

Faculty of Fine Arts

Jahangirnagar University

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Seminar II

Submitted in Partial Fulfillment of the requirements

For the Degree of Bachelor of Architecture

ARC 512

ABSTRACT

AKNOWLEDGEMENT

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Chapter 1

Abstract

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

Introduction of project

Art has been one of the ancient and bold mediums in the expression of human sensations. The progression in acquiring this art is quite instinctive; and men acquired it long before the evolvement of any kind of language. From the very beginning of the dawn of civilization it is acting not only as the facing of internal intuition of human being.

Every people carry the seed of creativity from their birth and it blooms with the help of the surrounding environment and proper education. Art institute is established to create a positive environment for the young students where they can exercise their keen sense of art and can reach their goal. Jahangirnagar University proposed to be another such fine arts institute that is to nurture ones talent. It is a language that can be understood by the all over the world.

When one designs, he refers to the process of originating and developing a plan for a product, structure, system, or component with a specific intention. As a Final year student of Architecture it is a requirement of my curriculum to Finish with a thesis project. My intention was to develop a program and design accordingly the 'Faculty of Fine Arts, Jahangirnagar University'.

1.1 Project Brief

Project Title: Faculty of Fine Arts, Jahangirnagar University

Project Type: Fine Arts Institute.

Location: Jahangirnagar University Campus.

Area: 9 acres (approximately)

Proposed built area: 1, 40,000 sft (approximately)

Client: Jahangirnagar University

Funding Body: Jahangirnagar University and Ministry of Education, Bangladesh

1.2 Project location

The university stands on the west side of the Asian Highway, popularly known as the Dhaka-Aricha Road, and is 32 kilometers away from the capital. Spread over a land area of 697.56 acres (2.8 km²). The campus surrounded by the Bangladesh Public Administration Training Centre (BPATC) on the south, and the Savar Cantonment on the northeast, on the north of which is the National Monument (Jatiyo Smriti Soudho) & a large dairy farm on the east.

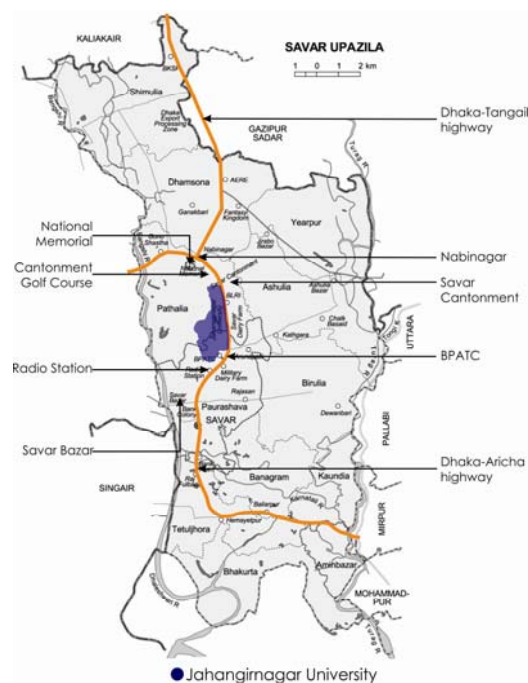


Fig.1.1 Savar upazila

1.3: Given Program

Faculty of Fine arts

Department of Drawing and painting
Department of Graphic Design and animation
Department of Ceramics
Department of Crafts
Department of Oriental art
Department of sculpture
Department of printmaking

Library/archive
Gallery/exhibition space
Open theatre, space for public gathering
Administration
Computer lab

Indoor and outdoor work area

Chapter 2

2.1 Background of Jahangirnagar University

Education obviously plays a vital role to develop humanity into mankind thus to overcome so many obstructions in this development there are various kind of education system. Art is a very important type of education. From the early age of civilization art is closely attached to the lifestyle of human being. Every people carry the seed of creativity from their birth and it blooms with the help of the surrounding environment and proper education. Art institute is established to create a positive environment for the young students where they can exercise their keen sense of art and can reach their goal. Jahangirnagar Fine Arts Institute is proposed to be another such ne arts institute that is to nurture ones talent.

When one designs, he refers to the process of originating and developing a plan for a product, structure, system, or component with a specific intention. As a Final year student of Architecture it is a requirement of my curriculum to Finish with a thesis project. My intention was to develop a program and design accordingly the 'Institute of Fine Arts, Jahangirnagar

University' in Savar, Dhaka. This dissertation will reflect the process I had to go through.

Jahangirnagar University established at Savar near Dhaka, in 1970 under the Jahangirnagar Muslim University Ordinance 1970. The university started its academic programs with only 150 students enrolled in four departments: Economics, Geography, Mathematics and Statistics. Until 1973, it operated as a project. In 1973, the Jahangirnagar Muslim University Act was amended as Jahangirnagar University Act.

In 2014 the university had a total of 14,500 students, 672 teachers, 206 staffs, 1,200 other employees. 35 departments under six faculties, four institutes for specialized research and training, 7 for male students and 6 for female students.

2.2 Background of Master plan Design

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

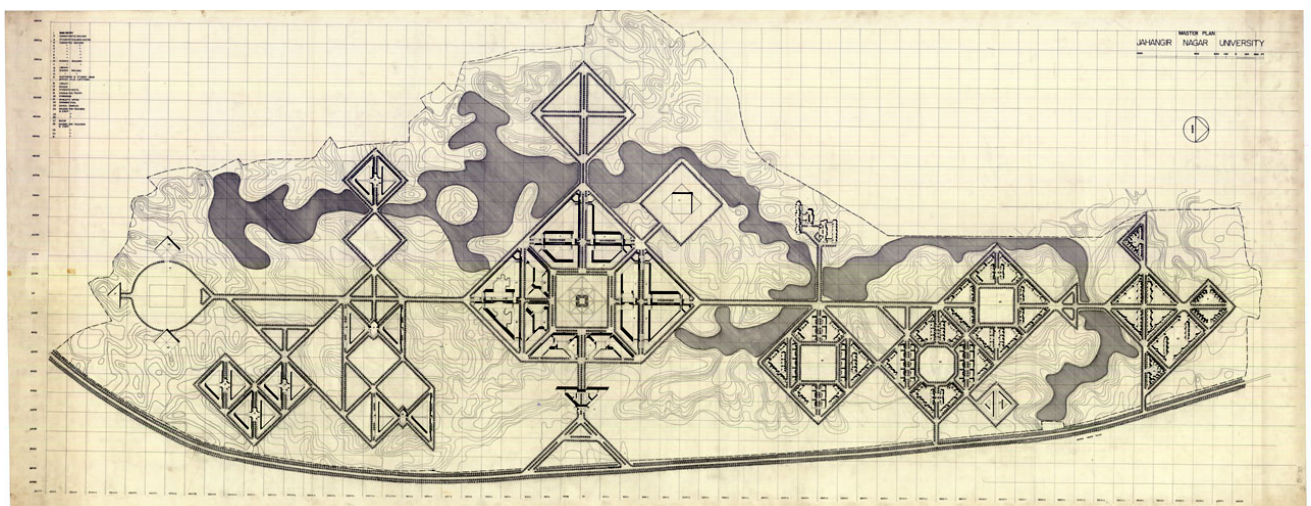


Fig. 2.1 Mazharul Islam's Masterplan

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

The site plan, which sought to retain the natural condition of the site as much as possible, places administrative and teaching buildings in the center, with student dormitories located at one end and faculty and staff residence at the other. The tilted square motif emerged out of the dual considerations of using the building volumes to create spatial enclosures, and of giving each building the same degree of sun exposure and natural ventilation. The plan also acknowledged that the campus would be built gradually. A large part of Islam's original plan remains unrealized.



Fig. 2.2 Halls in Jahangirnagar



Fig. 2.3 View of the inside

The plans for Jahangirnagar University reflect Islam's effort to propose an alternative city, to move away from the conventional morphology of city and country. Islam believes the distinction between the two reflects a social disparity that should not be perpetuated. At the same time he proposes that traditional climatic-environmental responses should be joined with the new world of science of technology.

Although the Jahangirnagar plan incorporate a certain sense of collectivity and "urban" order through the formation of communal spatial enclosures, continuous facades, and some sort of street, they also respond to the essence of dwelling in the hot-humid delta; the buildings are arrayed in the geometric plan to be receptacles for "light, green and air".

2.3 Topography

The topography of the land with its gentle rise & plains is soothing to the eye. The water bodies sprawling around the campus makes an excellent habitat for the winter birds that flock in every year in thousands and bird watching here is a favorite pastime for many.

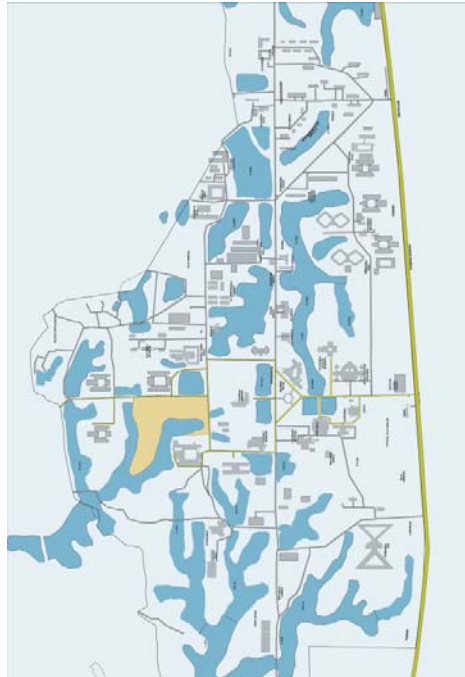


Fig. 1.2 Jahngirnagar University

2.4 SITE SURROUNDINGS

2.4.1 SITE LOCATION

The proposed site is located on west side of Jhangirnagar University and close to “Bot tola” which is like the heart of this campus.



proposed site

2.4.2 ROAD NETWORK

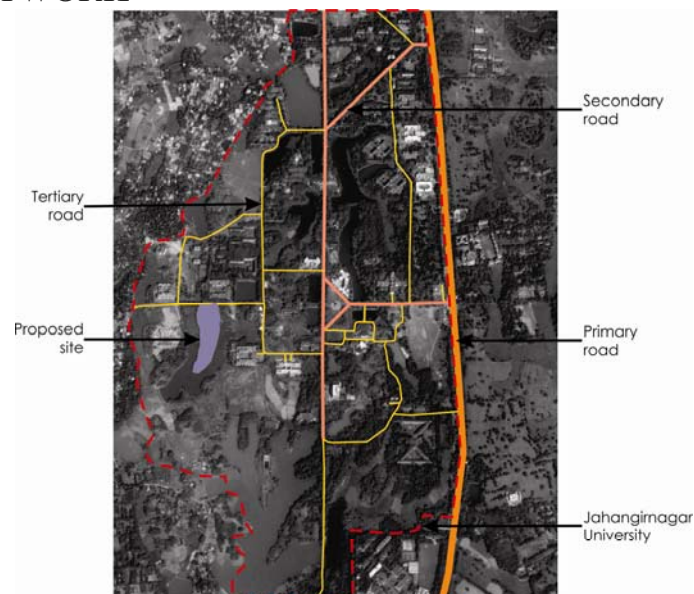


Fig. 6.3 road networks

2.4.3 ACCESSIBILITY

Most of the people that come to JU take the Dhaka- Aricha Highway to its east. There are 3 entries to the whole campus which allows the commuter buses to drop of students within the campus. Outside cars is not allowed to the campus. Most popular mode of transportation is rickshaw or pupil prefers to walk. As the campus is rich with scenic beauty walking is very popular.

2.4.4 EXISTING CONDITION

At present the whole site is field which is surrounded by large water body except the north. The only access road is on the north side. Beside the road there is large “bot” tree. The topography of the land with its gentle rise & plains is shooting to the eye

Fig. 6.4

2.4.5 SITE IMAGES











Chapter 3 LITERATURE REVIEW

This review considers the critical points of current knowledge including substantive findings, as well as theoretical and methodological contributions to the related topic. Literature reviews are secondary sources, and as such, do not report any new or original experimental work. Also, a literature review can be interpreted as a review of an abstract accomplishment.

The purpose is to convey what knowledge and ideas have been established on the topic, and what their strengths and weaknesses are.

3.1 History of Art

Paleontologists have uncovered sculptures, cave paintings, rock paintings, and petro glyphs from the upper Paleolithic era, dating back roughly 40,000 years – these may be some of the oldest forms of art created by mankind. However, the academic acceptance of their precise meaning as “art” has been somewhat disputed, since little is known of the creators or their intentions. The oldest pieces of “art” in the world – tiny drilled snail shells about 70,000 years old - have been discovered in caves in south Africa. (Source: Buchholz, Elke Linda; Art: A World History)



Fig. 3.1 Venus of Willendorf, (c.24000-22000 BCE)



Fig. 3.2Cave painting of a horse, Lascaux caves, France

Many great traditions in art have a foundation in the art of one of the great ancient civilizations: Ancient Egypt, Mesopotamia, Persia, India, China, Ancient Greece, Rome, as well as Inca, Maya, and Olmec. Each of these centers of early civilization developed a unique and characteristic style in its art. Because of the size and duration of these civilizations, more of their art works have survived and more of their influence has been transmitted to other cultures and later times. Some also have provided the first records

of how artists worked. For example, this period of Greek art saw a veneration of the human physical form and the development of equivalent skills to show musculature, poise, beauty, and anatomically correct proportions.



Fig.3.3. Ancient Egyptian Art

Fig. 3.4 Ancient Greek Sculpture

In Byzantine and Medieval art of the Western Middle Ages, much art focused on the expression of Biblical and religious truths, and used styles that showed the higher glory of a heavenly world, such as the use of gold in the background of paintings, or glass in mosaics or windows, which also presented figures in idealized, patterned (flat) forms. Nevertheless a classical realist tradition persisted in small Byzantine works, and realism steadily grew in the art of Catholic Europe.

