

**Fine Arts Institute**  
Rajshahi University, Rajshahi

**Faequa Uniza Rahman**  
**12108012**

Seminar II

Submitted in Partial Fulfillment of the requirements

For the Degree of Bachelor of Architecture

**Department of Architecture**

**BRAC University**

### **Dedication**

To my beloved Mother Kazi Nasima, my father Maksudur Rahman  
and my sister Attoza Parboni Rahman

### **Abstract**

Education is the key to human development. Thus to overcome so many obstruction development there are various types of education system and art is one of them. Art is a very important part of education. From the early age of civilization art is closely attached to the life style of human being. Every people carry the seeds of art from their very childhood and it is bloomed fully with the help of environment and education. In fact, art is the first key of learning and the expression of human thoughts. Art institution is established to create a positive environment for the young students where they can easily exercise their keen sense of art and can reach their goal. Fine Arts Institute of Rajshahi University is proposed to be another such an arts institute that is to nurture ones talent.

When one designs, he/she 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. This thesis paper demonstrates the design process of Fine Arts Institute, Rajshahi University, Rajshahi. Project carried out as an academic discipline of Bachelor of Architecture program. It will describe the whole process of design, starting from research and analysis of the project context along with site surroundings, references and also the end result after the design proposal.

## ACKNOWLEDGEMENT

This Acknowledgement is for the people who have generously supported me with all their heart throughout the designing process of ARC503. Their help, advice and encouragement made possible to develop this project.

I am grateful to many who have helped me come this far. For this I have to thank my teachers, who were patient for I have more often disappointed than I have made them proud, according to my ability and credibility.

- Shams Monsoor Ghani (Design Instructor)
- Iftekhar Ahmad (Seminar Advisor)
- Mohammad Habib Reza (Design Instructor)
- Sajid Bin Doza (Design Instructor)
- Naim Ahmed Kibria (Design Instructor)
- Rayeed Mohammad Yusuff (Design Advisor)

This project could not have been initiated to its extent without the help of Ar. Aleya Farah Sinthee and Zuhayer Sadat Dipto. My friends and my juniors Rehnuma Raida Raka, Tanvir Ahmed, Samia Ahmed, Atera Farah, Cfat Mahmud, Hassan and Tabriz Rashid Khan for all the inputs and balm to my dissatisfactions towards my designs. My family and my friends for the deepest love and constant support. My Husband, Mustahseen Mobashwer Dipro for the support and inspirations from the starting of my undergrad program. My driver Muyazzam for his endless services all over my thesis. I have to apologize to them for all the time I acted a bit selfishly over the last few months. My friend Nuran Nur and my batch spring'12, from all you guys everyday was something new I learnt. I am thankful to all of you.

**ARC 503**

**DEDICATION**

**ABSTRACT**

**ACKNOWLEDGEMENT**

**CONTENT**

**TABLE OF CONTENTS**

**CHAPTER 1 INTRODUCTION**

- 1.1 Project brief
- 1.2 Background of the project
- 1.3 Sponsoring Body
- 1.4 Importance of the Project as a Thesis Project
- 1.5 Aim of the Project
- 1.6 Reason for choosing site
- 1.7 Existing Program
- 1.8 Proposed Facilities

**CHAPTER 2 SITE APPRAISAL**

- 2.1 Location of the Site
- 2.2 Site Surrounding
- 2.3 Circulation Pattern
- 2.4 Access to the Site

- 2.5 Existing Structures
- 2.6 Surroundings
- 2.7 Topography and physical condition
- 2.8 Vegetation
- 2.9 Visibility of the site
- 2.10 Soil Conditions
- 2.11 Observation
  - 2.11.1 Entrance
  - 2.11.2 Vehicular Circulation
  - 2.11.3 Pedestrian Circulation
  - 2.11.4 Architectural responses on the basis of Neighborhood Influence

### **CHAPTER 3 Background analysis**

- 3.1 What is Art?
- 3.2 Fine Arts
- 3.3 Institutionalization of Fine arts
- 3.3 Contemporary art in Bangladesh
- 3.4 Art and its institutionalization in Bengal

### **CHAPTER 4 CASE STUDY**

- 4.1 Local Case study : Institute of Fine Arts, Dhaka University

- 4.2 International Case study :
  - 4.2.1 Fine Arts School (Synarchitects)
  - 4.2.2 Fine Arts School, Beijing, China
  - 4.2.3 Shantiniketon, West Bengal, India
  - 4.2.4 Clark Art Institute, USA

## **CHAPTER 5 PROGRAMME AND STANDARD'S ANALYSIS**

- 5.1 Program Analysis
- 5.2 Detail Program
  - 5.2.1 Function Flow Diagram
  - 5.2.2 Functional Relationship within the Departments
  - 5.2.3 Other Considerations
  - 5.2.4 Gallery space
- 5.3 Standard's Analysis

## **CHAPTER 6 DESIGN DEVELOPMENT**

- 6.1 Introduction
- 6.2 Initial Ideas
- 6.3 Concept Generation
- 6.4 Form generation
  - 6.4.1 Organizational principle for the programs
  - 6.4.2 Initial zoning

6.4.3 Considerations for the studio

6.4.4 Generating master plan with supporting elements

6.4.5 Site analysis and zoning for the design demonstration

6.5 Plans and sections

6.6 3D rendered images

6.7 Model images

## **References**



## **Chapter 01**

### **INTRODUCTION**

#### **1.1 PROJECT BRIEF**

**Name of the Project:** Institute of Fine Arts, Rajshahi University Campus, Rajshahi

**Project Type:** Institution

**The Client:** Rajshahi University.

**Site Area:** 7.6 Acers Approximately.

**Location:** Rajshahi University Campus, Rajshahi, Bangladesh.

**Project Objective:** -Understanding the inner and outer relationship between spaces.

-Creating an integrated and festive space which is very important for a creative department like fine arts.

#### **1.2 BACKGROUND OF THE PROJECT**

The art college of Rajshahi started functioning in the instance in 1978 in the teachers training college building situated at Rajshahi town. The college was managed in 1984 with the help and co-operation of the local administration and local people. After word the concerning body made several attempts to transfer the college teachers' training college to a separate place due to increase of number of students. The college authorities had discussions with University authorities about the art college whether it can be transferred within the area of the University in this circumstance and can be established as a full-fledged institute of the Rajshahi University.

Otherwise the fine art faculty can be continued by keeping similarity with the curriculum of the University. With the approval of University the college was transferred within their own area of the University in 1984. A semi pucca building was constructed somehow with the grant of Tk.3, 00,000/- given by late president honorable Ziaur Rahman.

A semi accommodation in this small building was not sufficient to meet the necessity for which the authorities had to face extreme problem. There were difficulties to pay salaries of the teachers regularly and for the need of furniture and other articles the ideal environment of the education was hampered. As a result the students were dissatisfied. Students continued their movement for establishing the college as a full-fledged institute of the University but the University authority did not give any importance on the subject and the college functioned under this risky condition. The district administration made attempts with the help of the local people to close of the college. The district administration spent about Tk.2, 00,000/- for payment of monthly salaries of teachers, construction of bath room, common room, and purchase of furniture and repairs of college building. In addition 300 pounds of wheat were allotted from the district administration for the development of the field of the college. But it was not possible for the district administration to maintain this possible for long. In the present circumstances unless the college is transferred as a Institute of the University or established as a University college the only seat of learning of art of the whole north part of the country can close any time and the future of 300 college can become dark and uncertain. The district administration brought it to the notice of education minister and secretary to the ministry of education for placing the college under of management or the University of Rajshahi. The honorable ministers then presented a statement on the importance of the only art college of the whole northern area and drew the attention of the honorable minister of education for saving the college from destruction. The

education minister heard the speech and after detailed discussion, the minister declared on the spot that Rajshahi Art College would be placed as an attached college of the Rajshahi University and requested the Vice-Chancellor to prepare a project for financial help. The honorable minister also asked the district administrator to send a report of the matter to the educational secretary. The education secretary also assures all possible help and co-operation. The honorable Vice-Chancellor, Rajshahi University gave the total budget, necessary plan and estimate Education in that meeting. After detailed discussion the following decisions were taken with the consent of all:

- A.** That the Rajshahi art college will be raised as a constituent college of Rajshahi University.
- B.** That the honorable Vice-Chancellor will submit necessary plan and estimate for raising fund for the Rajshahi art college as a constituent college of Rajshahi University for the approval of the ministry of education.

These decisions were taken in a meeting held in the date of 23rd February, 1989. In 1994 Rajshahi Art College become a department subject of arts faculty of Rajshahi University, recently Fine Arts Institute of Rajshahi University.

### **1.3 Sponsoring Body**

The main Sponsoring Bodies for this project are Rajshahi University along with the Donation of Education Ministry.

#### **1.4 Importance of the Project as a Thesis Project**

This Project is important in our National Context as it helps to establish the creative side of our nation. Moreover, it will regenerate and revive the artistic mind of our culture. It will also help to take our country one step ahead with the flourishing creative industry.

#### **1.5 Aim of the Project**

From the beginning, the existing college was very inadequate to meet the actual need. As a result, the University authorities had to face extreme difficulties. The students also became dissatisfied. So, the time has come to solve the problems and thus the aims of the projects are:

- a. To take necessary measures to develop and reconstruct the institute by providing all the modern facilities.
- b. To provide sufficient facilities for the artist in the northern part of Bangladesh, so that students will get more opportunity to involve them more deeply in fine arts.
- c. To make the students capable to compete in the international art exhibition and through these exhibitions they will promote out Bangladeshi Arts in the international level.
- d. To develop our life style, as art is very closely attached to the life style of human.
- e. To enhance the learning process of our traditional art and culture.

## **1.6 Reason for choosing site**

University of Dhaka, established in 1921, was the only university in East Pakistan at that time. Demand for a university in the northern part of East Pakistan gained momentum when two universities were established in West Pakistan without establishment of any in the East. Students of Rajshahi College were at the forefront of the movement demanding a new university. Finally, Rajshahi was selected as the home of second university in East Pakistan and the Rajshahi University Act of 1953.

Moreover, Rajshahi University is said to be home of many architectural and artistic landmarks. The Shaheed Minar is an important example, complete with a mural designed by Murtaza Bashir. In front of senate house, there is Shabash Bangladesh, one of the largest War memorial Sculptures in the nation; designed and constructed by Nitun Kundu. Golden jubilee tower, a 2003 addition to the university's array of sculptures, commemorates the university's 50<sup>th</sup> anniversary. The department of Fine arts hosts a sizeable collection of contemporary art, while Varendra museum has a large collection of ancient and medieval art. Besides all these reasons above, there is no proper institution for the artist in the northern part of Bangladesh. Art College is the only place in the whole north area.

### **Existing Program**

Number of user

- a. Students: 500
- b. Teachers: 27
- c. other office staffs: 10

- A. Administrative Section: 1,800 sft
- B. Academic Section: 8,200 sft

**Proposed Facilities**

- A. Administrative Section
- B. Academic Section
  - a. Theory Classroom
  - b. Drawing & Painting Department
  - c. Graphic Design Department
  - d. Oriental Art Department
  - e. Sculpture Department
  - f. Ceramic Department
  - g. Print Making Department
  - h. Crafts Department
- C. Exhibition Galleries
- D. Library
- E. Cafeteria
- F. Multi-purpose Hall [for 200 students]
- G. Ancillary Facilities, Service and Utilities
  - a. Outdoor Recreation and Gathering Spaces
  - b. Stationery Shop
  - c. Cultural Facilities
  - d. Outdoor Exhibition Spaces
  - e. Surface Parking [for 10 cars]

## Chapter 02 SITE APPRAISAL

### 2.1 Location of the Site

**Location:** Rajshahi University Campus

**Site Area:** About 9.5 acre (approximately)

The Project site is located in the northern part of Rajshahi University Campus and the University is few miles away from the main town of Rajshahi.

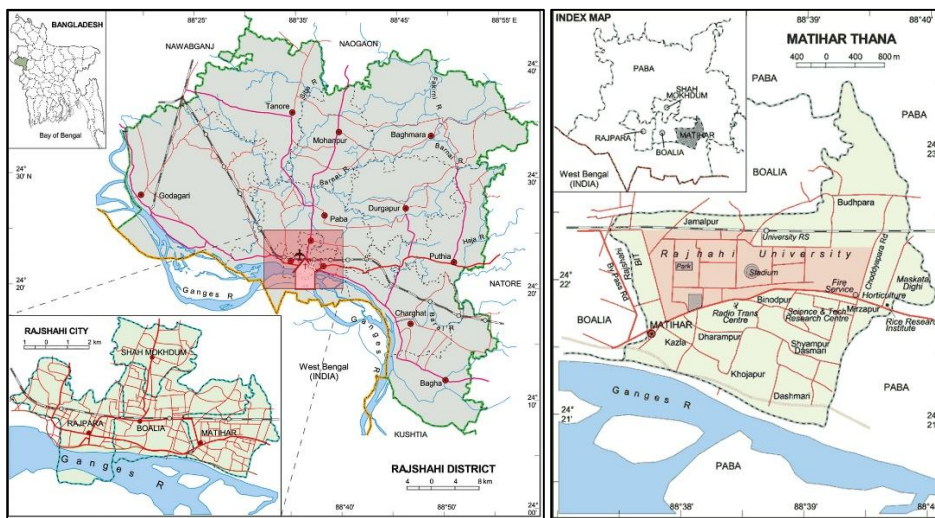
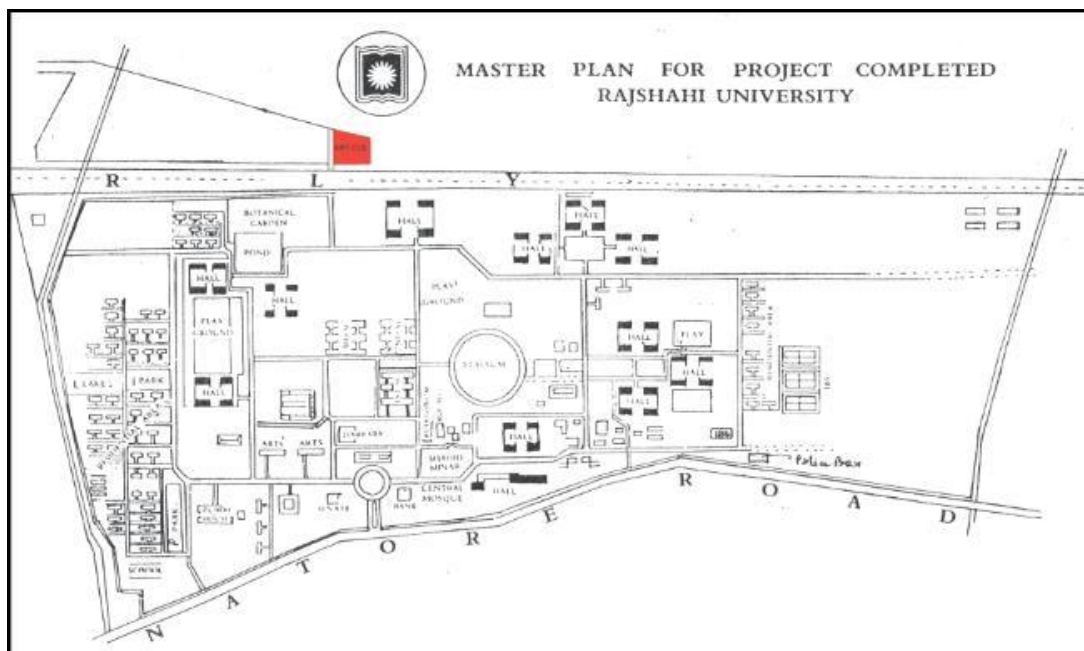


Fig: 2.1 Location of Rajshahi University

Source: [www.google.com/image](http://www.google.com/image)



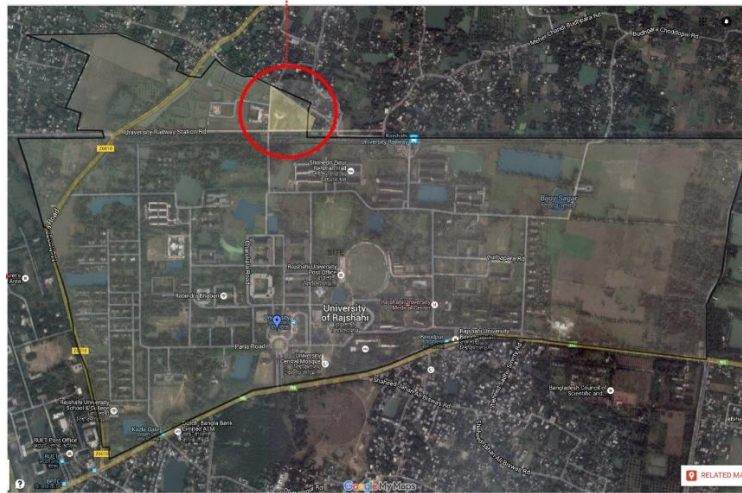


Fig: 2.1.1 Satellite Map of Proposed site

Source: Google Earth Pro



## 2.2 Site Surrounding:

**Site Area:** The area of the Site approximately about 9.5 acres (approx.)

### Existing Surroundings



Fig: 2.2 Site Analyses (existing)

Source: Uniza 2016

### 2.3 Circulation Pattern:

The Access of the University from the main town is very well by bus service to Dhaka Rajshahi main road. As it is pedestrian access road, there is no vehicular movement, except for Rickshaws only. In general, people come to the site by walking.

### 2.4 Access to the Site:

There is a pedestrian access road passes through the west side of the site, started from the University Campus and ends in the village called Meherchandi. This road level is same with the main level of the site. This is the only access to the site form University Campus



Fig: 2.4 Photographs showing access to the site

Source: Uniza 2016



## 2.5 Existing Structures:

A linear L-shaped single story building with frame structure and linear layout is standing into the site. The structure is in the northern part of the north face consist of a series of high windows and the south face in the front with a corridor of 4/5' wide and normal door and windows.



