

REDEVELOPMENT OF BANGLADESH FOLK ARTS AND CRAFTS MUSEUM COMPLEX

By

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A thesis submitted to the Department of Architecture in partial fulfillment of the
requirements for the degree of
Bachelor of Architecture

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Declaration

It is hereby declared that

1. The thesis submitted is my own original work while completing degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
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Approval

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Abstract/Executive Summary

Bangladesh has seen its socio-economic and cultural life determined by its deltaic landscape created by the major rivers and their innumerable tributaries. It has also influenced its arts and crafts throughout time. Folk art and crafts reflect traditional/native art forms of diverse communities. The history of arts and crafts of Bangladesh is centuries old though it is fading away for the lack of preservation, proper exposure and our negligence towards it. Folk arts and crafts had aristocratic patronage and a more sophisticated level of skills which craftsmen or artists inherited traditionally from generation to generation. But its identity has been lacking significantly in the past few years due to its less economic return whereas the people associated with it are mostly from the rural parts of our country. The proposal of this project arises from the need of above mentioned circumstances. This project intends to create an environment where these arts and crafts of centuries old are well-preserved and reflect the tradition of our country and encouragement towards the people who has lost their way into it.

Keyword: folk, decorative, preservation, exposure, negligence, reflect

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Table of Contents

Declaration.....	ii
Approval	iii
Abstract/Executive Summary	iv
Acknowledgement	v
Table of Contents	vi
List of Figures.....	ix
Chapter 1 INTRODUCTION	1
1.1 Background	1
1.2 Project Overview	2
1.3 Project Brief	3
1.4 Aim and Objectives.....	4
1.5 Scope and Limitations.....	4
1.6 Given Program	4
Chapter 2 LITERATURE REVIEW	6
2.1 Understanding Folk Art	6
2.2 Folk Arts and Crafts of Bangladesh.....	8
2.3 Importance of Folk Arts and Crafts of Bangladesh	12
2.4 Role of Folk Art and Crafts in Village Economy	13
2.5 Current Status of Village Economy through Folk Art	13
2.6 Defining a Museum.....	14

2.7 Importance of a National Museum of Folk Arts and Crafts of Bangladesh	15
Chapter 3 SITE APPRAISAL AND CONTEXT ANALYSIS.....	17
3.1 Location of the Site	17
3.2 Site and Surroundings	18
3.3 Existing Site	21
3.4 Traffic Analysis	25
3.5 Environmental Considerations.....	26
3.6 S.W.O.T Analysis	30
Chapter 4 CASE STUDY	31
4.1 Bharat Bhavan.....	31
4.2 Expansion of Harvard Art Museum.....	39
4.3 Bangladesh Folk Art & Crafts Foundation	43
Chapter 5 PROGRAM ANALYSIS	50
5.1 Rationale of the Programme	50
5.2 Functional Flow and Programmatic Zoning	50
5.3 Programs with Required Area.....	52
5.4 Functional Development.....	56
5.5 Physical and Spatial Requirements for Museum	56
5.6 Physical and Spatial Requirements for Training Centre.....	57
Chapter 6:	60
CONCEPTUAL AND DESIGN DEVELOPMENT	60

6.1 Introduction.....	60
6.2 Conceptual Development.....	60
6.3 Development Phase.....	63
6.3 Form Generation	66
6.4 Master Plan Development.....	67
6.5 Façade Treatment.....	69
Chapter 7	70
FINAL DESIGN.....	70
7.1 Designed Site & Master Plan.....	70
7.2 Floor Plans	71
7.3 Sections & Elevations	74
7.4 Perspective Views.....	75
7.5 Model Photographs	78
CONCLUSION	80
References.....	81

List of Figures

Figure 2 : Potchitra (Source: UNESCO).....	9
Figure 3: Colorful patterns and designs embroidered in Nakshi Kantha (Source: UNESCO)	9
Figure 1: Alpana (Source: UNESCO).....	9
Figure 4: Sital Pati (Source: UNESCO).....	10
Figure 5: Baishakhi Masks (Source: Google).....	10
Figure 6: Engraving on wooden box (Source: Google)	10
Figure 7: Decorated Ornament (Source: UNESCO).....	11
Figure 8 Location of Sonargaon upazilla in the context of Dhaka (Source: Author)	17
Figure 9 Site surroundings with landmarks (Source: Author)	18
Figure 10 Building typology (Source: Author).....	20
Figure 11 Ground Floor Plan of Bara Sardar Bari (Source: UNESCO)	21
Figure 12 Ground Floor Plan of Museum (Source: MD. Ayub Ali, Land Survey Team).....	22
Figure 13 Existing detailed site area plan (Source: MD. Ayub Ali, Land Survey Team)	24
Figure 14 Traffic flow around the site (Source: Author).....	25
Figure 15 Max, Min & Avg. Temperature (°C) from 2010 onwards (Source: World Weather Online)	26
Figure 16 Annual Max, Min & Avg. Temperature (°C) (Source: World Weather Online)	27
Figure 17 Annual Average Rainfall Amount (mm) and Rainy Days (Source: World Weather Online)	28
Figure 18 Average Cloud & Humidity (%) (Source: World Weather Online).....	28
Figure 19 Landscaping in site (Source: Author).....	29
Figure 20 Vacant land besides the museum building (Source: Author)	29
Figure 21 Backyards of Bara Sardar Bari (Source: Author).....	29
Figure 22 Water-body (Source: Author).....	29

Figure 23 Backyards of Heritage museum (Source: Author)	29
Figure 24 Entrance of the museum complex (Source: Author)	29
Figure 25 Site Map (Source: Google).....	31
Figure 26 Terrace gardens overlooking the city of Bhopal (Source: Arch daily)	32
Figure 27 Landscaping of the site (Source: Arch daily)	32
Figure 28 Functional Zoning Analysis (Source: Archdaily).....	34
Figure 29 Museum Section and Courtyard details.....	35
Figure 30 Site Section (Source: Arch Daily)	36
Figure 31 Extension of the museum building (Source: Archdaily)	39
Figure 32 Calderwood Courtyard at the center of the plan (Source: Archdaily).....	40
Figure 33 Functional analysis floor by floor Functional analysis floor by floor (Source: Archdaily)	41
Figure 34 Conceptual sketches of architect (Source: Archdaily)	42
Figure 35 Site and Surrounding of the Museum (Source: Author).....	43
Figure 36 Bara Sardar Bari (Source: Google).....	44
Figure 37 Folk Arts and Crafts Museum	44
Figure 38 Detailed Plan of the Museum Complex (Source: Author)	46
Figure 39 Traditional Snacks (Source: Author).....	47
Figure 40 Live Art Display (Source: Author).....	47
Figure 41 Ground Floor Plan of Museum (Source: Author).....	48
Figure 42 Representing Bangladesh Topographically and through Crafts (Source: Author)..	49
Figure 43 Existing functional flow (Source: Author)	51
Figure 44 Proposed Functional Flow (Source: Author).....	51
Figure 45 Functional development of the project (Source: Author).....	56
Figure 46 Museum layout (Source: Time Saver Standards for Building Types)	57

Figure 47 Sectors of Training centre (Source: Author)	57
Figure 48 Process of wood workshop (Source: Time Saver Standards for Building Types) ..	58
Figure 49 Process of clay workshop (Source: Time Saver Standards for Building Types)	59
Figure 50 Inspiration of Courtyard Spaces	61
Figure 51 Courtyard and Circulation Analysis of Bara Sardar Bari	62
Figure 52 Existing Circulation.....	63
Figure 53 Node Formation.....	64
Figure 54 Courtyard inspired from rural homestead.....	64
Figure 55 Plaza Formation.....	65
Figure 56 Placing Functions	65
Figure 57 Detailed Form Generation	66
Figure 58 Roof Plan.....	67
Figure 59 Proposed Zoning.....	68
Figure 60 Proposed Circulation	68
Figure 61 Brick Weaving Inspired From Shitol Pati Weaving.....	69
Figure 62 Plan at +2'-0"	70
Figure 63 Plan at +17'-0" of Cluster 1	71
Figure 64 Plan at +32'-0" of Cluster 1.....	71
Figure 65 Plan at +17'-0" of Cluster 2	72
Figure 66 Plan at +32'-0" of Cluster 2	72
Figure 67 Plan at +47'-0" of Cluster 2	73
Figure 68 Sections and Elevations.....	74
Figure 69 Perspective View 1	75
Figure 70 Perspective View 2	75
Figure 71 Perspective View 3.....	76

Figure 72 Perspective View 4	76
Figure 73 Perspective View 5	77
Figure 74Main Model	78
Figure 75 Site Model	78
Figure 76 Model Photo 1	79
Figure 77Model Photo 2	79

Chapter 1

INTRODUCTION

1.1 Background

Bangladesh has a large and complex history of transformation where rulers from many dynasties have come here, reigned and gone. It is also a country with a deltaic landscape created by the major rivers and their tributaries. Following the topography and history, art, culture and traditions have emerged which express the journey of a Bangladeshi's struggle and his success throughout time. Bangladesh is a country rich of folk art and culture. Folk art is generated when a community of people makes traditional articles to fulfil their religious, social and aesthetic needs. The art of folk craftsmanship is inherited by folk artists from their ancestors, generations after generations. The artist, who usually resides in rural areas and is not very affluent, uses local materials to create articles which have both functional and aesthetic value.

Large populations of Bangladesh live in rural areas and follow their own rural traditions and have an intrinsic connection with their culture and heritage. A museum that holds the culture of the local people of a country is more important and valuable than a museum of royal and aristocratic culture as majority of the population will be able to relate to it. A museum for folk arts and crafts will also create a platform for discussions about our country's heritage and culture and for sharing ideas of artists and viewers with the rest of the folk world.

1.2 Project Overview

Sonargaon was a glorious historic, administrative and commercial city of Bangladesh. It was the capital of Bengal till 1608 when the Mughal rulers shifted the capital to Jahangirnagar (now Dhaka) (Haque, 2016). Respecting the importance of the history of Sonargaon, the Father of the nation, Sheikh Mujibur Rahman and the great painter Zainul Abedin took the initiative of establishing the Bangladesh Folk Arts and Crafts Foundation in 1975. This is the only organization which has been involved with the collection, study, preservation, protection and exhibition of the traditional folk arts and crafts of our country ever since. At first, the museum was in an old building of Panam City which was later relocated to the historical Bara Sardar Bari of the present museum complex. In 1996, a museum building was designed to hold the increasing artefacts.

The area is a blend of land and water which is a representation of Bangladesh itself which makes it an ideal location for a folk art museum, as the artefacts made by the folk artists were heavily influenced by the culture and the landscape that they resided in.

Previously, folk art and craft objects were sold as regular items in markets and used in daily lives instead of being displayed in museums. Although, after the industrial revolution, mankind shifted their interest towards mass production of objects by machines and the need for these fine traditional handicrafts started to diminish. (Jain, 1984) If these crafts are not collected and preserved, any source of reference or inspiration for making these handicrafts will be lost. The traditional arts and crafts of Bangladesh have also been a focal point of interest for visitors from abroad for centuries.

Art and crafts is something that has the potential to make people mind free. Museum of Folk arts and Crafts would be such a platform where people would share their ideas and will certainly help to make the citizens think for the society in a broader perspective. In

Bangladesh, there is a huge population who are devoted to creative works. People's arts and crafts are central to the study of any culture from historical perspectives. Handcrafted objects provide essential pointers to the socio-economic and cultural status, the spiritual and intellectual development and values of a society. So, this project will contribute rich significance locally overall nationally will give its citizen a breathing place. Museum of folk arts and crafts can help to revive aesthetic taste and the quality of contemporary crafts. The collection itself can become the reference library for the craftsmen. If they are interested and consciously involved in the programs of the museum, they can recognize the superior quality of craftsmanship, design and materials and will strive to achieve this again today.

According to the description provided in the DPP proposed by the Bangladesh Government, the Folk Arts and Crafts Foundation has around 6000 artefacts in archive out of which around 5000 artefacts are not being displayed due to inadequate space in the current two-storied museum building. It is also to be noted that the amount of exhibits is increasing day by day. Following the described scenario, redevelopment of the museum is absolutely necessary in order to preserve and exhibit the valuable traditional handicrafts.

1.3 Project Brief

Project Title: Redevelopment of Bangladesh Folk Arts & Crafts Museum Complex

Location: Mugrapara, Sonargaon, Narayanganj

Site Area: 14.3 Acres

Project Type: Cultural

Client: Bangladesh Folk Arts and Crafts Foundation (Ministry of Cultural Affairs)

1.4 Aim and Objectives

The aim of this project is to collect, preserve and exhibit the traditional arts and crafts of Bangladesh and to create a platform for communicating and sharing ideas of artists and viewers with the rest of the folk world.

Through this project the capacity of the museum will be enhanced to hold more artefacts. By providing training facilities and rentable community spaces, this museum will attract more tourists and in turn generate more revenue which can be used for the betterment of the museum and the crafts community.

1.5 Scope and Limitations

The site layout can be called ‘Mini-Bangladesh’ due to the amalgamation of land and water which resembles the topography of deltaic Bangladesh. This museum complex can not only provide for preserving and promoting the traditional folk arts and crafts but also promote, establish, undertake and manage projects and preserve the specimen of folk arts and crafts and encourage the traditional arts and crafts. The availability of land and the rural ambience also creates a scope for establishing and maintaining training centres for the artisans.

A vital limitation of the site is the presence of structures with heritage value, for instance the Bara Sardar Bari, which need to be dealt with utmost sensitivity. As the site already has its own dialogue and identity, the design of the new museum has to relate to the context of the site.

1.6 Given Program

Permanent gallery

Temporary gallery

Multipurpose hall

Documentation department

Library/ archive

Book shop/ Museum shop

Cafeteria (for 200 people)

Open theatre/ Performance space

Learning spaces

Workshops

Studios for artists

Administration/offices

Auditorium (for 500 people)

Research and publication

Chapter 2

LITERATURE REVIEW

2.1 Understanding Folk Art

One can claim that folk art is a genre of art of unknown origin that reflects the traditional values of a society, but others may say that folk art is not usually in the form of paintings. So, folk art is a result of regular, ordinary people expressing themselves through their creation and construction of utilitarian objects by the use of locally available materials that express meaning and value to themselves or others within their culture. (Bhuiyan, 2018) The American art world of 1920s defined the term ‘folk art’ as the creations of those who are not formally trained. In the 1960s folklorists proposed a more specific alternative meaning like any other form of folk expressions; folk visual art is handed on informally within the community. (Burrison, 2000)

Some people think folk art is only the work of uneducated, rural, older artists; some think that folk art is any handmade object that looks rustic, crude, and idiosyncratic; and others think it is solely the work of ethnic artists. Some people think that any artist who uses traditional techniques, designs, or forms in the production of, for instance, a broom, quilt, pot, decoy, paper cutting, or woven rug is therefore a folk artist (Dowell & Avery, 2006). Bhat (2014) defines folk art as the art that develop its style, techniques and subject matters within the culture and history of a social group.