Renaissance art had a greatly increased emphasis on the realistic depiction of the material world, and the place of humans in it, reflected in the corporeality of the human body, and development of a systematic method of graphical perspective to depict recession in a three-dimensional picture space.

In the east, Islamic art's rejection of iconography led to emphasis on geometric patterns, calligraphy, and architecture. Further east, religion dominated artistic styles and forms too. India and Tibet saw emphasis on painted sculptures and dance, while religious painting borrowed many conventions from sculpture and tended to bright contrasting colors with emphasis on outlines. China saw the flourishing of many art forms: jade carving, bronze work, pottery (including the stunning terracotta army of Emperor Qin), poetry, calligraphy, music, painting, drama, fiction, etc. Chinese styles vary greatly from era to era and each one is traditionally named after the ruling dynasty.

The western Age of Enlightenment in the 18th century saw artistic depictions of physical and rational certainties of the clockwork universe, as well as politically revolutionary visions of a post-monarchist world, such as Blake's portrayal of Newton as a divine geometer, or David's propagandistic paintings. The late 19th century then saw a host of artistic movements, such as academic art, Symbolism, impressionism and fauvism among others.

The history of twentieth century art is a narrative of endless possibilities and the search for new standards, each being torn down in succession by the next. Thus the parameters of Impressionism, Expressionism, Fauvism, Cubism, Dadaism, Surrealism, etc. cannot be maintained very much beyond the time of their invention. Increasing global interaction during this time saw an equivalent influence of other cultures into Western art, similarly, the west has had huge impacts on Eastern art in the 19th and 20th centuries, with originally western ideas like Communism and Post-Modernism exerting a powerful influence on artistic styles. (Source : Stokstad, Marilyn; Art : A Brief History)

Art is the process or product of deliberately arranging elements in a way that appeals to the senses or emotions. It encompasses a diverse range of human activities, creations, and modes of expression, including music and literature. The meaning of art is explored in a branch of philosophy known as aesthetics (Reed, 1976).

Art is often intended to appeal and bond with human feelings. It can arouse aesthetic or moral thoughts, and can be understood as a way of communicating these feelings. Artists express something so that their audience is aroused to some extent, but they do not have to do so, on

purpose. Art searches for what it is commonly known as the human that is basically what it is to be an individual. The degree of skill that the artist has, will affect their ability to produce an emotional response.

In origin of art, like the origin of language is difficult to trace. Whenever it existed it appeared with its own mode or expression and techniques to which added the personal contribution of great artists of different ages. Whatever may be the mode of expression it always had certain purpose to full fill the nature of the purpose changed with different civilizations in different parts of the world.

When we analyze the ancient cave painting we find a strong spiritual belief worked behind those great artistic works. The realistic figures of bulls and stick figures of man derived from traditional belief that by capturing the spirit of the hunted animal through realistic reproduction would ensure success in hunt. On the other hand abstraction came to represent the human figures so as to avoid capture of the human soul.

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

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

Roman art was based on Greek classicism, buildings become highly ornamental. The great public baths with their elaborate marble facings quite unrelated to underlying structures are in keeping with the ostentatious tastes of the Romans.

Europe had begun to change astonishingly as cities grew and as merchant class rose. The great Cathedrals were built in the 13th century and therefore the paintings that got popular then

were mostly religious. They were conned to the adornment of the churches with a flat two dimensional style- known as Byzantine in the Eastern Church and Gothic in the west.

Beginning with Giotto (1276-1337), the first great artist to win fame in his life time, man learned to create three dimensional effect as well as wonders of perspective and light.

During Renaissance the artists were the most honored men. Art flourished under the patronage of the popes, the court and the nobility. Thus the age produced great geniuses like Leonardo Da Vinci, Michael Angelo, Raphael, Titan and others.

Paris became the worlds centre for art by 1850, as Florence and Rome had been in the Renaissance. With the invention of the camera there came a revolutionary change in the world of art. Photography took the place of portrait painting as means of livelihood.

Artists already alienated by the new industrial age, turned to bohemian living in revolt against a respectable society that did not recognize their talents. The concept of art changed radically with the rising revolution against age old academic tradition from between the end of 19th century to the beginning of the 20th century. The disappearance of the realistic image from painting was in itself a symptom of the new movement. (Robertson,1995)

The post impressionist especially Cezanne were the architects of the new vision. By their resolute warping of space by systematic employment of color for the representation of the basic form rather than the surface description, they established the precedent for the Expressionist and the Cubist painters. Cubism began as a logical application of Cezannes method. It was essentially a search for a new pictorial syntax, a new way to represent nature in a manner adequate to the age. As a basic style cubism was developed in its clearest and most classic expression by the Spaniard Juan Gris. However it was Pablo Picasso the greatest 20th century painter who established the basic grammar of modern art. The most prominent characteristic of the modern art movement is its new conception of space. In the past seventy years there has been a great many movements and schools, some of which are not localized in any city or even country.

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

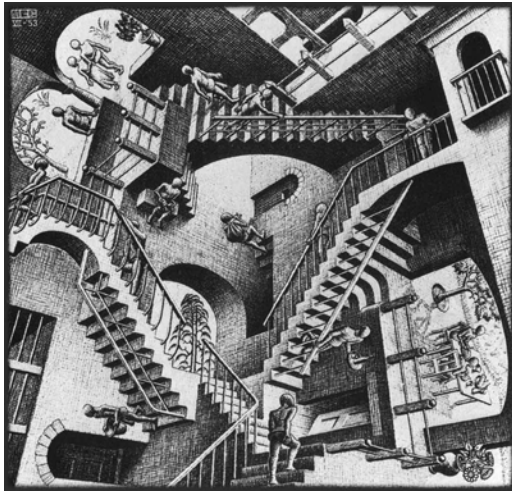
3.1.3 Purpose of Art

Art in itself has had a great number of different "functions" throughout history. This essentially makes the purpose of art difficult to abstract into or quantify as a single concept. This does not imply that art is "vague", but that it has had many unique different reasons for being created; each purpose inherent to the circumstances under which a specific piece is created. Some of these functions of art are categorized broadly into two groups: the non-motivated functions of art, and the motivated functions. (Source : Stokstad, Marilyn; Art : A Brief History)

3.1.4 Form, Genres, Media and Style

The creative arts are often divided into more specific categories that are related to their technique, or medium, such as decorative arts, plastic arts, performing arts, or literature. Unlike scientific fields, art is one of the few subjects that are academically organized according to technique. An artistic medium is the substance or material the artistic work is made from, and may also refers to the technique used. For example, paint is the medium used in painting, paper is a medium used in drawing.

An art form is the specific shape, or quality an artistic expression takes. The media used often influences the form. For example, the form of a sculpture must exist in space in three-dimensions, and respond to gravity. The constraints and limitations of a particular medium are thus called its formal qualities. To give another example, the formal qualities of painting are the canvas texture, color, and brush texture. The formal qualities of video games are non-linearity, interactivity and virtual presence. The form of a particular work of art is determined by both the formal qualities of the media, and the intentions of the artist. (Source: Stokstad, Marilyn ; Art: A Brief History)



3.5. M.C. Escher's Relativity



Fig. 3.6 Statue of Venus De Milo

Fig.

A genre is a set of conventions and styles within a particular media. For instance, well recognized genres in film are western, horror and romantic comedy. Genres in music include death metal and trip hop. Genres in painting include still life and Pastoral landscape. A particular work of art may bend or combine genres but each Genre has a recognizable group of conventions, clichés and tropes.

An artwork, artists, or movement's style is the distinctive method and form that art takes. Any loose brushy, dripped or poured abstract painting is called expressionistic. Often these styles are linked with a particular historical period, set of ideas, and particular artistic movement. So Jackson Pollock is called an Abstract Expressionist.

Because a particular style may have specific cultural meanings, it is important to be sensitive to differences in technique. Roy Lichtenstein's (1923-1997) paintings are not pointillist, despite his uses of dots, because they are not aligned with the original proponents of Pointillism. Lichtenstein used Ben-Day dots: they are evenly-spaced and create flat areas of color. These types of dots, used in halftone printing, were originally used in comic strips and newspapers to reproduce color. Lichtenstein thus uses the dots as a style to question the "high" art of painting with the "low" art of comics - to comment on class distinctions in culture. Lichtenstein is thus associated with the American Pop art movement (1960s). Pointillism is a technique in late Impressionism (1880s), developed especially by the artist Georges Seurat, that employs dots that are spaced in a way to create variation in color and depth in an attempt to paint images that were closer to the way we really see color. Both artists use dots, but the particular style and technique relates to the artistic movement these artists were a part of.

3.2 Fine Arts and Its Classification

Fine art is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolor, graphics, and architecture."

The word "fine" does not so much denote the quality of the artwork in question, but the purity of the discipline. This definition tends to exclude visual art forms that could be considered craftwork or applied art, such as textiles. The visual arts has been described as a more inclusive and descriptive phrase for current art practice. Also, today there is an acceleration of media in which high art is more recognized to occur.

The term is still often used outside of the arts to denote when someone has perfected an activity to a very high level of skill. For example, one might metaphorically say that "Pele took football to the level of a *fine art*"

3.2.1 Two-dimensional work

Two-dimensional art consists of paintings, drawings, prints, and photographs, which differ from each other primarily in the technique of their execution. Probably, our initial response to all four is a response to subject matter--that is, we first notice what the painting, drawing, print, or photograph is about. Such recognition leads us into the work's meaning and begins to shape our response to it. Beyond the recognition of subject, however, lie the technical elements chosen by artists to make their vision appear the way they wish it to appear. The aim of an illustration is to clarify or decorate textual information (such as story, poem or newspaper article) by providing a visual representation.(Source: Wikipedia.org)

Painting and drawing

Drawing is a form of visual expression and is one of the major forms within the visual arts. Common instruments include graphite pencils, pen and ink, inked brushes, wax color pencils, crayons, charcoals, chalk, pastels, markers, stylus, or various metals like silverpoint. There are a number of subcategories of drawing, including cartooning. Certain drawing methods or approaches, such as "doodling" and other informal kinds of drawing such as drawing in the fog a shower leaves on a bathroom mirror, or the surrealist method of "entopic graphomania", in which dots are made at the sites of impurities in a blank sheet of paper, and lines are then made between the dots, may or may not be considered to be part of "drawing" as a "fine art." (Source: Wikipedia.org)

Printmaking and Imaging

Printmaking is the process of making artworks by printing, normally on paper. Except in the case of monotyping, the process is capable of producing multiples of the same piece, which is called a print. Each print is considered an original, as opposed to a copy. The reasoning behind this is that the print is not a reproduction of another work of art in a different medium — for instance a painting — but rather an image designed from inception as a print. An individual print is also referred to as an impression. Prints are created from a single original surface, known technically as a matrix. Common types of matrices include: plates of metal, usually copper or zinc for engraving or etching; stone, used for lithography; blocks of wood for woodcuts, linoleum for linocuts and fabric in the case of screen-printing. But there are many other kinds, discussed below. Multiple nearly identical prints can be called an edition. In modern times each print is often signed and numbered forming a "limited edition." Prints may also be published in book form, as artist's books. A single print could be the product of one or multiple techniques. (Source: Wikipedia.org)

Fiber Art

Fiber art is a style of fine art which uses textiles such as fabric, yarn and natural and synthetic fibers. It focuses on the materials and on the manual labor involved as part of its significance.

The term fiber art came into use by curators and art historians to describe the work of the artist-craftsman following World War II. Those years saw a sharp increase in the design and production of "art fabric." Modern fiber art takes its context from the textile arts, which have been practiced globally for millennia. Traditionally, fiber is taken from plants or animals. In addition to these traditional materials, synthetic materials such as plastic acrylic are now used. In order for the fiber to be made into cloth or clothing, it must be spun into a strand known as yarn. When the yarn is ready and dyed for use it can be made into cloth in a number of ways. Knitting and crochet are common methods of twisting and shaping the yarn into garments or fabric.

Since the 1980s, fiber work has become more and more conceptual, influenced by postmodernist ideas. For fiber artists, in addition to long-standing experimentation with materials and techniques, this brought "a new focus on creating work which confronted cultural issues such as: gender feminism; domesticity and the repetitive tasks related to women's work; politics; the social and behavioral sciences; material specific concepts related to fiber's softness, permeability, drapability, and so on.

Calligraphy



Fig. 3.7 Calligraphy

Fig. 3.8 Calligraphy

Calligraphy is a type of visual art. It is often called the art of fancy lettering. A contemporary definition of calligraphic practice is "the art of giving form to signs in an expressive, harmonious and skillful manner". Modern calligraphy ranges from functional hand-lettered inscriptions and designs to fine-art pieces where the abstract expression of the handwritten mark may or may not compromise the legibility of the letters. Classical calligraphy differs from typography and non-classical hand-lettering, though a calligrapher may create all of these; characters are historically disciplined yet fluid and spontaneous, improvised at the moment of writing.

Photography

Fine art photography refers to photographs that are created to fulfill the creative vision of the artist. Fine art photography stands in contrast to photojournalism and commercial photography. Photojournalism visually communicates stories and ideas, mainly in print and digital media. Fine art photography is created primarily as an expression of the artist's vision, but has also been important in advancing certain causes. The work of and Yellowstone provides an example. Adams is one of the most widely recognized fine art photographers of the 20th century, and was an avid promoter of conservation. While his primary

focus was on photography as art, his work raised public awareness of the beauty of the Sierra Nevada and helped to build political support for their protection.