Fig: 2.5 Existing Workshop

Source: Uniza 2016

## 2.6 Surroundings:

A rail line goes parallel with the south periphery line of the site keeping a distance of about 80'. Northern side has a locating village called Meherchandi. East and West sides have free open lands. Accessible road is on the West side of the site. Surroundings are almost same look with few variations.



Fig: 2.6 Surroundings of the site

Source: Uniza 2016

### **2.7 Topography and physical condition:**

The site is fairly and flat. On the north-west and the very along the periphery of the site and also in the west side beside the access road, the site however there is a little changes in the levels about 4' lower from the main level. There is a small linear water body in the south-east part of the site.

### **2.8 Vegetation:**

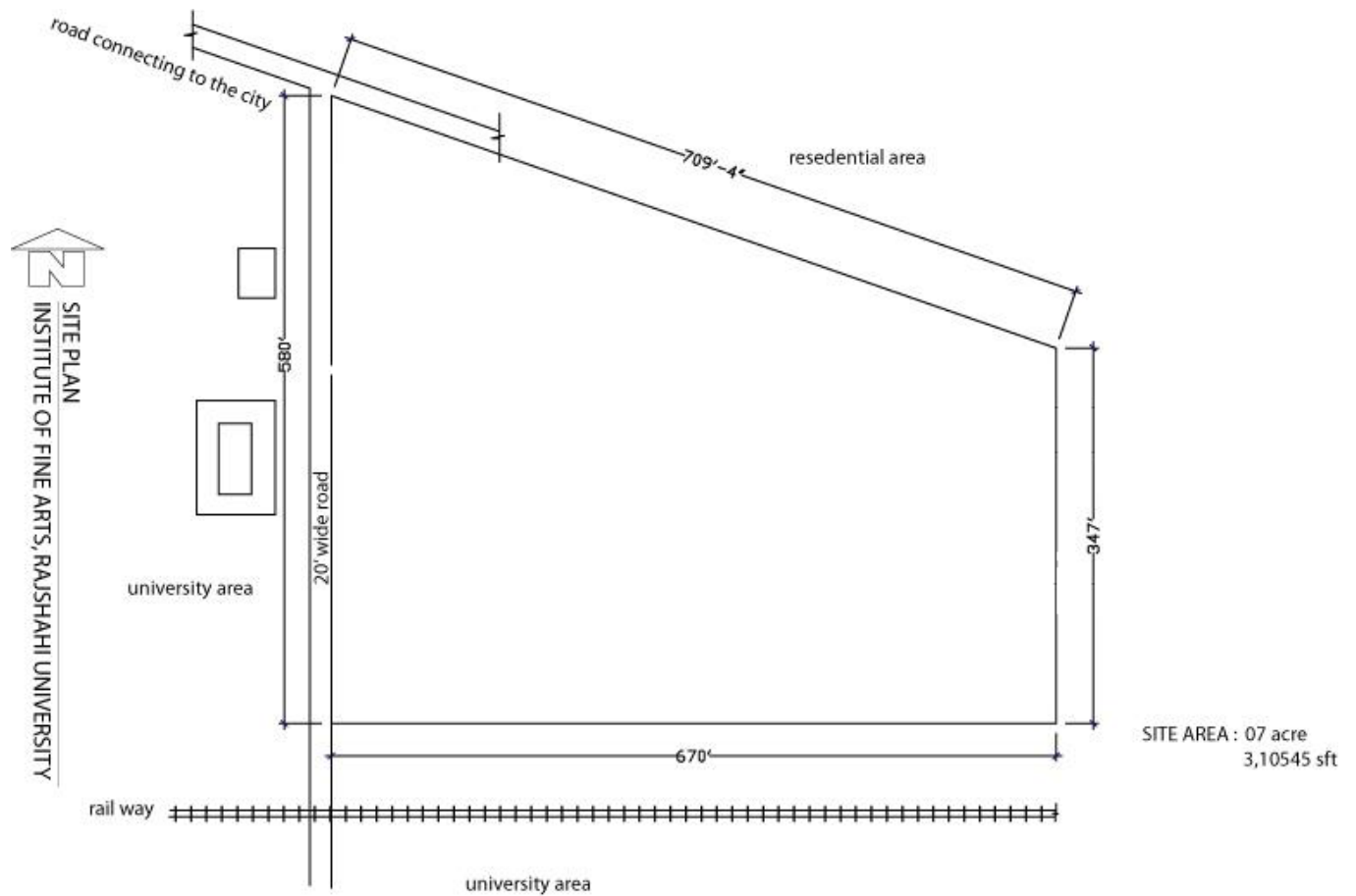
There are very few trees of about 20'/25' high are scattered in the site. There is a garden with trees and shrubs on the front part of the existing structures.

**2.9 Visibility of the site:**

Site is visible from all sides and the surroundings are open and free. As there is no bold form or any tall structures nearer to the site, and the surrounding lands are almost flat, so the site is visible from eye level or about 5' from all directions. So the levels of vision are limited.

**2.10 Soil Conditions:**

The soil condition of the site is good for the construction.



Source: Uniza 2016

## 2.11 Observation:

### 2.11.1 Entrance

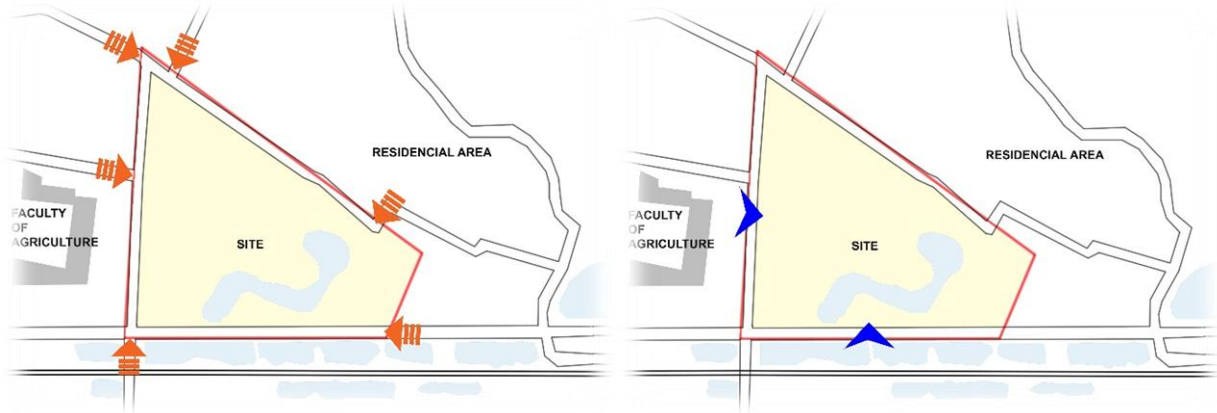


Fig: Existing entries

Possible entries

Source: Uniza 2016

### 2.11.2 Vehicular circulation

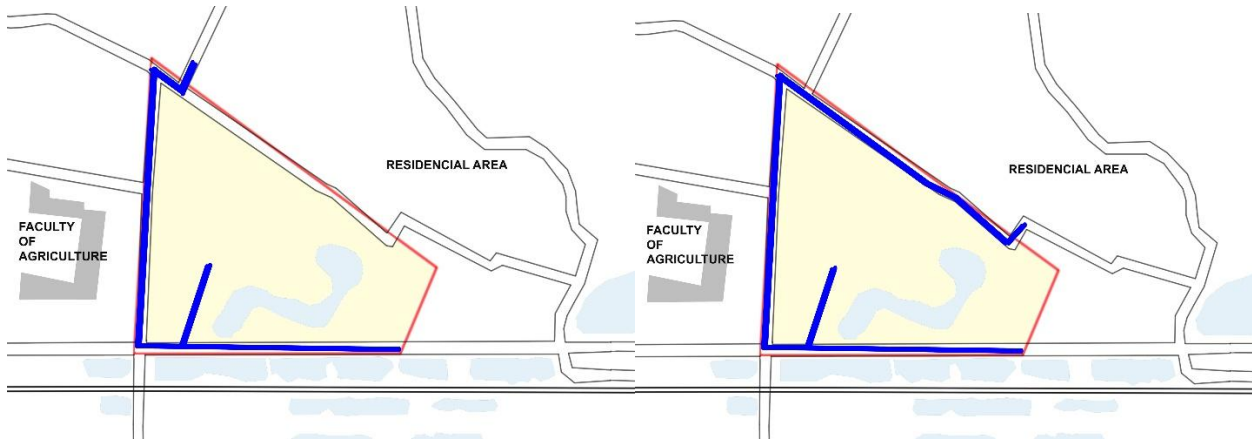


Fig: Existing vehicular circulation

Possible vehicular circulation

Source: Uniza 2016



### 2.11.3 Pedestrian Circulation

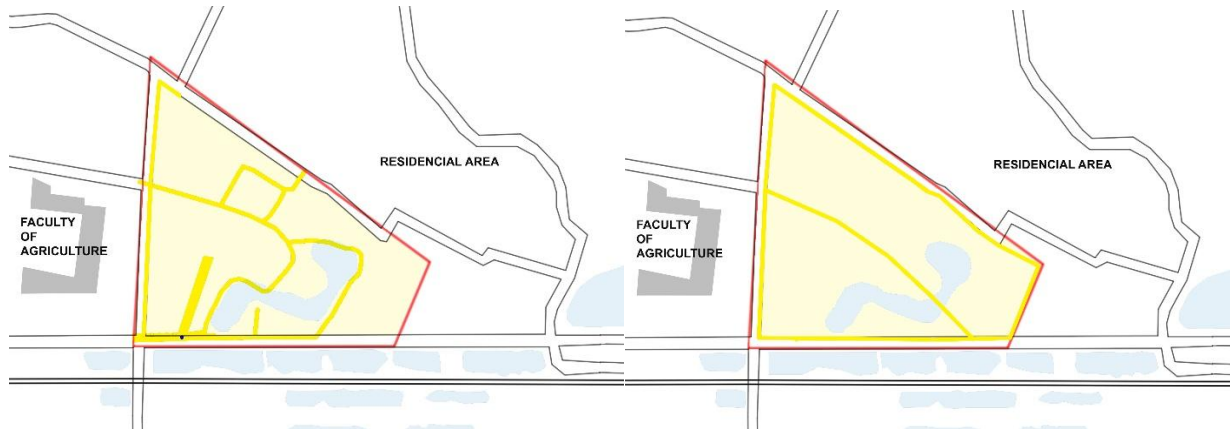


Fig: Existing pedestrian circulation

Possible pedestrian circulation

Source: Uniza 2016

### 2.11.4 Architectural responses on the basis of neighborhood influence



Fig: Influences of residential area

Influences of university area

Source: Uniza 2016

## Chapter 03

### BACKGROUND ANALYSIS

#### 3.1 What is Art?

Art has been seen from the perspective of creation in which a process of creative journey is undertaken that produces something that makes the artist like his creator. In furthering this perspective, art is considered as the process or product of deliberately arranging elements in a way that appeals to the senses or emotions (Akoh, 2014). It encompasses a diverse range of human activities, creations, and modes of expression, including music, literature, Film, sculpture, and paintings.

Art is frequently intended to appeal to and connect with human feelings. It can excite aesthetic or moral sentiments, and can be comprehended as a method for conveying these emotions.

Artists express something so that their audience is excited to some degree, but yet they don't need to do as such intentionally. Art might be viewed as an investigation of the human condition; that is, the thing that it is to be human. 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.

Art has undergone radical changes since Plato's time. The 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 mirror's reflection it had width but no depth. This view however changed with time. Today art is believed to be very root of every civilization. Picasso, the



greatest 20th century painter says, "Art is a lie which allows us to approach the truth". Today art world is so complex and diversified in method, in expression and in ideology that one can say that the best definition of art, art has no definition.

In the beginning of art, like the origin of language is difficult to follow. At whatever point it existed it showed up with its own mode or expression and strategies to which included the individual commitment of extraordinary specialists of various ages. Whatever might be the method of expression it generally had certain reason to full fill the way of the reason changed with various civilizations establishments in various parts of the world. (Reed, 1982)

### **3.2 Fine Arts**

Until the 17th century artists like other craftsman learned their craft by apprenticing to practicing professional artists. Then in France were found the "Academic Royal Painter et Sculpture" and cola National des Beaux-arts. The former established the form of the art education Europe for many generations. The Italian academics were established before the 17th century. The movement for art training in general education was largely a product of the 19th century.

In an institute of fine arts, we believe that fine arts students need a unique sort of direction. To set themselves up for the challenges of the profession. The most immediate and rousing approach to accomplish that guideline is to put seeking specialists in closeness to and have them guided by experts who are themselves trailblazers of experience and stature. The faculty should be diverse and flexible and permit a broad range of ideas and expressions to surface and at the same time, a level of consistency and dependability. (Saler, 1999)

As it establishes itself over time, an institute develops certain values and attitudes and it becomes an institution. As an institute it states an ideology, with an ordering of place and a system of rituals within a wider scale and certain non-specificity, it matures an institution. So there are two kinds of situations: at the micro level the relationship of ritual and in the other at the macro level where the religious or ritual begins to change in scale in terms of attitude. So there can be one Centre with one identity and many centuries with a totally different identity.

### **3.3 Institutionalization of Fine Arts**

Fine art or fine arts describes an art form developed primarily for aesthetics and/or concept rather than practical application. Art is often synonym for the fine art, as employed in the term “art gallery”. Historically, the five great fine arts were painting, sculpture, architecture, music and poetry, with minor arts including drama and dancing. Today, the fine arts commonly include the visual arts and performing arts.

The fine arts institute should have highly personalized plan and varied program in order to allow students to discover their individual talents. It includes drawing, painting, printmaking, sculpture, video and performance. Programs are structured individually with carefully supervision at every stage of development. (Saler, 1999)

The opportunities for Fine artists to have a life that is both economically and creatively rewarding are much greater today than in the past. But for artists, past and present, the value of a formal art education supports the real purpose for pursuing art as a lifetime work- the deeply personal rewards to be gained year after year through the commitment to the process of art.



Fig Royal Academy of Arts, London



Fig National Academy of Design, New York

Source: [www.google.com/image](http://www.google.com/image)

### 3.4 Arts and Institutionalization in Bengal

The institutionalization starts from the time when companies were ruling over the Bengal and ends at the point where Charukola Institute began.

The first ever concept of art as an education started in 21<sup>st</sup> April, 1785, when a gentleman 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 1.5 taka for two classes. 3days a week was dedicated to teach to drawing whereas the other 3days 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 a following:

1. Elementary Drawings based on Drawings from model and nature.
2. Etching, Engraving on Woods, Metals and Stones including poetry.

Later in 1855, there was a massive change in the education system which developed the 3 departments of Art:

1. 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 students. In 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 Government did not provide any funding in 1863, the institute was almost coming to an end when the Government 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 20<sup>th</sup> January, 1890. Paintings done by famous artists in India and Europe were exhibited. This kind of exhibition would continue every few 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; 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 Art.

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 institutes 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 1<sup>st</sup> Art Academy that did not follow the Europeans 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 1964, 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 alumina 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 Demand 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. Due to a student protest in 1983, to the new system there was no exam for two years and the course became an 8 year long course. In February, 1999 post graduation degree was introduced.

## Chapter 4

### Case Study

In this section I am going to discuss four different case studies that will facilitate my final design.

These projects are discussed below:

#### Photograph

#### Project Brief

#### Objective



Institute of Fine Arts,  
Dhaka  
Architect: Muzharul  
Islam



-To understand art  
and related spaces in  
our context  
  
-To develop program



Fine Arts School,  
Beijing, China  
  
Architect:  
Synarchitects



-To understand the  
connecting space  
between blocks  
-To understand the  
space and courtyard  
relationship



Shantiniketon  
Bolpur town, Birbhum  
district, West Bengal,  
India



-To understand  
Tagore's philosophy of  
art.  
  