One may have many identities, some biological and some historical. Many express their identity by artistic expressions that emerge from ones collective cultural roots in forms of objects, rituals, dance, music, and stories passed on from elder to child, from artist to apprentice, and from neighbour to neighbour. Folk art represents the traditions and practices of closely connected groups, preserving cultural and community identity through artistic

expressions such as music, dance, art, and craft. Folk art must be traditional but not all traditional arts are folk arts. The role of individual artist is not very prominent in folk art as it is communal – a result of what might be called cumulative originality rather than strictly individual creativity – a communal development still allowing for individual expression (Hasan, 1983).

Typically, the patterns, motifs, techniques and materials have special significance and can reveal a great deal about the culture, essential values or characteristics of a society. Many times, folk art is found at archaeological sites in the form of bowls, jars, or other pottery that were made by ancient cultures like the Incas, Aztecs, etc. By carefully studying folk art and its little details, archaeologists can make speculations about when a culture might have lived, what their daily lives were like and why they are no longer exist. Aside from this kind of folk art, other functional objects like clothing, furniture, houses, kitchen utensils, etc. are often considered folk art because although they are objects of everyday use, their final form carries a certain beauty, expression and significance that elevates the objects above the daily mundane to the inspired artistic. Folk art is not only something that was made or created by generations long ago, either. Folk art is still being produced around the world and is even gaining in popularity. However, folk art is generally studied and learned in a different manner than that of more traditional art; it is often learned through serious apprenticeships or passed down among family members from generation to generation.

In contrast to fine art, folk art is primarily utilitarian and decorative rather than purely aesthetic. Folk Art is characterized by a naive style, in which traditional rules of proportion and perspective are not employed. Closely related terms are Outsider Art, Self-Taught Art and Naïve art.

2.2 Folk Arts and Crafts of Bangladesh

The area of folk arts of Bangladesh is very wide and has been largely contributed by the rural women who produce products having great workmanship and aesthetic value. The multifarious world of folk-arts of Bangladesh consists of work of artists like blacksmiths, potters, cobblers, painters, goldsmiths, brass-smiths, weavers and many others who earn their livelihood from what they produce; and also products of Alpana artists or Nakshi kantha needlewomen who work within the home and received no monetary recompense for their labor. Along with Alpana and Nakshi Kantha which are marvelously beautiful forms of Bangladesh folk art there are many more like Patachitra (designed frame), Nakshi Pakha (designed fan), Shital Pati (fancy mats), designed shika, fancy fans, baskets, flower vases of bamboo and reed, folk-ornaments, folk-musical instruments etc.

Folk arts and crafts are one of the oldest aesthetics in the history of Bangladesh which is authenticated by archeological proofs from the excavations in Mahasthangarh, Bogra, Mainamati, Comilla and other places. The people of ancient Vanga (Bengal) dating to the earliest human settlements of approximately 500 BC were producing pottery, iron implements, wooden objects and a range of agricultural, ritual and domestic items (Banglapedia, 2014).

Folk art in Bangladesh may be divided into the following categories:

- Naksha in Painting: Alpana, painted pots, masks, wall painting, rickshaw painting, tattooing and other body painting (Mehedi), chal chitra, fancy pots, fancy dolls etc;



Figure 1: Alpana (Source: UNESCO)

In Bangladesh, R. K Das has been considered a pioneer of rickshaw painting since the 1950s. His subjects range from movie stars to depictions of village life and colourful cityscapes to pictorial interpretations of social issues to flora, fauna and animals. His work is exceptional in its combinations of color and imagery. His painting —A Colourful City looks striking on both white and blue walls. It is strongly reminiscent of our culture and tradition.

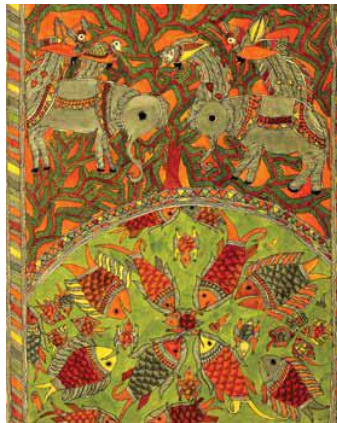


Figure 2 : Pochitra (Source: UNESCO)

- Naksha in Embroidery: Nakshi Kantha, handkerchiefs, etc;



Figure 3: Colorful patterns and designs embroidered in Nakshi Kantha (Source: UNESCO)

- Naksha in Weaving: Nakshi Shika, Shital Pati (fancy mats), Nakshi Pakha (fancy fans) baskets, flower vases;



Figure 4: Sital Pati (Source: UNESCO)

- Naksha in Modelling: Dolls and toys, utensils, masks, moulds for making cakes and, sweets, ornaments;



Figure 5: Baishakhi Masks (Source: Google)

Folklorist Gurusaday Dutt once wrote that there was a time when each and every house in Bengal was like a little piece of art.

- Naksha in Engraving: Wooden products, terracotta slabs, metal works;



Figure 6: Engraving on wooden box (Source: Google)

- Naksha in Inlaying: Ornaments inlaid with gems, pearls, diamond and other precious stones, decorating buildings and houses with colored glass and stones.



Figure 7: Decorated Ornament (Source: UNESCO)

2.3 Importance of Folk Arts and Crafts of Bangladesh

A society in which folk arts are alive is a more colourful and creative society than one in which art activity is confined to a privileged few. Most importantly in any traditional culture, folk arts or crafts signify such levels in an art language as folk poems and lore do in literature or folk songs and dances in the performing arts – levels which involve larger numbers of people in a society in creative expression, and, in the process, keep their sensibility counts high (Kumar, 2006).

Folk art, by the use of traditional motifs, has been reflecting the land and people of Bangladesh from ancient times. The production of pottery is one of the most ancient arts. The Indian sub-continent including the area which includes Bangladesh was famous among Japan, China and other countries for pottery. Regardless of time or place, basic pottery techniques have varied little except in ancient America, where the potter's wheel was unknown. Among the requisites of success are correct composition of the clay body by using balanced materials; skill in shaping the wet clay on the wheel or pressing it into molds; and, most important, firing at the correct temperature. The last operation depends vitally on the experience, judgment, and technical skill of the potter (Aich,2003). From third century B. C. and twelfth century A. D. pottery, terra cotta figurines and plaques were most abundant in Bangladesh (Mahmud. F.,1987). The earliest specimens of pottery are those of the Northern Black Polished Ware. This pottery spread into Bangladesh from the north later than fourth century B. C.

The UNESCO passed a convention in 2003 to protect intangible cultural heritage (ICH) and declared several heritages as “intangible cultural heritage for humanity” of different countries among which “Baul Songs” (traditional music) and “Traditional skills of Jamdani weaving.” of Bangladesh were noted.

2.4 Role of Folk Art and Crafts in Village Economy

The artisan sector (or traditional village industry) is a primary, small scale, village-based manufacturing sector, which provides the essential manufactures, functions and services that cater to local communities, and now by default, is increasing export markets (Kumar, 2006). It is, thus, a critical and essential element for the village economy and its self-sufficiency. Artisans contribute their knowledge of local materials and give form to human experience. Culturally, the artisan sector has in the past seen its enlightenment and peak of sophistication, as for instance the Dhaka Muslin. This was acquired through generations of masterly craft practices, which have become hallmarks of quality and superiority in handmade items. A rediscovery of that excellence will not only give a thrust to village economies, but will contribute substantially towards the nation's progress (Kumar, 2006).

2.5 Current Status of Village Economy through Folk Art

Industrialization came about with an influx of factories and incorporated modern/cheaper/export rejects/surplus' into the system. If one visits slums of Dhaka, they will find talented professionals such weavers, potters etc. who are now daily labourer or beggars. These people have provided sustainable products for generations for thousands of years, but now plastic and aluminium products. For instance, In Chittagong, 70 odd families of potters were out of business as with the introduction of cheaper and more durable plastic products in the market their work had become redundant. These people gave up their art and landed up selling their labour, collecting fuel wood from adjacent forests to be sold in nearby markets, making bidis, pulling riskshaws, or hawking. Other folk-artists including handloom weavers, leather workers, metal workers, and so on, have met the same fate as well. Capital-intensive production processes and technologies are ever increasingly replacing human friendly processes and dissipating the skills of these folk-artists which evolved for over thousands of years. The same set of people who once were the backbone of the

village/region/nation's economy, providing much of the products and services, have moved away (or are moving away) from their traditional occupations and are being reduced to sell their labour, or do things which do not take into account their expertise or skill levels. They also happen to be amongst the poorest of the poor.

2.6 Defining a Museum

“The museum is an ‘empowering’ institution, meant to incorporate all who would become part of our shared cultural experience. Any citizen can walk into a museum and appreciate the highest achievements of his culture. If he spends enough time, he may be transformed. This is precisely what the museum founders had in mind when they brought great collections to their own cities.” - Mark Lilla, 1985

A museum is an institution that cares for (conserves) a collection of artefacts and other objects of scientific, artistic, cultural, or historical importance and makes them available for public viewing through exhibits that may be permanent or temporary. (Edward, 2007)

Museums, large or small, are located in cities, major or small, throughout the world with varying aims ranging from serving researchers and specialists to the general public. The continuing acceleration in the digitization of information, combined with the increasing capacity of digital information storage, is causing the traditional model of museums (i.e. as static —collections of collections of three-dimensional specimens and artefacts) to expand to include virtual exhibits and high-resolution images of their collections for perusal, study, and exploration from any place with Internet.

2.7 Importance of a National Museum of Folk Arts and Crafts of Bangladesh

The importance of a museum in the everyday art of a people cannot be underestimated. At the request of the Government of Bangladesh, UNESCO sent a consultant, Dr Jyotindra Jain, to evaluate the situation of the then Folk Arts and Crafts Museum and community and publish a report on it. Jain highlighted the importance of this museum in the report. Jain mentioned that due to the force of industrialization and modernization, traditional handicrafts were losing their place in the community to mass-machine-produced objects which led to great examples of exquisite arts and crafts like the Dhaka Muslin disappear. A museum can act as an archive for these artefacts and be a source of reference for reviving and improving craftsmanship and design as any interested craftsman who is constantly involved with the programmes of the museum will realise the superior quality of craftsmanship, design and material and attempt to achieve this again today.

Jain also mentioned that this museum will create a platform for craftsmen to come and demonstrate their processes of craft i.e. bringing the museum to life. Viewers will appreciate the labour-intensive handicrafts and observe the inherited sensibility and age-old experience needed to make just one artefact, for instance a jamdani share.

The traditional handicrafts represented the rural population and their daily lifestyle. A folk arts and crafts museum, according to Jain, will highlight the 80 percent population that live in the villages instead of the royal and aristocratic culture. Moreover, alongwith the artefacts, the customs and manners connected to the cultural tradition is also getting lost in this race of modernisation. According to Jain, a good collection with appropriate documentation relating to the cultural background of objects preserved in an active and conscious museum

environment can be a saving grace for a country with a rich cultural heritage which also looks forward to modernization.

Chapter 3

SITE APPRAISAL AND CONTEXT ANALYSIS

3.1 Location of the Site

Location: Mugrapara, Sonargaon, Narayanganj

Site Area: 14.3 Acres

Coordinates: 23°39'3"N 90°36'7"E

Sonargaon is situated about 17 miles south-east of Dhaka and is 33 miles away from Maynamoti. The site can be accessed by a five minute rickshaw ride from the Mugrapara bus stand on the side of Dhaka-Chattagram highway. Surrounding the land are Meghna and Brahmaputra rivers.



Figure 8 Location of Sonargaon upazila in the context of Dhaka (Source: Author)

3.2 Site and Surroundings

Sonargaon is a district full of historic and heritage sites and a major attraction for tourists and also for the locals. Some of these heritage points include Panam Nagar and Khash Nagar Dighi which are situated very near to the museum complex. Panam Nagar is believed to be the main administrative town of the then capital Sonargaon and on the periphery of the Khash Nagar Dighi resided around 1500 Muslin-weaver families who used this water body to dip the Muslin fabrics. The museum complex itself is a 54 acre land owned by the Bangladesh government designated for the Bangladesh Folk Arts and Crafts museum.

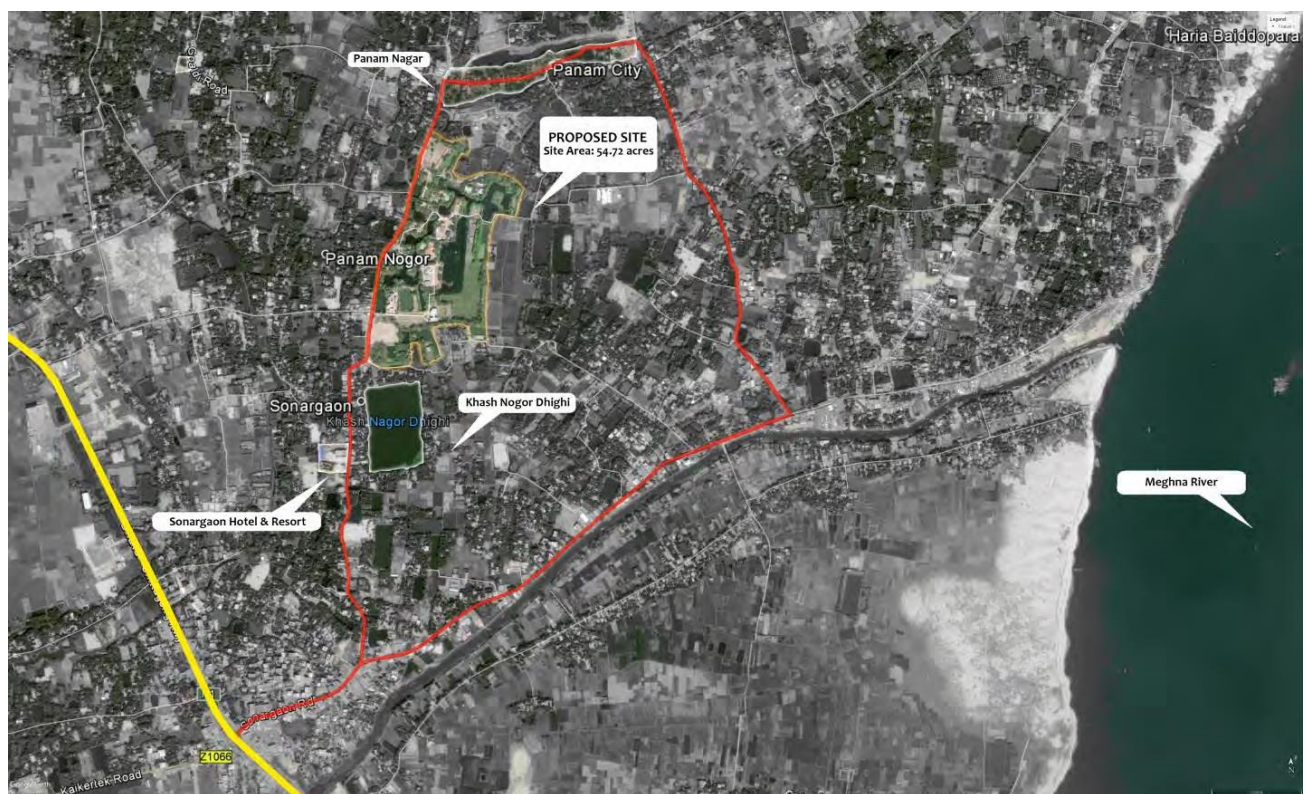


Figure 9 Site surroundings with landmarks (Source: Author)

The ruin of Panam Nagar is situated half a mile north from the museum complex. Panam Nagar is surrounded by two canals running parallel to the central street on each side, one of which is artificial showing that it was once a well protected city. The residents there were mostly Hindu traders. There is very little information about this settlement but the existing archaeological remains are not from earlier than the British colonial period.