Fig. 3.9 Photography

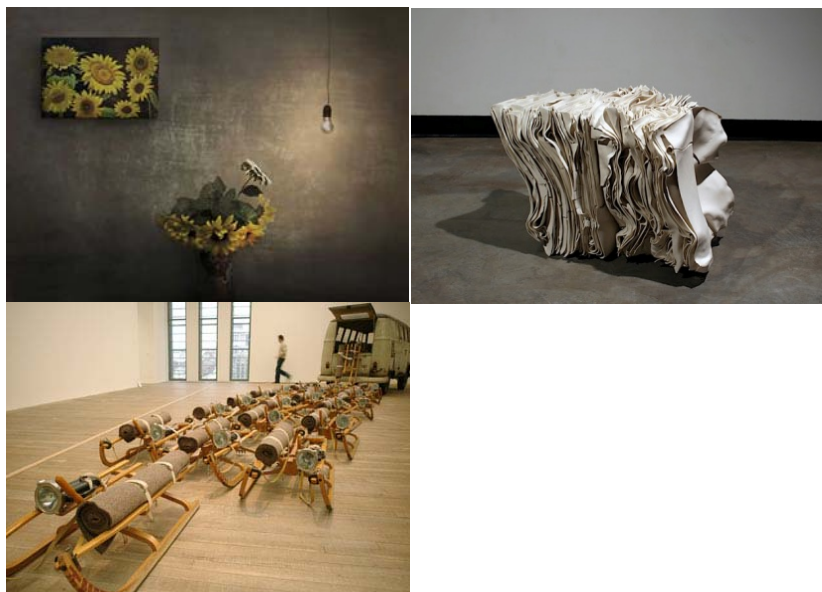
3.2.2 Three Dimensional Work

Sculpture



Sculpture is three-dimensional artwork created by shaping hard or plastic material, commonly stone (either rock or marble), metal, or wood. Some sculptures are created directly by carving; others are assembled, built up and fired, welded, molded, or cast. Because sculpture involves the use of materials that can be molded or modulated, it is considered one of the plastic arts. The majority of public art is sculpture. Many sculptures together in a garden setting may be referred to as a sculpture garden.

Conceptual Art



Conceptual art is art in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic and material concerns. The inception of the term in the 1960s referred to a strict and focused practice of idea-based art that often defied traditional visual criteria associated with the visual arts in its presentation as text. However, through its association with the Young British Artists and the Turner

Prize during the 1990s, its popular usage, particularly in the UK, developed as a synonym for all contemporary art that does not practice the traditional skills of painting and sculpture.

3.3 Contemporary Art in Bangladesh

Bangladesh, which is today a distinct political entity, had once been a part of the Greater Bengal and shared similar cultural norms as those of the present day West Bengal. Before the partition of Bengal, artists from both sides of the division traveled freely and the art of pre-independence Bengal shows marked references to scenes and motifs specific to areas which are now in Bangladesh. Artists like Jogen Choudhuri who were born in areas which now fall into Bangladeshi land took inspiration from Alpana drawings practiced widely in Bangladesh villages. Many other present day artists like Ganesh Paine and Prokash Karmakar had roots in Bangladesh.

An important artist and a contemporary of Zainul Abedin's was Chittoprosad Bhattacharya. He was born in Naihati (in West Bengal) but had traveled widely in Eastern Bengal as a member of the Communist Party of undivided Bengal. He painted alongside Zainul Abedin on Bengal Famine, the 1943's naval revolt and the Tebhaga movement. Very little of Chittoprosad's paintings are restored today, apart from a collection which is restored at the Dhaka Museum.

Quamrul Hassan, rated second in importance to Zainul Abedin in Bangladesh's contemporary art history was also a political voice and had painted on important political issues affecting the country. S.M. Sultan another important artist was born in Narail and had the opportunity to come to Kolkata in the year 1938. But after the partition of Bengal, he was lost completely to the art world.

3.4 Art and its institutionalization in Bengal

In this section a brief history of art institute in Bengal will be discussed. It starts from the time when Companies were ruling over the Bengal and ends at the point where "Chharukola" Institute began.

The first ever concept of art as an education started in 21 April, 1785. when a gentle man by the name Hon came to India and published in the local gadget that he would like to teach drawing at his home 3 days a week at a fixed rate.

The first ever university that was established in Bengal was before Queen Victoria ruled India that is around the end of the year 1830 and was called the Mechanics institute. Then later some members of a society called Bithun came together to encourage Commercial Art and started the first ever Commercial

Art University in Bengal. It started in 1854 with a tuition fee –of one taka and would cost 5 taka for 2 classes. 3 days a week was dedicated to teach to drawing whereas the other 3 days was spent to teach modeling.

In 1855 there was a new chairman for the education committee by the name Goodwin. After proposing the Presidency College and Civil Engineering College in Calcutta the third institute he proposed was the Government Commercial Art Institute which was later materialized. Goodwin emphasized on art based on science which became successful later. During that time the education system was as following;

1. Elementary Drawings based on Drawings from model and nature.
2. Etching, Engraving on woods, metals and stones including pony.

Later in 1855, there was a massive change in the education system which developed the three departments of Art:

- I. Modeling and molding department
2. Engraving and lithographic department
3. Department of Higher Drawing and Painting.

As time passed by, the University grew new departments. In the year 1854 The School of Industrial Art moved to a house that was the Seals College previously. Till 1863 the school continued in this building. During this time the school had the highest number of 1858 there were about 504 students out of which 137 students were foreign. The school was mostly run by the money the member of the Bithun Society raised. As the government did not provide any funding, in 1863 the institute was almost coming to an end when they took over and named it 'The Government School of Art'.

In July 1889, Calcutta Art Society was established and they organized the first art exhibition in Indian museum in 20th January, 1890. Paintings done by famous artists in India and Europe were exhibited. This kind of exhibition would continue every few years after a while there was nothing more heard about the society.

In 1892 Upendrakishor Ray Chowdhury started an exhibition gallery by the name Indian Society for Promotion of fine arts of National Gallery. The main idea behind the Society was to start India's own style of work. The society existed for only two. Years and one of its objectives was to send young artists abroad for more experience. Although none of it was materialized.

In 1893, with the help of few artists there started an art society. This society started the first Indian Art College in 1895. Chakrabarty was the first principal of the College. Indian College of Art and Draftsmanship is another one of the oldest Commercial Art Institute (Ashok, 2002).

Later the school moved beside the museum and was the keeper for the antic art collection of the museum till 1970. In 1896, Havell became the principal of this college and introduced 3 separate classifications for their teaching process;

1. Functional art
2. Architecture and modeling art
3. Performing arts

Havell tried to incorporate Indian style in their teaching as well as imported stained glass, fresco from Europe for the students. During that time the young ones would join Art institute's to learn about European style.

In 1897, some students rebelled out and got out of the Art institute and started one of their own by the name of 'the jubilee Art Academy'. This was the rest Art academy that did not follow the European style and started a local style of Art'.

In 1905 Government Art School gets a new principal by the name of Percy Brown who was an architect. While he was the, principal in 1916 was organized another exhibition after 37 years. After Browns retirement in 1927 first Indian man by the name Mukul Dey took charge. Students protested against him being the principal and many left the school and went to Madras school to solve the conflict he invited Tagore who with his inspiring speech solved the problem. During 1930 female students joined this institute. Shantiniketon already had a larger enrolment of female students even before this institute. Jamini Ray had her first solo exhibition here. In 1932 Tagore had a solo exhibition in this institute with his 264 paintings.

In 1946 the institute changed its name to 'Charu and Karukola College'. After the change of the name the institute had a lot of Craft Department. A regular magazine was published by this College then. In 1954 there was election that selected some candidates and formed a group to develop sensitivity among members about not only art but social awareness. In 1956 the name was changed to Indian College of Art and Craftsmanship. From 1974-1975 there was a grant by the government to encourage exhibition of art work regularly also in that year was formed the first student teacher alumni association.

In 1976 a .permanent campus was under construction. By 1979 the first floor was complete_ Later some of the teachers tried to bring this College under the system of the Deemed University of London but it was impossible because of the Government so there was an attempt to bring it under the system of Calcutta University which happened finally in 1980. In 1981 the College included degree not just diploma degree.

Chapter 4 CONTEXTUAL ANALYSIS

4.1 Social context

The origin of the name Savar is thought to be an evolved version of the ancient 7th-8th century township of Sharbeshvar or Shombhar situated on the banks of the river known today as the Bangshee. It was the capital of the Sanbagh Kingdom then. A total of 13 ancient archaeological sites have been discovered at Savar. These are Raja Harish Chandrer Badi, Rajasan, Kotbadi,

gandaria, Karnapada, Kalma, Sulia, Dagar Mura, Mathbadi, Madanpur, Fulbadi, Konda and Pathalia (Jahangirnagar University Campus).

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

As for development of art and creativity a connection with nature is always important. This unversity has a social influence too



4.2 Physical Context

Site Forces



surrounding & access road



Fig. 6.6 wind flow

Fig. 6.5 Site



The site is a swamp area. It sinks in the rainy season to some extent. It has lake in three sides. And it has low contours inside

Chapter 5 CASE STUDY

5.1 Local case study -Institute of Fine Arts, Dhaka University

Dhaka at that time was beginning to adopt bad examples of “insensitive” international style and the work before that was deeply influenced by its colonial heritage. When we were about to embrace the colonial style of architecture, our society faced the ‘modernity’ in our own context. Dhaka fine arts institute was the great example of it.

Project Brief

Architect : Muzharul Islam

Location : Shahbag, Dhaka.

Client : Ministry of education.

Covered area: 3,200 sqm.

Type: Art academy

Total cost: 9,00,000 Tk

Year of completion: 1955

History and Background

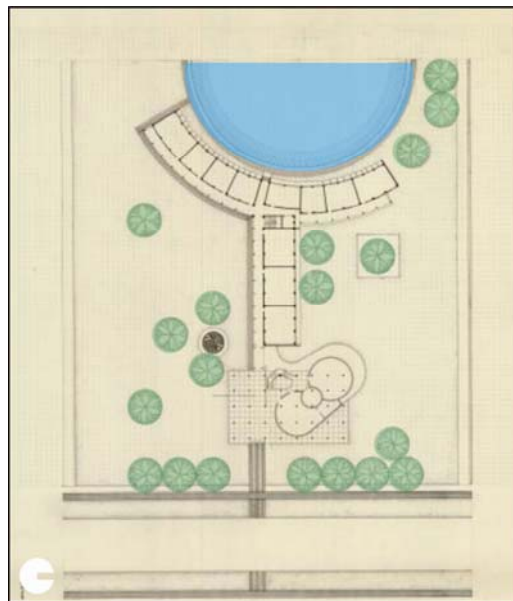
With the leadership of Shilpacharya Zainul Abedin the eminent artists Anwarul Huq, Quamrul Hasan, Khawaja Shafique Ahmed, Safiuddin Ahmed and Habibur Rahman started Government art Institute, currently known as Faculty of Fine Art (FFA) in DNMI Hospital building at Jonson road in Dhaka.

Faculty of Fine Art (FFA) was an Institute of Dhaka University. The Institute turned into Faculty in 2008. This educational institute which established in 1948 was the first art educational Institute in this region and became the main centre of art and cultural practice. It’s currently situated in Shahbagh, in Dhaka city, close to the National Museum. Architect Mazharul Islam designed the institute.

Design Analysis



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.



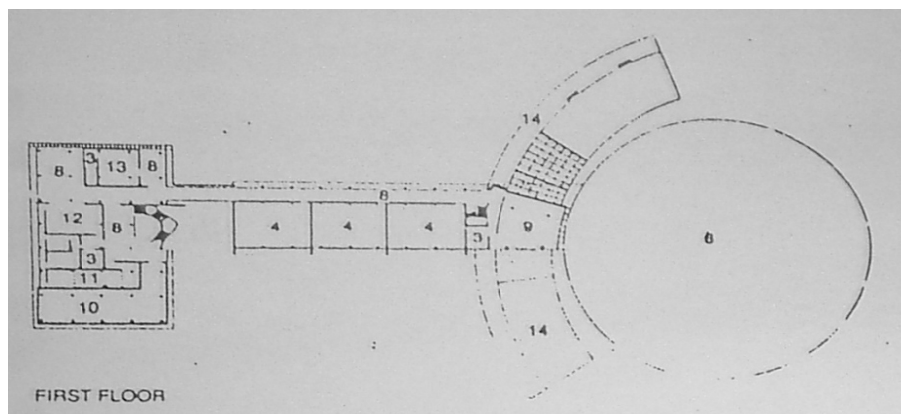
His scheme was also climate responsive and had large continuous verandahs shading the inner walls and windows of the classrooms and studios. The design echoes the outhouse and inner house scheme of rural Bangladesh. It also transforms 'Jalees' (lattices) and 'beras' (perforated screens) into wonderful screens that separates and creates thresholds.

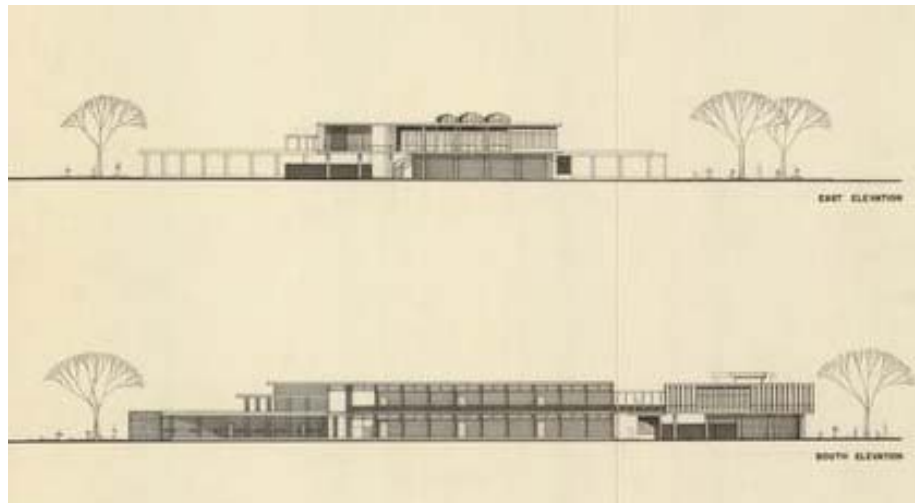
One enters into the front pavilion, a wonderful structure that houses galleries on the ground floor and teachers and common rooms etc. on the first. A wonderful sculptural stairs connects the two levels around a wonderful internal courtyard. Past the pavilion are the classrooms and studios and in the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

of the whole institute. The ground on the south both is a relief and a place to gather. This ground and the whole structure itself transforms to host many activities namely the Bengali New Year 'Pohela Boishakh' and numerous art classes and competitions for children.



