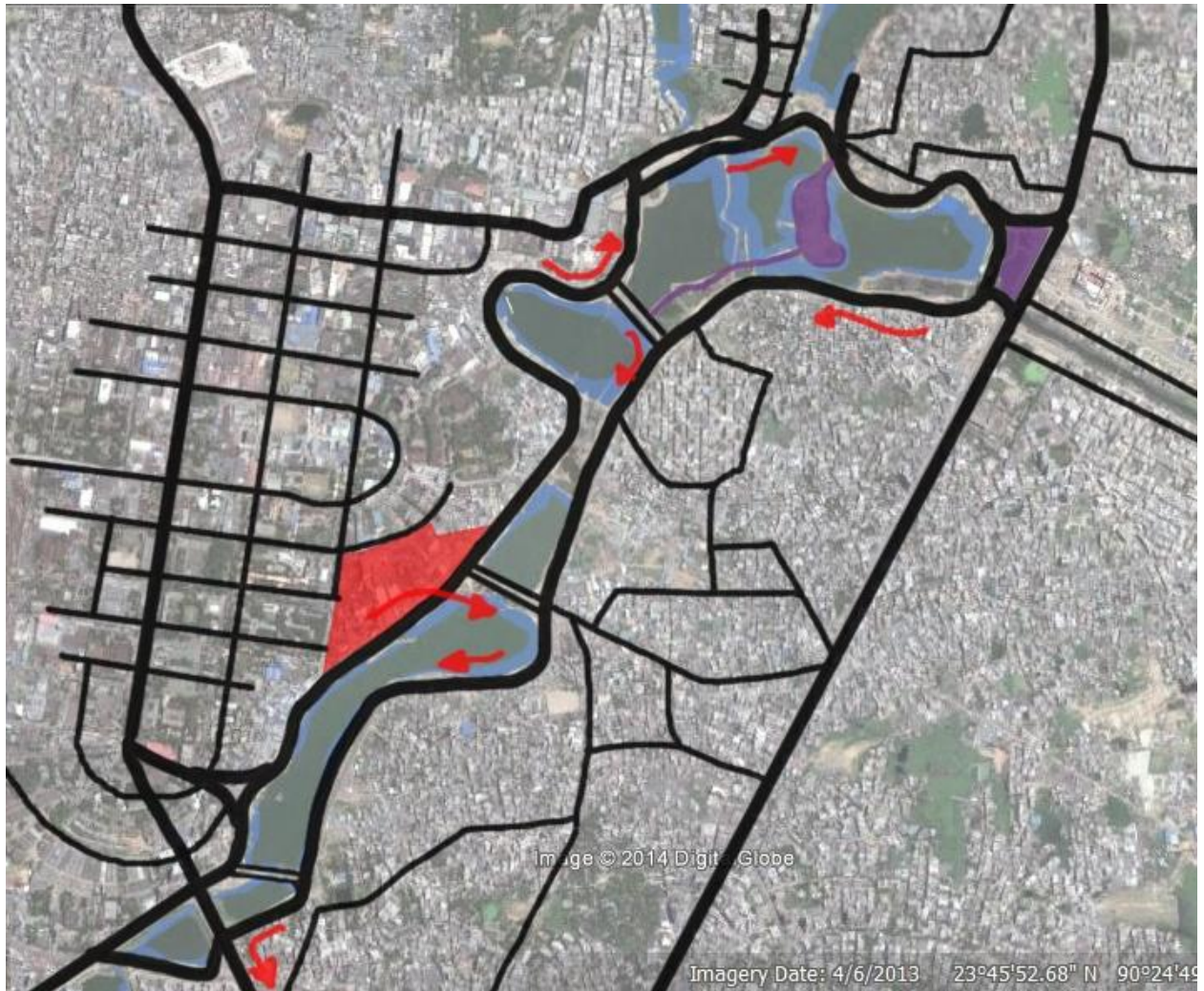


FIGURE 08 : Road network, traffic flow and site marking

The red marking is the selected site which has been derived from other maps and information, such as open ground availability, slum areas that are to be evacuated and government lands (Fig. 09)

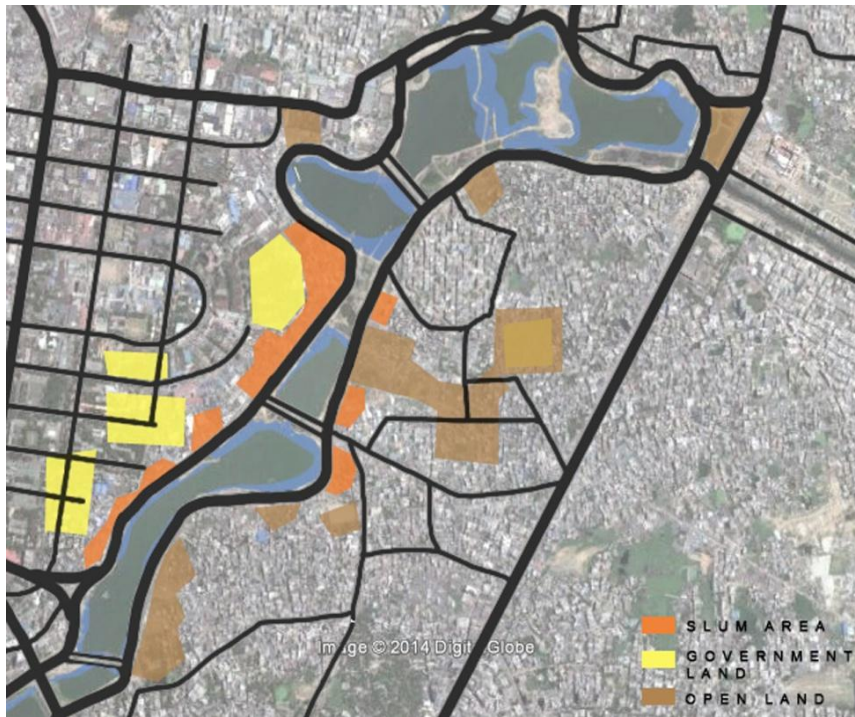


FIGURE 09 : Government land areas, slum areas and open land markings

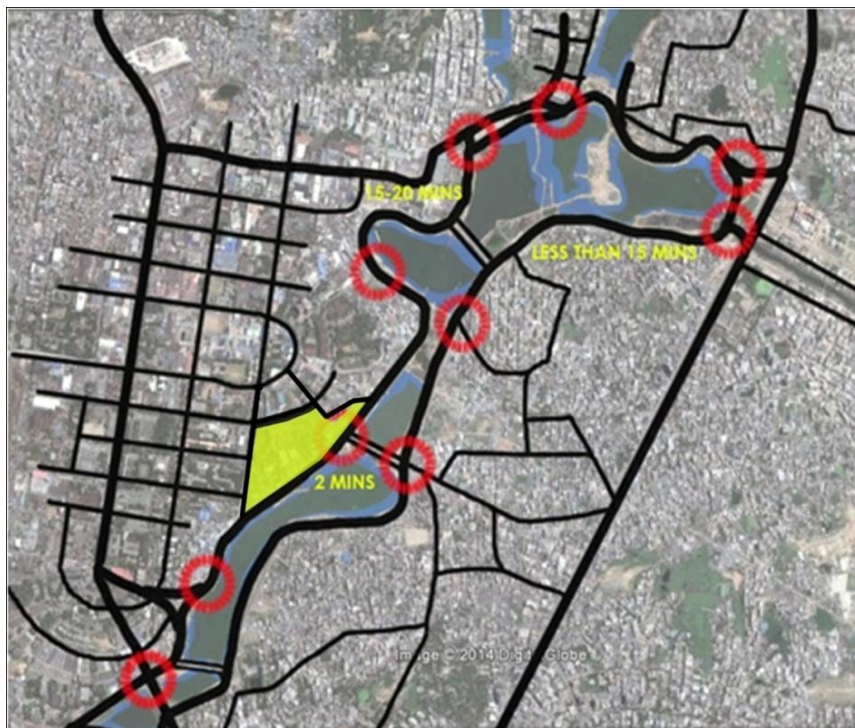


FIGURE 10: Accessibility to site from all pedestrian openings into Hatirjheel

(i)



(ii)



Figure 11 : Panoramic views of site from (i) the 2nd bridge straight view ad from the ramp) (ii) edge of sitesouthwards

Further focusing on the site, existing structures and functions were found to be minor workshops, dying industries and slums



