

# CHITTAGONG ART COMPLEX

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## Abstract

The existing institute Bishaud Bangla Organization is housed under a limited space which is rented. The organization hopes to serve the purpose with which it was planned. Moreover, it gives a place to the city dwellers of Chittagong a place to go, where they can study, and make themselves culturally active and also get enlightened. At present the space for the institution is not sufficient for the type of activities it performs. Often they need to hire auditoriums for large gatherings, and places outside, and the existing spaces are not sufficient for their objectives and to the city's need.

Chittagong needs an art complex, as it needs to provide a proper platform to the new upcoming generations and the artist would do the rest. At this point, exciting talks and exhibition can only be housed in limited space only.

My idea for the project is to create a space or a platform to expand the cultural activity within the city in regards to the limited housing of the exhibition. A space for the new generation interacting hub, a gathering point. Our language, heritages, our music, art, literature and painting and even the vast variety of food and clothing of Bengali people and beautiful handicrafts of the rural craftsmen will be integrated in the space, regardless, the religion, caste and nationalities all the social and cultural elements of the life of the people.

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## **Chapter 1: Background of the project**

**1.1 Key aspects of the project**

**1.2 Project Brief**

**1.3 Project Introduction**

**1.4 Aims and objective of the project**

**1.5 Given Programme**

## 1.1 Key aspect of the project

Name of the project: Chittagong Art Complex

Location: CRB area, Chittagong, Bangladesh

Area: approx 96000sq.ft (2.20 acres)

Client: Alam Khorshed, Bishaud Bangla Organisation

## 1.2 Project Brief

Chittagong is the country's prime sea port and its second-largest city. Popularly known as commercial capital, it is situated in the southeastern portion of the country, and was built on the banks of the River Karnaphuli. The city has a population of four million. Most of the city is surrounded by hilly terrains. Being the country's primary port, Chittagong is the main route for almost all of Bangladesh's import and export, generating a major portion of the country's annual revenue.

The people of the city are diverse and multi-ethnic, and the native Bangalee people have had significant influence from Arab, Afghan, and Mughal traders and settlers, all of whom had travelled to the city after arriving on its shores hundreds of years ago. There are many Tibeto-Burman tribes that have been influenced by Bengali culture also living there, such as the Chakma people. The descendants of Portuguese settlers, known as the Firingi, also continue to live in Chittagong, as Catholic Christians, in the Old Portuguese enclave of Paterghatta. But most of the populace belong to the religion of Islam.

An art centre or arts center is distinct from an art gallery or art museum. An arts centre is a functional community centre with a specific remit to encourage arts practice and to provide facilities such as theatre space, gallery space, and venues for musical performance, workshop areas, educational facilities, technical equipment, etc.

Chittagong needs an art complex, as it needs to provide a proper platform to the new upcoming generations and the artist would do the rest. At this point, exciting talks and exhibition can only be housed in limited space only.

The project proposal came out from an web article for the fund raising of the complex, which caught my attention. The client, Mr. Alam Khorshed, have been self-financing this tiny cultural space for more than 8 years and then he thought it was about time to realize his original vision and widen into a true arts center dedicated to presenting local and international culture and supporting the creativity of the artists and artisans around.

My idea for the project is to create a space or a platform to expand the cultural activity within the city in regards to the limited housing of the exhibition. A space for the new generation interacting hub, a gathering point. Our language, heritages, our music, art, literature and painting and even the vast variety of food and clothing of Bengali people and beautiful handicrafts of the rural craftsmen will be integrated in the space, regardless, the religion, caste and nationalities all the social and cultural elements of the life of the people.

### 1.3 Project Introduction

Bangla is not just a piece of land or language; it's the name of an ancient culture too. Judging from the extent and diverse nature of its historio-political and anthropological identity, it is truly a multifaceted entity. Yet this distinctly unique and multidimensional Bangla is rarely portrayed in its true and complete essence. Therefore, in order to establish and present Bangla in its totality, the organization took the initiative to build this holistic, self-reliant and equitable organization. Their goal is to preserve, promote and propagate the entire gamut of Bangla's culture, ranging from its history, tradition, language, literature, music, arts to the attire, food-habit, taste of home-decor etc. of its people. Irrespective of class, race, religion and ethnicity, they intend to garner and showcase the creativity and lifestyle of our entire population through this capacious platform. But in no way the complex harbors a narrow nationalistic or parochial outlook. The organization is firmly committed to build a lasting bridge between our own rich heritage and all the good things and thinking of the entire world civilization.

Over the years as development proceeded and world moved forward, rapid urbanization and growing of metropolitan cities shaped the society and the population within it. As time passed daily life changed and human life has become a balance of work and basic lifestyle. The daily hustle of life squeezes out the fun times that a human needs. For youth it is more of a routine curved and molded for them where there is no chance of escape. As many anthropologists like to say that rapid urbanization has lost the essence of peaceful yet blissful human lives. A more materialistic life has proceeded on the earth's surface in the name of the fast pace modern life. Yet, it is important for the society to understand the need of the human race, what they want and what should be given to them since it is this phase that is the most sensitive and easily susceptible to the surrounding issues.

### 1.4 Aims or objective of the project

These days when urban streets are booming with places that offer the younger generation ample opportunity to have the taste of western culture, it's rather a difficult to find a place where one can actually have the chance to know about their own culture. As a result, the present generation knows more about Beyonce Knowles or Justin Timberlake than they know about the lyricist who wrote Amar Bhaiyer Rokte Rangano. Keeping this mind, Bishaud Bangla, the organization is working to establish an awareness campaign through which people will value our culture.

Bangladesh is on the move and Chittagong is teeming with a rising tide of youth full of creative ideas and thirsty for cultural activities. But in this international port city there is no place that exhibits a range of quality arts programs on a regular basis. The human expertise is in place, what we need is physical space to expand into a permanent location for enhancing cultural activities. With a vision and widen it into a true arts center dedicated to presenting local and international culture and supporting the creativity of the artists and

artisans around. It takes a global community for real success. Culture is universal and sharing the arts enhances everyone's lives. With more space I can invite international and national figures to inspire and motivate younger generation.

The project also determines to help build a healthy relationship among the various groups in the society. This space can be the ultimate zone for all the people of the city where they will come and feel relaxed. This place can be a zone for progressive protests and rebels.

The sole purpose of the project is to become the ultimate area for the people around from all over the earth to come around and interact, share their ideas and views, how they can learn about one another and the way they want to invest their energy in whatever things they like doing. The space should be designed in a way that will interact with urban context automatically rather than forcing them to do something. The activities and event should be magnetic and catchy enough to make them come at that place by themselves.

### 1.5 Given Programme

The client has not yet developed the programme yet. They have given a tentative idea of what function they want in the complex. I further developed it for the sake of design and formulated the programme anticipating the need of the area and the client.

- Permanent Gallery
- Temporary Gallery
- Administrative office
- Public Square
- Auditorium
- Amphitheatre
- Multipurpose Hall
- Library
- Archive
- Workshop
- Seminar Halls
- Cafeteria
- Restaurant
- Souvenir shop

## **Chapter 2: Site Appraisal**

**2.1 Environmental consideration, site and surrounding plans, photographs,  
topography**

**2.2 Historical and Social Background**

**2.3 SWOT Analysis**

## 2.1 Environmental consideration, site and surrounding plans, photographs, topography

The site is chosen in the biggest port city of the country, Chittagong, which is relatively less crowded compared to our capital city and hence, makes more of a potential space where we can create the ultimate area for the art complex where it can nurture and nourish the growing minds of the city people. Specifically the site is in the CRB area or otherwise known as Station road right beside the Chittagong M. A Aziz Stadium and Nandan Kanon area.

Chittagong is very different in terms of topography, with the exception of Sylhet and northern Dinajpur, from the rest of Bangladesh, being a part of the hilly regions that branch off from the Himalayas. This eastern offshoot of the Himalayas, turning south and southeast, passes through Assam and Tripura State and enters Chittagong across the river Feni. The range loses height as it approaches Chittagong town and breaks up into small hillocks scattered all over the town. This range appears again on the southern bank of the Karnafuli river and extends from one end of the district to the other. Chandranath or Sitakunda is the highest peak in the district, with an altitude of 1152 feet above mean sea level. Nangarkhana to the north of Chittagong town is 289 feet high. In the town itself, there is a peak known as Batali Hill, which used to be 280 feet high and was the highest point in the town. There was a light post at the top of Batali Hill for the guidance of vessels far away in the sea. This famous hill, like other beautiful hills and hillocks in the city of Chittagong, is being gradually levelled up and reduced in height for the construction of houses.

Chittagong district possesses no natural lakes. As a result several artificial lakes and ponds or *dighis*, as they are popularly known, are found all over the district. A large number of dighis, big and small, were dug during the Muslim period. The most popular reason given for the presence of such a large number of ponds is that during the Muslim period it was felt necessary to provide ponds for the use of the womenfolk of the town. Therefore almost every well-to-do house had a pond or a dighi. Among the big ponds in Chittagong city mention may be made of *Laldighi*, *Kamal Daha's dighi*, *Askar Khan's dighi* and *Belowa dighi*. Many of these dighis have been filled up. Laldighi is still an important place. A boundary wall has protected the entire dighi. Most of the large public meetings in Chittagong are held in the field next to Laldighi. This field is known as the *Laldighi Maidan*. The Assam Bengal Railway dug two artificial lakes (in 1920 and 1924) near the Pahadtali Railway Station. These lakes served as reservoirs to supply water to the Railway. Foy's Lake was dug in 1924 and was named after the Railway engineer Foy. Both the lakes are places of attraction because of their beautiful location.

Nature has favoured Chittagong city, like the entire district, with many natural springs. The sources of most of these springs are to be found in the hill ranges. The water from these springs is used for irrigation purposes as well as to supply drinking water. In the city proper there are a number of springs, which are bounded by concrete walls by the Municipal authorities and supply drinking water.