Bricks of the project were also custom designed by Muzharul Islam as so are the terracotta screens. Marvelous shading devices and pergola type details brick our driving rain and allow one to wonder at the wrath and beauty of our monsoon. The trees are lined with the play of birds. Their varied foliage and shades of greens at different seasons continue to provoke the minds of young artists.





The true success of this institute lies in the fact that it teaches art to an artist, without the need of the presence of any instructor. It provokes, inspires in countless ways, it allows the inhabitants, numerous vistas from where one charm at the kaleidoscope of nature's ragas throughout the different seasons.

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

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



Fig. 4.5 different view of building

Socio Cultural Aspects

Different types of cultural program are arranged in there. This ground and the whole structure itself transforms to host many activities namely the Bengali New Year 'Pohela Boishakh', exhibition gallery etc.





Program Analysis:

This institute consists of the following departments:

- Drawing and Painting
- Sculpture
- Graphic Design
- Oriental Art
- Printmaking
- Ceramics
- Crafts

Painting Department

The department led the students to create a form with enthusiastic light and shade, or to make a flawless journey through sketch or painting with human figure, animals landscapes etc. Different media such as pen, pencil, brush, water color, acrylic and oil colors are used to depict a complete drawing or sketch.

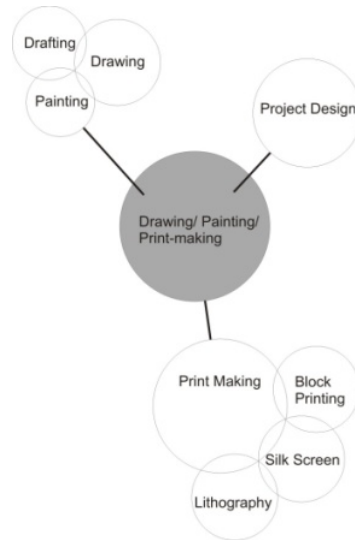


Fig. 4.7 Bubble diagram showing activity in Painting/print-making Department

There are seven rooms in the ground floor and 1st floor are used as classrooms. Most studios size is 39'x29' for 20 students. Most of the studios are facing north south direction. In painting studios all windows are facing in north direction and south part use as a circulation, so direct sun light can't come in studios and all the studios are full of natural light. In south part all the partition wall carrying louver on top and bottom, so all the studios carrying natural ventilation system as well as privacy.



Sculpture Department

This department takes in 10 students per year in undergraduate level and 10 students in post Graduate level. The whole department is run by 5 teachers. The department requires lofty spaces with multiple heights so that huge sculptures can be made work out.

Due to recent changes in the framework the department requires facilities like theory class rooms, workshops, computer labs, digital laboratories. As sculpture department requires huge amount of materials to be transported to the department it requires a dock where vehicles can come to drop off machines and materials. Provision for huge machines should be kept in this department along with spaces that merge outdoor and indoor spaces. Storage spaces are also important in sculpture departments. A sculpture garden is preferred near the department.



Graphic Art Department

Different tools such as water color, poster color, oil color, pencil and pen are used to create the drawing, sketch, still life, poster, logo, book cover, illustration, advertisement etc. graphic department borders with a queer green belt. The students are trying to flourish the quality of the design with the help of sophisticated technology including computer and photographs. After completing the MFA degree, students work for different advertisement firms as graphic designer or art director. The artists from this department implement various companies' product design that persuades the consumers to buy their product.

Oriental Art Department

At the beginning of the department of Oriental Arts in 1955, Shaqul Amin took responsibility as the head of the department. At present there are 20 students in undergraduate level and 15 students in graduated level. This department needs huge space for working with computer lab, class rooms, and store. Each studio is 47'x27', class rooms are 30'x25' and stores are 35'x20'.

It is known to us that the necessity of oriental style was against the aggression of western art. Oriental art, especially the indigenous heritage of Bengal was waning day by day. The students got acquainted with the new realm of the traditional art of India, China and Bangladesh. Three teachers are working relentlessly to bring out the expected expansion of the department.

Print-Making Department

Eminent artist Salauddin Ahmed founded this department. Artist Habibur Rahman also joined as a wood-engraving teacher and Sheikh Anwar was enlisted as a pressman in 19401. At present, the number of students reached nearly 60. Two lithograph machines and two etching machines are now in use. Its own building has six rooms. Students do their work with three different media such as woodcut etching and lithograph. Artist Rokeya Sultana is serving as the head of the department Four teachers are involved with the department.



Fig. 4.10 print making

This department is currently run by 5 classrooms 20' by 30 average sizes. They have comparatively a bigger number of student ratios like 10 students in undergraduate level per year and this student continues to do their masters in the same department. This department requires three lecturers and four professors therefore a total of seven teachers like all other departments they require a theory classroom, digital laboratory, painting room where all the machines would be kept. Every student requires a table for themselves. Exhibition space is needed for this department

Various kinds of presses are there. Such as printing presses, block printing presses etc. Each presses size is like 39'x29'. Drawing tables, paper cutters, paper storage cabinets, chair and tools, display cases, work tables with surfaces for cutting drying racks for prints, slid projector with screen etc. also used in this department.

Ceramic Department

This department started in 1961 and currently has an intake of 10 students per year in undergraduate level and ten students per year in post graduate level. There are about four teachers in the department. Various kinds of machines are required for the department. Their sizes vary from 5' by 3' to 5' by 5'. Ceramic department like sculpture department requires huge store space, exhibition space, kiln to re their works, computer/ digital lab, theory classrooms.

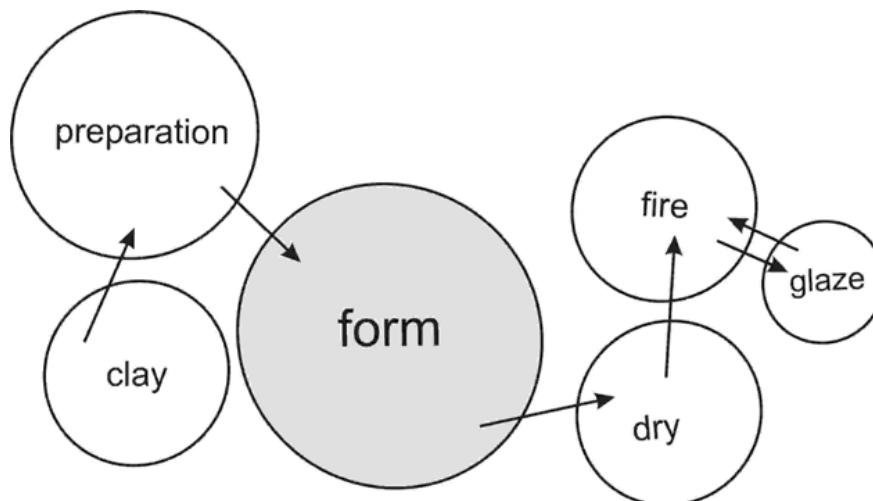


Fig. 5.11 Ceramic department



Craft Department



Fig. 4.12 Bubble diagram showing activity in craft making process

In the syllabus the teaching method is divided in two criteria--applied art and commercial art. Tapestry, woodwork, screen print, print and sketch are done in this department. There are three teachers in the department.



Fig.

5.12 crafts department

Dpt name	Equipment required	Spaces required	digital lab	open studios	store	north light necessary	furnace	students/ annum
Printmaking	lots of equipments required	rooms with large table space and machines	Required	Required	Required	Preferable	No	20
Sculpture	large number	lofty, outdoor-indoor spaces, garden	Required	Required	Required	Preferable	Required	20
Graphic Art	not much	design studios allowing large workspaces	Required	Required	Required	Preferable	No	20
History of Art	None	few design studios and theory room is required	Required	Required	Required	preferable	No	25
Ceramic	lots of equipments required	huge store spaces required, also huge work spaces	Required	Required	highly required	preferable	Required	20
Craft	lots of equipments required	large spaces to display their work	Required	Required	Required	preferable	No	10
Oriental	None	lockers to keep their supplies. Outdoor spaces	Required	Required	Required	Required	No	15
Painting	None	lockers to keep their supplies. Outdoor spaces	Required	Required	Required	Required	No	30

5.2 International case study -School of Architecture, Ahmedabad

.Project Brief

Location: Ahmedabad, India. Project completed in 1968

Client: Ahmedabad Education Society (AES)

Principal Architect, **Balkrishna V. Doshi**

Total Built-up Area : 20,235 sqm Programs : under graduation in Architecture and Interior Design, post-graduation in planning.

Concept:

Doshi's primary concept for the CEPT university was that "it should be an open place with hardly any doors." He was determined to use such accessibility not only for academic freedom, but also for environmental responsiveness. Again Doshi decided to treat both inside and outside as educational space

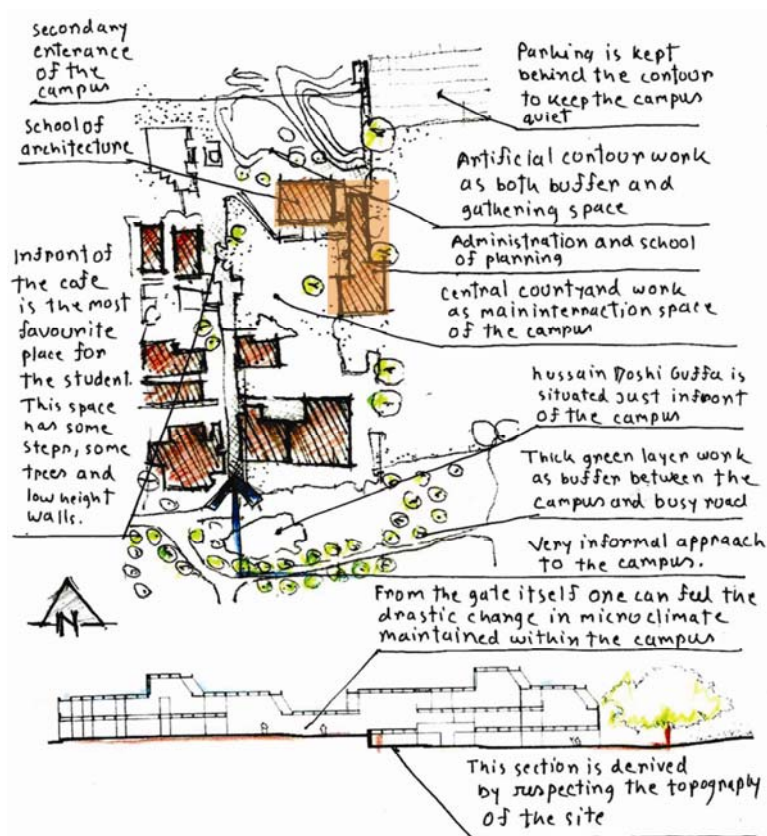


Fig. 4.13 masterplan and section of CEPT

Form:

- School of architecture is located on the north side of the site.
- Building is designed to create shaded areas of multistage.
- The architect has very expertly handled the existing contours on the site and has created interesting play of levels.
- The open as well as semi-shaded areas have been very well merged with the undulating topography confirming
- The volume created and voids generated are very interesting. Suits the purpose very well apart from being functional the simplicity of form with marvelous play of volumes and voids makes it visually pleasing. It is expensive of its function at the first look.

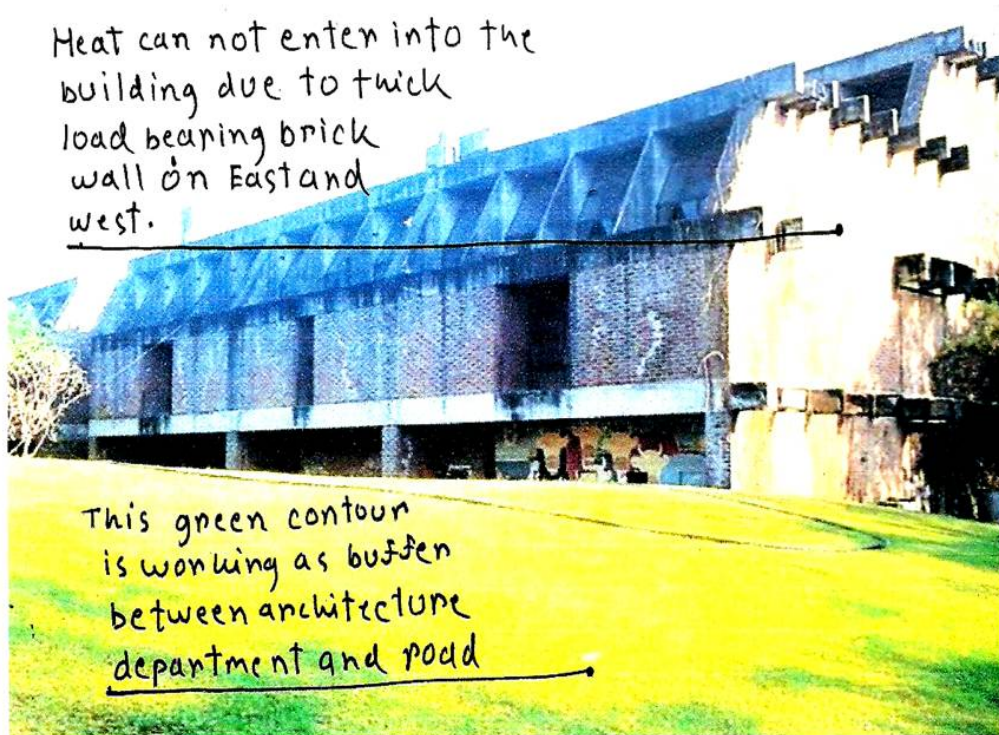


Fig. 4.14 North view

Architectural system

It comprises of parallel walls, follow a typical section which is altered at every point to create a multiplicity of spaces and variety within the school. Apart from providing North lighting, visual connectivity, variety of volumes, cool basements, multifunctional spaces and air movement.