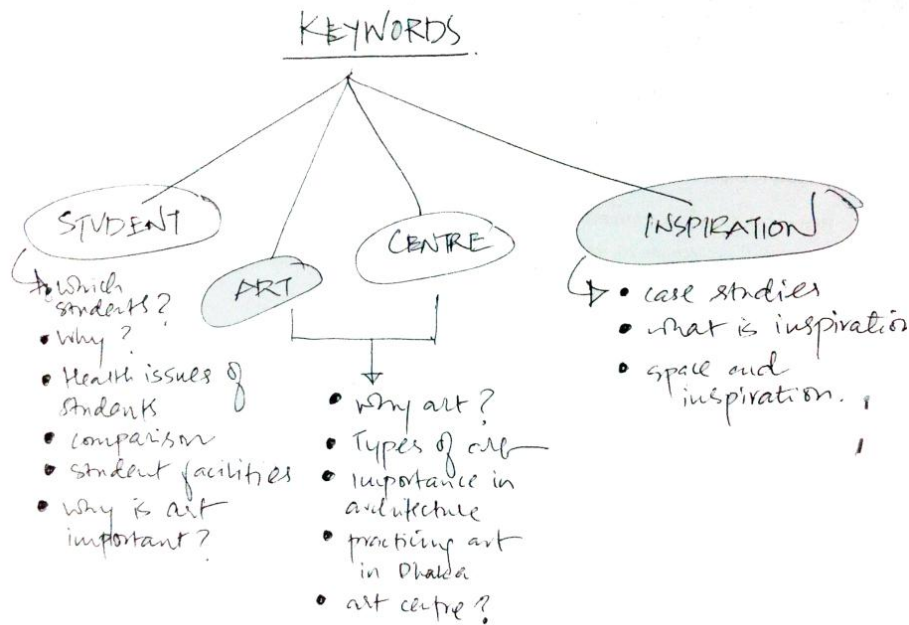
Kunipara slums taking up a majority of space

The reason for choosing this site is simple. Since the project is an Art centre for students of creative backgrounds/ schools, the site must be accessible to all such existing institutions and must also be within the city so that general people can know the activities the students bring about. Thus, Hatirjheel being in the 'heart' of the city and a favorite place for strolling for general people seems like the right place for such a centre to be established.

**CHAPTER III : LITERATURE REVIEW**

**3.1 INTRODUCTION**

An 'Art station', more technically identified as an art centre for students of creative fields, is a very necessary function that Dhaka city lacks presently. The reason? Art is not being nationally recognized as an integral part of society (resulting in no particular place for it to be practiced) which is quite recognized elsewhere around the world. But the issue here is not art alone but art being a part of architecture and other such creative fields but not being expressed enough. Other than the need for such a centre, there is the fact about how institutions are lacking at providing the right kind of inspiration for thinking differently within the boxes/rules set upon them. The process of monotonous thought generation and how students are passing a part of their daily active life producing products rather than art pieces as a result of their academics and hard work is what needs to be addressed. In the present paper, the importance of such a structure in Dhaka city and the importance of art being practiced well enough by the students to showcase their skills and get out of their normal technical routine is discussed and investigated through some literature.



Now, to understand why an art centre is important for students, it is important to first understand what students are to be addressed, what facilities are to be given, why and in comparison to what.



After that, the importance of art in a society and its value is to be discussed.

According to normal practices abroad, There are student activity centres which are usually within university campuses and is devoted to student recreation and socialization. A student activity center or student union is the community center of the college, serving students, faculty, staff, alumni, and guests. A student activity center might offer a variety of programs, activities, services, and facilities. The first Student centre was introduced in America at the University of Pennsylvania (1896). Other than in campus centres, there are assemblies/groups like the European Architecture Student Assembly (EASA Newspaper, 1980) which takes place each summer in a different country, with the event usually lasting two weeks. It is organized by students of architecture for students of architecture and the concept is operated on a cooperative basis. Lectures, exhibitions and workshops are usually carried out daylong for learning, sharing knowledge and speculation. Such a centre of facility is quite rare in Dhaka ( an attempt of it being the T.S.C in Shahbagh ) where a large campus itself is experienced by only a handful of institutions. Thus, a space for students of all institutions rarely do get the chance to come together and share their interests and knowledge.

The name for a Station too is important. A station is defined as 'a place or building where a specified activity or service is based.' (<http://www.thefreedictionary.com/station>). which in this context means that art would be that activity to be generated as well as circulated.

Even though when speaking of students from creative backgrounds/courses, many fields are included such as fine arts, architecture, etc. In Dhaka, architecture schools are most common (of the lot). In two separate articles, the lives of architecture students in particular and their health issues have been discussed. In Houghton's(2012) 'What's it like to study Architecture', the life of student is discussed and that the most important need for survival is passion. In Valiente's (2012) 'Mental Health awareness for architecture student', the recent graduate discusses the serious health issues that he had to face because of only taking workload and not giving time to other parts of life. And all these articles are from students abroad who have proper facilities for recreation. So then, we can only imagine what the future would be for the students of Dhaka.

### 3.2 ART TYPES

When discussing about art, naturally the question of what kind of art comes forward. Art in general is of innumerable types. If focused on the traditional art media types then these are some examples (Source: Arts Council England) :

**Paintings** - Technically, a painting is a two-dimensional art form which is made up of layers of pigments applied onto a surface. The surface on which the pigment is applied varies from stone (used in the Paleolithic Age) to paper, wood, cloth and canvas.

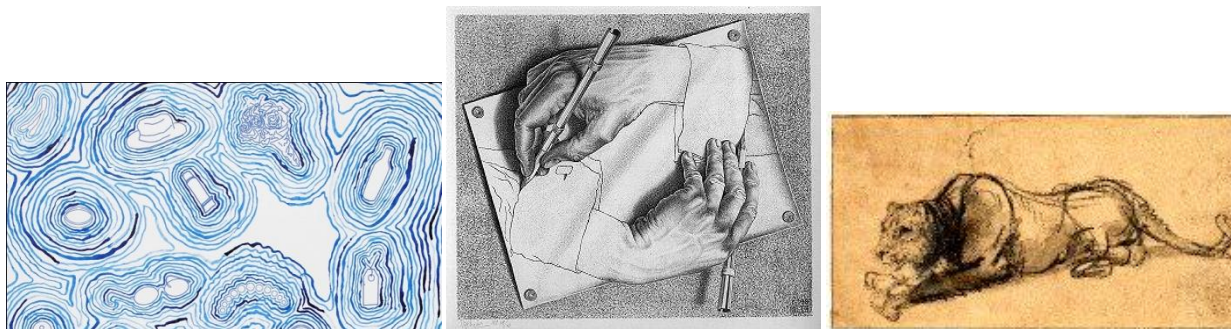
As the surface of paintings differ, so do the materials used to create the pigments. During the Paleolithic Age coloured earths were used, followed by plant extracts and more recently synthetic colours. There are many types of paintings, but amongst the well-known are oil, acrylic, pastel, spray paintings and watercolours.



**Printmaking** - Printmaking is the process of making artworks by printing, normally on paper. Printmaking normally covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting. types of techniques used are: Woodcut, Engraving, etching, Mezzotin, aquatint, drypoint, lithography, screenprinting, color, monotype and digital prints.



**Drawings** - A drawing is defined as a two-dimensional medium where an image is depicted on a flat surface by making lines and areas of tone through shading. Line and shading are created most commonly by using ink, pencil, crayon, pastels, charcoal and chalk. Watercolour pencils can also be used to create a more painterly effect in a drawing.



**Photography** - A photograph is an image created by the exposure of light on a light-sensitive material at some stage during its making. It can be either a positive or negative image and made using one of many processes. types of photography includes: C-type, Cibachrome, Digital, Estate, Photoetching (photogravure or heliogravure), Photogram, Photolithograph, Silver gelatin print, Vintage print.



**Craft** - The terms 'applied arts' and 'decorative arts' are used when referring to craft. Applied arts is concerned with the application of design, aesthetics and objects of everyday use. Decorative arts have the same purpose as applied arts (but does not include design).



**Design** - Part of applied arts, design comes in many forms, from graphic, fashion, interior, functional to the industrial. Design, in the context of displays in galleries, can be found in objects such as furniture and lighting, but also in the photographic and limited edition prints where graphic design has been used.



**Performance Art** - Performance Art is where the artwork takes the form of actions performed by the artist/s or approved performers briefed by the artist.