-How art follows  
nature



Clark Art Institute, USA  
Architect: Tadao Ando



-To understand nature  
and form relationship

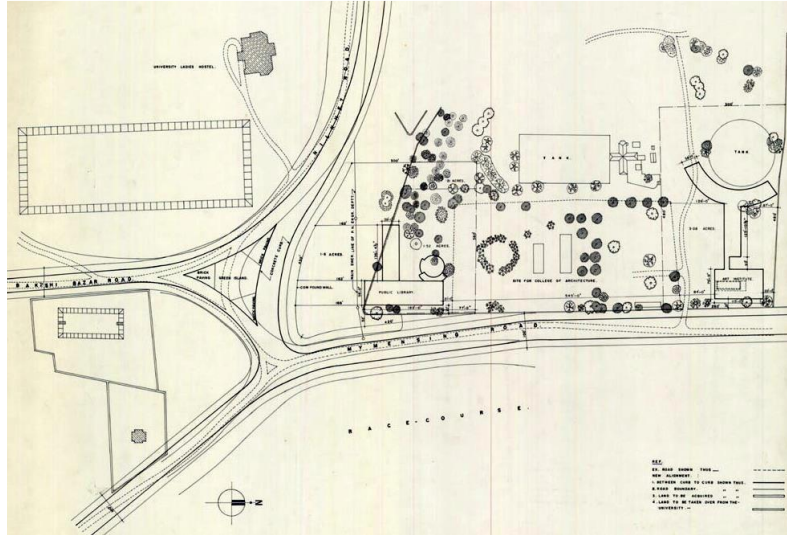


### 4.1 LOCAL CASE STUDY

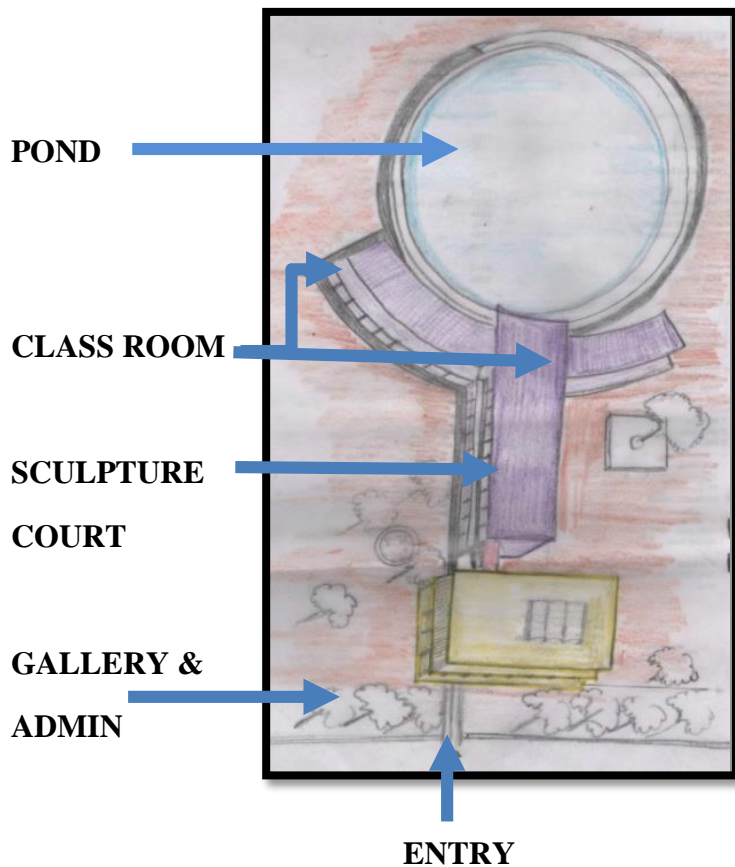
#### INSTITUTE OF FINE ARTS

ARCHITECT: MAJHARUL ISLAM

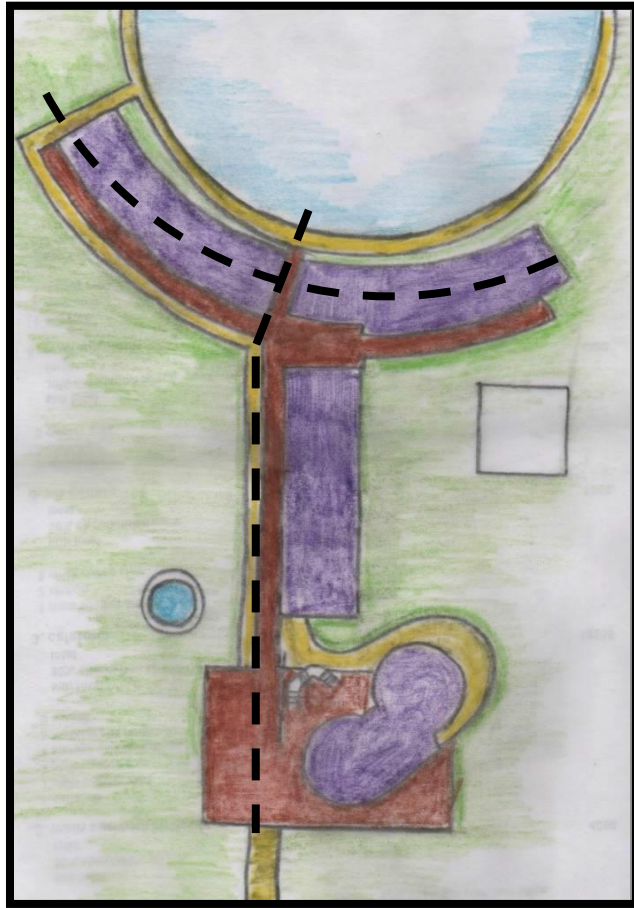
LOCATION: SHAHABAG, DHAKA



Source: Google image





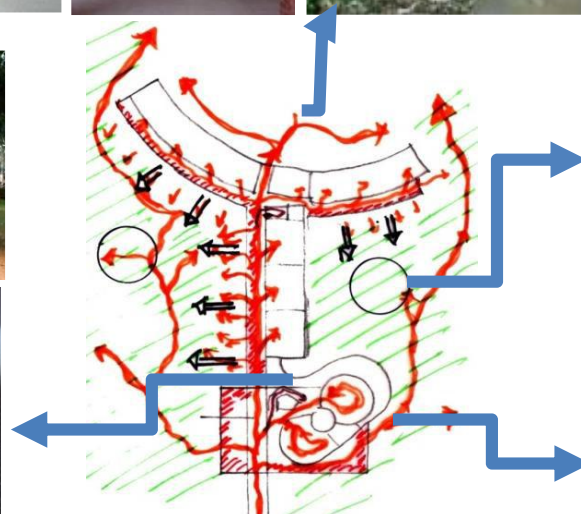


**LEGEND**

**OPEN CIRCULATION**



**COVERED CIRCULATION**



**STRUCTURAL EXPRESSION:**

Source: Uniza 2016

**DESIGN FEATURE**

- Well organization of rectangular and circular forms
- Studio lighting has been well considered.
- It is noted that studios like print making drawing and painting are getting diffused light by blocking of one side.
- On the other hand studios of sculpture, 'ceramics, oriental art, crafts are getting light from both sides as there are ample openings on both side.
- Louver treatment to regulate light and ventilation is one of the maintainable feature of the complex.
- High window associated with louvered in the bottom of normal window has been used here which is a major design criteria for studio lighting.
- Vehicular approach is not reaching all the buildings.
- The print making wing creating visual obstruction from entry.
- No covered passage from one building to another.



## 4.2 FOREIGN CASE STUDY

### 4.2.1 FINE ARTS SCHOOL (SYNAARCHITECTS)

ARCHITECT: SYNARCHITECTS

LOCATION: BEIJING, CHINA

PROJECT YEAR: 2007

PROJECT AREA: 136000 SQM

The new 136,000 sqm campus of the Fine Arts School was added on to China Central Academy of Fine Arts, located north-east of Beijing. Some buildings of the ensemble had already been structurally completed when Synarchitects got involved in the project.

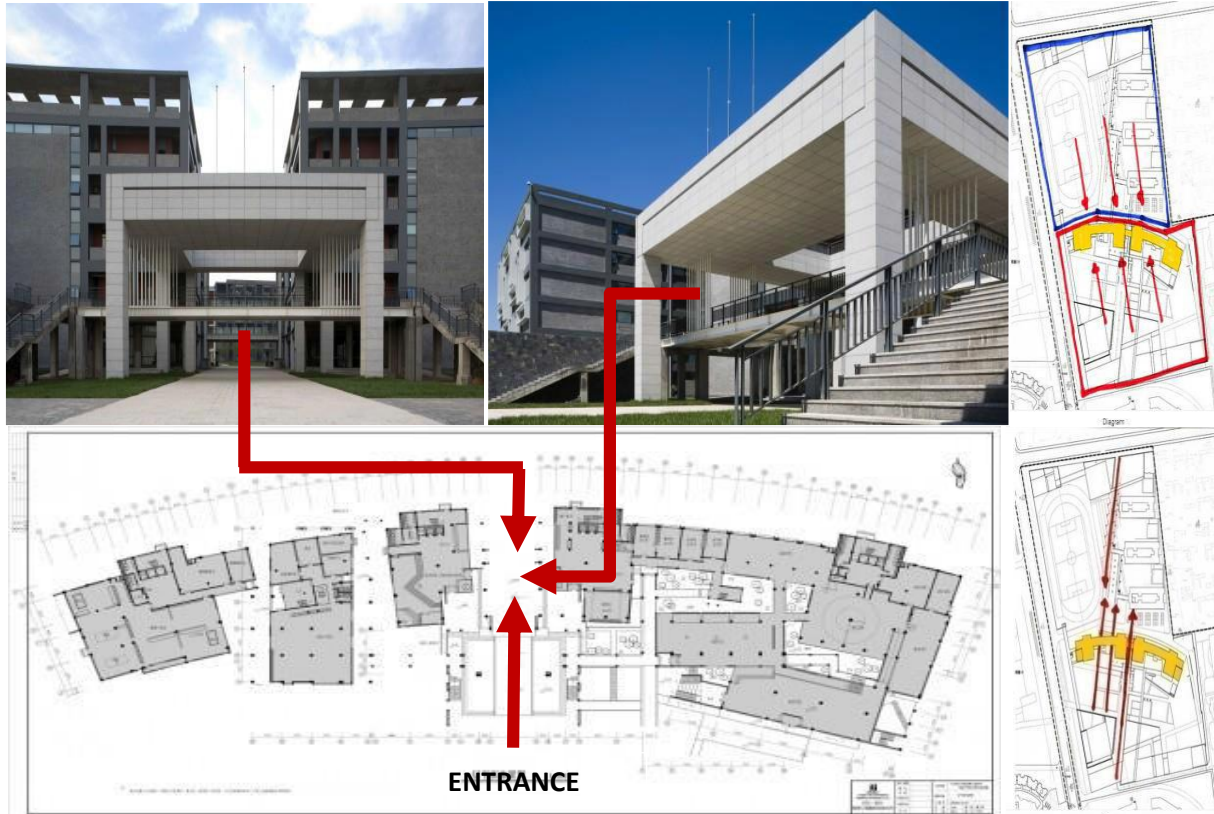


The new buildings consist of extensions to the central building, a refectory, connecting bridges and the entrance building. In addition, the landscape and the sporting fields had been designed and constructed. The conceptual idea visually divides the central building's long cubature with extensions. By adding courtyards to the volume, we bring daylight and fresh air into the building.



COURTYARDS, PLAYGROUND AND CONNECTING BRIDGES

The centre of the existing shell construction was pulled down to create a representative entrance. Three partly glazed bridges a dynamic situation and will connect the administration building (second building phase) with the dormitories and the sporting grounds.



**PROJECT FEATURES:**

In the second building phase there will be a tribune and sport field, as well as an arena, gallery, administration building, houses for the teachers and a hotel for visitors.



#### 4.2.2 SHANTI- NIKETON

Location: **BOLPUR TOWN, BIRBHUM DISTRICT, WEST BENGAL, INDIA**

Concept: **RABINDRANATH TAGORE**

Type: **UNIVERSITY**

Shantiniketan began as Santiniketan Asram, a meditation centre founded and endowed in 1863 by Maharshi Debendranath Rabindranath Tagore, in turn, established the Brahma Vidyalaya (school) and in 1901 another open-air laboratory school. Shantiniketan- Shanti meaning peace and Niketan meaning place or abode was begun by Rabindranath Tagore and funded partly privately and partly by the Government of India. It was not only at Shantiniketan that the aristocratic folk example in architecture was displayed. It is a recurring theme in India and, indeed, in much of the world. Architects such as Walter Builey Giffin sought inspiration in the example in designing for the Raja of Mahmudabad in the 1930s (Weirick, 1988).



Fig. Sculpture of  
Ramkingor Beij  
Source: Google image



Fig. Class under the tree



The concept of Shantiniketan as a physical and intellectual institution in a congruent relationship with nature has had, however, a low-key influence on Indian educational philosophies ever since. This concern is world-wide and not tied to any nationalism. In many ways it reflects the Gandhian spirits. A beautiful garden was laid out on all sides of the house. The top-layer of gritty dry soil was removed and filled with rich soil brought from outside. Trees were planted for fruit and shade. Change in the environment had begun.



Fig. Class under the tree

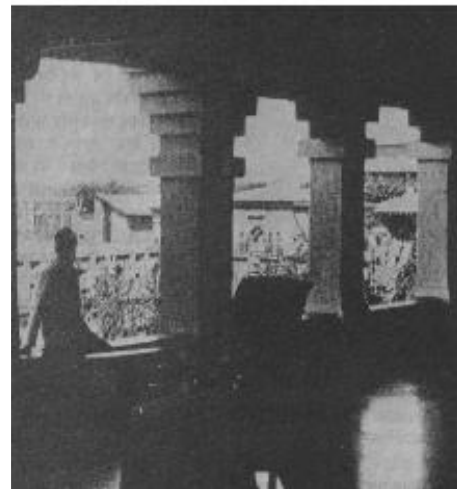


Fig. Corridor of the old building

Source: Google image

Rabindranath's choice of Santiniketan for his school was definitely because of its environment.

In "My School", he has written: "I selected a beautiful place, far away from the contamination of town life, for I myself, in my young days, was brought up in that town in the heart of India, Calcutta, and all the time I had a sort of homesickness for some distant lane somewhere, where my heart, my soul, could have its true emancipation... I knew that the mind had its hunger for the ministrations of nature, mother-nature, and so I selected this spot where the sky is unobstructed to the verge of the horizon. There the mind could have its fearless freedom to create its own dreams and the seasons could come with all their colors and movements and beauty in to the very heart of the human dwelling."

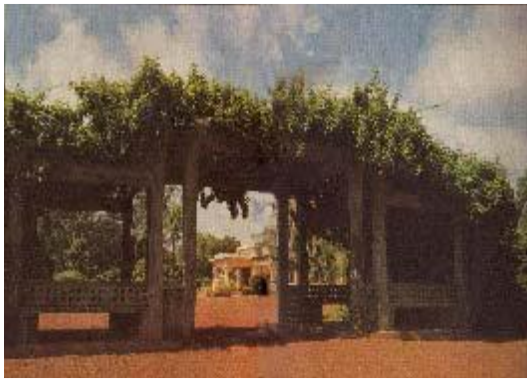


Fig.6.4.e. Entrance to the garden



Fig.6.4.f. Raised stage

Source: Google image

However, although the outskirts have developed and altered, the main campus or core area of the asrama has undergone comparatively lesser change and retains the quiet, picturesque, sylvan atmosphere that gave Santiniketan its distinctive charm. Classes even to this day are held under the trees. The first day of rains is still celebrated with an outing, barefoot and sans umbrellas. The spirit of Rabindranath lives on in Santiniketan;

It was always the objective in Santiniketan that learning would be a part of life's natural growth. The rest step towards this objective was to establish in the child a sense of oneness with nature.

### **PROJECT FEATURES:**

- Explains the Tagore's philosophy of art.
- It shows how art follows nature through the relationship with the forms and nature.
- It's a great example of nature and human relationships.
- This university is also a great example for outdoor and indoor class

### 4.2.3 CLARK ART INSTITUTE

Architect: **Tadao Ando Architect & Associates**

Landscape Architects: **Reed Hilderbrand Associates**

Location: **Williamstown, Massachusetts**

Built area: **141317 sq-ft**

Site area: **140-acre**

Material: **Incorporate glass and granite, glass**

Ando's design reduces the overall "footprint" of the buildings above ground, providing better recreational access to the surrounding land and improving the landscape that surrounds the buildings, drives, and parking areas. The design will unify the existing buildings and reorient them to the natural landscape, emphasizing the Clark's unique art-in-nature experience and continuing the Institute's tradition of preserving its 140-acre site.



Fig: Master plan

source: Google image



At the heart of the site will be a new, one-and-a-half acre reflecting pool which will be visible from all three buildings and provide a central, unifying point for the whole campus. The four-inch deep pool will be a cool spot for visitors in the summer, and in the winter will be frozen for ice skating, adding another outdoor activity for the community.



Source: Google image

The Ando building will be a two-story rectangular structure of glass, with an outdoor terrace overlooking the new reflecting pool, and below grade courtyards. Located to the northwest of the Clark's original white marble building, the building will incorporate glass and granite, and will be open to views of the landscape on all floors.



The new galleries will feature natural light and higher ceilings to accommodate the large-scale works of arts, such as historical paintings, that it has been difficult to exhibit previously. Visitors will enter the pavilion from a path set along a stone wall, which will both direct them clearly to

the entrance and build anticipation for the views of the campus that will be revealed as they approach.



Source: Google image

Landscape architects Reed Hilderbrand Associates' approach to the project has taken into account the cultural history of the site as well as its views, character, and wetlands. The plan for the landscape portion of the project will enable the Clark to continue to manage the woodlands and fields for diversity and augment the site's beauty and pristine qualities.

### **PROJECT FEATURES:**

- At the center there is a pool which creating a different image from the other institutes.
- Two storied regular structure of glass has been used
- A good example art institute in the case of creating relationship between landscape and glass and granite.
- Direct open views toward landscape.
- Higher ceiling for accommodate large scale works and a good features of natural light.

