

SEMINAR II

ZAINUL ABEDIN ART INSTITUTE

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DEPARTMENT OF ARCHITECTURE

BRAC UNIVERSITY

SUMMER 2016



ACKNOWLEDGEMENT

I am grateful to my Creator for giving me the scope and ability to complete this course. All praise goes to Him, Alhamdulillah.

The completion of my Thesis project and the journey of these entire five years of my bachelor's degree could not have been possible without the endless support, encouragement and assistance of so many people whose names may not all be enumerated. Their contributions are sincerely appreciated and gratefully acknowledged.

However, I would like to express my deep appreciation and gratitude particularly to the following:

First and foremost to my course instructors- Iftekhar Ahmed, Mohammad Habib Reza and Abul Fazal MahmudunNobi. Special gratitude towards Habib sir for his strong guidance and for pushing us to the fullest to bring out our potential, without his strict guidance and strong feedbacks I would not have been able to reach what I have achieved in my Thesis project.

To my helping friends and juniors- Ali Adnan, Arik Islam, Hasanur Rahman, Mahbuba Sultana Mishu, Mehrin Rahman, Shahriar Alam Shuvo, Sabbir Hossain, Zahidul Hoque Bonny and my cousin Sumaiya Fariha.

I would like to Thank Subhi Nusrat Shama for sharing her knowledge and Dissertation paper, specially for the Literature and Case study part of my paper.

My mother, Sabina Yasmin, who has been my sole inspiration for studying Architecture and for her confidence in me. To my mother for keeping me healthy and my engine running throughout this extensive five years. For her endless support in every possible way and understanding spirit.

My father and brothers, MD. Quamrul Ahsan, Almeer Ahsan Asif and Sabbir Alahi,, who has been always there for me whenever I needed the most.

To all relatives, friends and others who in one way or another shared their support, either morally, financially and physically, thank you.

I thank you.

ABSTRACT

The dissertation paper is a descriptive article describing the various aspects that were under taken for the consideration of contemporary art history of Bangladesh and its institutionalization. The considerations explored, aided the designing process of the academic thesis project the Zainul Abedin Art Institute in Mymensingh, Bangladesh.

The various factors that required apprehension for the design considerations are described in details in the following paper. Detailed accounts of the site, institution design standards and a narrative of the project development are provided to a better understanding of the design development process. This publication may provide useful knowledge regarding the artistic values involved in the architectural exploration of the diverse field of contemporary art in Bangladesh, were the works of Artist Zainul Abedin can be taken as the greatest influence.

The article provides the knowledge regarding history of Shilpacharya Zainul Abedin and his style of works. It contains information regarding the location, history and the contextual aspects of Mymensingh.

Key words: Art Institute, history, Contemporary art in Bangladesh, Shilpacharya Zainul Abedin.

| TABLE OF CONTENT |

ABSTRACT	0
CHAPTER 1	5
 PROJECT INTRODUCTION	5
1.1 PROJECT RATIONALE AND SITE SELECTION	6
1.2 PROJECT BRIEF	6
1.2.1 PROJECT NAME	6
1.2.2 PROJECT TYPE	6
1.2.3 CLIENT	6
1.2.4 FUNDING BODY	6
1.2.5 SITE AREA	6
1.2.6 LOCATION	6
1.3 PROJECT METHODOLOGY	6
1.4 GIVEN PROGRAMS	7
CHAPTER 2	8
 CONTEXTUAL ANALYSIS	8
2.1 ABOUT MYMENSINGH	8
2.2 GEOGRAPHY	10
2.3 ECONOMY	10
2.3.1 REVENUE EARNER	10
2.3.2 LIVELIHOOD OF MOST UNSKILLED AND SEMI- SKILLED	10
2.4 DEMOGRAPHIC INFORMATION	11
2.4.1 POPULATION	11
2.4.2 SEX RATIO	11
2.4.3 RELIGION	11
2.4.4 AGRO PRODUCTS	11
2.4.5 LITERACY RATE	11
2.4.6 RIVER	11
2.3 SOCIAL CONTEXT	11
2.3.1 HISTORICAL AND SOCIAL BACKGROUND OF THE AREA	11
2.3.2 HISTORICAL EVENTS	12
2.4 PHYSICAL CONTEXT	12
2.4.1 IMPORTANT PLACES AND LANDMARKS	12
CHAPTER 3	15
 SITE APPRAISAL	15
3.1 SITE SURROUNDING	15
3.1.1 LOCATION MAP	15
3.1.2 SITE IMAGES AND PICTURE MAPPING	16
3.1.3 CLIMATE ANALYSIS	19
3.1.4 SUN- PATH AND WIND FLOW ANALYSIS	20

3.2	ACCESSIBILITY	21
3.2.4	ROAD NETWORKS AND WATERWAYS	21
3.3	ZONING	21
3.4	SWOT ANALYSIS	22
3.4.1	STRENGTH	22
3.4.2	WEAKNESS	22
3.4.3	OPPORTUNITIES	22
3.4.4	THREATS	22
CHAPTER 4		23
 LITERATURE REVIEW		23
4.1	ART	23
4.1.1	ART HISTORY	23
4.1.2	ART THEORY	25
4.1.3	PURPOSE OF ART	26
4.1.4	FORMS	29
4.1.5	GENRE	29
4.1.6	MEDIA	29
4.1.7	STYLE	30
4.2	FINE ARTS AND ITS CLASSIFICATION	30
4.2.1	TWO DIMENSIONAL (2D) WORK	30
4.2.2	THREE DIMENSIONAL (3D) WORK	32
4.3	CONTEMPORARY ART IN BANGLADESH	33
4.4	ART AND ITS INSTITUTIONALIZATION IN BENGAL	33
CHAPTER 5		36
 CASE STUDY		36
5.1	LOCAL CASES: INSTITUTE OF FINE ARTS, DHAKA UNIVERSITY	36
5.2	INTERNATIONAL CASES: CEPT, AHMEDABAD	44
CHAPTER 6		53
 PROGRAM DEVELOPMENT		53
6.1	PROGRAM DETAILS	54
CHAPTER 7		61
 DESIGN DEVELOPMENT PHASE I		61
7.1	BUBBLE DIAGRAM	61
7.2	SCHEMATIC DIAGRAM	62
CHAPTER 8		63

 DESIGN DEVELOPMENT II	63
8.1 SCHEMATIC MODEL	63
8.2 DESIGN CONSIDERATIONS	64
8.2.1 FUNCTIONAL ZONING	65
8.2.2 MASSING ALIGNMENT/ ORIENTATION	65
8.2.3 DEPARTMENT LOCATIONS	65
8.2.4 COURTYARD LANGUAGE	65
8.2.5 RELATIONSHIP WITH THE RIVER AND THE PARK STRIP	65
8.2.6 FUTURE EXTENSION PROSPECTS	65
CHAPTER 9	66
 DESIGN DEVELOPMENT III	66
9.1 PLANS	67
9.2 SECTION	71
9.3 ELEVATION	71
9.4 PERSPECTIVES	72
9.5 MODEL IMAGES	73
 TABLE OF FIGURES 	77
References	78

CHAPTER 1

| PROJECT INTRODUCTION

Bangladesh has its own diversified and rich culture taking shape throughout time and reflecting through different form of art on its architecture, dance, literature, music, clothing and painting. This heritage and culture is collectively recorded in the form of all modes of artistic expression which the nation possesses: art, sculpture, music, design, dance, etc. During Bengal Renaissance of the 19th and early 20th centuries, noted Bengali painter Zainul Abedin played a vital role in the development of Bengali culture and made it renowned in the international platform, in the establishment of immortalizing the knowledge of the hurdle, struggles and achievements this nation has incurred through his paintings. His unique contemporary art work portrayed the richness of Bangladesh's history, heritage and culture. Throughout history, nations around the world have deemed it crucial to protect their cultural heritage and have established institutions and academics for conservation of the knowledge. Proper preservation of knowledge of all forms of traditional and contemporary artistic media help future generations to evaluate, learn and express the gradual evolution of a locality's progress through history.

In Bangladesh, the artist known as Shilpacharya Zainul Abedin has been attributed as the founder of modern and contemporary style of art. His unique style gained him fame in the field of International art. In 1976, the building on the shore of the Brahmaputra owned by Zainul Abedin was declared as a temporary display for some of his works and some commemorations to his life. "Shilpacharya Zainul Abedin Shangrahashala (Artist Zainul Abedin Conservation Centre)" became a museum-cum-conservation for his artwork. However, after several decades since the establishment of the museum there has been multiple failed attempts for the preservation of his artwork. Under the supervision of the Ministry of Cultural Affairs many attempts have been made, in 1995, 1997, and 1998 and in 2001, for its improvement or for a better way to use the site of the conservation centre. However, due to numerous reasons, these efforts had led to failure as well. In recent time, a new attempt has been taken to preserve Zainul Abedin's art work but with a different attempt. An attempt that will not only preserve what it conserved but will also be able to serve the demand of art students to quench their thirst of knowledge of art and other important aspects integrated with it: the Zainul Abedin Art Institute.

1.1 PROJECT RATIONALE AND SITE SELECTION

Zainul Abedin Art Institute is established to create a positive environment for the young students where they can exercise their keen sense of art, be inspired, enrich their knowledge of artistic possibilities and express their creativity in the field of art along with upholding Bangladesh's culture.

The site is near the outskirts of Mymensingh, adjacent to the Brahmaputra River, purchased by Zainul Abedin himself to use as a temporary art gallery during the course of his artistic career and the vision for an art school which he had wished to build in his lifetime. The site is currently under the ownership of Bangladesh Government.

1.2 PROJECT BRIEF

- 1.2.1 Project name: Zainul Abedin Art Institute
- 1.2.2 Project type: Art institute and conservation centre
- 1.2.3 Client: Ministry of Cultural Affairs And Education
- 1.2.4 Funding Body: Government of Bangladesh
- 1.2.5 Site Area: 24 acres approximately
- 1.2.6 Location: Park Road, Mymensingh, Bangladesh

1.3 PROJECT METHODOLOGY

For collecting physical and informative knowledge of the site and its surrounding two types of data has been collected. Primary and secondary data. For primary data site visits have been made on some specific days; on weekdays, weekends, on a festive day like Pohela Boishakh. Studies have been made on different times of the day for observation of change of activities. Weather changes were observed since the duration of the study phase was from the end of winter, then came spring and then monsoon. Local perspective about the site and opinions on such type of project were obtained to some extent by conversing with the local people. Site and surroundings were photographed for further reference and desktop study.

Secondary data was obtained from desktop research, books and articles related to concerned topics. Data mainly consisted of studies related to art institute projects, location demography, climatic change and other related information required for the project's design sensibility and responsive quality.

1.4 GIVEN PROGRAMS

The proposed program determining the needs and aspirations for the proposed project provided by the currently involved authorities are as follows:

- Administrative block
- Academic block
- Exhibition Gallery
- Department of Drawing and Painting
- Department of Graphic Design
- Department of Sculpture
- Department of Printmaking
- Department of Crafts & Design
- Department of Ceramic
- Library
- Canteen
- Amphitheatre

An approximate of 1, 00,000- 1, 50,000 square feet of built structure will be built on 24 acres of land. Provided with lush greenery and open lands for semi- outdoor and outdoor use purposes. The land will be partially used for the institute building and the rest of the site will be protected along with the lush greenery and will also be used for further extension for dormitory for the students and teachers.

CHAPTER 2

| CONTEXTUAL ANALYSIS

Contextual analysis will help in better understanding of site surrounding, morphology, local perspective. Assessment on the location, landscape and sustainability of the land and project can be analysed.

2.1 ABOUT MYMENSINGH

Mymensingh is situated in the northern part of Bangladesh. According to the latest report of Land Records and Survey, it comprises an area of 4394.57 Sq. Km.

Between 24°02'03" and 25°25'56" north latitude and 89°39'00" and 91°15'35" east longitude. Previously known as "Nairabad", its name changed during the Mughal period to "Momensahi" – named after the saint Momensahi. It's a place of history, tradition and literature. Few remarkable personalities from there are as follows (Mymensingh, 2016):



Figure 1| Vice President Syed Nazrul Islam



Figure 2| Actor Ali Zaker



Figure 3| Poet Sukumar Roy



Figure 4 | Singer Monsur Boyati

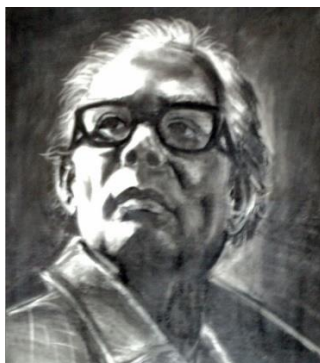


Figure 5 | Artist Zainul Abedin



Figure 6 Language fighter Abdul Jabbar

Photo Source | (Google)



Figure 7 | Mymensingh District Map | Source: (Mymensingh, 2016)

2.2 GEOGRAPHY

There are no officially defined geographical limits for the city of Mymensingh, therefore the established city is actually larger than the municipal area. A physical marker for the boundaries of Mymensingh is the Brahmaputra River flowing along its North. The district is known for its academic institutions and historical and recent landmarks including Bangladesh Agricultural University, Mymensingh Medical College, Jatiya Kabi Kazi Nazrul Islam University. Located 120km north of Capital city Dhaka, Mymensingh's Northern districts is connected by a railway line built between 1885 and 1899 divides Mymensingh city into two segments.

It is at the foot of Garo hills of Meghalaya, and on the bed of the Old Brahmaputra River some chars (sandy islands) can be found and also some ancient forests of mainly *Shaal* wood tree. Mymensingh city is located on the bank of the Old Brahmaputra, as the earthquake of Assam in 1897 changed the main flow from Brahmaputra to the west of the greater Mymensingh region to the Jamuna River. At the foot of Garo hills of Meghalaya of India lies the north front line, the south this area excludes the Gazipur district, the rich watery land of Bangladesh as native calls 'Hawor' lies on the eastern ends, the west ends in the ancient single wood forest (e.g. Muktagacha, Fulbaria and Valuka Upozillas) and the Chars of Jamalpur district sided north-west of Mymensingh district. (Wikipedia, Wikipedia, 2016)

2.3 ECONOMY

2.3.1 Revenue Earner:

Jute production, Agriculture, Fisheries

2.3.2 Livelihood of most unskilled and semi- skilled:

Hawkers, Rickshaw puller, Taxi drivers, Mechanics and other such Proletarian professions.

The City Centre of Mymensingh is along the Ganginarpar Road, which is known as the vein or life line of Mymensingh city. Some more busy area of the city are Chorpara Mor, Town Hall More, and Bridge Mor. (Wikipedia, Wikipedia, 2016)

2.4 DEMOGRAPHIC INFORMATION

2.4.1 Population: 51, 10, 272 | Density: 1163/ Sq Km.



2.4.2 Sex ratio: 99:100



2.4.3 Religion: Islam is the major religion, Hindu and Christian.



2.4.4 Agro products: Jute, Paddy, Wheat, Sugarcane, Puse, Betel leaf, Brinjal Cauliflower, etc.



2.4.5 Literacy rate: 43.50% | Male: 44.90% | Female: 42.20%



2.4.6 River:

Old Brahmaputra, Banar, Dhanu, Kangsha, Jhenai, Dhaleshari, Mohari etc.

Source | (Mymensingh, 2016)

2.3 SOCIAL CONTEXT

2.3.1 Historical and Social background of the area

Mymensingh is one of the sixteen oldest districts of Bangladesh, constituted during colonial times by the British East India Company in 1787. Being over 220 years old, Mymensingh has a rich cultural and political history. Due to various patterns of settlement and colonization which has seen the city being inhabited by Hindus and Muslims, Mymensingh city had always been a centre for secularism. The Vidyamoyee Uchha Balika Bidyalaya and Muminunessa Women's College have played an important role in educating Bengali Muslim women, resulting in the graduation of several successful women who are important to the history of Bangladesh. (Portal, 2016) And (Wikipedia, Wikipedia, 2016)

2.3.2 Historical events

Apart from visits paid by elite people like King Edward VII of United Kingdom and the Nobel laureate, Poet Rabindranath Tagore, Mymensingh has its fair share in the Independence war of Bangladesh. The Pakistani Air Force bombing over Shambhuganj, Mymensingh, triggered in violence which ensued for seven continuous days, resulting in the death of over 30,000 Bihari people.

Mymensingh was freed from conflict on the 10th of December followed by the taking over by the “Mukti Bahini” (Liberation Forces), on the 11th, five days before the declaration of victory by Bangladesh on the 16th of December, 1971.