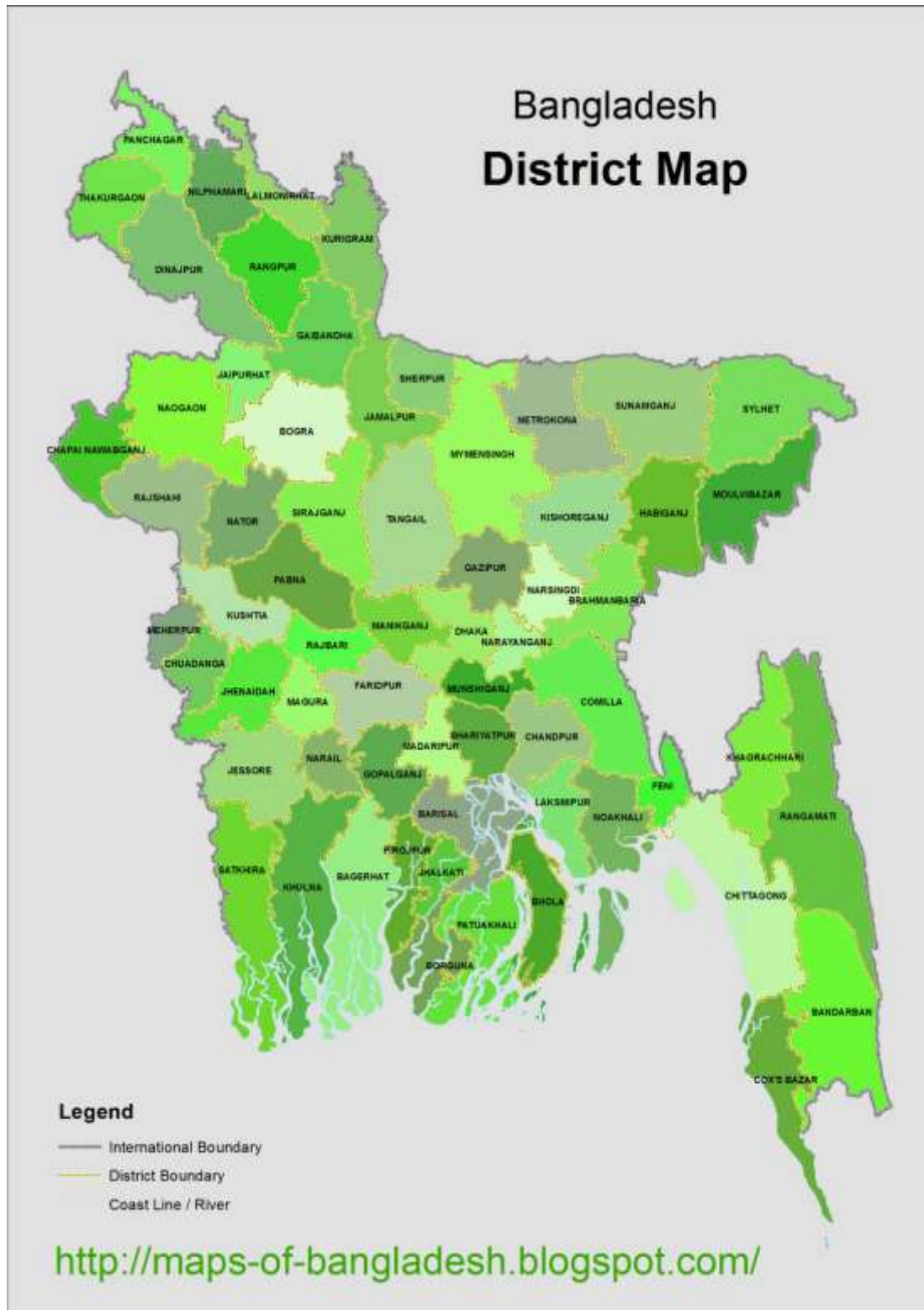


Fig 1 Bangladesh Map

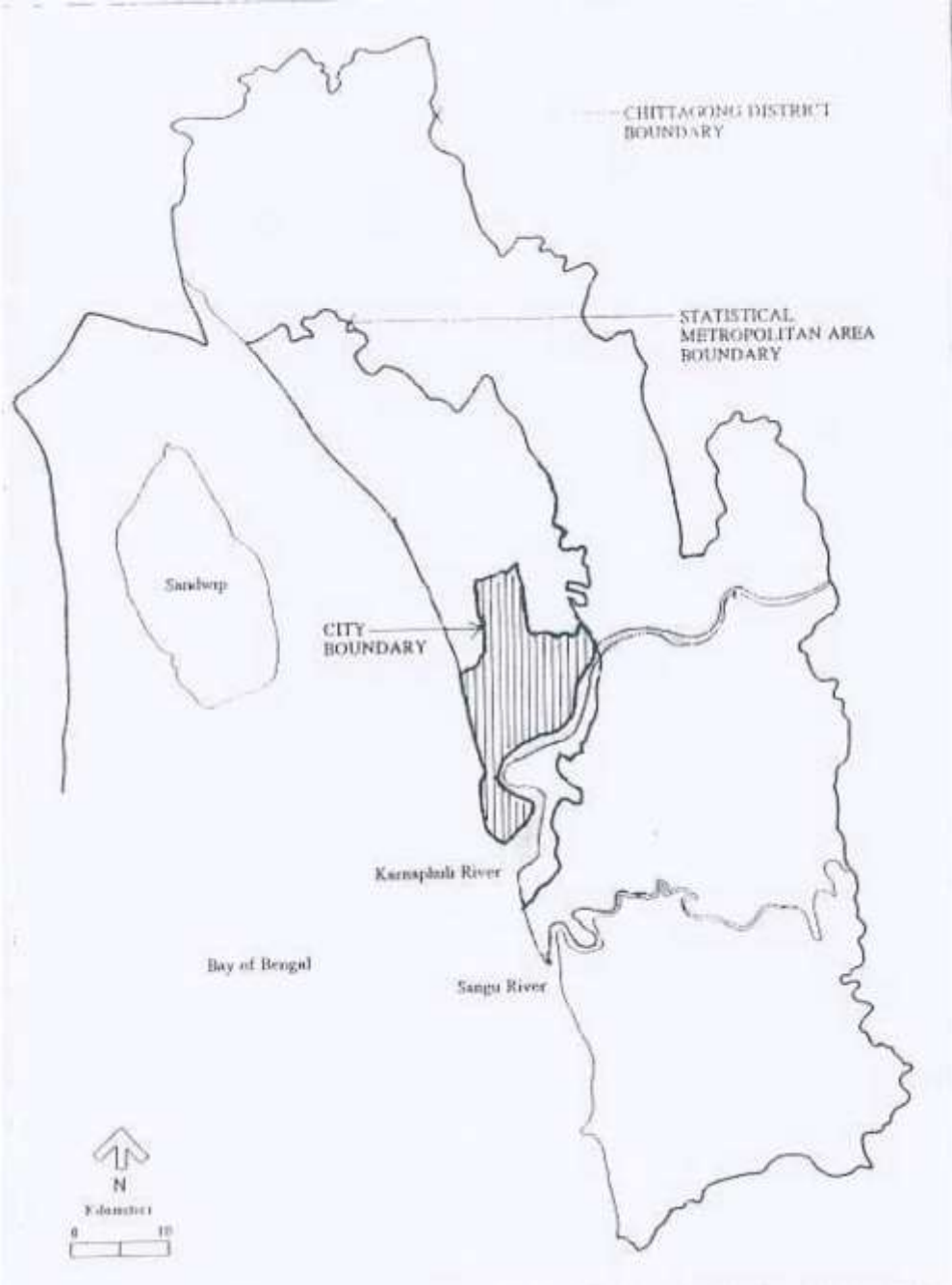


Fig 2 District Map





Fig3 Chittagong City Corporation Map

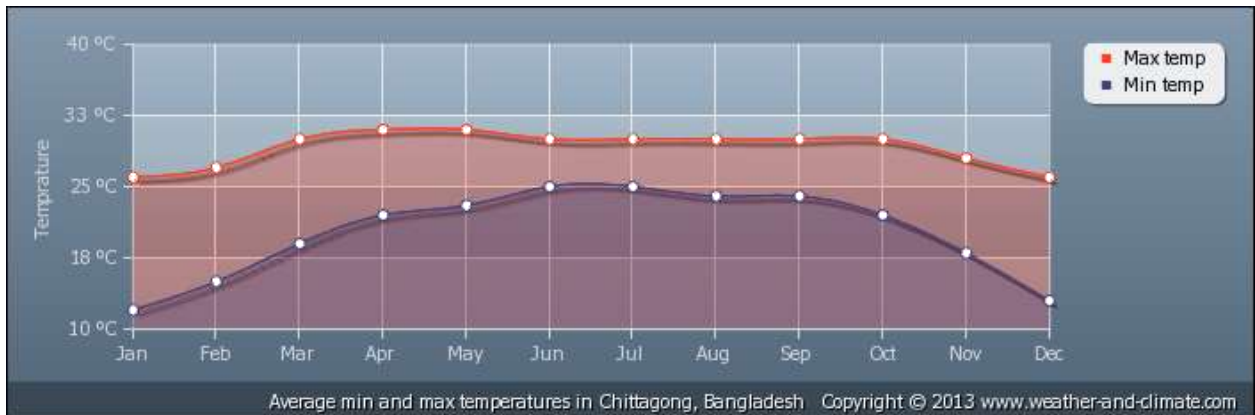


Fig.4 Average max. or min temperature



Fig.5 Average relative humidity

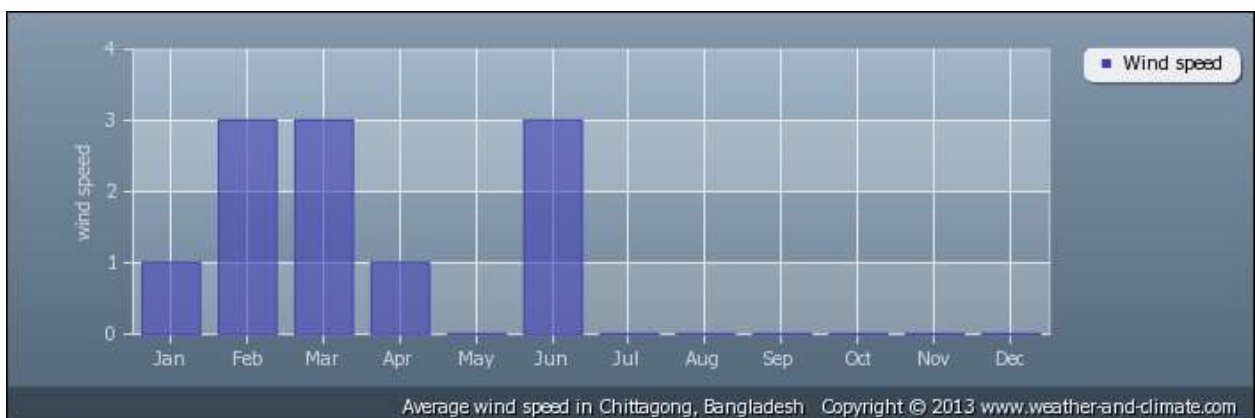


Fig.6 Average wind speed

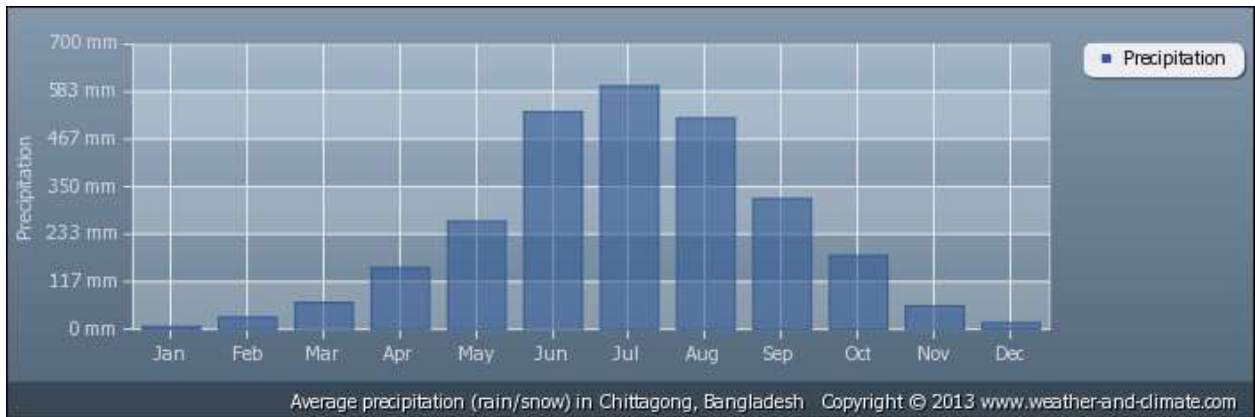


Fig.7 Average precipitation

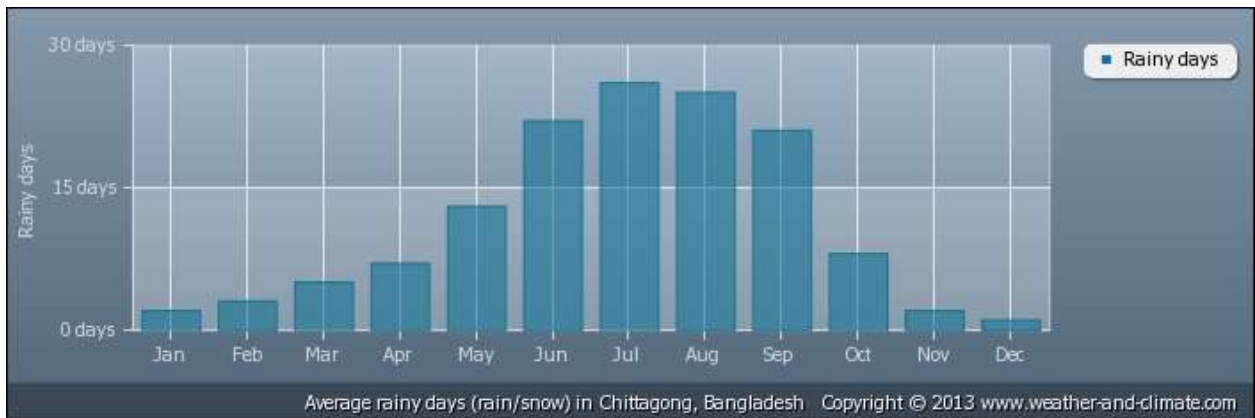


Fig.8 Average rainy days



Fig.9 Google Image





Fig.10 Surrounding



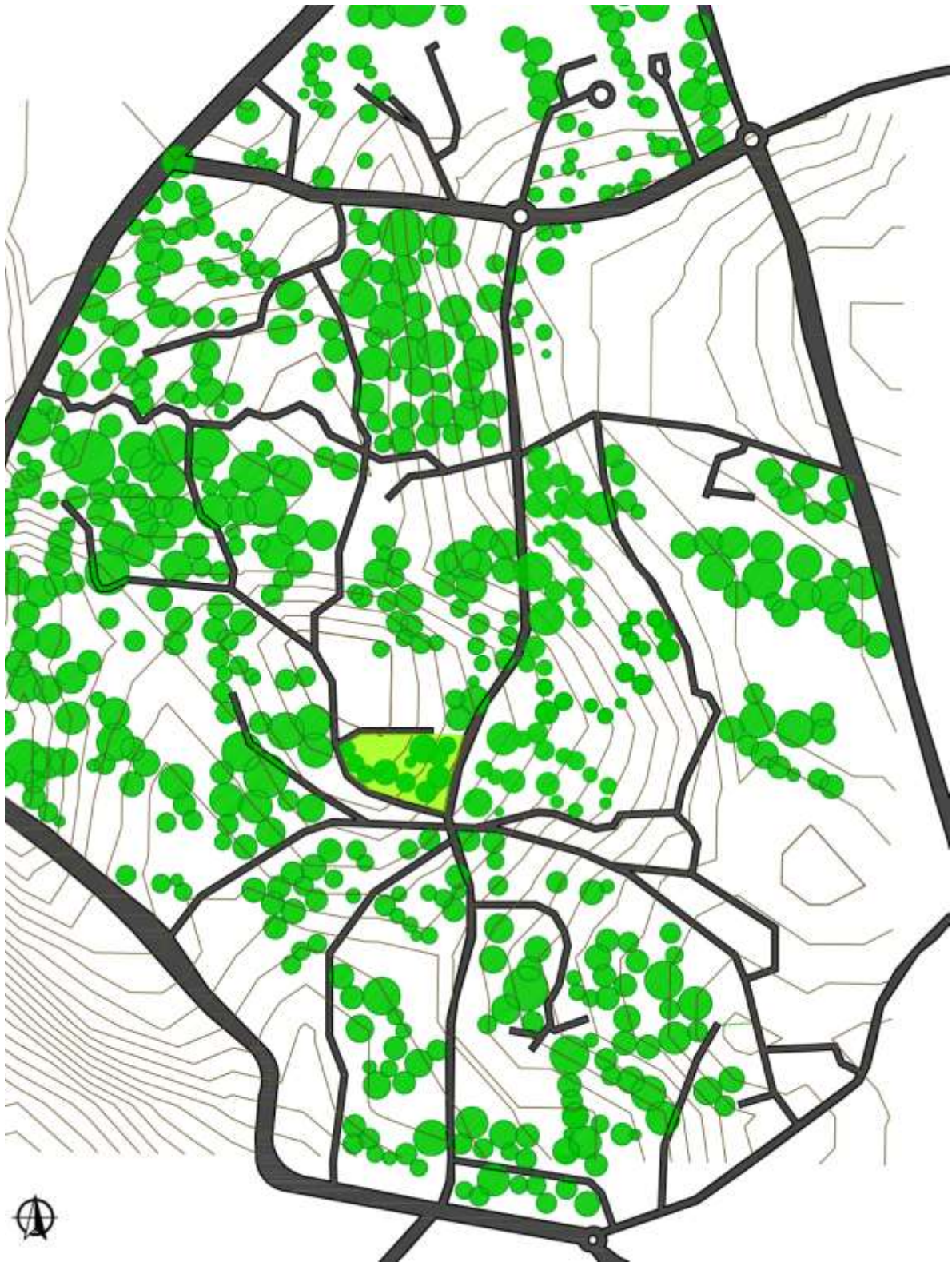


Fig.11 Green

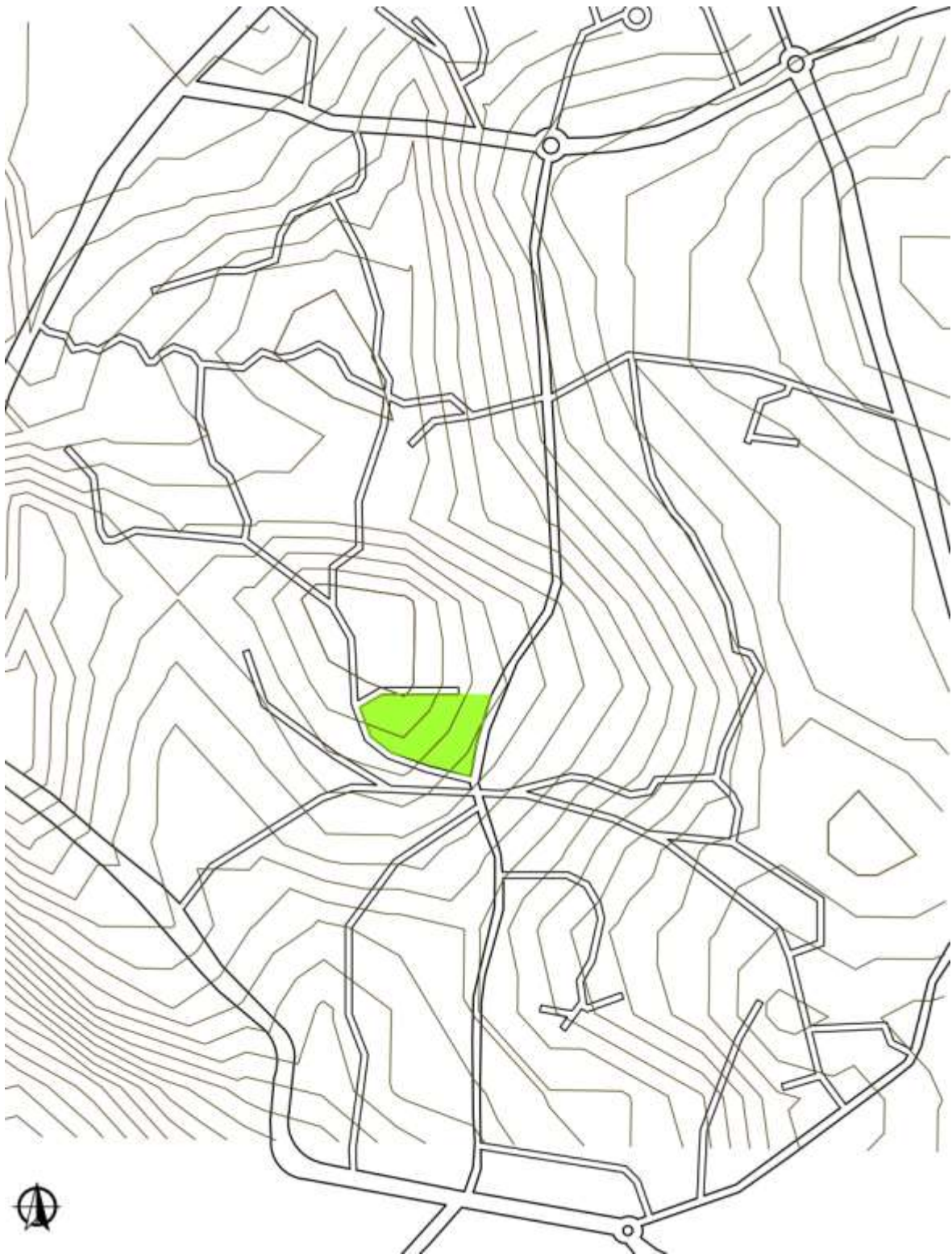


Fig.12 Site Contour





Fig.13 Solid



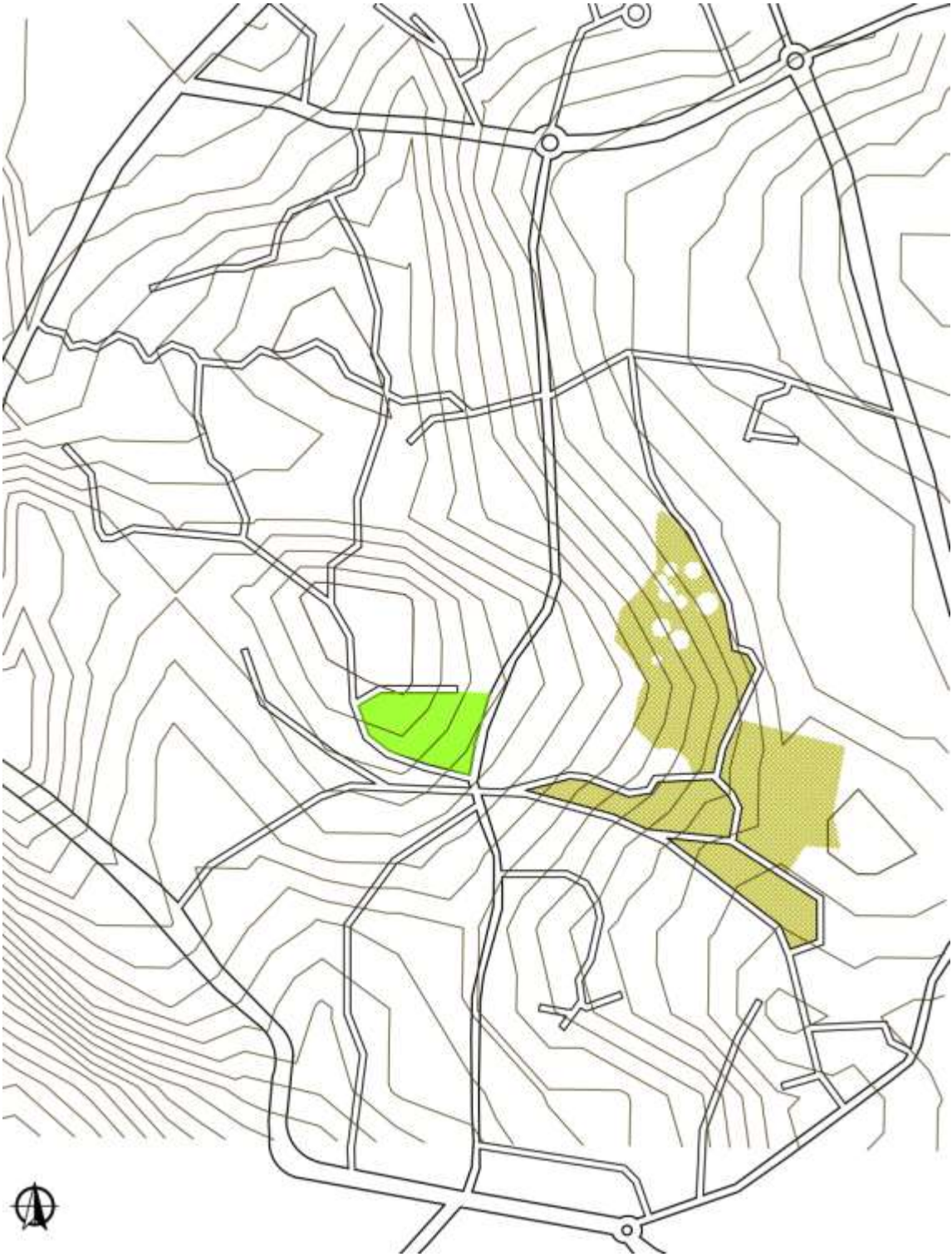


Fig.14 Temporary/Illegal Settlements

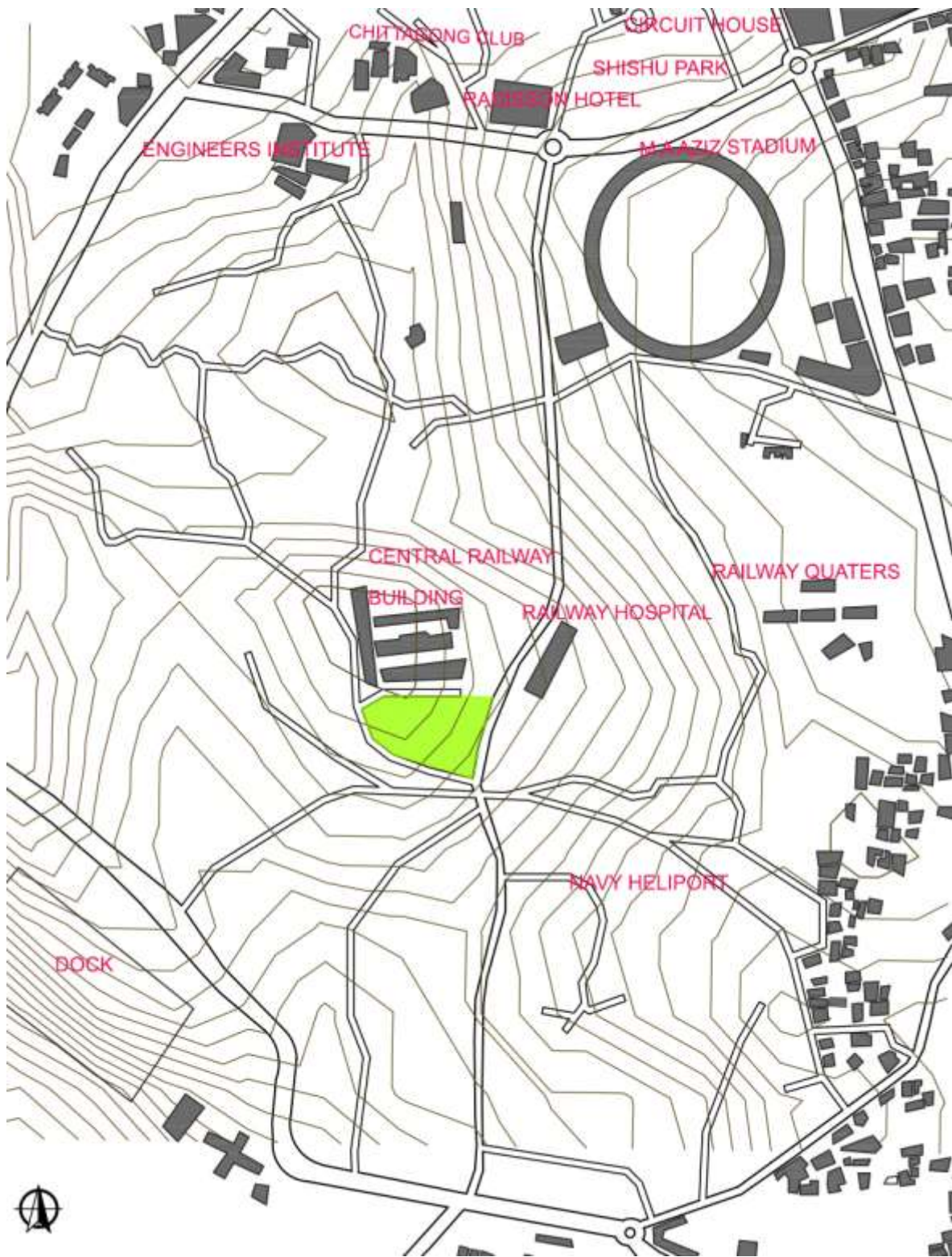


Fig 15 Places around



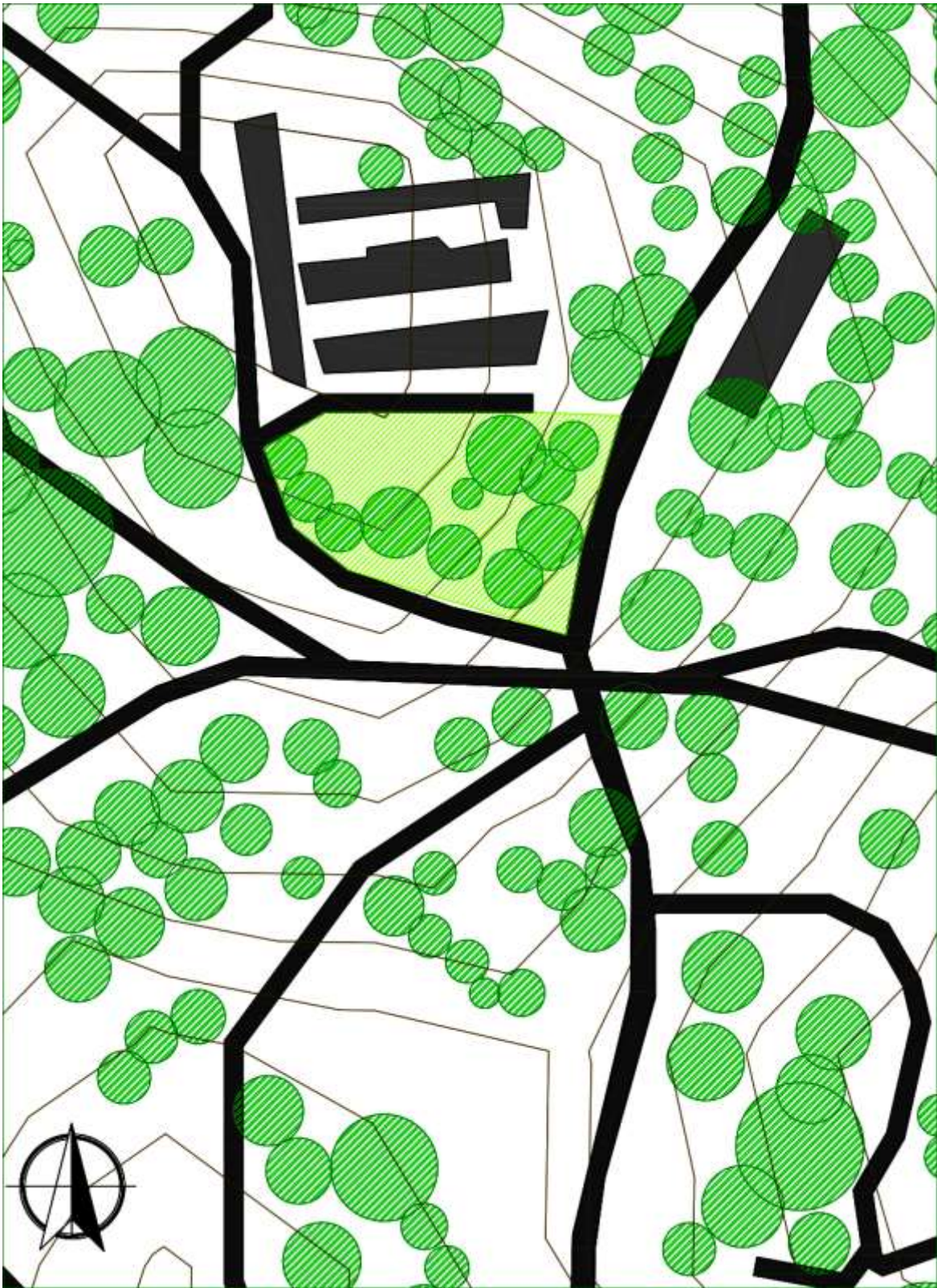


Fig.16 Site Plan



Fig 17 Sections

## 2.2 Historical and social background

Chittagong has an area of 209.66 sq.km and a population of 32,02,710 people, is called the commercial capital of Bangladesh. The CRB area or more well known as the railway area has been one of the oldest establishment area of the port city. In 1947 the area of the town of Chittagong was only four and half square miles and was centred around the low and small hillocks which were found scattered all over the city. Dampara, Nasirabad, Katalganj, Kapashgola and Solokbahar bound the town on the north, the Karnafuli on the south, Chaktai nullah on the east and Madarbari, Pathantuli and Dewanhat on the west. Originally the town was confined within this limit. With rapid industrialisation and development the town soon grew into a city outstripping the old Municipality area. The city extended southwest up to Patenga where the Chittagong international airport is now located.

Chittagong is the headquarters of the Eastern Zone of Bangladesh Railway. Established in 1891 as the Assam Bengal Railway, it later came to be known as Eastern Bengal Railway and then after 1947 as Pakistan Eastern Railway. The railway authorities developed the area from the Chittagong railway station up to Pahartali and the foothills through which the railway track runs to the north. This area is known as the Railway Colony and is one of the most attractive localities in the city. Beautiful bungalows were built on every vantage point on the hills. The Railway Club, the staff quarters, the General Office of the Railways, the Railway Hospital, the Pahartali workshop and other institutions are located in this area.

The necessity of connecting the Port of Chittagong to the tea gardens of Assam led to the construction of railways in Chittagong. The Assam Bengal Railway Company was formed in London in 1891 with a capital of £150,000. The railway line was built on the metre gauge of 3' 33/8". The first railway line connecting the Port to Assam was opened in 1895. Thereafter other lines were laid connecting the city and the district to the rest of Bangladesh. Chittagong Railway Station is situated near the Bipani Bitan, known also as the New Market, and Reazuddin Bazar. Besides the inter-district trains there are local trains connecting the city with Dohazari, Nazirhat and Chittagong University.

Due to the development of the railway in the city a large proportion of the land were dedicated for the railway facilities in the hilly region of Chittagong. Railway officer's residence, school, hospital and Railway officer's mess are the structures that were built over the period. Eventually the area is being illegally taken up by settlers around the area creating slums all over the places. At present the area is an amalgamation of many unwanted colonizers and the railway facilities along with the road side illicit mobile vendors. Due to governmental negligence the hills are often cut down for the establishment of these settlements.



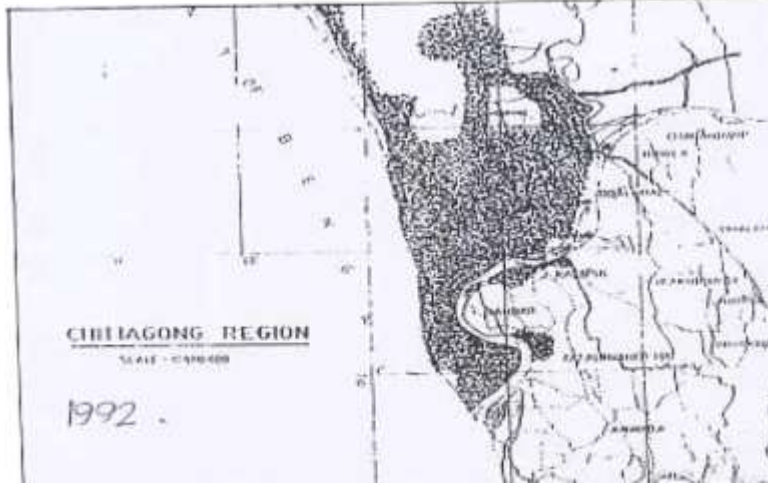
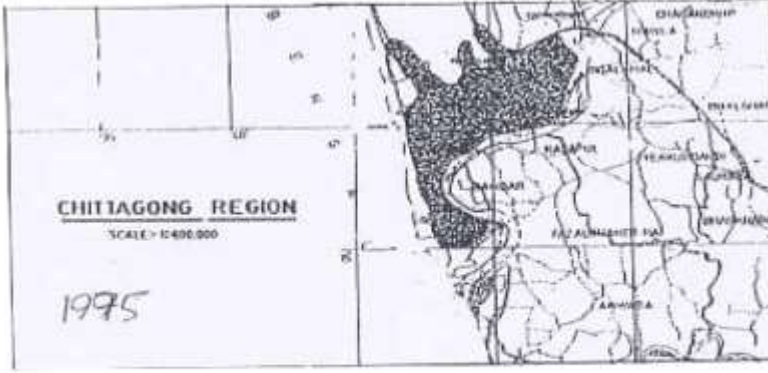


Fig 18 Growth of the city

## 2.3 SWOT Analysis

### STRENGTH:

- Abundant green space around the site.
- Creates an ambience of peacefulness and relation to nature by the people.
- Direct access and connection to the primary road.

### WEAKNESS:

- Irregular settlement of people around the hilly area.
- Mobile vendors unnecessarily crowding the paved pedestrian pathways.
- Cutting of hills due to illegal settlements.

### OPPORTUNITY:

- Since ample green is available it proves to be very good source for relaxation.
- Direct access to road creates connection to the entire city hence more people can come here for getting the facilities.
- Situated at the central hub of the city hence an open public space at this place will give the citizens a better place to relax.

### THREATS:

- Increased cutting of hills leading to environmental degradation.
- Ecosystem is harmed causing the entire system to collapse often leading to loss of lives.
- Encroachment of land leads to wastage of precious space for nothing rather than creating an unified continuous open space.

IMAGES











## **Chapter 3: Literature Review**

- 3.1 History**
- 3.2 People and Culture**
- 3.3 Cultural centre/Art centre**
- 3.4 History of Art**
- 3.5 Design of the centre**
- 3.6 Gallery**
- 3.7 Administrative Office**
- 3.8 Auditorium/Amphitheatre/Multipurpose Hall**
- 3.9 Library/Archive**
- 3.10 Workshop**