**Mixed Media** - Mixed-media tends to refer to artworks that use a combination of materials in their construction. For example, a work on canvas that combines paint and ink as well as collage.



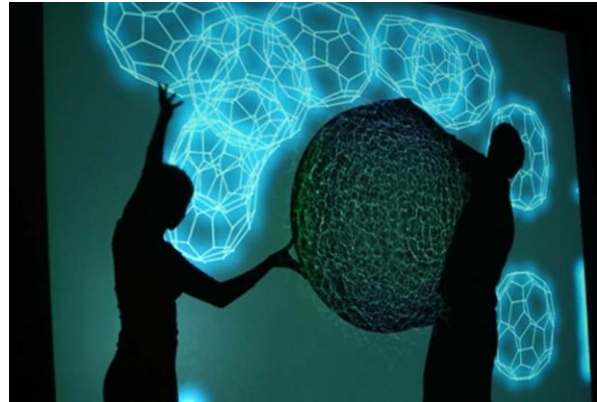
**Installation** - Installations are typically three-dimensional and can be made up by a variety of material and medium. They can be indefinite or temporary and viewers can find themselves walking around a piece, contemplating it from a distance or immersing themselves in the space of the work itself.



**Sculpture** - Technically, sculptures are for the most part three-dimensional artworks created by shaping and moulding materials - typically marble, metal, glass, wood and bronze. 4 types of typical sculpting are carving, modelling, assemblage and casting.



**New media** - New Media is an art form which came about in the 1960s, as artists started to experiment with developing technology in their art-making. New Media work is often created by using digital and electronic technologies to make sound pieces, to capture moving images (e.g. animation/film) and to create interactive work and computer-based art. Traditional art practices such as print-making can also integrate digital technologies. For example, an image can be manipulated in Photoshop before going to print through a press.



These art forms are relevant, not all together but part by part in the lives of the students.

'When the architectural discipline began to align itself with the fields of science and technology, determined by functionality and rationalism, poetic, spiritual and humanizing qualities were discarded as unnecessary.'

(Livingstone Mukasa (2013). 'Integrating art within the built environment')

This article states some strong rational changes stated by Mukasa, CEO of Archability, that the architecture has gone through the Gothic/ Baroque times to the Modernist ones where now, pursuing those modernist beliefs ("rejected everything that did not meet the demands of structural necessity or material functionalism") art has been neglected specially in buildings like schools and hospitals. A

summary of the article would be that art should be integrated in public spaces and not just that but spill it out in everyday spaces in everyday life. An example of a space that according to Mukasa seemed to have accomplished the role of integration of art and architecture (functionally) has been mentioned in his article:

'One outstanding example of this integration is The Charlotte R. Bloomberg Children's Center at The Johns Hopkins Hospital in Baltimore, Maryland. Because hospitals are often accessed only during times of crisis, the design of the building and the integration of artworks specially created for the Bloomberg Children's Center is integral to the mission of the institution, which seeks to bring comfort and healing to both the pediatric patient and their loved ones. The Bloomberg Children's Center serve as a blueprint for other facilities interested in adopting a similar approach. Working together, the team from Johns Hopkins, the architecture firm of Perkins + Will, landscape architects from Olin, along with consulting architect Allen Kolkowitz, and art curator Nancy Rosen, worked together with over 70 artists to create a state-of-the-art medical facility and featuring more than 500 custom works of art. The project was a tremendous opportunity for this diverse professional to work collectively using their broad vocabulary to create something unique. The architects had to learn to allow the artists a certain freedom and integrity to express their art in the architectural space. And the artists had to learn how to incorporate elements into the architectural core that integrate rather than explode out. Working together, they all became parts of a complex chorus.'

On a more technical note, the role of the client and the design brief, particularly with the public sector buildings play an important part in the publicity of art integration with architecture. The client must without doubt feel art provides an improved experience for the staff, visitors and or the users. So, such a client in Dhaka can possibly be the Dhaka Art Centre who have taken initiatives in the past towards establishing art even through the hands of inexperienced artists/students who have been given the chance only on the basis of merit and skill.

The need for an Art Station amongst the students of Dhaka city is most justified if we think of it to be as a way of accumulating and sharing knowledge. Since the invention of the internet, sharing information has become easier as every gadget, website or electronic device is easily accessible to all. The most commonly used internet sources for gathering information are as follows ( Farhan, 2011 p 15) :

Google started with a simple internet search engine but has become, due to the need of time, associated with almost every possible aspects of information technology. Google has merged with Youtube, the most popular video sharing website and its database is now even stronger. Association & quick sharing system among products such as – Blogger, Google books, Google Chrome, Google Earth, Google Sketchup, Google Maps, Picasa, Google Docs, Gmail, Orkut, Android, Google Translator, Google AdWords, Google Apps, 3D Warehouse etc. has led to a spontaneous information gathering & sharing system which could sustain longer than any other attempts in history.

Wikipedia is a free, web-based, collaborative, multilingual encyclopedia project supported by the non-profit Wikimedia Foundation. Its 18 million articles (over 3.6 million in English) have been written collaboratively by volunteers around the world, and almost all of its articles can be edited by anyone with access to the site. Wikipedia was launched in 2001 by Jimmy Wales and Larry Sanger and has become the largest and most popular general reference work on the Internet, ranking around seventh among all websites on Alexa and having 365 million readers.

Social networks such as Facebook, My Space, and Twitter are playing a major role in sharing information at a mass level. Through spontaneous growth of connections among the users it becomes a complex network of human being & organization which virtually covers almost every aspect of life.

TED (Technology Entertainment and Design) is a global set of conferences owned by the private non-profit Sapling Foundation, formed to disseminate "ideas worth spreading." Since June 2006, the talks have been offered for free viewing online, under a Creative Commons license, through TED.com. As of July 2010, over 700 talks are available free online. By January 2009 they had been viewed 50 million times. In July 2010, the viewing figure stood at more than 290 million, reflecting a still growing global audience.

These above sources are virtual, but very handy nonetheless. Thus, if an art centre can become such a space where art can be felt and knowledge can be shared and preserved through mass participation then there would be more personal experience related to gaining that knowledge.

However, other than these methods, there is an intangible part acting as well that helps students (and others as well) connect to art and produce creativity: INSPIRATION.

Inspiration is what art provides to those in need of it, or even to those not in need of it, since it is a widespread abstract form that can only be felt, sometime through spaces.

The connection with art and inspiration has always been individualistic, but never has its results been in vain, even if not accepted widely. As stated in the following literature:

'Young people of talent - whether Spanish like Picasso, or Swiss like Le Corbusier - found their inspiration in Paris, in the union of their powers with the artistic tradition of that city. It was from a form of art which the public despised that nineteenth century painting drew its positive strength. Cubism, growing up in this soil, absorbed all its vigor' (Giedion, 2002)

Here, a particular place has been mentioned which is naturally known as one of the most inspirational places for artists. The place, the people all so famous have come up with a form of art which was not accepted in the beginning, but is nonetheless an icon today. It shows the importance of being inspired in the right way, sometimes, having that aura around to be able to produce something 'out of the box' or in this case 'within the box yet differently' which comes from being surrounded by those kind of people, that kind of a space or a place, in this case what the art centre would want to achieve.

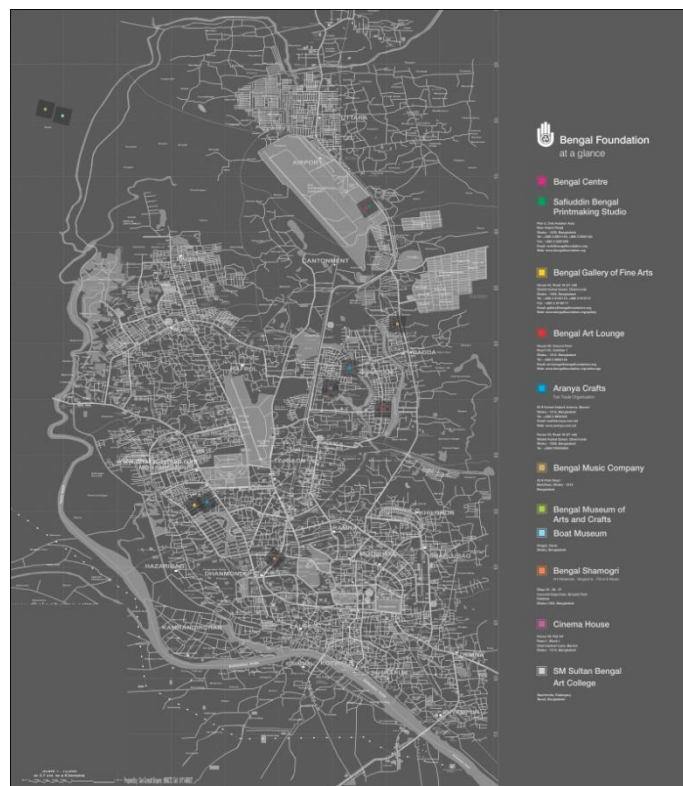
## CHAPTER 1V : CONTEXTUAL ANALYSIS

In the context of Dhaka, an art station is of great importance. The fact that being a developing country, Bangladesh needs such internationally recognized structures ( such as art centers, pavilions, etc) to forward towards development, but other than this fact, Dhaka being the capital and the main hub of activity, needs to address a large group of people properly to let them harness their skills, not just for economic reasons but for personal growth of the city itself.