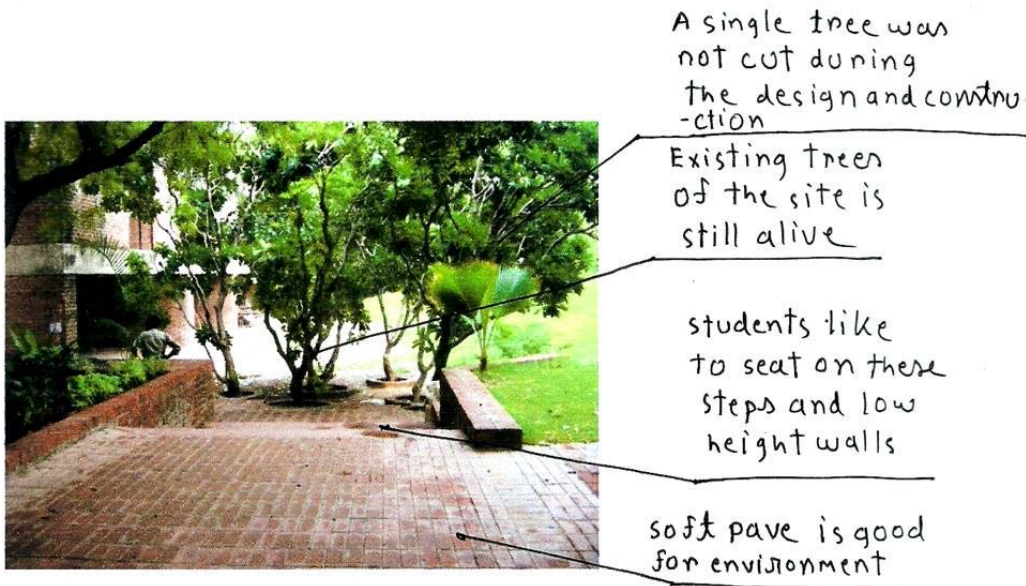


Fig. 4.15 landscaping

Design studios

- The design studios are designed in a manner of a factory with north-south axis for the studios as each studio receives sufficient natural light from the north and breeze penetration is facilitated from the south side.
- The duplex section of the studio has been designed for easy communication
- Between two studios and the surrounding space but at the same time is at some times audio-visually disturbing too.
- The space usage pattern reflects independence in the working party of individual student. The area of the studio is 36' X 51' is flexible in furniture layout.
- For visual privacy and individualistic environment students subdivide the space with movable partitions which provide adequate display area for exhibition of the student work and pin-up space while working.
- Entry to the studio is through a large pivoted door 10' X 10' the scale of which gives the feeling of invitation to the working environment.
- The north side has height inclined glare free uniform light important to the kind of activities to be performed inside the studio.
- However for ventilation purposes swinging wooden panels have been provided to collect the southern wind and recessed deep inside to avoid glare.

- This arrangement on one hand provided to collect the southern wind and recessed deep provided to collect the southern wind and recessed deep inside to avoid glare.
- This arrangement on one hand has certain drawbacks and at the same time as the windows is placed too high for any interaction with surrounding and also gives a feeling of privacy and claustrophobia.

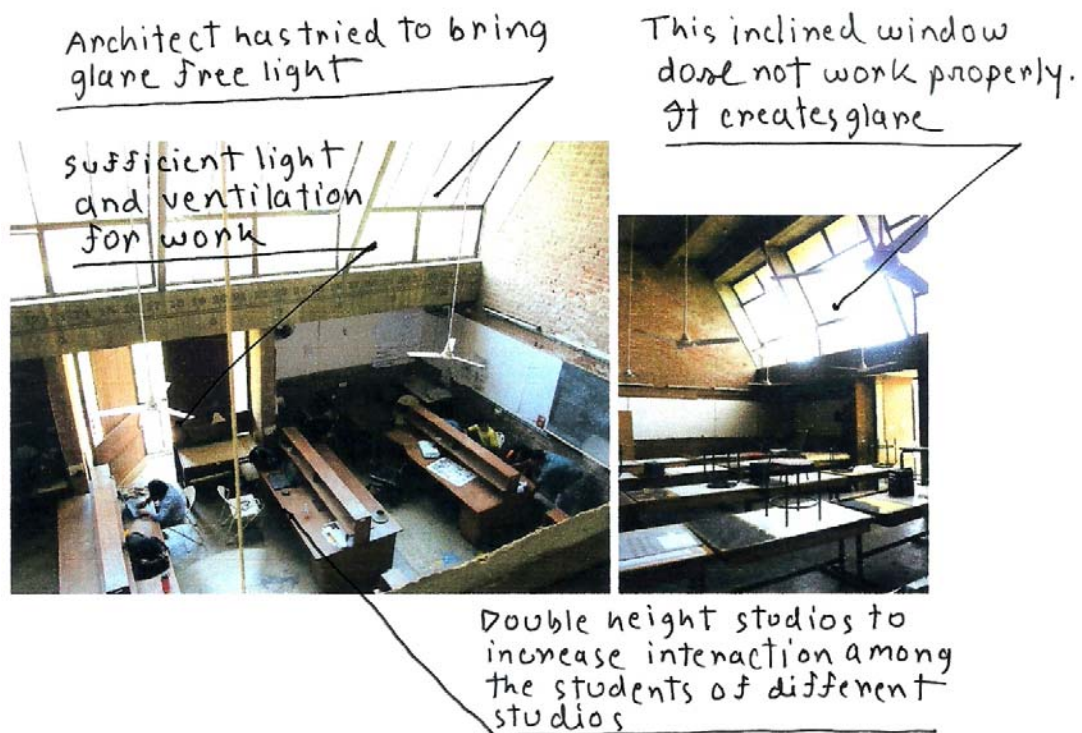


Fig. 4.15 interior of studio

Special features of the studio:

- The physical scale in feet and meters engraved on the concrete beam gives to the students a sense of architectural scale which helps in their design process since one
- Doesn't have to stipulate about a certain distance physically.
- The student feels that this helps them relate physical measurements to the built environment and helps them in their design thought and transfer them on the sheets.
- The design studios held in informal way in the concept of open exchange of knowledge which can be observed often.

Thesis room:

- A special feature of the school is the provision of thesis room near the library in which the thesis students can work in groups of two or three.
- Moreover the library being close by can be used as desired by the student

Library:

- The CEPT library is placed away from the main school building and is located on the first floor of the administration wing.
- The orientation of the block in north-south direction with a high north light for uniform illumination of the reading areas.
- The library is small in 56' X 59' + 10' X 19' but the seating and book storage is properly done. A general reading area is provided for specific reading.
- Visual and audio distraction is avoided as per the location away from noisy main school area.
- Reading areas are well illuminated.
- Students feel that there is lack of seating spaces for efficient use of library.

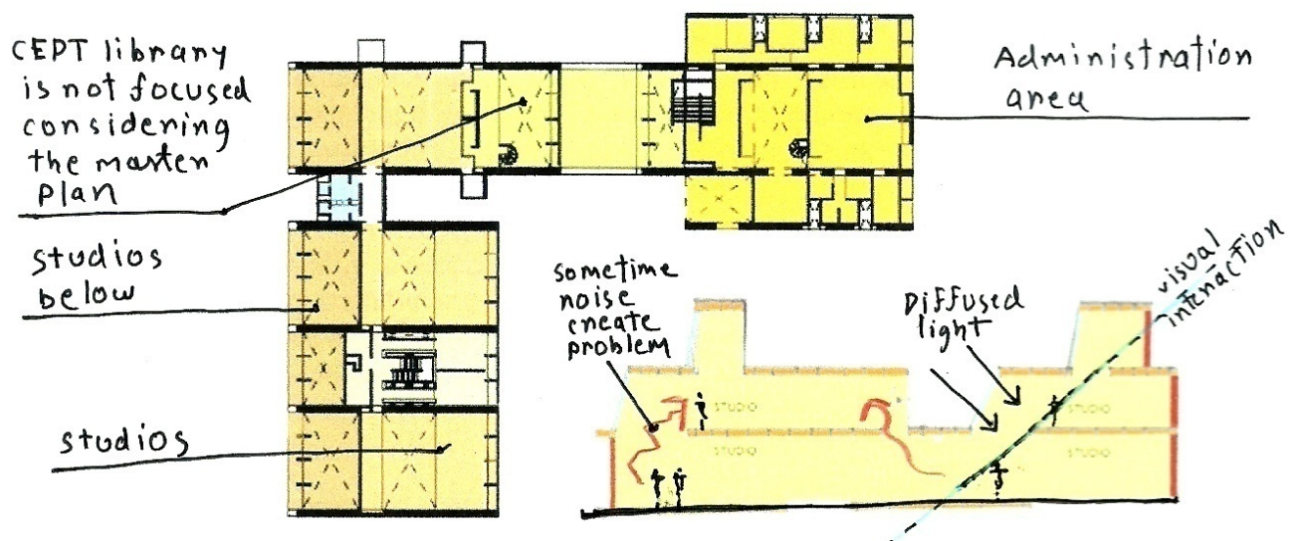


Fig. 4.16 floor plan and section

Basement:

The basement has been designed as a multifunctional space. It is a very active space of the campus as one side of the rising contours that protect it from the road thereby helping it create its own environment and on the other side are the combinations of steps leading to other active spaces of campus i.e. the central courtyard thus avoiding north and south walls. This space is being put to use for number of activities.



This basement is used not only as indoor game zone but also as exhibition space.

students like to stay on the contour

Fig. 4.17 Basement

Circulation:

- The courtyard and the basement circulation has been designed as open and on a very large scale where as the circulation inside the building is very restricted one as available area has been used for maximum utilization of space and compactness of design.
- Hence most of the interaction between students and the faculty member occurs in the courtyard and basement.
- The staircase entrance to the studio block is very interesting and on the human scale.
- The extent of informality is to such a point that while going to ones own studio one has to pass through seniors studio-along the edge of the mezzanine so that juniors don't remain totally ignorant of the proceeding in senior classes.
- Movement pattern is loosely structured meandering in nature.

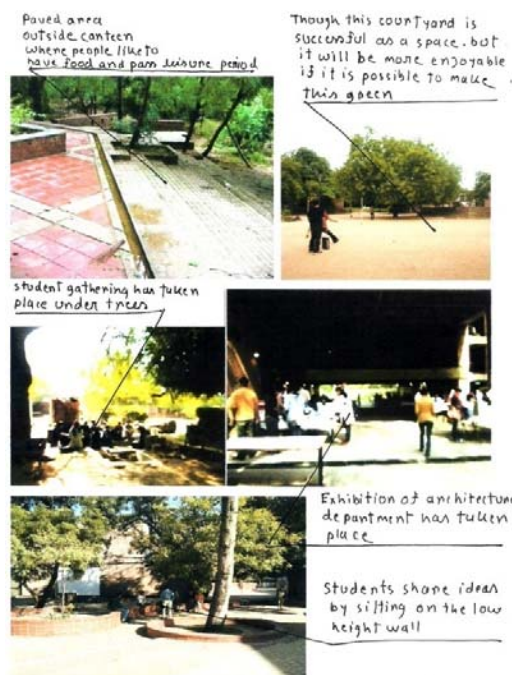
Landscape

- Extremely well linked with internal spaces and serves the purpose very well.
The central courtyard
- The courtyard forms another very attractive space within the campus and provides a relaxing environment to the students and faculty and supposedly is the nodal point of the various pedestrian entries.

- They can have refreshment in the canteen which is very informal and provides the interaction configuration of students.

Others zones of interaction:

- Entrance walkways, multiuse spaces, stairs and steps, open air seating, steps to the courtyard.
- The basement is linked with courtyard gradually by creating different levels in between thus giving a visual control of surrounding environment and also diminishing the feel of climbing.
- Steps have multipurpose use i.e. during film shows and other group activities.
- Link presents in informal presentation for the students.
- Wall of the work shop acts with murals acts as a fantastic back drop for students involved in discussion and also acts as physical boundary providing privacy and security.
- Staircase entrance is a great point of interaction as it connects the courtyard with the stairs. The scale of the stair is also very comfortable and is visually very inviting.
- It forms the part of circulation from the studio to the library and the basement.



landscaping

Fig. 4.18

Comment:

- The Architect is much influenced by the modernist philosophy of both Le Corbusier and Louis I. Kahn. He has used Corbusier's ground floor freeing formula quite perfectly that helped a campus area to become more enjoyable for the students and users. It is really joyous to walk through such a naturally lighted and ventilated space of this school. The entire ground is pretty well connected with the surroundings where students use to play indoor games as well.