Khash Nagar Dighi is situated south of the museum. Here, around 1500 Muslin-weavers resided and used this water body to dip the Muslin fabrics in. In present time, this Dighi is used for daily uses by the rural settlements surrounding the Dighi. The Sonargaon Hotel & Resorts is also in the south for accommodating the tourists visiting here.

There are many restaurants, shops, food courts, hawkers and many other commercial activities on the immediate western side of the museum which have emerged to serve the huge number of visitors and tourists of different ages visiting the area. On the eastern side, however, there are large chunks of agricultural lands and more rural settlements.

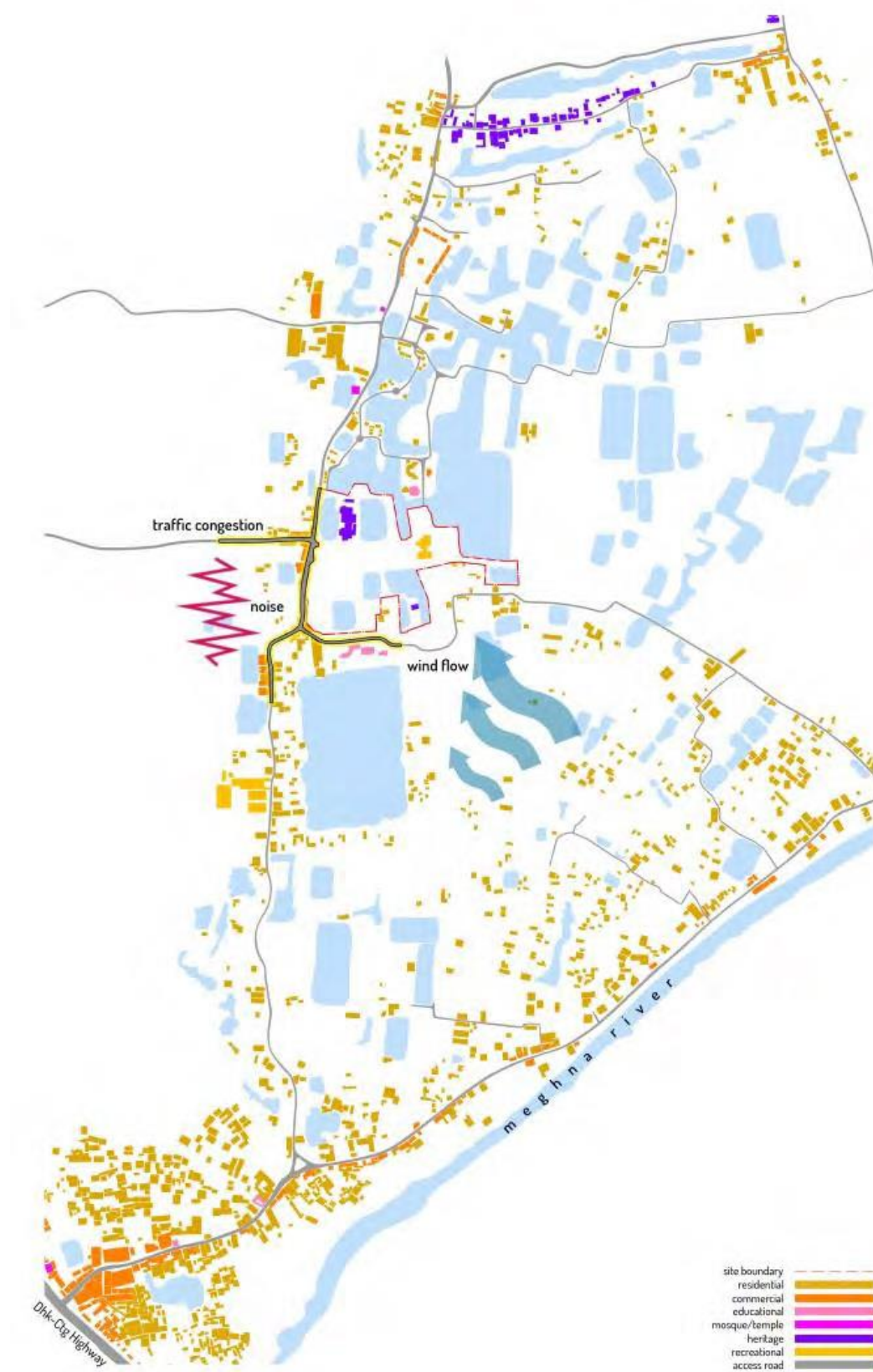


Figure 10 Building typology (Source: Author)

The site is situated in the right centre of Sonargaon district near the newly inaugurated Sonargaon Hotel & Resort. This land was initially owned by local dwellers. In 1979, the Bangladesh Government bought the heritage Bara Sardar Bari from its owner for relocation of the then museum in Panam Nagar into this structure. From then to 1984, the folk arts and crafts foundation bought about 54 acres for the museum complex to be designed. This site was a perfect choice for the museum as the site resembled the topography of Bangladesh, an amalgamation of land and water.

Under the guidance of Shilpacharya Zainul Abedin, the great painter of this country, the museum began its journey in the Bara Sardar Bari. A new structure was later built in the site to relocate the artefacts in 1996.

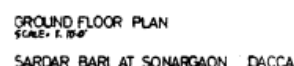


Figure 11 Ground Floor Plan of Bara Sardar Bari (Source: UNESCO)

Shilpacharya Zainul Folk Arts and Crafts Museum was funded and founded by the Ministry of Cultural Affairs in 1996. Artefacts related to the heritage of Bengal from 17th century

onward are being displayed in this museum. In this museum one can picture the lifestyle of the locality of Bengal back then through these traditional handicrafts and artefacts.

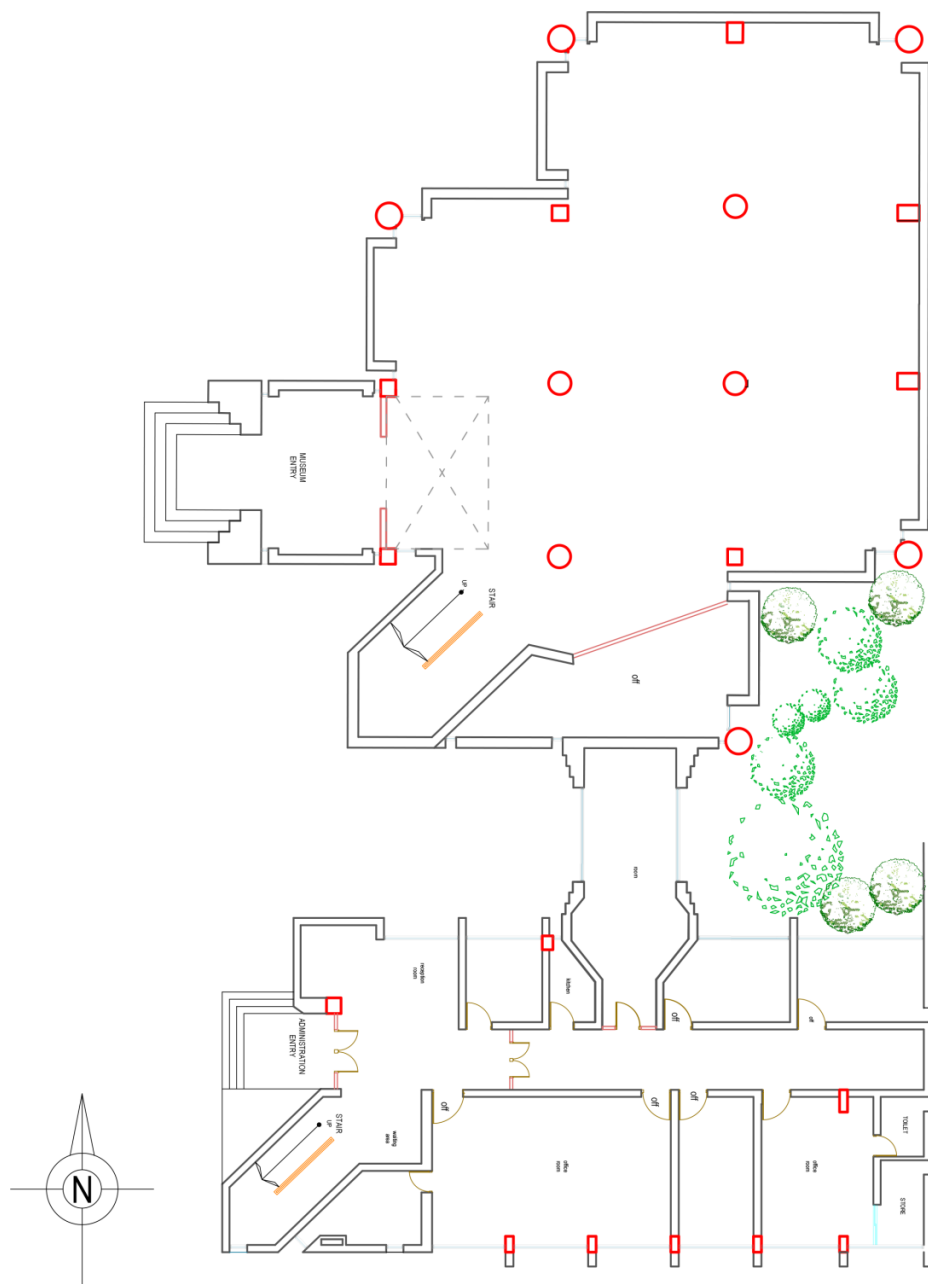


Figure 12 Ground Floor Plan of Museum (Source: MD. Ayub Ali, Land Survey Team)

According to the DPP proposed by the Bangladesh Government, the Folk Arts and Crafts Foundation has around 6000 artefacts in archive out of which around 5000 artefacts are not being displayed due to inadequate space. These stored artefacts are taking a lot of storage space in the administrations which could otherwise be used as office spaces.

The museum complex is visited by thousands daily. Among them, some people come to the complex for fishing in the artificial lakes. Beside the third gate of the complex, crafts shops are placed in the natural setting of it. People also like to enjoy their boat riding in the lake. There were four designated picnic spots in the premises of the complex which were rentable but from November 2016 these have been closed for rent. A library and an artisan village are also situated in the premises. There is an area allocated for people to enjoy local rides, for example Nagor Dola.



Figure 13 Existing detailed site area plan (Source: MD. Ayub Ali, Land Survey Team)

3.4 Traffic Analysis

The entrance of the museum faces heavy traffic congestion all throughout the day. The drop off is crowded by lightweight vehicles like rickshaw, tempu (three-wheel rechargeable motor driven), bikes, and private cars. These vehicles use the road arriving from the Mograpara bus-stand. Public buses use the road terminating just in front of the entrance gate coming from Dhaka-Chattagram highway directly.



Figure 14 Traffic flow around the site (Source: Author)

3.5 Environmental Considerations

3.5.1 Topography

The topography is flat mostly and no significant elevation variation.

3.5.2 Climatic Considerations

The southern side of the site does not have buildings higher than one storey so the site receives constant breeze. The site is also well lit from all sides for this reason.

3.5.3 Macro Climate

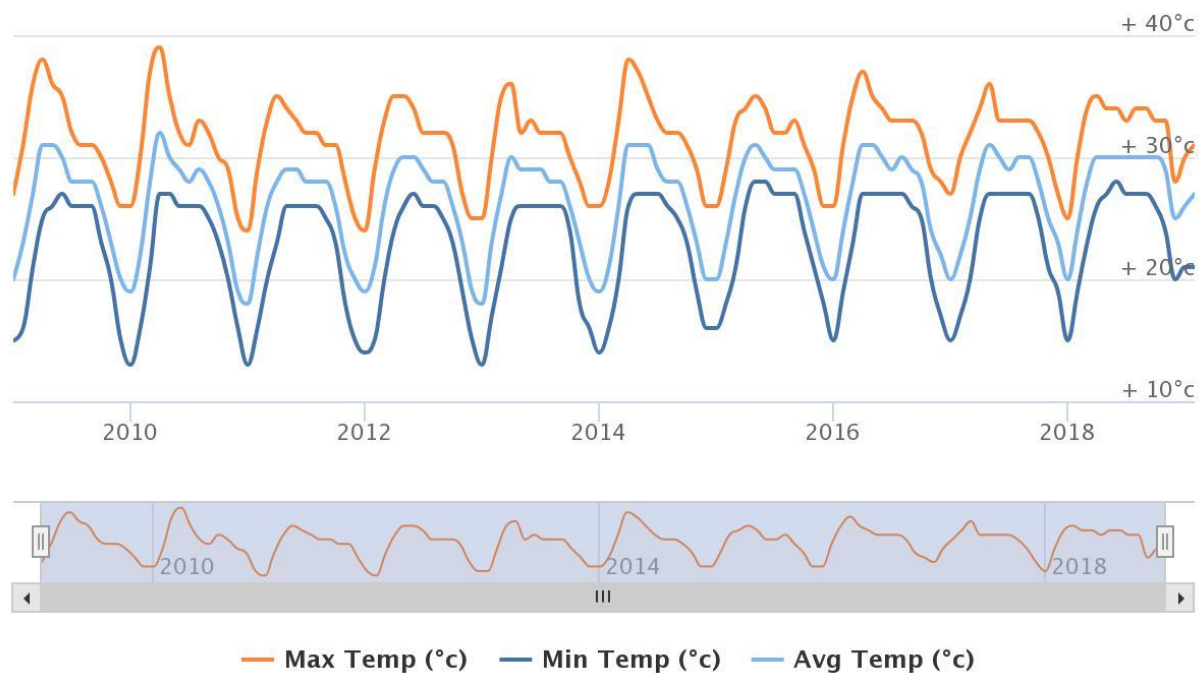


Figure 15 Max, Min & Avg. Temperature (°C) from 2010 onwards (Source: World Weather Online)

It can be seen in the graph above that over the last decade, the maximum temperature was 38°C and the minimum temperature was 17°C. The site is, therefore, located in a hot and humid climate. This is further supported in the graph

below as it can be seen that annually, the average temperature stays above 30°C most of the year. Also, the site is exposed to sun from all sides. So the hot south wind needs to be cooled with deep shading or buffer.