### 4.1 EXISTING ART PRACTICE IN DHAKA

To show how an art centre is important for Bangladesh, it is important to first know what kind of art practices exist already and what (if any) lackings are visible.

On a personal level, universities have courses and programs to provide students to practice art. Dhaka University is quite a vibrant area in that discipline and that makes Shahbagh a place ideal for art practice. Graffiti, sculpturing, painting, sketching, drawing, installations, etc are a few forms of art that are regularly practiced around Shahbagh. Included in this area is Charukola, Dhaka's fine arts institution which itself is a living artistic form of architecture by Mazharul Islam. Fine arts being a creative field provides enough scope for students to practice and hone their art skills - but it is quite limited to their campus and the area of Shahbagh itself.





On a larger scale, if seen the initiative of an organization to encourage Bangladeshi art and culture to flourish, then it would be the Bengal Art Foundation and the Shilpakala Academy. This Bengal Foundation has taken the responsibility to spread their facilities out through Dhaka and carry out exhibitions, workshops, seminars etc. related to art so that this culture can remain alive to people. But again the dispersion of such facilities sometimes make it hard for people to attend or even have proper knowledge about the ongoing events. Improper publicity of these places and the distance between them is a factor of negativity for the organization's basic idea. Shilpakala on the other hand is the national academy of fine and performing arts of Dhaka. The academy was established through an act of Parliament in 1974 as a statutory organization under the Ministry of Cultural Affairs. ( Banglapedia ). Through these organizations, some art forms have flourished and are now into regular practice such as:

Paintings , Printmaking, Drawings, Photography, Craft, Design, Performance Art, Mixed Media, Installation, Sculpture and New media, where new media is still not well practiced or renowned.

Art is still a growing practice in Bangladesh and is most prominent and active in Dhaka than any other district. Quite good number of different types of art practices are seen but they still do not have any formal grounds to be practiced on. For partly this reason, an art centre is needed in Dhaka.

#### **4.2 IMPORTANCE OF AN ART STATION IN BANGLADESH**

If taken a look at the history of art and architecture, it can be seen how famous artists have influenced the cities they had practiced their art forms in. Examples start from the Renaissance period around the 1500's when Michelangelo reigned the art and Architecture of Italy. His sculptures, scriptures, paintings, etc are still iconic when it comes to mentioning Italy. Other than him, cities like Milan, Venice, Florence, Spain and many other cities are rich in art and have been historically influenced in one way or the other by art that has continued to the present making the cities iconic in so many ways.

Other than these, United states and other countries have art centres, which house in the proud assets of their art heritage since there are no existing natural architecture involved. Their "art centers" are generally either establishments geared toward exposing, generating, and making accessible art making to arts-interested individuals, or buildings that rent primarily to artists, galleries, or companies involved in art making. ( Source: Evans, G. (2001) 'Amenity planning and the arts centre', Chapter 4 of Cultural Planning: an urban renaissance? London, Routledge)

Dhaka too has such a potential (being the capital city of Bangladesh and holding the most number of diversity in terms of population) and similarity where artists like Zainul Abedin, Rabindranath Tagore, Kazi Nazrul Islam(all internationally recognized and appreciated), Qamrul Hasan, Shafiuddin Ahmed and many more have contributed to the art and literature of Bangladeshi culture, but have yet to be recognized in a way they deserve.

At present times, Bengal Art Foundation have taken initiatives to establish the art culture in a more widespread level and carry out exhibitions, workshops, etc. in places like the Bengal Gallery of fine arts and the Bengal Art Lounge and even the Drik Gallery which houses it's activities. However, there is no particular place which can be called an art generating area where maybe there will be some fixed assets

of art housed belonging to the icons of Bengali art and also the recent activities, i.e., a place where a person can find the past as well as the present and relate them too.

Keeping the obvious comparison of addressing our art heritage apart, the other factor that needs to be addressed is the continuous growth of the creative fields in Bangladesh. In the context of Dhaka, students of creative fields have a set of rules or a particular formal schedule to maintain. It is highly possible to encourage students to be inspired into working creatively even when they remain within that 'box' that the authorities have settled into. It is not necessary to leave the art part of their lives as they move forward into their corporate and more professional lives.

### 4.3 RELEVANCE OF SITE

The Art station proposed would be by the students but that does not limit the audience or participants either. The need to encourage more people to participate in art related activities will greatly increase once an art centre comes to life in Dhaka. The location for such a centre demands to be in the heart of the city, a place where large crowd gathers naturally, for which hatirjheel seems like the best option as its site. The placement of the site is about the midpoint of hatirjheel making it efficiently accessible to people coming from all the connecting areas. (Fig. 01)

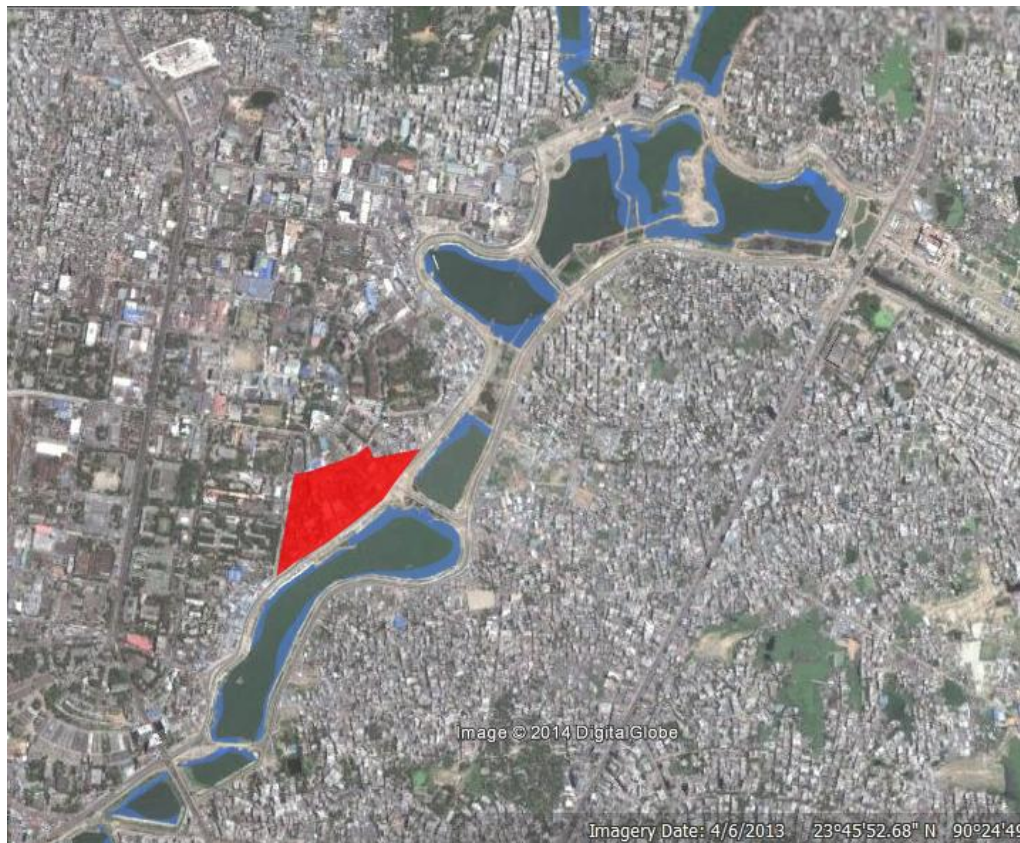


Figure 01

## CHAPTER V : CASE STUDIES

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Since there is no art centre in Dhaka, or any such a large scale similar project, case studies from abroad are taken to understand the programs and the functionality better. Even if the cases are not functionally similar to an art centre, their massing, philisophy, concept has similarities to study.