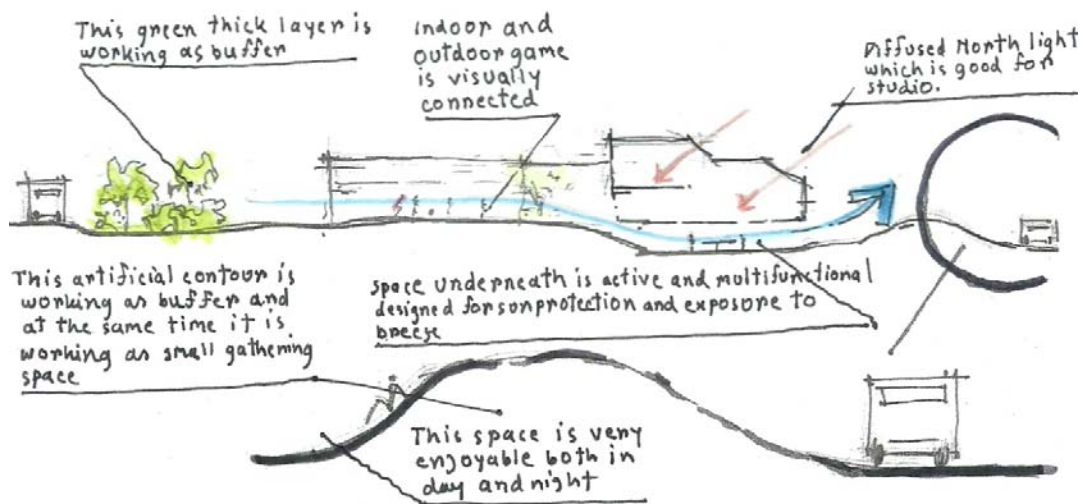


Fig. 4.19 section

- East and west facades are blocked by the brick veneers so that the heat can not enter into the building

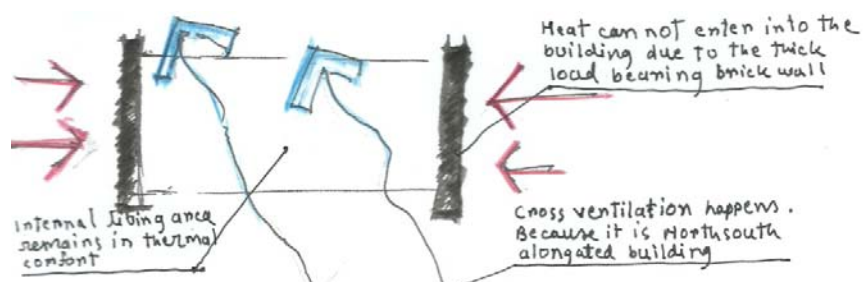
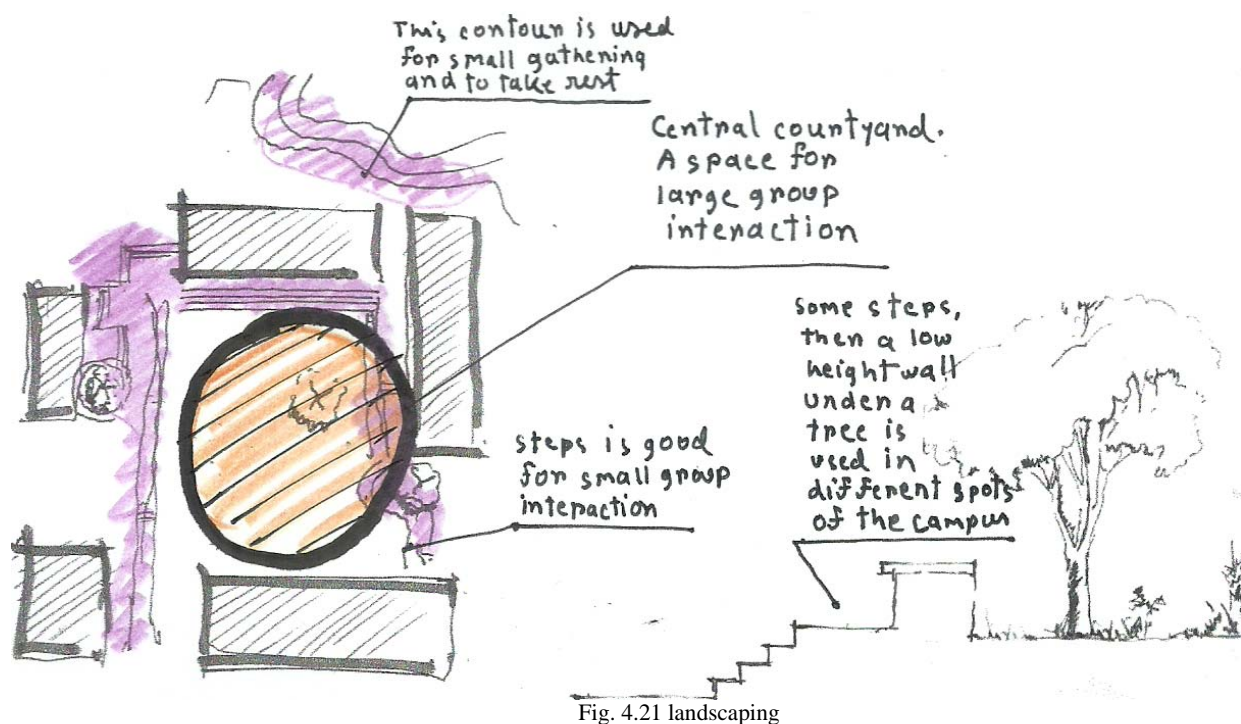


Fig. 4.20 ventilation system

- Here, Architect Doshi has emphasized a lot on lighting system and shading device. These systems are really working properly. It has given a suitable environment for the student indeed.

- To keep the academic building free from the noise a thick green layer and artificial contour is created beside the road
- North light has less glare and is good for drafting. So the north façade is tilted into the studios using clear glass and to create an excellent light environment inside the studio rooms and a perfect working mode for the students. But these lighting system dose not always work properly. Sometime it creates glare instead of giving diffused light.
- South facade actually creates sun glare and air also flows from south. So the Architect kept south class rooms shaded inside so that it prevents glare beside allows air flow into the building.



- Central courtyard is using as large gathering space. At the same time level changes and low height wall is using as small gathering space which is very important for a campus

Chapter 6 PROGRAM AND DEVELOPMENT

6.1 Program Analysis

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

- **Library:** Library is the central function of the whole faculty. Students will come here to gain knowledge to share knowledge. This Function should be accessible from all other functions. It should have universal access and should be welcoming to all.
- **Administration Block:** This function should be accessible from the entry point and must be able to access all other departments or facilities within the faculty.
- **Studios:** Studios should be large spaces where every student can and themselves a separate personal space where they can interact among themselves and also work on personal development. Open studios are considered in the proposed program that way interaction between students are easier.
- **Sculpture garden:** Art institute in Bangladesh usually follow the idea learning from nature. Art is not done only in indoor studios but also outside. There should be open spaces where student can work outdoor. Do installation projects and sculptures. Others can come and enjoy these creations, be inspired and make new creation.
- **Open large space:** Art institute requires dramatic spaces that will allow students to be inspired and work. Any institution should have well landscaped spaces, large spaces

6.2 Detail program with space allocation:

Administration			
Functional Activity	No. of User	Space/user	Required Area/sft

Lobby/waiting			1000
Reception			300
Admin Secretary	1	300	300
Asst. Director	1	250	250
Office Space			1200
Conference Room	10	60	600
Prayer space			300
Store Room			200
Record Room			150
Toilets			600
Total			6000
Circulation 30%			1800
Grand Total			7800

Exhibition Gallery		
Functional Activity	No. of User	Required Area/sft
Lobby / waiting	30	800
Work area / Store / Preservation and restoration area		2000
Display		7500 (2500*3)
Toilets		600
Total		10900
Circulation 30%		3270

Grand Total		14170
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Academic Block:

Common Functions				
Functional Activity	No. of User	Quantity	Space per activity	Required Area/sft
Lecture Rooms		8	600	4800
Computer Lab	25	3		2400
Resource		1		600
Meeting Room		1		400
Toilets				600
Total				9600
Circulation				2880

Department of Drawing and Painting				
Functional Activity	No. of User	Quantity	Space per activity	Required Area/sft
Studio	25	4	1200	4800

Preservation room	-	1	-	500
Display area	-	1	-	1000
Wash room		1		250
Store	-	1	-	150
Total				6550
Circulation 30%				1965

Department of Graphic Design

Functional Activity	No. of User	Quantity	Space per activity	Required Area/sft
Studio	25	1	1000	1000
Computer Lab	25	4	1000	4000
Printing Lab	-	1	-	800
Store	-	1	-	150
Total				7550
Circulation 30%				2265

Department of Sculpture

Functional Activity	No. of User	Quantity	Space per activity	Required Area/sft
Studio	20	4	1500	6000

Foundry room		1	-	300
workshop		1		500
Soil preparation space	-	1	-	500
Store	-	1	-	300
Total				6000
Circulation 30%				1800

Department of Printmaking				
Functional Activity	No. of User	Quantity	Space per activity	Required Area/sft
Studio	20	4	1200	4800
Foundry room	-	1	-	300
washroom		1		500
Furnace room	-	1	-	500
Furnace store	-	1	-	100
Common workshop	20	1	-	2000
Store	-	1	-	200
Total				8000
Circulation 30%				2400

Department of crafts & design				
Functional Activity	No. of User	Quantity	Space per	Required Area/sft

			activity	
Studio	25	9	1200	10800
washroom		2		1000
workshop		4		2000
Store	-	1	-	300
Total				6000
Circulation 30%				1800

Department of Ceramic				
Functional Activity	No. of User	Quantity	Space per activity	Required Area/sft
Studio	25	4	1200	4800
Preservation room	-	1	-	500
Display area	-	1	-	1000
Wash room		1		250
Burner room		1		500
Workshop		1		1000
Store	-	1	-	150
Total				6550
Circulation 30%				1965

Department of Oriental				
Functional Activity	No. of User	Quantity	Space per activity	Required Area/sft
Studio	25	4	1200	4800
Preservation room	-	1	-	500
Display area	-	1	-	1000
Wash room		1		250
Workshop		1		1000
Store	-	1	-	150
Total				6550
Circulation 30%				1965

Others

Thinking space

Outdoor work area

Outdoor classrooms

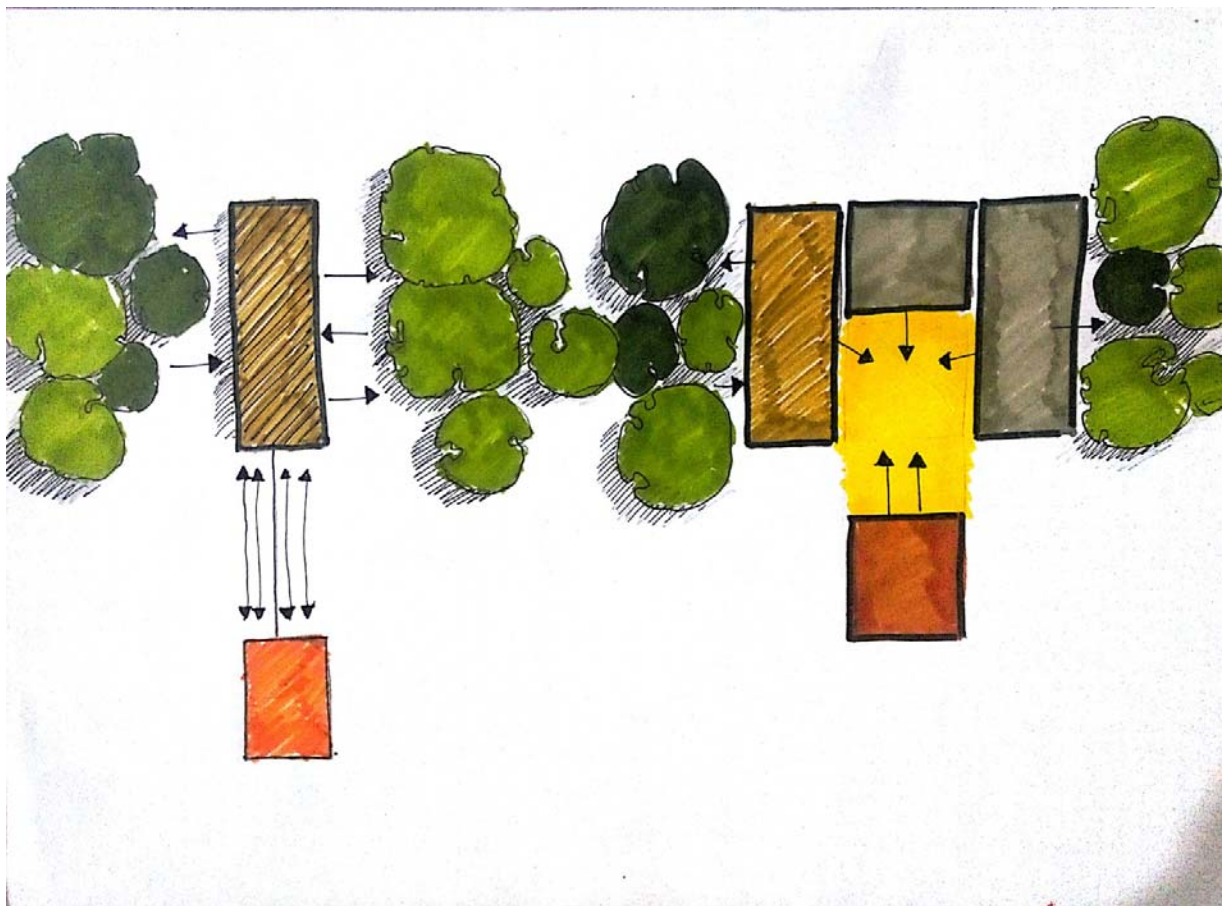
open cafe

Chapter 7: DESIGN DEVELOPMENT

7.1- Initial idea

The initial idea was to make the amaking process of the art open for everyone. So that everyone gets to experience the art from a nearby space and from the point of view of the artist himself

In this way whenever someone who is not related to art will come to the institute he or she will experience the making process of the art. he will get to see the students working. i think the making process of the art is equally interesting as the final product. so people should get to see it



Visualised spaces

I imagined this fine arts institute to be a place close to nature where art will be inspired by nature, people will come and feel the art, they can see the stars and sky, make memories.

