

# Cultural Center

A cultural platform for interaction at Purbachal

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## Abstract

The aim of the project is to create an inviting place for all people interested in culture of Bangladesh, a space where people can explore and develop their talents and abilities. The cultural center will create an inspiring place that will give the visitors the experience and opportunities for personal display and development.

The center should be a combination of landscape and urban space. The center will be designed as a public exhibition and community building, integrating a high variety of programs and functions. The inner and outer courtyard of the building can be used as an outdoor venue for local theater and colorful festival events of our country.

Basically the cultural center will be a platform for a wide cultural concept.

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## Chapter 1

### Background of the project

- \_project brief
- \_project introduction
- \_aims and objective of the project
- \_reasons for choosing the site
- \_given program

## Project Brief

Culture is the characteristics of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts. The cultural center is a place of discovery, gatherings and exchanges for its users.

*‘Culture ... is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.’*

Tyler (British anthropologist) 1870: 1; cited by Avruch 1998: 6

*‘... the set of attitudes, values, beliefs, and behaviors shared by a group of people, but different for each individual, communicated from one generation to the next.’*

Matsumoto 1996: 16

The Culture of Bangladesh has unique history, dating back more than 2500 years ago. The land, the rivers and the lives of the common people formed a rich heritage with marked differences from neighboring regions. It has evolved over the centuries, and encompasses the cultural diversity of several groups of Bangladesh.

The culture of Bangladesh is composite and over centuries has assimilated influence of Hinduism, Jainism, Buddhism and Islam. It is manifested in various forms, including music, dance and drama; art and craft; folklores and folktales; language and literature, philosophy and religion, festivals and celebrations, as also in a distinct cuisine and culinary tradition.

Bangladesh emerged as an independent sovereign nation in 1971. It is the home of a very old and ancient civilization. Relics of old civilization and culture are writ large all over the country, some of them with worldwide significances.

Geography and history have marked Bangladesh as a distinct region and the Bangla-speaking people as a distinct community. The century old cultural traditions of Bangladesh are reflected in innumerable tangible and intangible heritages - in archaeological sites, in sculptures, in stones and terracotta, in architectures, museums, archives, libraries, classical music, songs and dance, paintings, dramas, folk arts, festivals, games as well as ethnic cultural activities. The cultural heritage has given an eminent place among the community of nations.

\_ Arts: Literature, music, dance, photography, fine arts, theatre and others.

\_Media art: Movies, Animation, comics and other computer generated arts.

\_Traditional performing arts: Different festival oriented arts, Jatra, Street play, Circus

\_Entertainment: Play, music, show, concert etc.

\_Life culture and others: Different cultural and religious festivals, Nabonno and Village festivals.

The way people celebrate life in Bangladesh is very interesting. The main aspect about the project is to create a space to celebrate the cultural festivals through learning, encouraging people about art, music, dance and drama.

The cultural center will be an important node for the people of Dhaka city. The aim of the project is to create an inviting place for all people interested in culture of Bangladesh, a space where people can explore and develop their talents and abilities. The cultural center will create an inspiring place that will give the visitors the experience and opportunities for personal display and development.

The center should be a combination of landscape and urban space. The center will be designed as a public exhibition and community building, integrating a high variety of programs and functions. The inner and outer courtyard of the building can be used as an outdoor venue for local theater and colorful festival events of our country.

Basically the cultural center will be a platform for a wide cultural concept.

### **Project Introduction**

Name of the Project: Cultural center

Project type: Cultural

Location: Purbachol

Site area: 8.5 acre

Client: Ministry of Cultural Affairs Bangladesh

User: The purpose of the design will be to create a public space for the people of Bangladesh. One specific target is to encourage new and young generation to experience the space and learn about the culture through participation.

### **Aims and objectives of the project**

- \_the key aspect of the project is to create an urban space to celebrate the cultural festivals
- \_preserve the culture and creating an opportunity for people to know about it through exhibitions and performances
- \_to encourage people about art, dance, film, music and different creative field
- \_a place for learning through festival
- \_facilitate cultural activities
- \_provide public amenities
- \_represent our culture worldwide
- \_Organize traditional festival and international fair at same place

### **Reasons for choosing the site**

Purbachol area has not been fully developed yet. A new dimension of public space has become very essential for Dhaka city. Old Dhaka is very rich with our traditional cultural activities where as new Dhaka is totally different. So the main purpose of the project is to regenerate the cultural activities of Old Dhaka in New Dhaka with a different dimension.

Given program

The basic programs of this project is given bellow

- \_Administration
- \_Auditorium
- \_Multipurpose hall
- \_Library
- \_Studio/Workshop
- \_Display/Exhibition
- \_Open Amphitheatre
- \_Cafeteria
- \_Shops

## Chapter 2

### Site appraisal

- \_About Purbachal
- \_location of the site
- \_Access to the site
- \_existing land use pattern of the site
- \_site and surrounding plans: Important roads, important nodes, Buildings
- \_environmental condition: Climate, Topography, Temperature, Rainfall, Wind speed
- \_SWOT analysis

### About Purbachal :

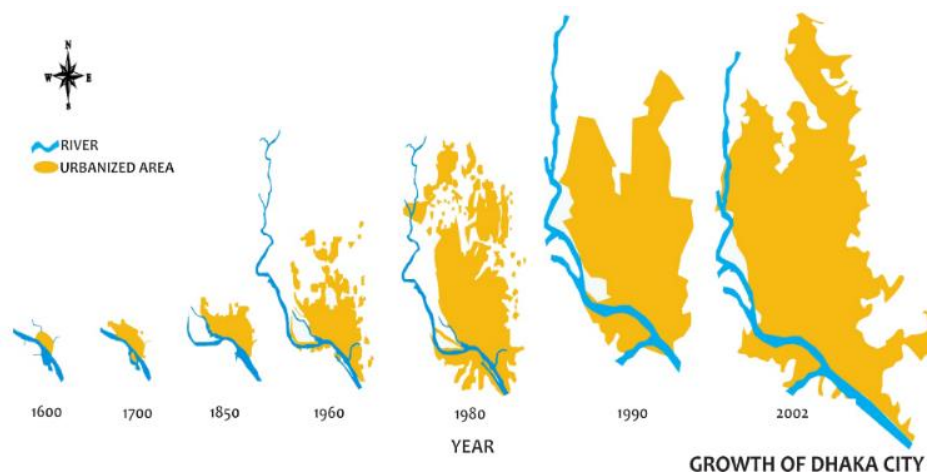
Dhaka is one of the most densely populated cities in the world. Millions of people dwell in this capital city mainly for work, business, etc. To meet the needs of accommodation for the growing population of Dhaka, the city must be extended by developing surrounding areas in a proper method. One such approach led to the development of “Purbachal”.

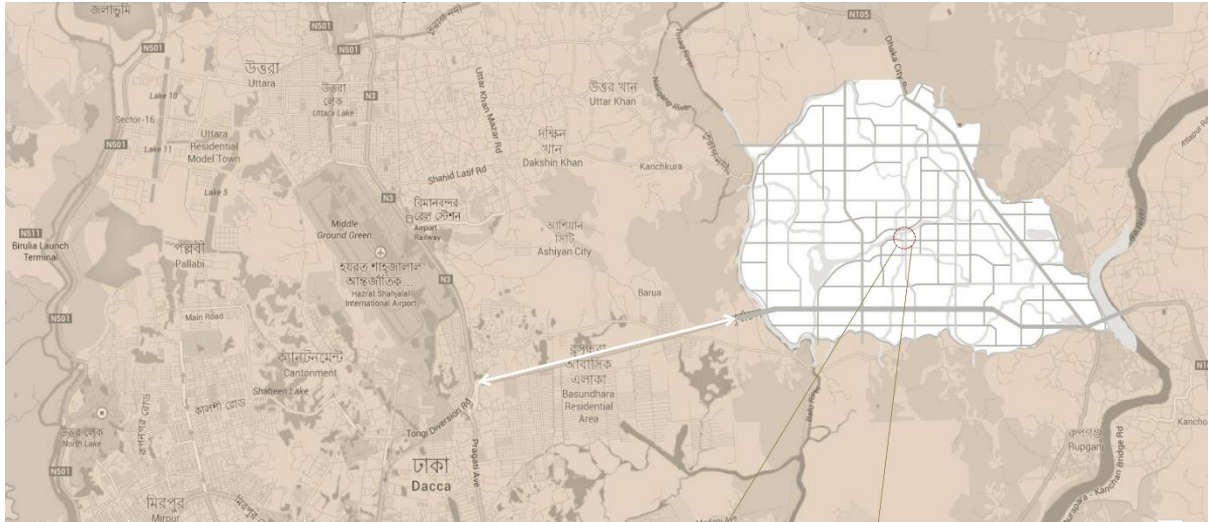
The entire Purbachal area has 6150 acres of land. It is located in between the “shialakhya” and the “balu” river at Rupgonj thana of Narayanganj district and at Kaligonj thana of Gazipur district, in the north-eastern side of Dhaka.

It will be connected from the existing airport road through a proposed 8 lane wide expressway. A 300 feet wide road will meet at “Pragati Sharani” will connect the town with Dhaka. There will be about 26,000 residential plots of different sizes, and 62,000 apartments.

Rajuk campaigns the area to be designed in a planned way, incorporating modern facilities and strategies.

The objective of the project was to reduce the pressure of population in Dhaka city by creating residential accommodation of the city dwellers in the proximity of the city, to maintain the balance of environment by proper urbanization, to create environment friendly and sustainable atmosphere, to decrease the existing severe housing problem, to develop civic facilities in the nearby and surrounding areas gradually, to improve new area to expand economic facilities, to fulfill the future housing demands.

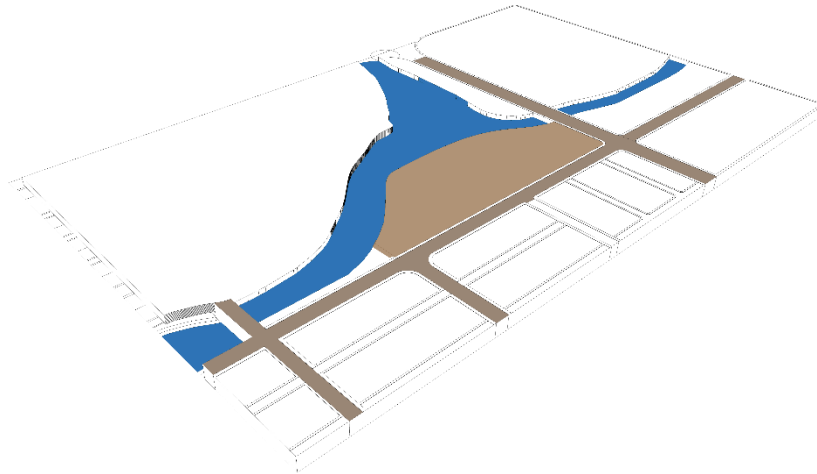




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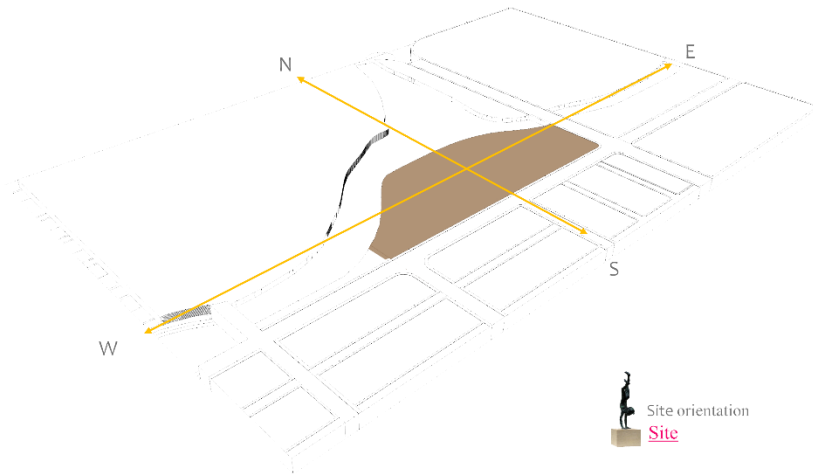
Location: Purbachal  
Site area: Around 7 acre  
Sector: 19



### Location of the site:

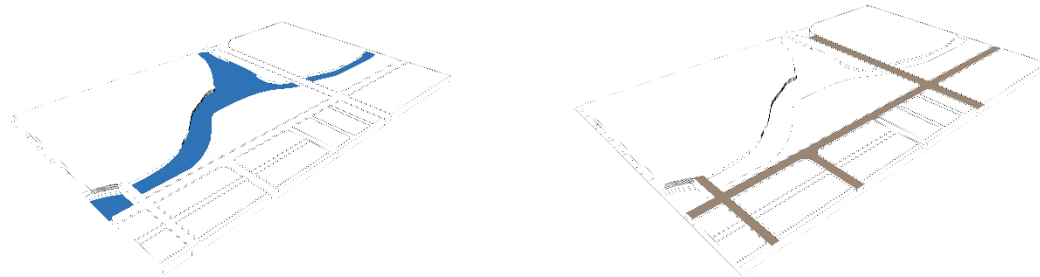
Location: Purbachal, Sector-19, Dhaka, Bangladesh  
Altitude: 9m from sea level.



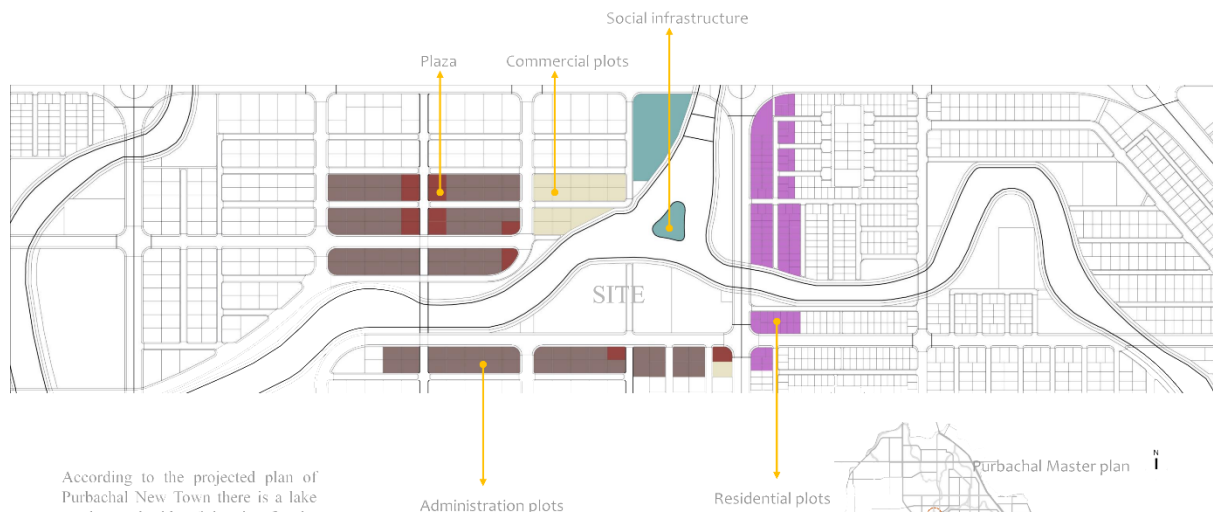


### Access to the site:

The site is approached from the 75ft internal road and is on the south of the site. The site is located at a close proximity to residential and commercial areas, making it more accessible for public and users.

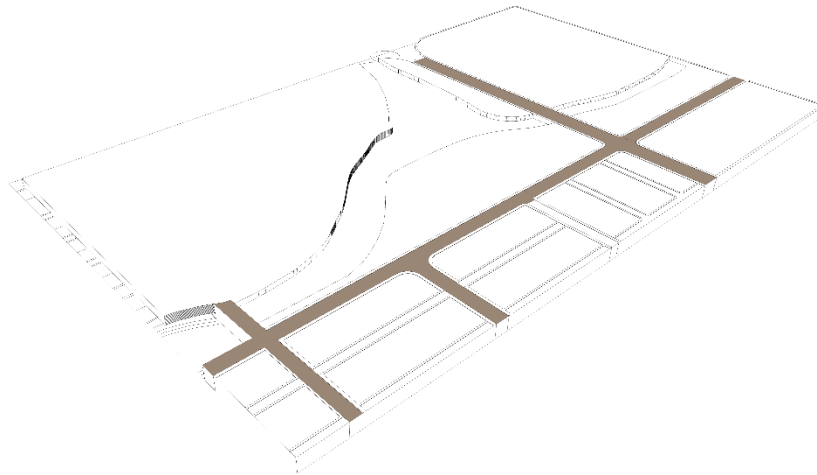


### Surrounding:



According to the projected plan of Purbachal New Town there is a lake on the north side of the site. On the other side of the lake there are commercial plots. On the south side of the site there is a 75feet road. On the opposite of the road there is administrative zone. On the east side of the site there is a 100 feet road. On the other side of the road there are plots for residence. The west side there is again administrative plots.

Road network:



Traffic Flow

Traffic flow is expected to be high, since the site is closed to commercial and administrative area.

Urban Green



Noise

Noise is considerable low, especially after office hours, hence the proposed project can contribute in bringing life in that particular area.

Environmental considerations:

Topography

Right now the site is a low land but in near future it will be filled by the Government. According to the proposal it is a flat land and there are no ups and downs.

Climatic considerations:

On the north of the site there is a lake and on the south side of the site there is a 75 feet road. This is good for the site to create micro-climate. It receives ample amount of north light and south breeze.

Sun path

The sun remains at a comparatively low altitude during the winter making the environment pleasant. During hot summer the sunrays are usually uncomfortable. Rays usually fall on building from east, south and west and partly from northeast to northwest high altitude of the sun.

SWOT Analysis

STRENGTH:

\_This Purbachal New town project is a planned city and largely undeveloped and thus have great potential

\_The location is good for the objective of the cultural center, since it is within close proximity of both residential and commercial zones

\_The place can be a good urban public place and will increase the cultural value of the place

\_The area will be active and vibrant even during night and after office hours with the development of the Cultural Center in the site

\_The site is located beside a water body allowing good view, gentle breeze and also scope for different activities.

\_The water body is at the north of the site allowing wind flow.

\_Visual connection from the other sectors as well.

\_The 300 feet road will help to develop the area as a major commercial hub

\_The site would have vast open green space which will make it a hub for the community

\_The site is elongated in the north-south direction which will ensure proper wind flow

WEAKNESS:

\_The site is linear in shape which limits the shape of forms

\_Low-lying land may pose difficulty during the rainy season

\_A 75ft width road is the approach to the site, and probable chances of traffic congestion as it has commercial and administrative land uses at the closest vicinity of the site.

### **OPPORTUNITIES:**

\_The site is proposed for social infrastructure development, and hence the proposed project will be extremely beneficial for the site, and its development.

\_The climatic conditions of the site along with its view makes it potential for a public place for learning and being culturally entertained as well.

### **THREATS:**

\_The design must be done with proper care to the site and surroundings making sure that the activities do not disturb the surroundings.

\_The commercial plots opposite to the adjacent road will create traffic congestion

\_The low lying land possesses threat for frequent flood

\_The distance from the central Dhaka city to the site is not positive

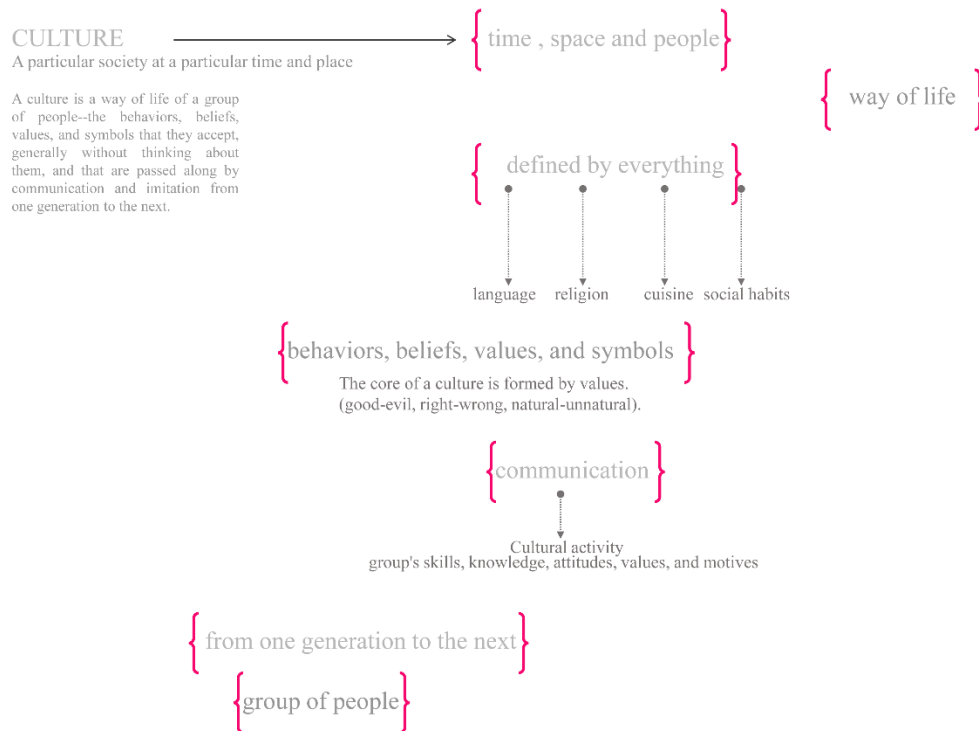
\_Impact of high rise residential area close to the site may not be positive

## Chapter 3

### Literature review

- \_definition of culture
- \_Manifestations of culture
- \_Fundamental law for promotion of Culture and Arts
- \_Cultural features of Bangladesh
- \_the role of cultural center from today's perspective
- \_space and physical requirements for cultural center

## Definition of Cultural



\_A particular society at a particular time and place

\_A cultural center is a place of learning and a repository of information, in essence, large archives.

\_ Changes with time and place.

\_Culture is communication. Communication is culture.

\_Culture is the systems of knowledge shared by a relatively large group of people.

\_Culture in its broadest sense is cultivated behavior; that is the totality of a person's learned, accumulated experience which is socially transmitted, or more briefly, behavior through social learning.

\_A culture is a way of life of a group of people--the behaviors, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next.

\_Culture is symbolic communication. Some of its symbols include a group's skills, knowledge, attitudes, values, and motives. The meanings of the symbols are learned and deliberately perpetuated in a society through its institutions.

\_Culture is the sum of total of the learned behavior of a group of people that are generally considered to be the tradition of that people and are transmitted from generation to generation.

Source: <https://www.tamu.edu/faculty/choudhury/culture.html>

### Manifestations of culture:

\_Cultural differences manifest themselves in different ways and differing levels of depth. Symbols represent the most superficial and value the deepest manifestations of culture, with heroes and rituals in between.

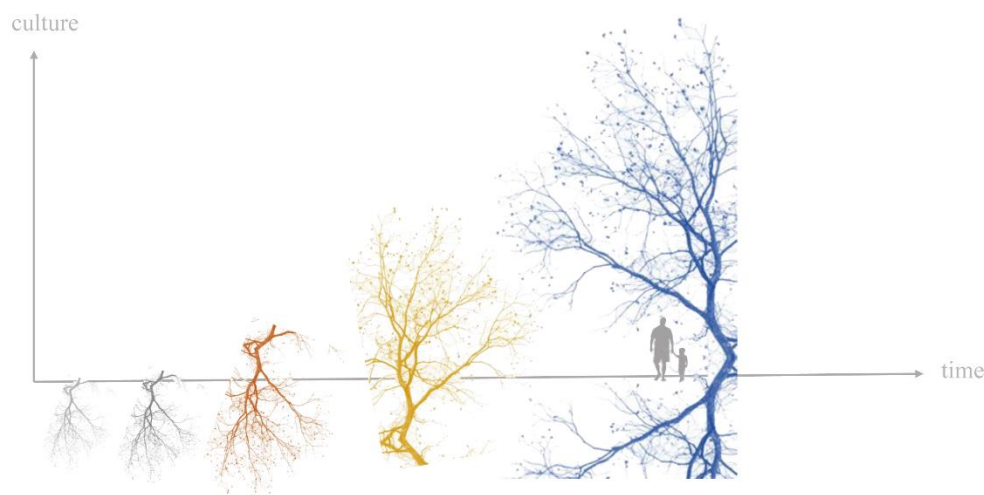
\_Symbols are words, gestures, pictures, or objects that carry a particular meaning which is only recognized by those who share a particular culture. New symbols easily develop, old ones disappear. Symbols from one particular group are regularly copied by others. This is why symbols represent the outermost layer of a culture.