### 5.1 Case Study 01 : TAIPEI PERFORMING ARTS CENTER by NL Architects

**Brief:** A runner up project of the Taipei Performing Arts Centre competition, the project's problems were told to be bad acoustics and missing cubes making way to sunlight and not continuous shading.

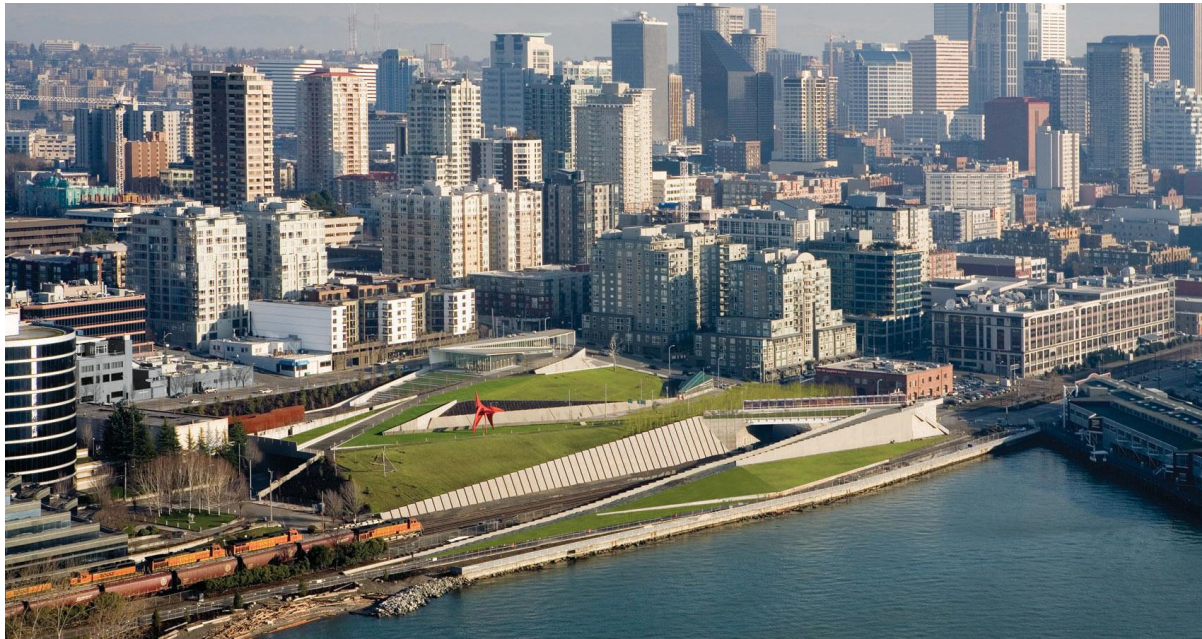
**Findings:** The project seems ideal when it comes to the idea of integrating public interaction into the building and vice versa. The space quality as well as the connectivity seems to be a good idea for an art centre in the context of Dhaka.

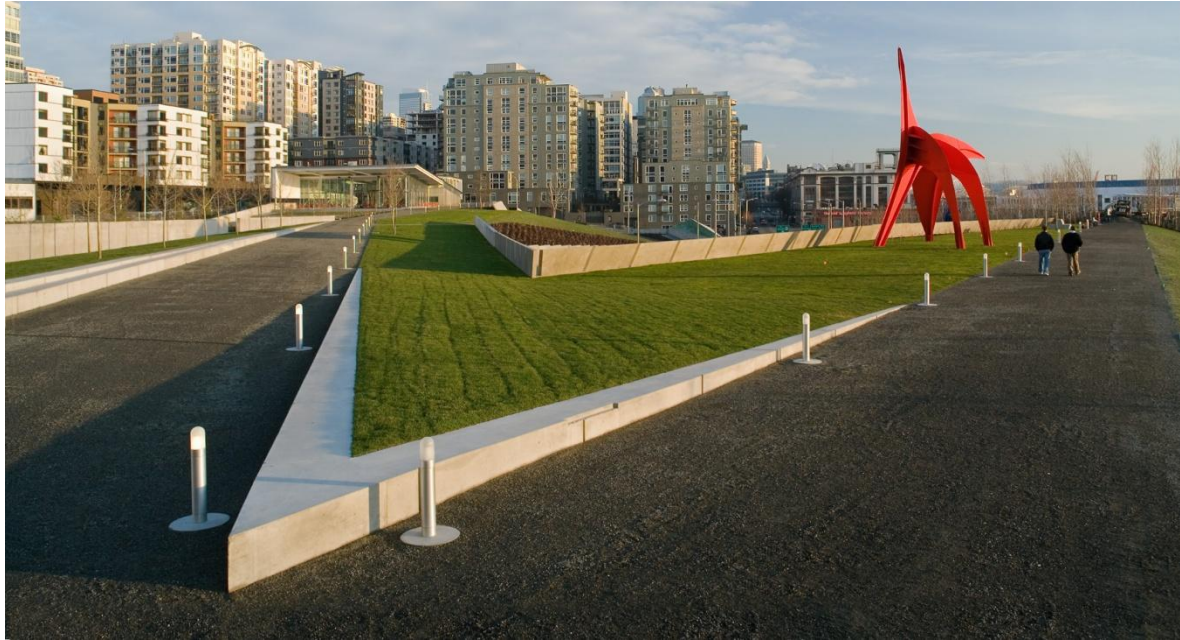
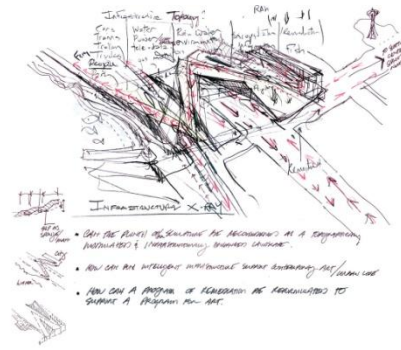
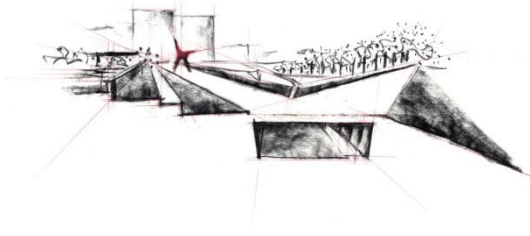


## 5.2 Case Study 02: THE SEATTLE OLYMPIC SCULPTURE PARK

**Brief:** Designed by Architects Weiss and Manfredi, both working together to create a fusion between landscape and functional Architecture. This is an a project with urban issues which required sensitivity to the site surroundings and people. As a result, a civic space was created as well as a space open for artists to practice their ideas and at the same time, transportation issues where addressed.

**Findings:** This project is an ideal case study for my project since it gives landscape the utmost importance and creates appropriate and simple spaces for the practice of art as well as general people.





## CHAPTER VI : PROGRAMME AND DEVELOPMENT

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The programs are divided into four parts and developed accordingly :

### **Administrative :**

Where the lobby with reception area and basic services like toilet and seating will be provided. 200sft has been allocated for such a space where at a time about 40 people can sit and wait.

Front office where the manager, curator of art exhibitions and a complete workstation and official space for Bengal Art Foundation to run in.

Back offices related to services like loading unloading for restaurants and storage spaces for keeping art pieces for exhibitions etc. Total area for the offices are yet to be defined.

### **Semi- Public :**

Related more to the Administrative area. These functions include the accommodations for about 20 delegates which are arranged so that the art centre can host large art exhibitions, workshops, etc. for days on end and accommodate delegates from abroad and locally as well. This area would include the dining and laundry facilities as well.

About 2 conference rooms each for around 20 people will be present along with 1 seminar hall room capable of handling 80 people at a time. These programs are important for official meeting and/or conferences to be held by officials as well as for student - officials conferencing.

Other programs like the Multipurpose halls and the auditorium and theatre spaces are almost public except that they need to be booked for some activity and then be open for the public. In general there is a level of control on these parts of the centre.

### **Students :**

Workshops for student activity and also for exhibiting art pieces just made. Assembly rooms and experimenting rooms will be provided with adequate lighting so that students can come up with new forms of art and 'inspire' others in the process. These rooms are for about 30-40 people and at a time as per requirement of the individual type of workshop.