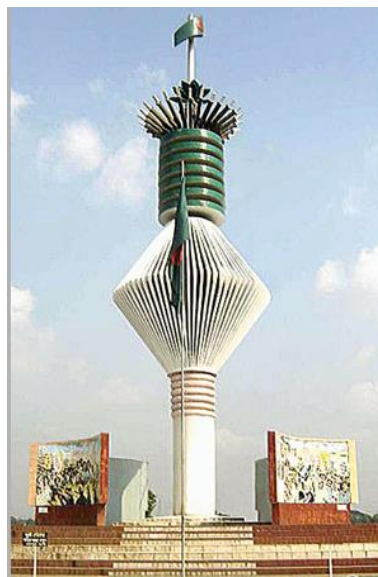


Figure 8 | Liberation War Monument, Shombhuganj

Source | (Web document, 2007)

2.4 PHYSICAL CONTEXT

2.4.1 Important places and landmarks

- The Old Town Hall: Built by Maharaja Surya Kanta Acharyya in 1878. Famous for hosting thousands of drama, meeting and cultural functions since its establishment. It is being rebuilt by the Mymensingh Pourashava after its demolition in 2006.
- Bangladesh Parishad building: The Pakistan Council in Mymensingh, set up in 1969 was reinstated after establishment of Bangladesh in 1971, as the Bangladesh Paris had. It was a hub of cultural activity of post-liberation Mymensingh till 1980.
- Shishu Academy: Set up by the initiation of President Ziaur Rahman in 1980.

- Shahid Minar: it was built in 1958 near Mymensingh Pourashava on the crossing of Amrit Babu Road.
- The "Alexandar Castle" or locally known as "Lohar Kutir", currently being used as Women Teacher's Training Centre.



Figure 9 | Alexandar Castle or Lohar Kutir, Muktagacha.

Source | (Wikipedia, Mymensingh Rajbari, 2007)

- Mymensingh Palace or locally known as Shoshi Lodge, is a building inspired from Russian Architecture is famous for its sculpture, a National Heritage Monument.



Figure 10 | Mymensingh Palace or Shoshi Lodge, near Boro Bazar

Source | (wikipedia, 2007)

- Zainul Abedin Shongrahashala situated near Park Road beside the Brahmaputra River



Figure 11 | Zainul Abedin Shongrahashala, Park Road

Source | (Wikipedia, 2007)

CHAPTER 3

| SITE APPRAISAL

3.1 SITE SURROUNDING

3.1.1 LOCATION MAP

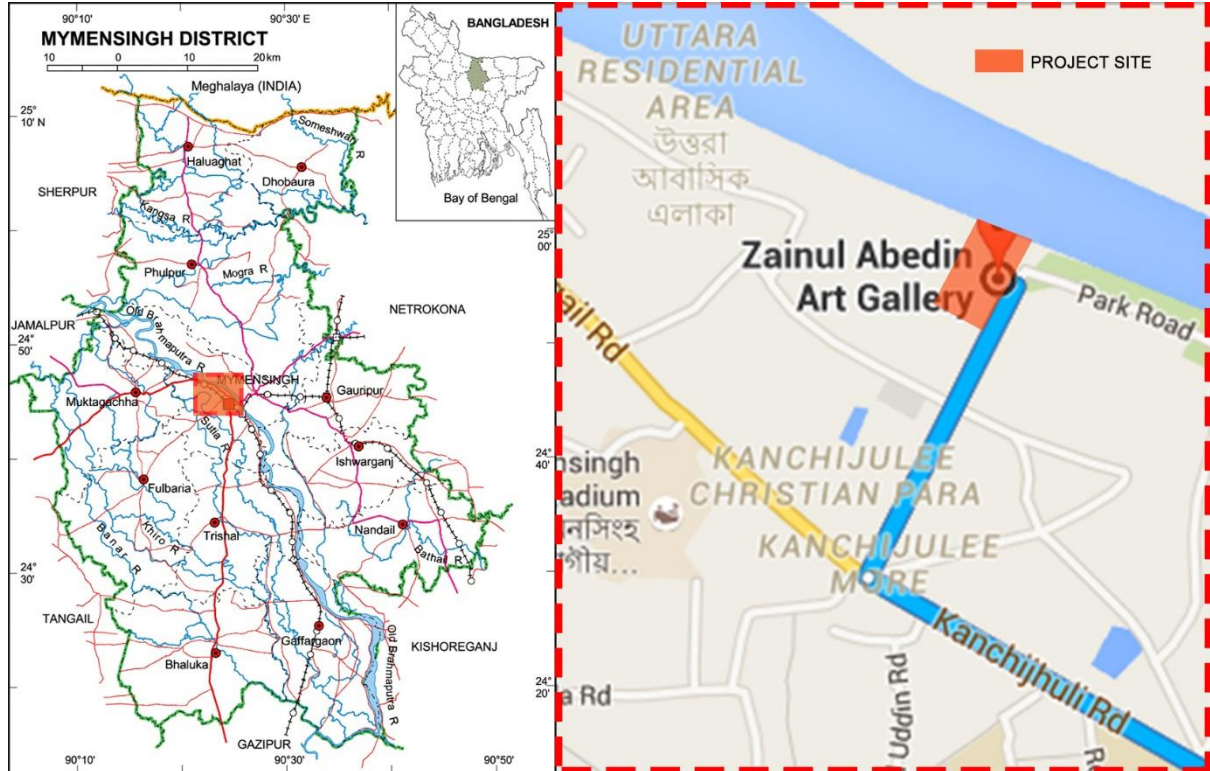


Figure 12 | Site location



Figure 13 | Google Earth view

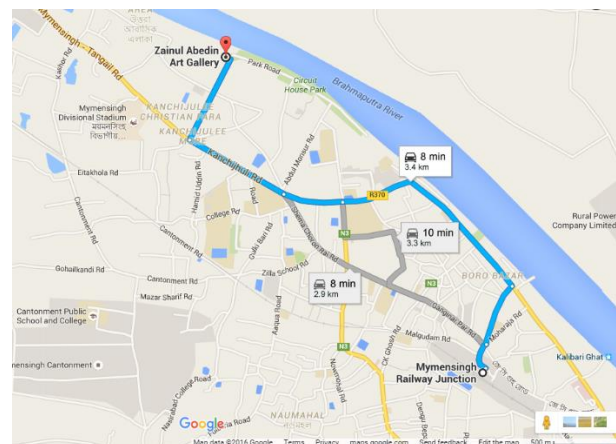


Figure 14 | Nearby distance from train station

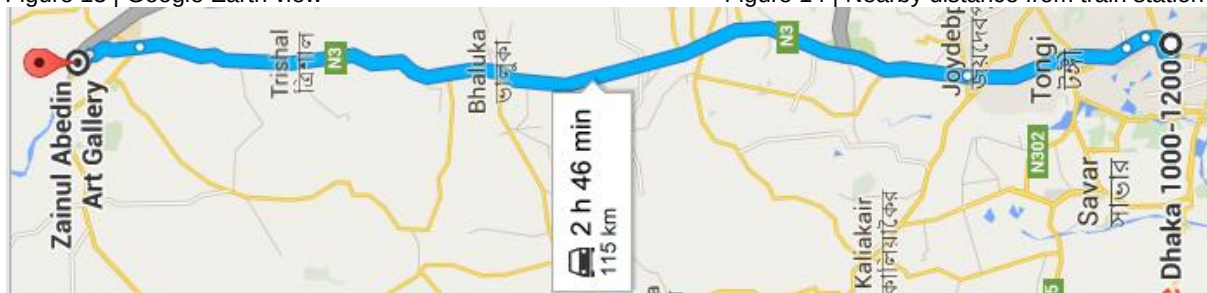


Figure 15 | Route from Dhaka

Image sources: Google maps

3.1.2 SITE IMAGES AND PICTURE MAPPING



Figure 16 | Site surroundings

Source: Adeeba A.A.



Figure 17 | Recreational activities beside the embankment



Figure 18 | Sitting arrangement beside the embankment road

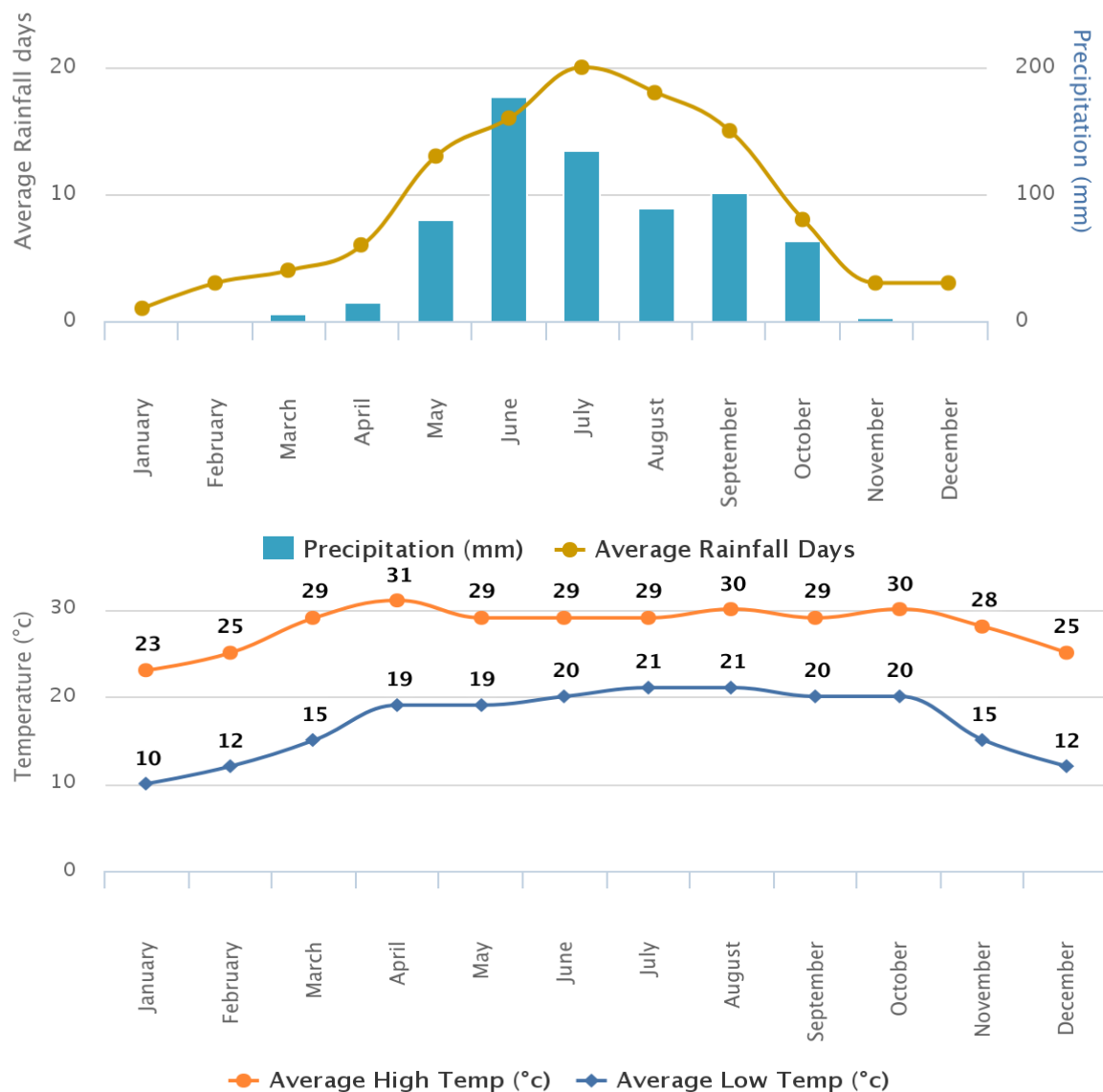
Source: Adeeba A.A.



Figure 19 | River view

Source: Adeeba A.A.

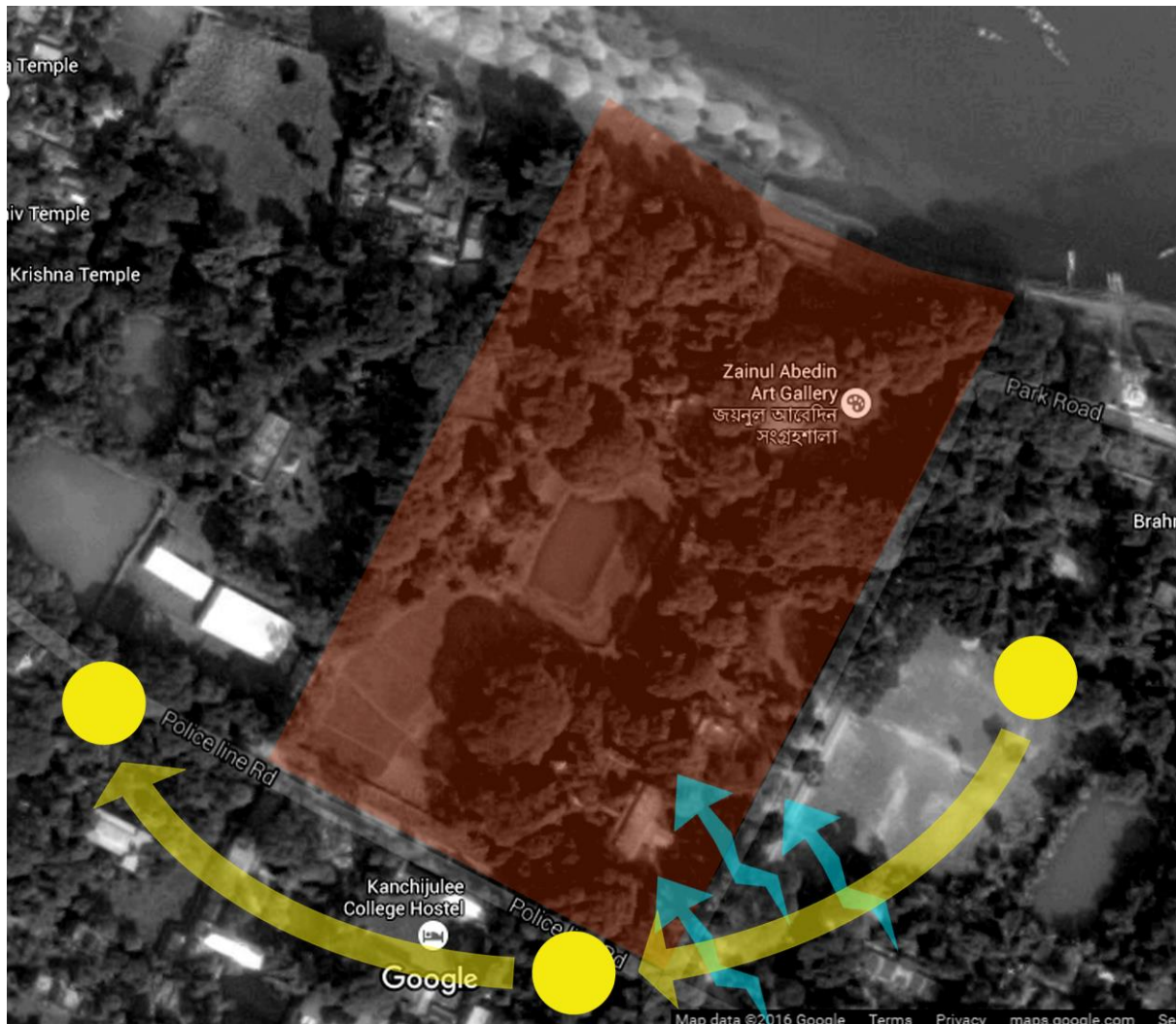
3.1.3 CLIMATE ANALYSIS



Climate data for Mymensingh													
Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Yearly
Daily mean °C (°F)	17.5 (63)	20.7 (69)	25.1 (77)	27.8 (82)	27.9 (82)	28.0 (82)	28.5 (83)	28.5 (83)	28.4 (83)	27.2 (81)	23.4 (74)	19.6 (67)	25.22 (77.39)
Average low °C (°F)	11.0 (51)	13.8 (56)	18.4 (65)	22.3 (72)	23.7 (74)	25.0 (77)	25.8 (78)	25.8 (78)	25.5 (77)	23.6 (74)	18.2 (64)	13.5 (56)	20.5 (68.)
Average relative humidity (%)	42	36	32	46	61	75	74	75	72	68	55	46	56.8

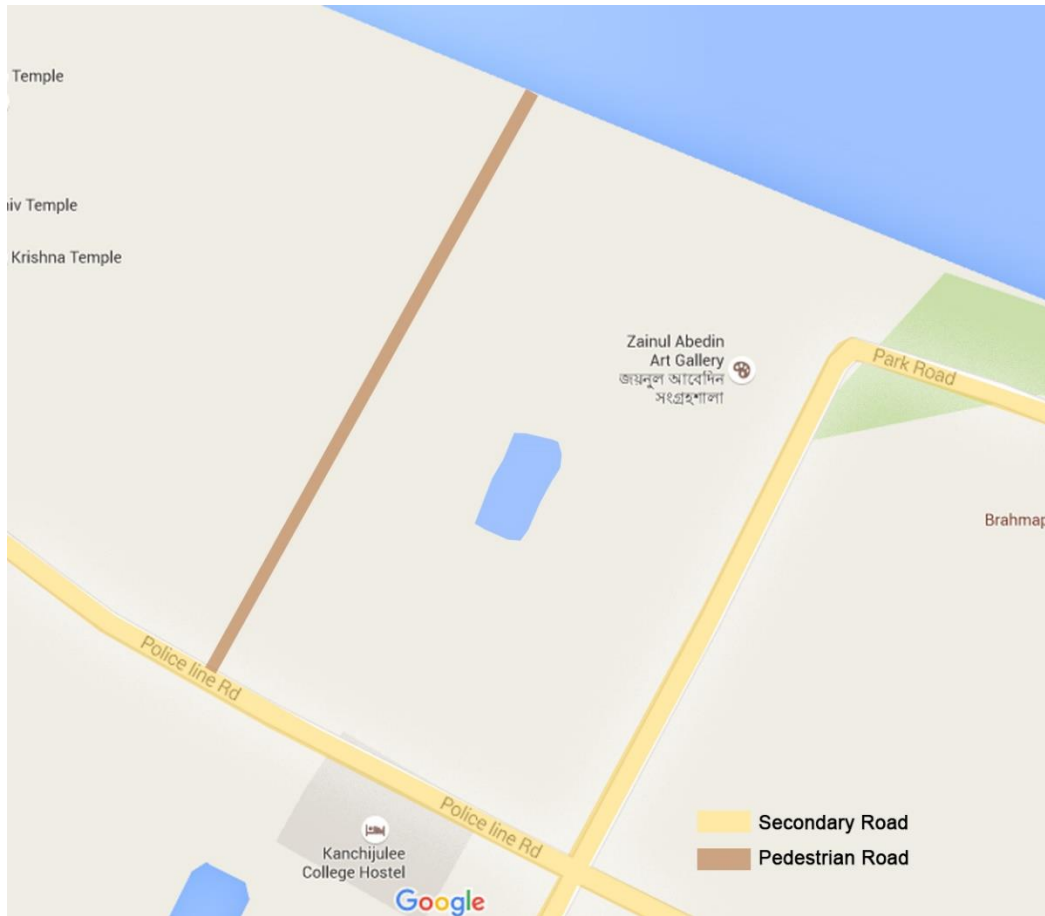
Table Source | (Wikipedia, Wikipedia, 2016) and worldweatheronline

3.1.4 SUN- PATH AND WIND FLOW ANALYSIS



3.2 ACCESSIBILITY

3.2.4 ROAD NETWORKS AND WATERWAYS



3.3 ZONING



3.4 SWOT ANALYSIS

3.4.1 STRENGTH: Positive aspects of the site features which may influence the design and allow for strengthening of the design using existing resources.