\_Heroes are persons, past or present, real or fictitious, who possess characteristics that are highly prized in a culture. They also serve as models for behavior.

\_Rituals are collective activities, sometimes superfluous in reaching desired objectives, but are considered as socially essential. They are therefore carried out most of the times for their own sake (ways of greetings, paying respect to others, religious and social ceremonies, etc.).

\_The core of a culture is formed by values. They are broad tendencies for preferences of certain state of affairs to others (good-evil, right-wrong, natural-unnatural). Many values remain unconscious to those who hold them. Therefore they often cannot be discussed, nor they can be directly observed by others. Values can only be inferred from the way people act under different circumstances.

\_Symbols, heroes, and rituals are the tangible or visual aspects of the practices of a culture. The true cultural meaning of the practices is intangible; this is revealed only when the practices are interpreted by the insiders.



### Definition of Cultural Center

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

## Fundamental law for promotion of Culture and Arts

### Concerning the promotion of Arts and Culture

Concerning the promotion of Arts and Artistic culture, following categories are enumerated as the object of promotion:

- \_ Arts: Literature, music, dance, photography, fine arts, theatre and others.
- \_Media art: Movies, Animation, comics and other computer generated arts.
- \_Traditional performing arts: Different festival oriented arts, Jatra, Street play, Circus
- \_Entertainment: Play, music, show, concert etc.
- \_Life culture and others: Different cultural and religious festivals, Nabonno and Village festivals.

### Target of Cultural policy:

- \_Cultural properties
- \_Cultural activities of rural areas
- \_Internal cultural exchange
- \_international cultural exchange
- \_Bangla as the foreign and international language

### Target of promotional enrichment and improvement:

- \_Education and training to retain enough artists and creative workers
- \_Institution for education and research of culture and art
- \_opportunities for the people to enjoy, participate and create culture and art
- \_cultural and artistic activities in school education
- \_theaters, concert halls, art and museums
- \_Aesthetic and cultural appearance of this public building
- \_Utilization of information-communication technology

Source: file:///G:/Download%20files/jlc029007.pdf

### Cultural features of Bangladesh

Bangladesh is a melting pot of races. She, therefore, has a mixed culture. Her deep rooted heritage is amply reflected in her architecture, literature, dance, drama, music and painting. Bangladeshi culture is influenced by three great religions- Hinduism, Buddhism and Islam in successive order, with Islam having the most pervading and lasting impact. Like a colorful montage, the cultural tradition of the country is a happy blending of many variants, unique in diversity but in essence greatly symmetrical.



1. Fine arts of Bangladesh
2. Music, Dance, Drama and Film
3. Festivals and Celebrations
4. Architecture and Heritage
5. Sports
6. Religions in Bangladesh
7. Life style in Bangladesh

### The role of cultural center from today's perspective

- \_ to create an urban space to celebrate the cultural festivals
- \_ preserve the culture and creating an opportunity for people to know about it through exhibitions and performances
- \_ to encourage people about art, dance, film, music and different creative field
- \_ facilitate cultural activities
- \_ provide public amenities
- \_ represent our culture worldwide
- \_ Organize traditional festival and international fair at same place

### Space and physical requirements for cultural center

1. The project should be an urban oasis and a vital link between existing communities and future urban development.
2. The ground floor can be used as a cultural and recreational plaza, accessible from every direction.
3. The Library and museum can be unified into a single articulated mass, the building design can be done in such way so that different public activities can take place in shared public spaces located in the plaza. Museum and Library; the two main functions provide spaces independent from each other while sharing the lobby which can be used as a special exhibition space.
4. Sustainable design with natural ventilation system and construction process can be done.
5. The building should be expanded to include a public courtyard.
6. The plaza can be lifts to create access parking below and plaza drop of at street level.
7. The pedestrian paths should be defined and well designed.
8. The inner courtyard can be used as an outdoor venue for local theatre and festival events.
9. The concept of the design should be to utilize the city's philosophy of combining nature and innovative technology.
10. Creating a strong relationship between the exterior and interior public spaces.

## Chapter 4

### Contextual analysis

#### \_Cultural spaces of Bangladesh

##### \_Art

##### \_Media art

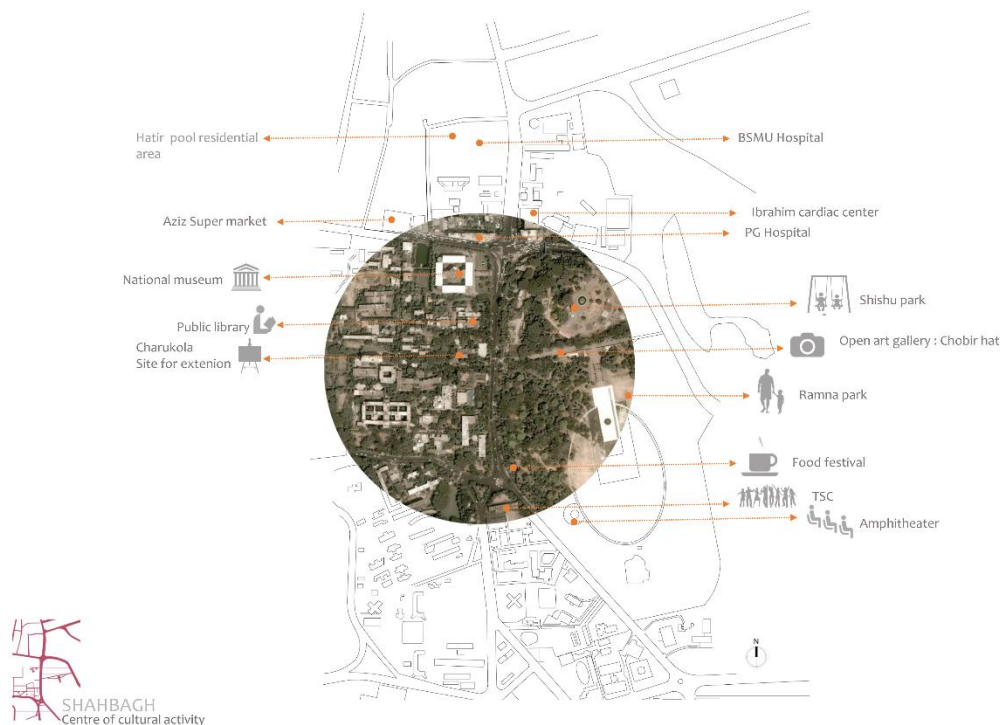
##### \_Traditional performing arts

##### \_Entertainment

##### \_Life culture and others

Culture is learned, not inherited. It derives from one's social environment, not from one's genes. Culture should be distinguished from human nature on one side, and from an individual's personality on the other, although exactly where the borders lie between human nature and culture, and between culture and personality, is a matter of discussion among social scientists. Human nature is what all human beings, from the Russian professor to the Australian aborigine, have in common: it represents the universal level in one's mental software. It is inherited with one's genes; within the computer analogy it is the 'operating system' which determines one's physical and basic psychological functioning. The human ability to feel fear, anger, love, joy, sadness, the need to associate with others, to play and exercise oneself, the facility to observe the environment and talk about it with other humans all belong to this level of mental programming. However, what one does with these feelings, how one expresses fear, joy, observations, and so on, is modified by culture. Human nature is not as 'human' as the term suggests, because certain aspects of it are shared with parts of the animal world.

#### Cultural spaces of Bangladesh





Bailey road

### Chhayanaut:

Chhayanaut is a popular musical institution, regularly arranges a large musical event every Bengali New Year's Day at Romana Botomul.

### Bulbul and Lolitokola Academy:

a popular cultural organization that regularly organizes Bengali traditional cultural performances. It also arranges training and workshops on music and dance to educate young performers.

### Nazrul Academy:

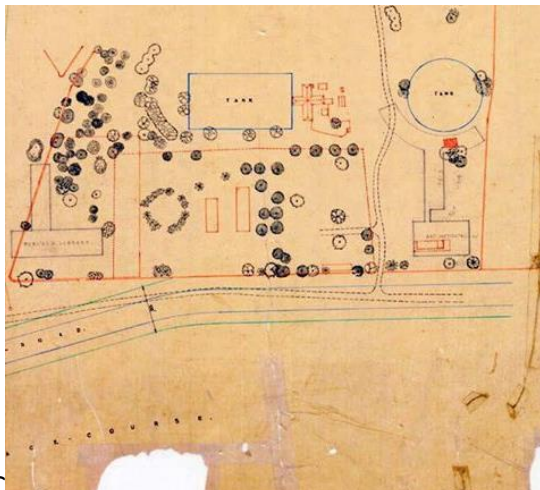
This institute is named after the national poet Kazi Nazrul Islam. It offers training and performance programs in music, dance, literature and drama.

### Shilpakola academy:

This academy plays a great role in cultural cultivation throughout the country. The primary responsibilities of each branch are to teach about music, musical instruments, theatre, film, etc. Every two years, Shilpakala Academy arranges the Asian Art Biennial, the largest art exhibition in Asia.

### Institute of Fine arts Charukola:

Charukola plays an important role as a centre of the modern art movement as well as providing a place for cultural activities.



Charukola Master Plan

**Bishwa Shahita kendro:**

arranges workshops about reading books all over country. It has around 500 branches. This organization's motto is 'We want enlightened people'. It has been playing a vital role in cultural and social development.

**Bangla academy:**

plays a major role in the Bangla cultural scene attempting to uphold Bangla literature, folklore and research. Organizes book fair each year.

**Bangladesh short film forum:**

country's main drama and theatre organization. It plays a significant role in the development of performing arts

**Bangladesh group theater federation:**

The Bangladesh Group Theatre Federation is the country's main drama and theatre organization. It plays a significant role in the development of performing arts.

A space to learn about the **culture** through **celebration**

**Geography and history** have marked Bangladesh as a distinct region and the Bangla-speaking people as a distinct community. The century old cultural traditions of Bangladesh are reflected in innumerable tangible and intangible heritages - in **archaeological sites**, in **sculptures**, in **stones and terracotta**, in **architectures**, **museums**, **archives**, **libraries**, **classical music**, **songs and dance**, **paintings**, **dramas**, **folk arts**, **festivals**, **games** as well as ethnic cultural activities. The cultural heritage has given an eminent place among the community of nations.

**CULTURAL ACTIVITIES (CELEBRATION)**

Music  
Dance  
Drama and Theatre  
Fine Arts and craft  
Language and Literature  
Festivals  
Exhibition  
Photography  
Film  
Urban events

**Arts:**

Literature, music, dance, photography, fine arts, theatre and others.

**Fine arts of Bangladesh**

Several artists originated from Bangladesh have gained worldwide familiarity for their artistic contributions. The works of painters like Zainul Abedin, SM Sultan, Quamrul Hassan, Shahabuddin Ahmed, Ronobi and Hashem Khan symbolizes the culture of the country.

Nakshi kantha ( embroidered quilt) is said to be indigenous to Bangladesh.

Handicrafts and cottage industries play a vital role in sustaining the cultural heritage of Bangladesh.

The prominent handicrafts in the early and middle ages were textiles, metal works, jewelry, wood works, cane and bamboo works, and clay and pottery. Later, jute and leather became the major raw materials for handicrafts. The most predominant features of Bangladeshi handicrafts are the extensive use of individual skill and the interesting design motifs.

Nakshi kantha, a popular form of handicraft, is said to be indigenous to Bangladesh. The rural women of the country put together pieces of old cloth with crafty stitches to prepare this quilts to be used in the winter. Although Kanthas ( quilts) are utilitarian objects, the vivid patterns, borders and motifs often turn them into attractive works of art, In recent years the interest in ethnic arts and crafts has

encouraged a kantha revival in the century. Many people now use these quilts for decorative purposes only.

Several Bangladeshi organizations like Aarong and Probertona export handicrafts from Bangladesh to all over the world. These organizations have played an important role in preserving the handicrafts of Bangladesh and increasing their popularity at home and abroad.

### Music:

The traditional music in Bangladesh shares the perspectives of that of the Indian sub-continent. Music in Bangladesh can be divided into three distinct categories -classical, folk and modern. The classical music, both vocal and instrumental is rooted in the remote past of the sub-continent. Ustad Alauddin Khan and Ustad Ayet Ali Khan are two names in classical instrumental music who are internationally known.

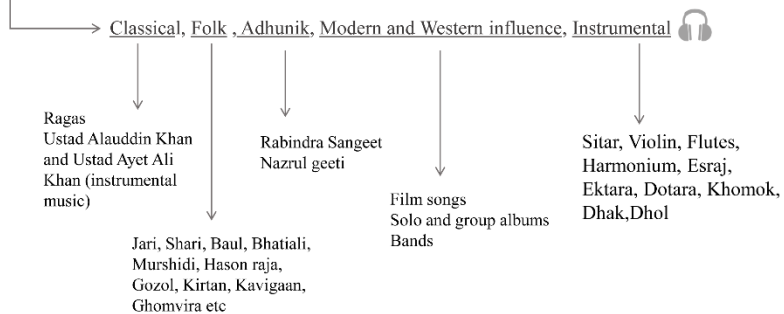
The store of folk song abounds in spiritual lyrics of Lalan Shah, Hasan Raja, Romesh Shill and many anonymous lyricists. Bangla music arena is enriched with Jari, Shari, Bhatiali, Murshidi and other types of folk songs. Rabindra Sangeet and Nazrul Sangeet are Bangalees' precious heritage. Modern music is also practiced widely. Contemporary patterns have more inclinations to west. Pop song and band groups are also coming up mainly in Dhaka City.

Bangladesh has a good number of musical instruments originally of her own. Originally country musical instruments include, Banshi (bamboo flute), Dhole (wooden drums), Ektara (a single stringed instrument), Dotara (a four stringed instrument), Mandira (a pair of metal bawls used as rhythm instrument), Khanjani, Sharinda etc. Now-a-days western instruments such as Guitar, Drums, Saxophone, Synthesizer etc. are being used alongside country instruments.

#### CULTURAL ACTIVITIES

##### Music

Dance  
Language and Literature  
Exhibition



### Dance:

Classical forms of the sub-continent predominate in Bangladeshi dance. The folk, tribal and Middle Eastern traits are also common. Among the tribal dances, particularly popular are *Monipuri* and *Santal*. Rural girls are in the habit of dancing that does not require any grammar or regulations. Bangla songs like *jari* and *shari* are presented accompanied with dance of both male and female performers.

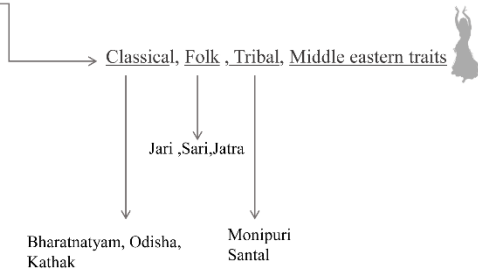
## CULTURAL ACTIVITIES

Music

Dance

Language and Literature

Exhibition



### Jatra/teathre:

Jatra(Folk Drama) is another vital chapter of Bangalee culture. It depicts mythological episodes of love and tragedy. Legendary plays of heroism are also popular, particularly in the rural areas. In near past jatra was the biggest entertainment means for the rural Bangalees and in that sense for 80% of the population since the same percentage of the population lived in rural Bangladesh. Now-a-days jatra has been placed in the back seat in the entertainment era. Gradually western culture is occupying the place of traditional culture like jatra.

### 2. Media art:

Movies, Animation, comics and other computer generated arts.

### Movies:

The history of film in Bangladesg started back in 1898. The first made Bangladeshi film is ‘Mukh O Mukhush’.

### 3. Traditional performing arts:

Different festival oriented arts, Jatra, Street play, Circus

### 4. Entertainment:

Play, music, show, concert etc.

### 5. Life culture and others:

Different cultural and religious festivals, Nabonno and Village festivals.

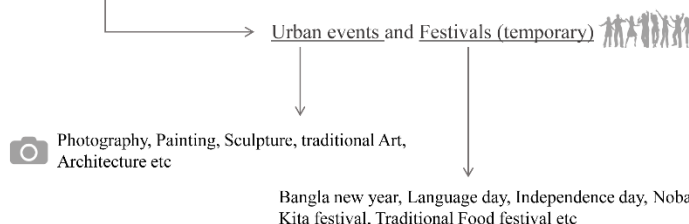
## CULTURAL ACTIVITIES

Music

Dance

Language and Literature

Exhibition



**Pohela Boishakh:**

Pohela Boishakh is the first day of the Bengali calendar. It is usually celebrated on 14 April. Pohela Boishakh marks the start day of the crop season. Usually on Pôhela Boishakh, the home is thoroughly scrubbed and cleaned; people bathe early in the morning and dress in fine clothes. They spend much of the day visiting relatives, friends, and neighbours and going to the fair. Fairs are arranged in many parts of the country where various agricultural products, traditional handicrafts, toys, cosmetics, as well as various kinds of food and sweets are sold. The fairs also provide entertainment, with singers, dancers and traditional plays and songs. Horse races, bull races, bullfights, cockfights, flying pigeons, and boat racing were once popular. All gatherings and fairs consist a wide spread of Bengali food and sweets. The most colourful New Year's Day festival takes place in Dhaka. Large numbers of people gather early in the morning under the banyan tree at Ramna Park where Chhayanat artists open the day with Rabindranath Tagore's famous song, Esho, he Boishakh, *Esho esho* (Come, year, come, come). A similar ceremony welcoming the new year is also held at the Institute of Fine Arts (Dhaka) and University of Dhaka. Students and teachers of the institute take out a colourful procession and parade to round the campus. Social and cultural organisations celebrate the day with cultural programmes. Newspapers bring out special supplements. There are also special programmes on radio and television. Prior to this day, special discounts on clothes, furniture, electronics and various deals and shopping discounts are available. Special line of *sarees*, usually cotton, white sarees with red print and embroidery is sold before this day as everyone dresses up for this day. Jasmine flowers are also a huge sale for this event which adorns the women's hair.

**Language day:**

In 1952, the emerging middle classes of East Bengal underwent an uprising known later as the Bangla Language Movement. Bangladeshis (then East Pakistanis) were initially agitated by a decision by the Central Pakistan Government to establish Urdu, a minority language spoken only by the supposed elite class of West Pakistan, as the sole national language for all of Pakistan. The situation was worsened by an open declaration that "Urdu and only Urdu will be the national language of Pakistan" by the governor, Khawaja Nazimuddin. Protest

Police declared Section 144 which banned any sort of meeting. Defying this, the students of University of Dhaka and Dhaka Medical College and other political activists started a procession on February 21, 1952. Near the current Dhaka Medical College Hospital, police fired on the protesters and numerous people, including Abdus Salam, Rafiq Uddin Ahmed, Sofiur Rahman, Abul Barkat and Abdul Jabbar, died. The movement spread to the whole of East Pakistan and the whole province came to a standstill. Afterwards, the Government of Pakistan relented and gave Bengali equal status as a national language. Effects

This movement is thought to have sown the seeds for the independence movement which resulted in the liberation of Bangladesh in 1971. Commemoration. To commemorate this movement, Shaheed Minar (শহীদ মিনার), a solemn and symbolic sculpture, was erected in the place of the massacre. The day is revered in Bangladesh and, to a somewhat lesser extent, in West Bengal as the Martyrs' Day.

This day is the public holiday in Bangladesh.

UNESCO decided to observe 21 February as International Mother Language Day. The UNESCO General Conference took a decision to that took effect on 17 November 1999 when it unanimously

adopted a draft resolution submitted by Bangladesh and co-sponsored and supported by 28 other countries. In Assam and North-east India

### Traditional Transportation Means:

There are some transportation means that are parts of culture of Bangladesh. In rural areas bullock carts, buffalo carts and *tomtoms* (horse carts) are commonly used. In old Dhaka once *tomtom* was a common vehicle and still it is found, though rare. Bicycles are used both in rural and urban areas. *Palki* (a box-like vehicle carried on shoulders by six men) is a wedding transportation means. Brides are carried to the bridegrooms' places by *Palki*. Being a land crisscrossed by rivers, Bangladesh has a wide-ranged tradition of ferry transport. Wooden boat popularly called *nawka* is a vital means of rural communication. Rickshaw is a very common vehicle to Bangladeshis.

### Clothing:

Bangladeshi women habitually wear Sarees. Jamdani was once world famous for its most artistic and expensive ornamental fabric. Moslin, a fine and artistic type of cloth was well-known worldwide. Nakshi Kantha, embroidered quilted patchwork cloth produced by the village women, is still familiar in villages and towns simultaneously. A common hairstyle is Beni (twisted bun) that Bangalee women are fond of. Traditionally males wear Panjabis, Fatuas and Pajamas. Hindus wear Dhuty for religious purposes. Now-a-days common dresses of males are shirts and pants.

Government and non-government organizations like Bangla Academy, Nazrul Institute, Bangladesh Shilpakala Academy, Fine arts Institute, Chhayanat etc. play significant role to flourish Bangladeshi art and culture providing encouragement in music, drama, dance, recitation, art etc. Many other cultural organizations are also popularizing Bangladeshi art and culture.

### Cuisine:

Bangladesh is famous for its distinctive culinary tradition, delicious food, snacks, and savories. Steamed rice constitutes the staple food, and is served with a variety of vegetables, fried as well with curry, thick lentil soups, fish and meat preparations of mutton, beef, and chicken, and very rarely pork only by certain ethnic minority groups. Sweetmeats of Bangladesh are mostly milk based, and consist of several delights including roshgulla, shondesh, roshomalai, gulap jam, kalo jam, and chom-chom. Several other sweet preparations are also available. Bengali cuisine is rich and varied with the use of many specialized spices and flavours. Fish is the dominant source of protein, cultivated in ponds and fished with nets in the fresh-water rivers of the Ganges delta. More than 40 types of mostly freshwater fish are common, including carp, varieties like rui (rohu), katla, magur (catfish), chingri (prawn or shrimp), as well as shutki (dried sea fish) are popular. Salt water fish (not sea fish though) and Ilish are very popular among Bengalis, can be called an icon of Bengali cuisine.

Unlike Neighbouring West Bengal, serving dishes with beef is not a taboo in Bangladesh. Beef curry is very common and an essential part of Bengal cuisine.



## 6.Literature:

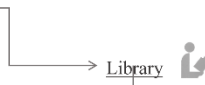
### CULTURAL ACTIVITIES

Music

Dance

Language and Literature

Exhibition



Essay, Poetry, Drama, Novel and Short story

## Chapter 5

### Case studies of similar Projects

- \_ 01 case study: Taichung City Cultural Center Competition Entry / RMJM
- \_ 02 case study: DQZ Cultural Center
- \_ 03 case study: NYMPHA Cultural Center | Upgrade Studio
- \_ 04 case study: Taichung City Cultural Center Competition Entry / BAT
- \_ 05 case study: NYMPHA Cultural Center | SANE
- \_ 06 case study: NYMPHA Cultural Center | Alleswirdgut
- \_ 07 case study: NYMPHA Cultural Center | Maxthreads

Case study : 1

Taichung City Cultural Center Competition Entry / RMJM

General Information:

Architects: RMJM

Location: Taichung, Taiwan

Design Team: Mahasti Fakourbayat (Design Principal); Andrea Pietrucci (Team Leader); Hao Li (Design Architect); Stefano Tronci, Alice Yeh, Anson Tsui, Dominika Henzel, Edward Wu (Design Team)

Landscape Design: RMJM

Mep/Sustainability: Arup

Structural Engineer: Severud Associates

Program: Public Library and Fine Arts Museum

Status: Competition entry

Size: Total GFA 63,700sqm

Year: 2013

Photographs: Courtesy of RMJM

Introduction:

With arts and culture at the core of Taichung's urban identity, and the vision to lead in innovation and technology, this design proposal by RMJM seeks to bring together these significant attributes in a building emblematic of Taichung's achievements and vision. Located at the corner of Taichung Gateway Park, the project becomes an urban oasis and a vital link between existing communities and future urban development, providing a social and cultural focus and an arrival gateway to the park.



### Concept

We live in an archival era characterized by an impulse to collect, where all our experiences are supported by technological additions and digital information monitoring. A cultural center is a place of learning and a repository of information, in essence, a large archive. This accumulation of information can be thought of as a sort of “digital cloud,” an invisible archive of sorts.

### Landmark

Linked to this technological framework, the design is envisioned as a “Cultural Cloud” symbolizing what is at once both ethereal and of our age, ancient and futuristic. The “Cultural Cloud” will be an iconic landmark for Taichung, and a tribute to Taiwan’s transformation from an agricultural island to one of the high-tech leaders in the Asia-Pacific region, with Taichung as the gateway.