## Chapter 05

### PROGRAM ANALYSIS AND DEVELOPMENT

#### 5.1 Program Analysis

##### Administrative Section

Chairman's room [attached toilet]	600	sft
Deputy directors room	300	sft
Conference room	700	sft
General office	1075	sft
Lobby and lounge	700	sft
Official resource room	170	sft
store	100	sft
Toilets	280	sft
Total	3925	sft
Service & circulation [10%]	393	sft
Total	4318	sft

##### Academic Section

Activity type	No. of activity	No. of user	Sq-ft per activity	Total Sq-ft
Studio	05	16	800	4000
Teachers' room	01		---	450
Dept. head room	01		---	250
Dept. office	01		---	190
Display area				1000
total				5890
Service & circulation [30%]				1767
Total				7657

**Graphic Design department**

Activity type	No. of activity	No. of user	Sq-ft per activity	Total Sq-ft
Studio	05	16	800	4000
Computer lab	01	16	400	400
Teachers' room	01		450	450
Dept. head room	01			250
Dept. office	01			190
Total				5290
Service & circulation [30%]				1587
Total				6877

**Oriental art department**

Activity type	No. of activity	No. of user	Sq-ft per activity	Total Sq-ft
Studio	05	16	800	4000
Teachers' room	01		450	450
Dept. head room	01			250
Dept. office	01			190
Display Area				1000
Total				5890
Service & circulation [30%]				1767
Total				7657

**Sculpture Department**

Activity type	No. of activity	No. of user	Sq-ft per activity	Total Sq-ft
Studio	02	10	800	1600
Teachers' room	01		450	450
Dept. head room	01			250
Dept. office	01			190
store	02			700
Total				3190
Service & circulation [30%]				975
Total				4147

**Ceramic Department**

Activity type	No. of activity	No. of user	Sq-ft per activity	Total Sq-ft
Studio	04	16	800	3200
Teachers' room	01		450	450
Dept. head room	01			250
Dept. office	01			190
store	02			700
furnace	01			470
total				5260
Service & circulation [30%]				1578
Total				6838

**Print Making Department**

Activity type	No. of activity	No. of user	Sq-ft per activity	Total Sq-ft
Studio	05	16	800	4000
Teachers' room	01		450	450
Dept. head room	01			250
Dept. office	01			190
Total				4890
Service & circulation [30%]				1467
Total				6357

**Crafts Department**

Activity type	No. of activity	No. of user	Sq-ft per activity	Total Sq-ft
Studio	05	16	800	4000
Teachers' room	01		450	450
Dept. head room	01			250
Dept. office	01			190
Common Workshop	01			2000
total				6890
Service & circulation [30%]				2067
Total				8957

**Exhibition gallery**

Lobby, lounge, cloak room, reception counter.	1000	sft
Office and workroom	600	sft
Temporary exhibition	2630	sft
Collection Storage	650	sft
Toilets	170	sft
Total	5050	sft
Service & circulation [30%]	1515	sft
Total	6565	sft

**Cafeteria**

Student dining	2300	sft
Toilet & washroom	210	sft
kitchen	390	sft
store	120	sft
stationery	160	sft
pantry	235	sft
Coffee shop	160	sft
Total	3575	sft
Service & circulation [30%]	1073	sft
Total	4648	sft

**Multi-purpose hall** for 200 students: 3000 sft

**Library:** 5000 sft

**Theory classrooms:**  $6 \times 750 = 4500$  sft

**Art History Lecture room:**  $2 \times 100 = 200$  sft

**Students' common room:** 1000 sft

**Girls' common room:** 500 sft

**Toilets:** 1350 sft

**Parking:** (10 cars): 1200 sft

**Total built area: 80771 sft**

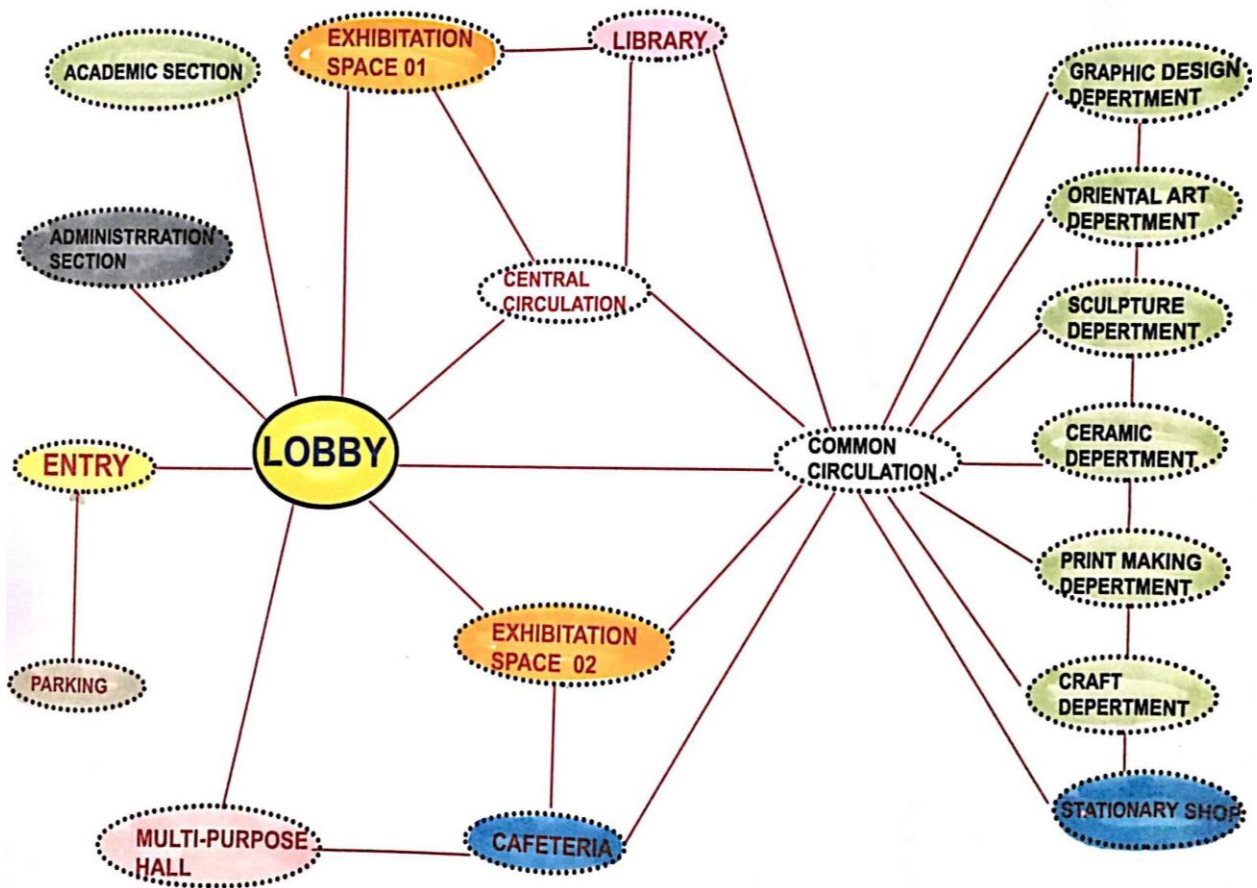
## 5.2 Program Development

### Descriptive profiles of major functions

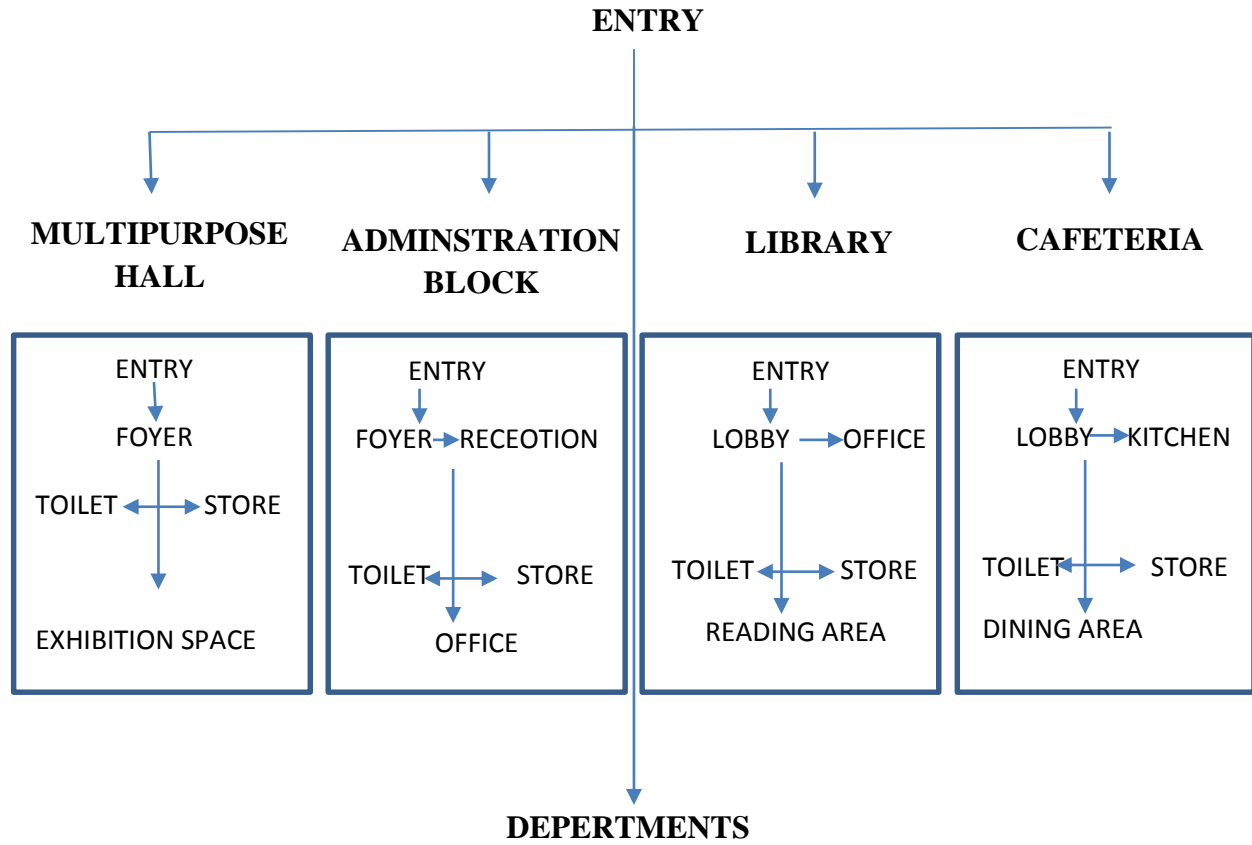
- **Library:** Library is the central function of the whole faculty. Students will come here to gain knowledge to share knowledge. This Function should be accessible from all other functions. It should have universal access and should be welcoming to all.
- **Administration Block:** This function should 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 out door. Do installation projects and sculptures. Others can come and enjoy these creations, be inspired and make new creation.
- **Open large space:** Art institute requires dramatic spaces that will allow students to be inspired and work. Any institution should have well landscaped spaces, large spaces where students can gather and make conversations. As universities learning happens more from student to student interaction rather than from student teacher relationship.

• **Multipurpose Hall:** Multi-purpose hall is a must for art institute where students can welcome everyone from all discipline to come view their work. Also different cultural activities can take place in these halls.

**5.2.1 Function flow Diagram**







### 5.2.2 Functional Relationship with in the Departments

In this section part the relationship and circulation flow between different functions are discussed diagrammatically.

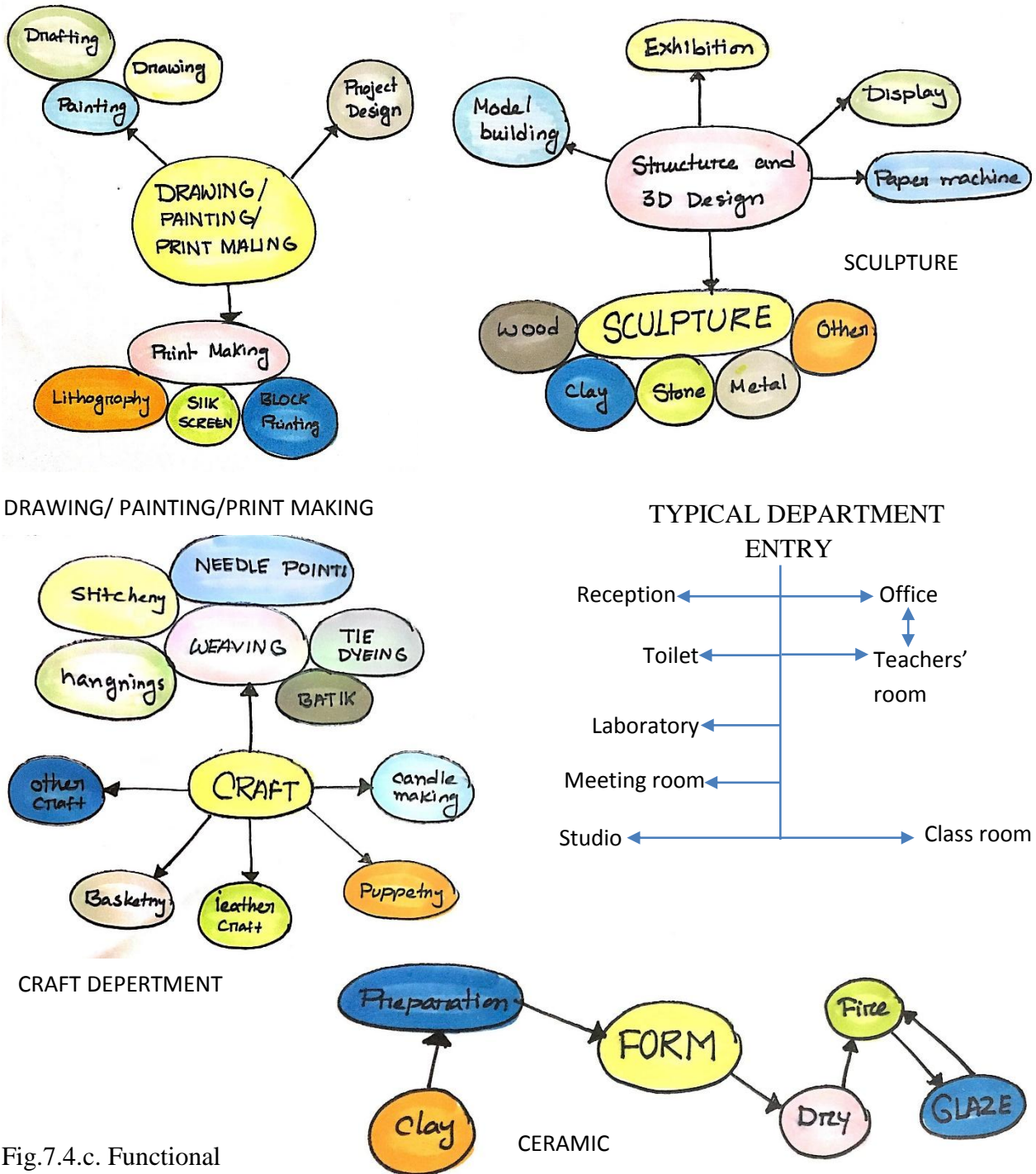


Fig.7.4.c. Functional relationship within the Faculty

### 5.2.3 Other Considerations

While designing other than the program and site forces there are many other factors that needs to be taken into account. There are different types of function which require different kind of attention. Some of these functions are discussed below.

#### For Handicap Users

Where possible all new theater or lecture hall construction shall have ramped aisles (no greater than 1:12 ratio) with no step (sight lines should be considered). If this is not possible, accessible and level cross aisles between seating sections shall be provided with minimum width of 7'6".

The placement of seating areas for the physically disabled should not block routes used in case of emergency.

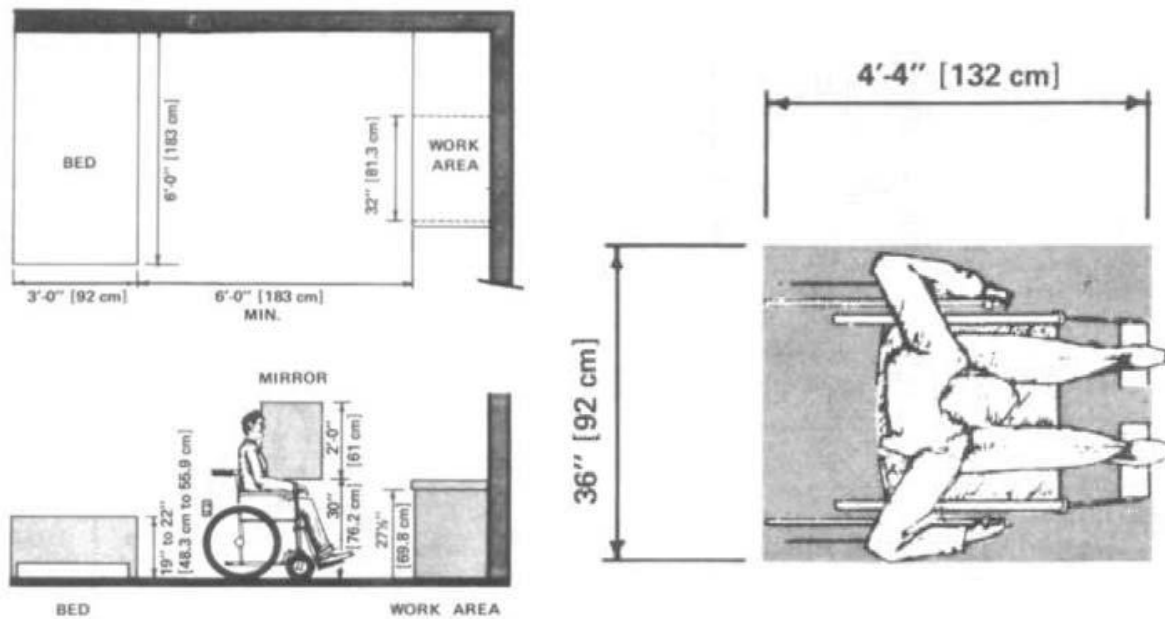


Fig.8.1.a. Different handicap information

Lecture halls providing xed seating and desk facilities shall provide spaces of level floor area of at least 36" width and 4'4" in length. Desk space provided in this area shall have a knee clearance of at least 32" in width and a height of 27.5". The number of desk spaces and accompanying level floor areas shall be provided.