- 3.11 Classrooms**
- 3.12 Cafeteria**
- 3.13 Restaurant**
- 3.14 Shop**
- 3.15 Detailed design and environmental issue**

Chittagong is the second-largest city and principal seaport of Bangladesh. It is located at the estuary of the Karnaphuli River in southeastern Bangladesh. It faces the Bay of Bengal to its west. The city has a population of over 6.5 million people. It is the administrative capital of Chittagong Division and the main city of Chittagong District.

With an ancient natural harbour, Chittagong has served as a gateway of Bengal since antiquity. It was described by the Roman geographer Claudius Ptolemy as one of the great harbours of Asia. For centuries, it was an important port on the maritime Silk Road— attracting merchants and travelers from Arabia, Persia, China and Southeast Asia. The Sultanate of Bengal and the Kingdom of Arakan ruled the region during the Middle Ages. The Portuguese established merchant settlements in the area during the 16th-century. Following Mughal conquest in 1666, the port city was renamed as *Islamabad*. In the late-18th century, it was ceded to the British East India Company after the fall of the last independent Nawab of Bengal.

By the late 1800s, Chittagong was a major administrative, transportation and commercial centre in the Bengal Presidency in British India. It was a focal point of the anti-colonial movement and witnessed the Chittagong armory raid in 1930. It was a key base for Allied Forces during the Burma Campaign in World War II. After the Partition of British India in 1947, Chittagong became part of East Pakistan. During the Bangladesh Liberation War in 1971, the declaration of Bangladesh's independence was proclaimed from the Free Bengal Radio Station in Chittagong. The port city witnessed heavy fighting, air raids and naval blockades during the war.

Chittagong is regarded as the commercial and industrial capital of Bangladesh, being home to many of the country's oldest and largest companies and its most diversified industrial base. The Port of Chittagong handles 80% of Bangladesh's foreign trade. In recent years, the metropolitan region of Chittagong has emerged as one of the fastest-growing cities in the world. With the development and expansion of port facilities and the opening of new trade routes, Chittagong has ambitions of emerging as a leading regional and global economic hub. It is seen as crucial to the economic development of landlocked southern Asia, including North East India, Southwest China, Nepal, Bhutan and parts of Burma.

### 3.1 History

Chittagong has been a seaport since ancient times. The region was home to the ancient Bengali Buddhist Samatata and Harikela states. It later fell under of the rule of the Gupta Empire, the Pala Empire and the Vesali kingdom of Arakan till the 7th century. Arabs traded with the port from the 9th century AD. An account by historian Lama Taranath has revealed a Buddhist king Gopichandra had his capital at Chittagong in the 10th century, and according to Tibetan tradition, Chittagong was the birthplace of 10th century Buddhist Tantric Tilayogi. In the Fourteenth Century, explorer Ibn Battuta passed through Chittagong during his travels.

Sultan Fakhruddin Mubarak Shah of Sonargaon conquered Chittagong in 1340 AD. Sultan Giasuddin Mubarak Shah constructed a highway from Chittagong to Chandpur and ordered

the construction of many lavish mosques and tombs. After the defeat of Mahmud Shah in the hands of Sher Shah in 1538, the Arakanese Kingdom of Mrauk U regained Chittagong. From this time onward, until its conquest by the Mughals, this region was under the control of the Portuguese and the Magh pirates (a notorious name for Arakanese) for 128 years.



The Mughal commandar Shayestha Khan and his son *Buzurg* Umed Khan expelled the Arakanese from the area in 1666 and established Mughal rule there. After the Arakanese expulsion, Islamabad, as the area came to be known, made great strides in economic progress. This can mainly be attributed to an efficient system of land-grants to selected *diwans* or *faujdar*s in order to clear massive areas of hinterland and start cultivation. The Mughals, similar to the Afghans who came earlier, also built mosques having a rich contribution to the architecture in the area. What is called Chittagong today also began to have improved connections with the rest of Mughal Bengal. The city was occupied by Burmese troops shortly in First Anglo-Burmese War in 1824 and the British increasingly grew active in the region and it fell under the British Empire. The people of Chittagong made several attempts to gain independence from the British, notably on November 18, 1857 when the 2nd, 3rd, and 4th companies of the 34th Bengal Infantry Regiment stationed at Chittagong rose in rebellion and released all the prisoners from jail but were suppressed by the Kuki scouts and the Sylhet Light Infantry (10th Gurkha Rifles).

Chittaong grew at the beginning of the twentieth century after the partition of Bengal and the creation of the province of Eastern Bengal and Assam. The construction of the Assam Bengal Railway to Chittagong facilitated further development of economic growth in the city. However, revolutionaries and opposition movements grew during this time. Many people in Chittagong supported Khilafat and Non-Cooperation movements.