### Design Approach

The building and its landscape work in harmony to satisfy a multitude of programmatic uses and to reinforce the connection to the park. The ground plane is transformed into a rolling landscape accessible from every direction, with the structure lifted off the ground, creating a cultural and recreational plaza.



Entry

### About the building mass

A floating building mass comprised of shifting volumes is shrouded in a porous wrap, creating a perpetual geometric cloud which hovers above the site in the boundless sky. A delicate, semi-transparent structure forms this geometric cloud and facilitates a combination of photovoltaic and translucent panels at its surface. The cloud’s surface will harness the solar power and provide shading for the floating gardens, observation decks, and roof top terraces that inhabit the interstitial space between the cloud and the building mass, offering a unique experience for patrons and visitors.





Interior spaces

### Design philosophy:

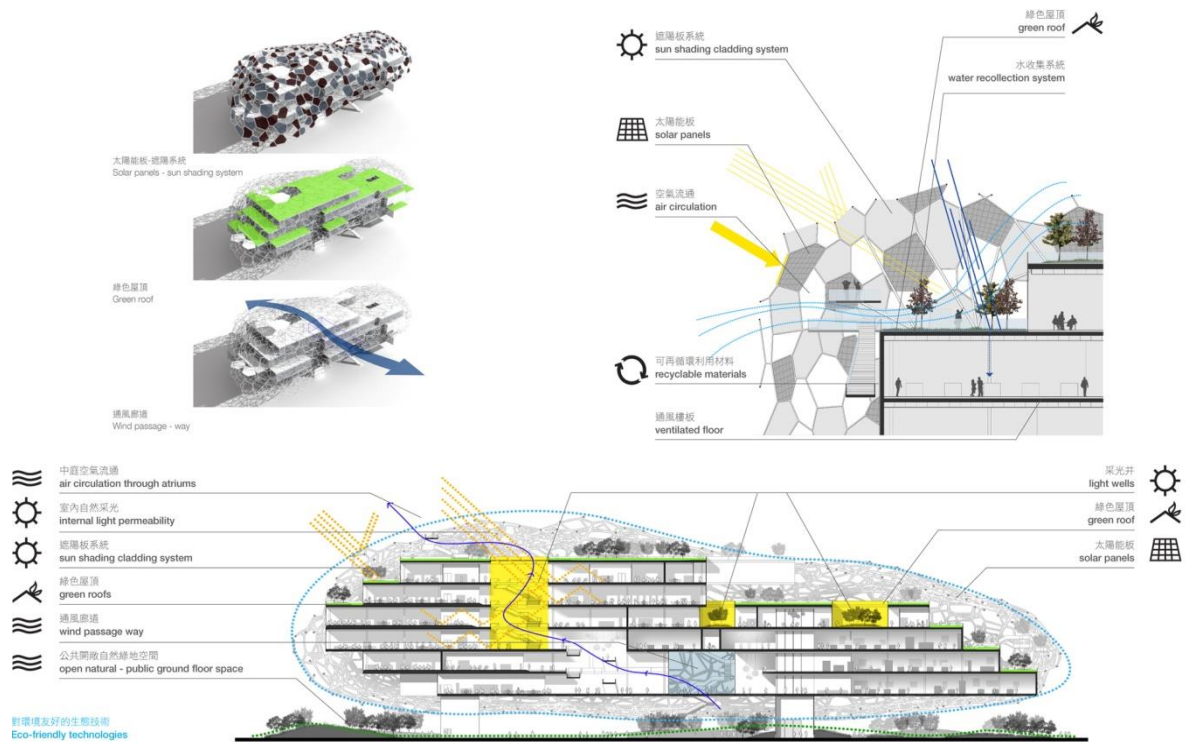
While the program for the library and the museum are unified into a single articulated mass, the building is organized to allow for independent operation with shared public spaces located in the sunken plaza. Rooted in the belief that the ultimate structural expression is when the structure is unseen yet implied, the structural system, while reinforcing the building design, for this gravity defying, floating mass is yet one more step in the projection of that design philosophy.

### Sustainability:

With sustainability as a central theme, each element of the design strategy reflects an ambitious effort towards achieving sustainable architecture both in the building's organization, innovative use of efficient materials and construction solutions. The design combines passive solar energy strategies of direct gain and natural ventilation, with sustainable mechanical strategies towards an overall strategy for CO2 reduction.

### Program placement:

Building programs are positioned to take advantage of daylight and views. The elevated building mass with staggered volumes enhances site's permeability, while creating shading and wind passage-ways for outdoor thermal comfort. The cloud wrap is designed to act as a double façade enclosure providing for integration of PV panels which also double as shading screen, while providing for air circulation and natural cooling.



Sustainable building strategies diagram



Plan

Analysis:

1. The project becomes an urban oasis and a vital link between existing communities and future urban development for having its location at the corner of Taichung Gateway Park.
2. The ground floor has a cultural and recreational plaza, accessible from every direction.
3. The concept of the design is “Digital Cloud”, a floating building mass to represent the transformation of Taiwan from an agricultural island to one of the high-tech leaders in the Asia pacific region.
4. The cloud surface works as the shading device for the floating gardens, observation decks and roof top terraces.
5. The Library and museum are unified into a single articulated mass, the building design in done in such way so that different public activities can take place in shared public spaces located in the sunken plaza.
6. Sustainable design with natural ventilation system and construction process.



Case study : 2  
DQZ Cultural Center



Introduction:

Danish based firm HAO / Holm Architecture Office and collaborators AI have been invited to create a proposal for the new DQZ Cultural Center in the city of Daqiuzhuang in northern China. The Center is located in a fairly newly developed part of the city of Daqiuzhuang situated approximately 200 kilometers south of Beijing in northern China. A rural village in a desolated salty marshland only 30 years ago, Daqiuzhuang has grown from village to city rapidly due to its early investments in and production of the city's main commodity: steel. The DQZ Culture Center building occupies a redesigned plaza that mimics the historic marshland of the city in its tone and variety of plant life, combining landscape, trees, flexible water features, and gathering spaces into a new urban center with the 20,000 M<sup>2</sup> / 200,000 SF DQZ Cultural Center at its core.

Exhibition center design concept:

The new DQZ building takes its form from the traditional Chinese courtyard square. By lifting the square in the diagonal corners, dual entry points to the building are created which lead visitors and locals through the building's ground level public programs to the mid- and upper-level exhibition spaces while extending the existing North-South axis of the surrounding city.

The inner courtyard of the building creates a protected lush landscape with cherry trees and terraces, which can be used as an outdoor venue for local theater and festival events. The central exhibition space of the building opens up visually through glass facades to the courtyard connecting the interior spaces with the exterior courtyard.

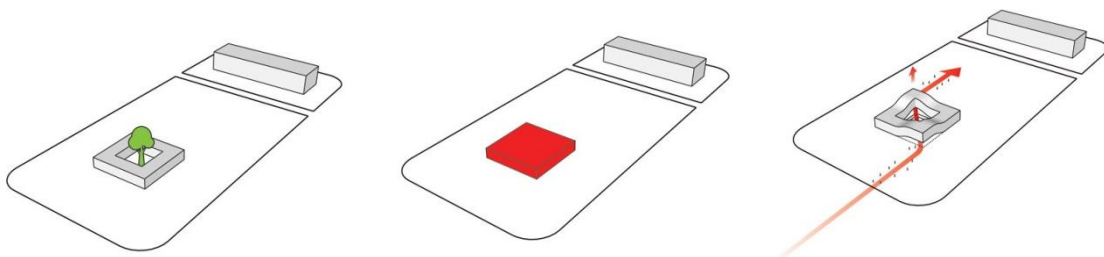




3d Master plan

### Use of Material:

Celebrating the history of the city's growth, the DQZ building's facade is made of perforated steel plates. This allows for natural ventilation as well as the integration of the building's signage into the facade itself. The building is designed to integrate geo-thermal heating for heating and cooling as well the integration of PV cells in parts of the roof and in areas of the public plaza.

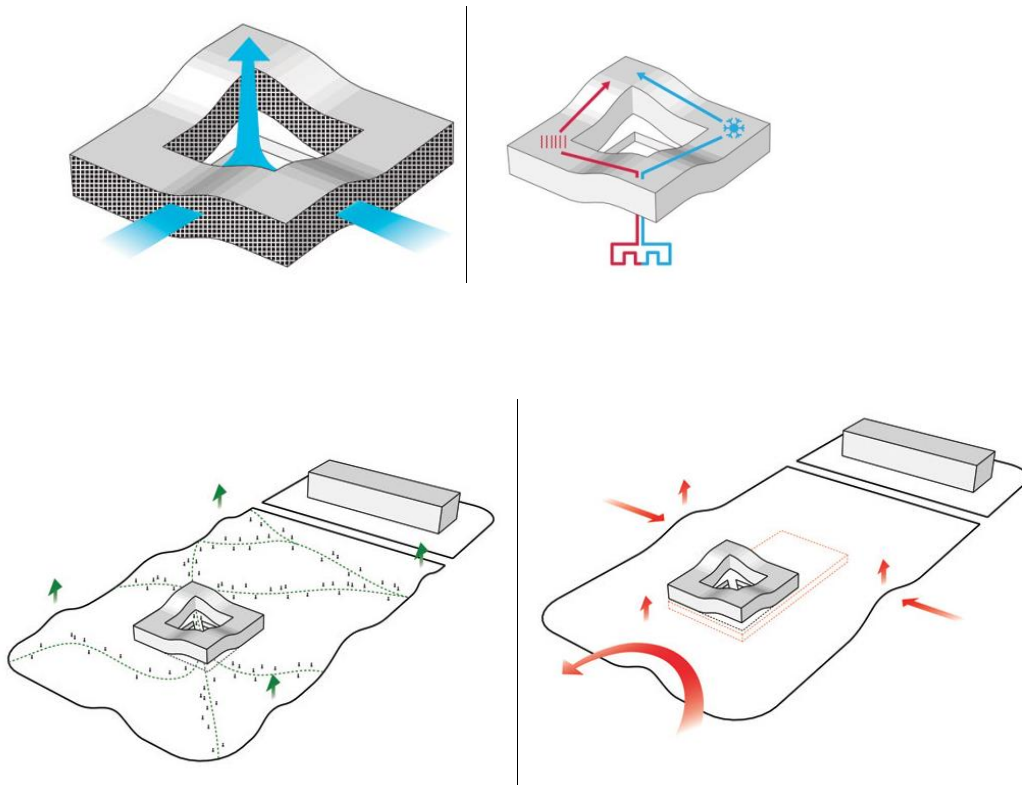


*“We are excited for the opportunity to work with the city of Daqiu Zhuang. With the DQZ building we wanted to generate a design that unites past and present in one building. It simultaneously integrates much needed public functions for the expanding city from kindergartens to areas for community gathering and cultural exhibitions while celebrating the history of the area through the use of steel in the building façade and structure.” – Jens Holm, founder HAO / Holm Architecture Office*



Inner courtyard perspective

Design process diagrams



**Analysis:**

1. The building is expanded to include a public courtyard.
2. The corners are lifted creating a path connecting to the city axis through the buildings.
3. The plaza lifts to create access parking below and plaza drop of at street level.
4. The pedestrian paths are defined by the plaza curve.
5. The exhibition center is designed to take full advantage of geothermal heating and cooling.
6. The buildings perforated façade allowed for natural ventilation throughout the exhibition spaces.
7. The design form is from the traditional Chinese courtyard square.
8. The inner courtyard used as an outdoor venue for local theatre and festival events.

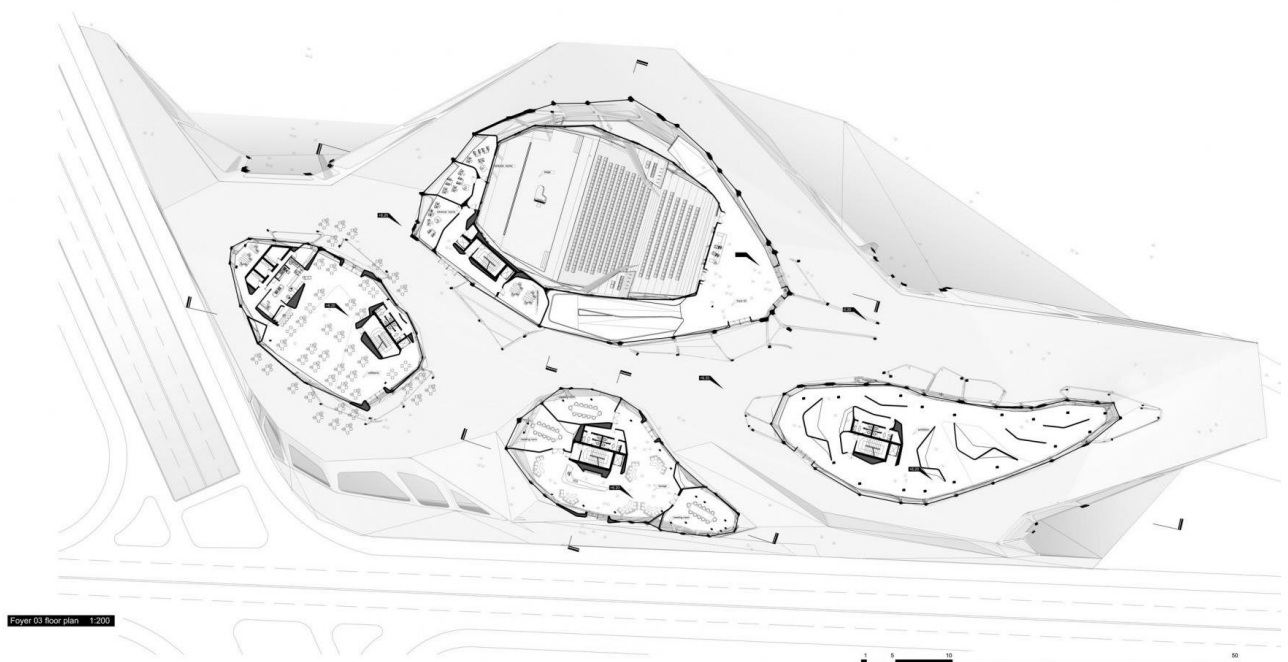


Case study : 3NYMPHA Cultural Center | Upgrade StudioDesign concept:

Upgrade studio architects from Bucharest, Romania have taken a very innovative approach towards doing their spatial analysis investigation while designing a new cultural center. They believe the urban fabric contains its own genetic code due to which it is what it is and hence – each city/urban habitat has developed in its own way due to its own unique DNA code.



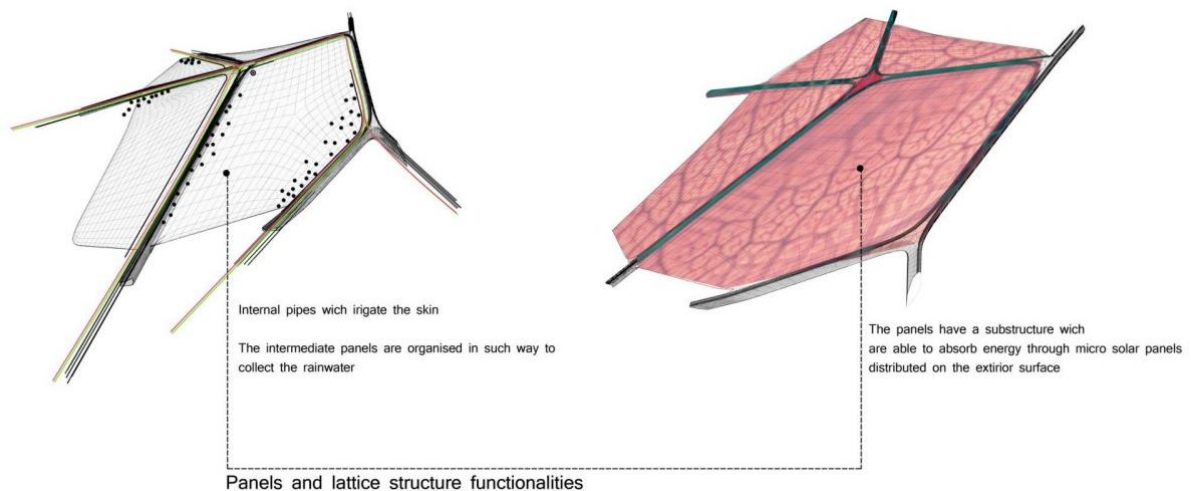
his is why Upgrade studio are concerned that with the constant expansion of cities due to fitting new projects into the already coded urban fabric, this might be a potential harm to the authenticity of the code and its cultural identity. So, having this in mind, the studio creates an urban bio-hybrid as a result of their research-based scanning of the urban fabric via computational design. Measuring the natural environment and its elements – wind, sunlight, temperature, and circulation – the data derived helps the studio design two hybrids. They house Art galleries, Cultural Center, Performing Arts Center and the University library [this project is the continuation of the studio's DIGITAL University project in close distance to NYMPHA].

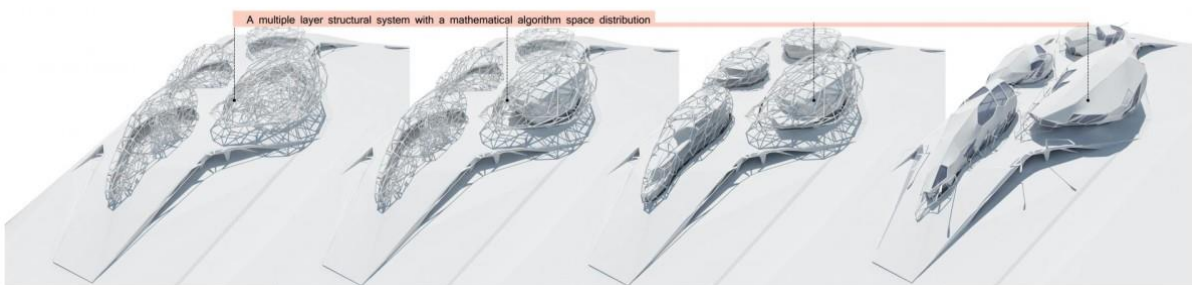
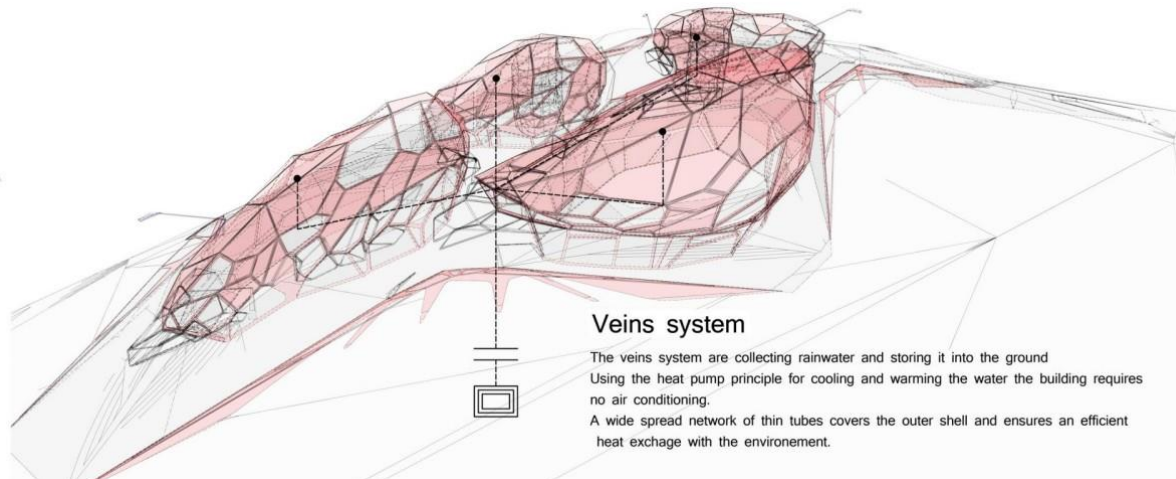


The project's concept is based on one natural evolution example: Caterpillar-Chrysalis-Butterfly. The shape and skin of the building are an analogy of the biological metamorphosis of the urban habitat, as inspired by the circulatory system of leafs and the butterfly's chrysalis. Hence, the building is meant to operate as a living organism. For example, the veins, which serve as the structural element in the cladding, collect rainwater and send it underground. Therefore, no is need for air conditioning since the heat pump principle of cooling and warming is used.



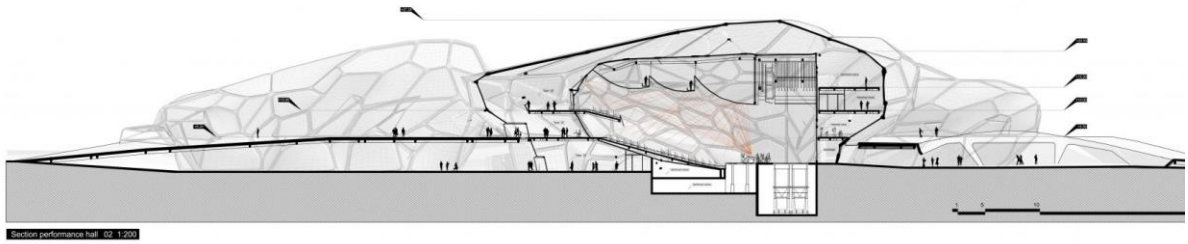
There is a network of exterior tubes which help for the heat exchange and contribute to the overall sustainable approach.

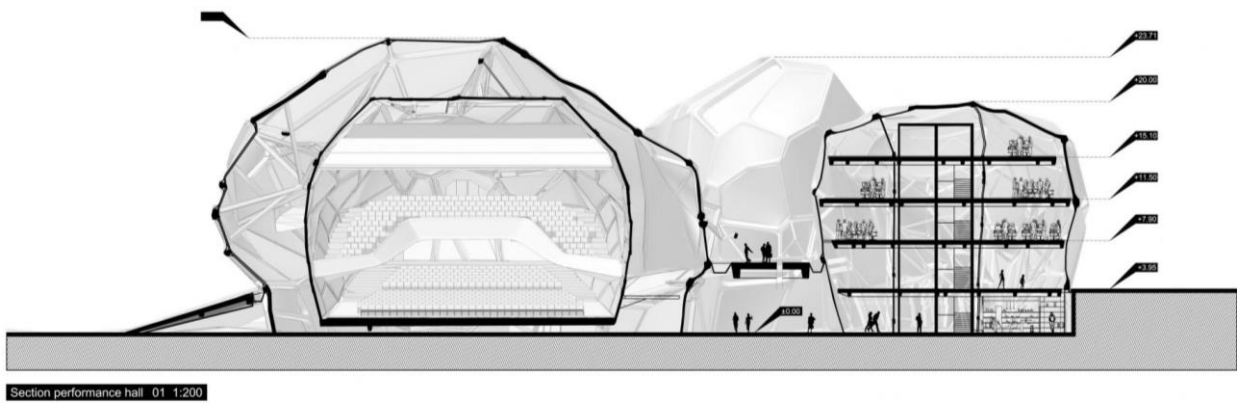
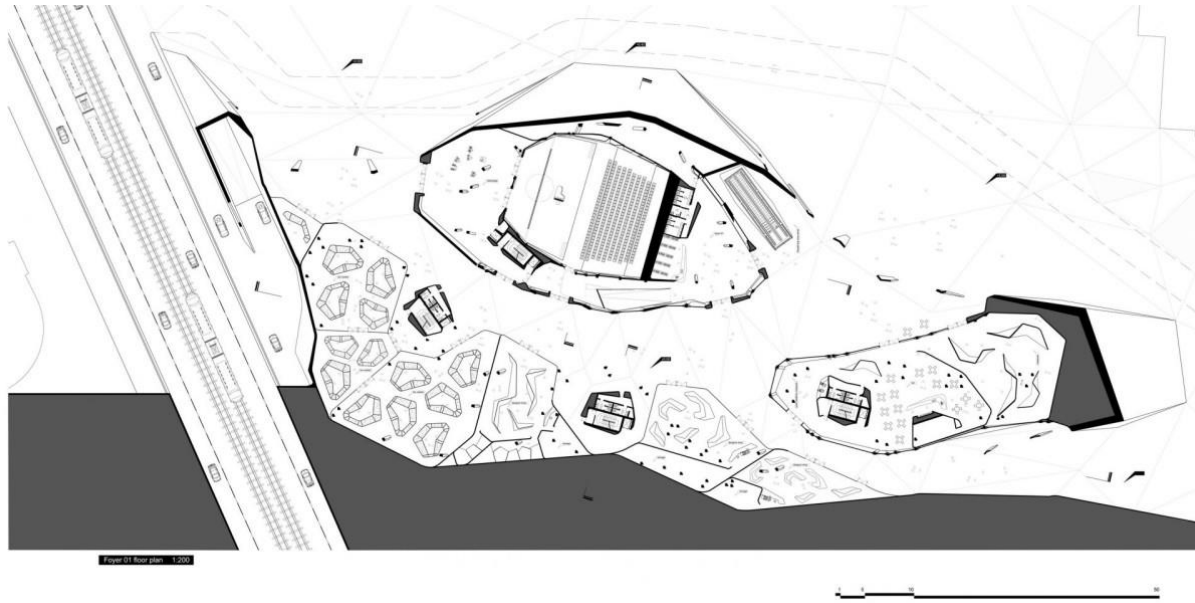




Evolution of the urban species in a Bucharest particular context







**Analysis:**

1. The concept of the project is based on one natural evolution example: Caterpillar-Chrysalis-Butterfly.
2. Major functions of the project are Art Galleries, Cultural Center, Performing Art Center and library.