### **Public :**

These are the programs accessible to the public and can be experienced by people for most of the time of the day. The library is to accommodate as many information on art and its interactive activities as possible. For the time being 10,000 volumes of library has been proposed. Also..the main amphitheatre would serve as the point from which all functions would be accessible and at times performances will be accommodated.

<b>ZONE</b>	<b>PROGRAMS</b>	<b>DETAIL ACTIVITY</b>	<b>NO. OF PEOPLE</b>	<b>AREA IN SFT</b>	
<b>ADMINISTRATIVE</b>	LOBBY	SEATING	20	500	
	FRONT OFFICE	CHAIRMAN OFFICE DIRECTOR OFFICE SECRETARY MANAGER ASSISTANT MANAGER TREASURER ADMINISTRATOR (Office) ADMINISTRATOR (art and workshops) STAFF	12	1 800	
	BACK OFFICE	LOADING/ UNLOADING ASSEMBLY ROOM KITCHEN		8 000	
<b>PUBLIC</b>	CONTROLLED	MULTIPURPOSE HALL	500	11 000	
		AUDITORIUM	400	9 400	
			1000	14 000	
	FULL ACCESS	LIBRARY			16 000
		FIXED EXHIBITION			10 500
		ARTIST'S BANK			22 000
		AMPHITHEATRE			40 000
		PLAZA			
		RESTAURANT/CAFE			4 000
		EXHIBITION SPACE			
ARTIST'S EXPOSE			3 000		
<b>SEMI PRIVATE</b>		PARKING		24 000	
		ACCOMODATION	20	2 200	
		CONFERENCE ROOMS	20	1 350	
<b>ARTIST'S DEN</b>	WORKSHOPS	SEMINAR HALL	80	1 370	
		PAINING AND DRAWING	40	1 815	
		PRINTMAKING			
		- screen printing	68	2 500	
		- lithography	12		
		- woodcut/ monotype	12		
		- etching/engraving	16		
			12		
		SCULPTURE			
		- paper mache	40	2 760	
- carving/ modeling/ molding/ - wash area					
INSTALLATION					

		20	2 230
	PHOTOGRAPHY		
	- landscape	85	1 500
	- street	20	
	- portrait	20	
	- theory	20	
		25	
	AUDIO VISUAL		
	- digital art/ graphic art	45	2 200
	- performance art	15	
	- visual music		
		15	
	CRAFTING	15	
	- ceramics		
	- stone/ clay	40	1 260
	- wood/ metal	20	
		20	
	HISTORY OF ART		
	DRAMA	30	1 820
			1 750
<b>OTHERS</b>	WASHROOMS		3 000
	LOBBY		10 000
	STORAGE		4 000
	LIGHT WELLS		2 800
<b>TOTAL AREA</b>			206 855
			4.74 ACRE



## CHAPTER VII : CONCEPTUAL AND DESIGN DEVELOPMENT

### 7.1 INTRODUCTION

Art is created from minds unbound by worldly limitations. Art has no definition and has no boundaries. It is individual and natural, and that is why art needs to be practiced amidst the most natural forms, down-to-earth and flexible. Spaces should be such that a person would make it theirs to create what their mind wants.

### 7.2 DESIGN DEVELOPMENT

#### PHASE 01

In the initial process of designing, the basic site factors had to be taken into account and specific site related information had to be collected. The findings were narrowed down to a few points.

- presence of the bridge along the site created a strong axis for pedestrian entry into the site. This created the potential to visually open up the site to all.
- the need for directionality in such a linear site can be in the form of walls which would act as the backdrop to art activities like a canvas.

Some initial level drawings and sketches are shown below (Figure 01/02)

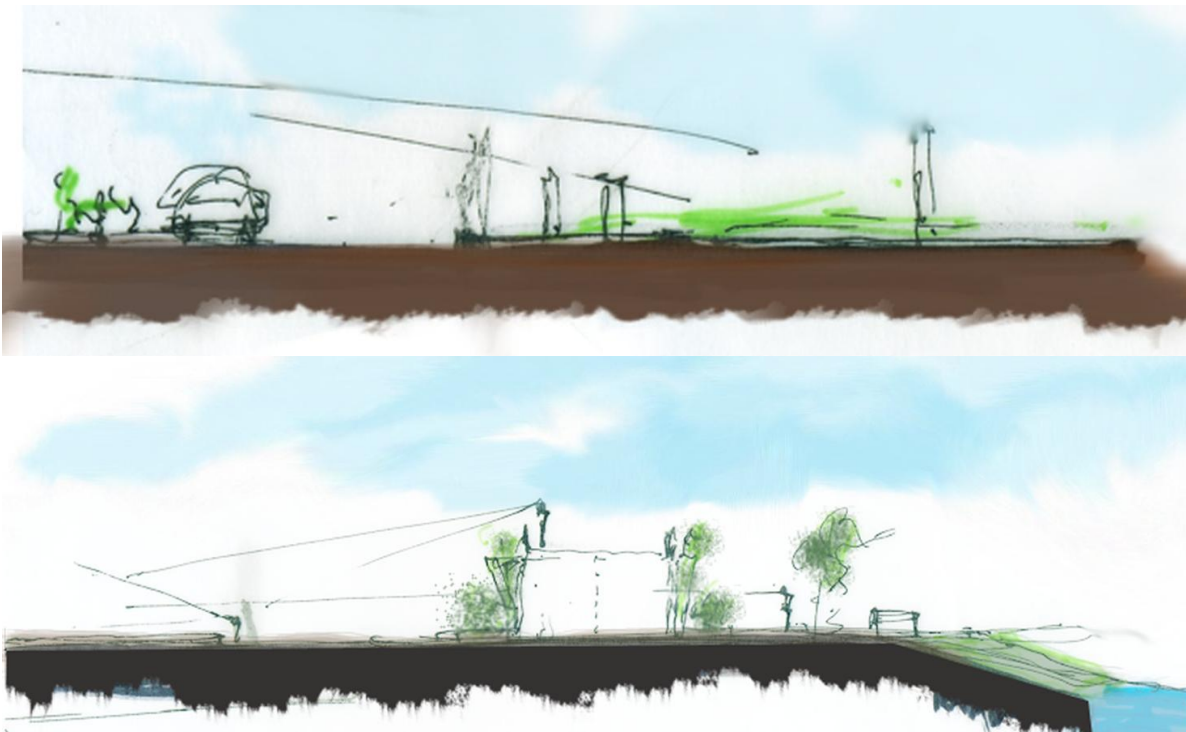


FIGURE 01 : sections of site studying possibilities of vision (Source:Author)



FIGURE 02 : Sketch showing access from bridge and entry of people and possibilities (Source:Author)

**PHASE 02**

The next step was to formulate the programs and make relationships between them clearer through bubble diagrams. Simultaneously, options needed to be tried on addressing the focal point of the site.

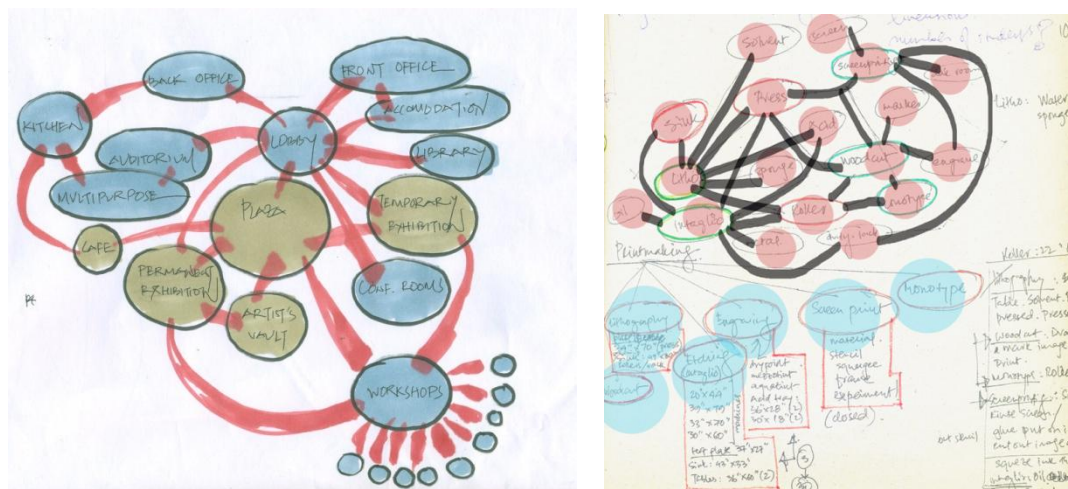


FIGURE 03 : Bubble Diagram of site and workshops respectively (Source:Author)