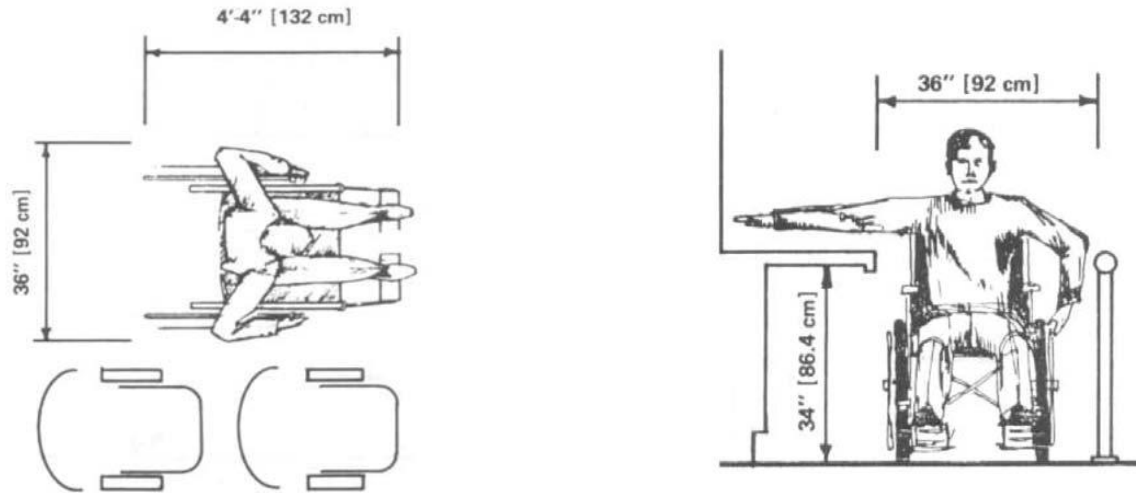
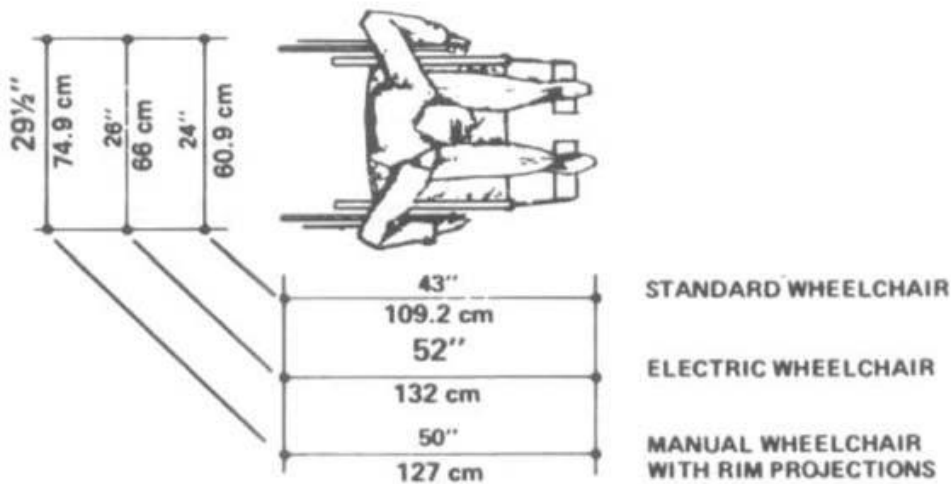


Fig. Different handicap information

**Seating space** shall be set aside for those in wheelchairs who must remain in their wheelchairs and cannot transfer to the regular seating. The number of level floor spaces of at least 36" in width and 4'4" in length to be provided.



**Food lines** of cafeterias shall employ tray slides no higher than 34” in height and where a security wall or railing runs the length of the line, the area shall be 36” at least in width for passage as measured from the outer edge of the tray slide.

**Self Service Areas** Salad bars, condiment areas, beverage dispensers, utensil, racks, and other areas where self-service is required shall provide access within the unilateral vertical reach range of 20” to 48”.

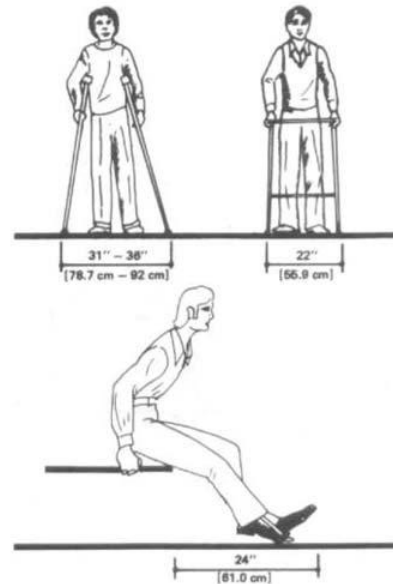
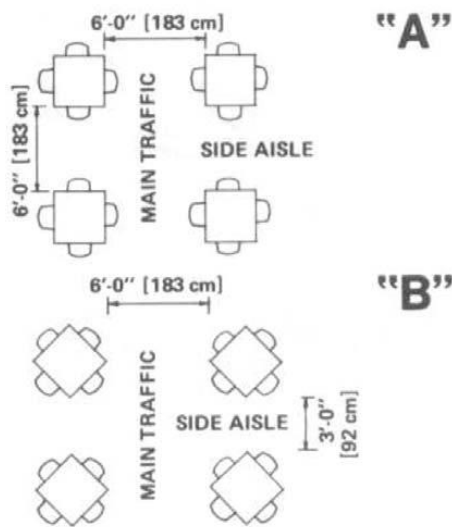


Fig. Dining Area

Tables shall be provided within the dining areas which provide a knee clearance of at least 27.5” in height and 32” in width (type A). Pedestal tables are not recommended because the centre post hinders wheelchair footrests. Aisle widths shall be at least 6’ (type B) as measured from table edge to table edge (or 3’ from table corner to table corner, in those areas used by persons in wheelchairs. The width of main aisles, in areas of normal traffic pedestrian flow, shall be at least 6’ to allow two wheel chairs to pass each other.

### 5.2.4 Gallery Spaces

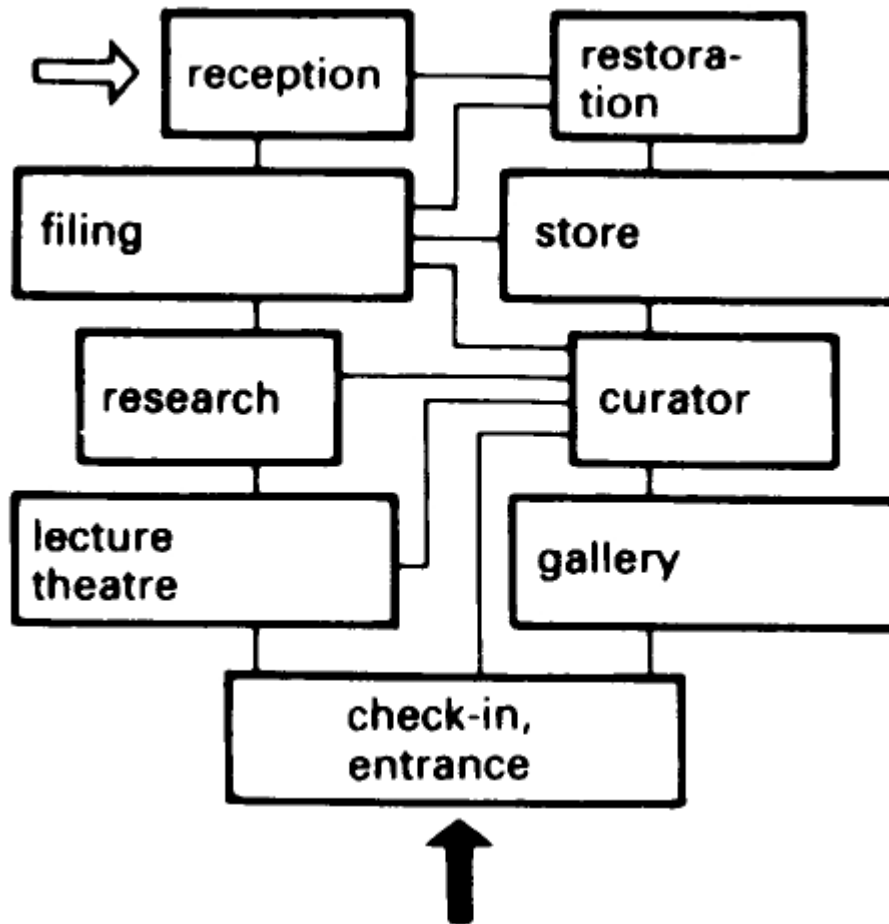


Fig. Circulation flow within the gallery

Galleries are spaces with scientific interest, the institution should provide protection against damage, theft, damp, aridity, sunlight and dust, and also show the works in the best light.

Exhibits should be displayed in such a manner that the viewers will be able to observe without any effort. This requires room to be of certain shape and especially in museum in a desirable sequence.

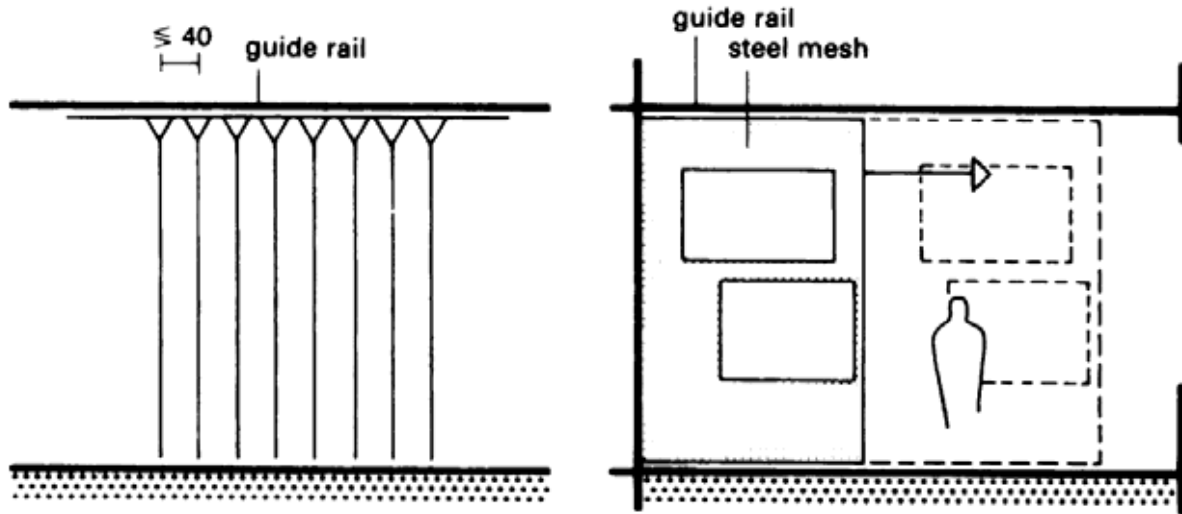


Fig. Painting store

One should accommodate one picture per wall therefore small room per picture. Lighting for these pictures are very critical and can be very subjective but one thing is clear that the light should be diffused and therefore preferably north light. If that is not possible then many other options can be tried out as discussed below:

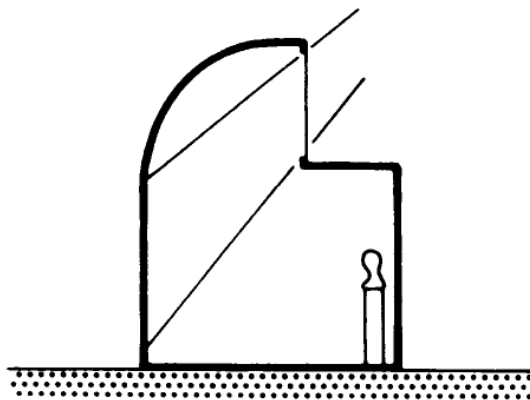


Fig. Diffused light allowed inside

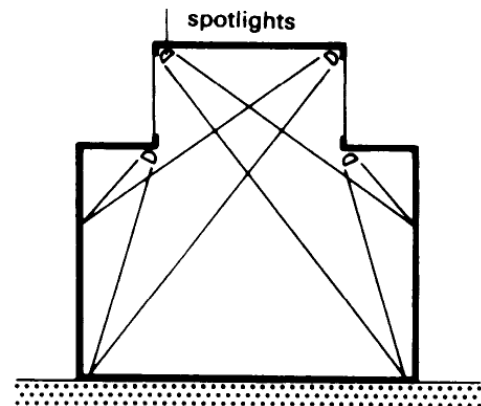
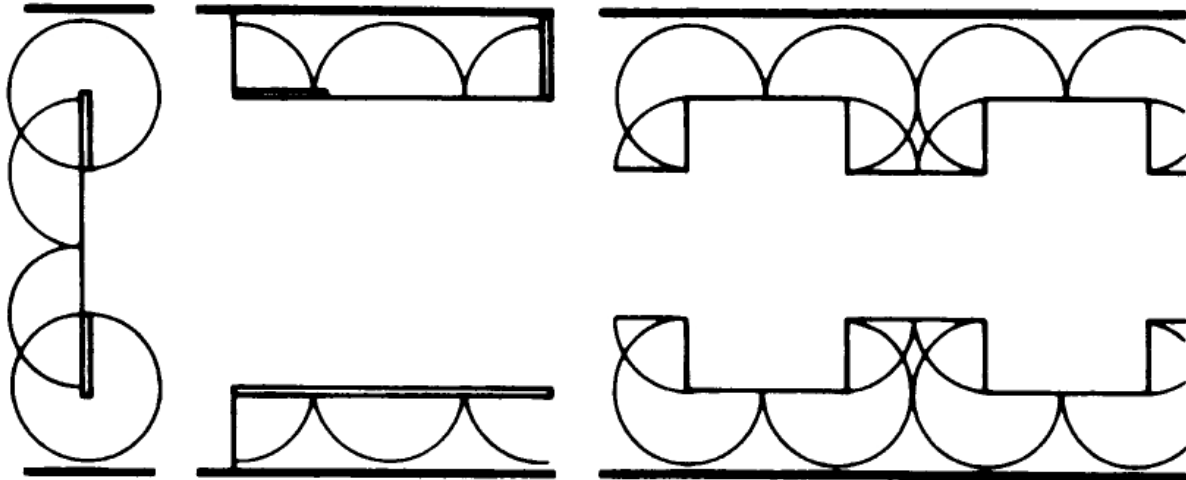


Fig. When it is impossible to get natural light, Artificial light is used

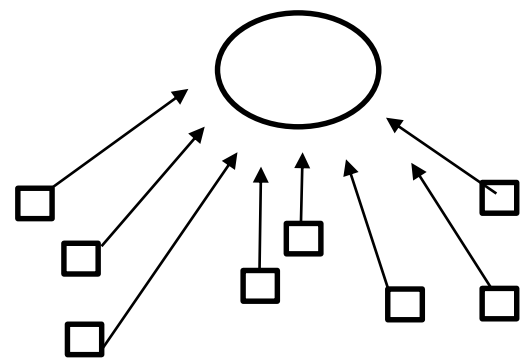


Guggenheim art gallery by Frank Lloyd Wright is a good example of an art gallery. It has a ramp that connects all the floors. To view the exhibit one has to go to the top floor by an elevator and come down gradually using the ramp. Their view is not interrupted in this process.

### 5.3 STANDARD'S ANALYSIS

#### Tools for paintings:

1. Can vas
2. Easels
3. Donkey
4. Drawing table
5. Cabinet
6. Stage for models

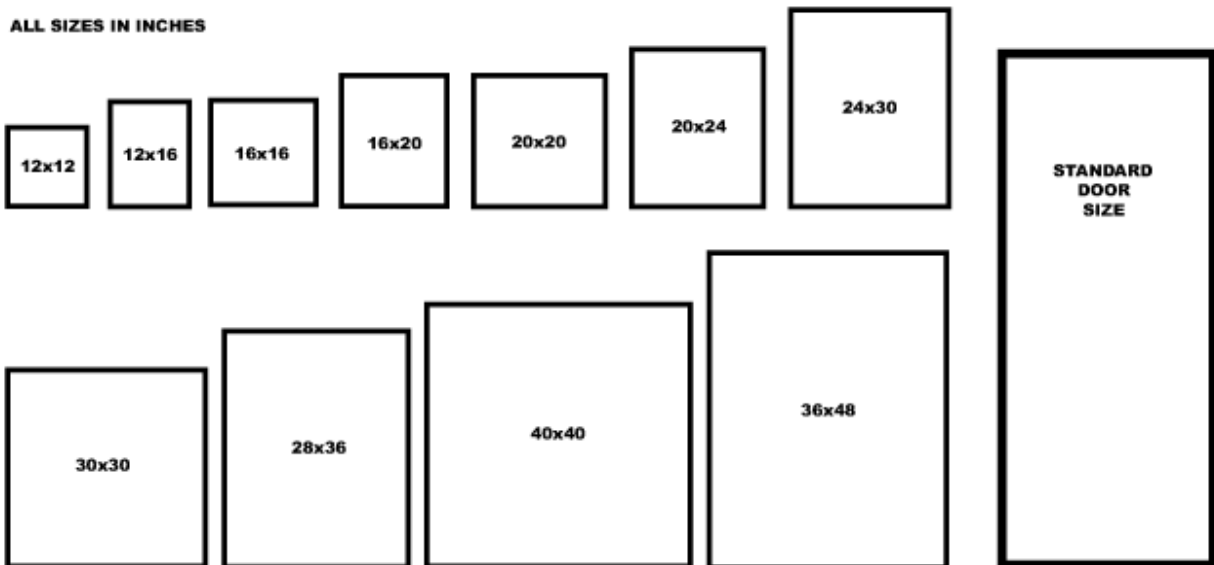




**Canvas:**

Different sizes of canvases are shown there.

**ALL SIZES IN INCHES**



**Easels:**

- Maximum height: 60".
- Will hold canvases up to 38" high.
- Base width/depth: 26" x 26".
- Adjusts for sitting or standing.