### Case study : 4

### Taichung City Cultural Center Competition Entry / BAT



### Design Concept

The new “City cultural center” grows from the earth, with the strength of the sea and mountains, to show to the world how Taiwan is, how Taichung is, and it uses this strength to configure and astonishing landscape architecture able to project internationally the new cultural center. More details from the architect come after the jump.

Taiwan, land of sea, land of mountains, where amazing forms and landscape have been formed by the action of natural forces. Waves, tides, coast, prairies, mountains, mountain ridges. Sea people, land people, strong, tenacious, tireless. People of Taiwan.

The view from “Taichung Gateway Park” shows how land raises, configuring wavy shapes, showing the folds of the tectonic plates that shaped the island of Taiwan. It brings to our memory the wonderful mountain landscapes in Taiwan, including their famous tea fields. “Taichung Gateway Park” and the new “City Cultural Center” put together into a unique landscape, giving a united answer to the project site. The paths that define the design of “Taichung Gateway Park” show us, in almost a natural way, the access to the new “City Cultural Center”. A direct and clear relationship between the park and the competition purpose is managed by the use of open and clear flows.



The view from Park Avenue 2 is completely different. The winding bodies that grow from the park start to open, and finish drawing us shapes that remind us of the sea. Images of the waves breaking into the shore, and sea breeze stroking our faces. The building shows itself this way, facing the city in an open and permeable way, looking for an intense relationship with it.

#### Use of Materials:

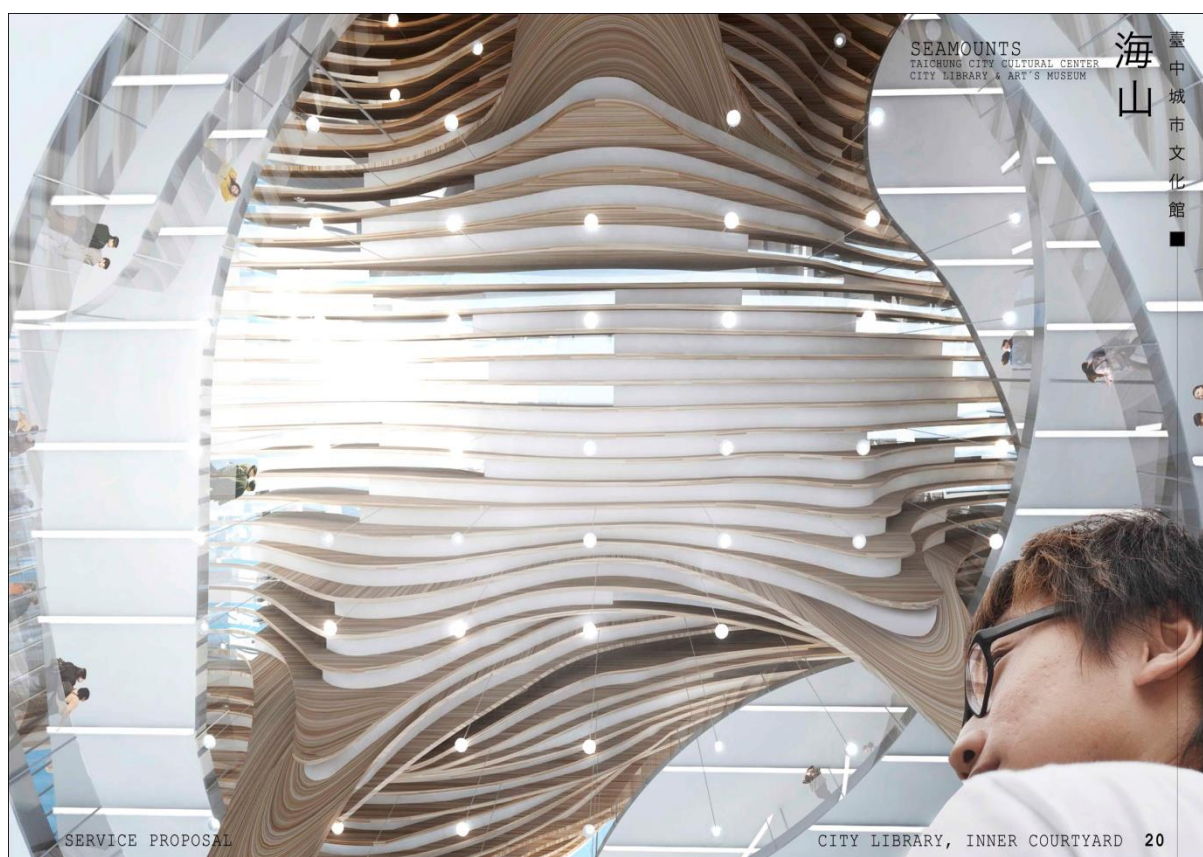
The formalization of the building is managed by the concatenation of a structure of great depth laminated wood beams. They are disposed each one meter and joined with lateral connectors. Apart from the structural duty, these connectors are used to carry some of the building systems. Different roof coverings are disposed depending on the interior requirements. A green carpet covers most of the roof surface, but we also find glass surfaces for providing light to the interior spaces, solar panels or wooden paved areas.

Most of the energetic and sustainability requirements are managed in the depth of the ribs, thanks to their studied shape and section. The different air chambers, doors and discharge systems provided, in addition to a computerized management will allow the thermal, lighting and acoustic control, becoming the building a worldwide green building reference.

#### Analysis:

1. The design is inspired from the natural landscape of Taiwan.
2. The entry of the building is facing the city in an open and permeable way.
3. Laminated wood beams, different roof coverings, green carpet for the roof surface have been used in the structure.
4. Use of glass surfaces for providing light into the interior spaces, solar panels or wooden paved areas.





Case study : 05NYMPHA Cultural Center | SANEIntorduction:

Paris based experimental studio Sane Architecture proposed a strong structure and a courageous environmental approach for the new Taichung City Cultural Center. The challenges of the project are strong: to imagine an architecture and an urban space unique to the climate and the culture of Taichung that combines a public library and municipal fine arts museum—the cultural flagships of a city—into one area, energizing art, education and recreation.

Concept:

The site is located on the northern end of Taichung Gateway Park. The project will integrate the park landscape to form a key cultural landmark and an entryway gesture into the park. In such a complex environment we propose a light structure, having as a key concept the idea of PERMEABILITY, a complex urban space hosting the museum and the public library programs.

Program:

The TCC will be an innovative mix between the natural and the artificial with a strong environmental approach, a new landmark for the area enhancing Taichung urban identity. The building will combine the requested library and museum functions with a third one of equal importance: the park – creating an unique, complex public space, offering a diverse and layered spatial experience. The two main functions provide spaces independent from each other while sharing the great lobby at the ground floor, that can also be used as a special exhibition space – an impressive 1500 sqm area with a maximum 24.5 m height.



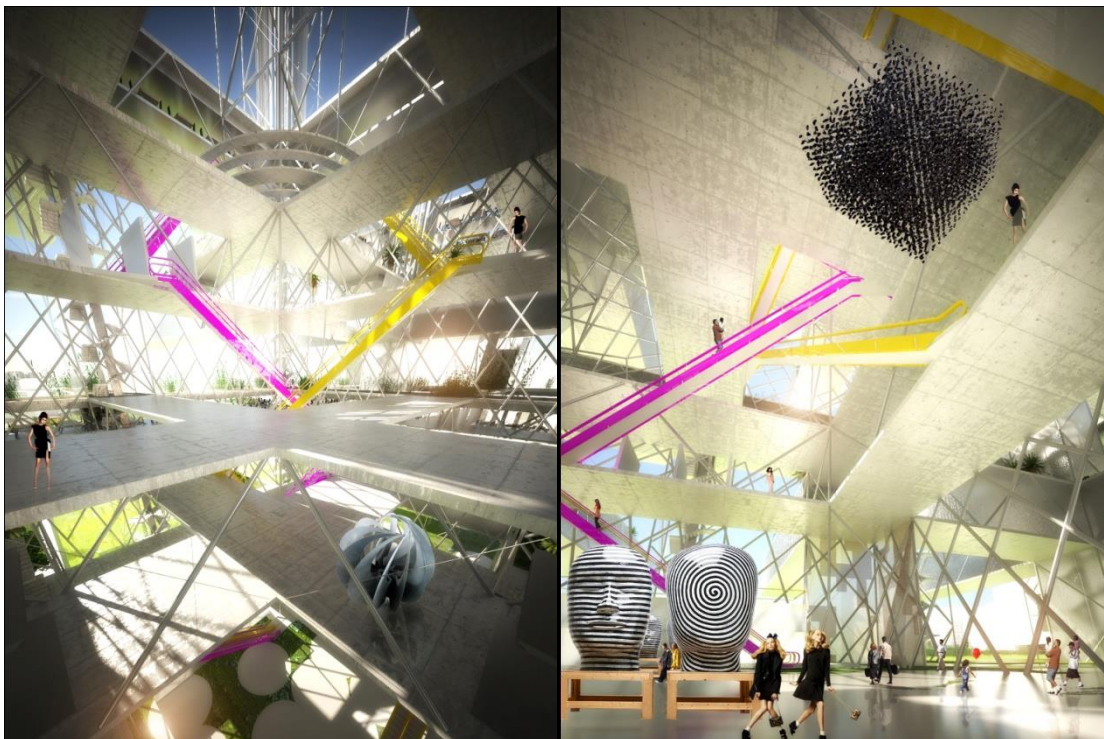


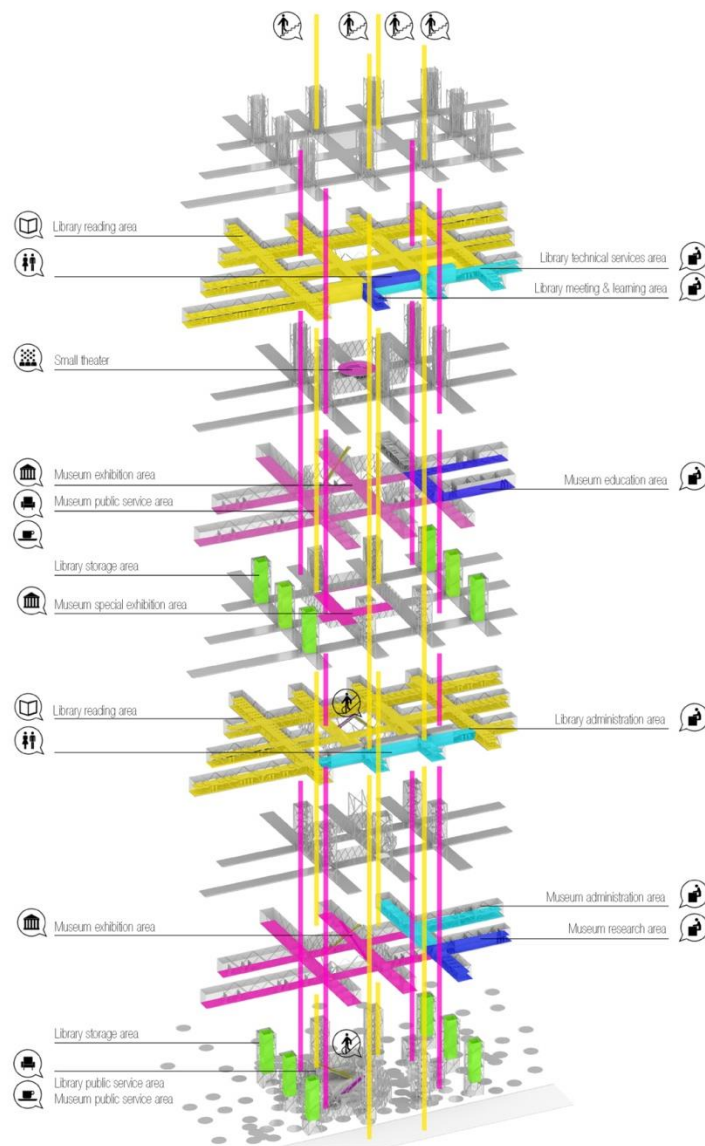
### Ventilation system:

The sustainable approach is a key feature in the design process: a building that is environmentally friendly and naturally ventilated. The building will have control systems that respond to seasonal as well as diurnal variations, mixed mode ventilation with energy reclaim systems.

The building will produce electricity from the energy of the wind through the use of an Invelox system, rather than through the use of conventional wind turbines.

Each one of the 15 vertical towers will be fitted with an omni-directional funnel. The funnels will capture the wind and direct it through tapering passageway, naturally accelerating its flow through the use of several Venturi tubes. The individual streams of kinetic energy will then drive a single generator that is installed safely and economically at ground level.





### Analysis:

1. A light structure, having as a key concept the idea of Permeability.
2. Museum and Library ; the two main functions provide spaces independent from each other while sharing the lobby which can be used as a special exhibition space.
3. Naturally ventilated

Case study :06

NYMPHA Cultural Center | Alleswirdgut



Introduction:

The mountain landscape of Taiwan is the inspiration for the Taichung Cultural Center by Austrian firm Alleswirdgut in collaboration with Taiwanese firm Keystone Architects. This competition proposal for the cultural center houses a public library and a fine arts museum within a gross building area of 65,000 square meters.

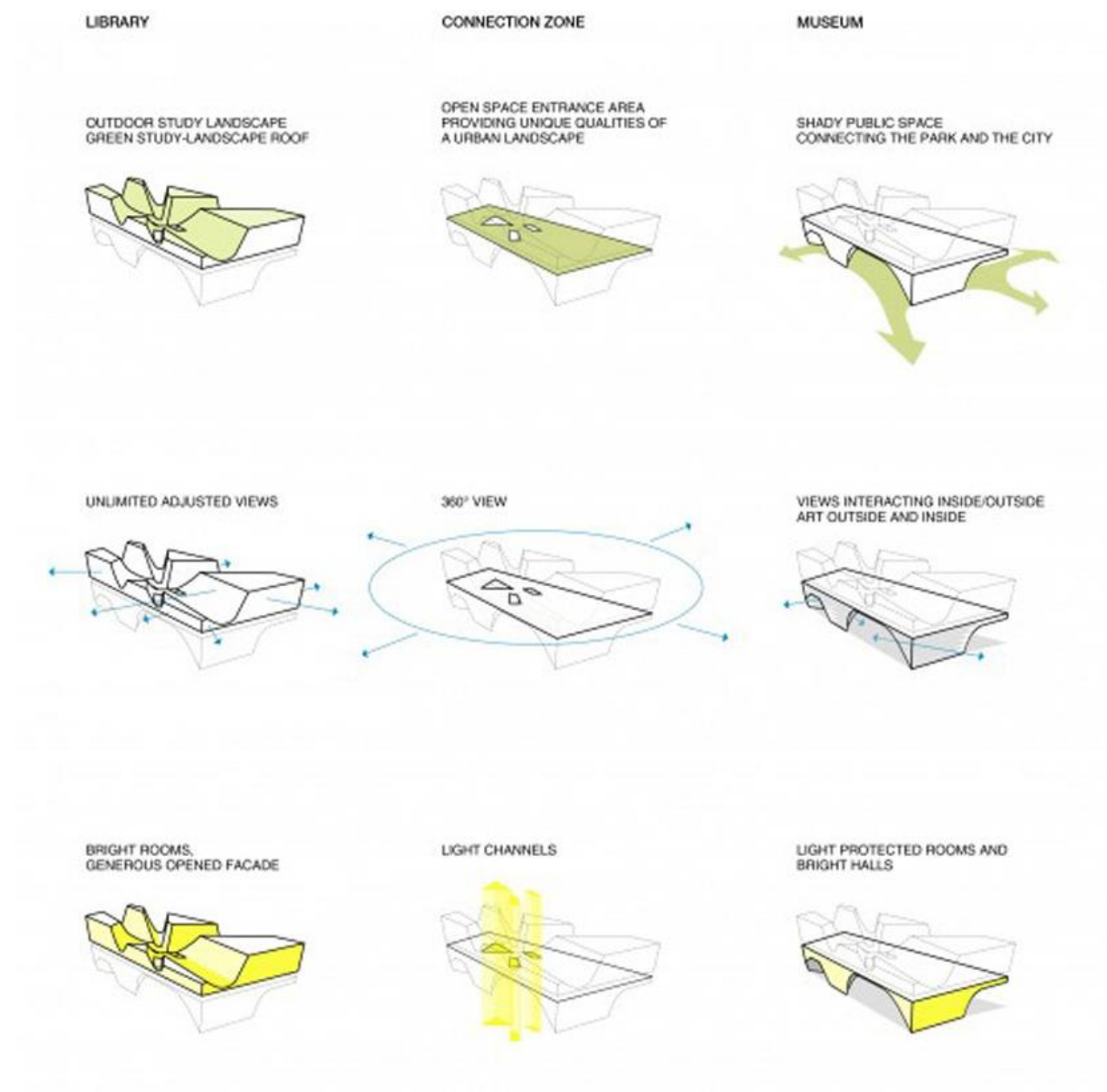
Concept:

The building can be seen as a carved away mass done so to allow ample shaded public space at the ground level and sun-soaked terraces on the upper levels. The cuts through the buildings are informed by the local mountainous landmarks as well as to frame views.

The bottom portion of the building contains the museum coupled with a large plaza that acts as an outdoor extension of the fine arts museum and sculpture garden. A glass enclosed lobby separates the upper floors of the library from the museum below.

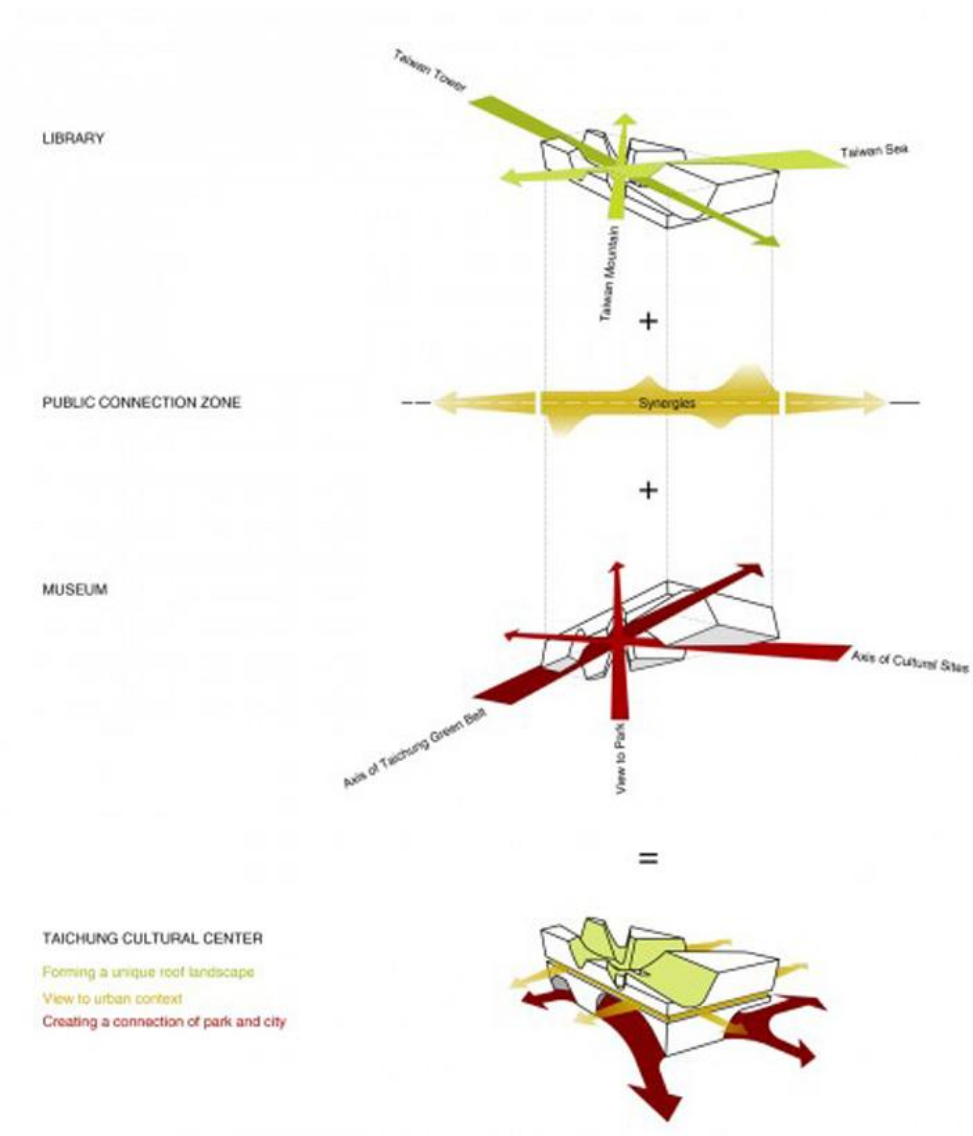
The interstitial floor between the main programmatic elements provides ample space for circulation and interaction while encouraging public interaction. This space can be alluded to the shoreline dividing the Taiwanese mountains from their reflection in the sea.

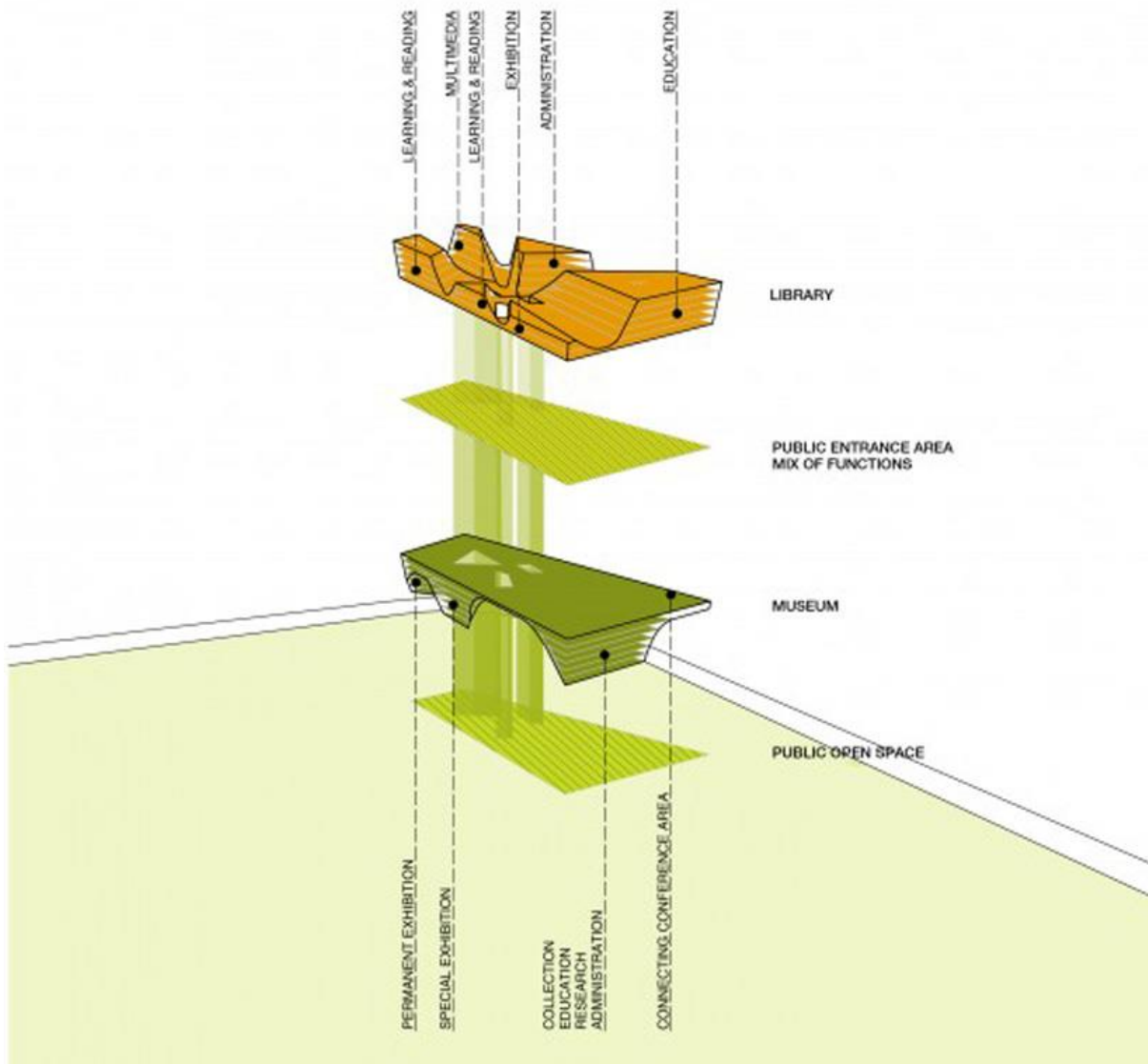




By using transparent skin to highlight the lobby space from the upper and lower programs, an unobstructed 360 panorama of the city and park is created. With this project the inspiration of mountains is portrayed in an interesting way, especially with the imagery of them reflected, which allows the visitor to gather a better understanding of the connection between the natural and urban context of Taiwan.