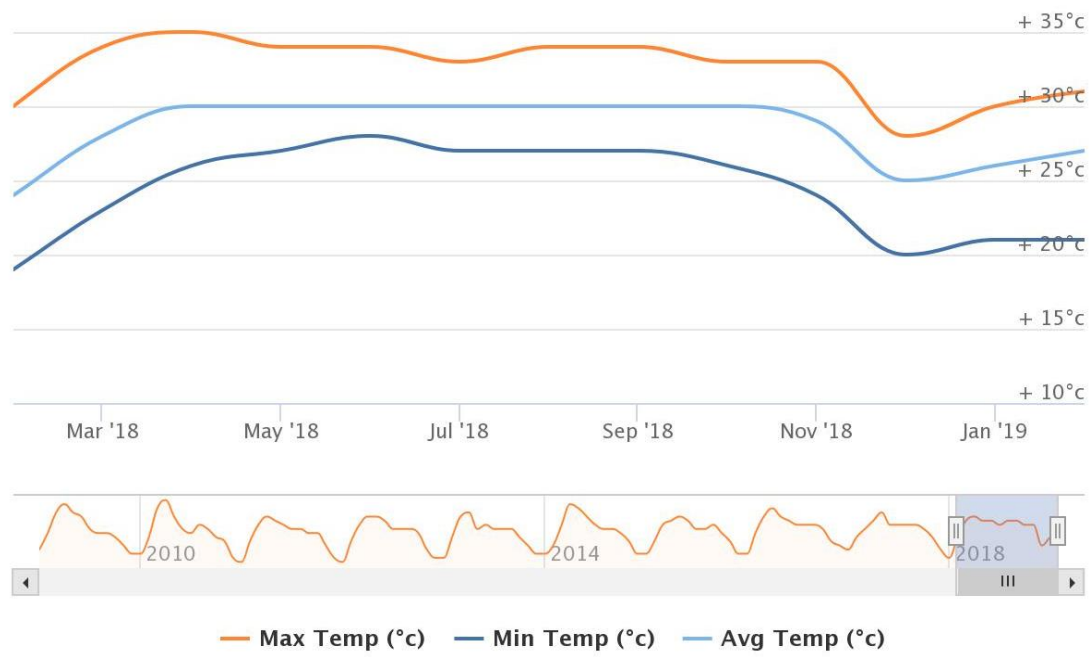


Figure 16 Annual Max, Min & Avg. Temperature (°C) (Source: World Weather Online)

According to the graph below, there is a high amount of precipitation from March to June. Rain protection should be taken into account in the design.

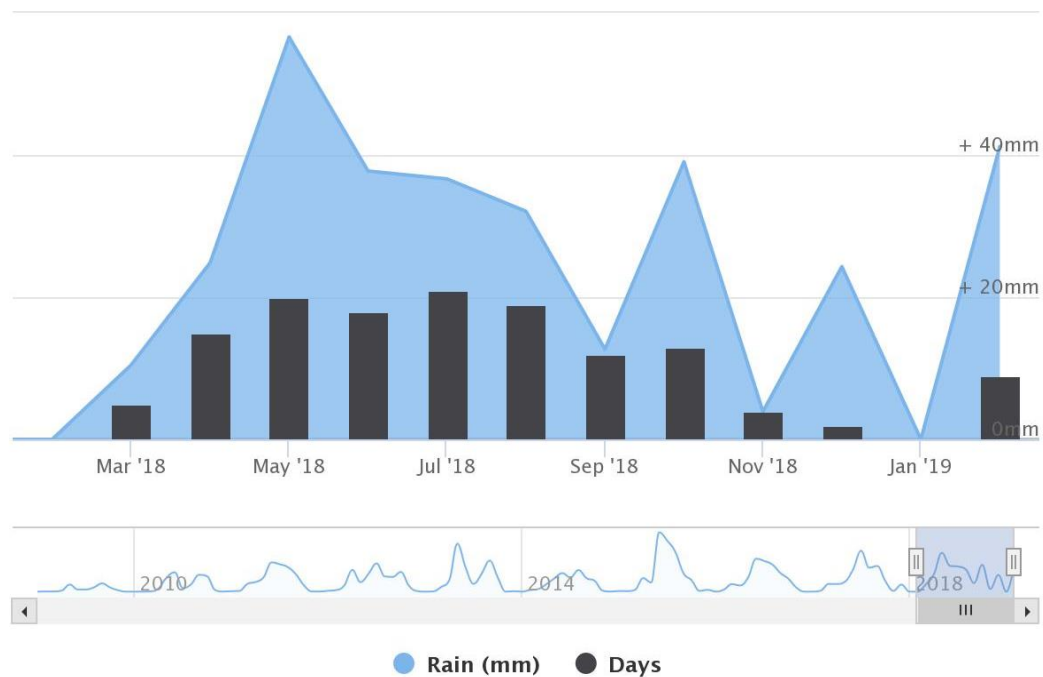


Figure 17 Annual Average Rainfall Amount (mm) and Rainy Days (Source: World Weather Online)

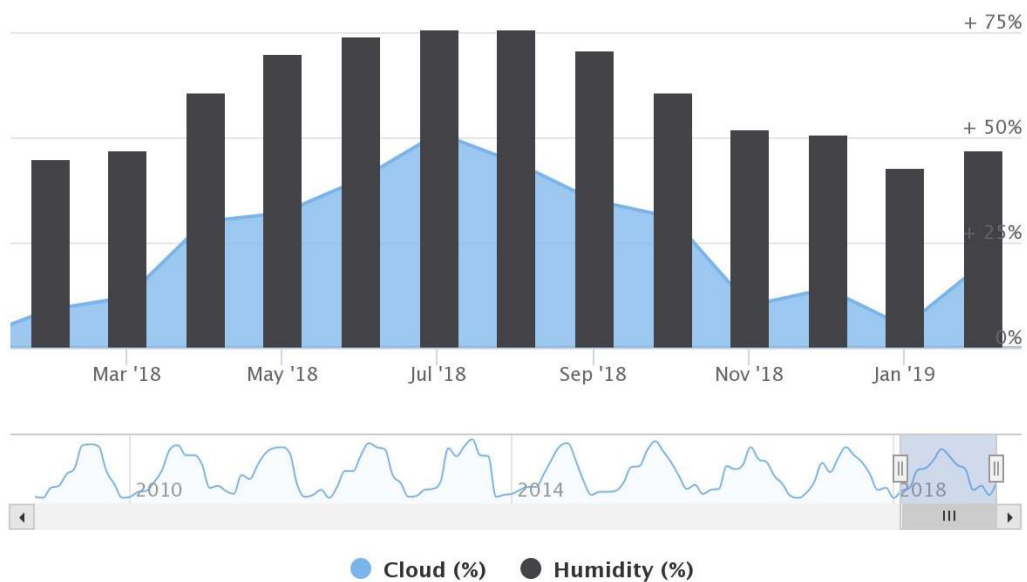


Figure 18 Average Cloud & Humidity (%) (Source: World Weather Online)



Figure 19 Landscaping in site (Source: Author)



Figure 20 Vacant land besides the museum building (Source: Author)



Figure 21 Backyards of Bara Sardar Bari (Source: Author)



Figure 22 Water-body (Source: Author)



Figure 23 Backyards of Heritage museum (Source: Author)



Figure 24 Entrance of the museum complex (Source: Author)

3.6 S.W.O.T Analysis

Strength:

- Cultural-historical background
- Diversity of site
- Accessibility to site
- Rural Character
- No high-rise buildings

Weaknesses:

- Dispersed functions
- Low maintenance
- Absence of proper waterscape
- No proper pedestal movements

Opportunities:

- Availability of land
- Village-like settlements of craftsmen
- Remnants of historic town
- Representation of contemporary crafts

Threats:

- No conservation of the artefacts/ architecture
- Unplanned land-filling
- Loss of foreign tourist attraction

Chapter 4

CASE STUDY

4.1 Bharat Bhavan

4.1.1 Project Brief

Project Title: Bharat Bhavan

Location: Bhopal, India



Figure 25 Site Map (Source: Google)

Architect: Charles Correa



Figure 26 Terrace gardens overlooking the city of Bhopal (Source: Arch daily)

4.1.2 Project Background

Bharat Bhavan, designed by the famous Indian architect Charles Correa, is a multi-arts center which was inaugurated by Indira Gandhi in 1982. Even after being more than 40 years old, this centre has been hosting many arts events and houses a range of cultural facilities. Through this design, Charles Correa wanted to create a modern architectural style which is specific to India and different from European Modernism. Correa produced a building for the modern era which was also firmly rooted in the vernacular traditions of India's past by taking from the plentiful source of materials provided by the rich architectural heritage that his country has to offer (Bryant-Mole, 2016).

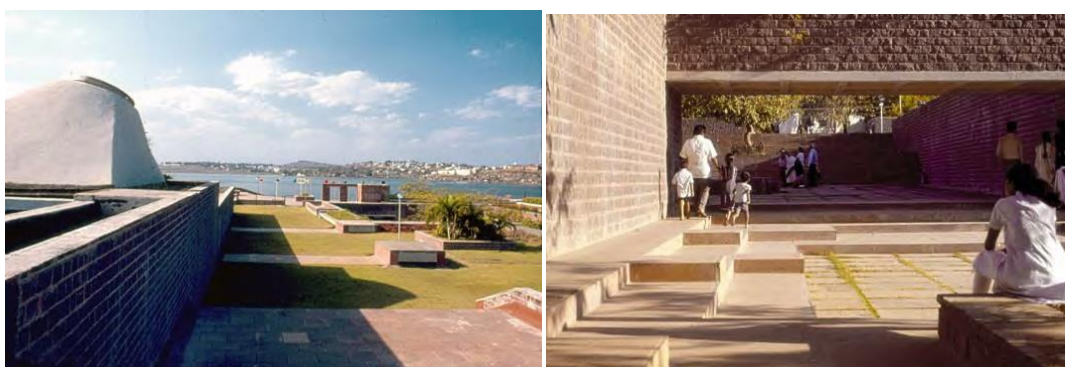


Figure 27 Landscaping of the site (Source: Arch daily)

4.1.3 Planning and Design Considerations

The modern architecture of India was heavily influenced by the European Modernism, especially by the principals of Le Corbusier, for a fair share of the 20th century. Correa was

concerned about this trend which was not sensitive to the local context of his country which is reflected in his criticism of Le Corbusier's Palace of the Assembly in Chandigarh. Correa found the complex to be poorly ventilated, insufficiently lit, and wholly unsuitable for India's hot and humid climate.

Correa's early works included projects for squatter housing where regulating the temperature had to come from the building itself as the dwellers could not afford air conditioning. This influenced Correa's architecture to be guided by the site's environment, where climate control is a primary design consideration. European architecture required "sealed boxes" for its cold Western climate whereas, according to Correa, in the hot and humid climate of India, "open-to-sky spaces" was more appropriate. Correa observed that "in a warm climate, the best place to be in the late evenings and in the early mornings is outdoors, under the open sky." These climatic considerations are clearly reflected in the Bharat Bhavan design where the sunken courtyards provide shade from the scorching midday sun, while the raised terraces offer refreshing air and space at cooler times of day. Correa gained inspiration from the courtyards and terraces of the Red Fort at Agra which is a major Indian architectural historical structure.

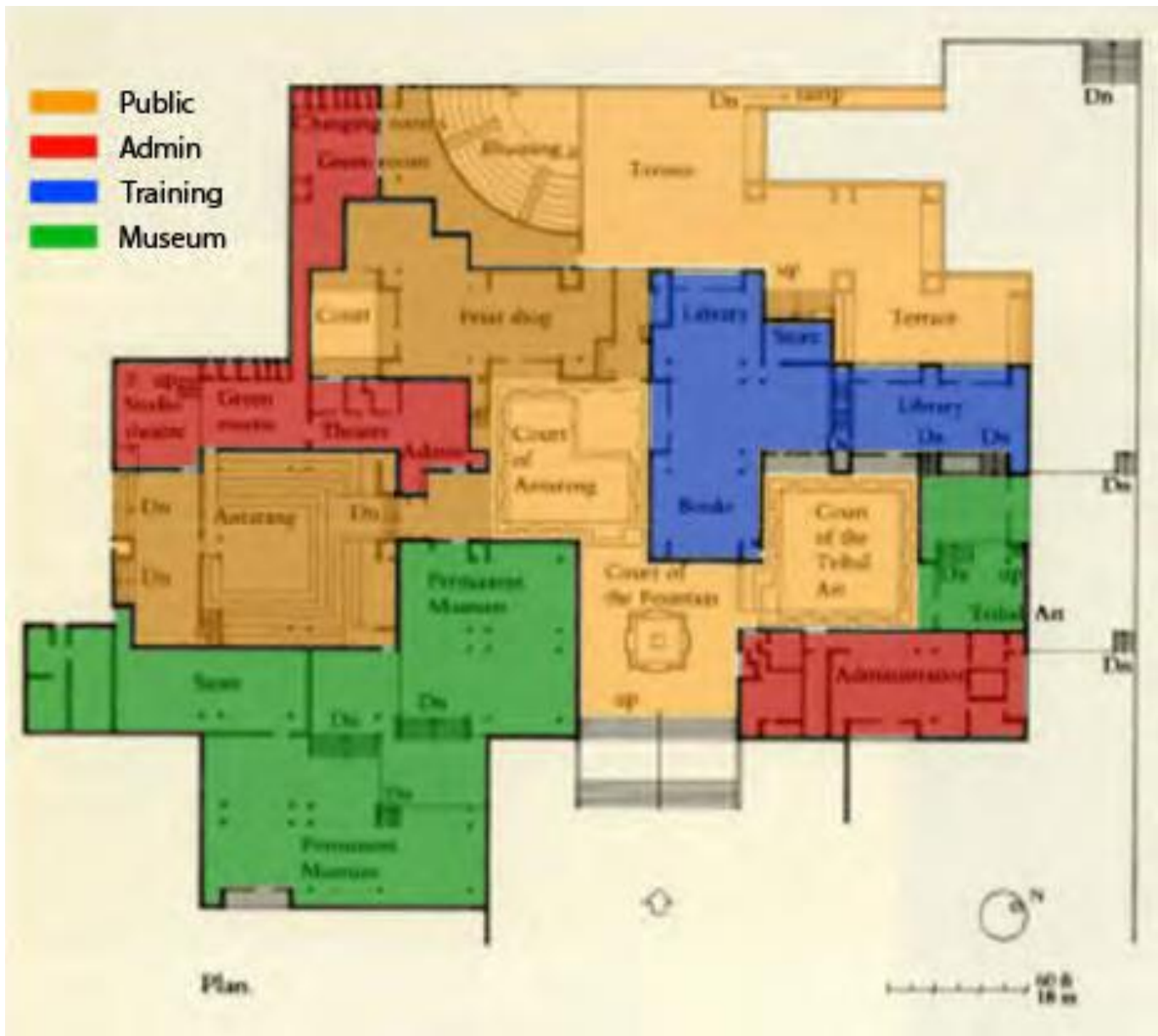


Figure 28 Functional Zoning Analysis (Source: Archdaily)

4.1.4 Functions

Bharat Bhavan can be divided into the following sections:

- Roopankar: This is the museum of fine arts which has a gallery displaying contemporary folk, tribal and modern art. It has a particularly notable section dedicated to tribal arts which is a must visit for anyone who is looking to explore the indigenous art form of India.
- Rangmandal: Rangmandal is a creative take on graphics and ceramics art workshop
- Vagarth: This is the centre of Indian poetry, library, and archive and translation centre and has an exhaustive collection of prominent written works.
- Anhad: Anhad is the library of classical and folk music, audio and video archives and also organizes dance recitals and classical music series like Parampara
- Saptak Chhavi: This is the center of classical cinema
- Nirala Srijanpeeth: This is the creative writing center.