**Donkey:**

- Maximum canvas height: 27".
- Full height: 52".
- Bench height: 18".
- Bench width: 24"
- Total length: 4'



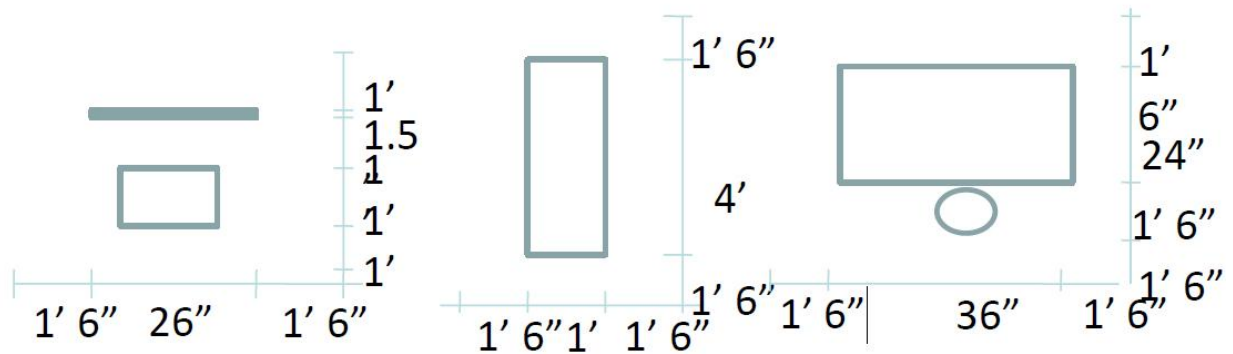
DONKEY

**Drawing table:**

- Top Surface: 24" x 36"
- Finger Touch Adjustable Angle Top
- Top Angle adjusts to 45 degrees
- 2 Side Trays for Paints, Brushes, Pens, and Other Accessories
- Slide-up Pencil Tray
- Overall Dimensions: 40"W x 26"D x 30.75"H
- Main Surface: 35.5" W x 24"D
- Tempered Blue Safety Glass
- Top Angle Adjustment up to 70 Degrees
- 3 Plastic Molded Slide out Drawers for Storage
- Can be used as a Light Table



**Arrangements for Painting Classes:**

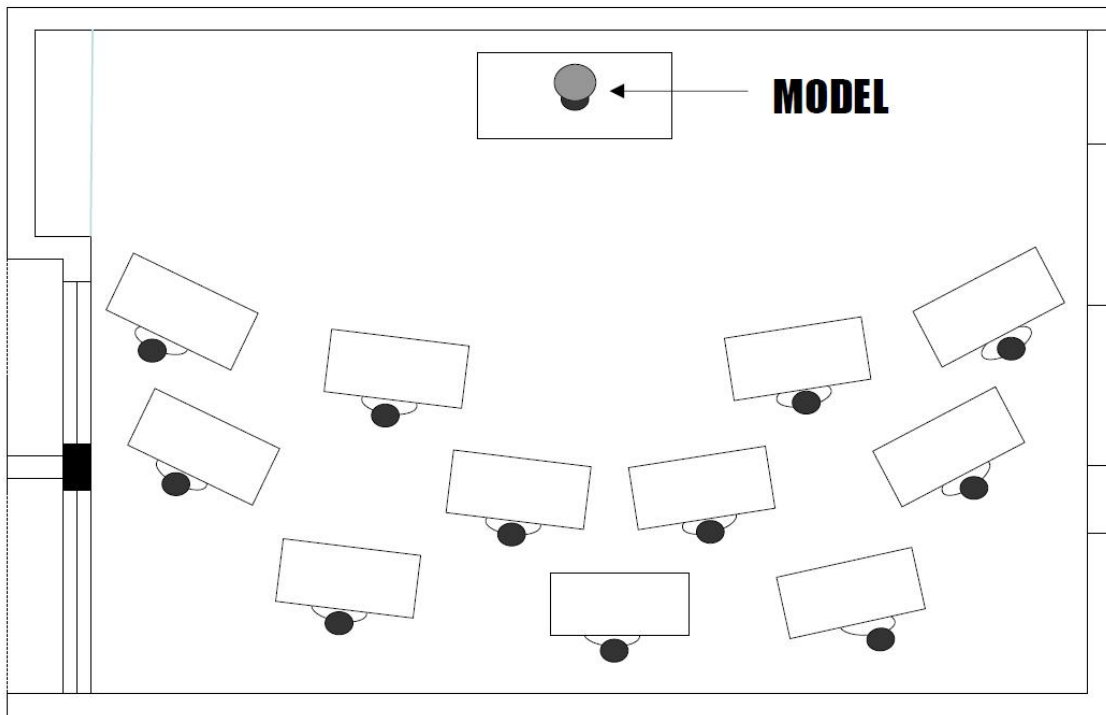


**EASEL – 16' 4" sqft for each student**

**DONKEY- 21 sqft for each student**

**Drawing table=39 sqft for each student**

▪ **Arrangements for showing models in classes:**



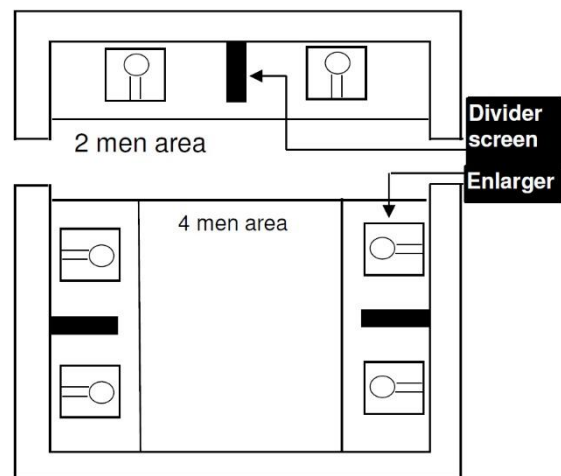
**Graphic Design:**

The general area used for graphics can be typical studio space. Like drawing and painting Studio natural north light is also desirable in graphic design studio.

The major equipment of Graphic design studio is drafting tables and tools. Photographic laboratory should be convenient to the graphic design studios.

The photo tab encompasses all activities of film processing. Film processing consists of loading, drying trimming and mounting. It starts with film loading, which takes place in totally dark cubicles. The monochromatic film processing dark room is used with safe lights, but color film processing requires a separate darkroom with total dark rooms require fight trap entrances.

Room surfaces in the processing area should be nonporous, easily cleaned and clinical resistant. The finishing work areas need not a particularly specialized space. In fact except for the storage of some special equipment.



**Arrangements for Graphic Design Class**

**Print Making:**

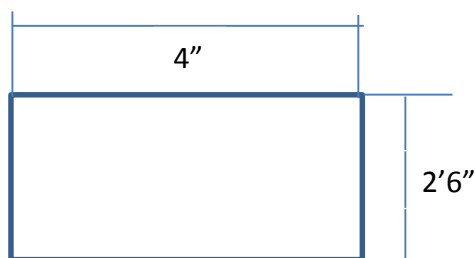
Printmaking has different processes such as wood and linoleum block printing, etching, Lithography and silkscreen printing. Toxic chemical are used in etching and silk screen Processes and they should be used away from other activities for safety. An acid



room is Desirable. Storage area with secures provisions for acid storage. Surface should be washable, acid resistant impervious floors such as treated concrete or quarry tiles are very desirable imprint making area. Major item of equipment includes printing presses, block printing presses, drawing tables, paper cutters, paper storage cabinets, chair and tools, display easels, work tables with surfaces for cutting drying racks for prints, slid projector with screen etc.

**Print size:** 22" x 35"

- **Phenolic plate:** 1/2" thick", 23 5/8" x 36"
- **Felt:** 22 1/2" x 36" x 1/4" Gray Cushion Blanket
- **Upper roll:** 4.25" diameter, 22.75" long (solid steel)
- **Lower roll:** 3" diameter, 22.75" long (solid steel)
- **Working height:** 35" with stand
- **Base dimensions:** 26" x 33" (width does not include turning wheel)
- Total clearance around the machine is 2' per side.



### Sculpture:

- Clay sculpture welding or woodcarving can utilize a common area.
- Major items of Equipment include floor and table sculpture stands, several sets of hand chisels grinding Buffer arbor, welding equipment, a heavy anvil, workbenches and stools etc.
- Built to handle heavy work, this steel floor sculpture stand has an adjustable height of 39-1/2" to 44".
- The base of this unit is 29" wide and connected to the adjustable center shaft is a 12" square wood top.
- 



### Ceramics:

Ceramic activities may be conducted within the common area. This includes work areas for designing, forming and glazing. However, kilns that generate a great amount of heat should be separated from the general work area. Working with clay can be dusty and where and where possible, should be separated from other craft works. Room surface should be non-porous and easily cleaned. Correct operation of the kilns is crucial and should be under the visual control of a supervisor. Outside covered workspace is desirable in moderate climates. This is especially true for high heat generating kilns, which can be built out doors. Major items of equipment include wedging boards, kiln carts, kilns. Portable clay storage cabinets, drying cabinets, potter's wheels, worktable with metal tops, spray booths etc. 16" x 18" x 17" (2.83 cubic foot) firing chamber capacity.





## Chapter 06 DESIGN DEVELOPMENT

### 6.1 Introduction

After site analysis and program analysis, the design was initiated in parallel. Design being a process which requires continuous development and relating back and forth with contexts in site, program and other phenomenon to be considered. In this chapter the initiation of the design, to more concrete plans and the final designs.

### 6.2 Initial Ideas



Fig: Conceptual ideas

The initial idea was to create a space in between the nature and human. Interaction space in every corner of this projects. Initial idea had been generated through some space ideas.



Exhibition space

Main entrance

Academic block



Sculpture studio

Painting studio

Fig: Initial ideas in sketches.

Source: Uniza 2026

In plan the north south oriental vertical lines led the entire project. As it's an institutional project, the directions, ventilation and openings needed to be solved more carefully. The existing water body, trees and green areas needed to be merge with a rhythm.

Exhibition space needed to be connected with nature, which created a sculpture garden. Main entrance needed to be grand and open specious and welcoming. Academic blocks needed to be define and bold, which created a difference between private and public space. Sculpture studio needed to be double height, where student can explore more and created their imagination more widely and in bigger scale. Painting studio needed to be open and directly connected to the outdoor space.



### 6.3 Concept Generation

Concept generated from the idea of incorporating nature with built form. By creating both visual and psychological connection with nature the building blocks need to be designed. Connections and relations were two key points of the project.

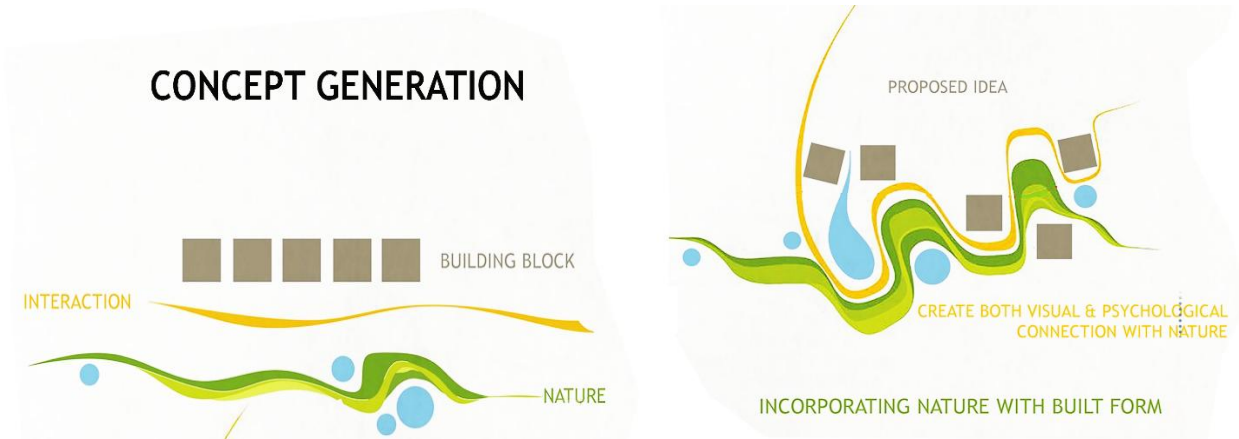


Fig: Concept

### 6.4 Form Generation

Considering the north south the form had been generated. Class rooms, studios, library, faculty rooms, library, general offices and exhibition spaces were north south oriented for best light and ventilations. As the site is in the Rajshahi the west part of Bangladesh, the west façade treatment was a major issue. Perforated wall had been designed for west façade treatment and also for giving a pattern light in some spaces and created a light and shadow ambience.

From all the departments, exhibition space had designed in a unique way to give a different looks and make it defined. Super roof structure designed only on the roof of exhibitions space to give an identical looks and to create an open column free space for the big sculptures.

Structural elements designed in such way that the outlooks would give frame to the students for painting or making creative stuffs. The façade of the departmental buildings were designed with solid walls to show boldness and strong motive.

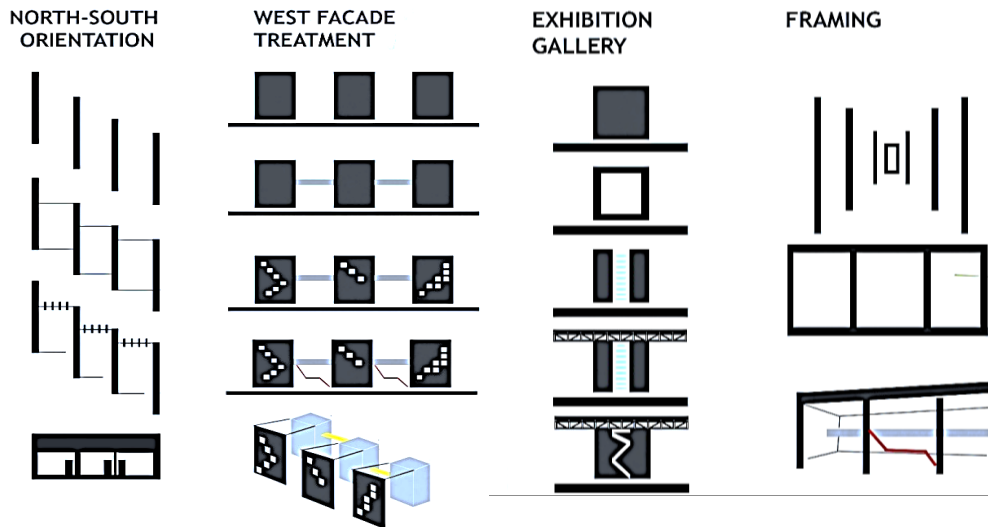


Fig: Form generations

### 6.4.1 Organizational principle for the programs

Turning to the organizational principle of the program that the building complex houses, most of which was derived from the initial requirements of small classrooms, small student- teacher ratio. And the bubble diagrams depict the schematic layout of the initial plans and consequently the final ones.

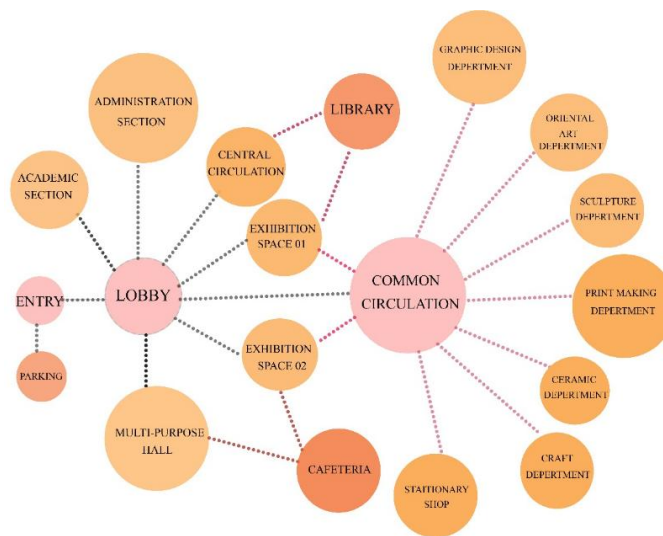


Fig: The Initial Schematic layout

The thick (pink) spots are at the entry point and in the center of the arrangement, surrounded by functional forms and studio or classrooms (light orange) etc. these are arranged as such that programs like library or coffee falls between programmatic zones like faculty and administrative blocks and the thick spots. Or in between the studios.

### 6.4.2 The initial zoning

Here the programmes are zoned in three divisions, i.e. Public, semi public and private. Public zone covers café, exhibition space, toilet, lobby, sculpture garden. Semi-public zone covers library, conference hall, seminar hall, computer lab and private zone covers studios, faculty rooms, admin, teacher’s café, lecture room.