Analysis:

1. Ground floor is used shaded public space.
2. A glass enclosed lobby has separated the museum and library.

Case study : 07  
NYMPHA Cultural Center | Maxthreads

Philosophy:

This proposal is another competition entry for the design of the Taichung City Cultural Center, this time by Maxthreads Architectural Design & Planning. Taichung established this competition to distinguish itself from the other major Taiwanese cities and to promote the arts and culture will be at the core of Taichung's new urban identity. In Maxthreads design for the public hub defining the northern arrival gateway to Taichung Gateway Park, they wished to create an unconventional and exceptional gathering space for visitors and inhabitants utilizing the city's philosophy of combining nature and innovative technology.



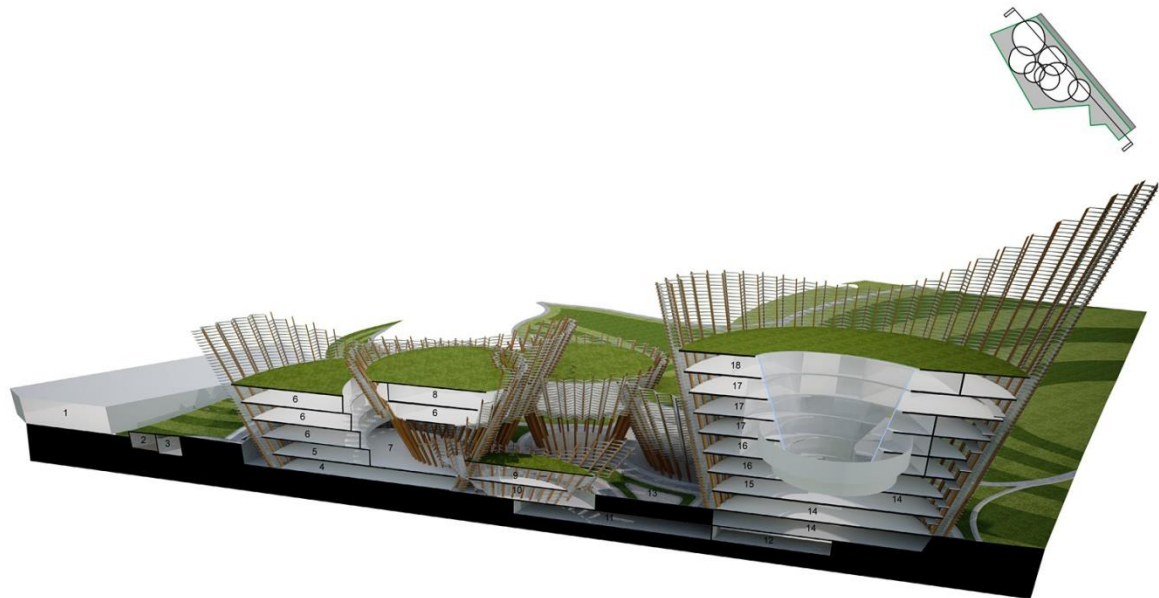
Space quality:

Several inverted cones make up the center, all of various diameters and heights, each defining a new unique space and purpose. Incorporating interactive, mixed-use public spaces, the forms establish a new typology of library and fine arts museum that Maxthreads have termed 'The Galibrary.' The architectural expression for the Galibrary is inspired by the mountain-scape of Taroko Gorge National Park in Taiwan.

Concept:

The landforms created that make up the cultural center inspire the idea of a gateway to a landscape beyond through the use of dramatic multi-level void spaces. With this design, Maxthreads wanted to focus on creating a strong relationship between the exterior and interior public spaces, integrating it all into the Taichung Gateway Park to form an iconic visual corridor or threshold.

The revived, vibrant public space also includes the incorporation of culture, education, tourism, environmental conservation, carbon reduction, energy conservation, and sustainability.



- |                                    |                          |
|------------------------------------|--------------------------|
| 1 Wave-Making Pool                 | 13 Visual Corridor Plaza |
| 2 Service Vehicle Access           | 14 Museum Archive        |
| 3 Car Park Entrance                | 15 Museum Lobby          |
| 4 Self Learning                    | 16 Special Exhibition    |
| 5 Library Reference Area           | 17 Permanent Exhibition  |
| 6 Main Reading Area                | 18 Restaurant            |
| 7 Reference Area                   |                          |
| 8 Special Collection               |                          |
| 9 Bookstore                        |                          |
| 10 Fine Arts Museum Research       |                          |
| 11 Basement Level Parking          |                          |
| 12 Basement Level Archive Delivery |                          |

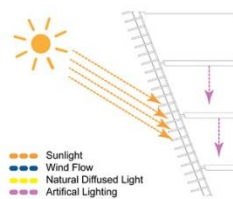
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## Façade Design & Structure

### Gallery/Fine Arts Museum Façade: Indirect Lighting

Exterior lighting is controlled heavily in order to preserve any exhibition objects that are especially sensitive to light. Artificial lighting is utilized throughout for maximum control, giving balanced light for exhibition spaces.

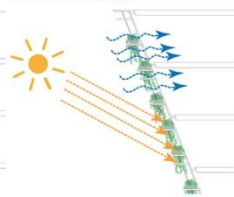


### Offices Façade: Green Façade

Louvre system provides adequate support for plants. Around 35% of sunlight will enter the space, with 600lux lighting the office spaces.

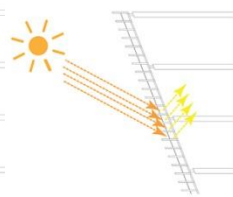
Planting systems acts as a pollution, acoustic and thermal buffer for the internal environment. Provides a visual link with the Gateway Park, increasing biodiversity and offering habitat for animals.

Natural ventilation and cross ventilation cool the interior spaces.

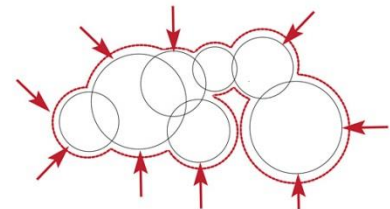


### Library Façade: Indirect Lighting

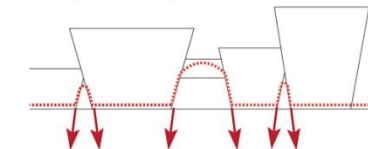
The louvre system filters light as it penetrates the facade, diffusing the light and creating a soft, sensitive atmosphere inside.



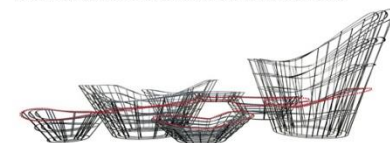
### The Inverted Cone: Structural System



Each inverted cone's structural system is designed to supporting one another. This structure is based on a braced frame system which aims to resist any wind and earthquake forces.



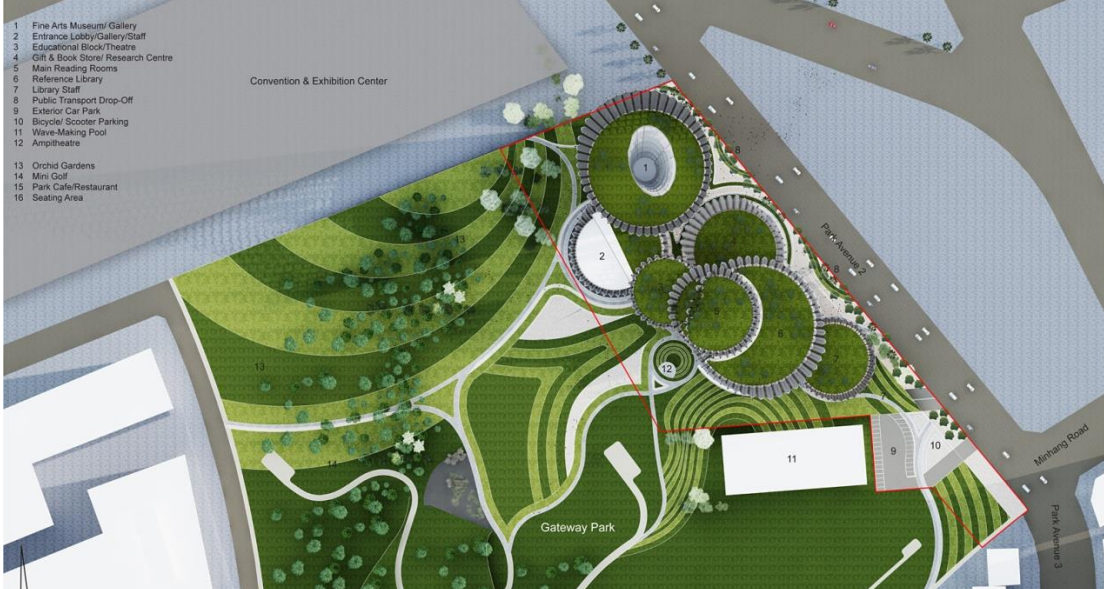
The braced frame is composed of steel members. Members in the braced frame system support both tension and compression.

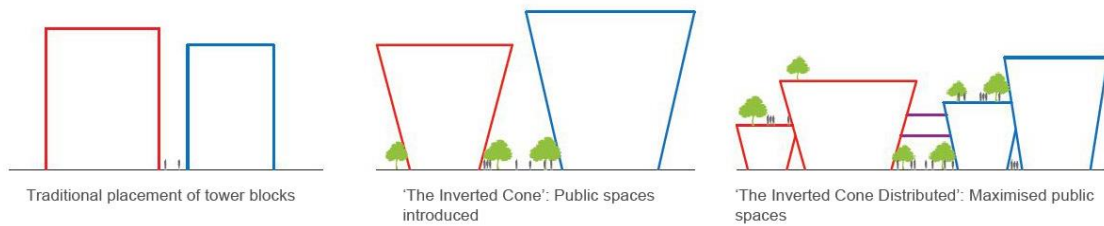
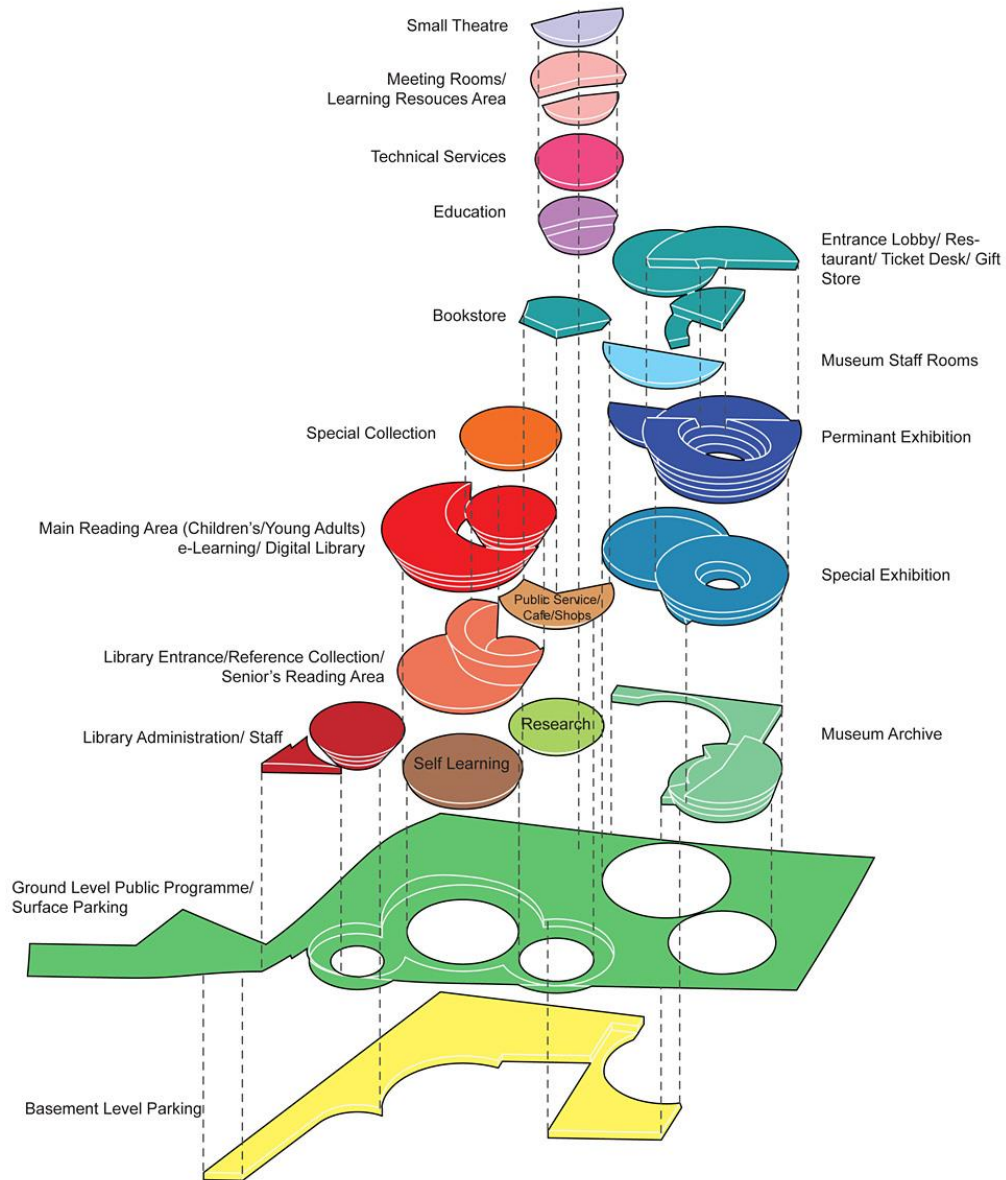


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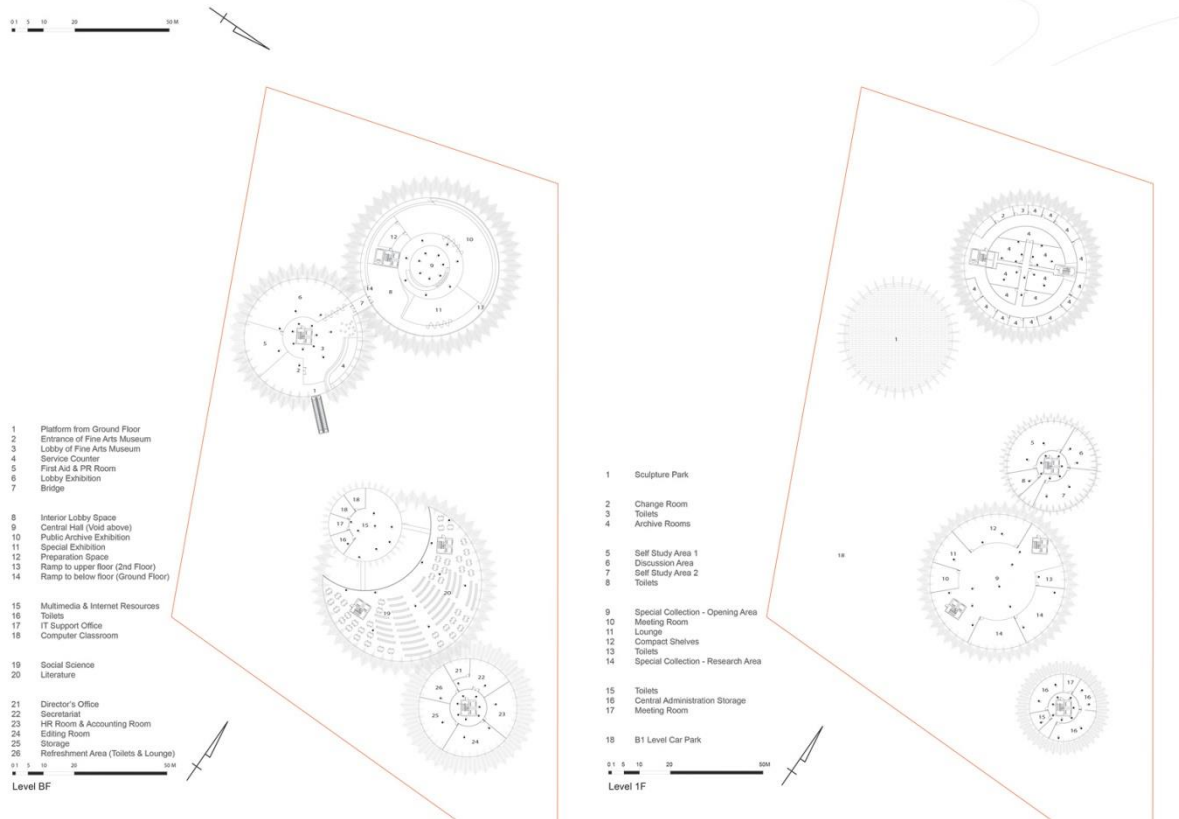
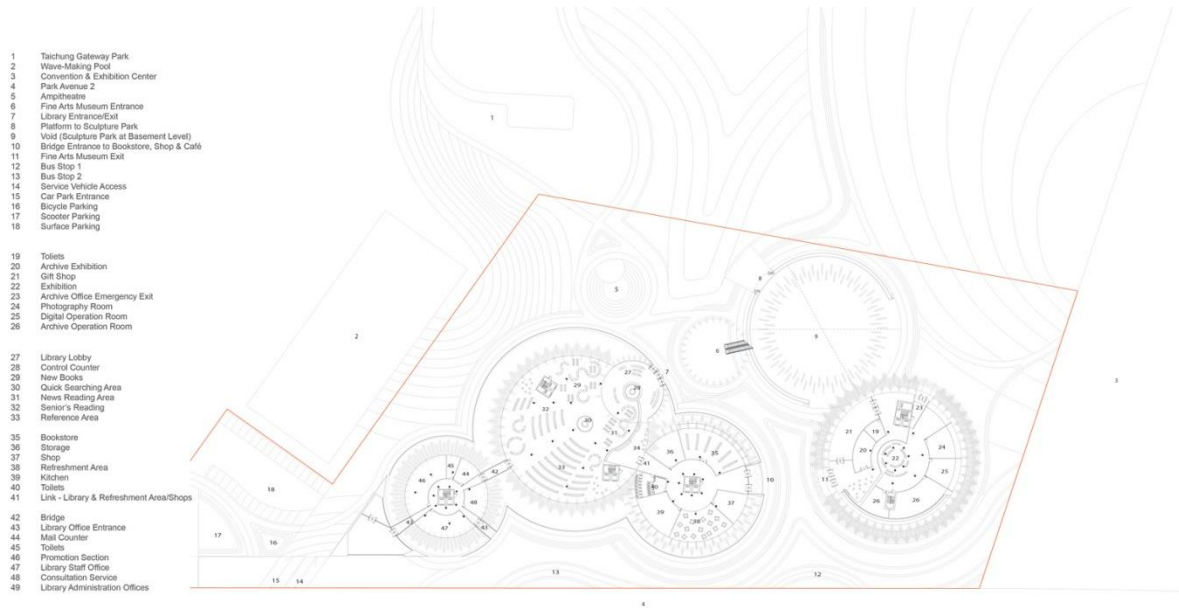
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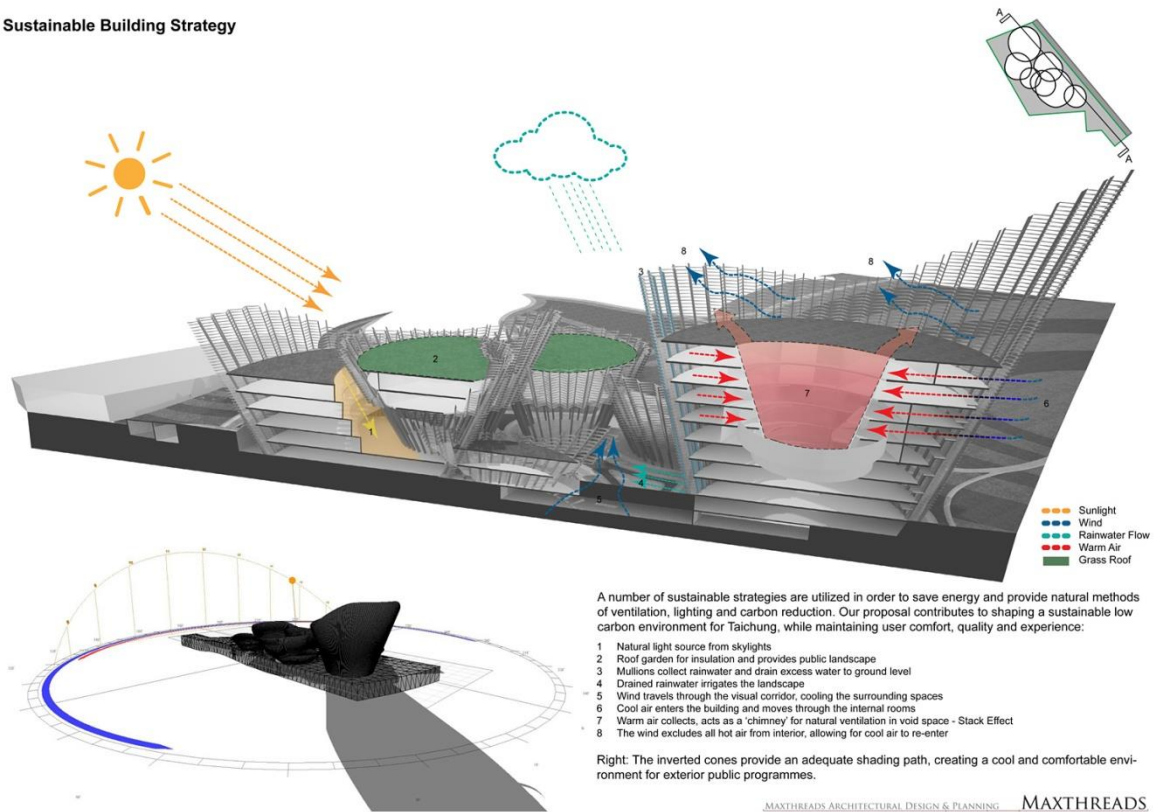








## Sustainable Building Strategy

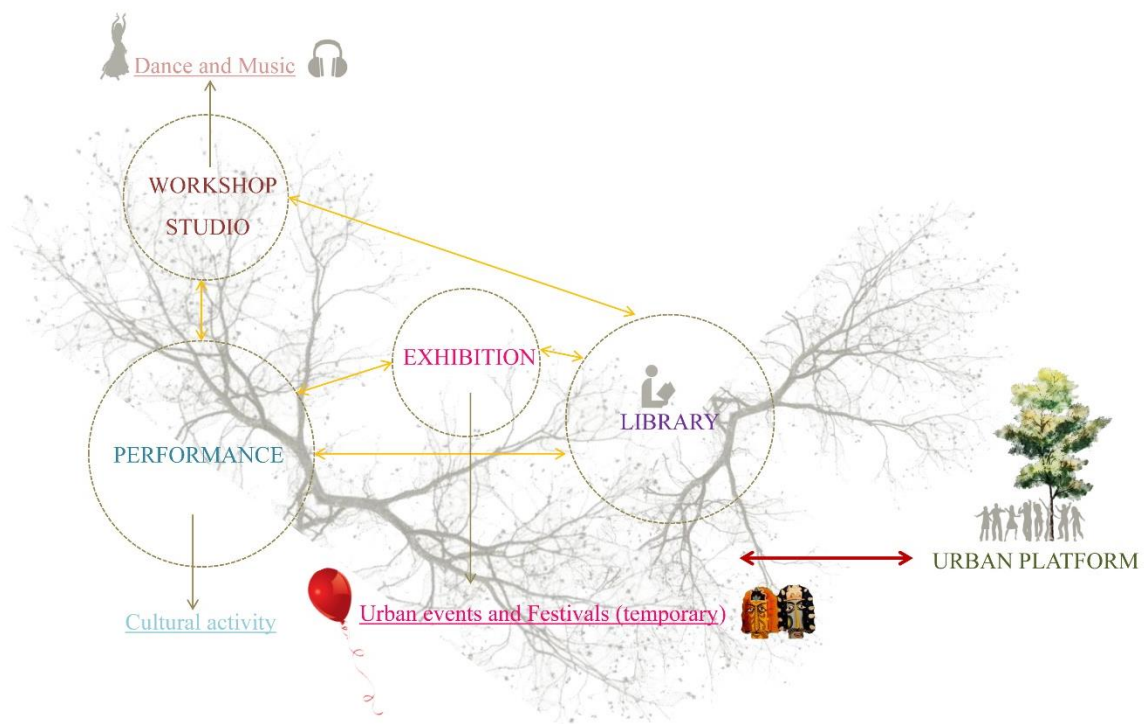
Analysis:

1. The concept of the design is to utilize the city's philosophy of combining nature and innovative technology.
2. To create an unconventional and exceptional gathering space for visitors.
3. Several inverted cones of various diameters and heights, each defining a new unique space and purpose make up the center.
4. Incorporating interactive public spaces.
5. Created strong relationship between the exterior and interior public spaces.