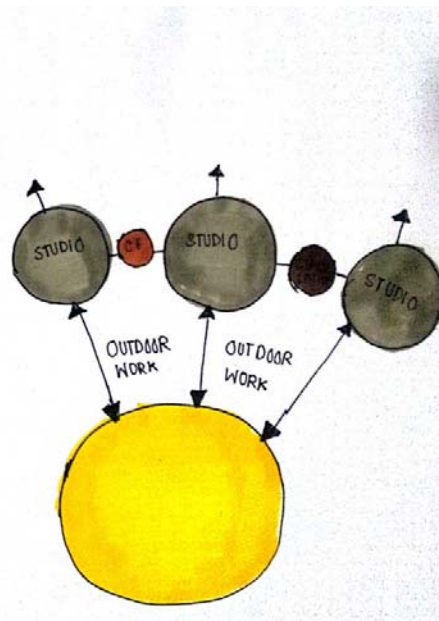
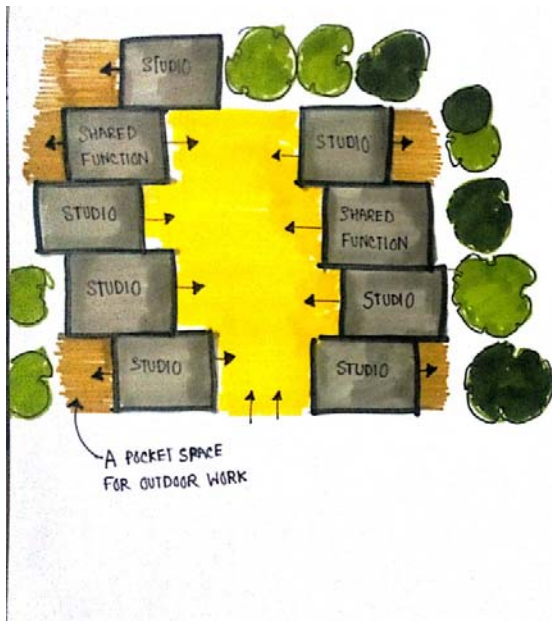


13/10/2015
[Signature]



My site from the perspective of my artist mind

7.2 Conceptual diagrams



The working space of students being open to the people



**Exchanging ideas and thoughts
among students and artists**



**Learning place
for students**

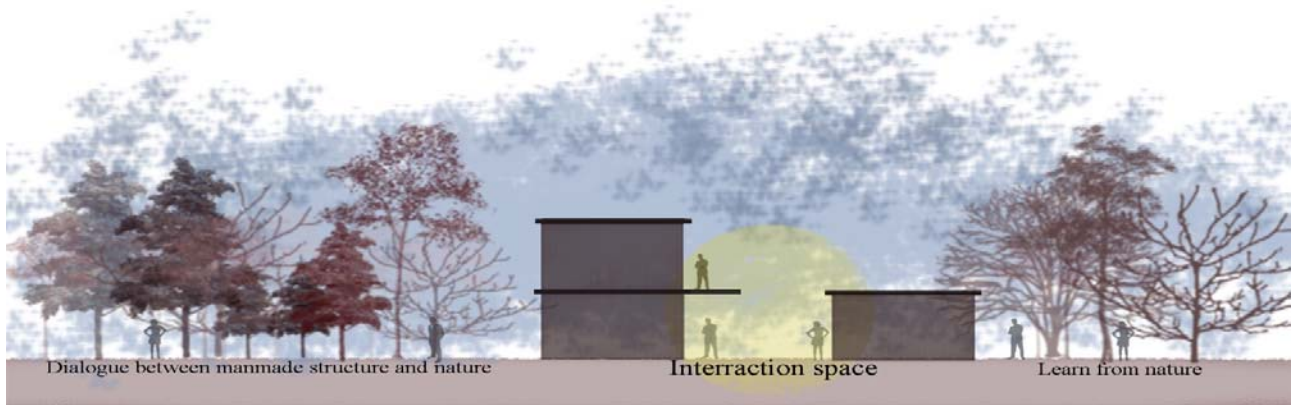
Art institute

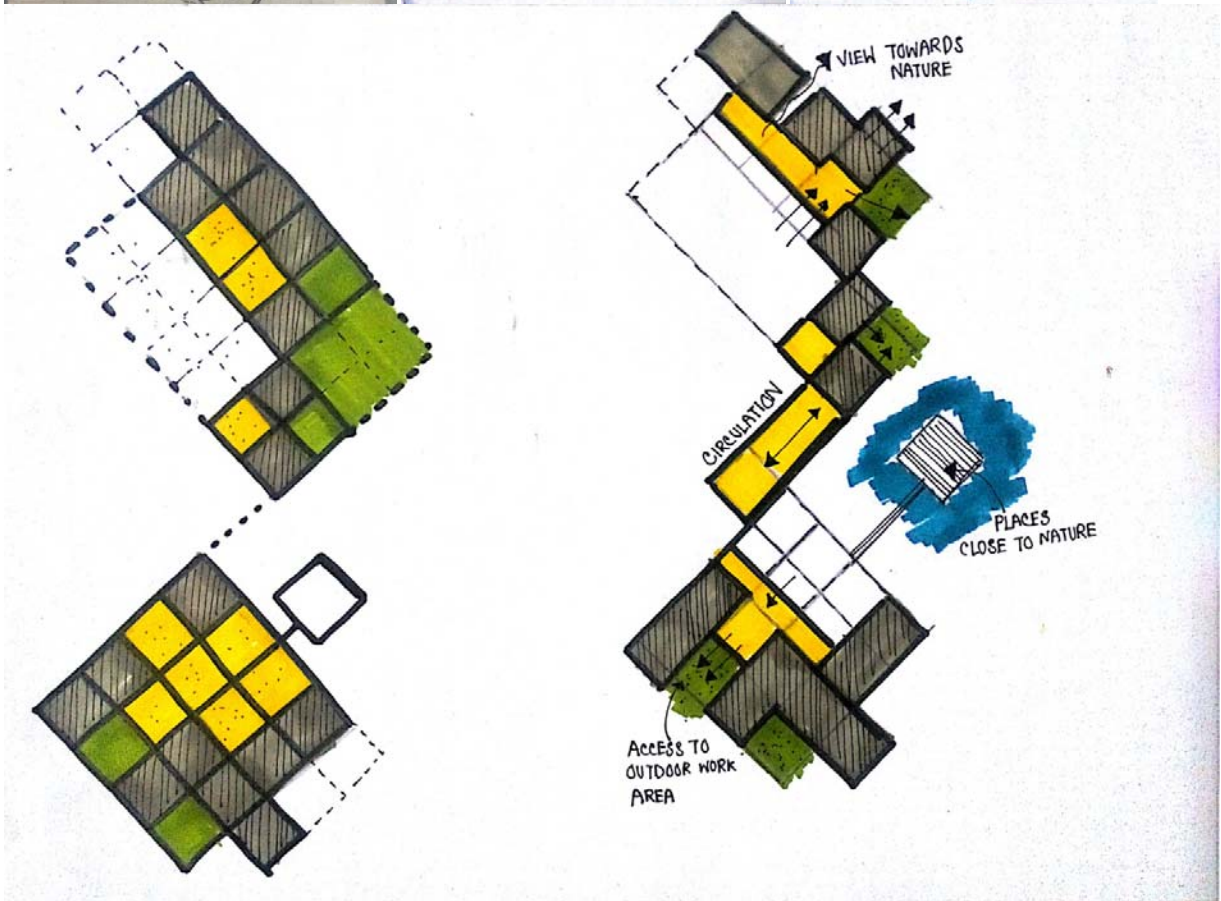
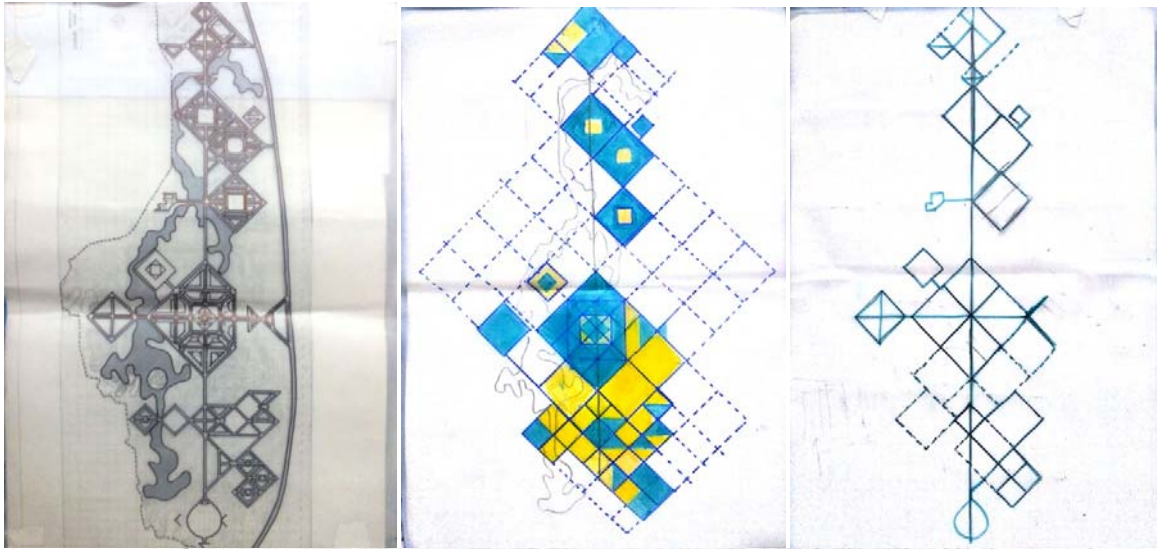