- The Brahmaputra river flows on the North-East side of the Site providing river view throughout the year and waterway commute along with vehicular access
- The site is surrounded by abandon green on all sides which adds natural elegance to the local site environment as well as contributing to an inherently cool, shaded site microclimate and acts as buffer as well
- Surrounding built forms are lower in height
- The site is located just outside the city centre and right on the beginning of the city outskirts; less dense built fabric and away from city chaos
- Easy vehicular access from Mymensingh- Dhaka Highway
- It is a secure area since it is surrounded by officer's colony
- No unplanned growth of built form is possible since the surrounding lands are under government allotment

3.4.2 WEAKNESS: Negative aspects of the site features which may influence the design and require additional strengthening of existing conditions.

- Risks of river pollution
- Might attract unwanted vendors

3.4.3 OPPORTUNITIES: Potentially positive aspects of the site features which will lend a constructive support to the project if resources are utilized effectively.

- Ample green provides peaceful place for learning, relaxation and growth
- Proper vehicular road and waterway makes easier access to the facility from all directions
- Popular civic place merged with the project will make it more lively
- The location being on the outskirts of the city centre will provide a quiet place for learning and relaxation
- Pedestrian and vehicular access can be kept separate
- 24 acre site area is huge enough for the institute building and for future extensions like dormitory for the students and teachers

3.4.4 THREATS: Potentially negative aspects of the site features which may hinder or otherwise negatively affect several factors of the design.

- River erosion could have been an issue but due to the embankment on the riverside would ensure flood free zone
- River pollution and unwanted vendor might be an issue to be considered and to be concerned about in the future

CHAPTER 4

| LITERATURE REVIEW

4.1 ART

Art is the purposeful procedure of demonstrating components in a way that speaks to the faculties or feelings of oneself. The topic of art incorporates a various scope of human exercises, manifestations, and models of expression, including any innovative structure for example, music, writing, film, figure, and, obviously, paintings. The importance of art is investigated in the branch of philosophy known as aesthetics. The meaning of art, be that as it may, had turned out to be somewhat hazardous since the mid-20th century. (Wikipedia, 2007)

Richard Wollheim, the British philosopher of the 19th century, recognized three methodologies: the Realist, where tasteful quality is an outright esteem independent of any human view; the Objectivist, whereby it is additionally an outright esteem, however is more reliant on general human experience; and the Relativist, where the aesthetic quality is not a supreme value yet rather relies on upon and differs with the human experience of distinctive people. The object matter might be described by the expectations, or need thereof, of its creator, paying little heed to its obvious reason. A glass, which is universally utilized as a vessel for fluid, might be considered art, if intended as an ornament only, while a sketch might be regarded as craft if mass-produced.

Generally, the term art has been utilized to depict any skill or mastery, this origination has changed during the Romantic period, when art had come to be seen as "an extraordinary workforce of the human personality to be ordered with religion and science". The goals of art, be that as it may, has stayed unchanged: which is to stimulate human thoughts and feelings. (Linda, 2007)

4.1.1 ART HISTORY

Palaeontologists have uncovered sculptures, cave paintings, rock paintings, and Petroglyphs from the upper Palaeolithic era, dating back roughly 40,000 years – these may be some of the oldest forms of art created by mankind. However, the academic acceptance of their precise meaning as “art” has been somewhat in controversy, since not much is known of the creators or their intentions. The oldest pieces of “art” in the

world - tiny drilled snail shells about 75,000 years old - have been discovered in caves in South Africa. (Linda, 2007)

Many great traditions in art have a foundation in the art of one of the great ancient civilizations, i.e. ancient Egypt, Mesopotamia, Persia, India, China, ancient Greece, Rome, as well as the Inca, Maya and Olmec. Each of these centres of early human civilization had developed a unique and characteristic style in their art. It is because of their sizes and the durations of their existences that these early civilizations had more of their art works survive. It was also for this reason that later civilizations had adapted from their influences. Some of these early civilizations had provided insights into how early artists worked: for example, the ancient Greeks were the first to show a veneration of the human physical form with the development of equivalent skills to show musculature, poise, beauty, and anatomically correct proportions. (Wikipedia, 2016)

The Byzantine and Medieval art of the Western Middle Ages focused on the expression of Biblical rather than the material truths - this resulted in the use of styles which shows the higher unseen glory of an unseen heavenly world. As such, gold was used in the background of paintings, or glass in mosaics or windows which also presented figures in idealized, patterned (flat) forms. Nevertheless, a classical realist tradition persisted in small Byzantine works, and realism steadily grew in the Art of catholic Europe. (History, 2015)

Renaissance art showed a great preference to the realistic depiction to the material world with emphasis on the place of humans in it. This was reflected in the intangibility of the human body and the development of a systematic method of graphical perspective to depict recession in a three dimensional picture space. Meanwhile, in the east, Islamic art's rejection of iconography led to emphasis on geometric patterns, calligraphy, and architecture. Further east, in the Orient and Indian subcontinent, religion dominated artistic styles and forms too. Art in India and Tibet showed emphasis on painted sculptures and dance with religious painting borrowing many conventions from sculpture and tending to bright contrasting colours with emphasis on outlines. Chinese art showed multiple implementations: jade carvings, bronze work, pottery (including the stunning terracotta army of Emperor Qin - an entire life-size army populous sculpted out of terracotta), poetry, calligraphy, music, painting, drama,

fiction, etc. From era to era, Chinese styles vary greatly and are traditionally named after the ruling dynasty. Tang Dynasty paintings are monochromatic and sparse, emphasizing idealized landscapes, but Ming Dynasty paintings are busy, colourful, and focus on telling stories via setting and composition. Japan had named its styles after imperial dynasties as well and also saw much interplay between the styles of calligraphy and painting as with the Islamic artists. The medium of woodblock printing became prominent in Japan after the 17th century. (Michael, 2007), (History, 2015)

The western “Age of Enlightenment” in the 18th century brought on artistic depictions of physical and rational certainties of the clockwork universe, as well as politically revolutionary visions of a post-monarchist world with examples of Blake’s portrayal of Newton as a divine geometer or David’s propagandistic paintings. This led to the Romantic rejections of this in favour of depictions of the emotional side and individuality of humans, as exemplified in the novels of Goethe. The late 19th century followed with a host of artistic movements, such as academic art, symbolism, impressionism and fauvism to name a few. The 20th century in art presented in a narrative of infinite possibilities and the search for new standards, each being completely displaced in succession by the next. Therefore, the parameters of impressionism, expressionism, fauvism, cubism, Dadaism, surrealism, etc. cannot be maintained past the time of their own invention. Increased global interaction during this time imposed an equivalent influence of other cultures into western art. African sculpture influenced Pablo Picasso’s work at time. Japanese woodblock art (which, in itself, was influenced heavily by western Renaissance craftsmanship) had great influence on impressionism and subsequent developments. Similarly, the west had large impacts on the eastern art throughout the 19th and 20th centuries, with originally western ideals of communism and post-modernism exerting strong influence on artistic styles of the east. (Wikipedians, 2014), (History of Western civilization, 2016),

4.1.2 ART THEORY

In the 19th century, artists were mainly concerned with truth and beauty. The aesthetic theorist John Ruskin, who supported what he saw as the naturalism of J.M.W. Turner, saw art’s role as the communication by artifice of an essential truth which could only be found in nature. (History, 2015)

Modernism’s commence in the late 19th century prompted a radical break in the conception of the function of art, again took after in the late 20th century with the

appearance of postmodernism. Clement Greenberg's (1960) article "Innovator Painting" characterizes cutting edge art as "the use of characteristic methods of a discipline to criticize the discipline itself." Greenberg initially connected this thought to the Abstract Expressionist improvement and utilized it as an approach to comprehend and legitimize level (non-illusionistic) abstract painting. Sensible, naturalistic art had avoided the medium, utilizing art to hide art; modernism utilized art to point out art. The limitations that constitute the medium of painting the flat surface, the shape of the support and the properties of the pigment were treated by the Old Masters as negative factors that could be acknowledged only implicitly or indirectly. Under Modernism these same limitations came to be viewed as positive components and were recognized openly. After Greenberg, a few vital art theorists developed, few renowned are Michael Fried, T.J. Clark, Rosalind Krauss, Linda Nochlin and Griselda Pollock among others.

Though only originally intended as a way of understanding a specific set of artists, Greenberg's definition of modern art is important to many of the ideas of art within the various art movements of the 20th century and early 21st century. Pop artists like Andy Warhol became both noteworthy and influential through work including and possibly critiquing popular culture, as well as the art world. Certain radical artists of the 1980s, 1990s, and 2000s extended this procedure of self-criticism past high art to all cultural image-making, including fashion images, comics, billboards and erotic entertainment. (wikipedia, Postmodernism Art, 2016), (Greenberg, 2007), (Wikipedians, 2014)

4.1.3 PURPOSE OF ART

Art in itself has had a great number of different "functions" throughout history. This essentially makes the purpose of art difficult to abstract into or quantify as a single concept. This does not imply that art is "vague", but that it has had many unique different reasons for being created; each purpose inherent to the circumstances under which a specific piece is created. Some of these functions of art are categorized broadly into two groups: the non-motivated functions of art, and the motivated functions. (History, 2015)

4.1.3.1 Non-motivated Functions of Art

The non-motivated purposes behind art are those which are necessary to being human, rise above the individual, or don't satisfy a particular outer reason. The Greek philosopher Aristotle once said, "Imitation, then, is one instinct of our nature." In this

sense, art, as innovativeness, is something which people must do by their very nature - so since no different species makes art - and is thusly a part of human which rises above utility. (Art Defined, 2007)

Basic human instinct for harmony, balance, rhythm

Art at this level is not an activity or an item, but rather an inward valuation for equalization also, congruity (beauty), and along these lines a part of being human past utility.

Experience of the mysterious

Art furnishes us with an approach to experience ourselves in connection to the universe. This experience may frequently come unmotivated, as we acknowledge art, music or verse.

Expression of the imagination

Art is a medium to express the creative energy in non-linguistic ways that are most certainly not attached to the convention of talked or composed dialect. Unlike words, which come in sequences and each of which have a definite meaning, art gives a scope of structures, images and thoughts with implications that are malleable.

Universal communication

Art permits an individual to express things toward the world as a whole. Earth artists regularly make art in remote areas that will never be experienced by someone else. The act of setting a cairn, or heap of stones at the highest point of a mountain, is a sample. (This need not recommend a particular perspective of God, or religion.) Art created in this is a type of correspondence between the individual and the world as a whole.

Ritualistic and symbolic functions

In many cultures, art is utilized as a part of customs, exhibitions and dance moves as a decoration or symbol. While these frequently have no particular utilitarian (propelled) reason, anthropologists know that they often serve a purpose at the level of meaning within a particular culture. This significance is not outfitted by any one individual, but rather is regularly the aftereffect of numerous eras of progress, and of a cosmological relationship inside the way of life. (Art Defined, 2007) | (Wikipedians, 2014)

4.1.3.2 Motivated Functions of Art

The reasons for art which are persuaded allude to purposeful, conscious activities on the part of the artists or maker. These might be to achieve political change, to remark on a part of society, to pass on a particular feeling or disposition, individuals' psychology, to represent another discipline, to (with commercial arts) sell a product, or simply as a form of communication. (Wikipedians, 2014)

Communication

Art can be the simplest form of communication. As most forms of communication have an intent or goal directed toward another individual, this is an intended purpose. Illustrative arts, such as scientific illustration is a form of communicative art. Maps are another example. However, the content need not be scientific. Emotions, moods and feelings are also communicated through art.

Art as entertainment

Art may represent a particular feeling or state of mind, with the end goal of relaxation or providing entertainment to the viewer. This function is mainly popular in art industries for Motion Pictures and Video Games.

The Avant-garde

Art for political change: one of the characterizing functions of mid twentieth century art has been to utilize visual pictures to realize political change. The art developments which had this objective - Dadaism, Surrealism, Russian Constructivism, and Abstract Expressionism, among others - are altogether referred to as Avant- garde arts.

Art for psychological and healing purposes

Art is additionally utilized by art therapists, psychotherapists and clinical analysts as art treatment. The Analytic Drawing Arrangement, for instance, is utilized to decide the identity and passionate functioning of a patient. The deciding item is not the primary objective for this situation, but instead a procedure of mending, through inventive acts, is looked for. The resultant bit of artwork may likewise offer knowledge into the inconveniences experienced by the subject and may recommend suitable ways to deal with be utilized as a part of something beyond customary types of psychiatric treatment.

Art for social inquiry, subversion and/or anarchy

Subversive or Deconstructivist art may look to question parts of society with no particular political objective. For this situation, the function of art might be essentially to censure some part of society. Graffiti art and other sorts of road art are design and pictures that are spray- painted or stencilled on openly distinguishable places, structures, transports, trains and bridges, ordinarily without consent. Certain art structures, for example, graffiti, may likewise be unlawful when they break laws (for this situation vandalism).

Art for propaganda or commercialism

Art is frequently used as a type of subjective publicity and can be utilized to produce subtle impact on mainstream conceptions or inclination. Similarly, art which tries to sell a product additionally impacts inclination and feeling. In both cases, the motivation behind art here is to unpretentiously control the viewer into a particular enthusiastic or mental reaction toward a particular thought or protest.

4.1.4 FORMS

The creative art is often categorized to specific fields in consideration with its relative techniques. The specific shape or quality given to an artistic expression is art form. The media often influences the form but the form of a sculpture in 3- dimensional space is dominantly affected by it, since gravity is an inevitable factor. The form of a particular work of art is depends on both the formal qualities of the media, and the artists' motive.

4.1.5 GENRE

Within a particular media, Genre is a set of conventions and styles .For example, basic genres of movies are western, romantic, comedy, horror and thriller. In case of music, there are classic, blues, jazz, etc., genre styles. For paintings there is still life and landscapes. A particular work maybe a mix of few genres and is out of the conventional, it still maintains the basic thumb rules of any genre that is being incorporated.

4.1.6 MEDIA

From which an artistic work is created from a tangible substance or material is the media or medium. The impact of gravity and technique used determines the type or quality of the medium for a specific art piece. The constraints and limitations of media

thus gives a particular medium its characteristic qualities. The canvas texture, colour and brush texture are the formal qualities of a painting. The formal qualities of video games are non-linearity, interactivity and virtual presence.

4.1.7 STYLE

An artwork, artists, or movement's style is the distinctive method and form that art takes. A particular style also derives from cultural expression or meaning and is important to be sensitive to differences in technique. Roy Lichtenstein's (1923-1997) gives an expression of Pointillism due to his use of dots but they do not display the principles of Pointillism. His style is more like the style followed in comic strips and newspapers. Thus, his style of painting actually criticizes the class distinction in culture by comparing the “high” art of painting with the “low” art of newspaper art.

Late (1880s) Impressionism uses classic Pointillism technique, developed especially by the artist Georges Seurat. There are multiple techniques that can be discussed but the point here is, a style of an artwork varies from culture to tradition to nature of the artists intention to express ones emotions.

Source | (Wikipedians, 2014), (History, 2015)

4.2 FINE ARTS AND ITS CLASSIFICATION

Fine art as defined in Wikipedia is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolour, graphics, and architecture." Although the word “fine” does not necessarily implies about the quality of an art rather than its purity in discipline, intentions and outcome.