## Chapter 5

### Program and development: area/ sft



The main aim of the project is to create an Urban Space which can serve as a breathing space for the people of Dhaka city. At the same time it will give the opportunity to practice the cultural activities of Bangladesh. There will be a common platform which will connect all the other functions together. There will be Library, galleries, cafeteria, seminar hall, exhibition hall, studio and workshop and other facilities which is necessary for a cultural center.

### Program analysis and space requirement for function

#### Music

1. Auditorium for musical performance
2. Open plaza for musical performance
3. Studio/Classroom/Practice room/ workshop
4. Library: books related with music
5. Storage

#### Dance

1. Auditorium for dance performance
2. Open plaza
3. Studio/Classroom/Practice room/ workshop
4. Library: books related with dance
5. Storage

#### Drama/ Play

1. Auditorium for performance
2. Open plaza
3. Studio/Classroom/Practice room/ workshop
4. Library: books related with play and drama
5. Storage

#### Art and craft

1. Exhibition space: Wall, temporary gallery and permanent gallery
2. Workshop
3. Storage

#### Painting

1. Exhibition space: Wall, temporary gallery and permanent gallery
2. Workshop/ Studio/ Classroom
3. Storage

#### Language and Literature

1. Library
2. Film show/ Documentary
3. Discussion space/ Seminar hall
4. Exhibition space: Book stall, Book fair

#### Festivals

##### **Pohela Baishakh**

1. Exhibition space: Temporary gallery for Mask, Sculpture etc display
2. Food exhibition: Cafeteria can be used for traditional food , vat,vorta, ilish, Hawaii mithai, sweets, pitha etc
3. Auditorium: Musical, Dance, Drama
4. Seminar hall
5. Shops
6. Open space for public gathering

21<sup>st</sup> February, 26<sup>th</sup> March, 16<sup>th</sup> December

1. Library
2. Exhibition: book, history, film
3. Seminar hall: discussion

**Administration zone:**

To control all the facilities provided by the cultural center

**Different type of Exhibitions:**

**Architectural exhibition**

For example: Death anniversary of Architect Mujharul Islam

1. Seminar
2. Exhibition of his work

BRAC University architecture week

1. Seminar
2. Exhibition.

**Different programs for writer, poet, celebrities etc**

For example: Death Anniversary of Humayon Ahmed

1. Seminar hall
2. Film festival
3. Book exhibition

Birthday and death anniversary of Rabindranath Thakur

1. Cultural show: Auditorium
2. Exhibition
3. Seminar

**Photography Exhibition:**

NSUPC, BUPC etc

1. Exhibition hall
2. Workshop
3. Storage

**Other Exhibition:**

Kite festival, rickshaw art , Tat shilpo, Clay art etc

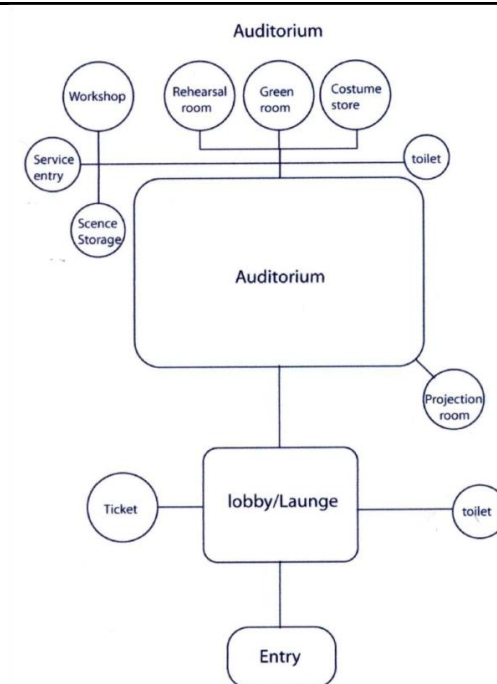
**Lake side activity:**

Landscape  
Sitting  
Walk way

**Auditorium (600 person)**

There will be an auditorium hall with 600 seating arrangement. It will provide every technical and mechanical equipment facilities for acoustical problems and lighting. It should provide proper stage area, backstage with makeup rooms, dressing rooms, rehearsal room, sound and light control rooms etc. Every detail of the hall should be standardized. Different organization can rent the hall.

<b>Sitting</b>		4200	(600 person)
	sft		
<b>Stage</b>		2000	
	sft		
<b>Green room/ dressing room</b>		240	(4 rooms,60 sft/person)
	sft		
<b>Storage</b>		1000	
	sft		
<b>Lobby</b>		1000	
	sft		
<b>Toilet</b>		300	(men 8 and women 6)
	sft		
<b>Ticket Counter</b>		100	
	sft		
<b>Projection room</b>		200	
<b>Rehearsal room</b>			
<b>Workshop</b>		750	
	sft		
		1000	
	sft		
<b>Sub Total</b>		10790	
<b>30% Circulation</b>			
	sft		
<b>Total 14027 sft</b>		3237	
	sft		

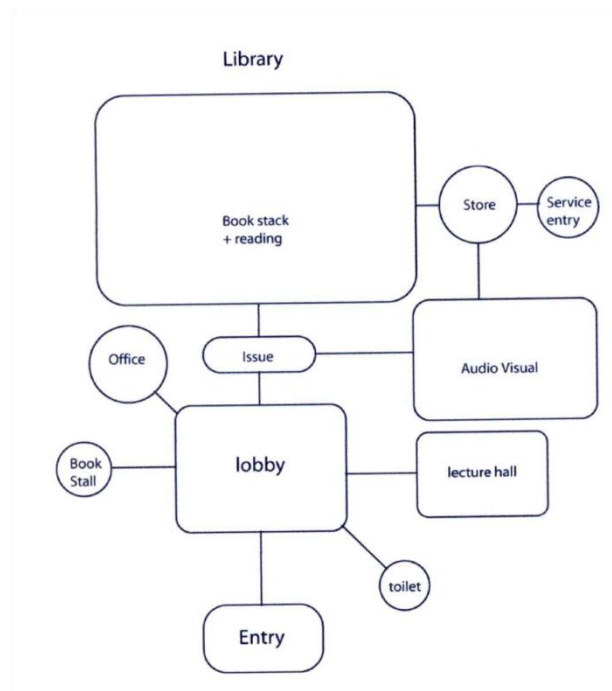
**Seminar hall (300 persons)**

Lobby	300 sft	
Toilet	300 sft	(men 8 and women 6)
Seating and stage	3500 sft	(300 person)
Sub Total	4100 sft	
<b>Total</b>	<b>4100 sft</b>	

### Library:

There is one big library, which will play an important role for the complex. It will provide books, journals, records, documents, slides, as well as general information. There will be provision for individual study and group study. Each component of the library should be standardized

Lobby	600 sft	
Information center	250 sft	
Toilet	300 sft	(men 8 and women 6)
Reading space	4000 sft	(100 person)
Storage	500 sft	
Liberians room	500 sft	(3 person)
Book stack	5000 sft	(1 sft per book)
Cyber café	1000 sft	
Sub Total	12150 sft	
30% Circulation	3645 sft	
<b>Total</b>	<b>15795 sft</b>	



Shops, kiosk

Shops Kiosk	8000 sft	
<b>Total</b>	<b>8000 sft</b>	

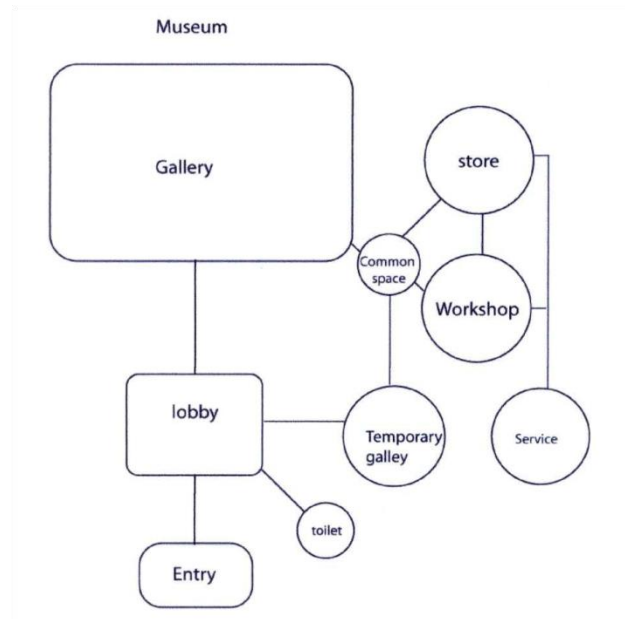
#### Administration block:

There will be an administration block which will consist of a general office, space for documentation, individual office for the director and assistant director and a conference room for meetings

Lobby and reception	400 sft	
Information booth	300 sft	
Toilet	300 sft	(men 8 and women 6)
Storage	500 sft	
Conference room	500 sft	
Office space	2000 sft	(18 person)
<b>Sub Total</b>	<b>4000sft</b>	
<b>30% Circulation</b>	<b>1200 sft</b>	
<b>Total</b>	<b>5200 sft</b>	

#### Display are and Exhibition

<b>Lobby</b>	<b>2000 sft</b>	
<b>Space for exhibition</b>	<b>16000 sft</b>	<b>(8 exhibition x 2000 sft)</b>
<b>Highly secured gallery</b>	<b>2000 sft</b>	
<b>Toilet</b>	<b>300 sft</b>	<b>(men 8 and women 6)</b>
<b>Store</b>	<b>1000 sft</b>	
<b>Workshop</b>	<b>1000 sft</b>	
<b>Sub Total</b>	<b>22300 sft</b>	
<b>30% Circulation</b>	<b>6690 sft</b>	
<b>Total</b>	<b>28990</b>	



### Open amphitheatre:

There is a requirement for an open amphitheatre .The amphitheatre should be located at a space where public gathering will be the most. The light and sound facilities should be provided. The orientation should be given priority so that the audience can have the proper view.

<b>Performance space (indoor)</b>	<b>2000 sft</b>
<b>Total</b>	<b>2000 sft</b>

### Cafeteria:

The cafeteria should have the capacity of 200 people, as it will serve for the general public. The kitchen should have a service entry.

<b>Seating</b>	<b>2000 sft</b>	<b>(100 person)</b>
<b>Toilet</b>	<b>300 sft</b>	<b>(men 8 and women 6)</b>
<b>Kitchen</b>	<b>900 sft</b>	
<b>Fast food and small coffee shops</b>	<b>2000 sft</b>	
<b>Total</b>	<b>5200 sft</b>	

### Studio and workshop ( 20 people)

<b>Basic</b>	
<b>Music Studio</b>	<b>1000 sft</b>
<b>Dance Studio</b>	<b>1800 sft</b>
<b>Painting Studio</b>	<b>1000 sft</b>
<b>Sculpture Studio</b>	<b>2000 sft</b>
<b>Photography studio</b>	<b>1000 sft</b>
<b>Language and Literature studio</b>	<b>1000 sft</b>
<b>Architecture studio</b>	<b>2000 sft</b>
<b>Urban events studio</b>	<b>1000 sft</b>

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Toilet women 6)	300 sft	(men 8 and
Common space for interaction	1000 sft	
Administration	1000 sft	
Sub Total	13100 sft	
30% Circulation	3930 sft	
<b>Total 17030 sft</b>		

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Parking

Grand Total = 1, 00,342 sft



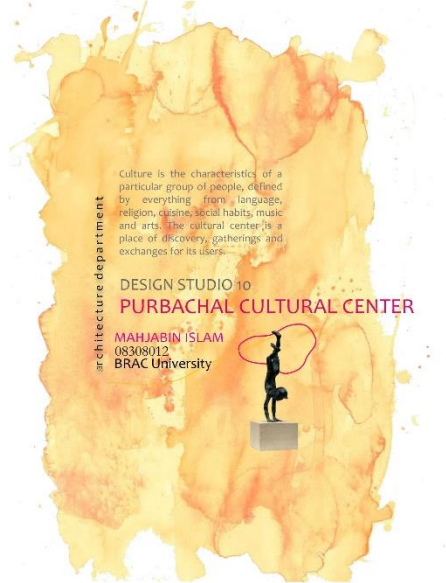
## Chapter 7

### Design development

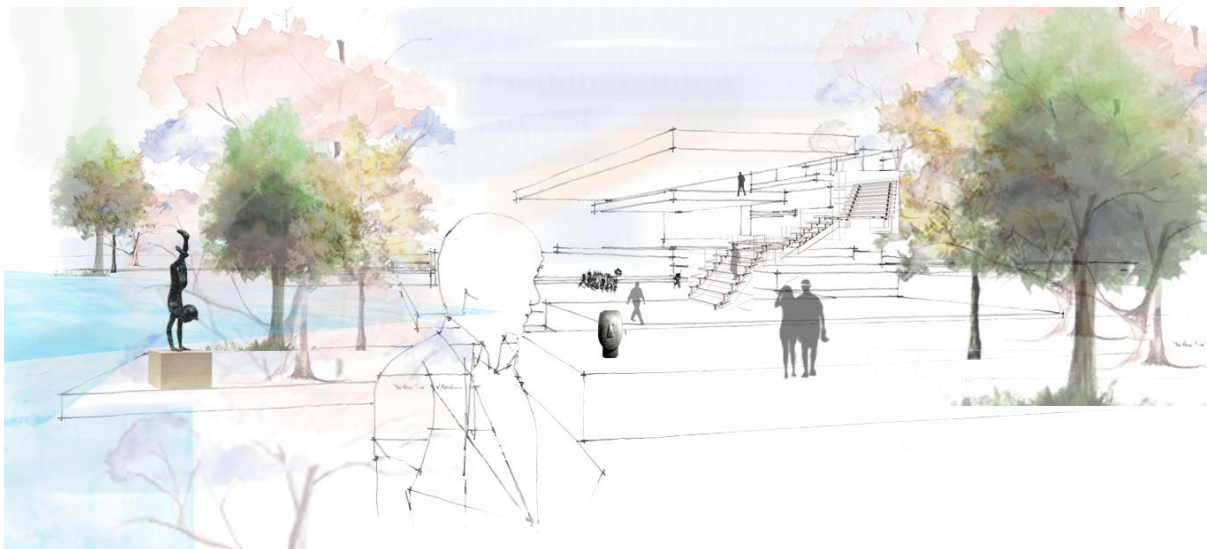
- \_Introduction
- \_Conceptual development
- \_Elements Inspired form
- \_Conceptual Sketches
- \_Master plan
- \_Floor plans
- \_Basement and roof plan
- \_Section
- \_Elevation
- \_Render Images
- \_Model Images

## Introduction

After studying different examples of cultural centers the conclusion was, the project should be an urban oasis and a vital link between existing communities and future urban development. Installation projects needed open spaces, semi open ground. The terraces can indeed be called “sculptural gardens”, since they will contain the art pieces at open air, so it will also work as an invitation to visit the cultural center. To make more public come to the building, an attractive entry was essential. Primary concept was to create a platform. Creating plazas and decks to provide more open spaces. So that when a person walks in he could see exhibitions and installations. Idea was to merge the plaza with the existing fabric and make this area more vibrant and colorful.



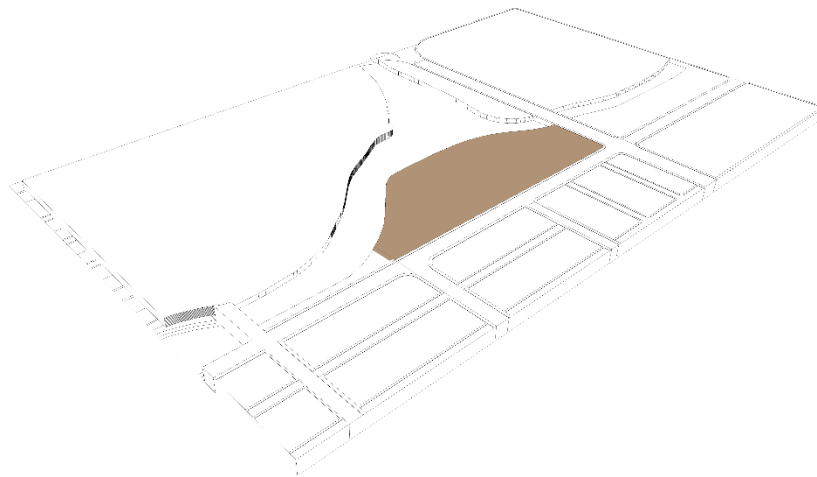
## Conceptual sketch



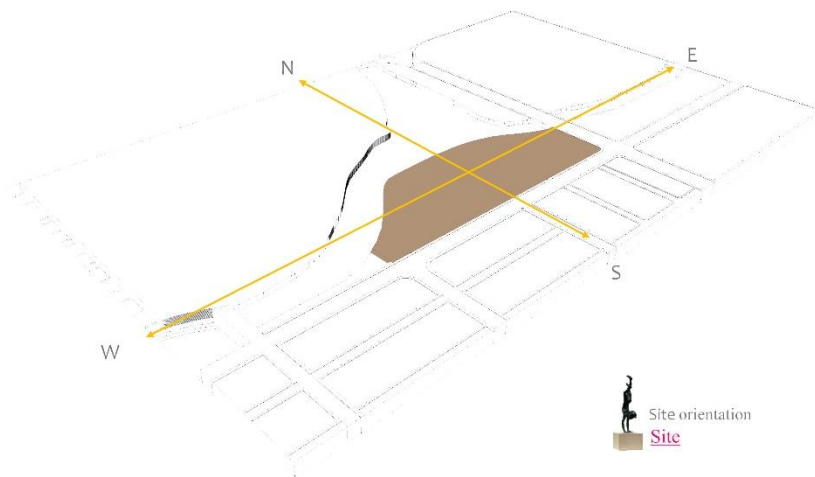
Creating an interactive platform

“Sculptural gardens”, since they will contain the art pieces at open air, so it will also work as an invitation to visit the cultural center.

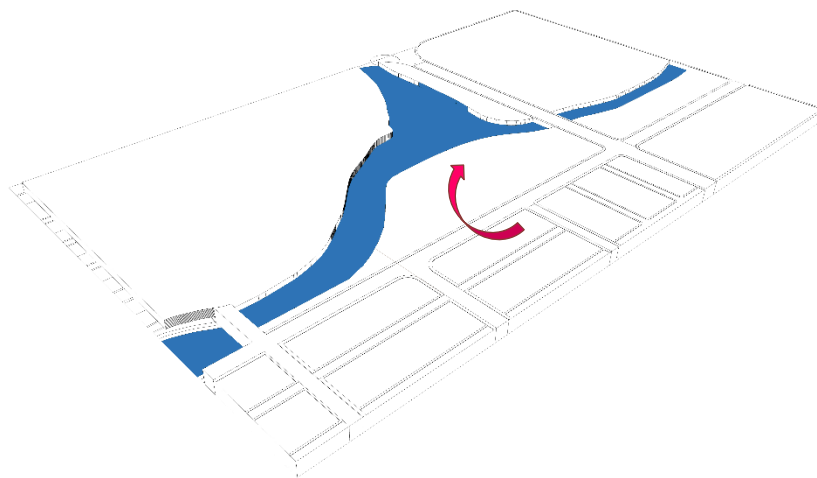
## Elements Inspired form



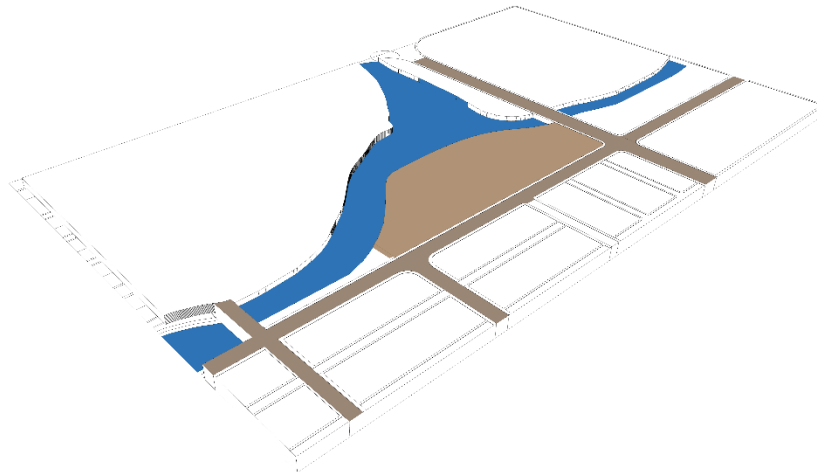
Site area : 8.5 acre



North South East West orientation of the site was the initial consideration

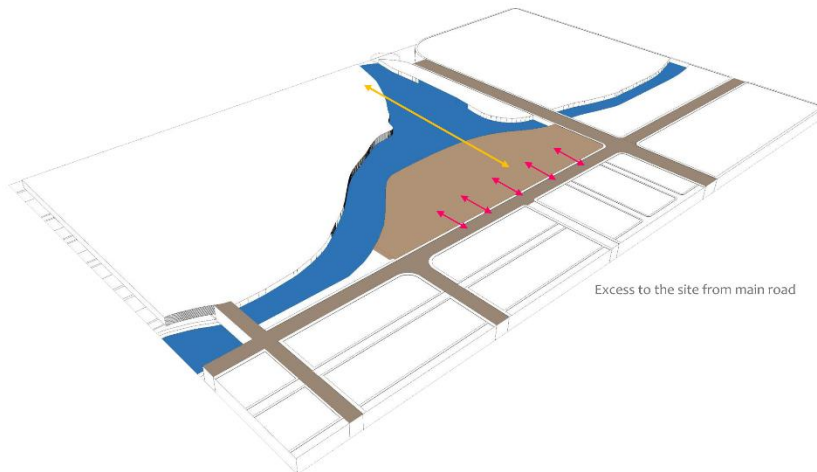


The site is surrounded with water body from the north side which worked as an important element while doing the design



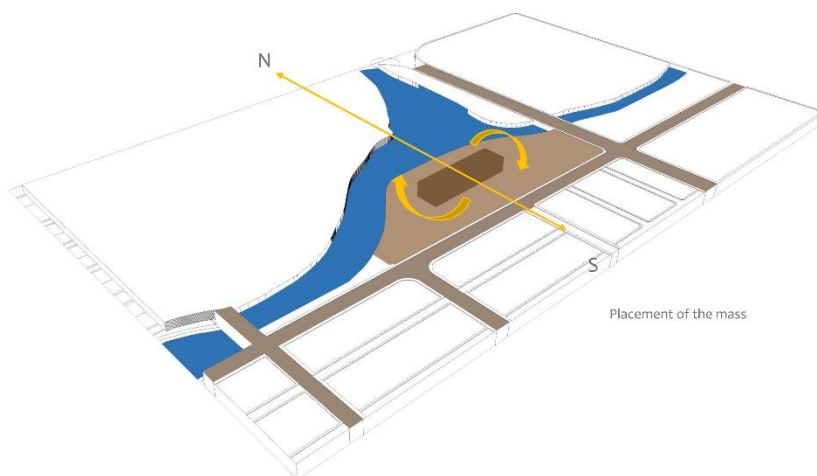
Access to the site from road and water body

Placement of blocks



Excess to the site from main road

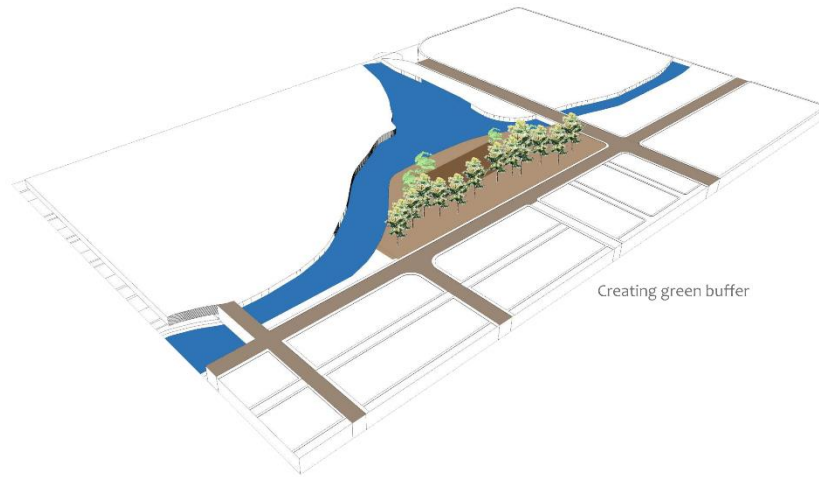
Considering the access to the site



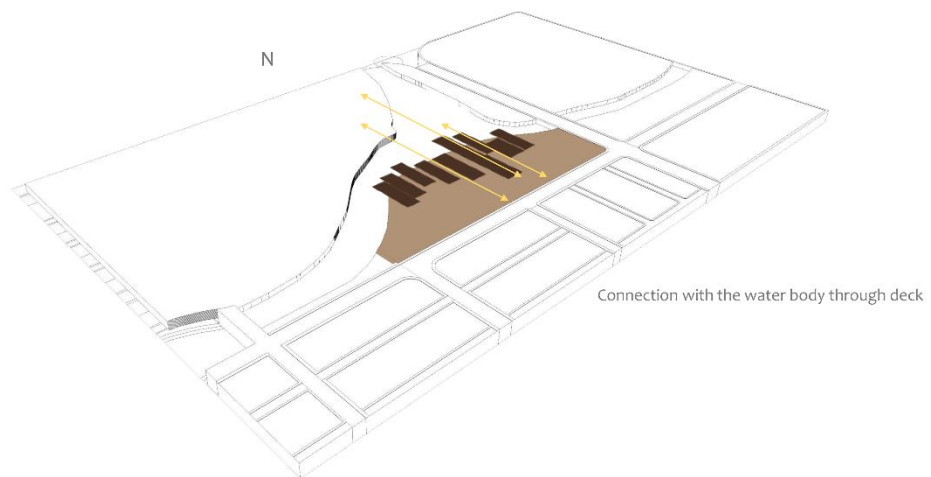
Placement of the mass

Placement of the initial mass in the site.