*"Chittagong is the land of Poet Alaol, Chittagong is the land of Abdul Karim Shahittya Bisharad. It therefore is not surprising that the courageous and devoted people of Chittagong will celebrate the birth centenary of the greatest Bengali poet in the grandest manner possible, defying all odds and threats", said Professor Momtazuddin Ahmed, noted theatre personality, playwright, director and actor .*

*"Chittagong is always indomitable. Chittagong is a pioneer and will always be a pioneer," Binod Bihari said*

### 3.2 People and Culture

Chittagong has attracted people from around the world. The various waves of settlements left a lasting impact on the language and culture of the city. The origins of the people of the city are diverse and multi-ethnic. The majority of the urban people are involved in the import-export, trade-commerce, and various industrial and business activities along with many other private and government sector occupations like other port cities of the globe. Mezbaan is a traditional feast that originated in this region and is usually hosted by rich people mainly on the occasion of the observance of the birth and death of Islamic Prophet Muhammad. Other occasions include the death anniversary of an individual, the birth of a child, any special achievement by someone, inauguration of a new business or celebration of the entrance to a new residence. Lungi or punjabi-pajama is the most common costume for men and Saree for women. Rice and fish is the staple food of the people. Because of close affinity to the sea, seafood is quite popular. Vegetables commonly found in the market are gourds, pumpkins, various legumes, etc. Fruits include jackfruits, ice apples, coconuts, bananas, custard apple, etc. Shutki mach/dried fish is a specialty.

### 3.3 Cultural Centre/Art Centre

A cultural center or cultural centre is an organization, building or complex that promotes culture and arts. Cultural centers can be neighborhood community arts organizations, private facilities, government-sponsored, or activist-run.

Despite the appearance of stability, culture is a dynamic, historical process. As time evolved, youths have developed their form of culture and tradition called the youth culture. Youth culture refers to those processes and symbolic systems that young people share that are, to some degree, distinctive from those of their parents and the other adults in their community. Most scholars would agree that the conditions necessary for the mass youth cultures recognizable today appeared after the formation of modern nation-states and the century. In the early 1960s' youth rebellion, youth culture became a normalized routinization of the aftermath human life course. In the industrializing nations of the nineteenth century the feature of life changed in many developed nations, and the youth cultures in those countries often set the terms for emulation by other nations.

An art centre or arts center is distinct from an art gallery or art museum. An arts centre is a functional community centre with a specific remit to encourage arts practice and to provide facilities such as theatre space, gallery space, venues for musical performance, workshop areas, educational facilities, technical equipment, etc.

In the United States, "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.

In Britain, art centres began after World War II and gradually changed from mainly middle-class places to 1960s and 1970s trendy, alternative centres and eventually in the 1980s to



serving the *whole* community with a programme of enabling access to wheelchair users and disabled individuals and groups.

In the rest of Europe it is common among most art centres that they are partly government funded, since they are considered to have a positive influence on society and economics according to the Rhineland model philosophy. A lot of those organisations originally started in the 1970s, 1980s and 1990s as squading spaces and were later on legalized.

### 3.4 History of the Art

The field of “art history” was developed in the west, and originally dealt exclusively with European art history, with the High Renaissance (and its Greek Precedent) as the defining standard. Gradually, over the course of the 20<sup>th</sup> century, a wider vision of art history has developed. This expanded version includes societies from across the globe, and it usually attempts to analyze artifacts in terms of the cultural values in which they were created. Thus, art history is now seen to encompass all visual art, from the megaliths of Western Europe to the paintings of the Tang Dynasty in China.

In modern times, art history has emerged as a discipline that specializes in teaching people how to evaluate and interpret works of art based on their own perspective. Art history has frequently been criticized for its subjectivity because the definition of what is beautiful on the art forms you already know can develop your aesthetic understanding. Claude Monet once said, “It’s on the strength of observation and reflection that one finds a way. So we must dig and delve unceasingly”.

So, art is not something that has exact meaning, rather it varies from time to time and to individuals. Art somehow placed between architecture and aesthetics. Sometimes its so vague, that it never lies in some definite boundary, it is always in the grey area of architecture and aesthetics.

### 3.5 Design of the centre

#### Planning and Space requirement

Space requirement are governed by the size of the collection, the method of display, the size of the artifacts and the projected rate of growth of the collection. Generally, larger artifacts require significantly more display space if their full impact to be communicated.

High capacity floor loading is an important consideration for locations of heavy items in exhibition and storage areas, and has to be provided for anticipated numbers and likely distribution of visitors. Provision for delivery and construction material should be considered as well. A huge number of people and spacer work behind the main center which is the center workshop.

The average ration of gallery to non-gallery space in the UK is 48:52 with permanent displays taking up 40% of total area.

#### Display and Storage requirement

Center types	Display (% ground floor area)	Storage (% ground floor area)
National	35	25
Local authority	57	29
Independent	58	12
All centers	53	19

#### Access and Circulation

Planning, public space, orientation

Center design is focus more on routes and progression. How one creates the drama from starting to end of the journey in the center that is important. Visitors, who will be visiting the center, need to have a clear idea about the layout. So people don't feel lost. A central atrium always helps in visibility. It gives a person freedom to choose his route in the center. Access for the differently able should be given everywhere.

#### Relationship with surrounding area

A centre can be a focus of urban regeneration in a depressed area. It has heavy emphasis on children education. It can also be a public civic space which is physically integrated with the life of a town. As an example name of Bilbao by Frank Gehry or war center by Daniel Libeskind can be mentioned here. Museum is an aspiration symbol of its host city's changing identity; it should be an integral and approachable part of its neighborhoods. The Tate Modern by Herzog & de MOURON is described as "not at all precious" it "gives a sense that the building would be one that young and old people want to use. And those groups from the neighborhood would not be intimidated by". It gives an opportunity to create a coherent place in the town. Sometimes center becomes the natural fulcrum for both residents and visitors. It can also be a place to learn about the town, its history and places of interests. In Stuttgart, the Neue Staatsgalerie by James Stirling Michael Wilford & Associates has its entrance approach as a progression across terraces and sloping ramps, with the incorporation of a public right of way. The building is a woven into the historical urban fabric by means of a pedestrian path.

### 3.6 Gallery

Although primarily concerned with providing a space to show works of visual art, art galleries are sometimes used to host other artistic activities, such as music concerts, poetry readings, or performances, which are considered performance art and at other times theater. While



many galleries exhibit painting and sculpture of all types and movements like Abstract expressionism, Pop Art, Photo realism, Color Field, Minimalism, Lyrical Abstraction, Realism, and Postminimalism etc. Conversely, some works of contemporary art are not shown in a gallery. Land art, performance art, internet art, mail art and installation art and other emerging forms also often exist outside a gallery due to being site-specific. Documentation of these kinds of art such as photographic records, are often shown and sold in galleries however, as are preliminary or process drawings and collages (such as those generated by Christo as part of the proposal to governing bodies when applying to install land works). British artist Richard Long manages to combine his core intentions by linking the materials used in his land art, to make gallery art. Andy Goldsworthy does so as well. Galleries tend to cluster in certain neighborhoods within cosmopolitan cities for economic and practical reasons, mainly that it is possible for the buyers and general public to view more art if they can travel by foot. In the past galleries have tended to cluster in neighborhoods with affordable real-estate due to the unprofitable nature of the business. However in the 21st century art galleries are strongly associated with the process of gentrification, and prime real estate for Chelsea galleries is not affordable for unprofitable galleries. Generally, cities that have less centralized art districts are faring poorly in terms of market share.

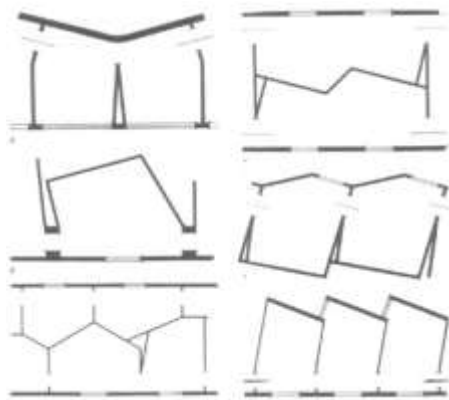


Fig 19 Different ways of dividing up exhibition space

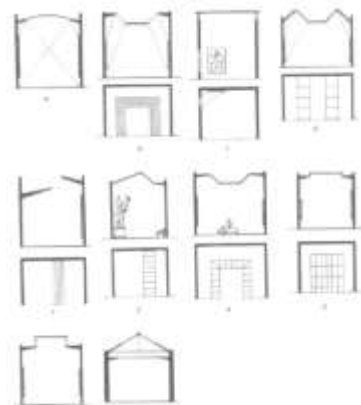


Fig 20 Different methods of admitting natural light

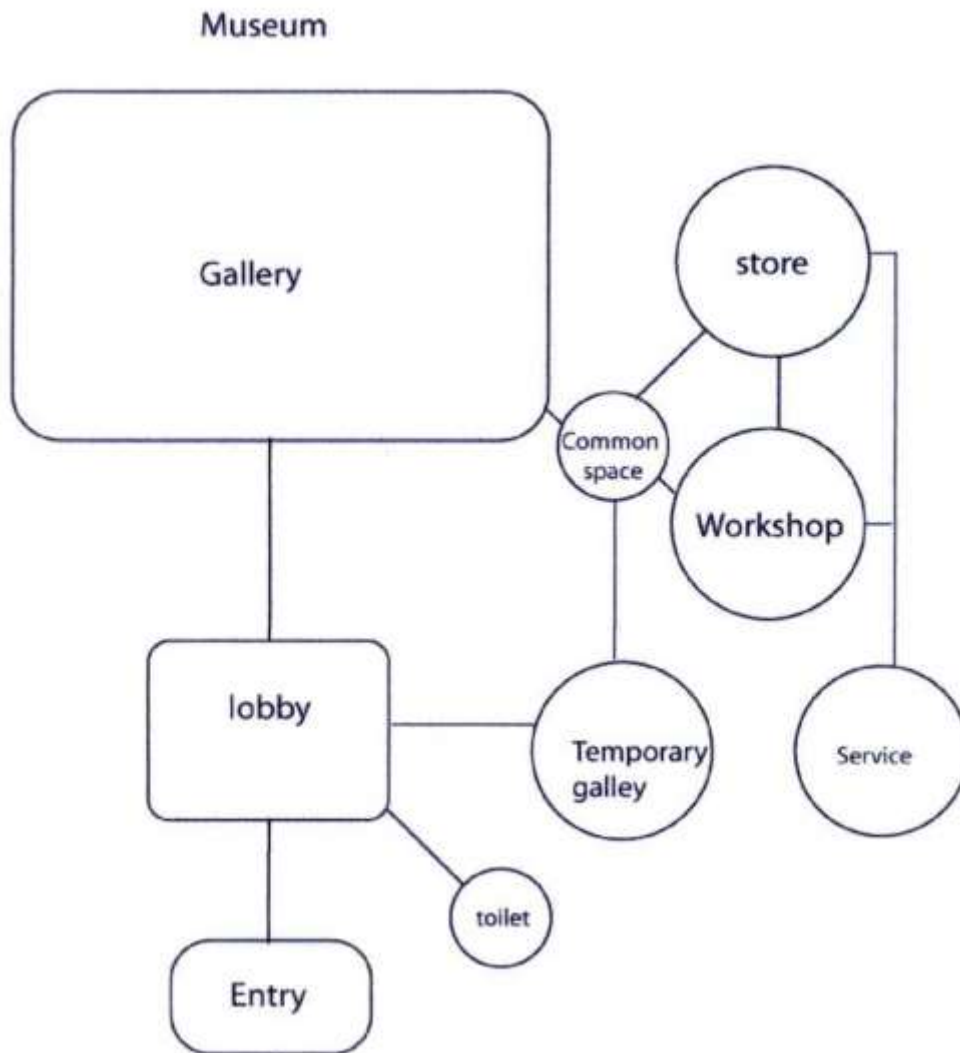


Fig.21 Flow chart for Gallery

### 3.7 Administrative Office

Office administration is a set of day-to-day activities related to financial planning, billing and recordkeeping, personnel, and physical distribution and logistics, within an organisation. An employee that undertakes these activities is commonly called an office administrator or office manager. The exact duties of an office administrator vary depending on the employer and level of education.

Office administration includes planning work assignments for staff, supervising staff, and requesting new office equipment and repairs on existing equipment. Office administrators also handle duties such as customer service, payroll, and implementing department policies

and changes. They also discuss performance problems with employees and work with higher management to hire new employees or dismiss current employees.

### 3.8 Auditorium/Amphitheatre/Multipurpose Hall

An auditorium is a room built to enable an audience to hear and watch performances at venues such as theatres. For movie theatres, the number of auditoriums is expressed as the number of screens.

The community theatre usually contains 500 to 1000 seats and serves amateur, semiprofessionals, and visiting professional groups. Most of the scenery and costumes are designed and made at the theatre and require a special type of workshop. Because of its varied use, and the rather indeterminate responsibility of its management, its planning should be as simple and as foolproof as possible. This study will not include experimental theatres, since these present special problems.

A properly selected site offers 1. Accessibility by normal means of transportation. (A central location is essential for walking only. Automobiles should not have to transverse congested traffic zones when this can be avoided) 2. Sufficient separations from bus and streetcar lines, principle highways and other sources of noise. 3. Parking space. 4. Convenience to complementary community activities, educational and recreational in order to reduce interbuilding traffic and minimize supervision and maintenance.