The visual arts is a more inclusive and illustrative in nature for current art practice. Also, today there is an acceleration of media in which high art is more recognized to occur.

4.2.1 TWO DIMENSIONAL (2D) WORK

Two-dimensional art consists of paintings, drawings, prints, and photographs, each differing by its technique of execution. Our initial response to these are trying to observe what they are about then to analyse its meaning on the basis of the

observation or understanding. Illustration provide a means of visualizing textual information. (Wikipedia, 2016)

Painting and drawing

Drawing is one of the major forms within the visual arts used for visual expression. There are multiple sub-categories including cartooning. Certain other informal kinds of drawing methods or approaches, such as "doodling" or the surrealist method of "entopic graph-o-mania", in which connection is made between dots drawn on an empty sheet of paper. This type of work cannot be officially considered a part of "drawings" of fine arts.

Printmaking and Imaging

Making print on paper or other medium is Printmaking. Monotype is multiple printing of the same a piece of art. Each print is original in sense rather than being a copy. It is just the mode of expressing visual art in the form of print.

An individual print can be referred as an impression. Prints are created from a single original surface using matrix technique. Common types of matrices include: plates of metal, usually copper or zinc for engraving or etching; stone, used for lithography; blocks of wood for woodcuts, linoleum for linocuts and fabric in the case of screen-printing. Use of multiple techniques may as well result in a single printing.

Fibre Art

Fibre art is a style of fine art which uses textiles such as fabric, yarn and natural and synthetic fibres. The material type and manual labour is a significant part of such art. Curators and art historians came up with the term fibre art describing the work of artist-craftsman following World War II. Those years saw a sharp increase in the design and production of "art fabric."

Modern fibre art is mainly textile art which is in practice globally for millennia.

Traditional fibre sources are from plants and animals with addition of recent synthetic materials. To use the fibre for making garments, it is spun into yarn which is knitted into pieces of cloth. Around 1980, fibre work were influenced from postmodernism and took more conceptual forms of expression. Its texture quality depicted social issues in form of softness, permeability and way of adorning.

Calligraphy

Calligraphy is an art of making aesthetic form of textual expression. Calligraphy defined in contemporary perspective is the ornamentation of signs or symbols in a manner of harmony and aesthetics.

Modern calligraphy includes functional hand-lettered inscriptions and designed fine art pieces where the legibility of the letters of is not concern. Classical calligraphy varies from typography and non-classical hand-writing. Characters have historical disciplines but fluid and spontaneous in nature and improvised at the time of making.

Photography

Photography in sense of fine art is the fulfilment of creative visions of the artist by capturing it digitally. It is different from photojournalism and commercial photography. Photojournalism visually represents stories and ideas, in the form of print and digital media. Fine art photography is primarily concerned about the expression of the artist's vision.

Source of classification: (Wikipedia, 2016)

4.2.2 THREE DIMENSIONAL (3D) WORK

Sculpture

Creation of 3-dimensional artwork is sculpture. Sculptures can be created directly by carving, assembling, built up and fired, welding, molding or cast, depending on the material. It is considered plastic art since the material used to produce a sculpture is molded or manipulated physically. Major public art is sculpture.

Conceptual Art

In this form of art work concepts and ideas takes precedence over traditional idea of aesthetic and material. In the 1960s, it started out based on a strict and focused

intention of practice of idea-based art that often defied traditional expressions associated with the visual arts. Its popular usage developed as a substitute for all contemporary art that does not practice traditional painting and sculpture.

4.3 CONTEMPORARY ART IN BANGLADESH

Among many renowned Contemporary artists, here are a few of them. Artists like Jogen Chowdhury took inspiration for his work from Alpana drawings that are widely practiced in Bangladesh villages. Chittoprosad Bhattacharya, another contemporary artist painted alongside Zainul Abedin about Bengal Famine and other relevant issues. Quamrul Hassan, who comes second in rank after Zainul Abedin in Bangladesh's contemporary art history, used his stand in politics by voicing important political issues by portraying them in his canvas. S.M. Sultan another important artist, who completely lost himself to the world of art after the partition of Bengal.

4.4 ART AND ITS INSTITUTIONALIZATION IN BENGAL

Institutionalization of Art

It starts from with the establishment of Charukola institute in Bengal. In 1785, the initial concept of under taking art as a part of education came up from a foreigner named Hon. He came to India and offered to teach art/ drawing on payment, as an actual academic subject at his home. The first Bengal art institute was established around the 1800s and was called the "Mechanic Institute". In mid- 1800s, Commercial Art University was established by a group of society members known as Bihtun, they encouraged Commercial Art and taught model making alongside. In 1855, Chairman for the education committee, Goodwin proposed the Government Commercial Art Institute which was later materialized. He a successful campaign on art based on science. Education system for art institutes were as follows:

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

In 1855 massive changes in the education system on art resulted in three departments of Art:

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

The school was mostly run by the financial support from the member of the Bithun Society, it grew into more departments, providing education to local and foreign students likewise. Due to lack of funding, the institution was on the verge of being shut down, when the government took over and renamed it 'The Government School of Art'.

In the late 1800s, Calcutta Art Society hosted an art exhibition in the Indian Art Museum. It exhibited paintings done by famous Indian and European artists of that time. The society hosted some more exhibits over the year then eventually was forgotten over time.

In 1892, Upendrakishor Ray Chowdhury started an exhibition gallery, naming it Indian Society for Promotion of fine arts of National Gallery to promote signature Indian artworks. They also had a program of sending young artists abroad to endeavour in the knowledge of art, but the society did not lasted more than two years

Indian Art College and Indian College of Art and Draftsmanship, preceded afterwards and was one of the oldest Commercial Art Institute. Later the school changed its location to a museum and preserved the antic art collection of the museum till 1970. Another principal named Havell introduced 3 classifications for their teaching process;

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

Havell incorporated frescos, stained glasses from the European culture along with the basics of Indian art style. European style was much more popular among students at that time, which started a rebel among some young artists who got out of the college's program and started their own institute "The Jubilee Art Academy" that did not follow the European style instead emphasized on local art style.

In 1905 Government Art School assigns an architect, Percy Brown, as the principal; who hosted another exhibition after 37years. After his retirement, Mukul Dey became the first Indian principal of the college. A conflict aroused during his time of service and made many students left college to go to Madras school.

Only during the 1930s, it was when the female students joined this institute. Although another institute named Shantiniketon enrolment of female students even before this institute in large numbers.

In 1946, the institute's name was changed to 'Charu and Karukola College' and also developed many craft departments.

Social awareness were being developed about arts institutionalization and sensibility through magazines published by the college and also by a group of members from the college. In 1956, the name was again renamed to Indian College of Art and Craftsmanship. A grant by the government to encourage exhibition of art was permitted during 1974-1975.

First student teacher alumni was formed during that year as well.

In 1976 a permanent campus was under construction. By 1979 the first floor was completed. The College was tried to be brought under the system of the Deemed University of London but it was impossible because of the Government. So there was an attempt to bring it under the system of Calcutta University which happened finally in 1980. In 1981 the College included degree not just diploma degree.

CHAPTER 5

| CASE STUDY

5.1 LOCAL CASES: INSTITUTE OF FINE ARTS, DHAKA UNIVERSITY

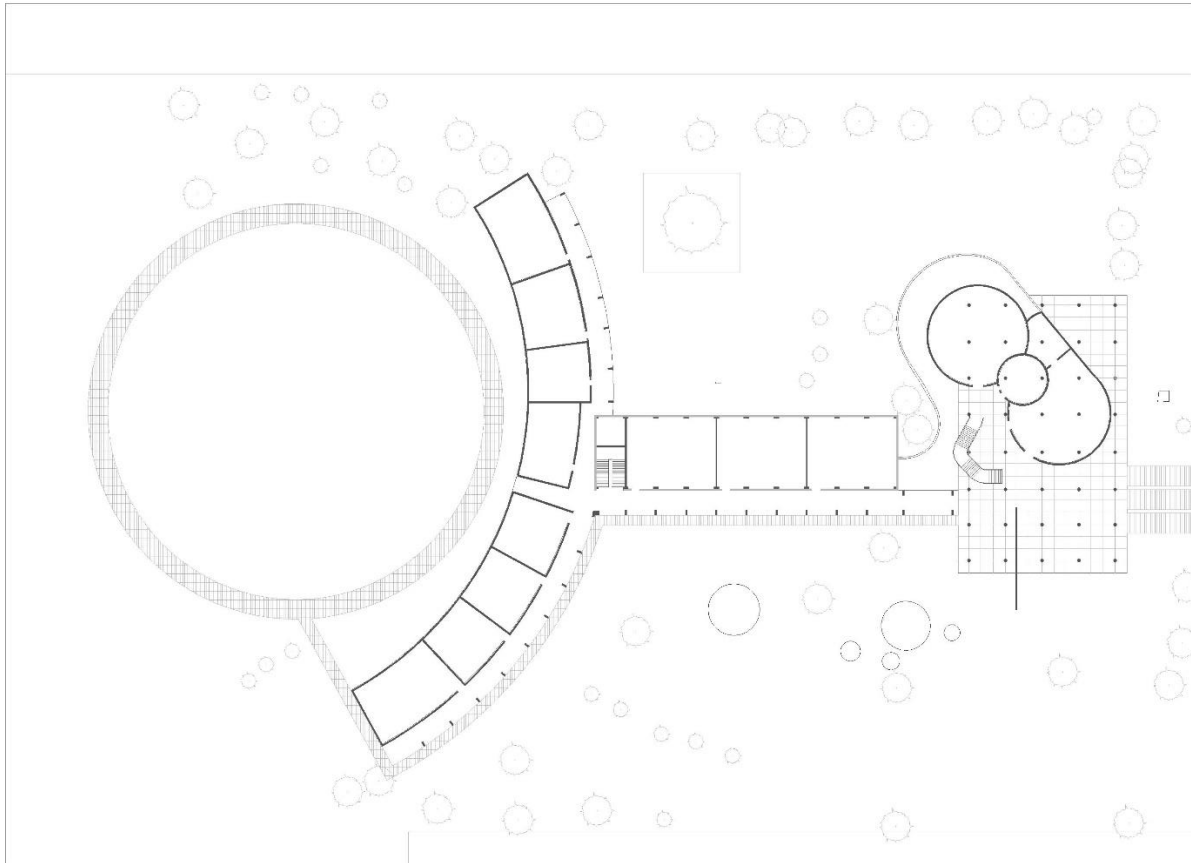


Figure 20 | Institute of Fine Arts Plan
Source | (Ali, 2001)

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

Project Brief

Architect: Muzharul Islam

Total cost: 9,00,000 BDT

Location: Shahbag, Dhaka

Year of completion: 1955

Client: Ministry of Education

Covered area: 3,200 Sqm

Type: Art academy

History and Background

With the leadership of Shilpacharya Zainul Abedin the eminent artists Anwarul Huq, Quamrul Hasan, Khawaja Shafique Ahmed, Safiuddin Ahmed and Habibur Rahman started Government art Institute, currently known as Faculty of Fine Art (FFA) in DNMI Hospital building at Jonson road in Dhaka. Faculty of Fine Art (FFA) was an Institute of Dhaka University. The Institute turned into Faculty in 2008.

This educational institute which established in 1948 was the first art educational Institute in this region and became the main centre of art and cultural practice. It's currently situated in Shahbagh, in Dhaka city, close to the National Museum. Architect Muzharul Islam designed the institute.

The site that was given for the purpose of the institute was dotted with beautiful trees with a large circular depression at the end of the site. Muzharul Islam decided to come up with a design scheme that will retain all the trees on the site. His scheme was also climate responsive and had large continuous verandahs shading the inner walls and windows of the classrooms and studios. The design echoes the outhouse and inner house scheme of rural Bangladesh. It also transforms 'Jalees' (lattices) and 'beras' (perforated screens) into wonderful screens that separates and creates thresholds.

One enters into the front pavilion, a wonderful structure that houses galleries on the ground floor and teachers and common rooms etc. on the first. A wonderful sculptural stairs connects the two levels around a wonderful internal courtyard. Past the pavilion are the classrooms and studios and in the far end encircling the round depression are the print studios. A lotus pond and sitting area becomes the open heart of the whole institute. The ground on the south both is a relief and a place to gather. This ground and the whole structure itself transforms to host many activities like the Bengali New Year "Pohela Boishakh" and numerous art classes and competitions for children.

Bricks of the project were also custom made designed by Architect Muzharul Islam and so are the terracotta screens. Marvellous shading devices and pergola type details prevent driving rain and allow one to enjoy the beauty of our monsoon and silently reflect on its wrath.

Figure 21 | (from top left in CW direction) The sculptural stair, Institute building, Outside studio building, Studio building

Implementations of Design Principles in this Project

The prevailing architectural design principles and principal design factors and parameters of the Charulaka Institute of Fine Arts which would prove resourceful in the design of Zainul Abedin Art Museum:

- Use of locally sourced materials to produce aesthetically pleasing surfaces
- Geometric forms and spaces used to provide students and faculty with serene spaces for artistic contemplation and inspiration
- Environmental considerations for climatic conditions similar to Mymensingh, i.e. the site for the Zainul Abedin Art Museum
- Use of landscape elements to enhance the experience of space

Program Analysis:

This institute consists of the following departments:

- Drawing and Painting
- Sculpture
- Graphic Design
- Oriental Art

- Printmaking
- Ceramics
- Crafts

Painting Department

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

There are seven rooms in the ground floor and 1st floor is used for classrooms.

Most studios measures to 39'x29' for 20 students. Most of the studios are facing north-south direction. In painting studios all windows are facing in north direction and south part used for circulation, so direct sun light cannot come in studios and all the studios are full of natural light. It is louvered on the south part on top and bottom, providing natural ventilation and privacy.

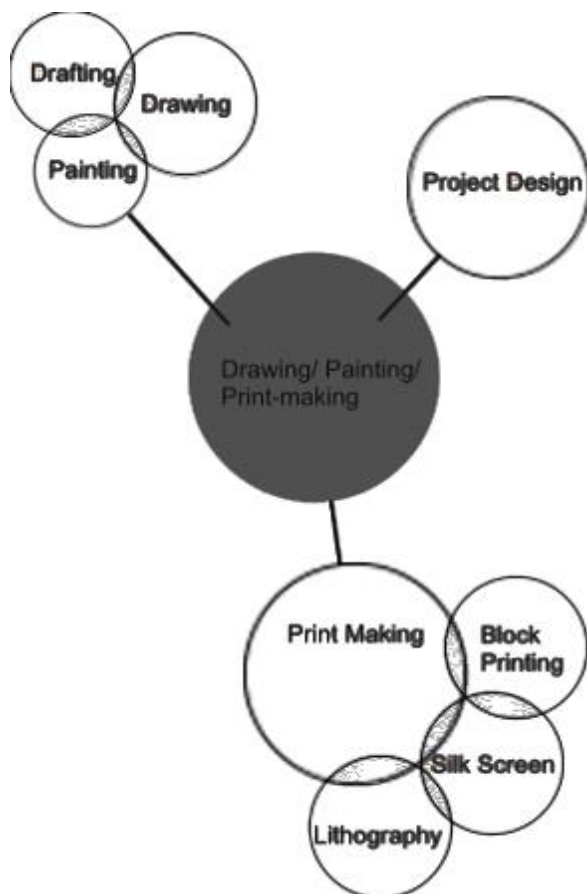


Figure 22 | Bubble diagram showing activity in Painting/print-making Department

Sculpture Department

This department takes in 10 students per year in undergraduate level and 10 students in post Graduate level. The whole department is run by 5 teachers. The department requires lofty spaces with multiple heights for accommodating large scale sculptures. Due to recent changes in the framework the department requires facilities like theory class rooms, workshops, computer labs, digital laboratories. As sculpture department requires huge amount of materials to be transported to the department it requires a dock where vehicles can come to drop off machines and materials. Provision for huge machines should be kept in this department along with spaces that merge outdoor and indoor spaces. Storage spaces are also important in sculpture departments. A sculpture garden is preferred near the department.

Figure 23 | Sculptures made by students

Figure 24 | Outdoor display of sculpture installation

Graphic Art Department

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

Oriental Art Department

At the beginning of the department of Oriental Arts in 1955, Shaqul Amin took responsibility as the head of the department. At present there are 20 students in undergraduate level and 15 students in graduated level. This department needs huge space for working with computer lab, class rooms, and store. Each studio is 47'x27', class rooms are 30'x25' and stores are 35'x20'. It is known to us that the necessity of oriental style was against the aggression of western art. Oriental art, especially the indigenous heritage of Bengal was waning day by day. The students get acquainted with the new realm of the traditional art of India, China and Bangladesh. Three teachers are working relentlessly to bring out the expected expansion of the department.

Print-Making Department

Eminent artist Salauddin Ahmed founded this department. Artist Habibur Rahman also joined as a wood- engraving teacher and Sheikh Anwar was enlisted as a pressman in 1940. At present, the number of students reached nearly 60. Two lithograph machines and two etching machines are now in use. Its own building has six rooms. Students do their work with three different media such as woodcut etching and lithograph. Artist Rokeya Sultana is serving as the head of the department. Four teachers are involved with the department.