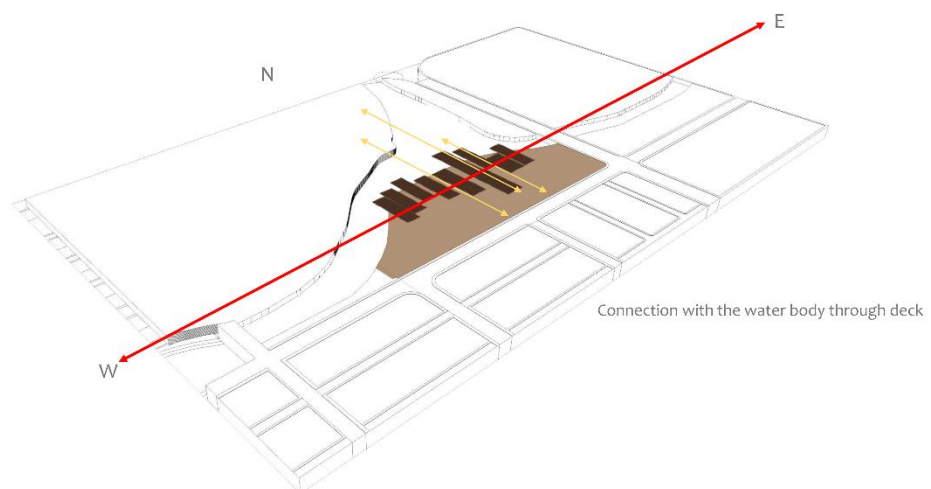
The idea was to place the mass in the middle so that it can access able from the all the sides without creating any back space.



As the two sides of the site is beside the main road so it was needed to create a buffer zone to avoid noise and giving the platform a peaceful environment.

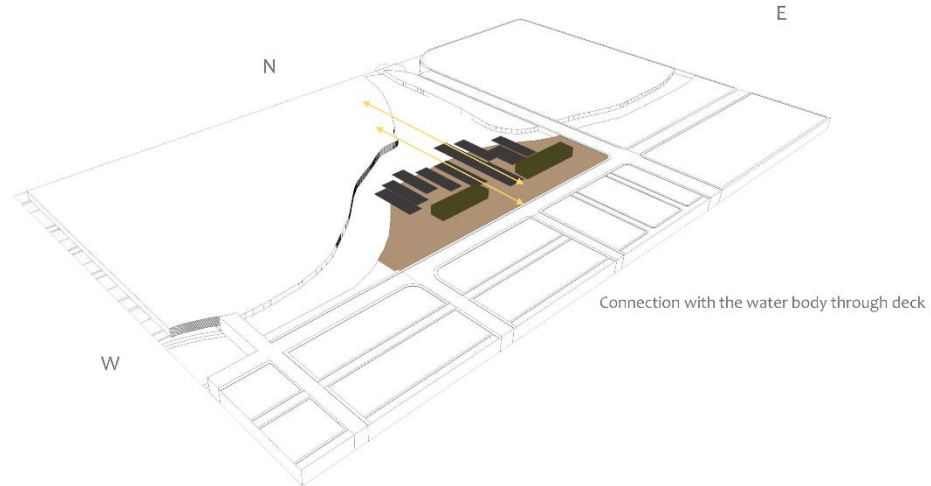


Creating the decks towards the water body

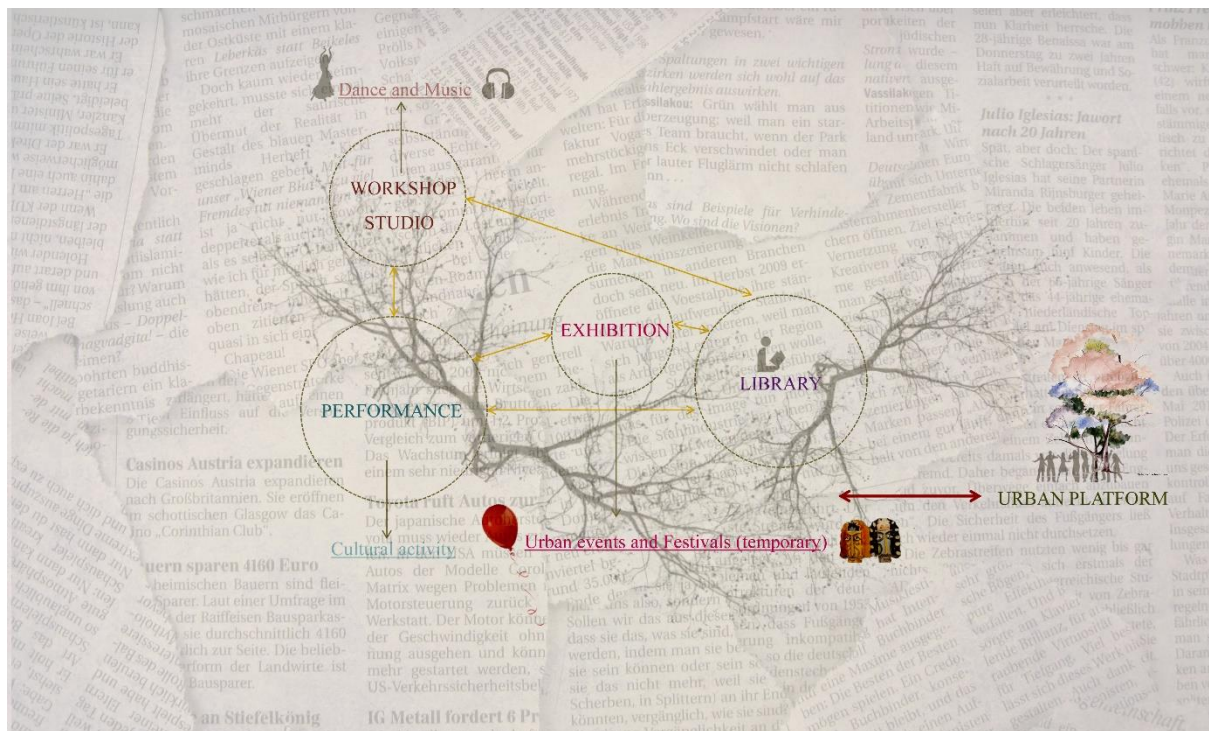


Considering the east west direction before placing the mass

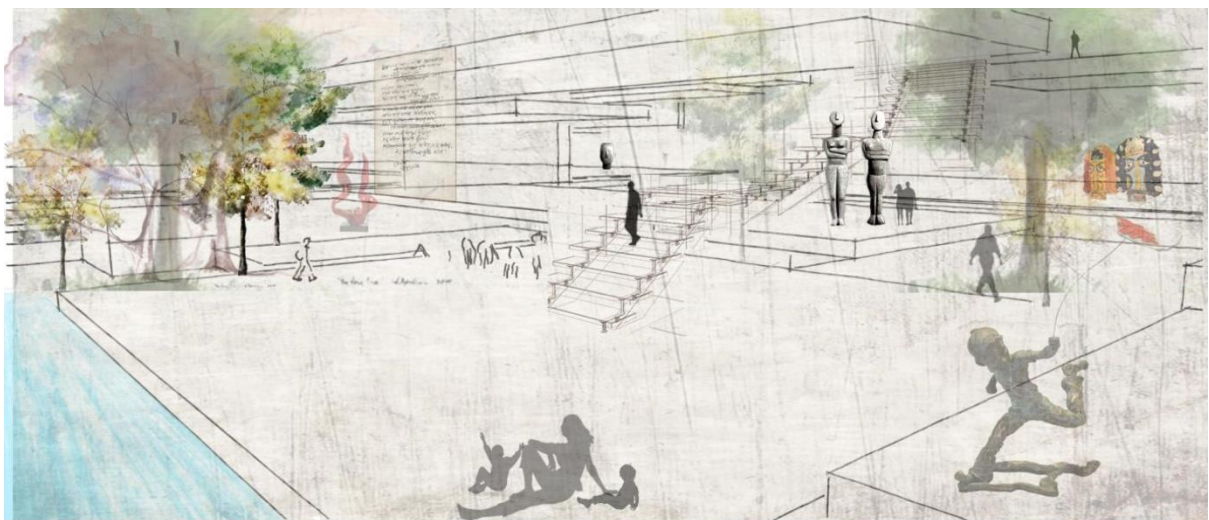
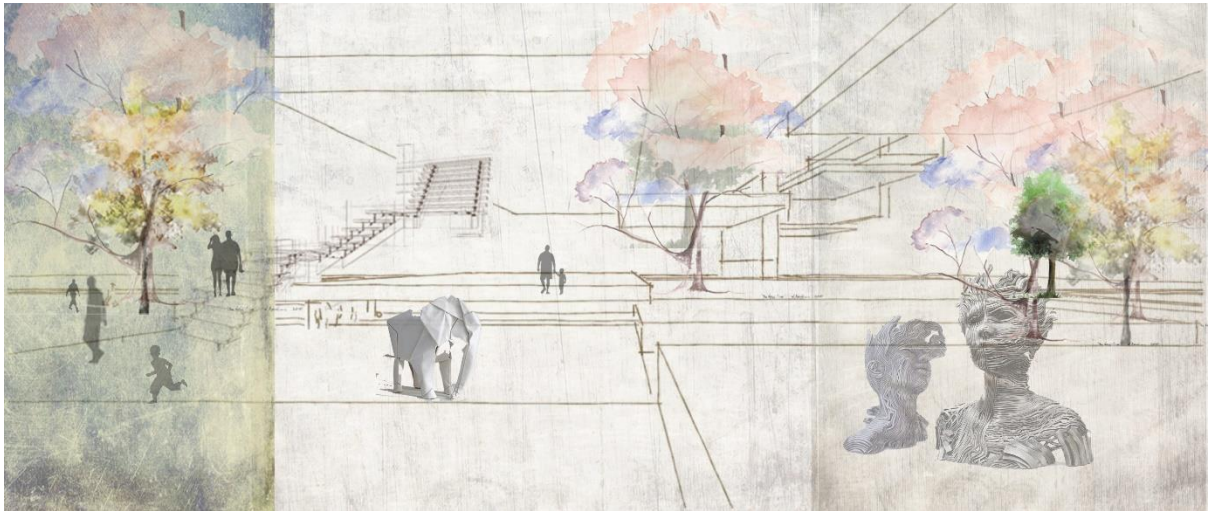