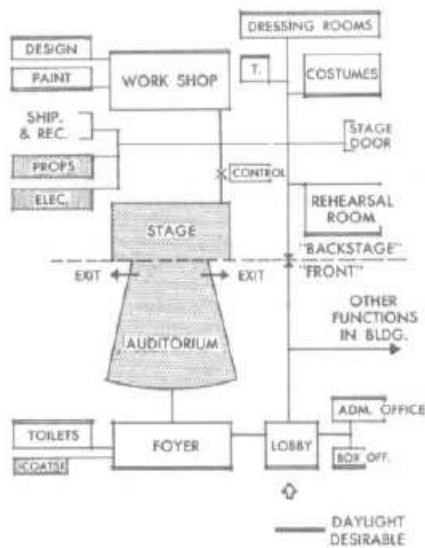


Fig 22 Flow chart for auditorium

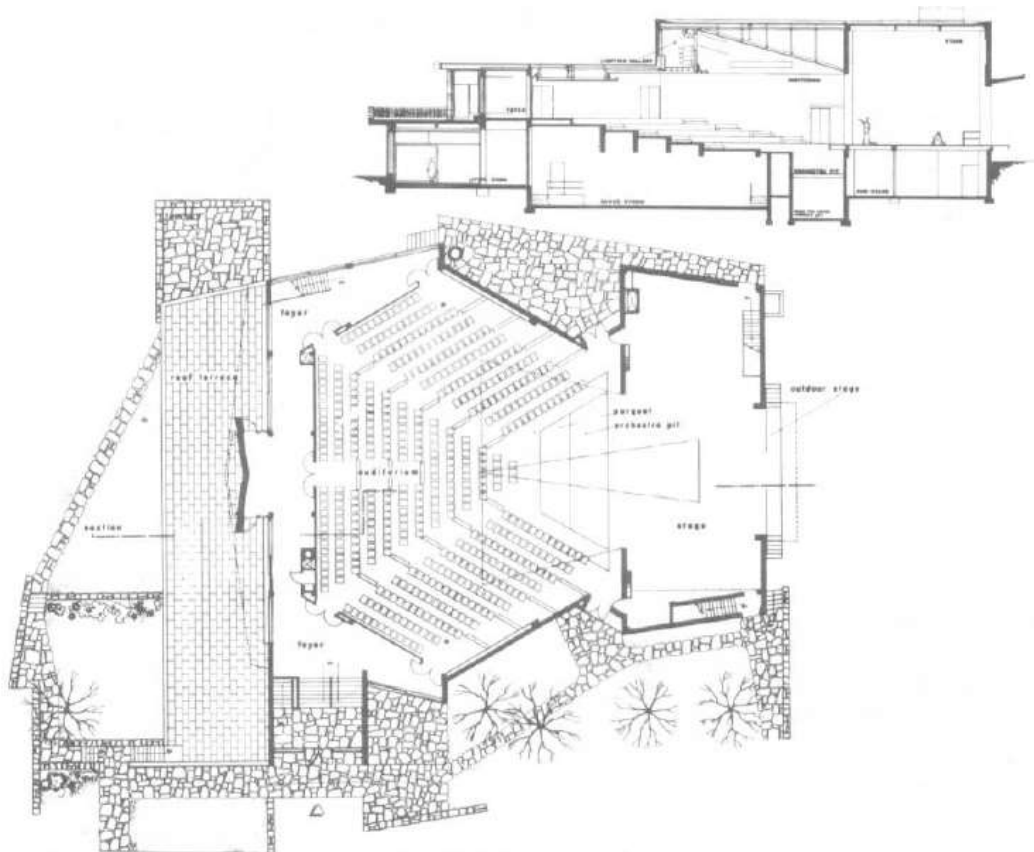


Fig 23 Plan and Section

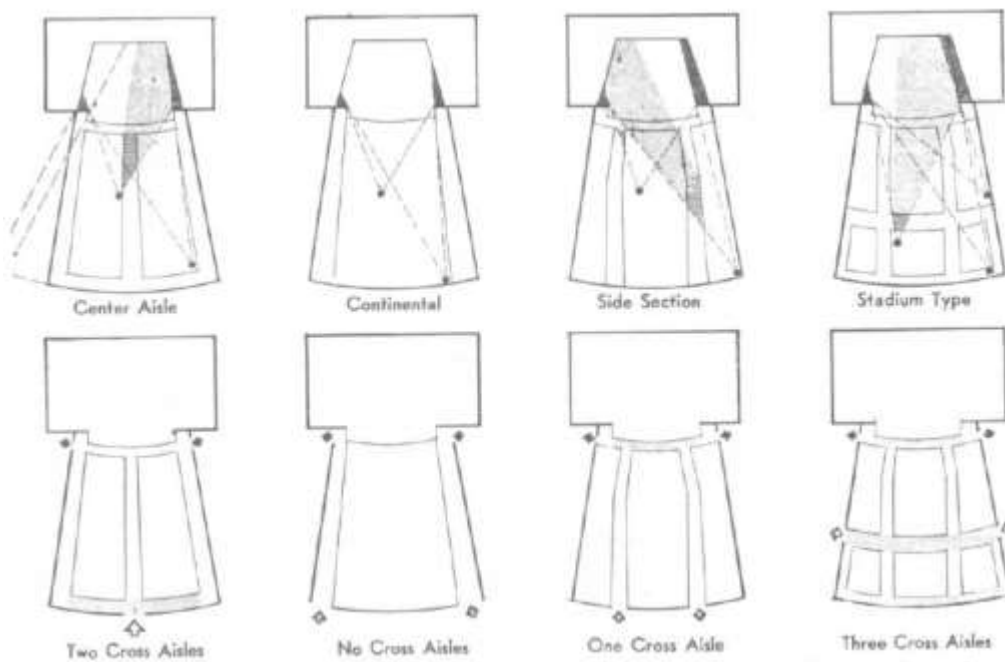


Fig 24 Seating and Aisle arrangement

3.9 Library

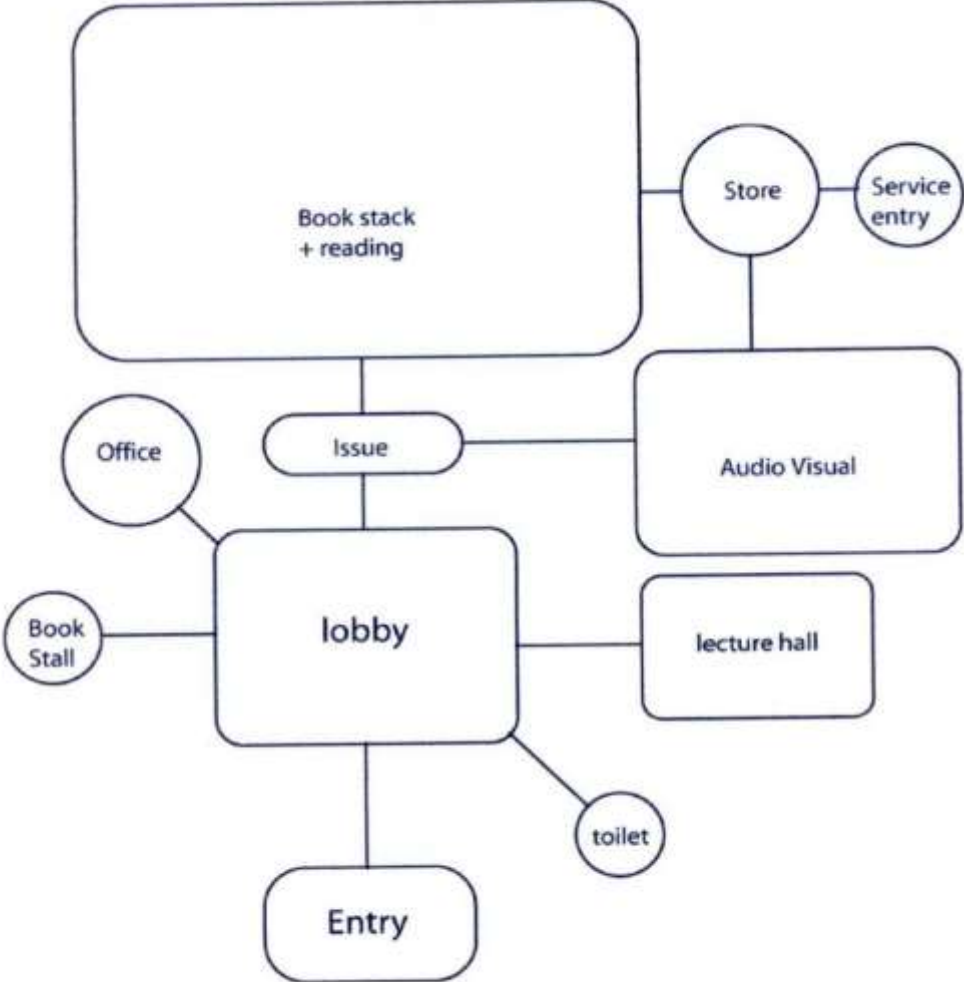


Fig 25 Flow chart for library

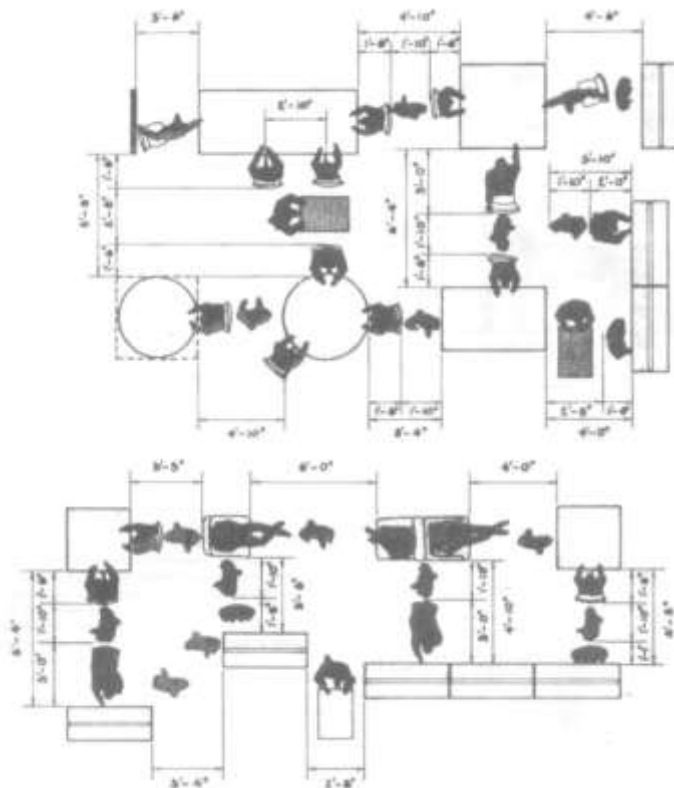


Fig 26 Minimum clearance for people and equipment

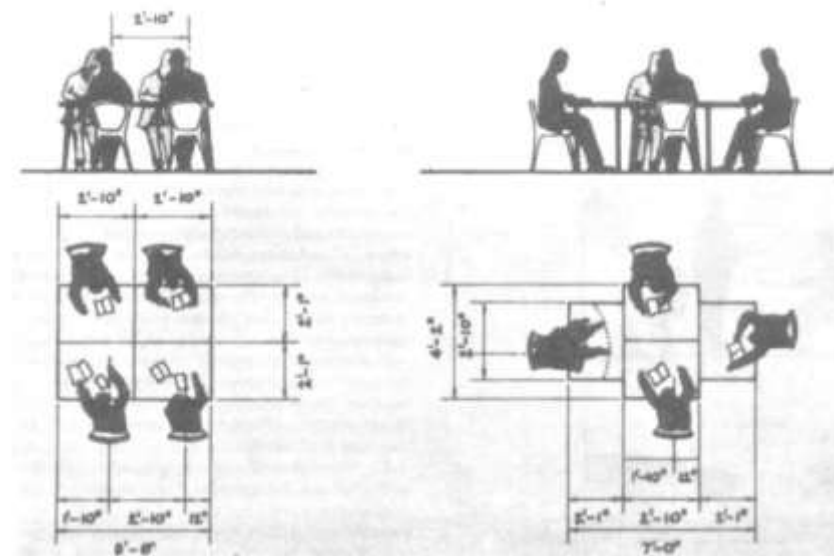


Fig 27 Table space requirement

### 3.10 Workshop

The large group lecture and demonstration rooms. Proximity to the demonstration table is important for all students. Seats should be tiered for better visibility. In the case of science and demonstration, the demonstration table should be immediately adjacent to the preparation room. Natural lighting is generally undesirable, but, if required, provision should be made for automatic operation blinds. The light switch should be near the demonstration table.

### 3.11 Classrooms

The development of the teaching process, extension of classroom activities, and use of group techniques within the classrooms has led to new classrooms design in the recent years. Square classrooms have been proving more satisfactory than rectangular one. The rea of the classroom is increasing with the realization that small classrooms of the past have been the greatest handicap to the improvement of the educational program.

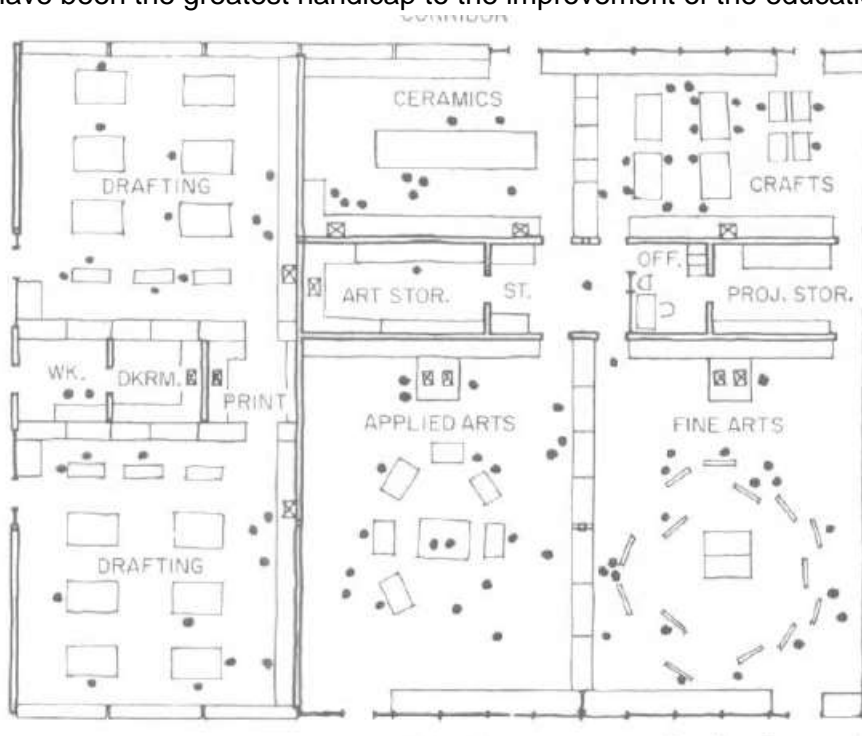


Fig 28 Art classroom arrangement



Fig 29 Music classroom arrangement

### 3.12 Cafeteria

A cafeteria is a type of food service location in which there is little or no waiting staff table service, whether a restaurant or within an institution such as a large office building or school; a school dining location is also referred to as a dining hall or canteen (in the British English). Cafeterias are different from coffeehouses, although that is the Spanish meaning of the English word.

Instead of table service, there are food-serving counters/stalls, either in a line or allowing arbitrary walking paths. Customers take the food they require as they walk along, placing it on a tray. In addition, there are often stations where customers order food and wait while it is prepared, particularly for items such as hamburgers or tacos which must be served hot and can be quickly prepared. Alternatively, the patron is given a number and the item is brought to their table. For some food items and drinks, such as sodas, water, or the like, customers collect an empty container, pay at the check-out, and fill the container after the check-out. Free second servings are often allowed under this system. For legal purposes (and the consumption patterns of customers), this system is rarely, if at all, used for alcoholic beverages in the US.

Customers are either charged a flat rate for admission (as in a buffet) or pay at the check-out for each item. Some self-service cafeterias charge by the weight of items on a patron's plate.



As cafeterias require few employees, they are often found within a larger institution, catering to the clientele of that institution. For example, schools, colleges and their residence halls, department stores, hospitals, museums, military bases, prisons, and office buildings often have cafeterias.

### 3.13 Restaurant

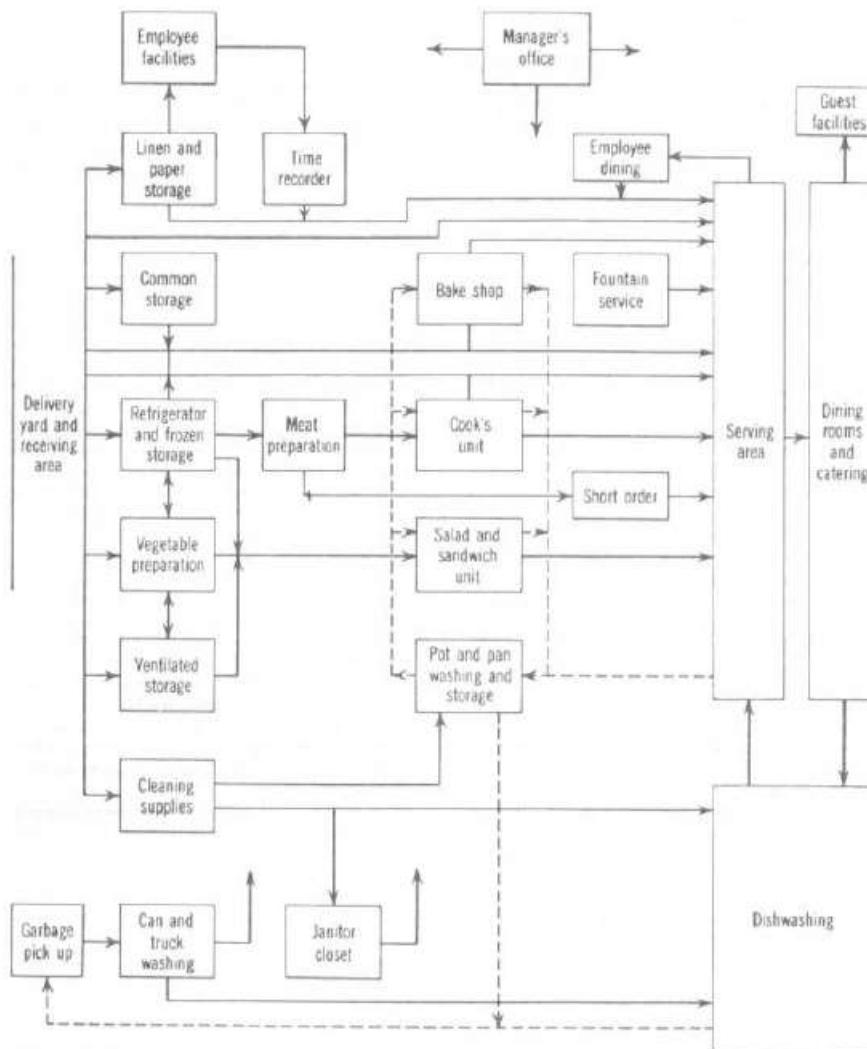


Fig 30 Restaurant arrangement

### 3.14 Shop

People love to look, window shop and buy. Shopping as an experience should provide fun, which in turn provides profits. A successful store or shop is one that is designed to merchandise in addition to looking good. A store can be divided into two principle parts: the exterior, which gives identification, encompasses the storefront, shows windows, and displays, and the interior, where the promise of the storefront display is delivered. Briefly stated, the storefront initiates the sale, and the interior consummates it.

The storefront and the design of the façade must be attractive in order to catch the shoppers attention and to draw the customers in from street or from the mall in shopping centers. Graphic identification, with bold colors, lighting, lettering and logos and attractive display of merchandise are the initial step.

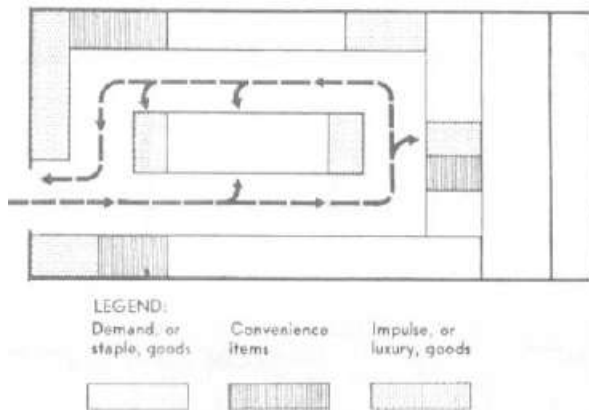


Fig 31 Principle of shop design

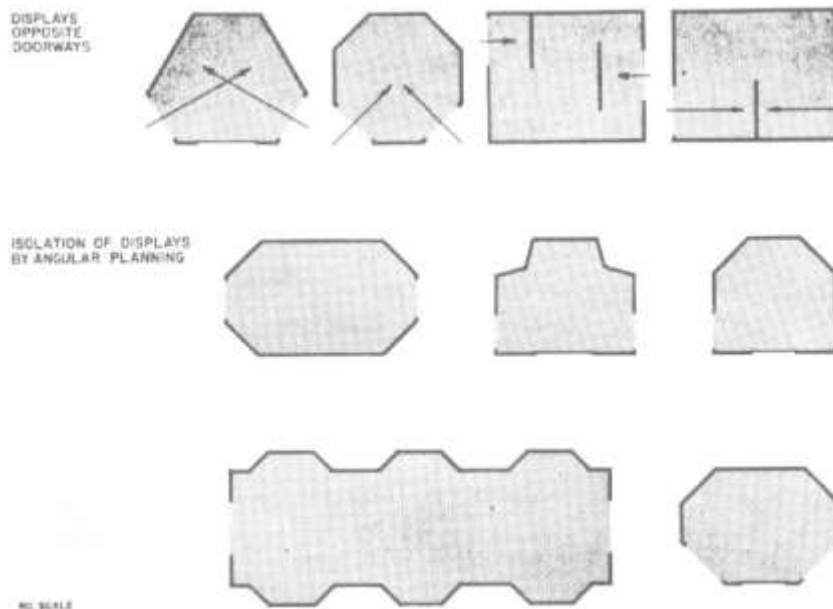


Fig 32 Shop opening

### 3.15 Detailed design and environmental issue

Workshop walls can be fabric covered or plaster-board clad hardboards. It is easily repaired and can be fixed directly to the wall. Sometimes porous materials help to control humidity by absorbing & releasing moisture. Floors should be comfortable, hard wearing, light reflective, high capacity of taking loads. It can be wood, stone or carpet. Along with the display there should be information panels. It can be a screen system. Information technology can play an important part in Center. Micro galleries offering computerized image of art & information and a new dimension. Among the environmental issues controlling temperature, humidity, light, pollutants are the main. Passive design feature can be accommodated. Studios and galleries need ambient, accent and natural lighting depending on the functions.