Figure 25 | Printing machines

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

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

Ceramic Department

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

Figure 26 | Bubble diagram showing Ceramic Department

Craft Department

Figure 27 | Bubble diagram showing Craft Department

5.2 INTERNATIONAL CASES: CEPT, AHMEDABAD

Project Brief

Location: Ahmedabad, India. Project completed in 1968

Client: Ahmedabad Education Society (AES)

Principal Architect: Balkrishna V. Doshi

Total Built-up Area: 20,235 Sqm

Programs: Under graduation in Architecture and Interior Design, Post-graduation in planning.

Concept:

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

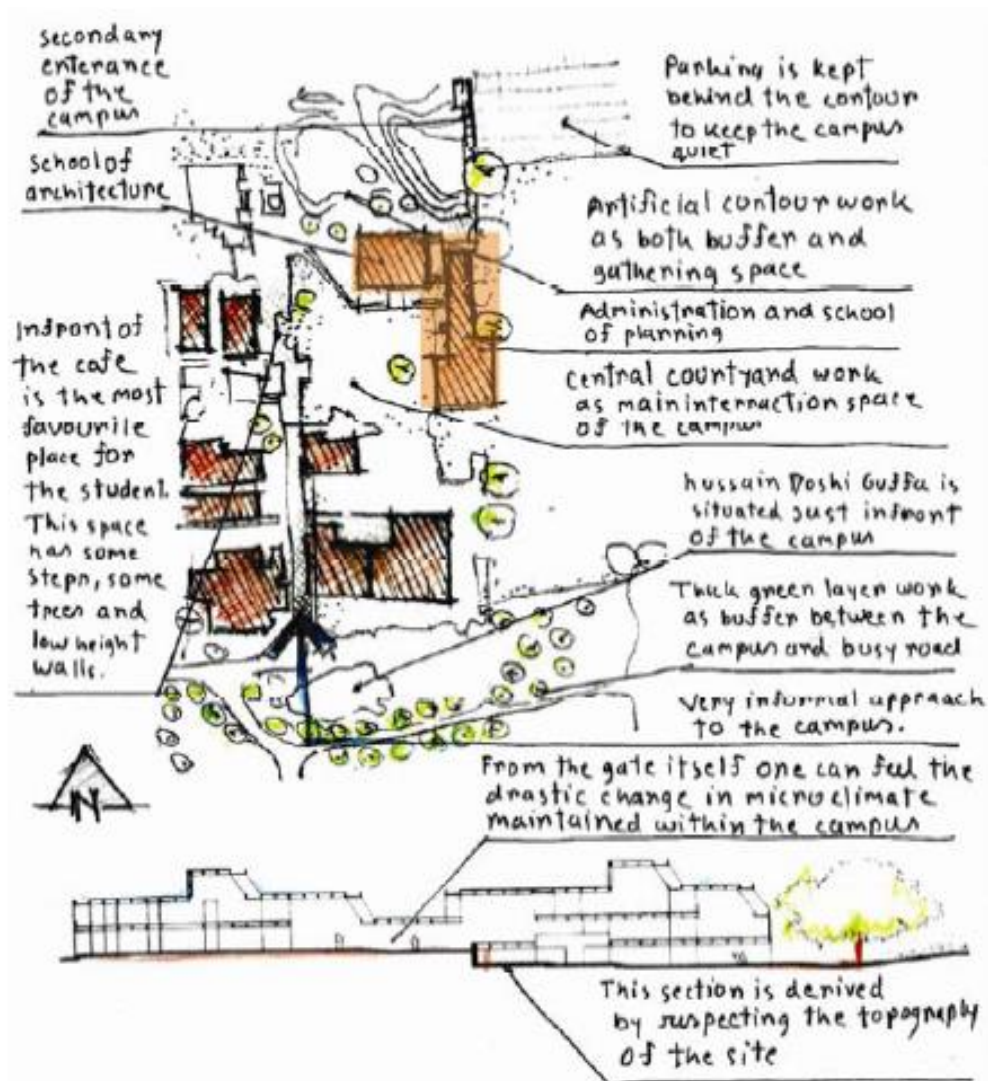


Figure 28 | Sketch of Masterplan and Section, CEPT

Form

School of architecture is located on the north side of the site. Building is designed to create shaded areas at multistage. The architect has very expertly handled the existing contours on the site and has created interesting play of levels.

- The open as well as semi-shaded areas have been very well merged with the undulating topography confirming
- The volume created and voids generated are very interesting. Suits the purpose very well apart from being functional, the simplicity of form with marvellous play of volumes and voids makes it visually pleasing. It is expensive of its function at the first look.

Figure 29 | Perspective view on the North side

Architectural system

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

Figure 30 | Observations on the landscaping

Design studios

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

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

Figure 31 | Interior view of studio

Special features of the studio

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

Thesis room

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

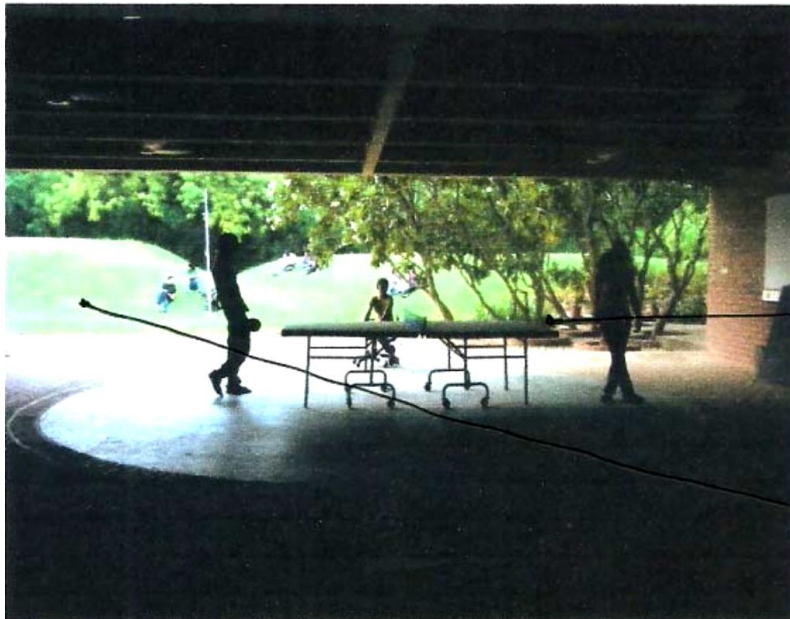
Library

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

Figure 32 | Floor plan and Section

Basement

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



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

students like to stay on the contour

Figure 33 | Basement

Circulation

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

Landscape

- Extremely well linked with internal spaces and serves the purpose very well.

The central courtyard

- The courtyard forms another very attractive space within the campus and provides a relaxing environment to the students and faculty and supposedly is the nodal point of the various pedestrian entries.
- They can have refreshment in the canteen which is very informal and provides the interaction configuration of students.

Others zones of interaction

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

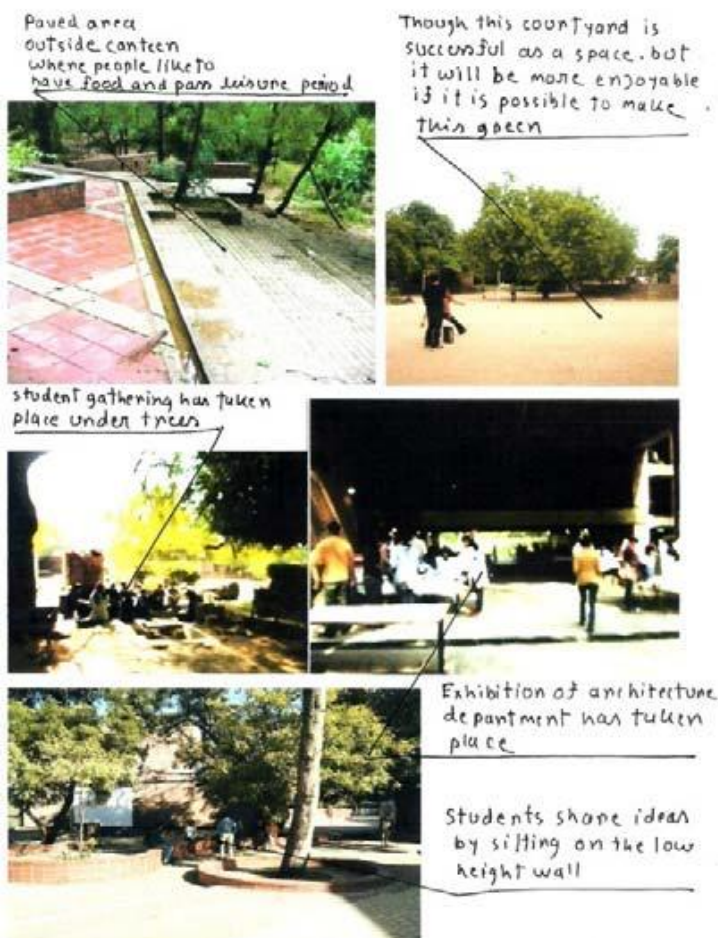


Figure 34 | Landscaping

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

Figure 35 | Sketch of section

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

Figure 36 | Ventilation system

- Here, Architect Doshi has emphasized a lot on lighting system and shading device. These systems are really working properly. It has given a suitable environment for the student indeed.
- To keep the academic building free from the noise a thick green layer and artificial contour is created beside the road

- North light has less glare and is good for drafting. So the north façade is tilted into the studios using clear glass and to create an excellent light environment inside the studio rooms and a perfect working mode for the students. But these lighting system does not always work properly. Sometime it creates glare instead of giving diffused light.
- South facade actually creates sun glare and air also flows from south. So the Architect kept south class rooms shaded inside so that it prevents glare beside allows air flow into the building.
- Central courtyard is using as large gathering space. At the same time level changes and low height wall is using as small gathering space which is very important for a campus.

Figure 37 | Landscaping

CHAPTER 6

| PROGRAM DEVELOPMENT

With the help of site analysis, literature reviews on Art Institute and using case studies for program and space requirement the required programs were developed for the Zainul Abedin Art Institute project. Some thoughts on the highlighted programs of the institute are:

- **Administration Block:** This function should be visually and physically accessible from the entry point and should house all the administrative functions of the institute.
- **Studios:** This is one of the most important of programs since students spent most of their time in their studios. Studios should be spacious where every student have proper space for self- development and should have interactive feeling among themselves and their surroundings. Studios should be designed with proper consideration of light, ventilation and there should be connection with studios visually and to some extent physically. It is very important to have interaction among students from different batches and further helps develop peer relationship and learning.
- **Sculpture garden:** The versatility in Bangladesh's Nature is the widest inspiration for artist. Learning of art should not be kept to the inside of the studios. There should be outdoor learning spaces that will provide direct interaction with the nature outside. Outdoor work spaces will also provide the students to see each other's work at display and may inspire.
- **Open large space:** Any institution should have well landscaped outdoor and semi- outdoor areas. Informal outdoor spaces for temporary exhibitions of art work and place for interaction outside the classrooms or studios. For festival functions and cultural events.
- **Library:** Library is another core function of an institute. Students will come here to gain access to recorded art works of local and foreign artists to enrich their own knowledge and be inspired by their work. It should be an interactive but peaceful place and should not impose a lifeless outlook. More than one library should be provided, one which will be housed in the admin building so that it can be accessed by public as well as students. Another library will be for students' use only.

6.1 PROGRAM DETAILS

Functional Activity	No. Of User	Space/User	Required Area(Sft.)
	ADMINISTRATIVE BLOCK		
Lobby/waiting			1,000
Reception			300
Admin Secretary	1	300	300
Asst. director	1	250	250
Office space			1,200
Conference room	10	60	600
Prayer space			300
Store room			200
Record room			150
Toilets			400
Total			4,700
Circulation 30%			1,410
Grand total			6,110
	EXHIBITION GALLERY BLOCK		
Functional Activity	No. Of User	Space/User	Required Area(Sft.)
Lobby/Waiting	20		1,000
Reception			300
Work Area / Store / Preservation And Restoration Area			1,000
Display			4,000
Toilet			200
Total			6,500
Circulation 30%			1,950
Grand total			8,450

		ACADEMIC BLOCK		
COMMON FUNCTIONS				
Functional Activity	No. Of User	Quantity	Space/User	Required Area(Sft.)
Lecture Rooms	30	8	20	4,800
Computer Lab	25	3	32	2,400
Resources		1		600
Meeting Room		1		400
Toilet				600
Total				8,800
Circulation 30%				2,640
Grand total				11,440
DEPARTMENT OF DRAWING AND PAINTING				
Functional Activity	No. Of User	Quantity	Space/Activity	Required Area(Sft.)
Studio	25	5	48	6000
Preservation Room		1		500
Display Area		1		1000
Wash Room		1		250
Store		1		150
Dept. Head		1		150
Teacher's room	8	1		600
Toilet		1		400
Total				9,050
Circulation 30%				2,715
Grand total				11,765

Notable features:

- Direct light should be avoided
- Large openings on North provides diffused light
- High windows on South wall

DEPARTMENT OF GRAPHIC DESIGN				
Functional Activity	No. Of User	Quantity	Space/Activity	Required Area(Sft.)
Studio	25	5	24	3,000
Computer Lab	25	2	40	2,000
Printing Lab: Lightbox + dark room		1		800 (600+200)
Store		1		150
Dept. Head		1		150
Teacher's room	6	1		600
Toilet				400
Total				7,100
Circulation 30%				2,130
Grand total				9,230

Notable features:

-Studios need flat tables of 2'-6" x 3'-6" and Donkey tables of 1'-0" x 3'-6"



Figure 38 | Donkey table

Source: Adeeba A.A.

-Studios are divided in two portions (flat tables and Donkeys)

-1st and 2nd years does manual designing: pencil, typography and colour composition

-3rd and 4th years does computer aided designs

DEPARTMENT OF SCULPTURE				
Functional Activity	No. Of User	Quantity	Space/Activity	Required Area(Sft.)
Studio	10	4	120	4,800
Foundry Room: Furnace + Store		1		500 (430 + 70)
Workshop		1		500
Soil Preparation Space		1		500
Store		1		300
Dept. Head		1		150
Teacher's room	6	1		600
Toilet				400
Total				7,750
Circulation 30%				2,325
Grand total				10,075

Notable features:

- Lofty spaces with multiple height is required
- Service deck required
- Stage inside studios for better perspective
- Drainage system around wash area
- Studios should be well- lit with natural light
- Outdoor access is important



Figure 39 | Outdoor sculpture display

Source: Adeeba A.A.

DEPARTMENT OF PRINTMAKING				
Functional Activity	No. Of User	Quantity	Space/Activity	Required Area(Sft.)
Studio	20	4	40	4,800
Foundry Room: Furnace + Store		1		500 (430 + 70)
Wash Area Wash + Acid wash		1		500
Common Workshop	20	1		2000
Store		1		200
Dept. Head		1		150
Teacher's room	6	1		600
Toilet				400
Total				9,150
Circulation 30%				2,745
Grand total				11,895

Notable features:

- Lithography and Etching requires: lithpgraphy, compressor and flat tables
- Special dust machine is required
- Wood engraving requires printing table and flat table



Figure 40 | Printing Studio

Source: Adeeba A.A.