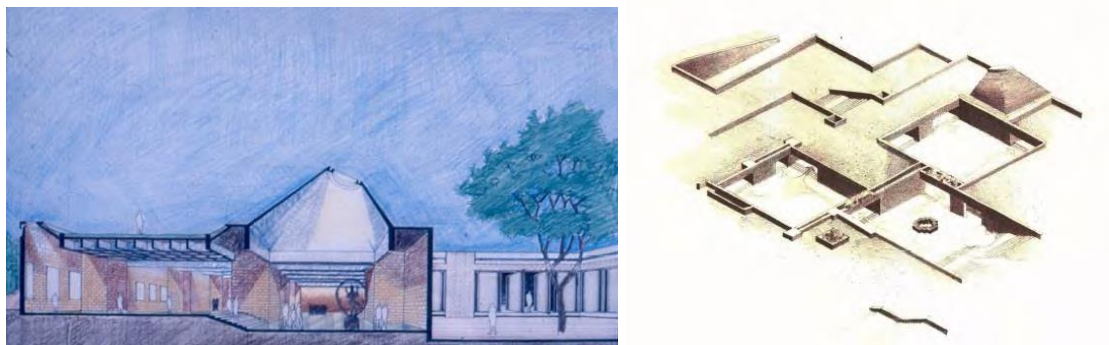


Figure 29 Museum Section and Courtyard details

4.1.5 Circulation

- Free flowing circulation was provided to avoid accumulation at a certain point.
- No such pattern or way defined to keep people moving in a certain pattern.
- Open to sky courtyards were provided to keep also people involved in outer spaces of the building.

- Open air amphitheater was also made to utilize the natural view of adjacent lake.

4.1.6 Building Materials

- Red sand stone was used on the outer façade of the building.
- Flemish bond bring masonry.
- R.C.C shells were used in auditorium.

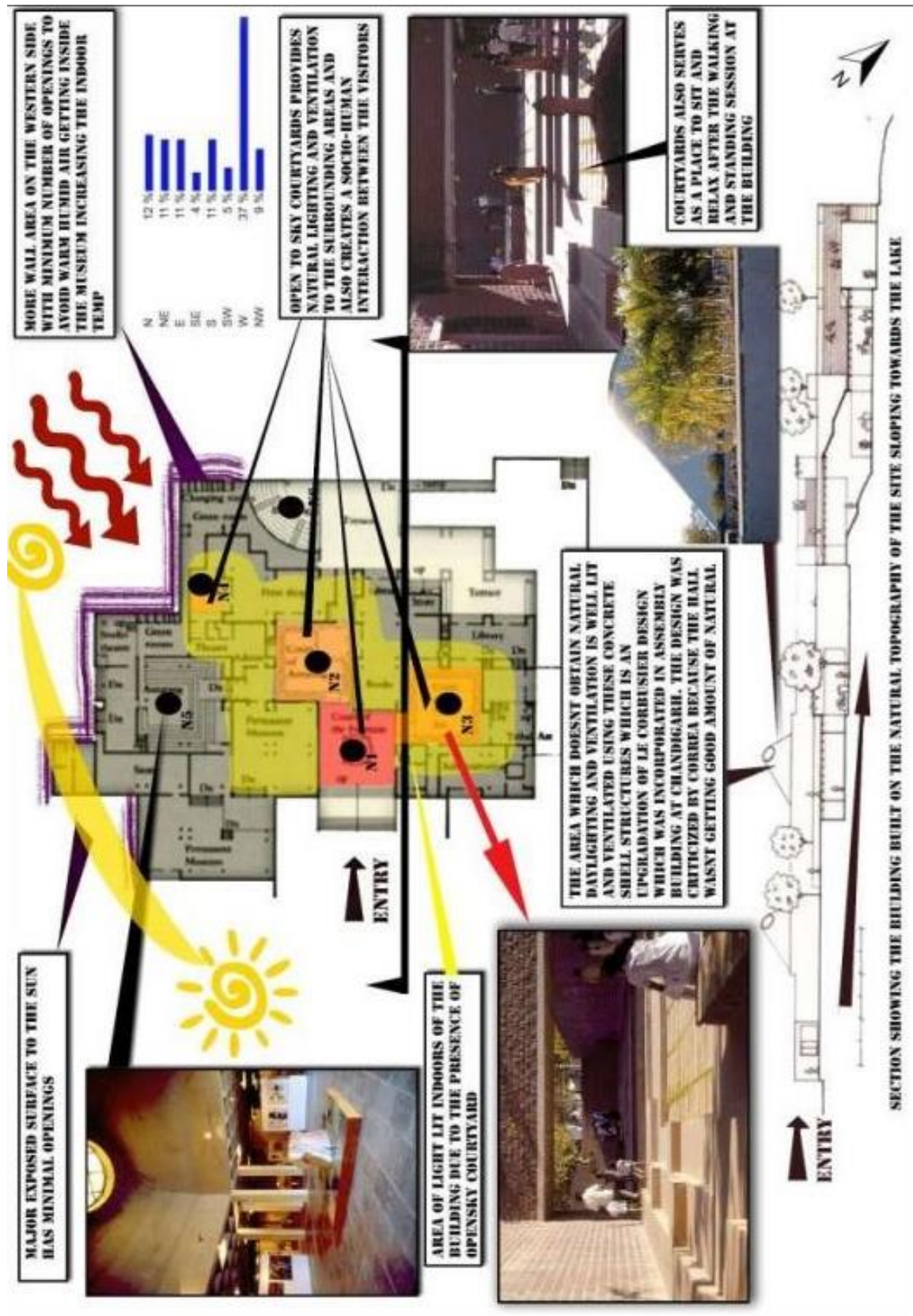
4.1.7 Landscaping

- Best part of the building.
- Roofs of all the buildings were covered to keep the building cooler.
- Adjacent lake was also incorporated with the building.



Figure 30 Site Section (Source: Arch Daily)

4.1.8 Summary





VISITORS HAVE THE OPTION TO WALK THROUGH THE OPEN TERRACE TOWARDS THE AMPHITHEATRE SURROUNDED BY GREEN ROOF COOLING THE SPACES UNDERNEATH THE ROOF

GREEN ROOF REFLECTS THE SOLAR RADIATION AND THE TERRACOTTA FLOORING ABSORBS A SMALL AMOUNT OF SOLAR RADIATION

ENTRANCE DIRECTS THE VISITORS THROUGH OPEN SKY COURTYARDS TO CREATE A VILLAGE LIKE FEELING INSIDE THE BUILDING WITH COMMUNITY INTERACTION AROUND THE COURTYARD

RED SAND STONE IS USED AS BUILDING MATERIAL FOR THE STRUCTURE

THE PROPORTIONS OF WIDTH AND HEIGHT RATIO IS DESIGNED IN SUCH A WAY THAT THE OPEN SKY COURTYARDS IS EVEN SHADED DURING MIDDAY PERIOD



HAVING COMMON INTERSECTION AREA OR NODE HELPS THE PEOPLE TO LOCATE THEMSELVES IN THE BUILDING WHICH INTURN ACTS AS AN LANDMARK TO THE WHOLE BUILDING LEVELS HELPS TO GIVE IMPORTENCE TO THE DESIRED SPACE ONLY



AMPHITHEATRE CONSTRUCTED BESIDE THE LAKE BECAUSE EVEN THOUGH THE THEATRES ACTIVITY IS INACTIVE THE VISITORS GETS TO ENJOY THE VIEW OF THE LAKE

WATTLE SLAB ALLOWS COLUMN FREE SPACE

CONCRETE SHELL STRUCTURE DIVERGES INWARD TO INCREASE THE LUMINOUS INTENSITY OF THE SPACE BELOW



4.2 Expansion of Harvard Art Museum

4.2.1 Project Brief

Project Title: Expansion of Harvard Art Museum

Location: Cambridge, USA

Site Area: 204000 sq.ft.

Architect: Renzo Piano



Figure 31 Extension of the museum building (Source: Archdaily)

4.2.2 Background of the Project

The renovation and expansion of Harvard Art Museums in Cambridge, Massachusetts, completed at the end of 2014, is the latest museum project by the Renzo Piano's Italian studio (RPBW). In Harvard Art Museums, Renzo Piano restores the existing building and completes it with a contemporary volume, joining the two with a glass roof.

4.2.3 Planning and Design Considerations

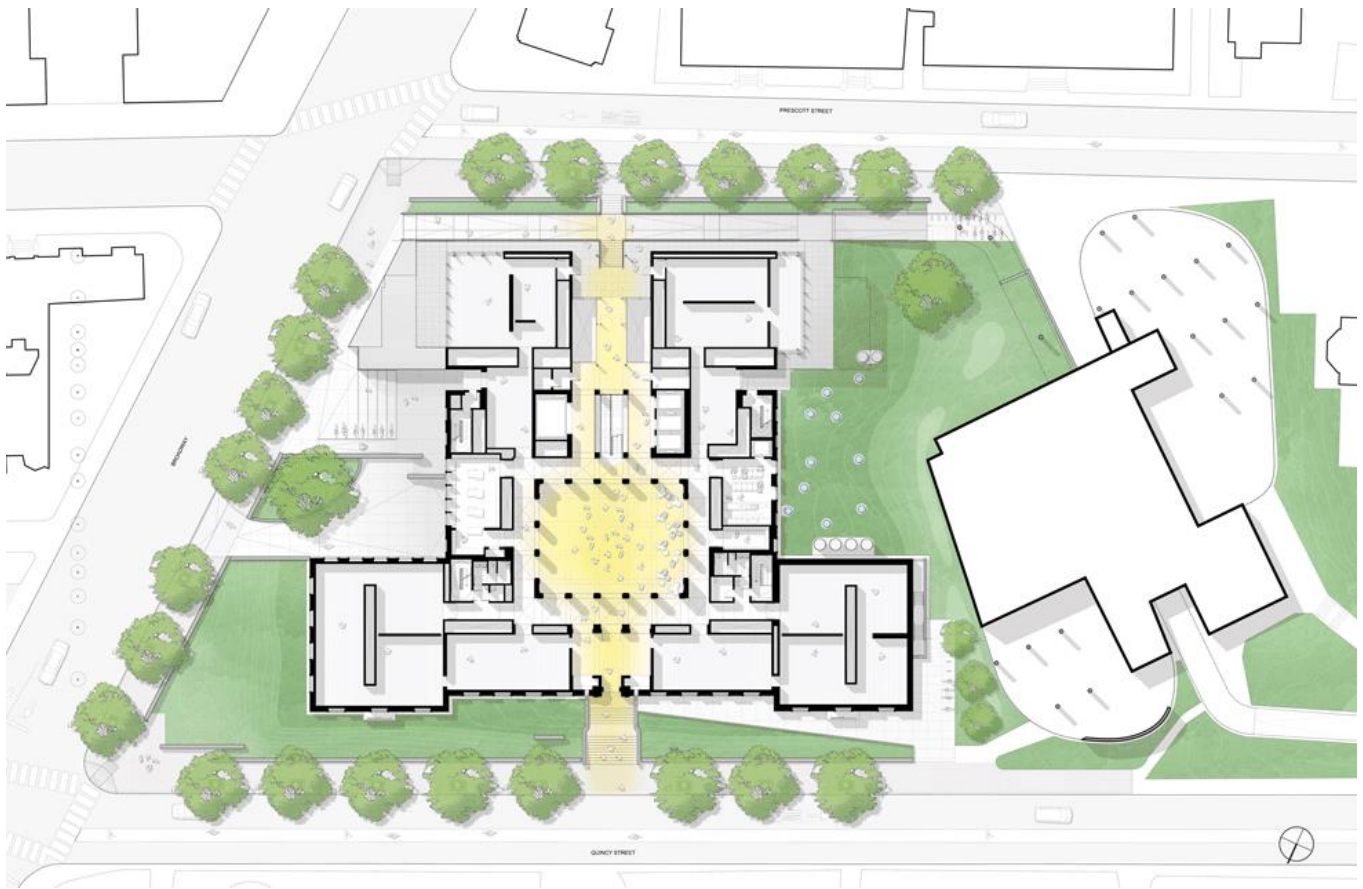


Figure 32 Calderwood Courtyard at the center of the plan (Source: Archdaily)

The Harvard Art Museums are university museums, a place to collect and exhibit art, a great workshop to study, in direct contact with the artworks. The new Harvard Art Museums in a synthetic image:

- the ground floor is urban, serving the city by providing life
- the second and third floors are for the art and the people who come to know it
- the fourth and fifth contain more specialized spaces for the students like the Art Study Center and the conservation lab.

It is stratification, an overlap of spaces and services that proceeds upwards towards more specialized functions. The hidden base of the museums' machine is the storage, where the

artworks are filed and protected from the effects of time; while spaces under the big glazed lantern, is open to the city and to the light (Archdaily, n.d).

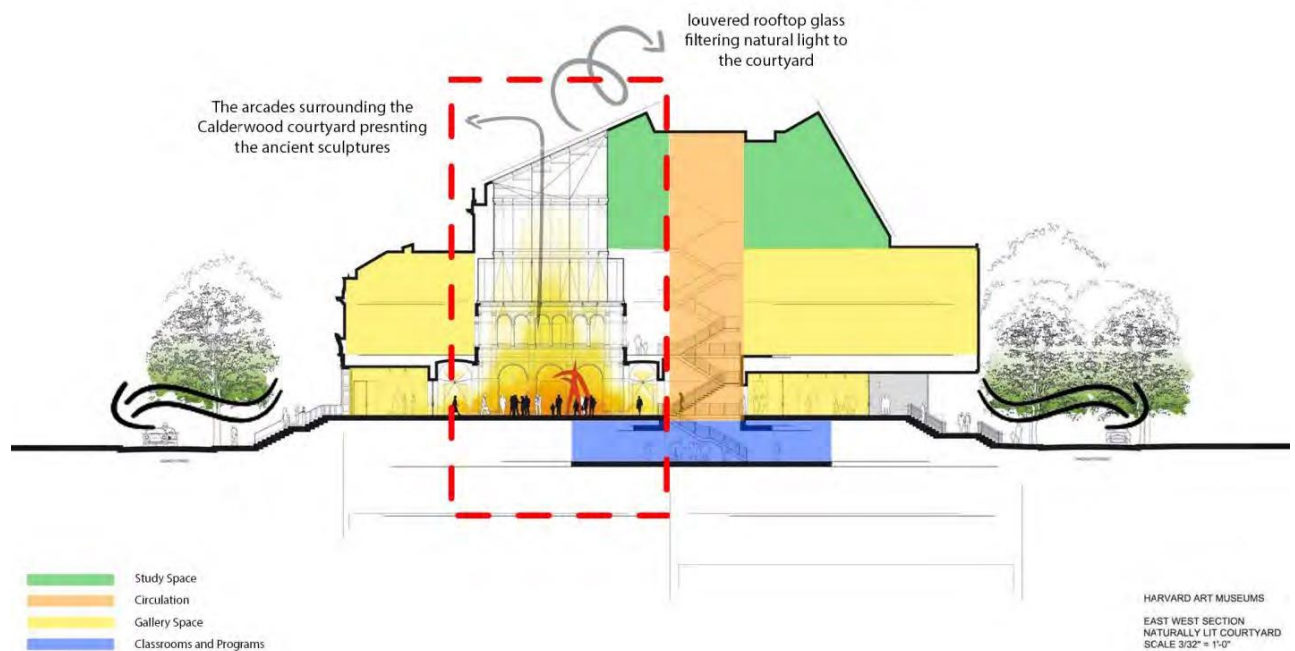


Figure 33 Functional analysis floor by floor Functional analysis floor by floor (Source: Archdaily)

This concept begins with a new focus on Calderwood Courtyard, on the ground floor of the historic building: an architectural empty space extending the entire height of the building and connecting together all the museum services located on various different floors which overlook it. Glass is the material used to make the big new roof over the courtyard and the infill walls on the top two levels, rising above the existing floors: an expansion with a focus on transparency aimed at reducing the visual impact of the structure as it rises into the air, and also as a way of making the most of natural light on the upper levels and in the inner courtyard (Fearson, 2014).