#### Service and Linkage

In center, service is very important to function it smoothly. Each and every function has a huge background service. Permanent and temporary both of the galleries have workshop. But permanent gallery's workshop is for conserve and temporary gallery's workshop is for creation.

	Serve	Background Service
1	Permanent Gallery	Archive, workshops (conserve)
2	Temporary Gallery	Workshop (creation ), Studio
3	Library	Books repair/ New books
4	workshops	Machines/ Materials
5	Café	Raw material
6	Studios	Entry & Exit, Personal belongings

**Chapter 4: Case Study**

**4.1 Local case study**

**4.2 International case study**

#### 4.1 Local Case Study

##### CHAYANAT

Location: Dhanmondi, Dhaka

Land area: 6.7 bigha

Architect: Bashirul haq

The building of art school is performing for music, arts, dance training, library and a research center for art performance are arranged in a single building structure. The auditorium accommodates for 350 seats. The classes/practice rooms of music, art and dance are arranged on different floors according to their levels. The car parking is on the semi-basement floor. A central court is designed in the middle connecting all the facilities surrounded it.



Fig33 Exterior Corridor



Fig 34 Entrance



Fig 35 Skylight



Fig 36 Verandah





Fig 37 Inner Court



Fig38 Library



Fig39 Material Brick



Fig40 View from Court



Fig 41 East Side

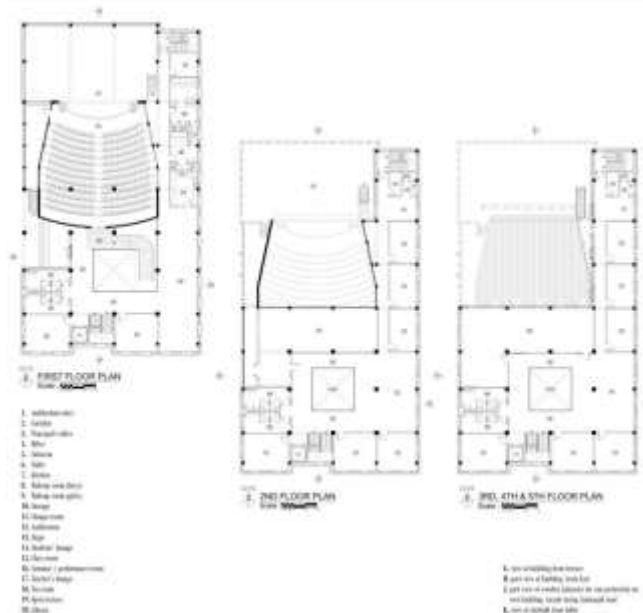


Fig 42 Floor Plans

#### Architectural features

- All the facilities are arranged in a single building providing the central court.
- All the class/practice rooms are arranged in a linear order surrounded the central court so that all the facilities are well defined and have clear accessibility.
- The central court is located in the middle having the sky light from the top of the building.
- The entry of the building is well defined having a grand entrance for the pedestrian coming and an entry lobby space in the building.
- The auditorium has the separate entry for the public.
- The library is located on 4th floor of the building with a separate access with a huge accommodation of book facilities and reading.
- The research rooms are arranged on different floors according to many famous personalities of the Bengali literature.

#### Architectural Analysis

- Very nicely designed indoor outdoor relationship
- Selection of building material was very sensitive.
- Introvert design.
- Worked with shade and shadow.
- Entry is clearly defined.

## CHARUKALA INSTITUTE OF FINE ARTS

Location: Dhaka, Bangladesh

Architect: Mazharul Islam

This art institute was Mazharul Islam's first architectural endeavor. The site is located in the roman area apart of Dhaka University campus. The Roman are is well known for its garden and parks. Most of the buildings in this area have been designed in the scheme of a 'bagan bari' (house in a garden). The site that was given for the purpose of the institute was dotted with beautiful trees with a large circular depression at the end of the site. Mazharul Islam decided to come up with a design scheme that will retain all the trees on the site (as some of them were large beautiful trees that would have require many years to grow). His scheme was also climate responsive and had large continuous verandahs shading the inner walls and windows of the classrooms and studios.

The design echoes the outer house and inner house scheme of rural Bangladesh. It also transforms 'Jalis'(lattices) and 'Beras' (perforated screens) into wonderful screens that separates and creates threshold. One enters into the front pavilion. A wonderful structure that houses galleries on the ground floor and teachers and common rooms etc on the first.

A sculptural staircase connects the two levels around a wonderful internal courtyard. Past the pavilion are the classrooms and studios and in the far end encircling the round depression are the print studios. A lotus pond and sitting area becomes the open heart of the whole institute. The ground on the south is a relief and a place to gather. This ground and the whole structure itself transforms to host many activities namely the Bengali New Year 'Pohela Baishakh' and numerous art classes and competition for children. Bricks of the project were also custom designed by Mazharul Islam as so are the terracotta screens.



Fig 43 Verandahs





Fig. 44 Wooden shading device



Fig. 45 Indoor Environment





Fig. 46 Indoor



Fig.47 Staircase

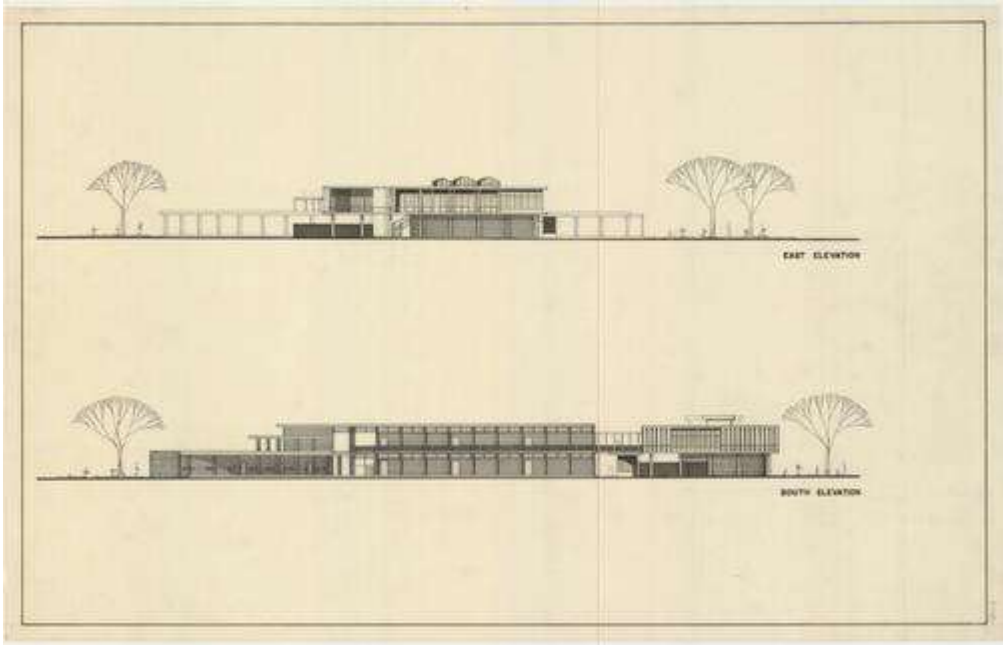


Fig. 48 Elevations

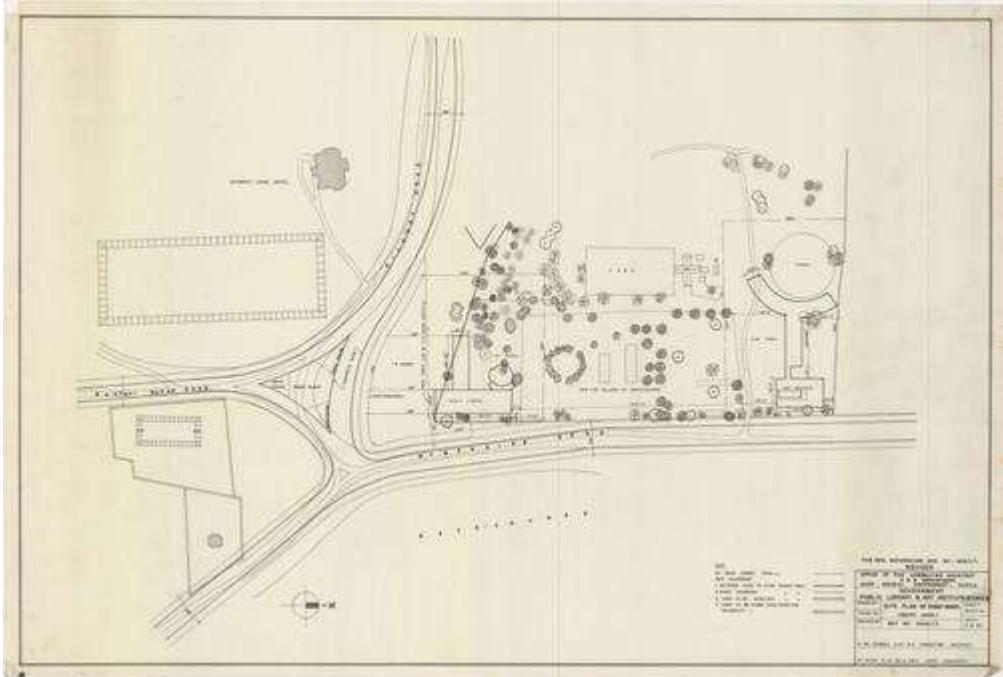


Fig.49 Site plan

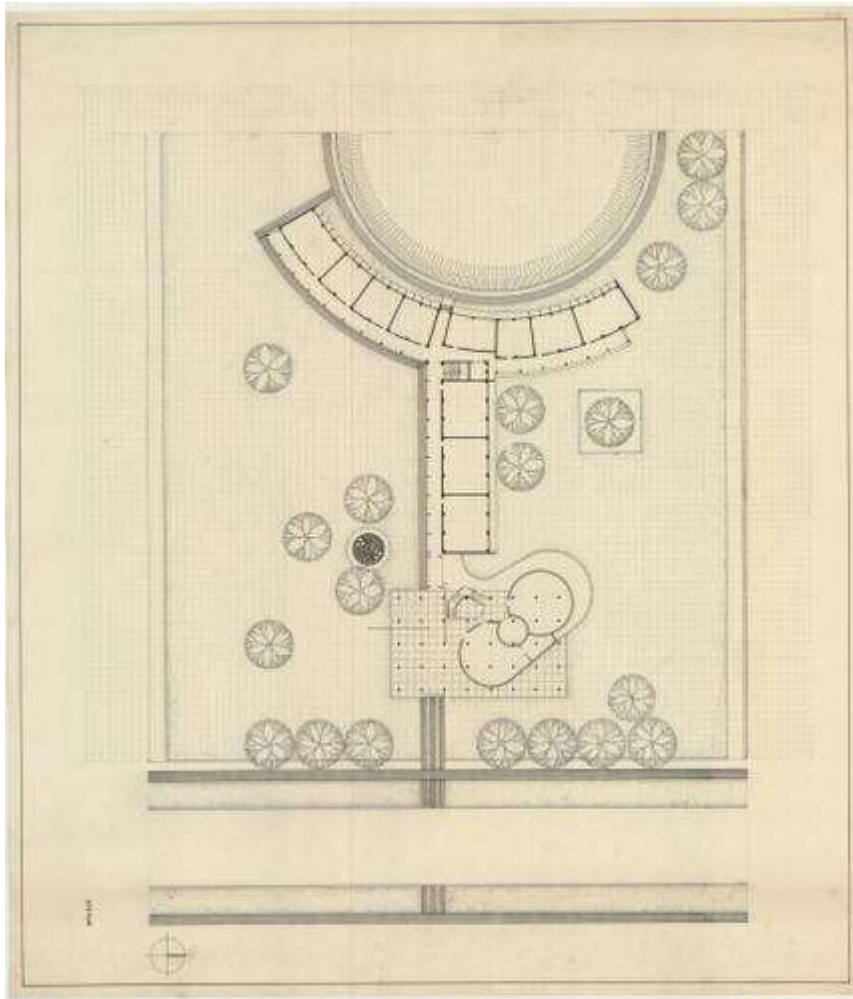


Fig. 50 Plan

#### Architectural Analysis

- Use of locally sourced material to produce aesthetically pleasing surfaces.
- Geometric forms and spaces used to provide student and faculty with serene spaces for artistic contemplation and inspiration.
- Environmental condition for climatic condition.
- Use of landscape elements to enhance the experience of space.

CHITTAGONG UNIVERSITY  
Location: Dhaka, Bangladesh  
Architect: Mazharul Islam

Muzharul Islam was given a large extent of hilly terrain to design the new Chittagong University in the site was away from the main city and a shuttle train took the students from the city to the campus while the vast majority of the students were residential. The extensive program included several faculties' administrative buildings teachers and staff housings and elaborate accommodation for the students.

Muzharul Islam's analysis of the site was a unique understanding of the earthen and sandy soil hills of Bangladesh. This kind of terrain made buildings on the top or the slope of the hills almost impossible or if possible at formidable cost. The harsh monsoon and heavy rainfall in that area demanded that the natural water courses low lands and water bodies strictly maintained to avoid any disruption of the ecological system. Muzharul Islam studied these apparent restraints carefully. And then from them derived an ingenious way of placing buildings and connecting them. The buildings were all placed in the valleys or at the foot of the hills. This would set the building against a wonderful set back of the hills themselves avoiding the complexity and the ecological disturbance that would have taken place if the building were set on the slopes or the top of the hills. As one enters the buildings one is situated in a close dialogue with the rising slopes of the hills behind. This magical space between the building and the slope of the hills that is created by the close proximity of the slopes and the buildings is truly his creation and gift to the inhabitants of the campus.

In every building the circulation areas are set in this dialogue with nature and the setting. All the buildings are connected in a wonderful geometry of angular lines passing between the hills through the valleys. As if Muzharul Islam was able to take the complex the site and decipher its hidden code into a profound simple geometry. Muzharul Islam again chooses brick as the main material because of our rich heritage of brick architecture and also its color and texture would play beautifully with the lush green setting. He also assumed that it would be a more maintenance free finish rather than plaster and paint. All the buildings in the campus are designed in a clear modern language, compositions of planes, solids and voids in sculptural geometric order.

Till date it remains a wonderful example of a situated architecture, of site and program relationship and sensitive understanding of context and climate. The strong forms are a testimony to Muzharul Islam's commitment towards a Bengali Modernism untainted by any strings of superficial regionalism. Even in the strong geometric order in which he organizes the site, the elegant masses with their plays of solid and voids terraces and overhangs, the project resonates with a sensitive understanding of site and context, and the endeavor of the designer to transform our technique, material and architectural heritage into