DEPARTMENT OF CRAFTS & DESIGN				
Functional Activity	No. Of User	Quantity	Space/Activity	Required Area(Sft.)
Studio	15	5	40 & 100	4,800 (1,800x3)+(3,000x2)
Washroom		2	500	1000
Workshop		4	500	2000
Store		1		300
Dept. Head		1		150
Teacher's room	6	1		600
Toilet				400
Total				9,250
Circulation 30%				2,775
Grand total				12,025

Notable features:

Lofty work area



Figure 41 | Inside Craft Department

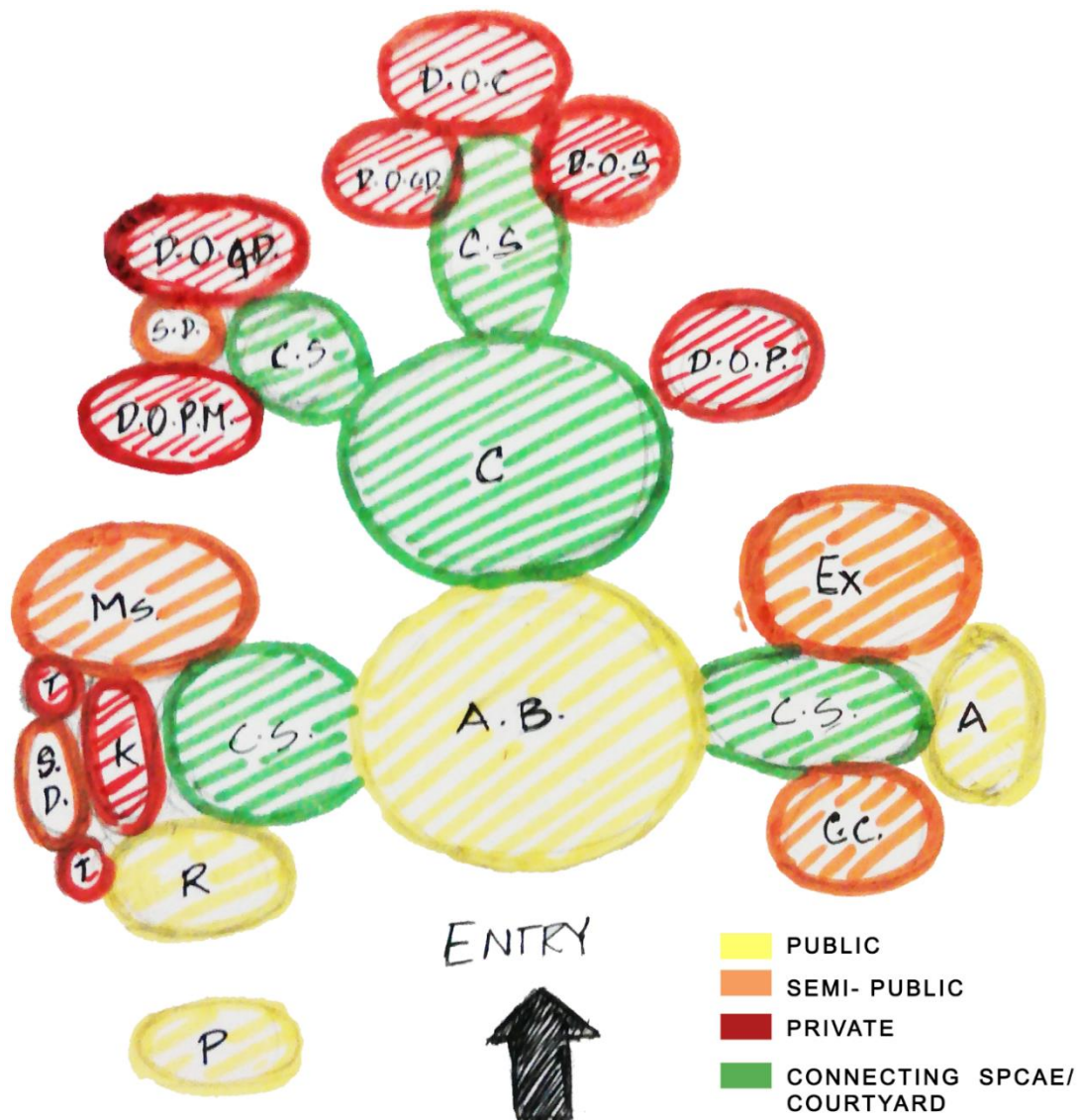
Source: Adeeba A.A.

DEPARTMENT OF CERAMIC				
Functional Activity	No. Of User	Quantity	Space/Activity	Required Area(Sft.)
STUDIO	15	4	80	4,800
PRESERVATION ROOM		1		500
Display area		1		1000
Wash area		1		250
Foundry Room: Furnace + Store		1		500 (430 + 70)
Workshop		1		1000
Store		1		150
Dept. Head		1		150
Teacher's room	6	1		600
Toilet				400
Total				9,350
Circulation 30%				2,805
Grand total				12,155
DEPARTMENT OF ORIENTAL				
Functional Activity	No. Of User	Quantity	Space/Activity	Required Area(Sft.)
Studio	10	4	120	4,800
Preservation Room		1		500
Display Area		1		1000
Wash area		1		250
Workshop		1		100
Store		1		150
Dept. Head		1		150
Teacher's room	6	1		600
Toilet				400
Total		1		7,950
Circulation 30%				2,385
Grand Total				10,335
PROGRAM AREA GRAND TOTAL-				103,480 Sft.

CHAPTER 7

| DESIGN DEVELOPMENT PHASE I

7.1 BUBBLE DIAGRAM



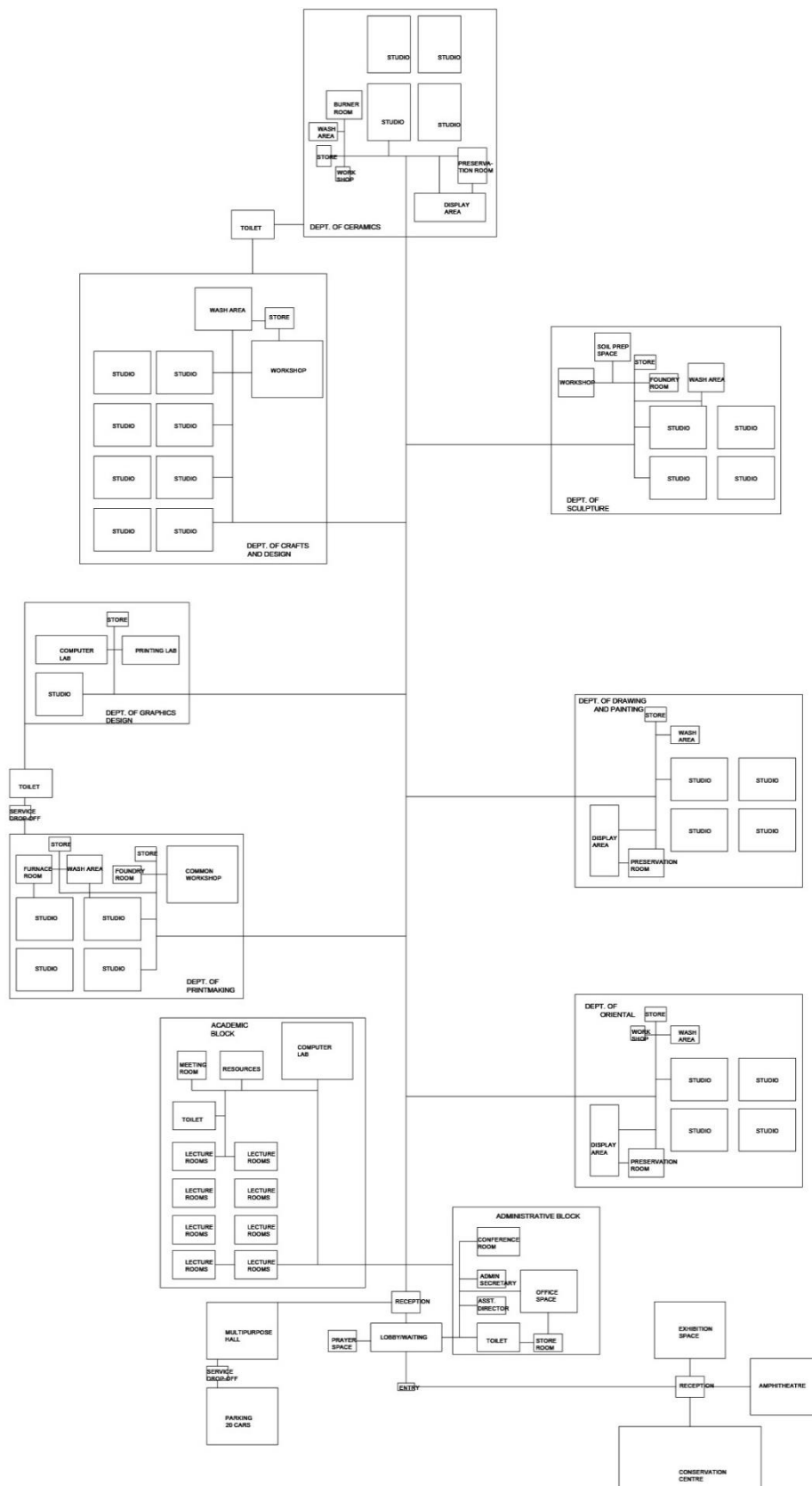
E- Entry
 Ex- Exhibition
 A- Amphitheatre
 M- Multipurpose
 P- Parking
 S.D. - Service drop-off
 A.B. - Administrative block
 C- Courtyard/ connecting space
 C.C. - Conservation centre

D.O.O. - Department of Oriental
 D.O.C. - Department of Ceramic
 D.O.S. - Department of Sculpture
 D.O.P. - Department of Printmaking
 D.O.G. - Department of Graphic Design
 D.O.C.D. - Department of Crafts & Design
 D.O.D.P. - Department of Drawing & Paintings

Bubble diagram colour coded variable size connections

7.2 SCHEMATIC DIAGRAM

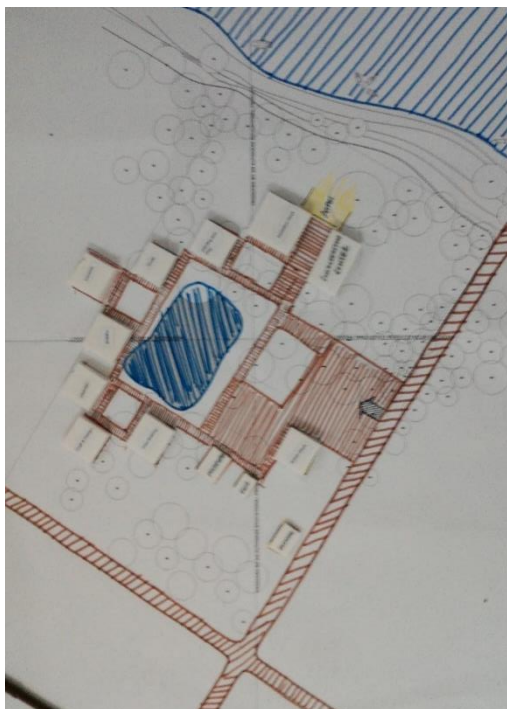
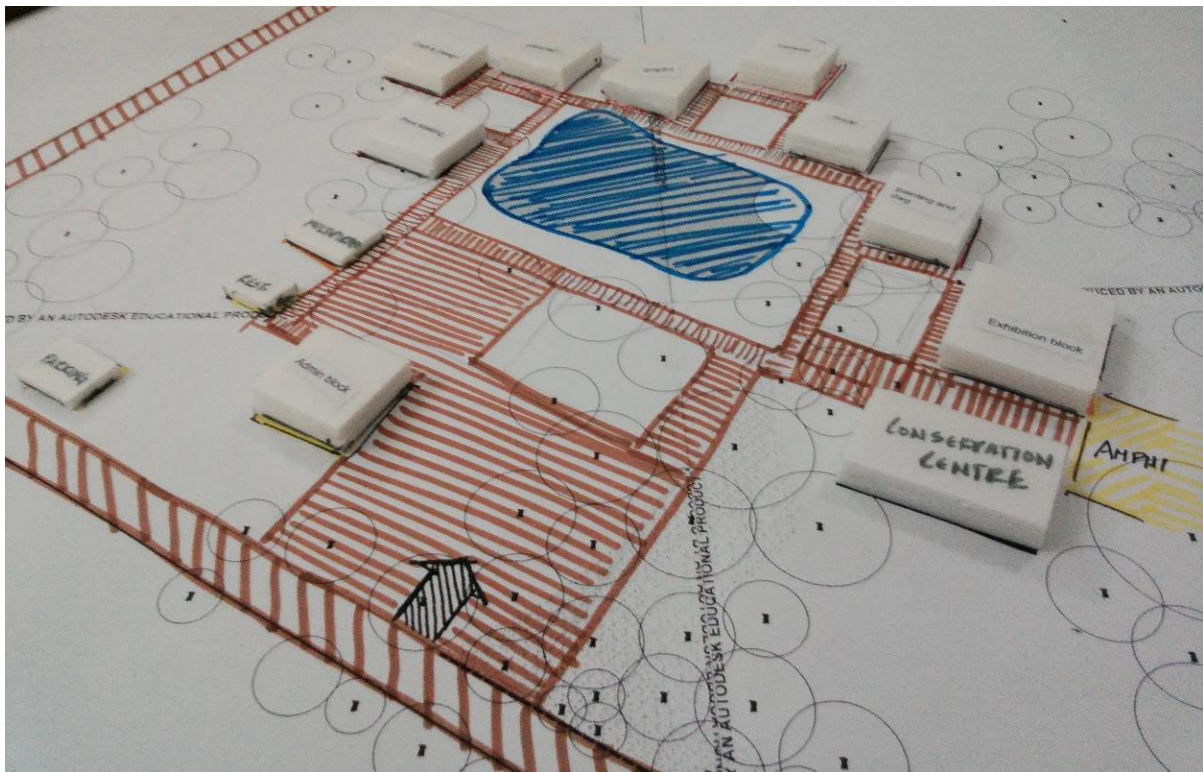
workflow or process The purpose of a flow chart is to provide people with a common language or reference point when dealing with



CHAPTER 8

| DESIGN DEVELOPMENT II

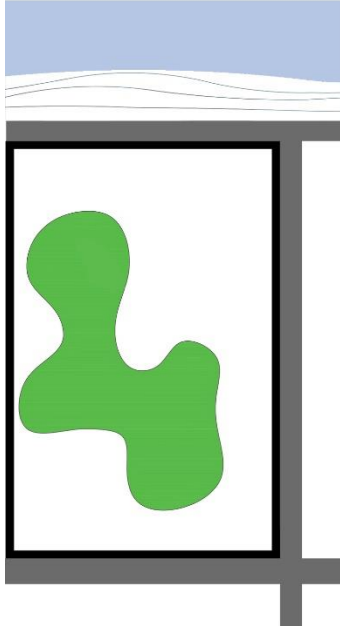
8.1 SCHEMATIC MODEL



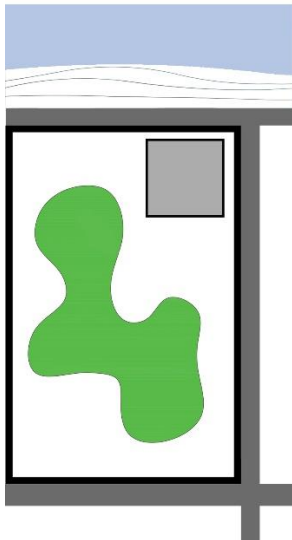
Schematic models were made to fix the basic positioning of the functions

8.2 DESIGN CONSIDERATIONS

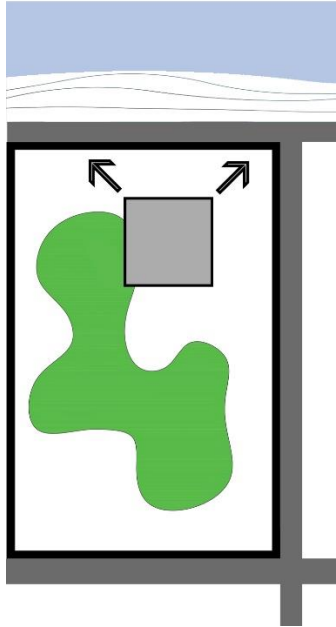
EXISTING GREEN AND WATER BODY IN THE SITE AREA



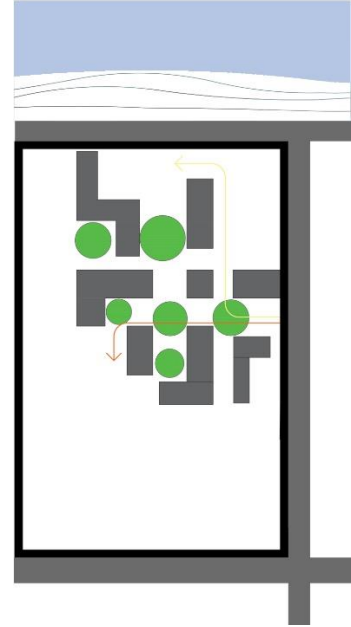
AREA SELECTION FOR THE INSTITUTE BUILDING



MAIN SITE FORCES USED FOR BUILDING CONSIDERATIONS



MAIN CIRCULATION FLOW BASED ON FUNCTIONAL CRITERIA OF PROGRAMS



These diagrams are used to explain the core concepts that were undertaken for the basic design considerations. The institute's building site has been chosen near the main force of the site, river Brahmaputra, and the place where there is less dense green. This way the existing plants were not harmed and the river is accessible and available for the students.

8.2.1 FUNCTIONAL ZONING

The basic principal of the zoning which was considered throughout the design is that the front area after the access to the site was kept as public zone, hence functions like multipurpose, art gallery, exhibition and the admin block is situated in the front zone.

Rest of the institutional functions has been arranged in the north- west side of the site, that is, in the more silent zone.

The basic layout of the departments is initially a waiting area is provided, then a display area and reception, teachers room main vertical circulation, departments then on the back of the house the services are arranged.

8.2.2 MASSING ALIGNMENT/ ORIENTATION

Massing alignment has been taken into special consideration since few departments like sculpture and paintings requires specific natural illumination for optimum working environment.

Sculpture department needs bright day light for better shade and shadow effect on sculptures and projects

Whereas, painting department needs diffused light for optimum work environment. Glare have to be completely avoided so this department's studios will be appropriate if they have openings on the north.

8.2.3 DEPARTMENT LOCATIONS

Sculpture and printing department needs service deck as they have heavy machineries and need almost regular supply of materials.

Sculpture department also needs to have an open sculpture garden for exhibition as well as indoor display area.

Painting department needs to have connections with outdoor.

8.2.4 COURTYARD LANGUAGE

Courtyard in front of sculpture and painting department works as connection, passage and sculpture garden for the department.

Courtyard in front of Crafts department works as intimate display area as well as circulation.