4.3 Bangladesh Folk Art & Crafts Foundation

4.3.1 Project Brief

Project Title: Bangladesh Folk Art & Crafts Foundation

Location: Sonargaon , Narayanganj

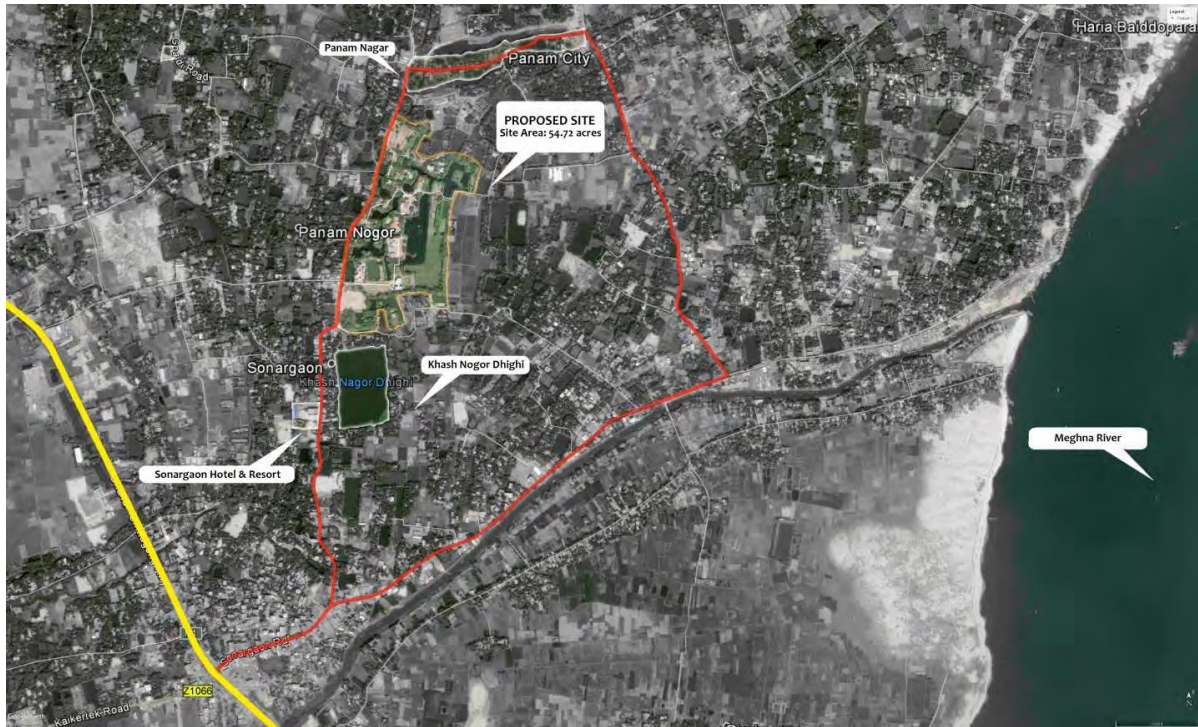


Figure 35 Site and Surrounding of the Museum (Source: Author)

Site Area: 55.04 acres

Client: Ministry of Cultural Affairs

Established: Bangladesh Folk Art & Crafts Foundation was established on 12th March, 1975.

Law of the Foundation: Bangladesh Folk Art & Crafts Foundation Law -1998



Figure 36 Bara Sardar Bari (Source: Google)

4.3.2 Background of the Project

Bangladesh Folk Art & Crafts museum is mini representation of the deltaic Bangladesh. The main objective of this unique organization is to preserve and display the traditional art and cultural heritage of the nation. This museum was established at Sonargaon in March 1975 through the proposal of Shilpacharya Zainul Abedin, the great painter of this country.



Figure 37 Folk Arts and Crafts Museum

4.3.3 Planning and Design Considerations

Bangladesh folk arts and crafts museum is spread out on a big complex of 150 bighas of land. It includes a big artificial lake on a land of 55.04 acres, six ponds, a library, documentation centre, sales centre of crafts, a folk stage, two folk restaurant, a rest house, a go-down and

three bridges, craft village, local fruit, forestry, medicinal trees and charming garden of fruits and flowers.

Bangladesh is a country rich of folk art and culture. Folk art is generated when a community of people makes traditional articles to fulfill their religious, social and aesthetic needs. The art of folk craftsmanship is inherited by folk artists from their ancestors, generations after generations. The artist, who usually resides in rural areas and is not very affluent, uses local materials to create articles which have both functional and aesthetic value. Large populations of Bangladesh live in rural areas and follow their own rural traditions and have an intrinsic connection with their culture and heritage. A museum that holds the culture of the local people of a country is more important and valuable than a museum of royal and aristocratic culture as majority of the population will be able to relate to it. A museum for folk arts and crafts will also create a platform for discussions about our country's heritage and culture and for sharing ideas of artists and viewers with the rest of the folk world.



Figure 38 Detailed Plan of the Museum Complex (Source: Author)

4.3.4 Galleries:

There are 10 galleries in folk art & crafts museum:

- Gallery for wooden crafts.
- Environment for village life gallery.
- Gallery for scroll painting and mask.
- Gallery for different kinds of boats of Bangladesh.
- A Tribal life gallery.
- Gallery for folk musical instrument and pottery Terracotta Doll, Tile.
- Gallery for agricultural implements and other iron products.
- Gallery for Brass and bell metal.
- Gallery for folk ornaments.
- Gallery for Bamboo, cane crafts.



Figure 39 Traditional Snacks (Source: Author)



Figure 40 Live Art Display (Source: Author)

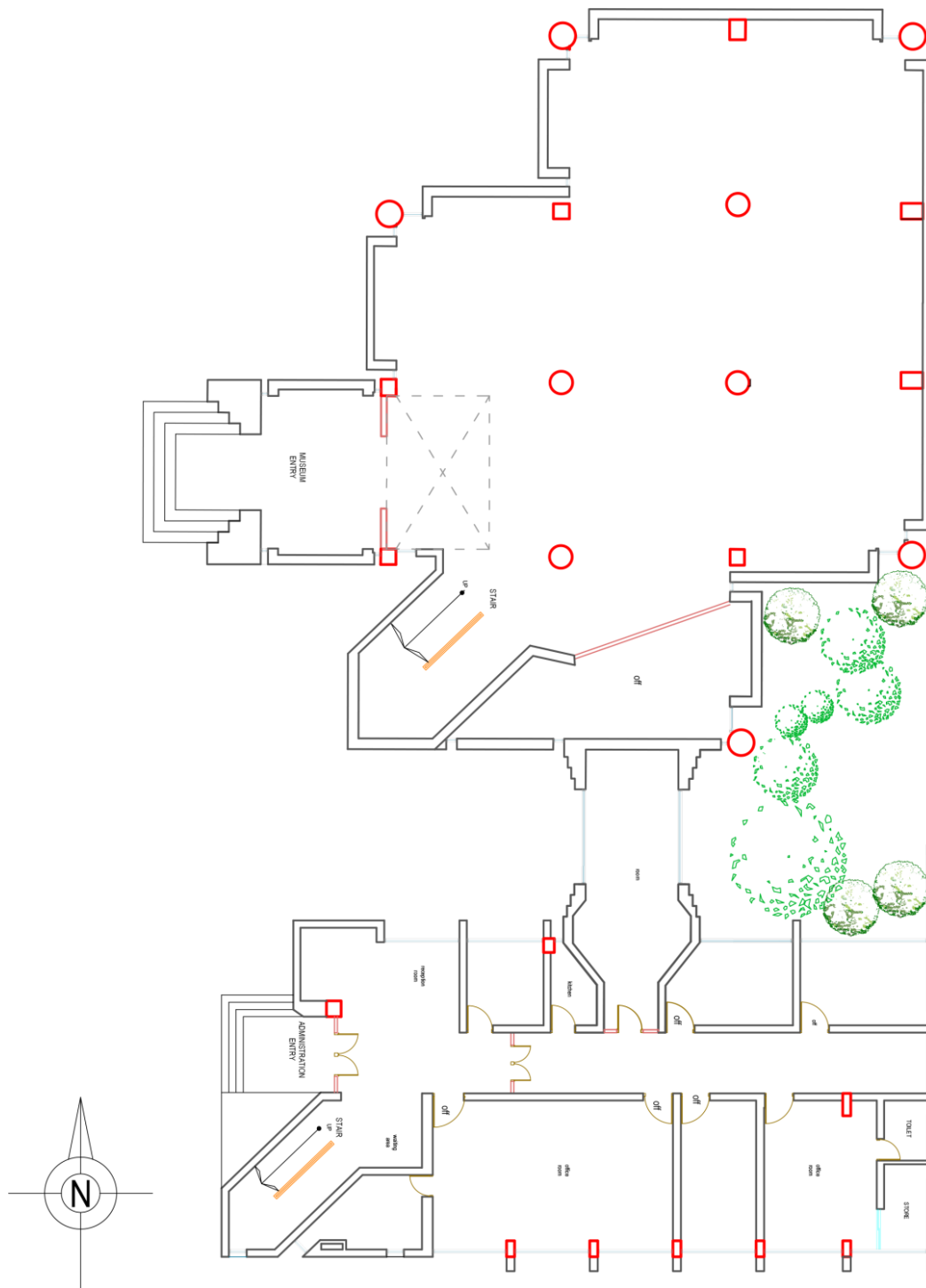


Figure 41 Ground Floor Plan of Museum (Source: Author)

4.3.5 Functions:

The functions of Bangladesh Folk Art & Crafts Foundation are:

- Collecting and preserving traditional monuments
- Exhibiting Bangladesh folk arts and crafts elements
- Providing a platform for communicating and sharing ideas of artists and viewers with the rest of the folk world.
- Creating training facilities on traditional folk are & crafts
- Establishing an Artisan village where the indigenous artisans and craftsmen from all the regions of the country will get a congenial environment training and practice for full flowering of their latent talent.
- Formulating research on folk arts and crafts and publishing the research findings.



Figure 42 Representing Bangladesh Topographically and through Crafts (Source: Author)

Chapter 5

PROGRAM ANALYSIS

5.1 Rationale of the Programme

The existing museum complex and the proposal created by the Cultural Ministry have been studied. The design of this museum is to be more extroverted and public oriented as it is a museum representing the local people of our country rather than the aristocrats. Along with the arts display galleries, temporary gallery spaces have been included in the programme which will exhibit the artefacts produced in the workshops. These workshops will be initiatives of the individual, rentable for weeks, art studios which will offer a space for the artists to work in a favourable condition. These studios can organize “open house” for public to see their work. This will create an opportunity for this museum to come alive and bring the public very close to folk arts and crafts. Archive will provide those who want to know about art with information. Book shops, art shops and library have also been added for further knowledge acquiring. Moreover, this museum will not only exhibit the artefacts for public, it will rather create a platform where the artists and the audience will interact with each other and the audience will be enlightened.

5.2 Functional Flow and Programmatic Zoning

Firstly, the functional flow and zoning of the existing museum complex is studied and revised in the new design.

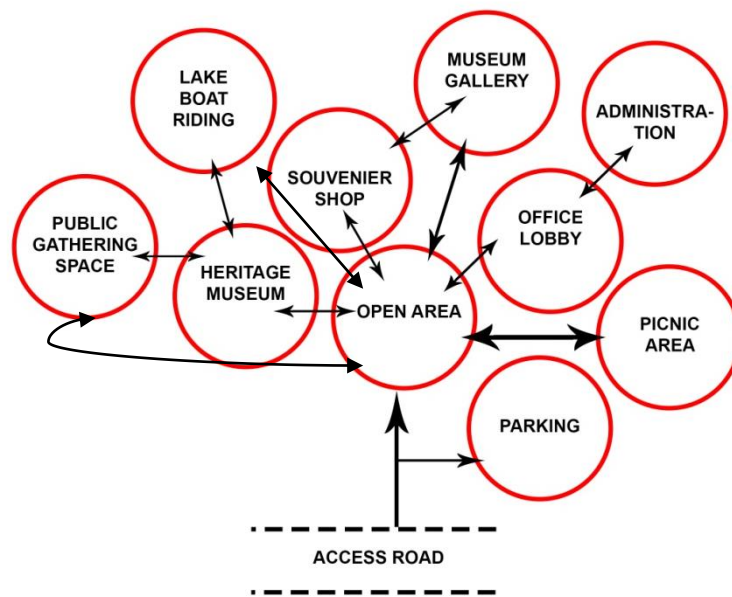


Figure 43 Existing functional flow (Source: Author)

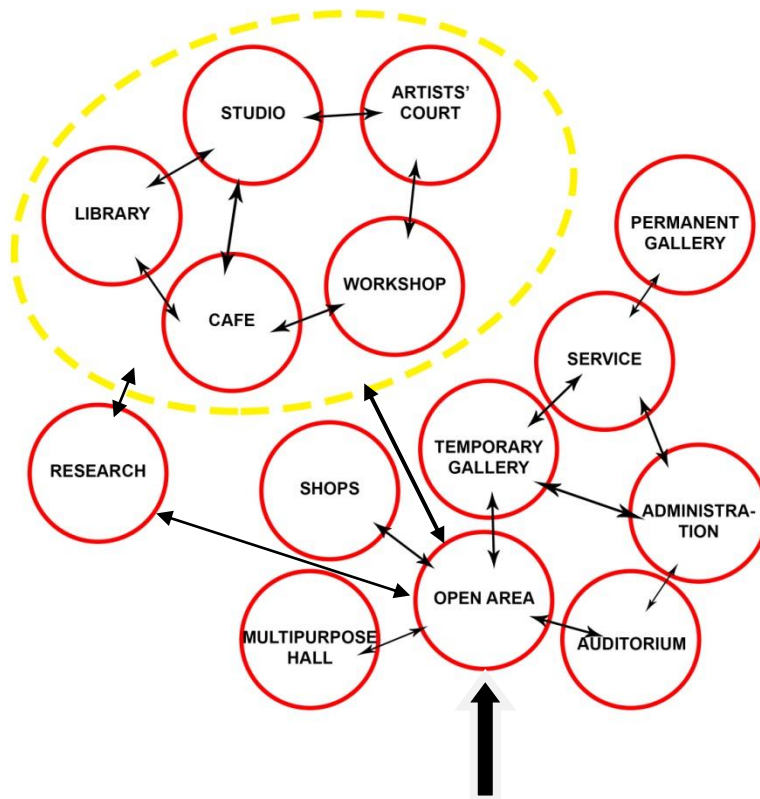


Figure 44 Proposed Functional Flow (Source: Author)