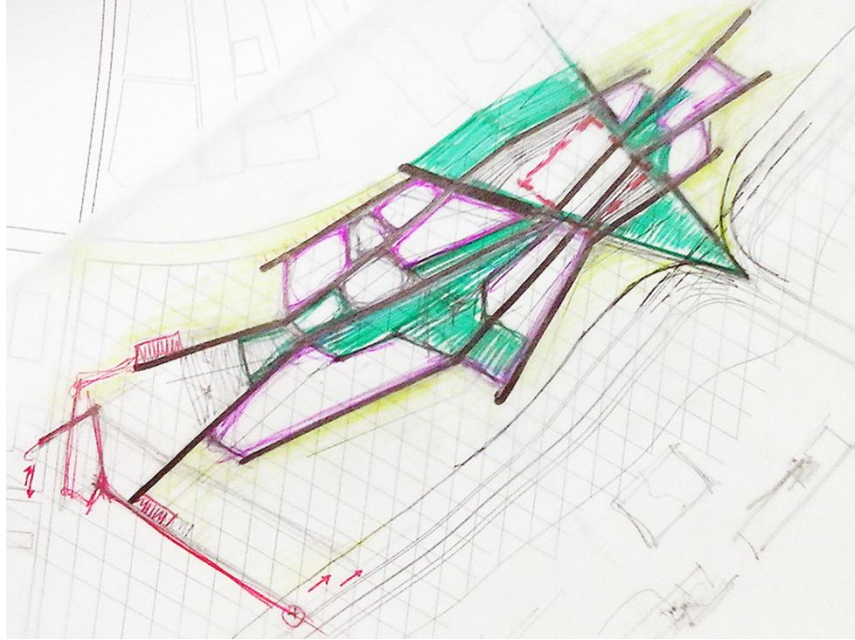


FIGURE 04 : Basic level sketches addressing the focal point and access (Source:Author)

### PHASE 03

After a basic tentative zoning was decided on, the process of hand drawn plans and access points and options were being created. The main intention was to create a central space from which all functions would be accessible and all forms of entries (pedestrian and vehicular) would be possible. Also, a link between all functions was an important point that needed to be addressed.

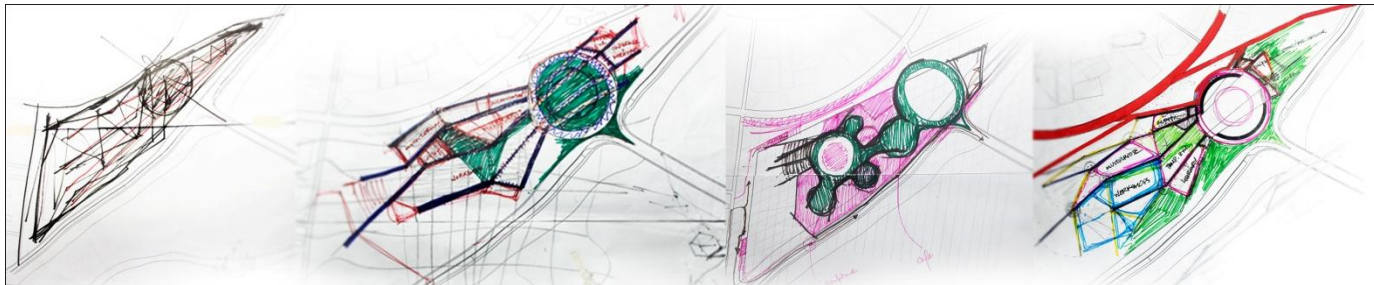


FIGURE 05 : A few of the initial process sketches (Source:Author)

**PHASE 04 ( FINAL)**

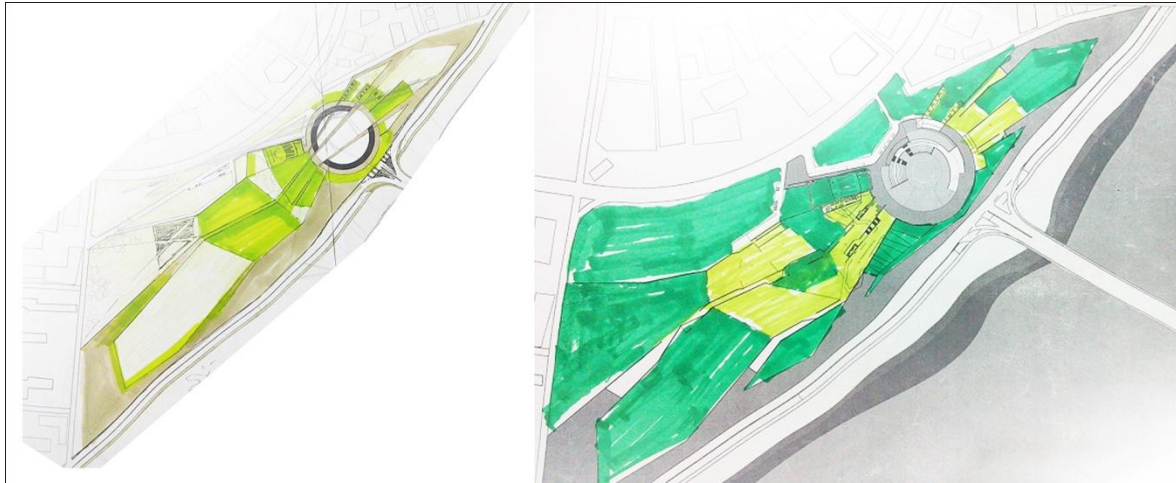


FIGURE 06 : final process sketches of roof plan to distinguish between areas of greenery and functions (Source:Author)

Figure 05 shows the process how through sketches a tentative final drawing was reached. Figure 06 shows roof plans in which connections between greenery and functional spaces were experimented on. Since the main programs consisted of exhibition spaces and workshops, putting area-wise functions caused some parts of the site to be neglected and inaccessible.

Thus, the final plan was sketched on scale (Fig. 07) where a continuous belt of green would run through the entire site, making all places accessible and creating a different vista for those entering the Art Station, a vista of forest and greenery. This would now cause artists to be able to set their exhibitions up in any place they want, from amidst a forest space to a more open close-to-street- space.

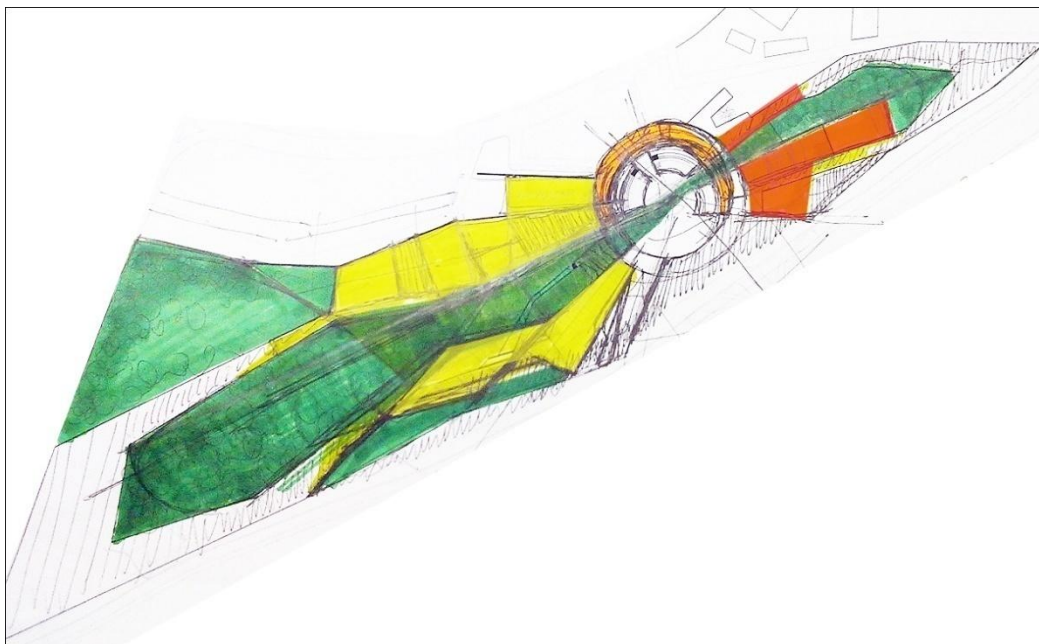


FIGURE 07 : Final plan on sketch with zoning (Source:Author)

The basic zoning can be seen in Fig. 06 where the amphitheatre is the central function where all forms of access is taking place and from where all functions are accessible. The red area denotes the semi public and private functions such as the accommodation for artists/delegates, conference rooms, seminar halls, library and cafe.