Cultural hub

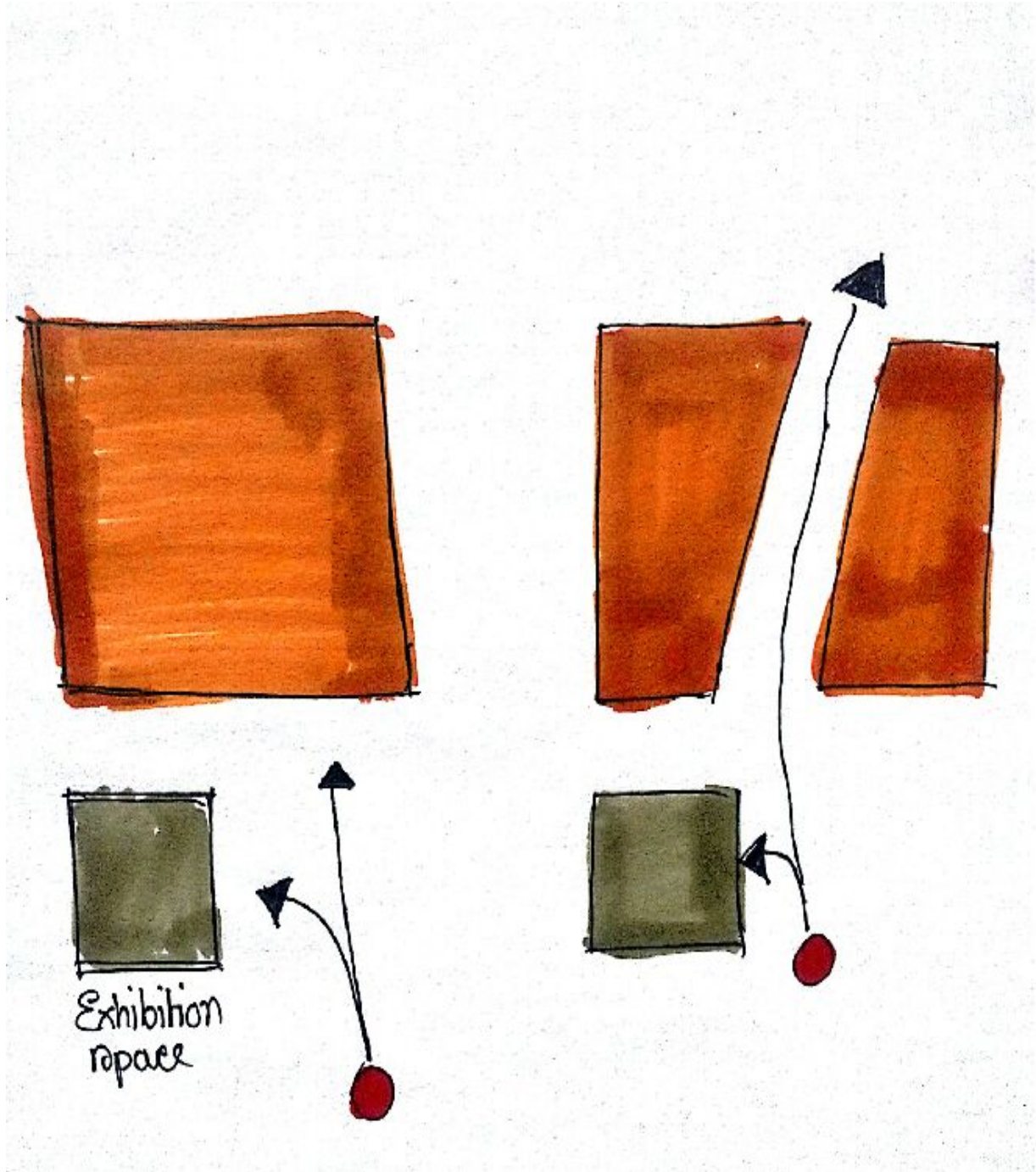


**Gathering spot for people of
every profession**



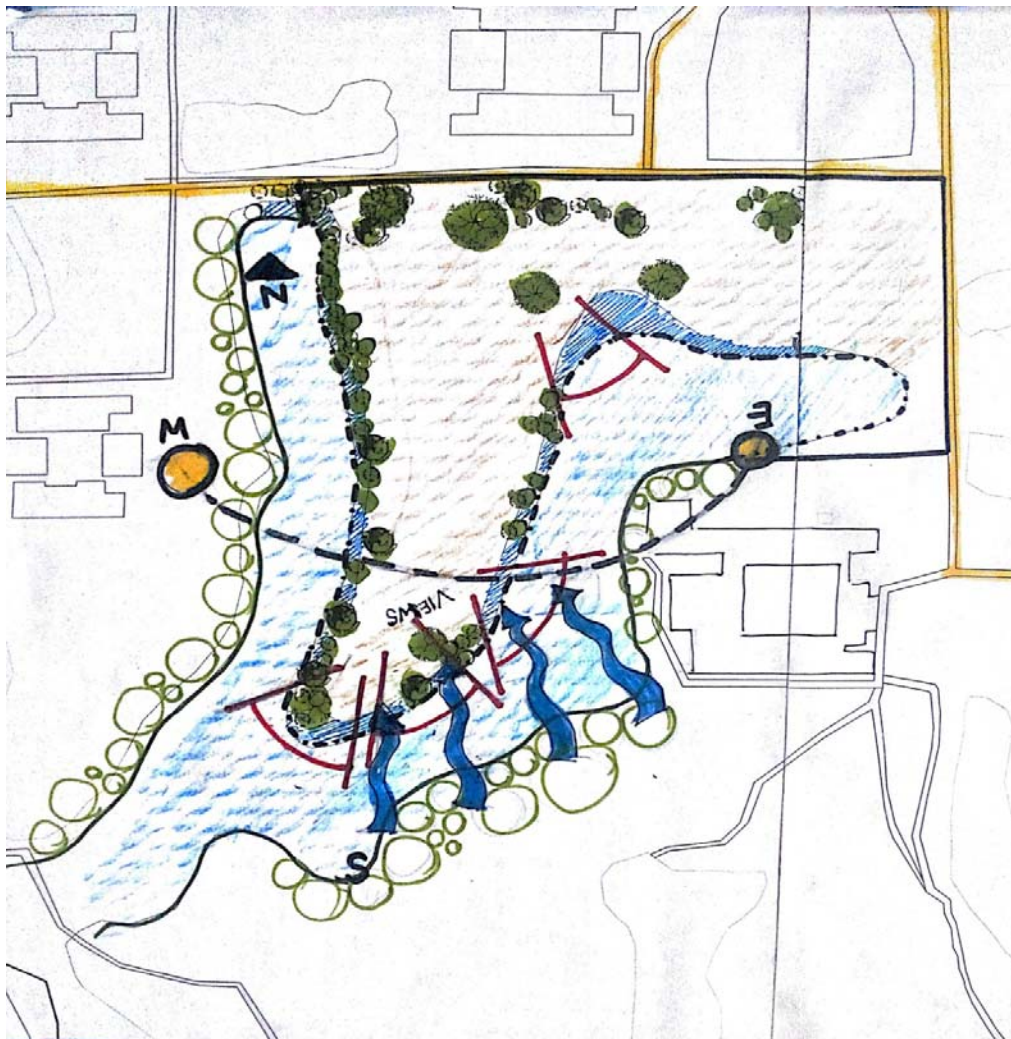
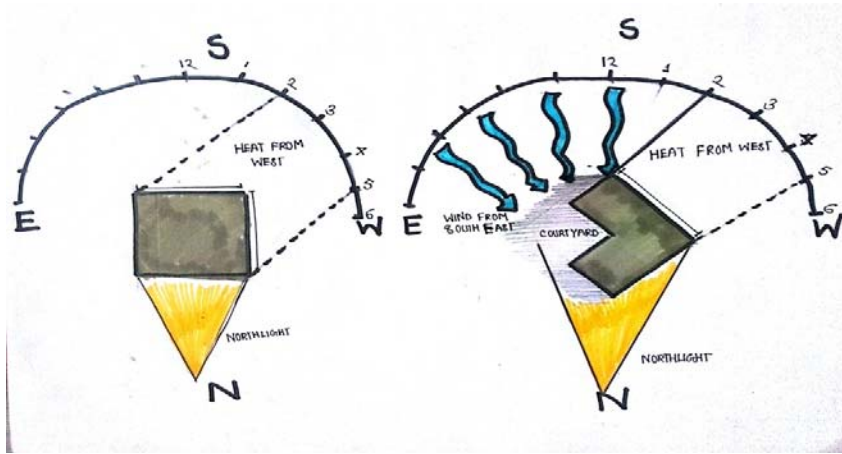


Form and reference developed from the original Jahanagirnagar master plan by Mazharul Islam sir

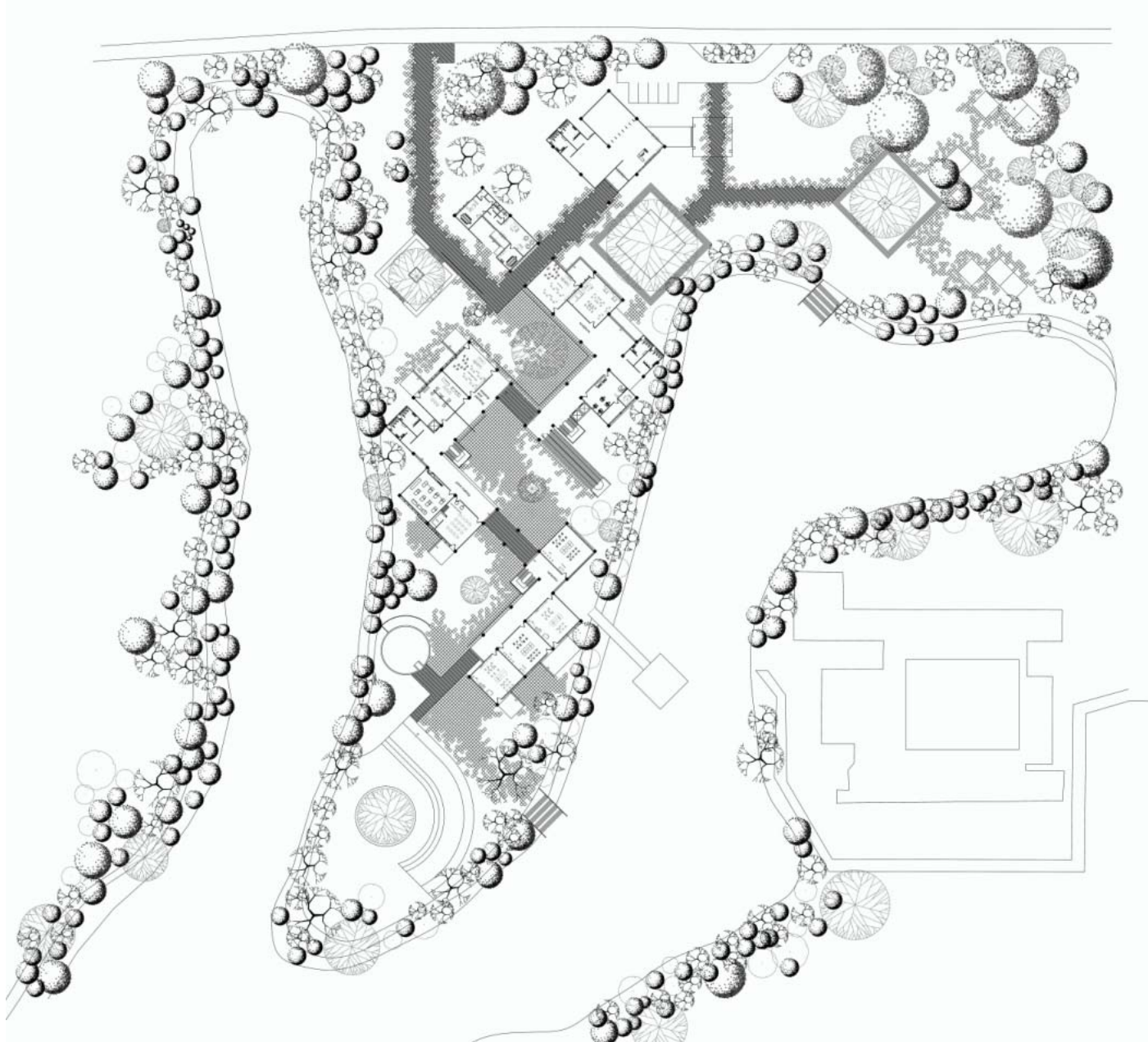


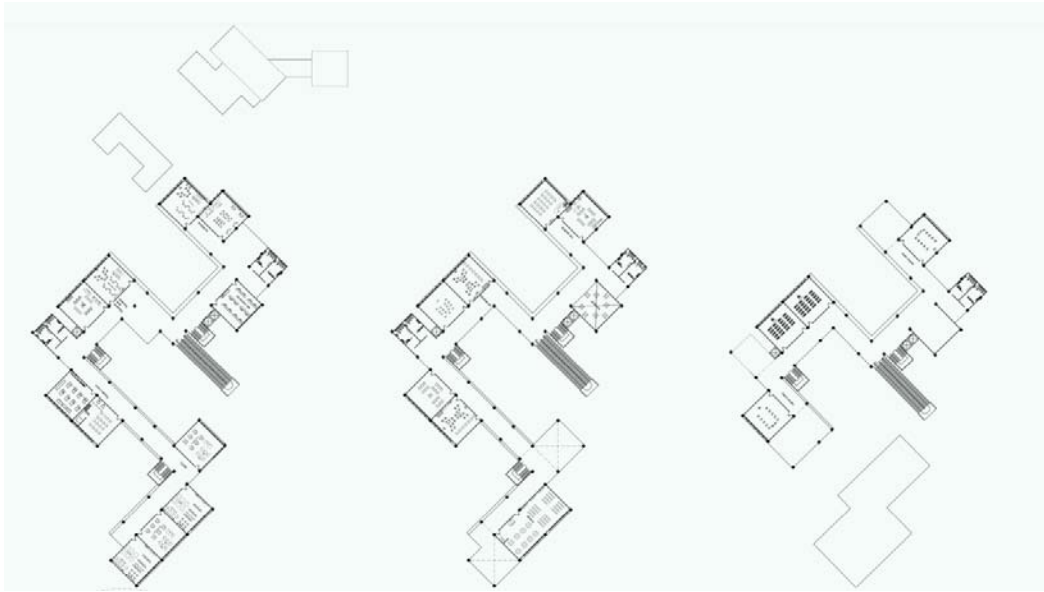
A thoroughfare created to invite people from outside

Site analysis



7.3 Plans and sections
Groundfloor plan

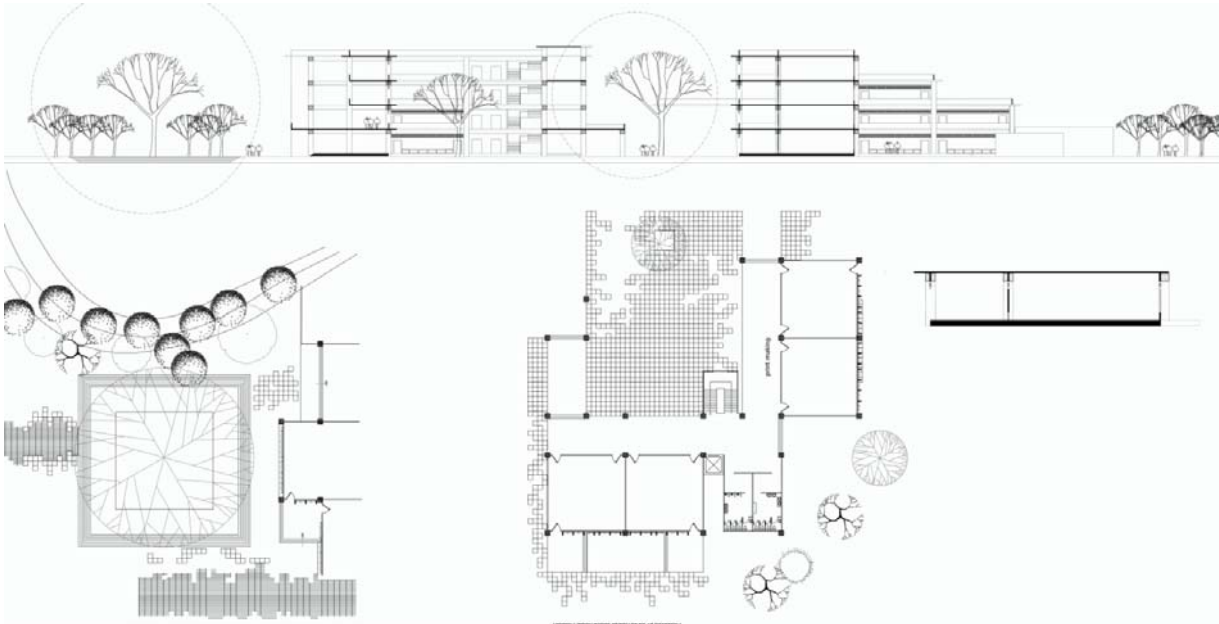




1st floor plan

2nd floor plan

3rd floor plan



Sections and blowups

7.4 3D rendered images





The central courtyard

Outdoor working space



7.5 Model images





Conclusion

This project was not only a thesis project for me but also a dream. I was a student of Dhaka University Fine Arts once. I tried to put my experience and memories into this. I tried to see this not only from the eyes of an architecture student but also from the eyes of an artist. For me my five years of architecture was a journey.

I am thankful to everyone who has helped me overcome this journey. My seniors, juniors, batchmates, parents, Flatmates, Course teachers .

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