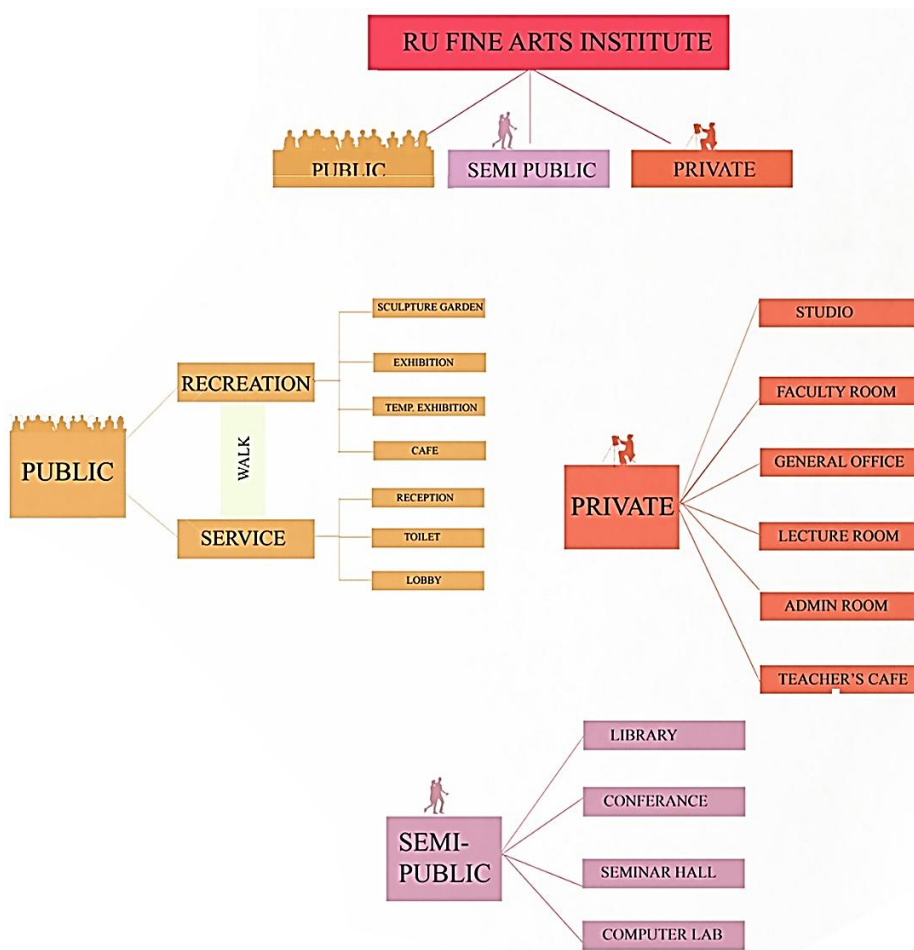


Fig: Initial zoning

### 6.4.3 Considerations for the studio

Three studio typologies are designed. I.e. type (a) for lecture hall and graphic design studio, type (b) for painting and drafting studio and type (c) for sculpture studio. Full height window are designed for the painting and drafting studio. In type (b) vent window are designed for ventilation. In type (c) double height space are designed for making big sculpture.

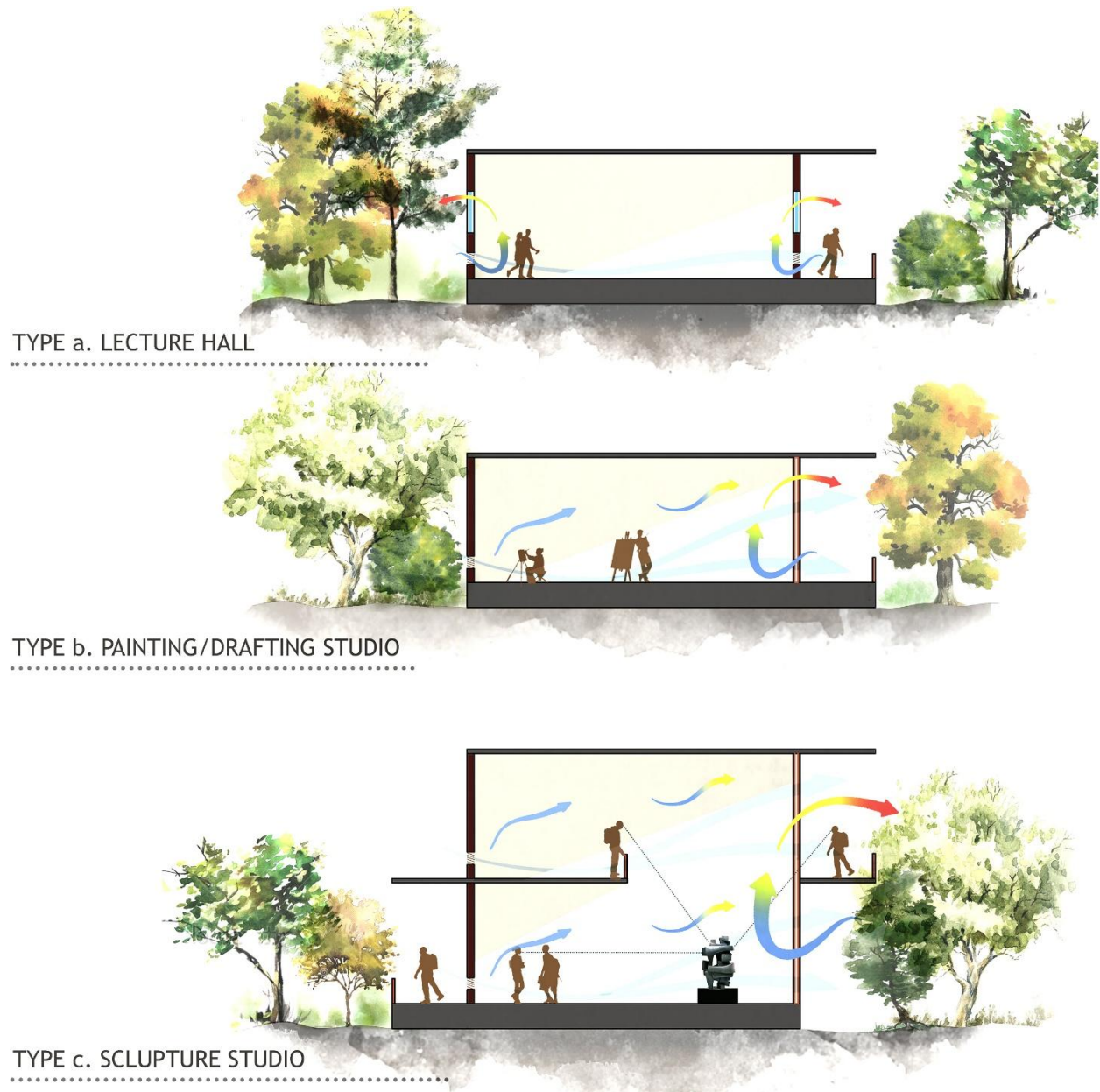


Fig: Studio typologies

### 6.4.4 Generating master plan with supporting elements

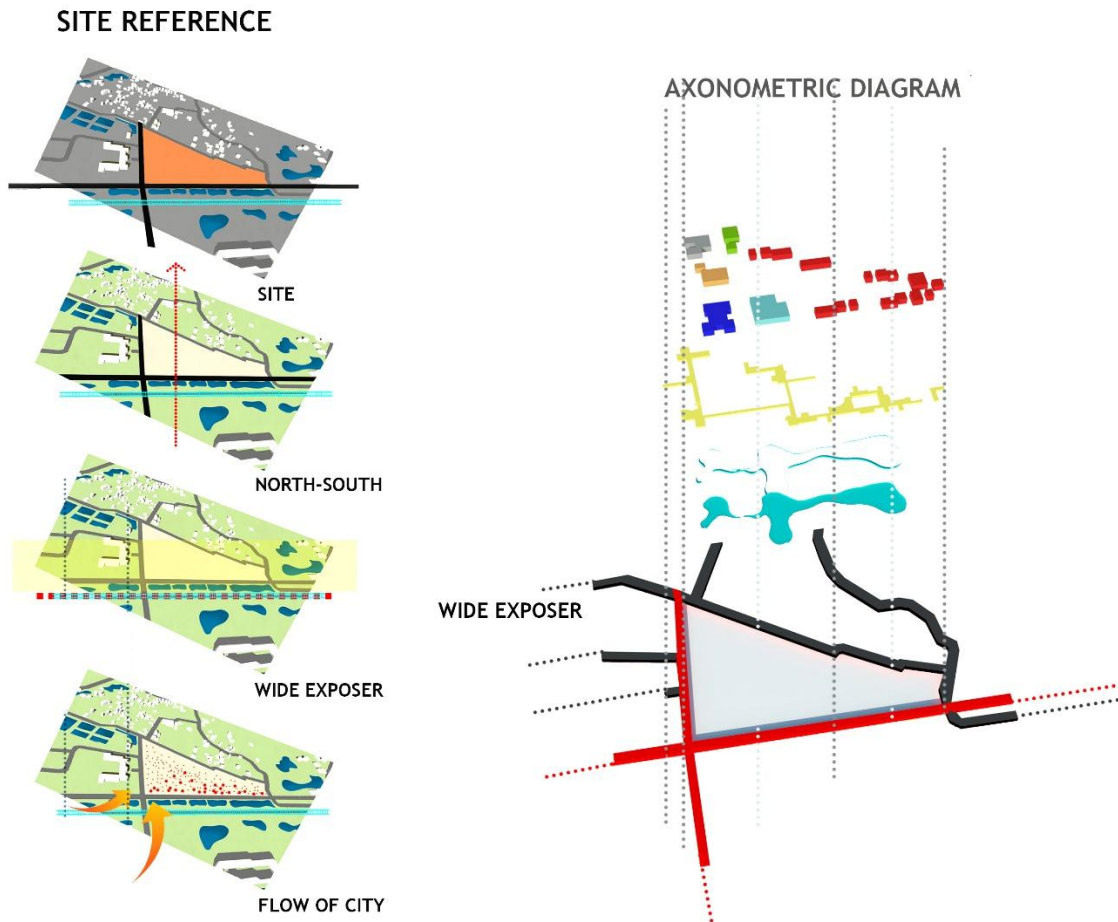


Fig: Site reference and axonometric diagram

In the fig site reference, flow of city and wide exposers shows the importance of the nodes and the vista. Wide exposers help in designing the sculpter garden and the flow of city helps to locate public functions. In the axonometric diagram, the main roads are defined with red color. And the water body with blue and yellow is the circulations.

in diagram orange color is the public function which will serve society. And the green color is for the student purposes. Red for the admin and faculty blocks.



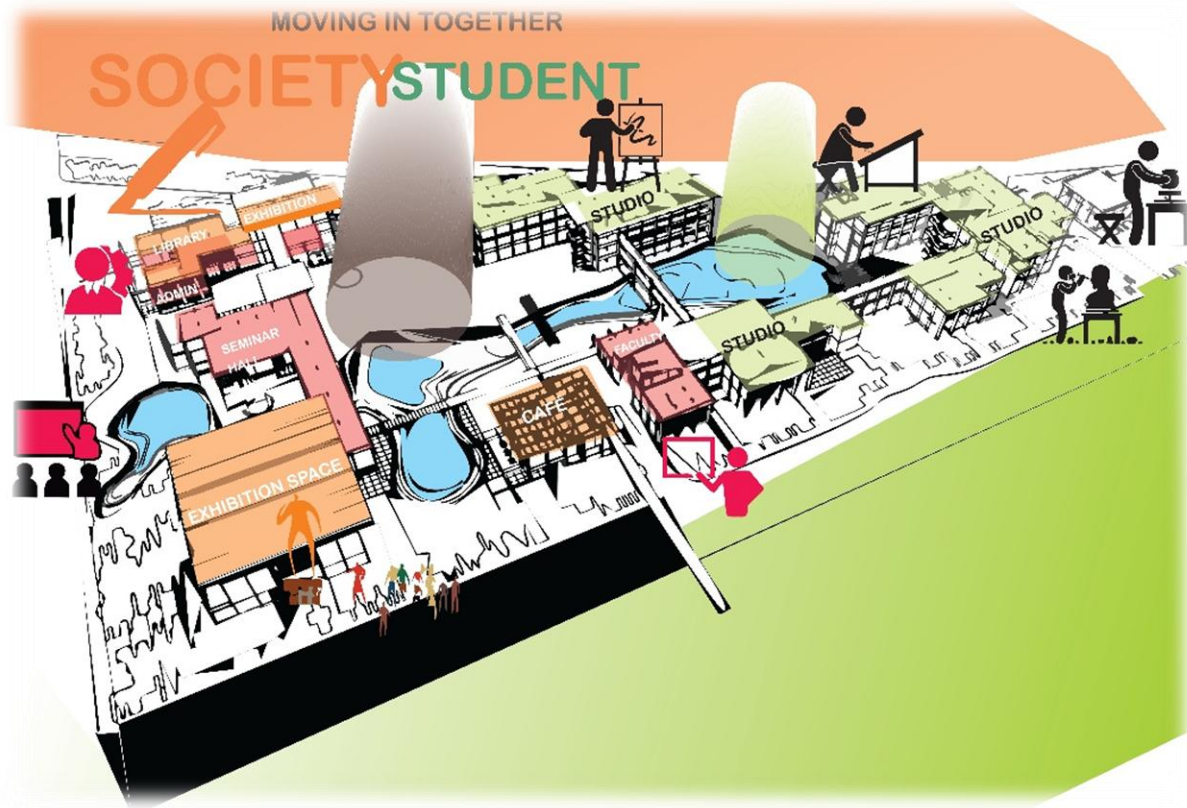


Fig: Function location diagram

### 6.4.5 Site analysis and zoning for the design demonstration:

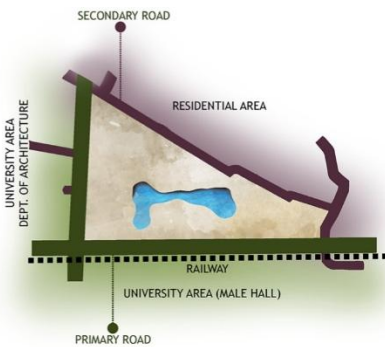


Fig: Road identifying

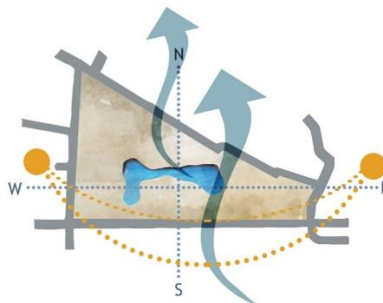


Fig: Sun- path and wind flow

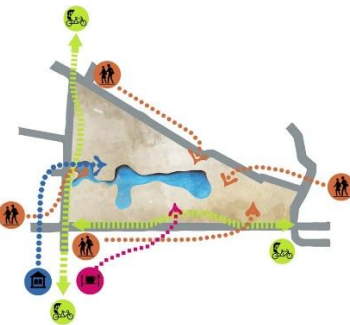


Fig: site entrance



Fig: Zoning 01

Fig; Zoning 02

In the fig, the final site findings and its uses in the final design has showed and the zoning of the programmes and indoors and outdoors activities zoning are clearly located.