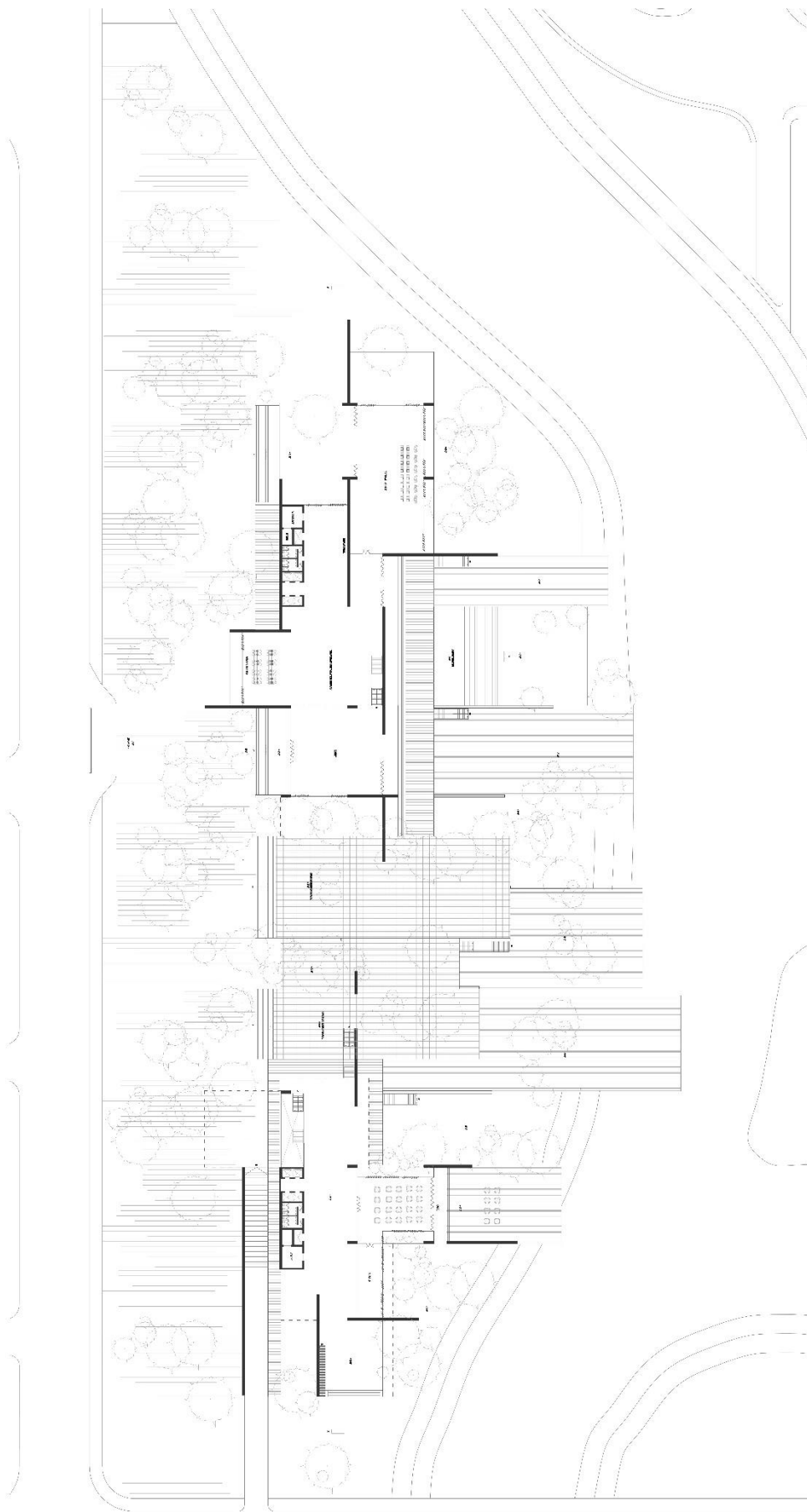
Placement of the mass



Conceptual zoning of the spaces

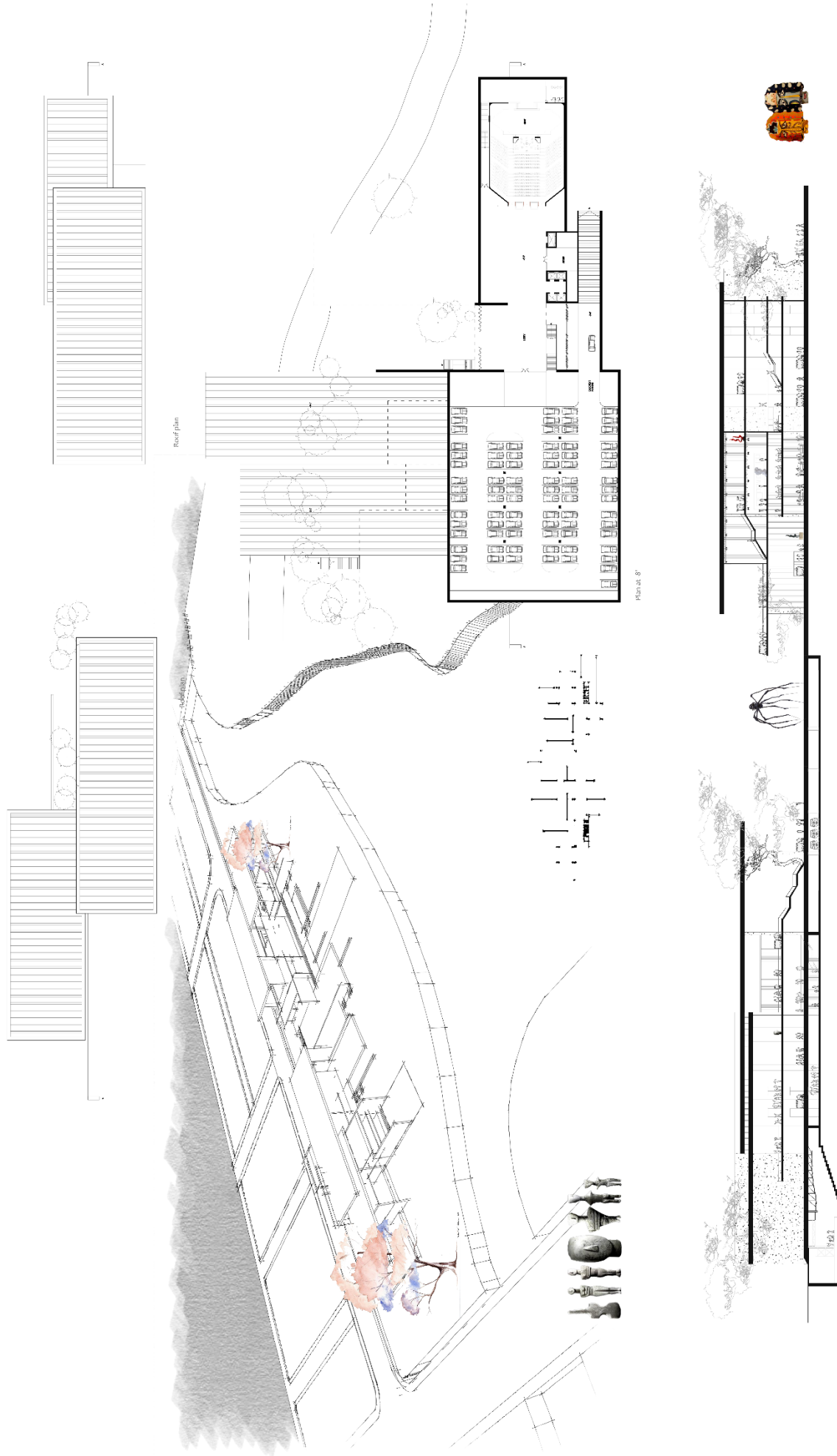


Conceptual Sketches

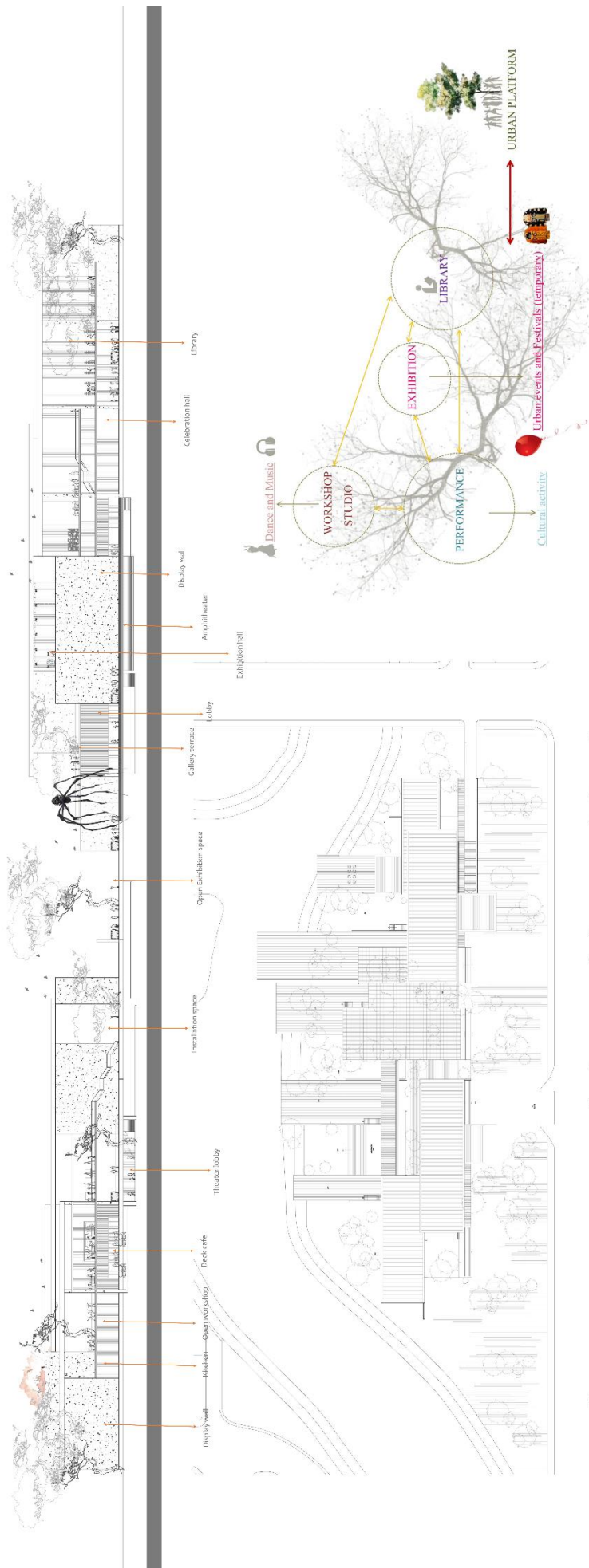














Exhibiton space



Outdoor Installation space



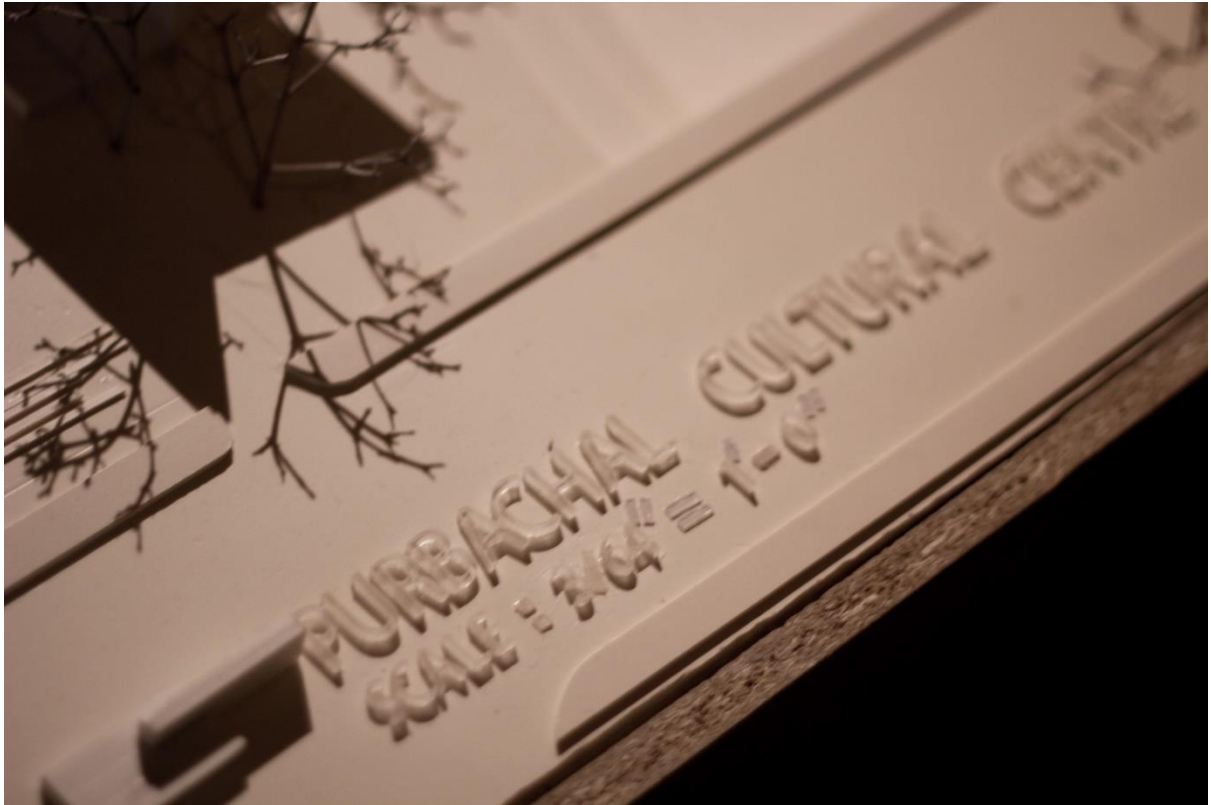


Exhibiton and display wall



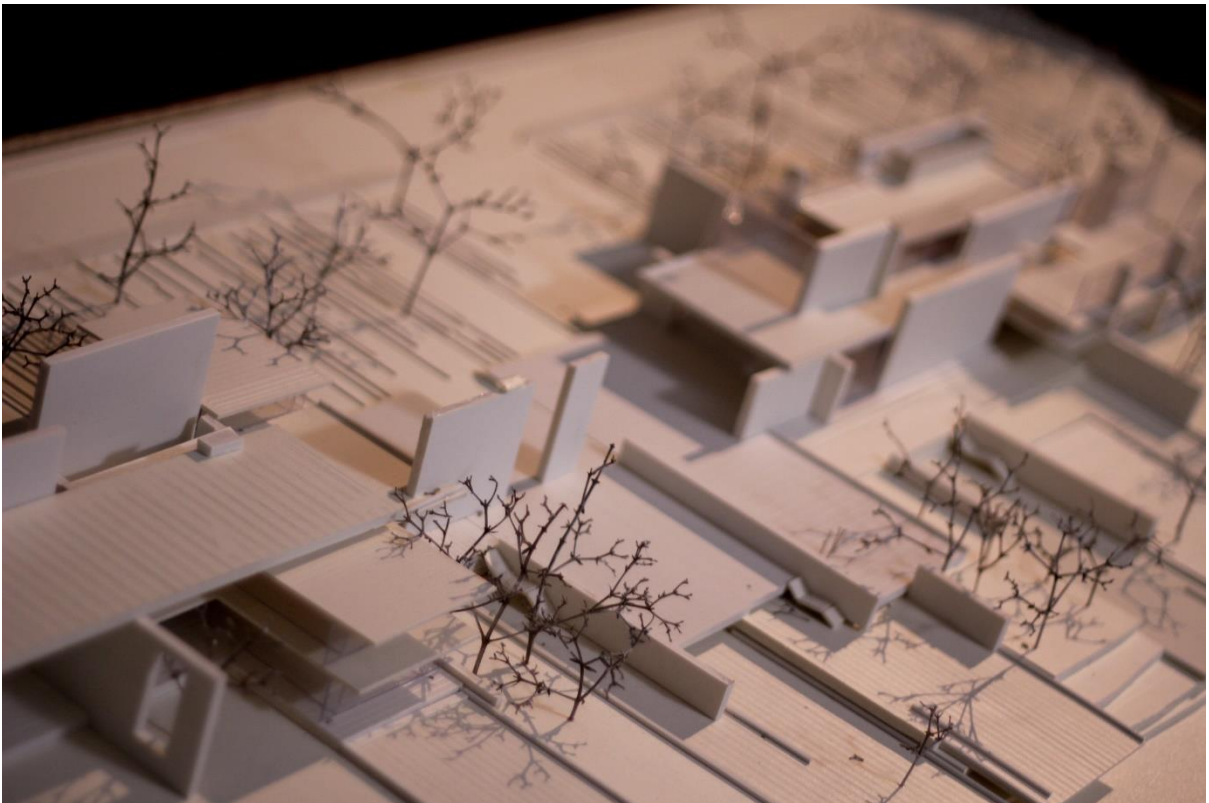
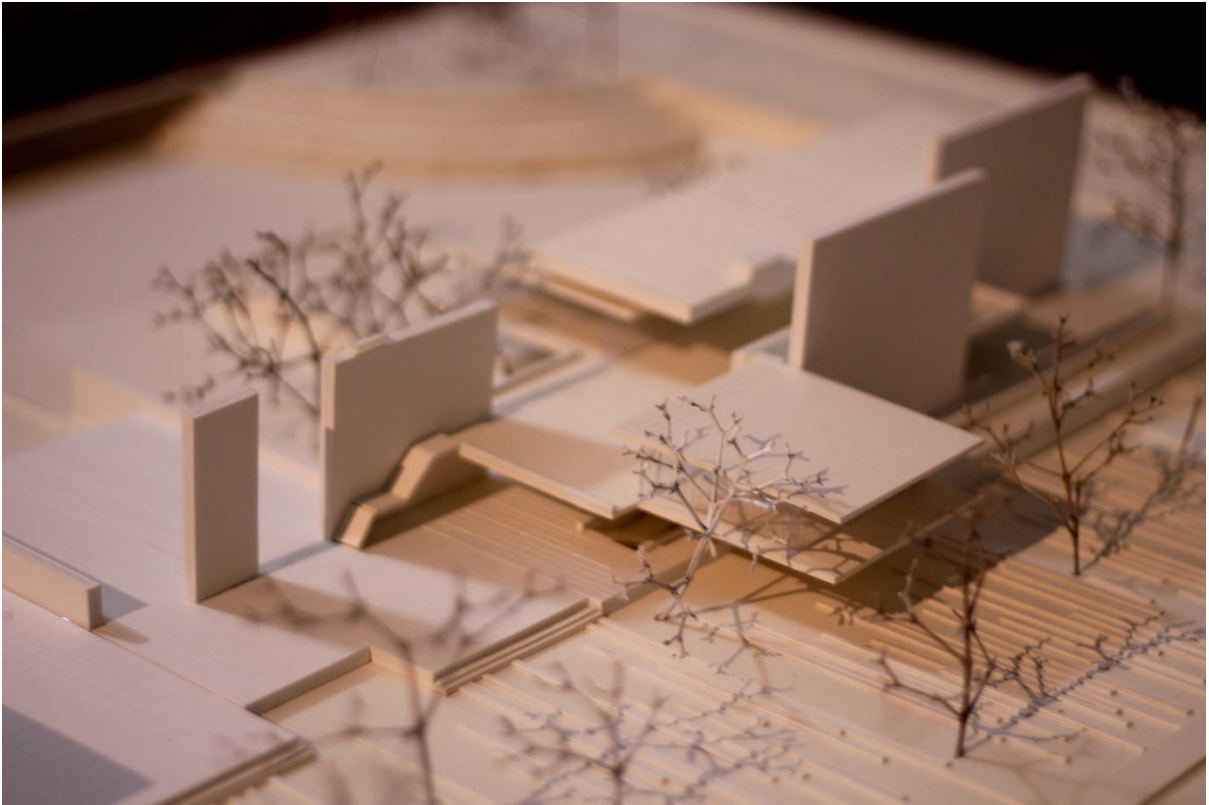






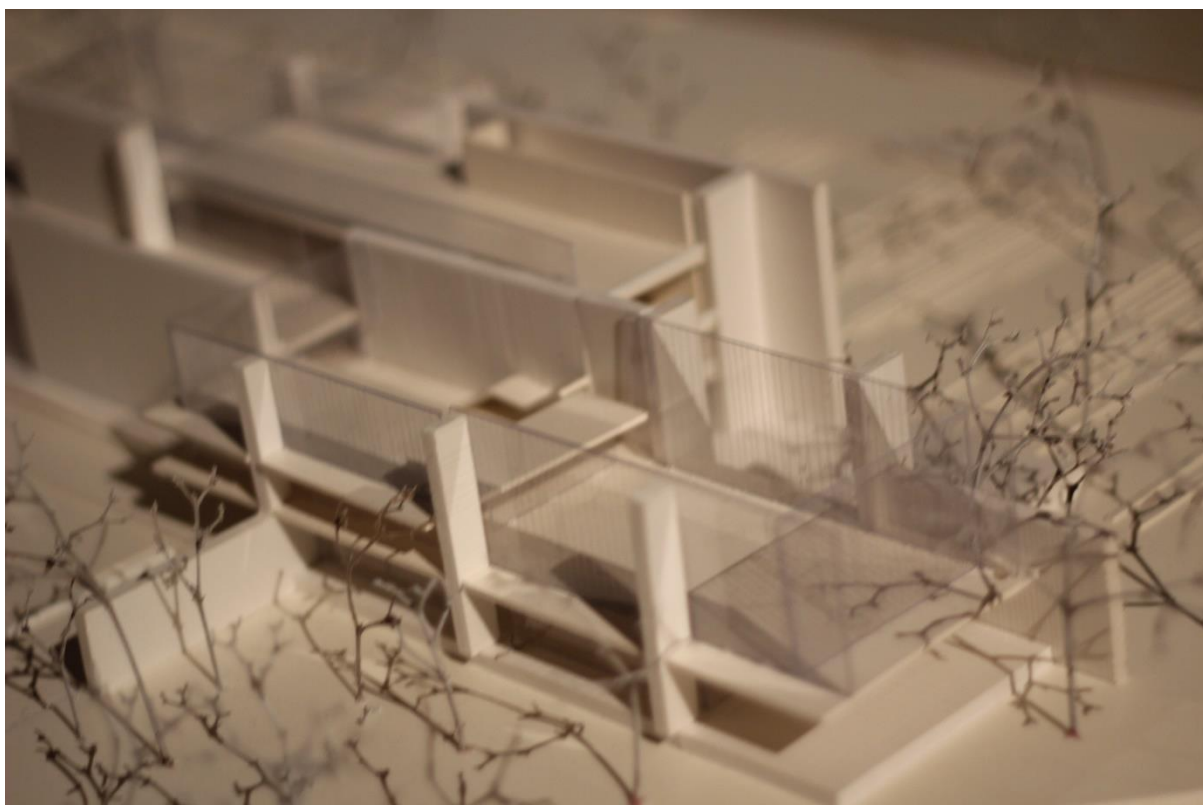
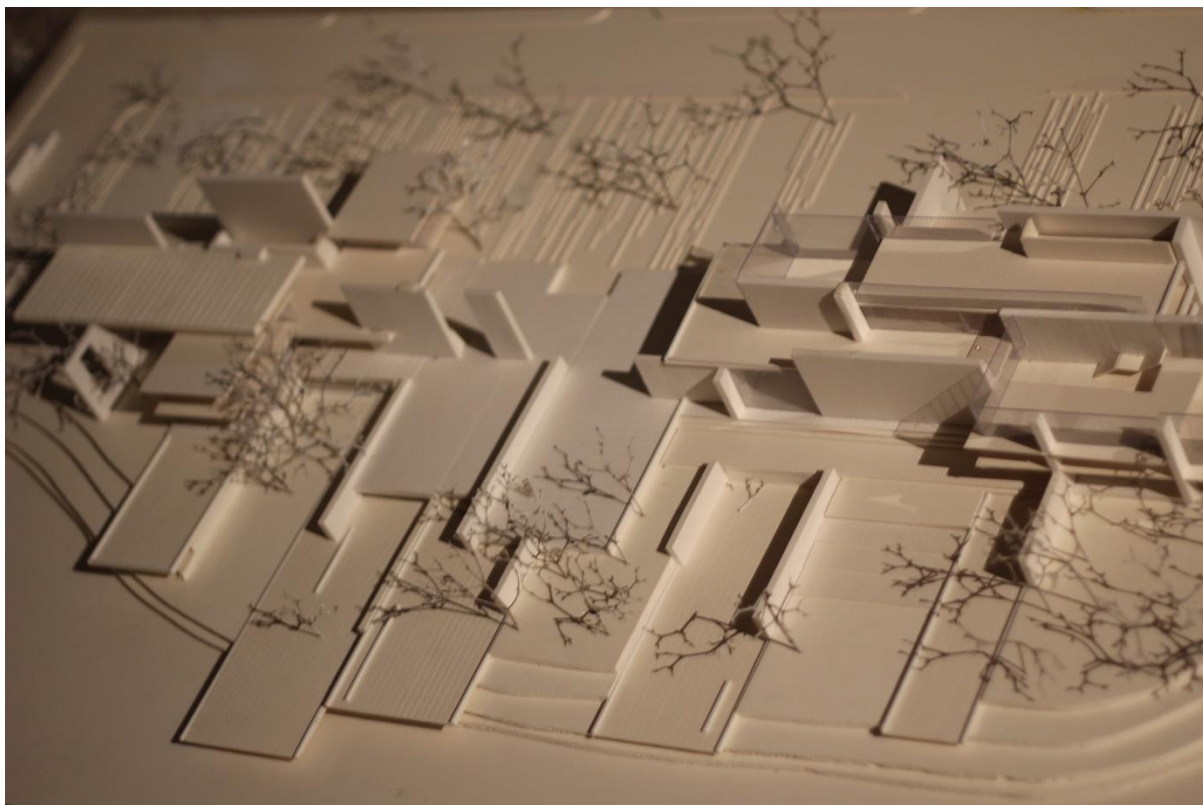




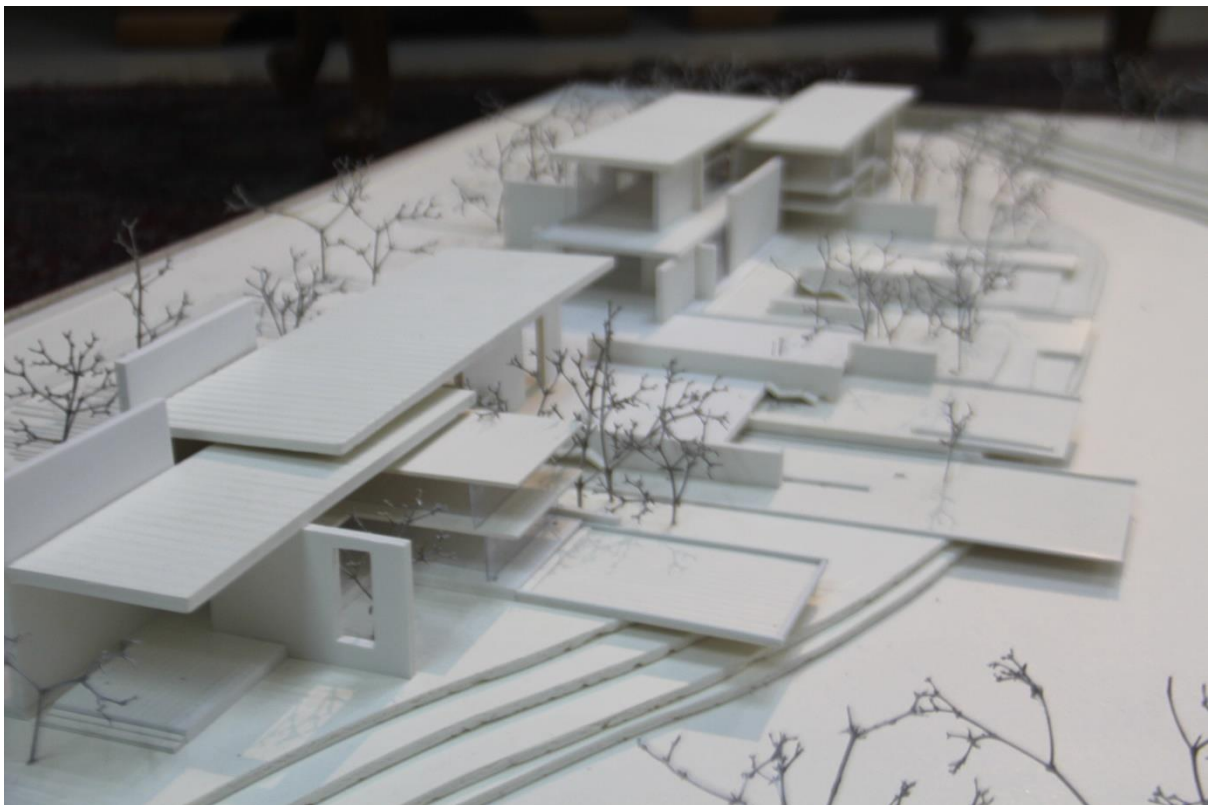
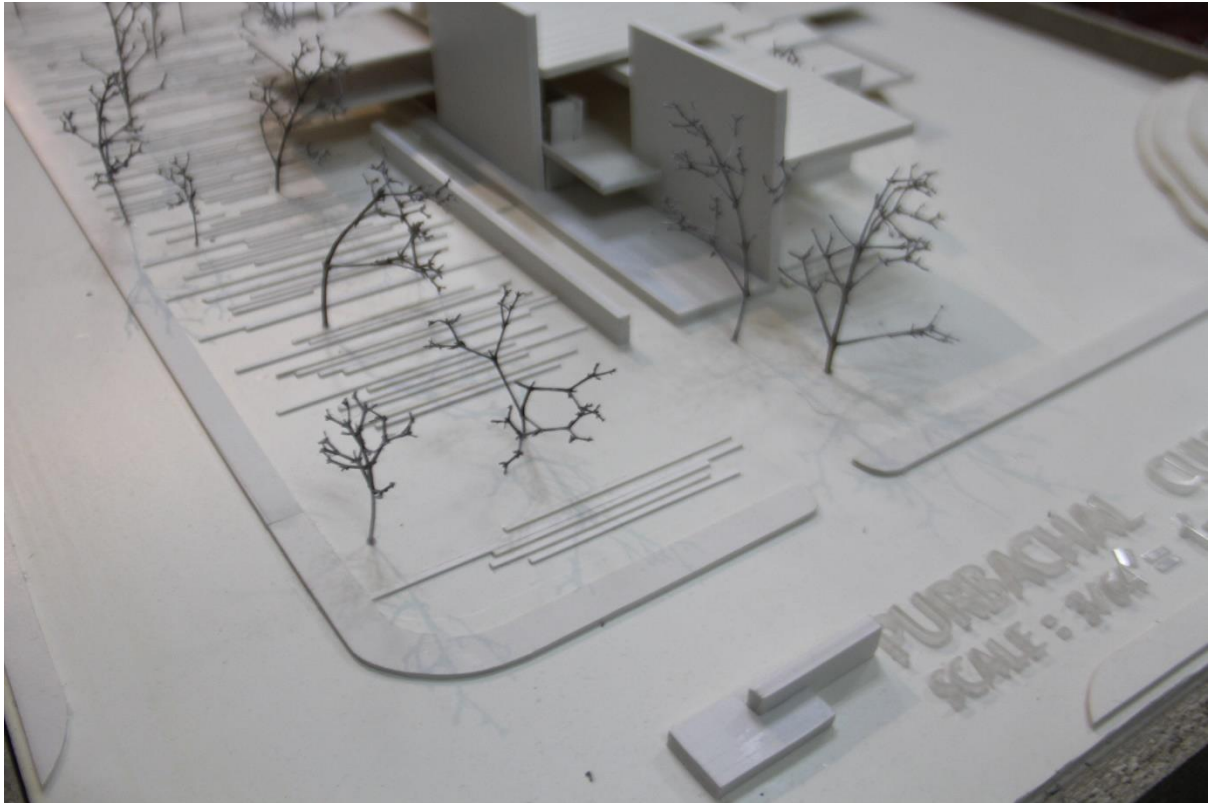




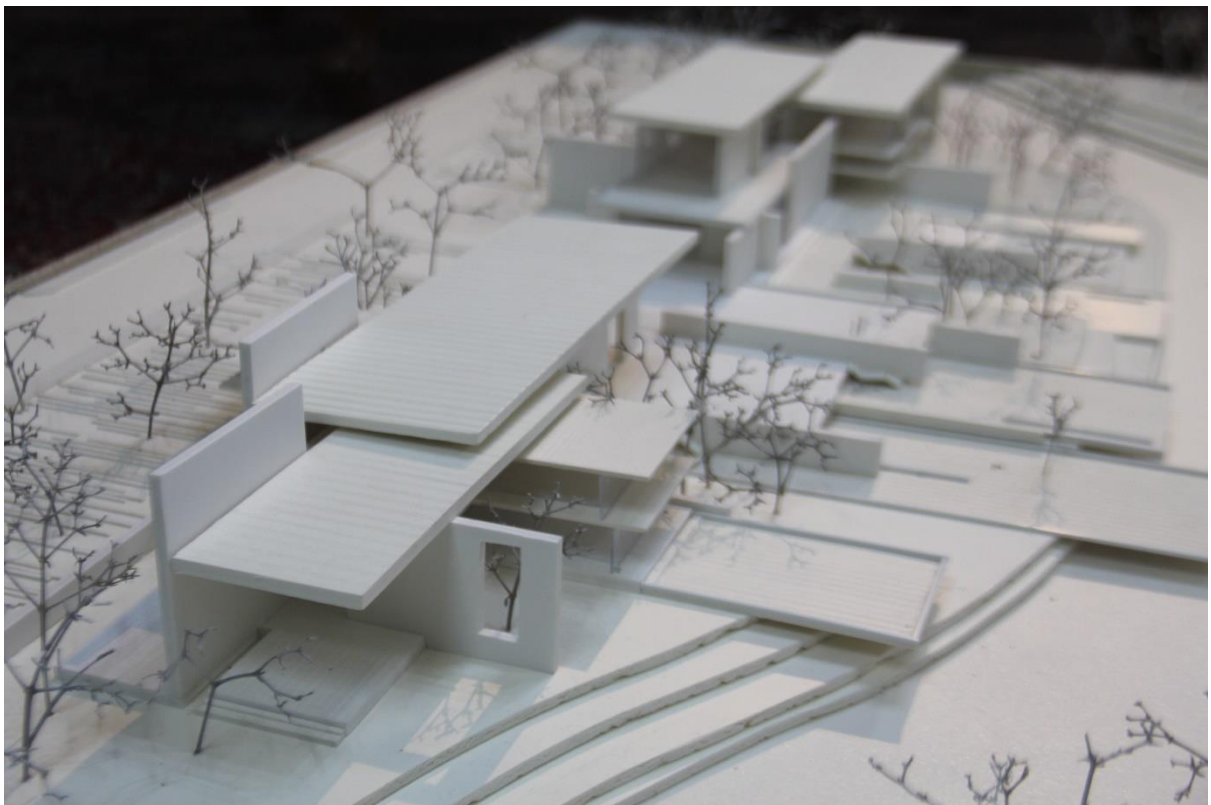












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<file:///G:/Download%20files/jlc029007.pdf>

Time savers standards for building types

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