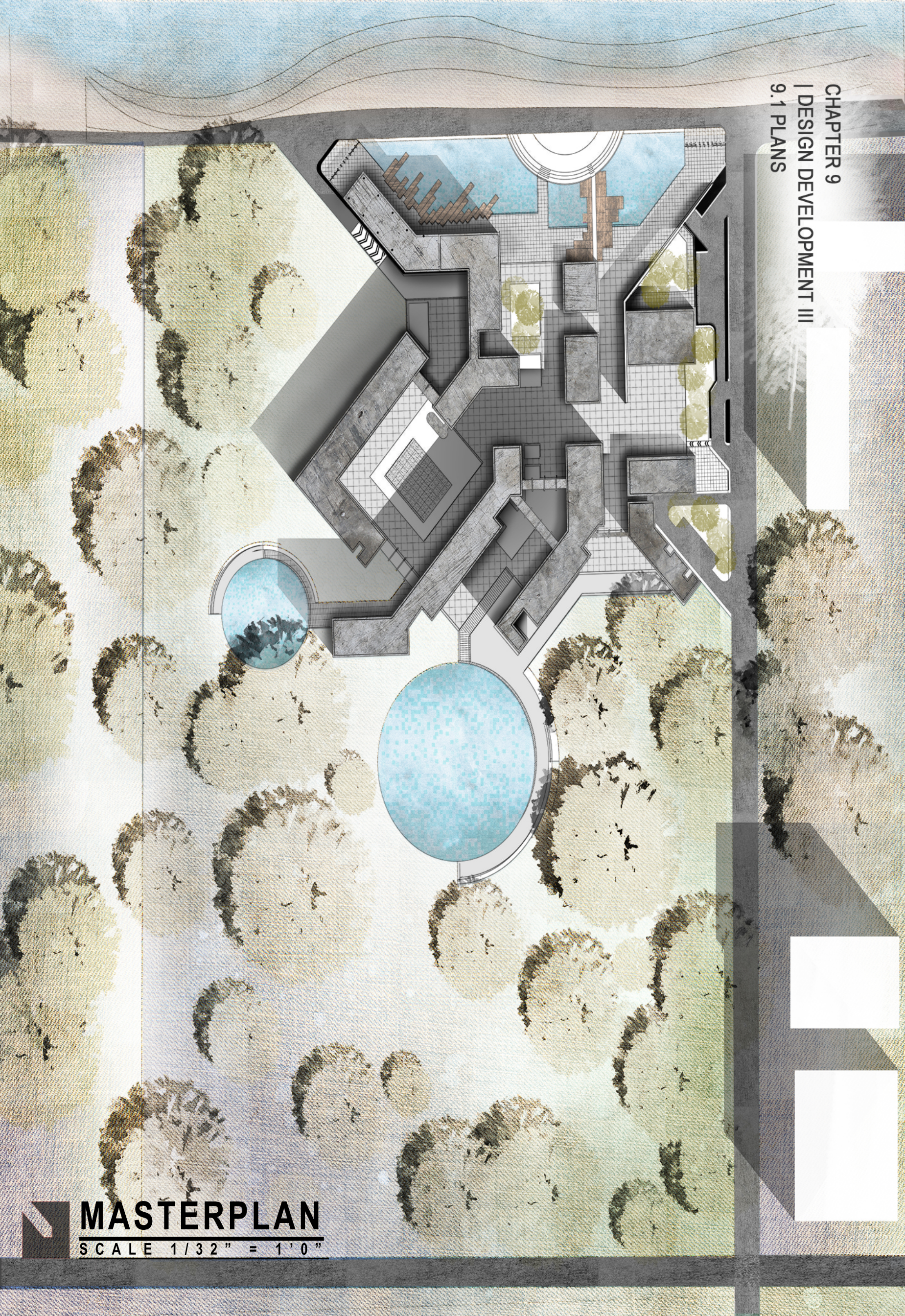
8.2.5 RELATIONSHIP WITH THE RIVER AND THE PARK STRIP

Since the river cannot be brought inside the site due to the embankment road, an artificial shallow sunken pool is added to give a feeling of visual connection with the river and an amphitheatre is situated there to enjoy the environment more.

The park strip is continued but in a controlled environment, so that people does not feel restriction in passage as it initially was along the embankment road.

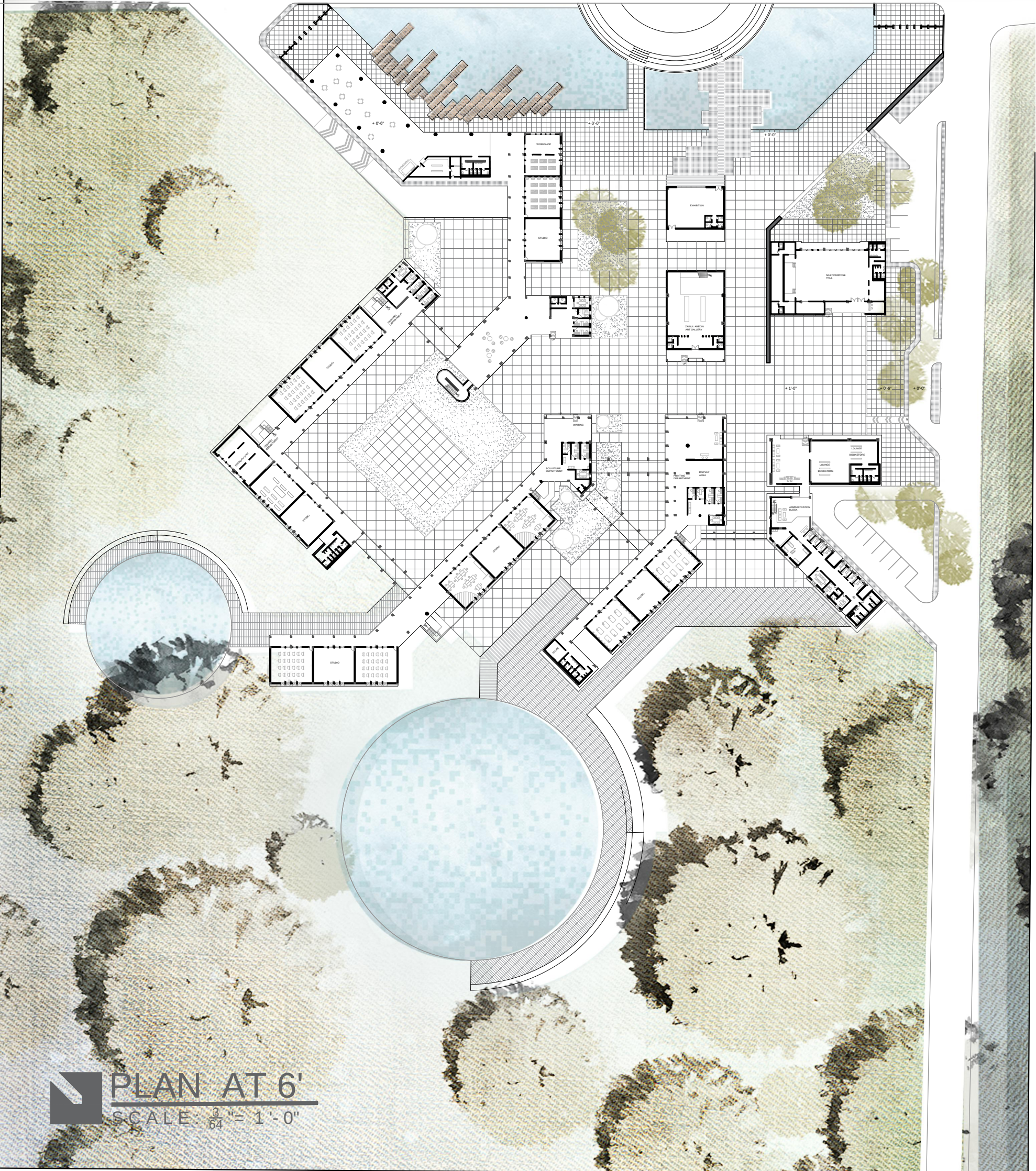
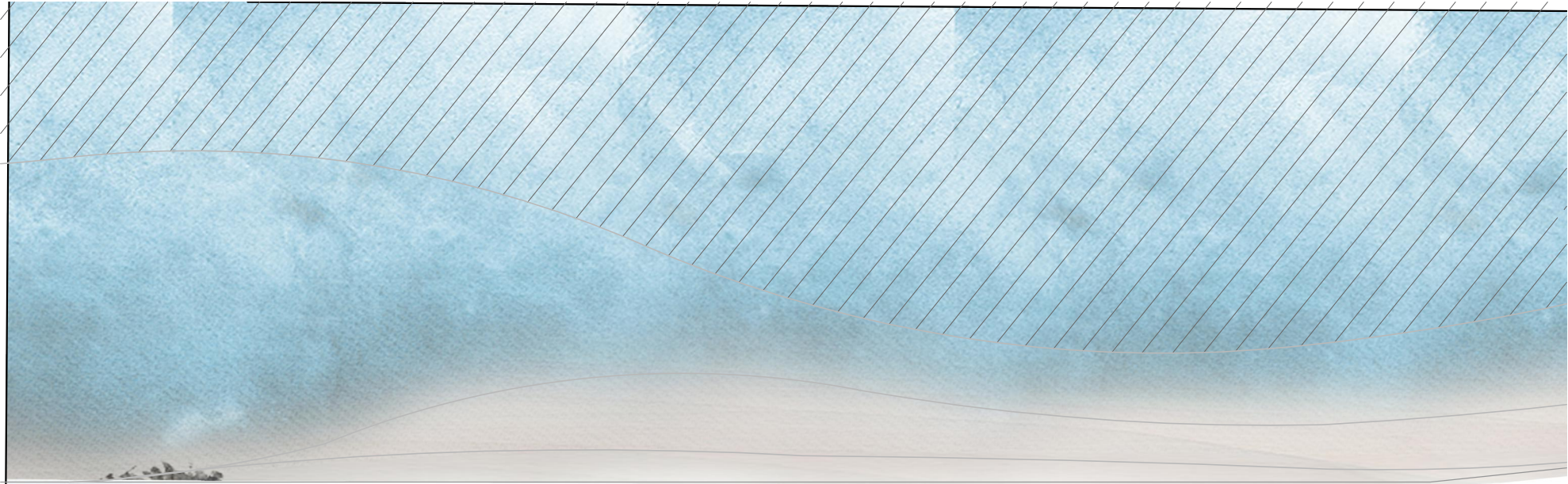
8.2.6 FUTURE EXTENSION PROSPECTS

Since only a partial area of the site is being used considering program area requirement the rest of the site's natural green can be maintained and the prospect of the dormitory can be taken as future extension project

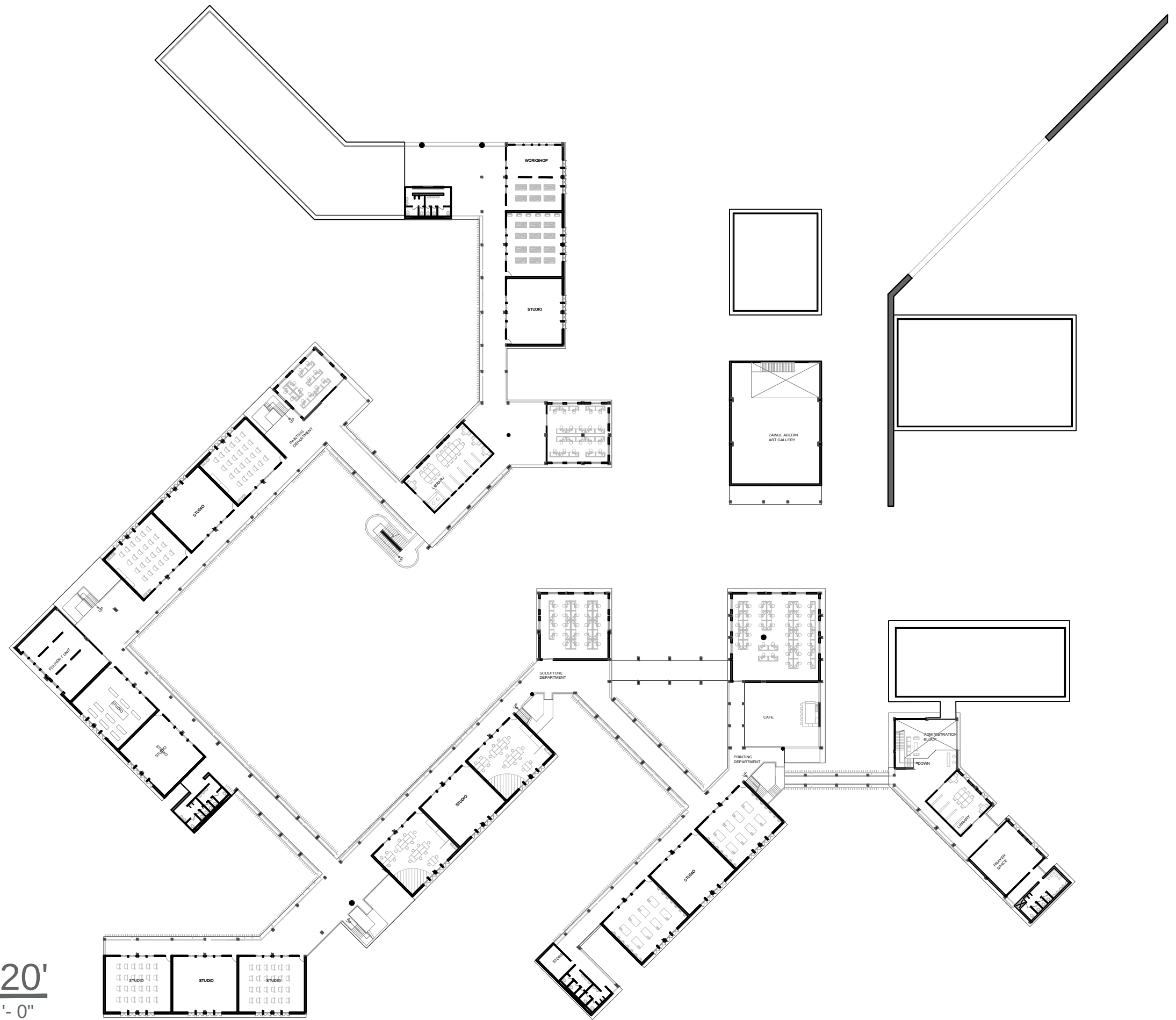


MASTERPLAN

SCALE 1 / 32 " = 1 ' 0 "



PLAN AT 6'
SCALE $\frac{1}{64}$ " = 1'-0"

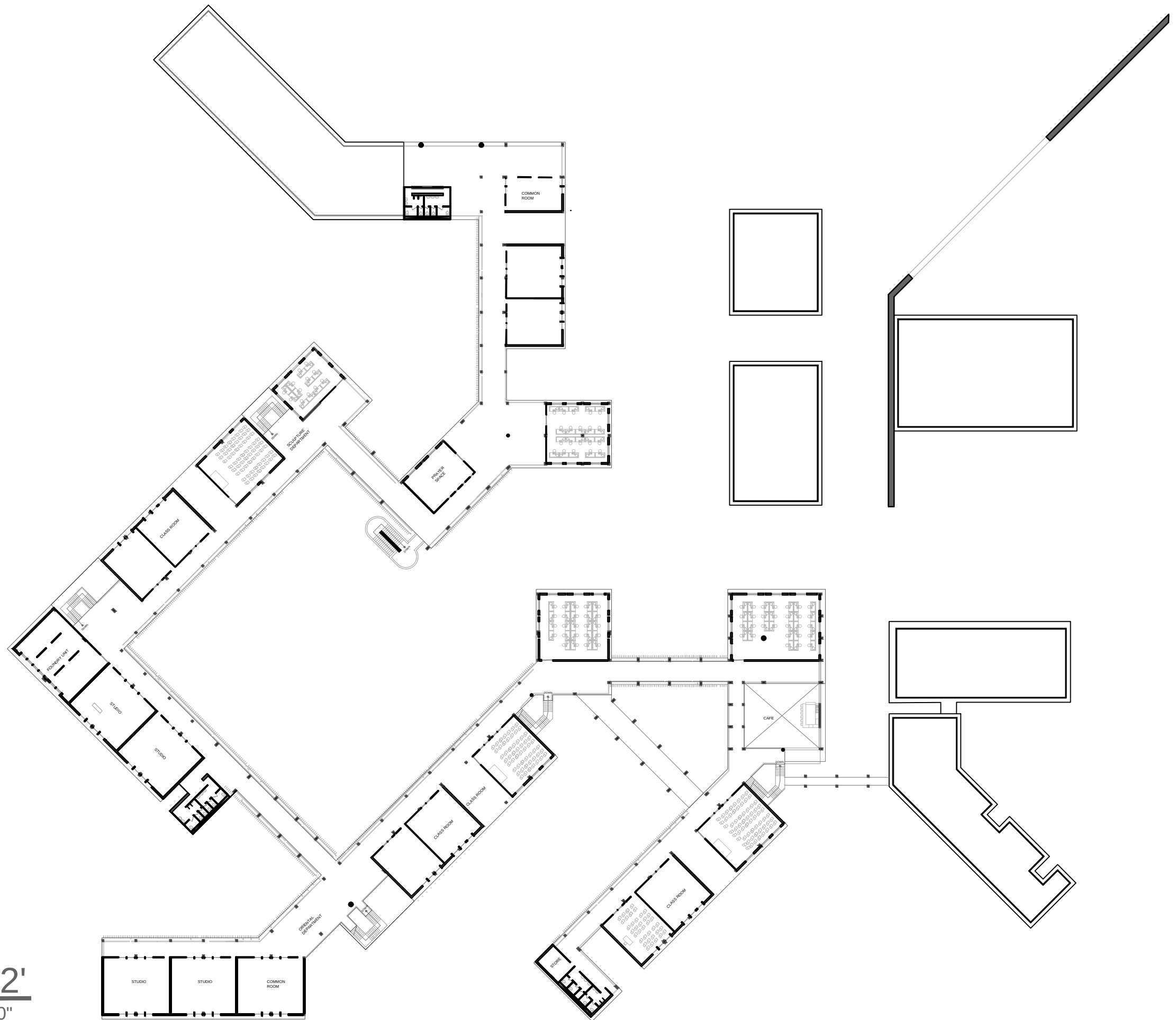


 **PLAN AT 20'**
SCALE: $\frac{3}{64}$ " = 1' - 0"



PLAN AT 32'