### 6.5 FINAL DESIGN (Plan, Section and Details)

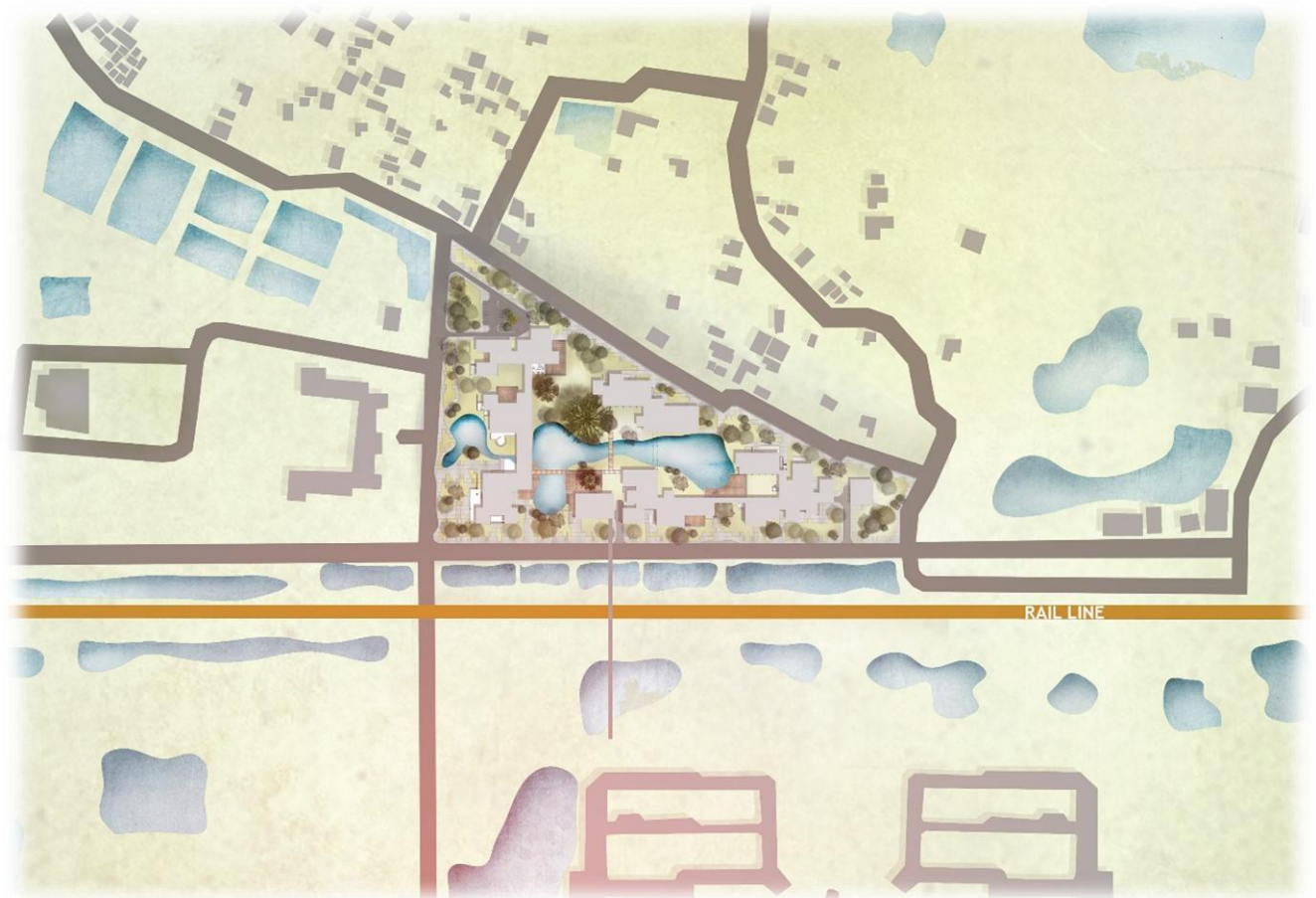


Fig: Master plan





Fig: Ground Floor Plan

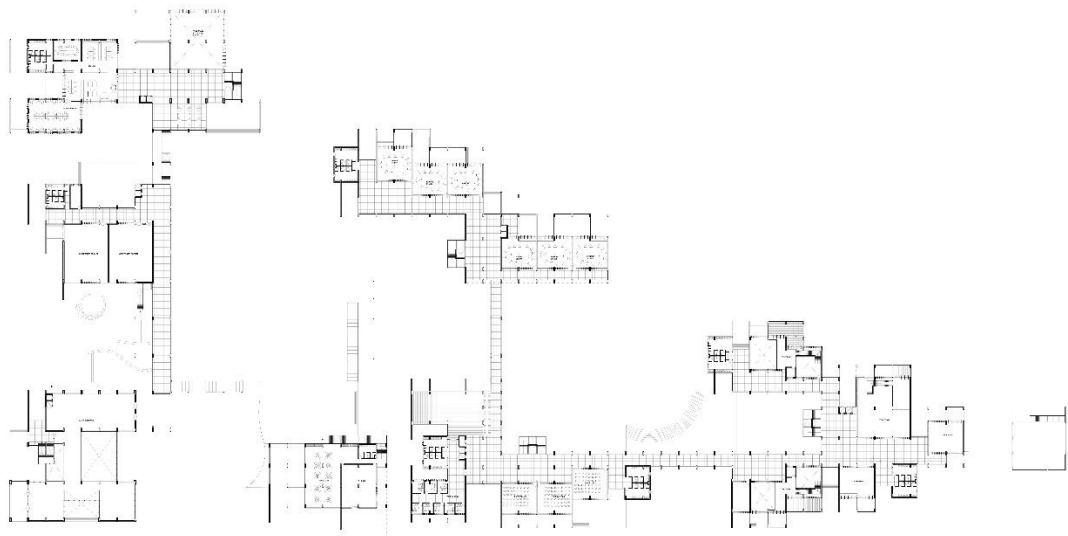


Fig: First Floor Plan

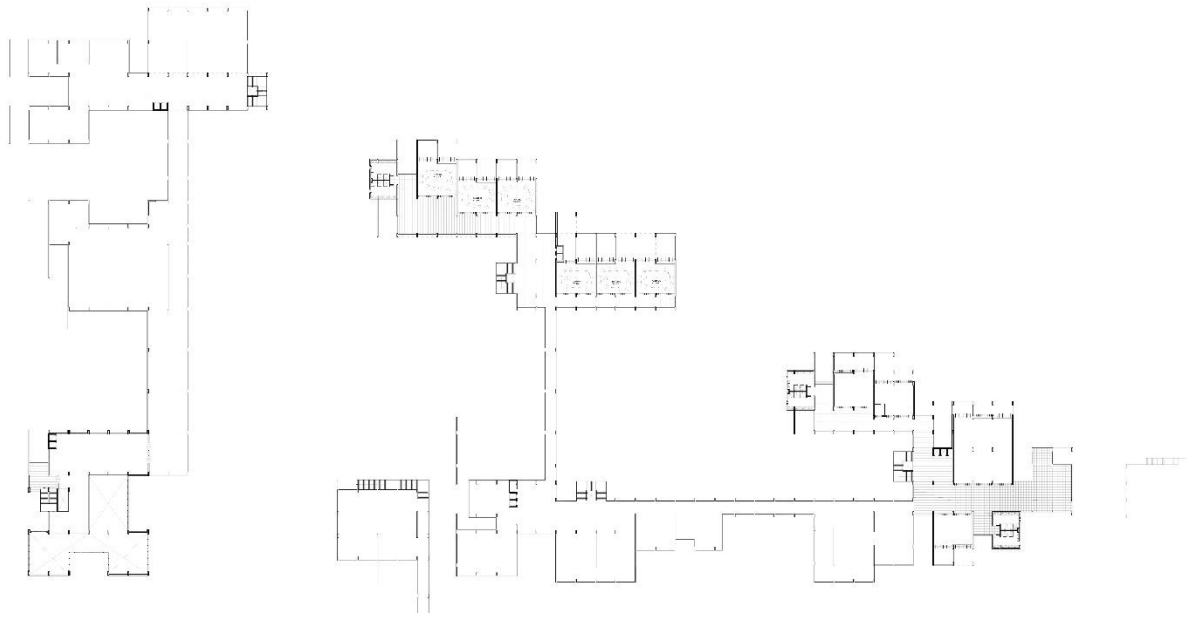


Fig: Second Floor Plan



Fig: South Elevation



Fig: West Elevation

Fig: Section AA'



Fig: Section BB'



Fig: Section CC'



Fig: Section DD'

Fig: Section EE'

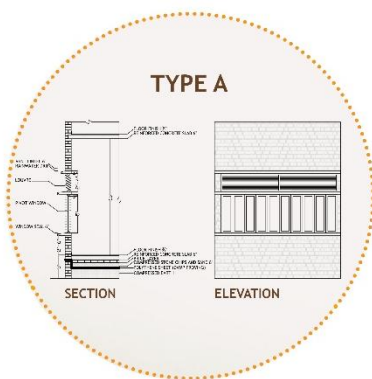


Fig: Detail 01

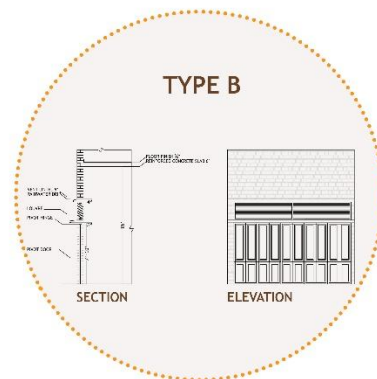


Fig: Detail 02



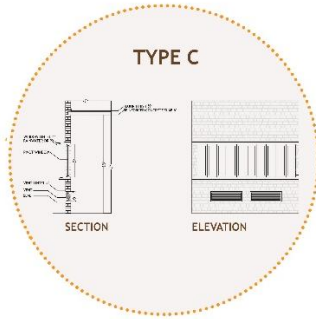


Fig: Detail 03

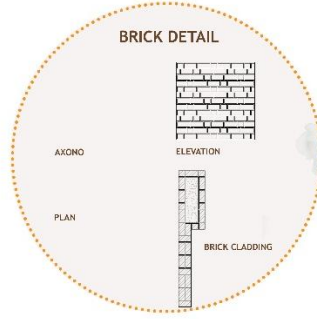


Fig: Detail 04

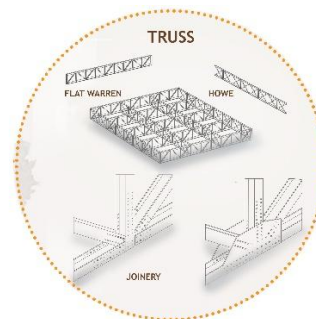


Fig: Detail 05

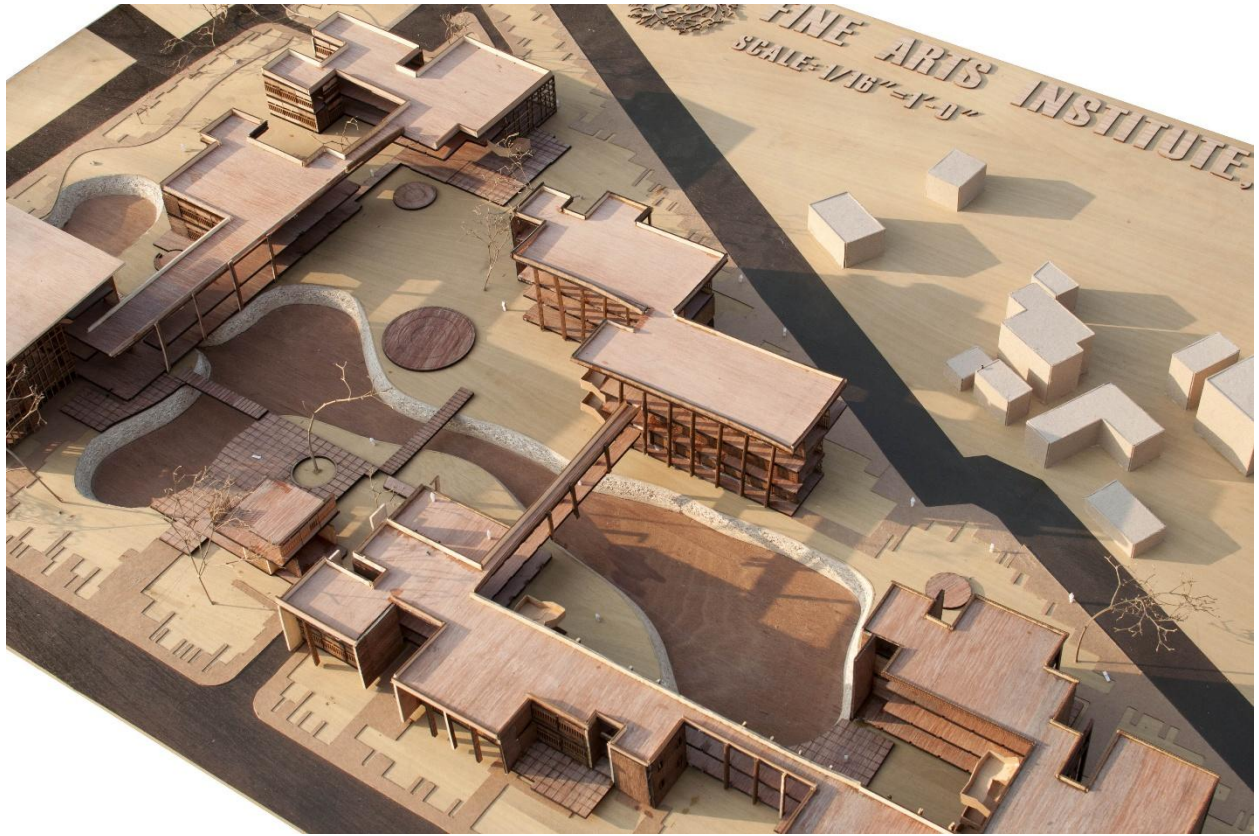
### 6.6 3D Render Images



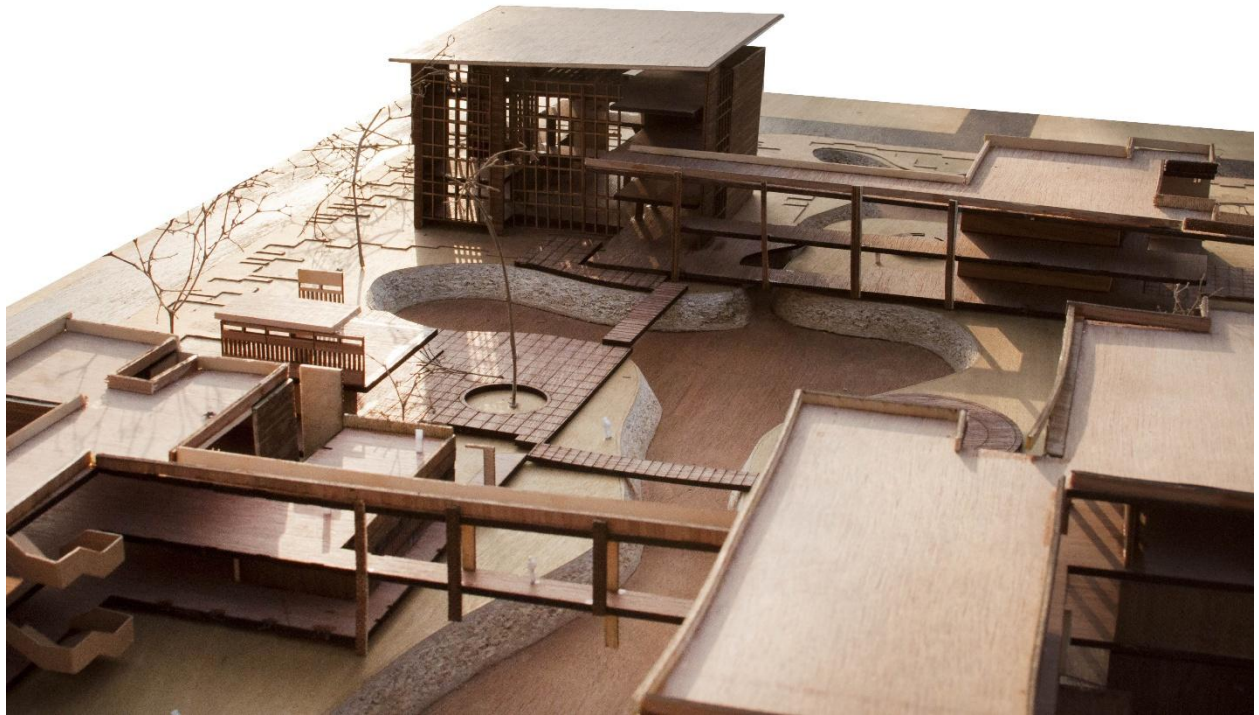
Fig: Perspectives



### 6.7 Model Images

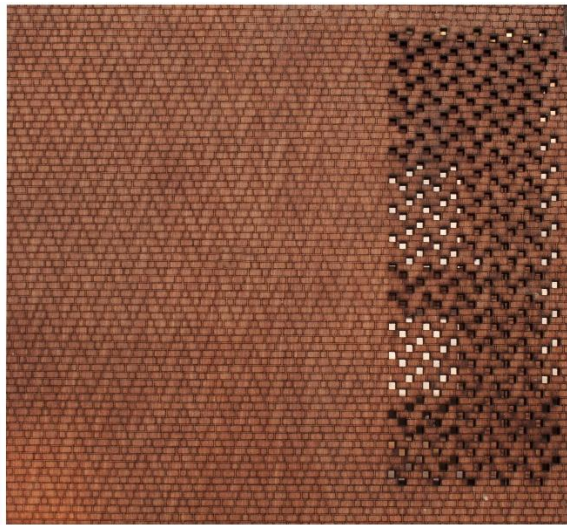












## **Chapter 07**

### **CONCLUSION**

The aim of the project was to create spaces both suitable and enjoyable to the students of Fine Arts Institute of Rajshahi University. This project was not only a thesis project for me but also a dream. I tried to see this art institute not only from the perspective of an architecture student but also from the eyes of an artist and tried to put my experiences and my knowledge about art and architecture in this project.

Five years of learning Architecture is a journey for me and I am thankful to everyone who has helped me throughout this journey.

### Bibliography

Akoh, A.D. (2014). *THEATRE, CREATIVITY AND DEMOCRATIC PRACTICE IN NIGERIA*.

Nigeria: Society of Nigeria Theatre Artists (SONA)

Retrieved from [http://www.sonta.org/picture\\_library/Sonta%20Proceedings%202014.pdf](http://www.sonta.org/picture_library/Sonta%20Proceedings%202014.pdf)

Michael T, Saler, 1999, *The Avant Garde in Interwar England: Medieval Modernism and the London Underground*. Retrieved from

<https://books.google.com.bd/books?id=0LhIgYeXcVgC&pg=PA169&lpg=PA169&dq=Institutionalization+of+Fine+Arts&source=bl&ots=MHWwZrY5m&sig=wV67->

Bhattacharya, Ashok 2002. *Banglar Chitrokola*, Pashchimbanga Bangla Academy

Ganesh, Haloi 2006, *Contemporary Art in India: The Bengal and Calcutta Region*. Retrieved from [http://www.contemporaryart-india.com/art\\_history\\_art\\_in\\_calcutta\\_bengal.php](http://www.contemporaryart-india.com/art_history_art_in_calcutta_bengal.php)

Reed, Herbert, (1982), *the Meaning Of Art*. Faber and Faber Limited

Robinson, Walter (1995). *Art History*, Byron Preiss Visual Publications, Inc

Das, Goutam (2000). *Banglay Shipa Charchar Uttaradhikar*, Book Fair

Bhattacharya, Ashok (2002). *Banglar Chitrokola*, Pashchimbanga Bangla Academy

Weirick, J, (1988), *The Griffins and modernism*, Palgrave Macmillan UK, Transition. No. 24 (Autumn 1988) <http://www.worldcat.org/title/griffins-and-modernism/oclc/27055789>

**Figure:**

figure 01: <https://mapofbangladesh.blogspot.com/2011/09/rajshahi-district.html>

figure 02:

[https://www.google.com.bd/search?q=rajshahi+map&rlz=1C1XBRQ\\_enBD643BD643&espv=2&biw=1920&bih=9111#tbm=isch&q=rajshahi+university+map&imgc=WpuNxuf7obaQEM%3A](https://www.google.com.bd/search?q=rajshahi+map&rlz=1C1XBRQ_enBD643BD643&espv=2&biw=1920&bih=9111#tbm=isch&q=rajshahi+university+map&imgc=WpuNxuf7obaQEM%3A)

Figure 03

[https://www.google.com.bd/search?q=Royal+Academy+of+Arts,+London&espv=2&rlz=1C1XBRQ\\_enBD643BD643&biw=1920&bih=9111&source=lnms&tbm=isch&sa=X&ved=0ahUKEwi6wO2ZxI\\_OAhVKtI8KHeSJAeoQ\\_AUIBigB#imgc=2bF2VzIL0gFO7M%3A](https://www.google.com.bd/search?q=Royal+Academy+of+Arts,+London&espv=2&rlz=1C1XBRQ_enBD643BD643&biw=1920&bih=9111&source=lnms&tbm=isch&sa=X&ved=0ahUKEwi6wO2ZxI_OAhVKtI8KHeSJAeoQ_AUIBigB#imgc=2bF2VzIL0gFO7M%3A)

Figure 04: <http://archimaps.tumblr.com/page/64>