5.3 Programs with Required Area

	PROGRAMMES	AREA/ s ft
1	ADMINISTRATION	6700
2	MUSEUM	49500
3	TRAINING CENTER	3900
4	RESEARCH	3900
5	WORKSHOPS	6000
6	STUDIO	33000
7	AUDITORIUM	7400
8	LIBRARY	8000
9	SEMINAR/MULTIPURPOSE HALL	3300
10	ARTISTS' ACCOMMODATION	6200
11	CAFETERIA	2800
12	OTHERS	3500
Total Programme Area		189300
Circulation (30%)		56800
Total Built Area		246100

ADMIN	Quantity	Sqft.
Entry		
lobby	1	400
reception	1	100
toilet	5 men, 5 women	500
Office		
director's room	1	300
deputy director	1	300
executive engineer	1	200
assistant director	2	400
display officer	1	200
artisan instructor	1	200
collection officer	1	200
research office	3	360
preservation officer	2	120
sub-assistant engineer	1	120
registration officer	1	120
guide lecturer	2	160
accounts officer	1	80
personal assistant	1	80
conservation assistant	1	80
store keeper	1	80
lab assistant	1	80
technician	7	120
photographer	1	80
complex superintendent	6	300
conference room	100 person	1200
staff room	10 persons	800
toilet	1 men, 1 women	100
Total		6680
MUSEUM	Quantity	Sqft.
Permanent Gallery		
lobby	1	1000
space for exhibition	3×10000	30000
storage	3×5000	15000
toilet	5 men, 5 women	500
Temporary Gallery		
space for exhibition		2000
toilet	5 men, 5 women	500
Total		49000
RESEARCH	Quantity	Sqft.
lobby	1	300
conference room	25 persons	400
documentary room	1	400

researcher's room	1	300
conservation laboratory	5	1500
audio-visual room	3	300
store	1	200
toilet	5 men, 5 women	500
Total		3900

WORKSHOPS	Quantity	Sqft.
general workshop	2	2000
carfts workshop	2	4000

STUDIO/LAB	Quantity	Sqft.
common space	1	1000
toilet	5 men, 5 women	500
Classroom		
music classroom	2	2000
dance classroom	2	2000
drama classroom	2	2000
Green room	1	300
Crafts Classroom		
painting studio	30 persons	3000
display area	1	1000
pottery & cermaic studio	30 persons	3000
grinding & printing	1	500
storage	1	500
sculpture studio	30 persons	3000
storage	2	1000
wood-work studio	30 persons	3000
storage	1	500
handicrafts studio	30 persons	3000
display	1	500
storage	1	500
metal-work studio	30 persons	3000
storage	1	500
Teacher's Room		
head of the department	4x250	1000
teacher's room	40	800
Total		32600

ARTISAN'S ACCOMODATION	Quantity	Sqft.
lobby	1	200

single room	20	2000
Total		2200

AUDITORIUM	Quantity	Sqft.
lobby	1	500
toilet	5 men, 5 women	500
snacks bar	1	300
ticket counter	1	200
projection room	1	200
store	1	200
back-stage	1	500
hall	500 persons	5000
Total		7400

LIBRARY	Quantity	Sqft.
lobby	1	500
information desk	1	250
toilet	5 men, 5 women	500
reading space	400 persons	3200
storage	1	500
stack area	1	2000
librarian's room	2	500
staff area	1	500
Total		7950

SEMINAR/MUTLIPURPOSE HALL	Quantity	Sqft.
lobby	1	300
hall	500 persons	2500
toilet	5 men, 5 women	500
Total		3300

CAFETERIA	Quantity	Sqft.
food court		500
eating space	200 persons	1600
kitchen	1	250
serving area	1	100
store	1	200
toilet	5 men, 5 women	500
Total		3150

OTHERS	Quantity	Sqft.
shops	10	1500
mechanical room	1	150
electrical room	1	150
security room	1	150
Total		

5.4 Functional Development

The museum complex can be divided into three types of functions:

- Museum
- Training centre
- Public gathering spaces (seminar hall)

These three functions are hence the three major zones which maybe be separated by small courts and plazas or may, sometimes, be interconnected. These functions are maintained and monitored by the administrative and service blocks.

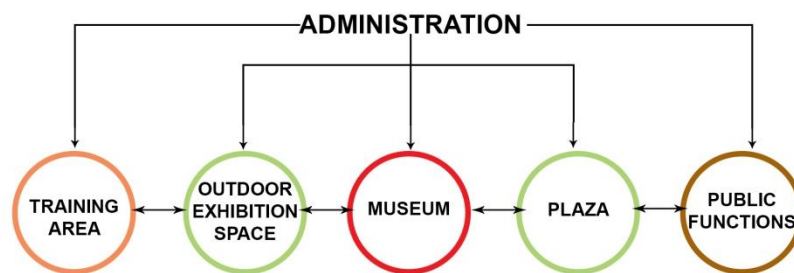


Figure 45 Functional development of the project (Source: Author)

5.5 Physical and Spatial Requirements for Museum

5.5.1 Museum Galleries

As the galleries are used for exhibition of folk art, they should be comparatively flexible than any other gallery space. There should be enough space for art of any type and size.

Light is an important issue in the galleries. Direct light could be harmful for painting.

Diffused light is always preferable. The temporary galleries might receive more light than the permanent galleries as exhibits there will be constantly changing. The service is very important. The public should not be interrupted by the service spine.

The circulation should be clear to the public. The gallery height is generally higher than the usual function.

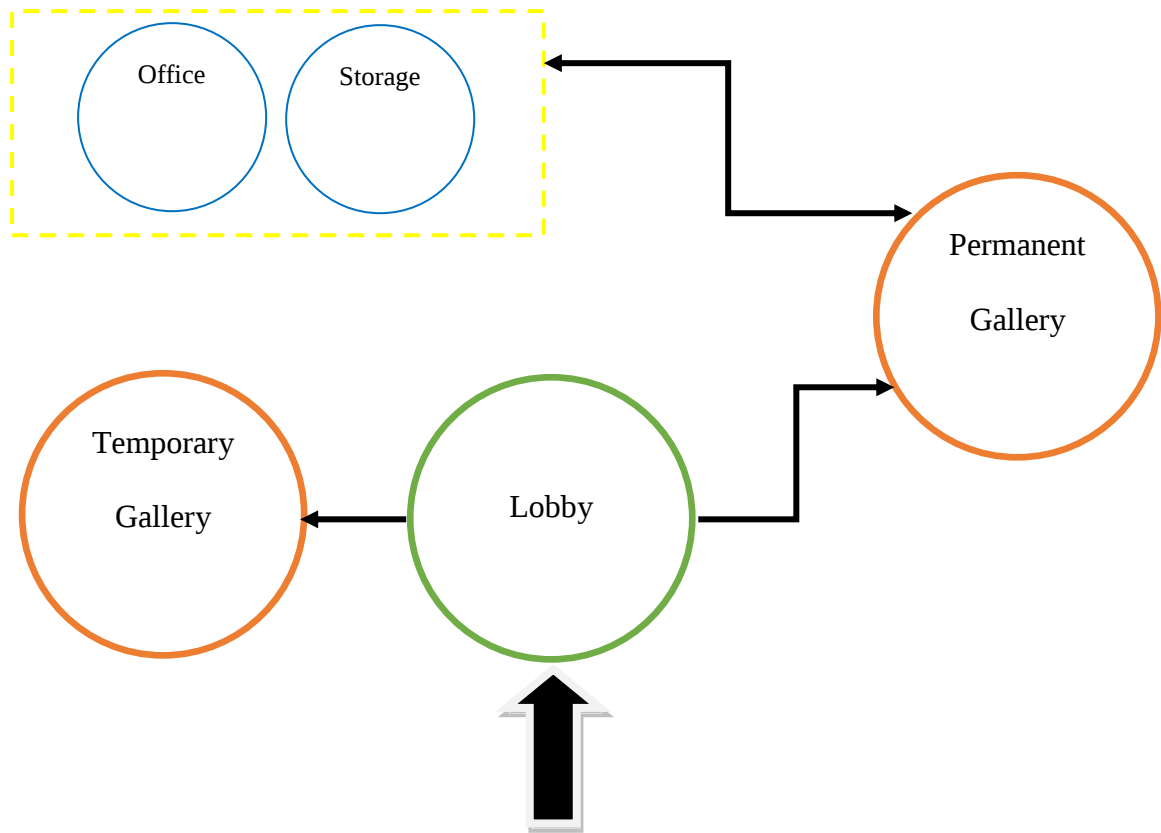


Figure 46 Museum layout (Source: Time Saver Standards for Building Types)

5.6 Physical and Spatial Requirements for Training Centre

The training centre can be divided into some basic functional area. This may consist of workshops of wood, metal, clay and others, audio-visual lab, auditorium, library and exhibition gallery.

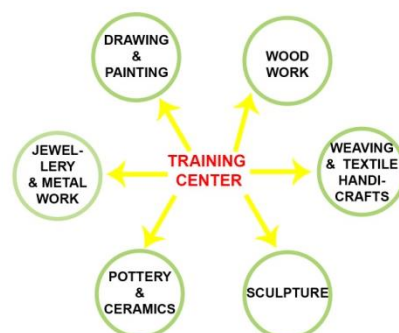


Figure 47 Sectors of Training centre (Source: Author)

5.6.1 Wood Workshop

Wood workshop requires space and equipment for a variety of general carpentry. Within the woodworking area, space must be provided for:

- receiving and storing lumber
- using fixed power equipment's
- building projects both large and small using hand tools
- finishing
- hand sanding
- storing projects

Dusty machines should be separated from the general work area. Concrete can be used as floor material. Low windows are not desirable, but windows may be provided above door head height. All glazing should be wire glass or plastic.

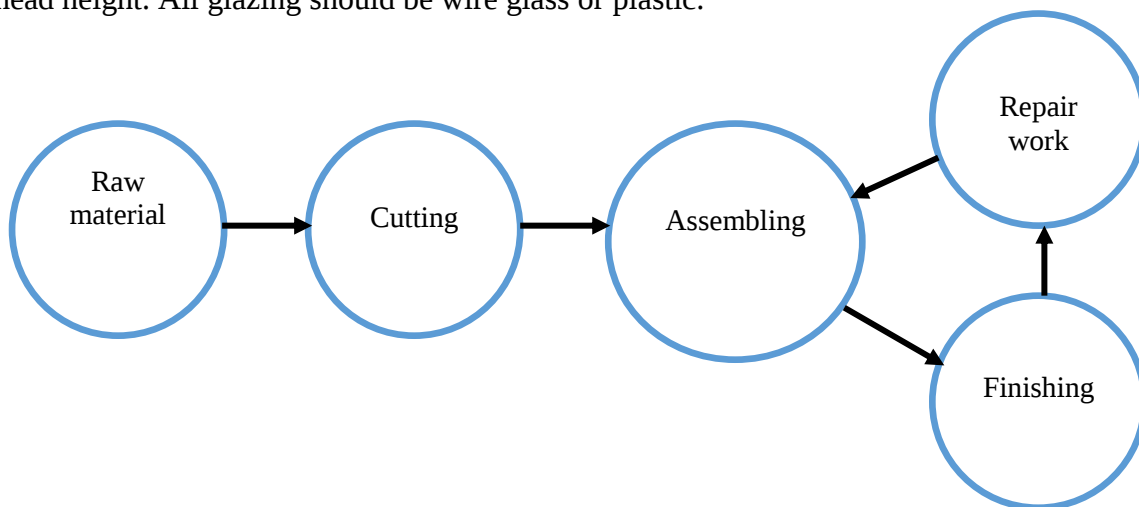


Figure 48 Process of wood workshop (Source: Time Saver Standards for Building Types)

5.6.2 Clay workshop:

This workshop needs space for clay preparation, forming, decorating, firing and glazing. The firing equipments generate a great amount of heat, so they should be separated from the

general work area. Working with clay can be dirty and it is preferable if separated from the general workshop area.

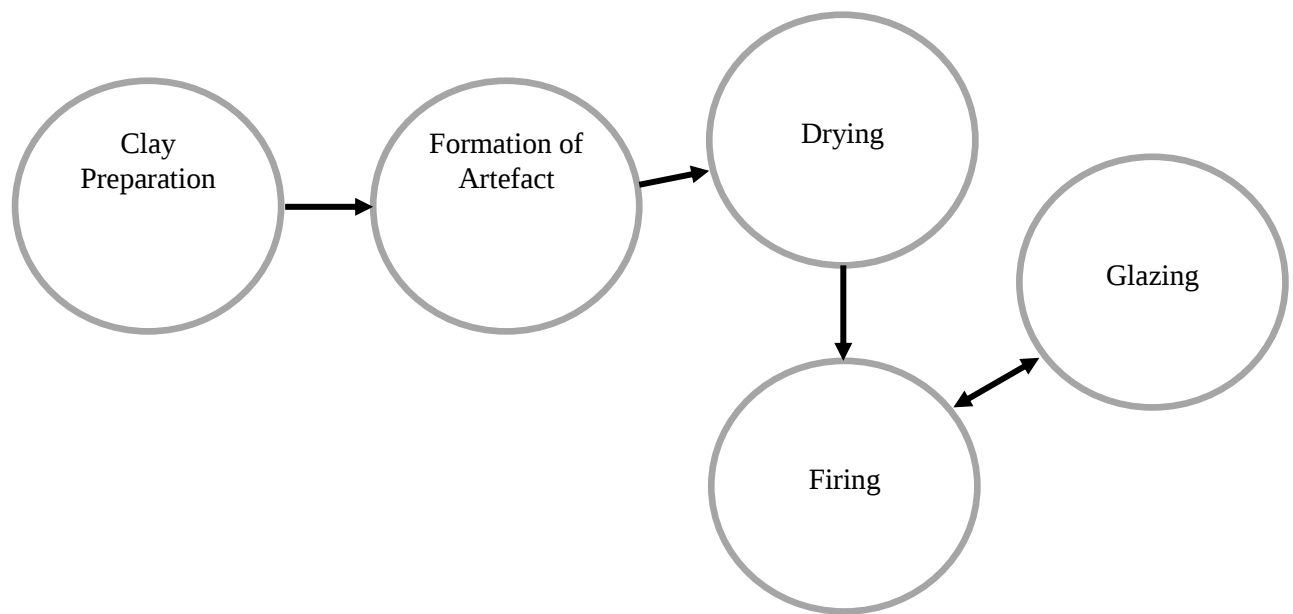


Figure 49 Process of clay workshop (Source: Time Saver Standards for Building Types)

5.6.3 Metal workshop:

This workshop needs space for construction with sheets, wires, soldering, welding and casting. Hand and power tools are used in the various processes. Welding and hot metal casting should be set aside in an alcove with a hardened concrete floor.

Chapter 6:

CONCEPTUAL AND DESIGN DEVELOPMENT

6.1 Introduction

Museums and galleries were made to rejoice and exhibit the collections and achievements of the arts and sciences for the benefit of the general public. Their aim was and is, to educate and inspire by exhibiting the example through the interpretation of objects. Over the last decade this approach has developed as museums and galleries have sought to create a more dynamic relationship with its audiences. This relationship can be created by incorporating educational and training facilities on folk arts and crafts for artists and interested visitors. Through this, folk arts and crafts will not only be preserved but also promoted to be used in daily lives. After observing the case studies of numerous museums and museum complexes and the characteristics of folk art and crafts, it can be concluded that the museum complex should withhold flexible multi used spaces to engage artefacts, audience and action. The site consists of Bara Sarder Bari, a heritage building, which demands the entry approach to offer the pedestrians the best view of the complex. Moreover, the introduction of plazas at the junction of the forms and pedestrian path act as a square like piazza, providing the visitors a clear visual idea of the complex and its formal arrangements.