SCALE: $\frac{3}{64}$ " = 1' - 0"



9.2 SECTION

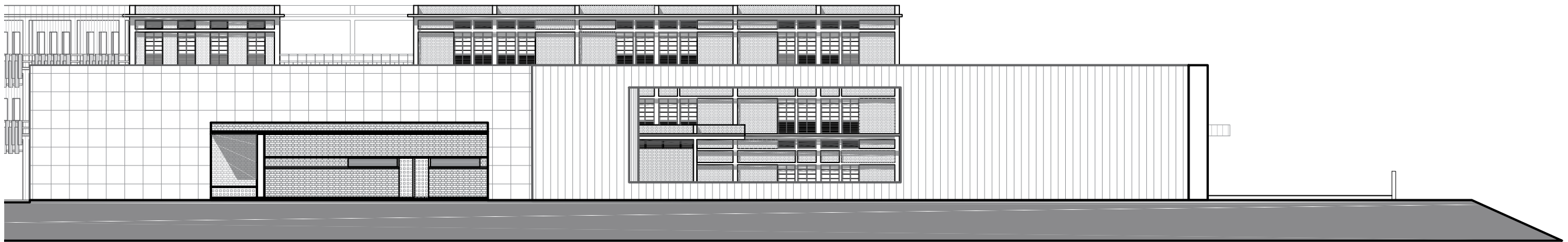
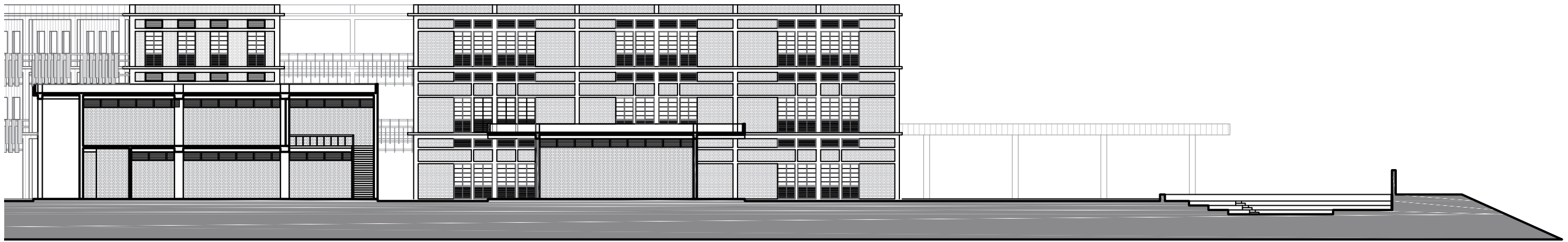


SECTION
A - A'

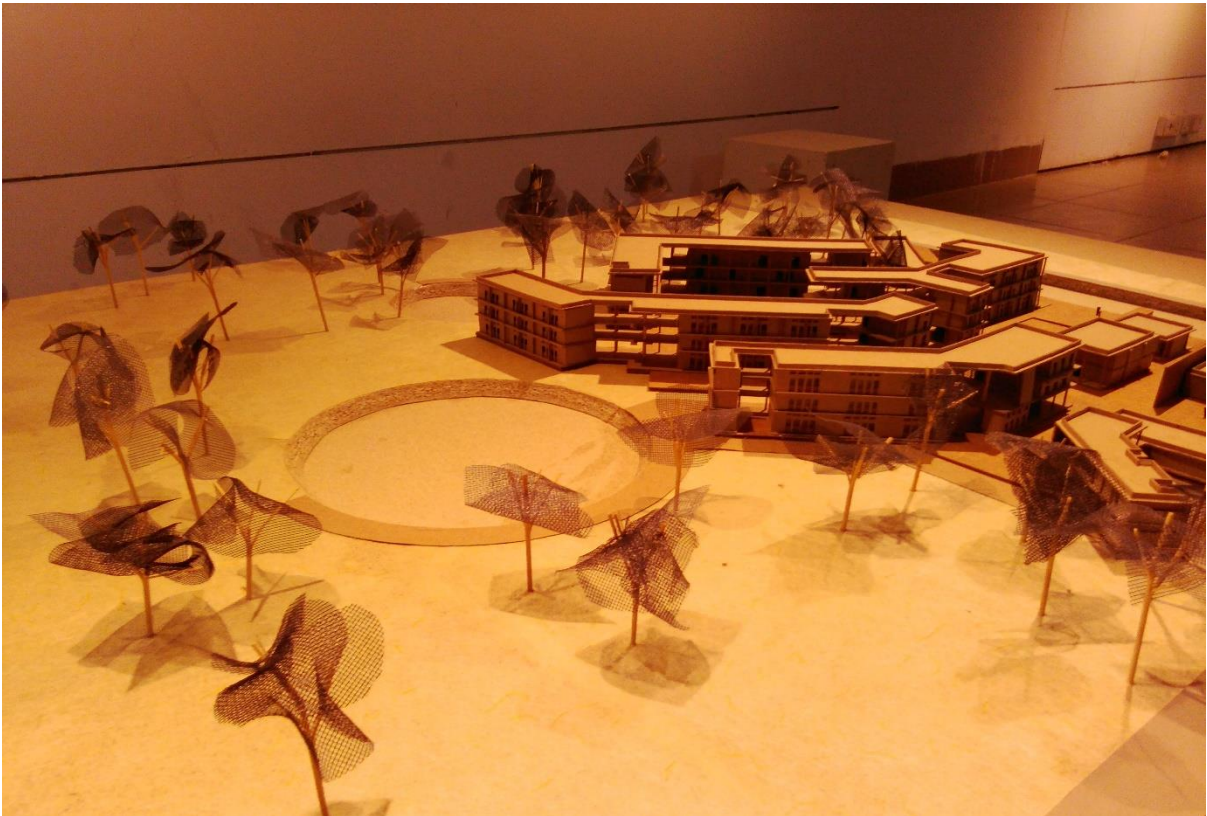
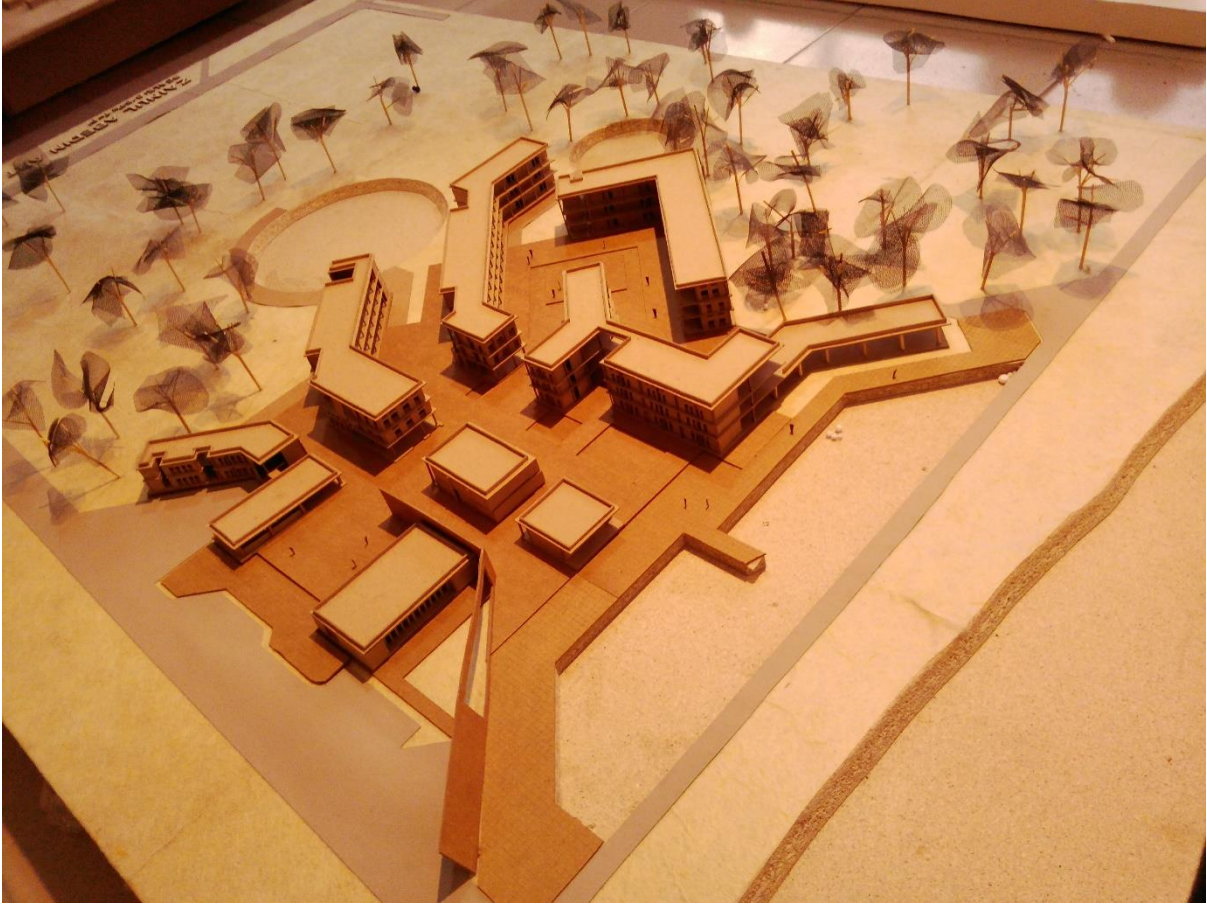
9.3 ELEVATION

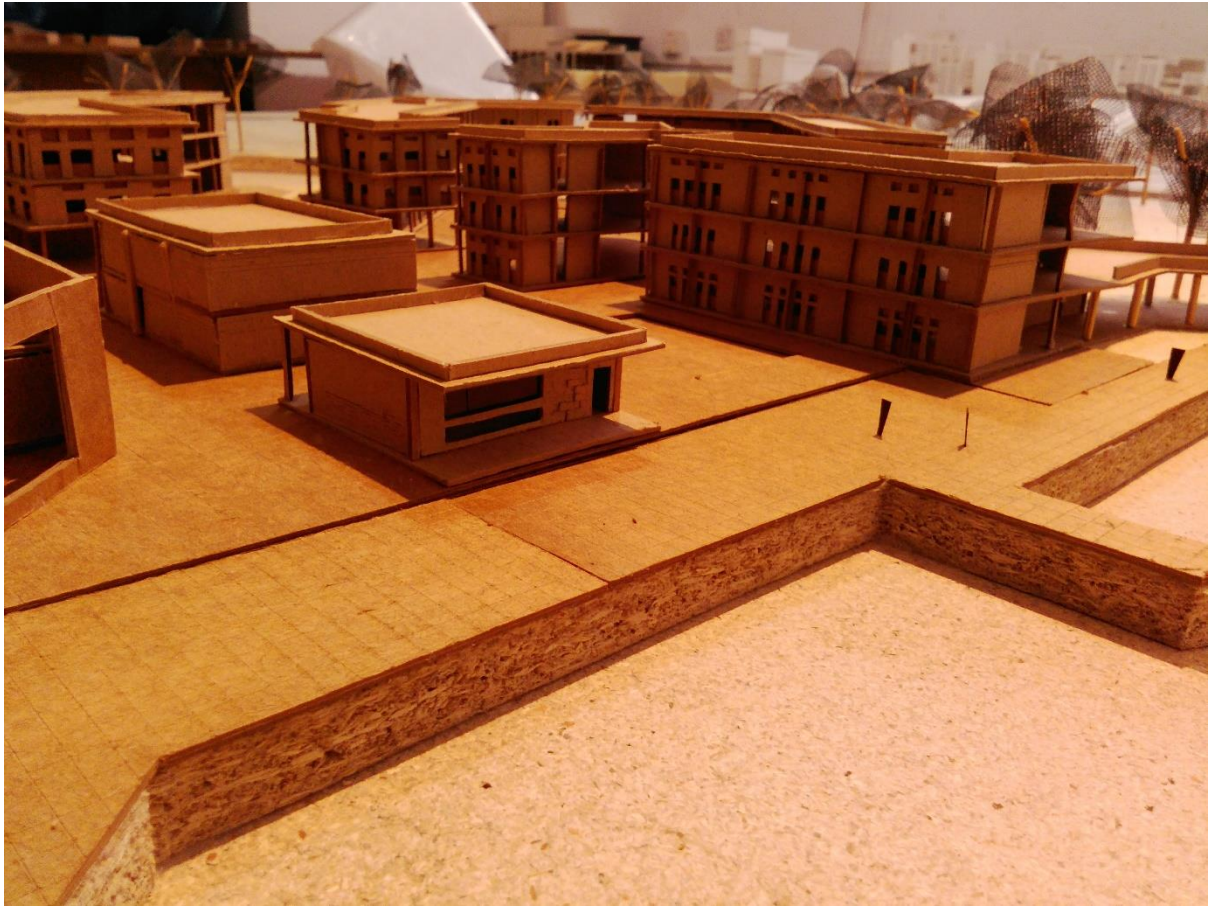


NORTH - WEST
ELEVATION



9.5 MODEL IMAGES









| TABLE OF FIGURES |

FIGURE 1 VICE PRESIDET SYED NAZRUL ISLAM SUKUMAR ROY	FIGURE 2 ACTOR ALI ZAKER	FIGURE 3 POET
FIGURE 4 SINGER MONSUR BOYATI LANGUAGE FIGHTER ABDUL JABBAR	FIGURE 5 ARTIST ZAINUL ABEDIN	FIGURE 6
FIGURE 7 MYMENSINGH DISTRICT MAP SOURCE: (MYMENSINGH, 2016).....	FIGURE 8 LIBERATION WAR MONUMENT, SHOMBHUGANJ	FIGURE 9 ALEXANDAR CASTLE OR LOHAR KUTIR, MUKTAGACHA.....
FIGURE 10 MYMENSINGH PALACE OR SHOSHI LODGE, NEAR BORO BAZAR.....	FIGURE 11 ZAINUL ABEDIN SHONGRAHASHALA, PARK ROAD	FIGURE 12 SITE LOCATION
FIGURE 13 GOOGLE EARTH VIEW	FIGURE 14 NEARBY DISTANCE FROM TRAIN STATION	FIGURE 15 ROUTE FROM DHAKA
FIGURE 16 SITE SURROUNDINGS	FIGURE 17 RECREATIONAL ACTIVITIES BESIDE THE EMBANKMENT.....	FIGURE 18 SITTING ARRANGEMENT BESIDE THE EMBANKMENT ROAD.....
FIGURE 19 RIVER VIEW	FIGURE 20 INSTITUTE OF FINE ARTS PLAN.....	FIGURE 21 (FROM TOP LEFT IN CW DIRECTION) THE SCULPTURAL STAIR, INSTITUTE BUILDING, OUTSIDE STUDIO BUILDING,
FIGURE 22 BUBBLE DIAGRAM SHOWING ACTIVITY IN PAINTING/PRINT-MAKING DEPARTMENT	FIGURE 23 SCULPTURES MADE BY STUDENTS	FIGURE 24 OUTDOOR DISPLAY OF SCULPTURE INSTALLATION.....
FIGURE 25 PRINTING MACHINES	FIGURE 26 BUBBLE DIAGRAM SHOWING CERAMIC DEPARTMENT	FIGURE 27 BUBBLE DIAGRAM SHOWING CRAFT DEPARTMENT
FIGURE 28 SKETCH OF MASTERPLAN AND SECTION, CEPT	FIGURE 29 PERSPECTIVE VIEW ON THE NORTH SIDE.....	FIGURE 30 OBSERVATIONS ON THE LANDSCAPING
FIGURE 31 INTERIOR VIEW OF STUDIO	FIGURE 32 FLOOR PLAN AND SECTION.....	FIGURE 33 BASEMENT
FIGURE 34 LANDSCAPING	FIGURE 35 SKETCH OF SECTION	FIGURE 36 VENTILATION SYSTEM
FIGURE 37 LANDSCAPING.....	FIGURE 38 DONKEY TABLE	FIGURE 39 OUTDOOR SCULPTURE DISPLAY
FIGURE 40 PRINTING STUDIO	FIGURE 41 INSIDE CRAFT DEPARTMENT.....	

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