The yellow area denotes the more public functions such as the auditoriums, multipurpose hall, permanent exhibition space and workshops. The 'green' area shown is the temporary exhibition space.



FIGURE 07 : FINAL GROUND FLOOR PLAN (Source:Author)

Other than the ground floor plan, there is a sunken level (Fig. 08) which is accessible from the amphitheatre (at -12' level) where the main exhibitions take place. The Artist's vault is in this level which

accommodates all art forms from artists around the country who can put their work on permanent display on space rent.

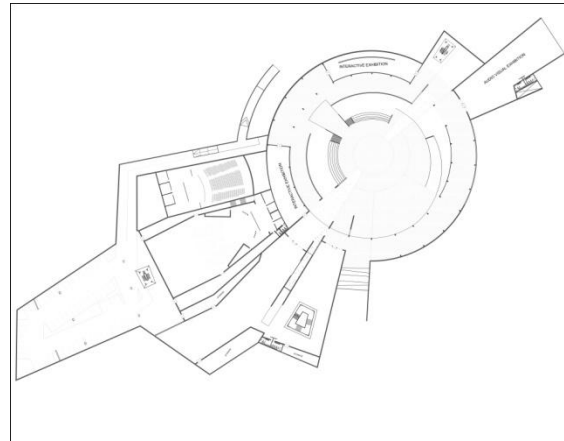


FIGURE 08 : Sunken level plan at -5' - 0"

### 7.3 OTHER DRAWINGS

To understand a project, not just the plans but the elevations and sections are equally important to show how the spaces would work.

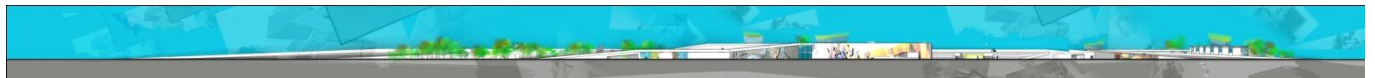


FIGURE 09 : elevation from Hatirjheel

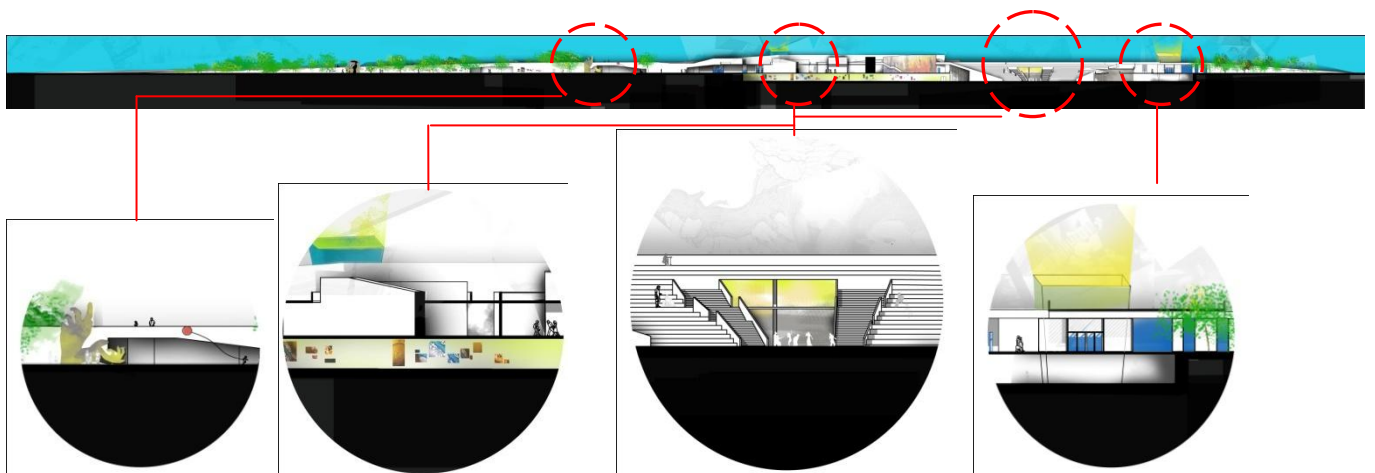
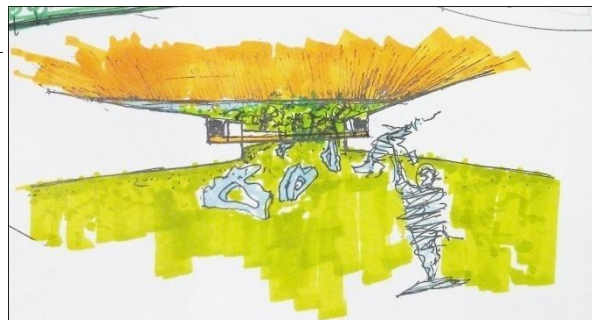
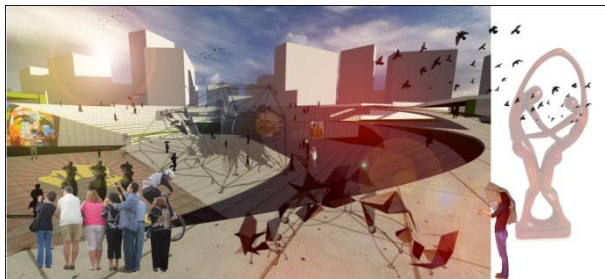
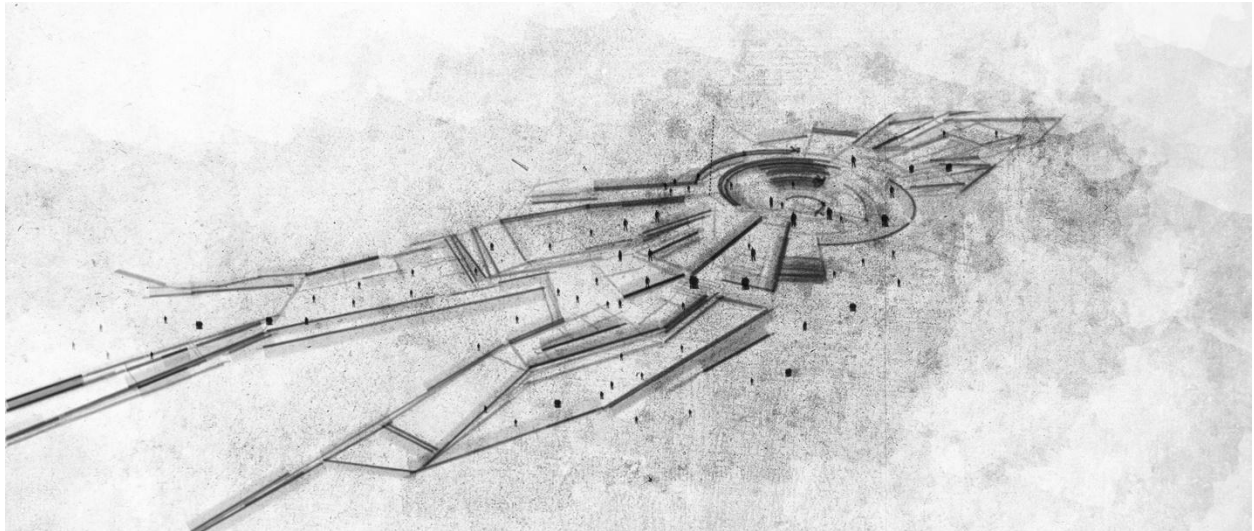


FIGURE 10 : sections through the site and some detail blow up images (Source : Author)

7.4 PERSPECTIVE VIEWS and IMAGES



## CONCLUSION

This project was a step towards integrating landscape, urban issues of present Hatirjheel, Art and functionalities of running an organization. The main intention was to give emerging artists, experienced artists and general people a platform to start beginning to explore flexibility and freedom in spaces which in Bangladesh is quite unavailable. In the present where hatirjheel needs a breathing space amidst its dense fabric of houses and slums, this project can give life to the area. Even in the future where there are proposals of a more greener Hatirjheel with minimum footprint rule, this project would be the starting reference for the upcoming ones to follow. In this way, art would remain as the revolution every space needs to go one step further into achieving something greater.

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