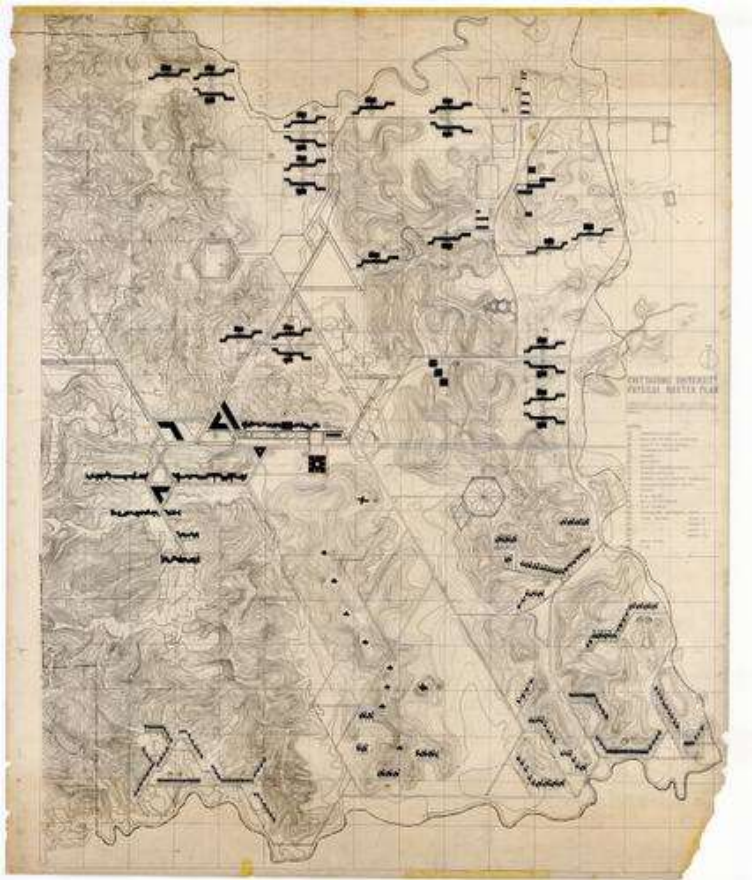


Fig 51 Master plan

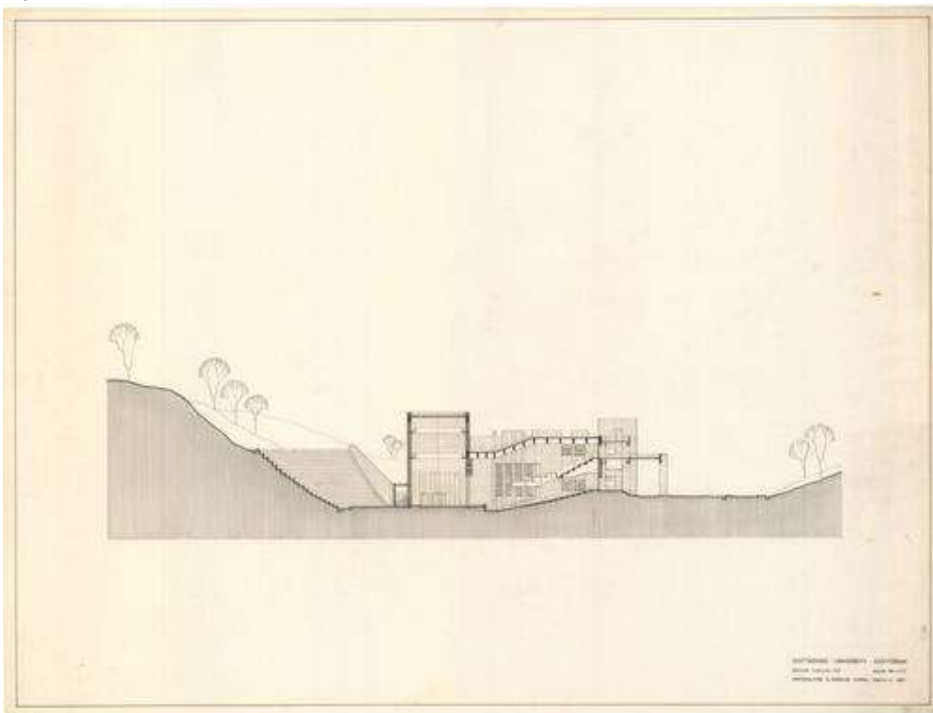


Fig 52 Section



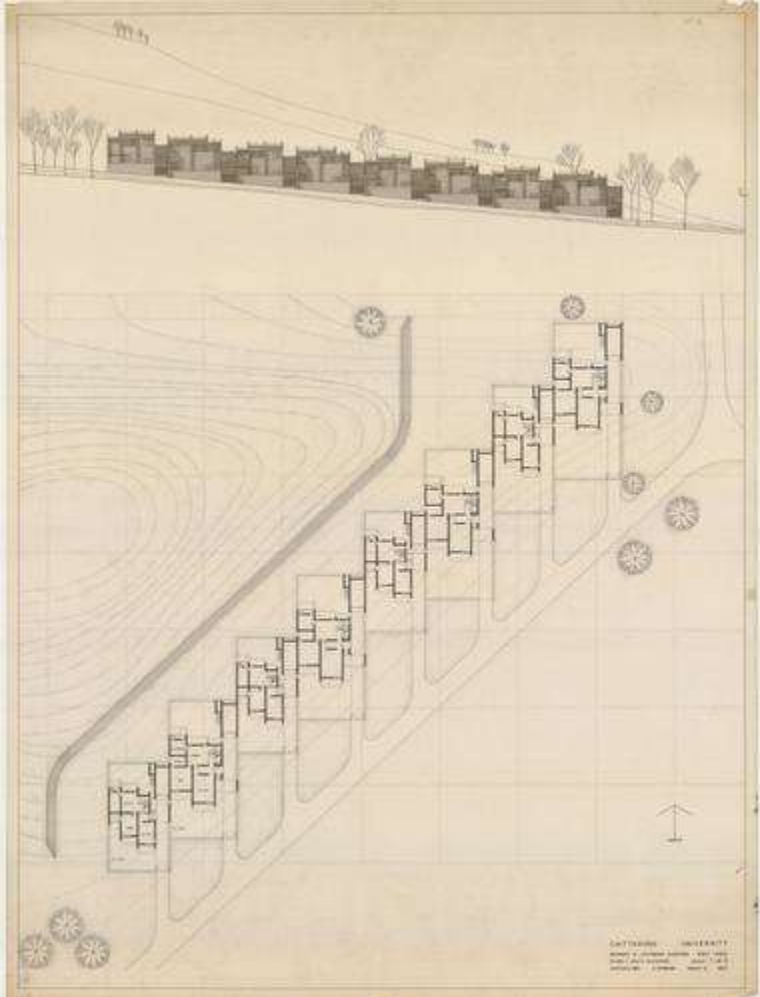


Fig 53 Elevation



Ahmed 10108001



## 4.2 International Case Study

### KALA ACADEMY

Location: Panaji, Goa, India

Architect: Charles Correa

This academy is on the river bank of Mandovi in Panaji, the capital of Goa. This art center provides an auditorium of 1000 seats, a 2000 seats open-air amphitheater, a special „black box“ for experimental productions and an accommodation for visiting troupes and dance training center and western classical music for Indian. The building also provides an art gallery adjacent to the open-air amphitheater, workshop, a library and a restaurant. The total building complex has the entrance from the opposite of the river side. But the building faces to the river Mandovi through the open spaces having the terraces.



Fig 54 The upper level looking at the river



Fig55 View from the river to the academy





Fig 56 Real and Illusionary space

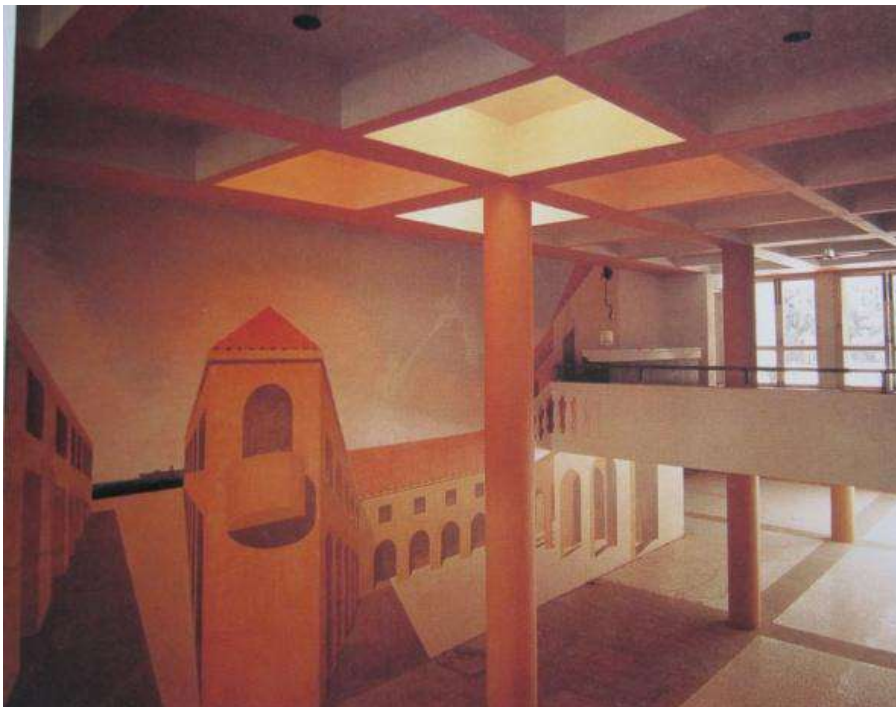


Fig 57 Real and Illusionary element

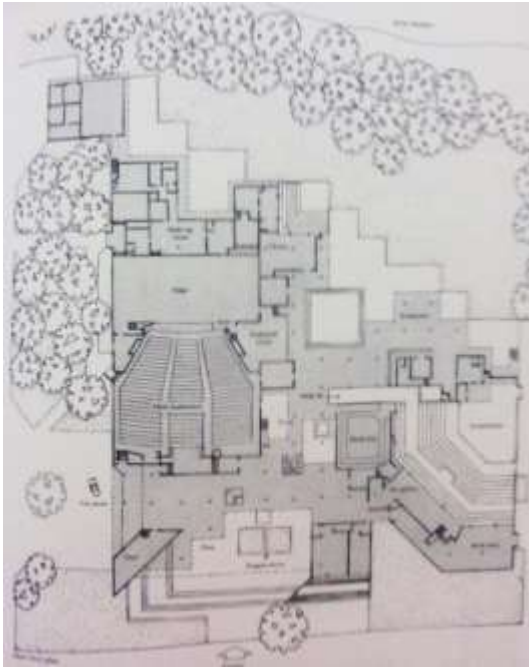


Fig 58 Ground floor plan

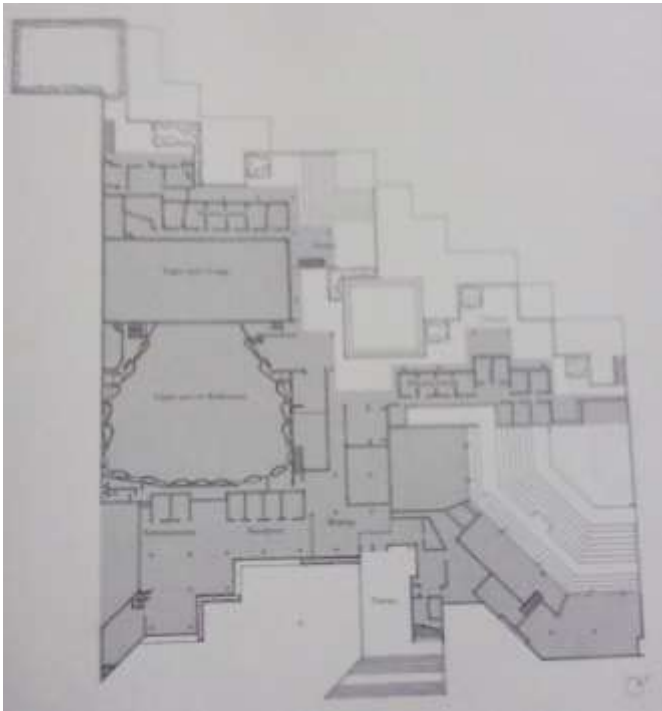


Fig 59 Upper level plan



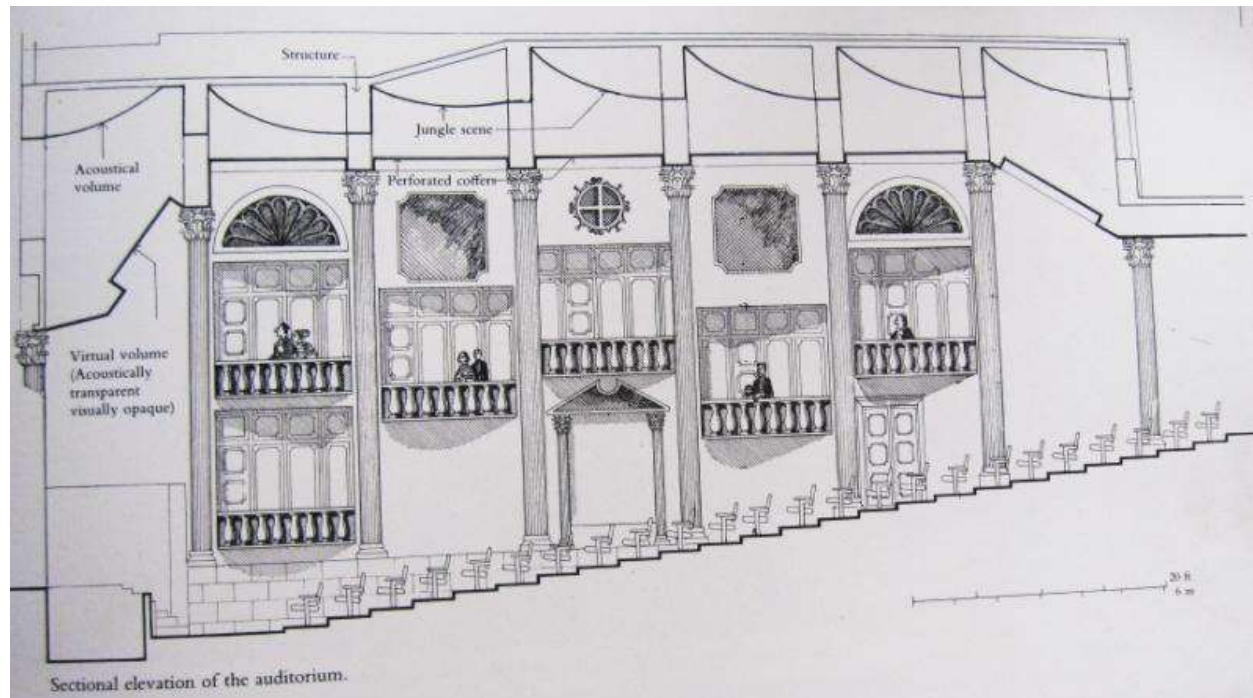


Fig 60 Sectional elevation of the Auditorium

#### Architectural Features

- The main feature is the pergola above the entrance acting as an extension of the foyer of the auditorium.
- The auditorium is treated with acoustical especially for speech and play to sitar recitals and orchestral arrangements.
- The transparent false ceiling is treated for acoustical changes using absorbent materials.
- The walls of the auditorium are printed illusions of an old Goan theater.
- The balconies painted on the walls of the auditorium are arranged with illuminated painted figures. These figures are faded gradually while dimming the lights during the starting of the show.
- The walls and ceiling of exhibition spaces are decorated with spotlights and a combination of illusion and reality.
- A sense of illusion and reality is depicted in design of the complex.

#### Architectural Analysis

- The auditorium allows a variety of acoustical conditions.
- Welcoming environment and intimate hierarchy of spaces create more public interest to come and know about the culture.

## TOLO HOUSE

Location: Ribeira da Pena District, Portugal

Architect: Alvaro Leite Siza

This project is located on a site, with an area of around 1000m<sup>2</sup>, in **Lugar** das Carvalhinhas – Alvite, Cerva Parish, Ribeira da Pena Commune, Vila Real District. The project consists of a holiday home with three bedrooms, a social bathroom, a living room, a dining room, a small kitchen with a support washbasin, pantry, and even a small outdoor swimming pool. The terrain is sharply inclined and has a particular configuration: it is very long and narrow. However, the fact that it faces south allows it to receive optimal solar exposure and to enjoy a particular natural view. The living area does not exceed 180m<sup>2</sup>.

For reasons of functionality and integration, it was opted to organize the main entrance based on the street where car transit was possible. This road leads to the northern higher part of the lot. Nevertheless, it is possible to access the house from a more rustic footpath from the south. Its fragmentation, necessary due to the steep topography, transforms the whole into a composition of small linked and interconnected volumes, creating an unevenness that allows for a more secure and rational use of the lot. In this way the house's various functions are clarified with each elevation corresponding to a single compartment. The roof functions simultaneously as pavement support for the gardens: similar to the traditional threshing floors and **patios** in the northern regions of the country with hilly terrain.

With a linear position at the center of the lot, an attempt was made to preserve all the pre-existing trees, as they maintain a strong presence in the area, as well as to preserve continuity with the immediate surroundings and to ensure its original characteristics. The form resulting from a rigorous, modular geometric abstraction establishes the necessary rotation of certain modules to adapt to the natural morphology of the terrain, respecting the distance from neighboring regulation walls, thus appearing to move naturally and with absolute freedom.

The terrain's instability together with modest economic resources gave rise to a house with triple function: the home itself and its interior space; the organization of outdoor leveled patios corresponding to the roofs of various levels which permit the outdoor use of the garden; and finally, the creation of a pedestrian link between the paths of the upper and lower levels that border this lot. In this way the house itself is a path. Its form organizes a fundamental outdoor route. The exterior **stairs** that create a link between the patios mirror the interior stairs that have the same function of linking the designed compartments that are also developed through levels. In this way, the exterior stairs correspond to the interior ceilings.



Fig 61 Section



Fig 62 Plan and section



Fig 63 Model

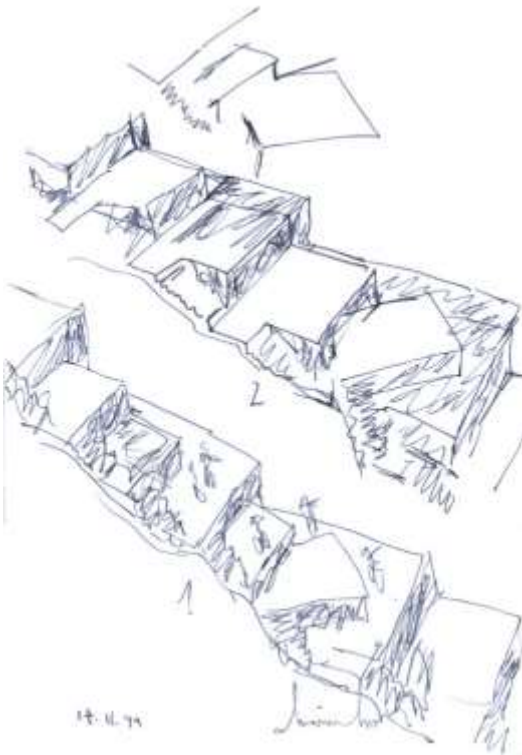


Fig 64 Sketch







## **Chapter 5: Programme Development**

### **5.1 FAR calculation**

### **5.2 Square footage calculation**

## 5.1 FAR Calculation

Land Area:  $8921.30\text{m}^2 \sim 96000\text{sft}$  (2.20acre)

SET BACK

Front: 1.5m

Back: 2m

Side: 1.5m

FAR: 5.50

MGC: 50% (48000sft)

TOTAL BUILT AREA: 530880sft

Approx 12 floors and 1 basement/parking

According to the need of my project:

**Approximate Floor that would be used will 6 with one basement/ parking.**

## 5.2 Programme Development

**GENERAL**

Car	(16x8)x150	19200
Bus	(48x10)x5	2400
Bicycle		
Guard room		60
Driver's waiting room		200
Mechanical room		500
Service facilities		400

**ADMINISTRATIVE ZONE**

Director's room		300
Secretary's room		150
Art director's room		300
Reception area		50
Refreshment area		200
Paper processing area		150
Equipment room		60
Meeting/conference room		500
Medical room		200
Resource room		200
Workstation		1000
Storage		200
Service facilities		400

**SHOP**

Traditional product and crafts		1000
Books		1000
Storage		250

**RESTAURANT**

Waiting area		50
Counters		50
Dining area		2000

Waiter station		100
Cooking area		
Preparation		
Washing cold food storage		
Dry food storage		1500
Other facilities		70
Staff facilities		400
<b>CAFÉ</b>		
Seating		750
Counter/kitchen		200
Service facilities		200
<b>GALLERY</b>		
Temporary gallery		1500
Permanent gallery		1500
Storage		600
Mechanical room		300
Service facilities		400
<b>LIBRARY</b>		
Reception area		150
Reading space		2000
Enquiry desk/librarian desk		50
System room		100
Service facilities		400
<b>EDUCATION</b>		
Classroom	1000x4	4000
Seminar hall		1500
Common room		500
Teaching staff area		125
Service facilities		400



**AUDITORIUM**

Reception	200
Public areas	500
Auditorium	3000
Multipurpose hall	3000
Backstage	600
Rehearsal studios	250
Prop/costume store	200
Dressing room	500
Mechanical room	
Service facilities	

Circulation 30%

**TOTAL 80000**

## **Chapter 6: Design Development**

**6.1 Conceptual phase**

**6.2 Form Generation**

**6.3 Final Design**

## 6.1 Conceptual phase

To create an architectural intervention generated almost entirely by the conditions of the immediate site and context, and fused with the needs of the program and of the user was the core task of this project. The site is the CRB in the Chittagong city. The project is for a new cultural place including a public exhibition and amenities space, social space for the youth, an amphitheatre and improvements to the transition from building to the site.

The approach to the project initially focused on how the overall design could be arrived at by a conceptual analysis of the site as a generator of the building form, and then a process of rationalising and refining according to the needs of the user and the brief.

The project consists in the creation of spaces for meetings and activities for corporations, foundations, organizations and independent groups, in which the goal is to encourage and facilitate, from architectural gestures, personal and interpersonal meetings; and small group or communities.

The morphological conceptualization is the outcome of the existing topography and local qualities, where they developed organic architecture “tectonic”, inhabited since the landscape, the interior space to the outside and encouraging the transition between both.

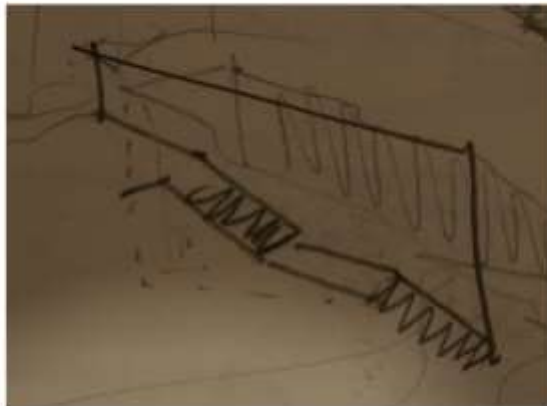


Fig 65 Idea Sketches



## 6.2 Form Generation

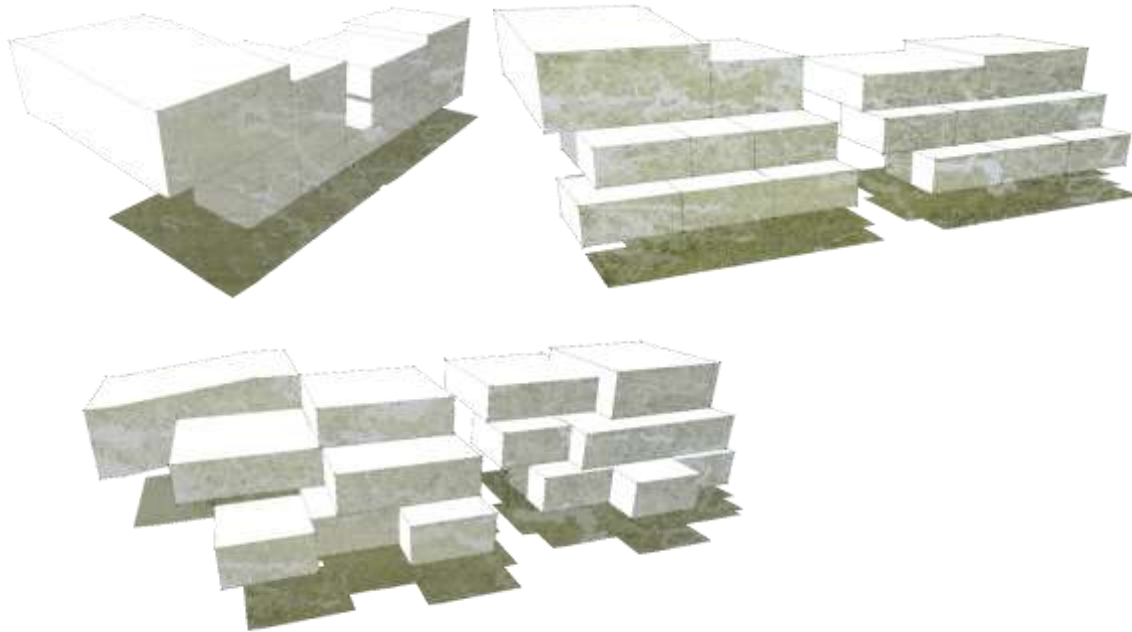


Fig 68 Form Development

The form became simple and exciting on its own merits coming directly from information produced by a restless site full of movement and events. The façade comprises mostly of perforated screens perforated for light and ventilation and to create and separate threshold, the south facing glazed façade taking in light and heat.

Analysis of the site was a unique understanding of the earthen and sandy soil hills of Bangladesh. This kind of terrain made buildings on the top or the slope of the hills almost impossible or if possible at formidable cost. The harsh monsoon and heavy rainfall in that area demanded that the natural water courses low lands and water bodies strictly maintained to avoid any disruption of the ecological system and then from them derived an ingenious way of placing buildings and connecting them. The building is placed at the foot of the hills. This would set the building against a wonderful set back of the hills themselves avoiding the complexity and the ecological disturbance that would have taken place if the building were set on the slopes or the top of the hills. As one enters the buildings one is situated in a close dialogue with the rising slopes of the hills behind. This magical space between the building and the slope of the hills that is created by the close proximity of the slopes and the buildings is truly a creation and gift to the inhabitants.





Fig 69 Final form development

6.3 Final Design



Fig 70 Plan at 0'

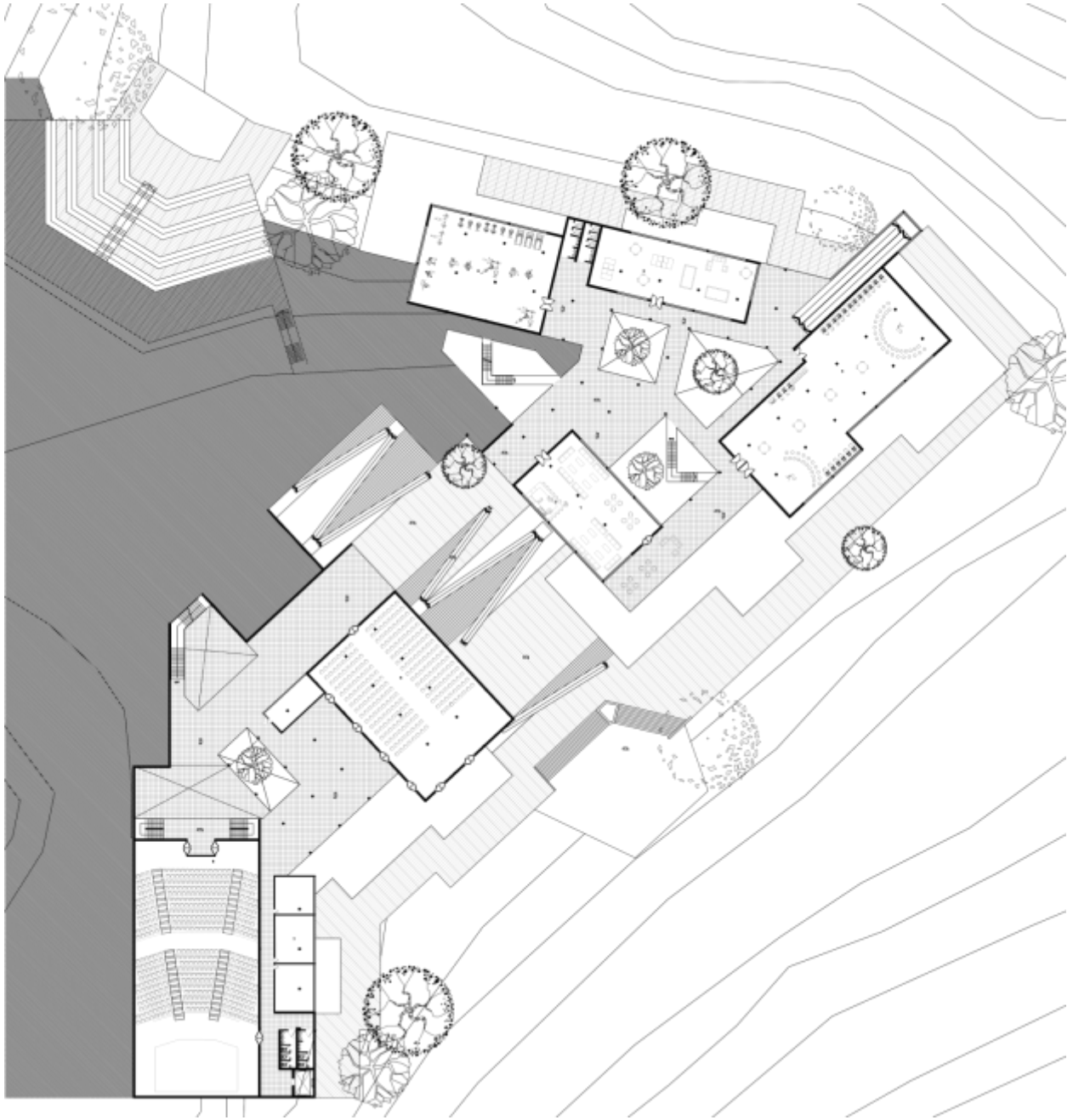


Fig 71 Plan at 14'

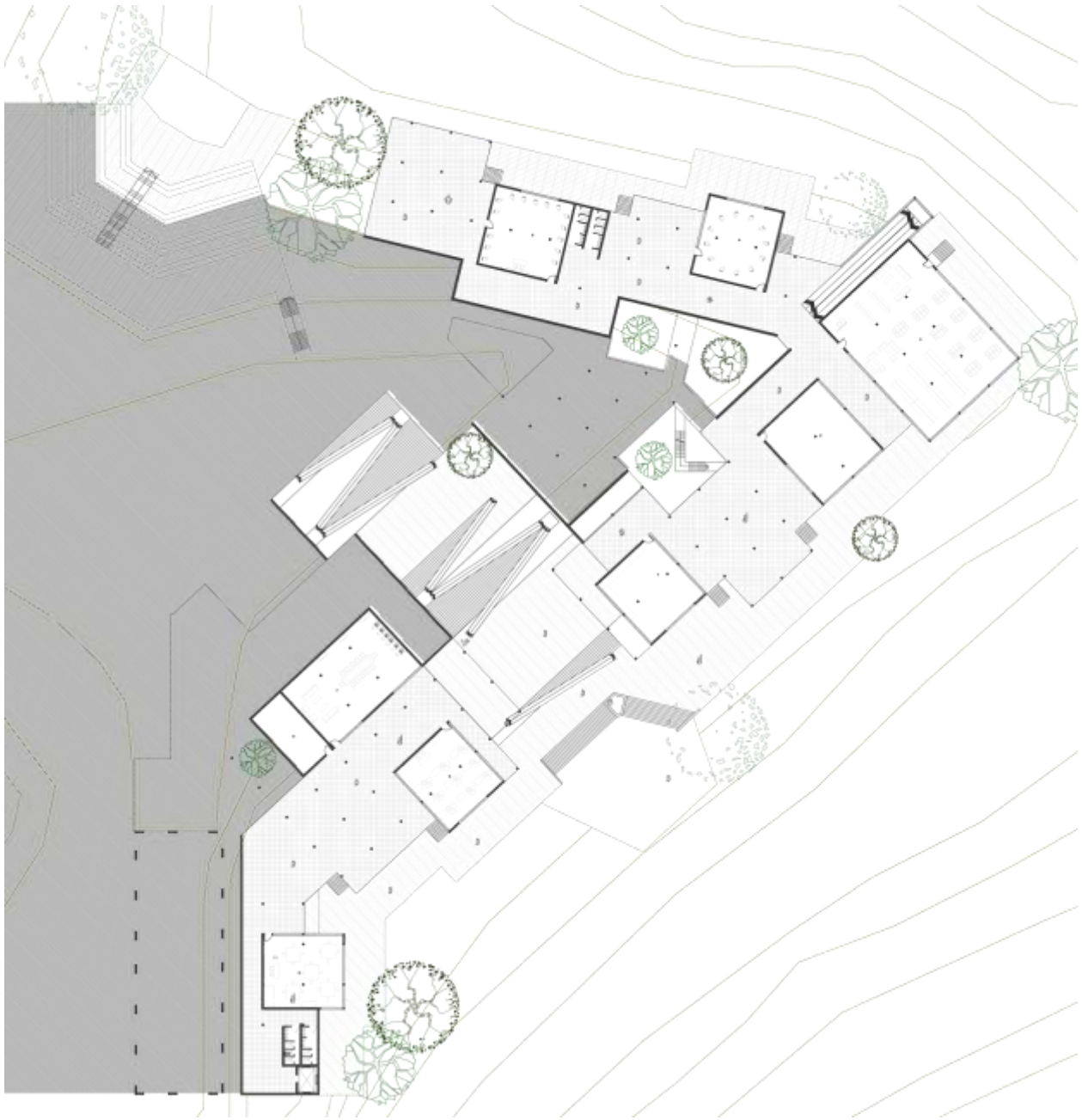
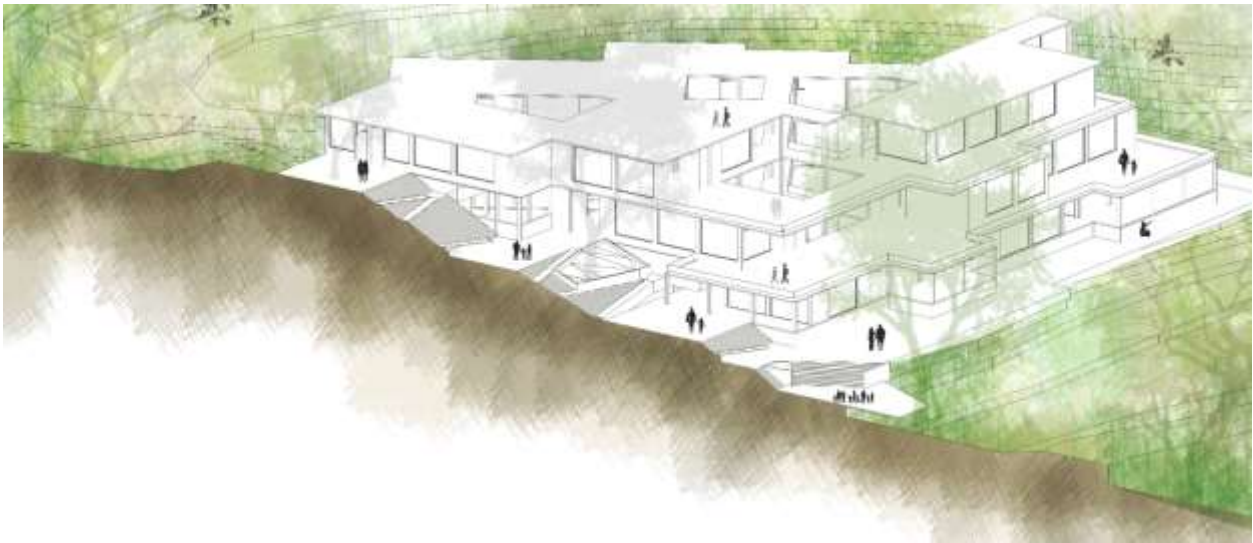
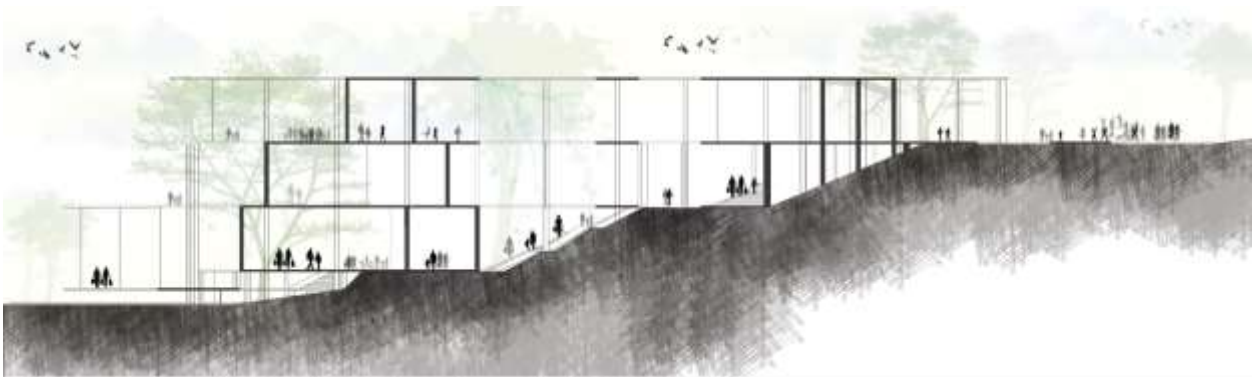


Fig 72 Plan at 7'

Section









Model





<http://bishaudbanla.com/>

<http://www.archdaily.com/893/tolo-house-alvaro-leite-siza/>

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[The Dark Art of Conceptual Design in Privately Funded Public Space - Landscape Architects Network](#)

[Creating an Arts Complex for Chittagong on StartSomeGood, a crowdfunding platform for non-profits, social entrepreneurs and changemakers](#)