6.2 Conceptual Development

Bangladesh Folk Arts and Crafts Museum represents the culture of 80 per cent of the population of the nation. The artefacts exhibited here were generated from rural homesteads and studies show that the folk art and crafts were inspired from the nature and men and women used to make these art and crafts in their courtyard or backyard while looking at the beauty of nature. The main activity zone in a homestead of rural area is the courtyard. As

mentioned, Nakshi kantha or other crafts are often created on these courtyards by a group of rural women in their leisure time. Courtyards are also suitable for the climatic condition of Bangladesh. Courtyards are also evident in the design of Bara Sardar Bari and the houses of Panam Nagar Street, 5 km away from the complex. The usage of courtyards in rural areas may act as an inspiration for the development of a sense of spaces for the museum and may be weaved through spaces of functional arrangements.

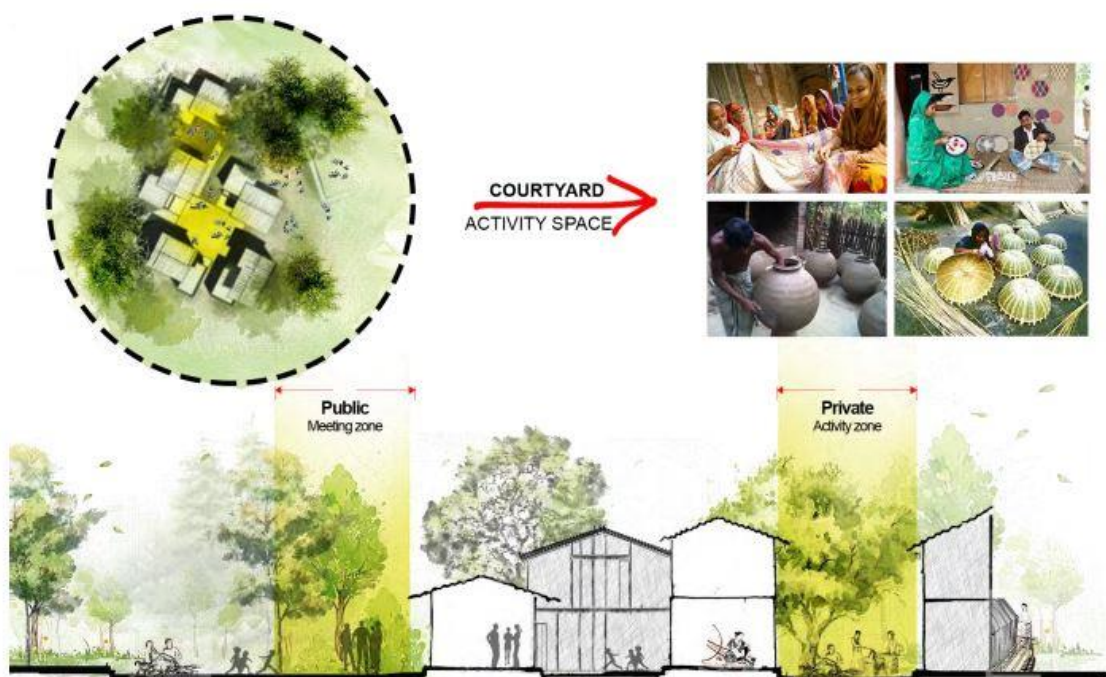


Figure 50 Inspiration of Courtyard Spaces



Figure 51 Courtyard and Circulation Analysis of Bara Sardar Bari

6.3 Development Phase

While designing the complex, some existing issues were studied. The primary entrance of the site is used for both vehicular and pedestrian access which created an overlap between different transport routes. Also, the vehicles are parked in the lawns of near the existing museum building even though parking is allocated beside the entrance. Celebrating pedestrian accessibility is a primary intervention of the design as this complex is to be walked through and explored.

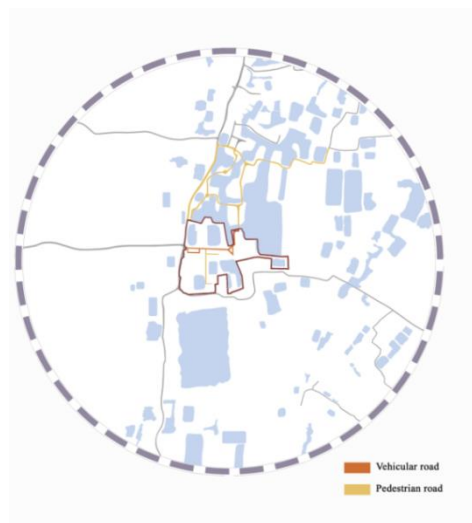


Figure 52 Existing Circulation

The existing roads in the sites are then plotted and it is seen that they meet at certain nodes all throughout the site. The two nodes created in the design intervention area are to represent the position of the plazas that were to be introduced to the complex. Functions would be placed around these plazas and the plazas will also address the Bara Sardar Bari.

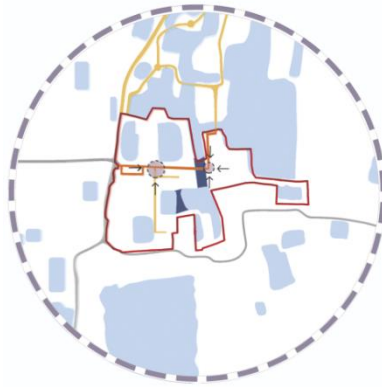


Figure 53 Node Formation

In a village, the nodes become major public gathering spaces like a bazaar or Eidgah field. Around these nodes, rural settlements reside which have introverted courtyards. This whole formation is interconnected by circulation, primarily pedestrian. Such a formal pattern has been taken as inspiration for the placement of function.

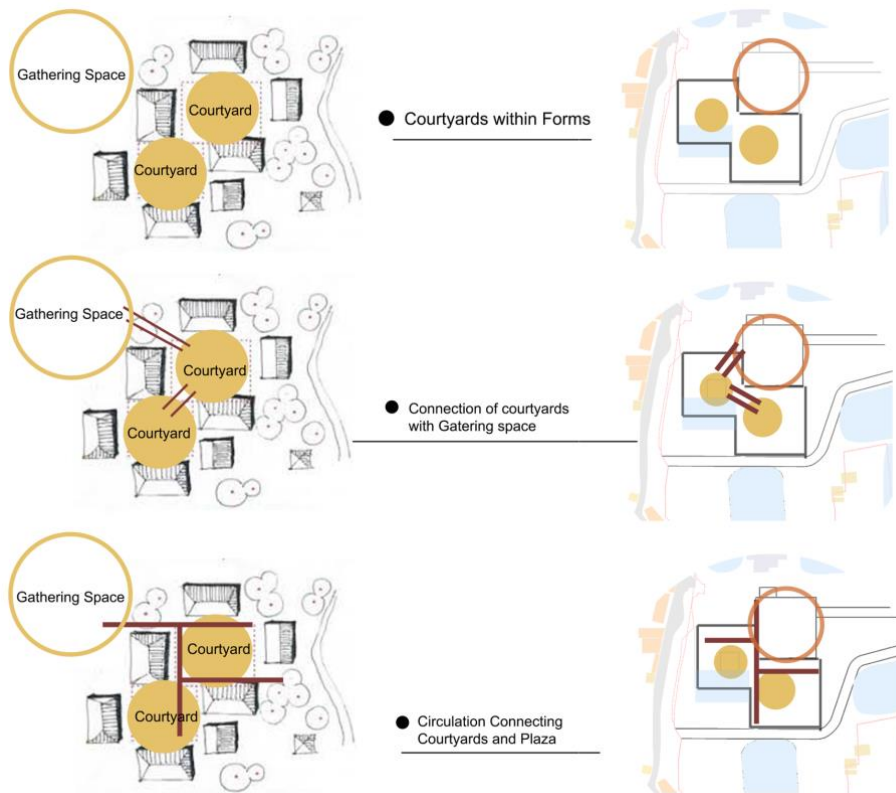


Figure 54 Courtyard inspired from rural homestead

The gathering spaces become the public plazas around which the functions are generated. Courtyards are introduced in the forms which become introverted gathering spaces.

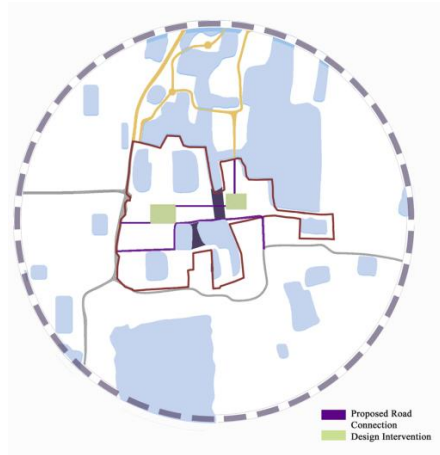


Figure 55 Plaza Formation

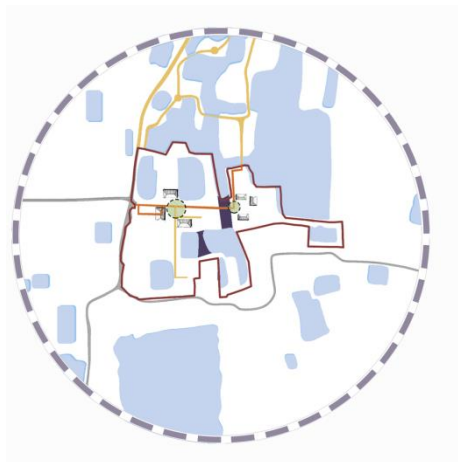


Figure 56 Placing Functions

6.3 Form Generation

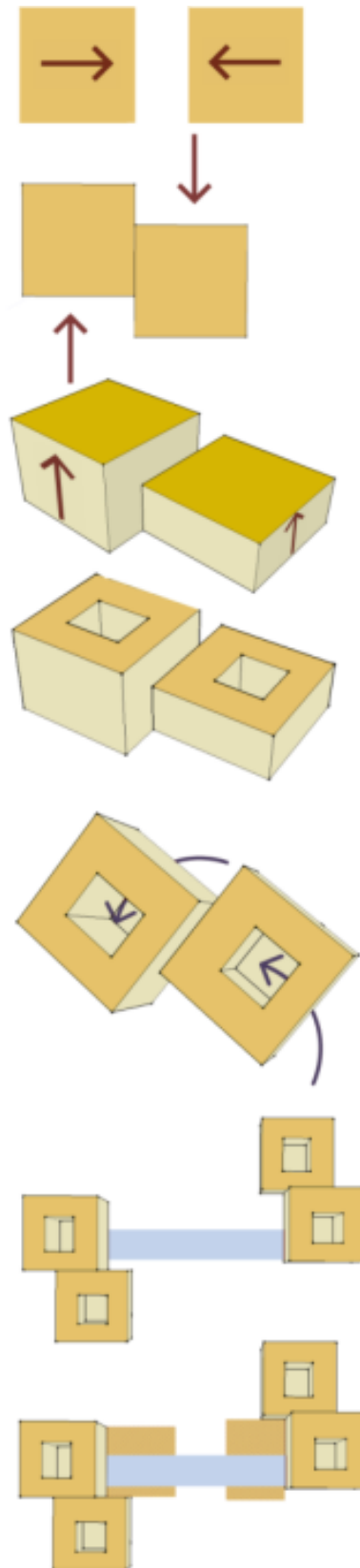


Figure 57 Detailed Form Generation



Figure 58 Roof Plan

6.4 Master Plan Development

The site is a mini representation of Bangladesh as it is an amalgamation of land and water. So it is essential to create open and semi open public spaces that have a direct relation with the auditorium, exhibition gallery, cafeteria, etc. Hence these functions were placed in the ground floor. The functions are separated into two clusters connected by plazas. The first chunk consists of auditorium, rentable seminar halls and meeting rooms and research department. The later cluster consists of the museum galleries and training and workshop facilities.



Figure 59 Proposed Zoning

As the visitors enter the site, the whole walkway is a journey itself. The visitors walk through chunk one and emerge to the primary plaza which leads to the entrance of Bara Sardar Bari. As the visitors walk further into the complex, they reach the secondary plaza which takes them to the museum chunk. Here, the visitors can see the sculptural installations in the semi open outdoor space beside the lake and also spend time in the deck cafe apart from entering the museum galleries and workshop and training receptions. Through the second chunk, the visitors are led to the route to the rest of the complex which is to be experienced by foot.

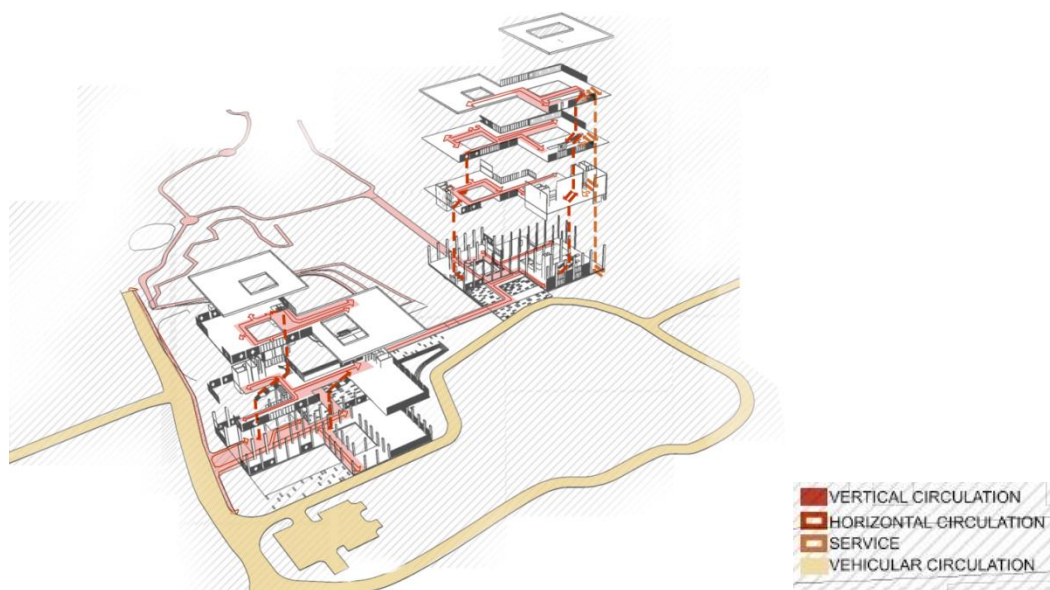


Figure 60 Proposed Circulation

6.5 Façade Treatment

A museum complex exhibiting the folk arts and crafts of Bangladesh demands to be an exhibit itself. Hence inspiration was to be taken from the pattern or fabrication of any crafts practiced in Bangladesh. The traditional art of Shitol Pati weaving of Sylhet was declared as an Intangible Cultural Heritages of Bangladesh by UNESCO in 2017. The weaving pattern of shitol pati was studied and a brick cladding pattern was derived from it to be used on the facades.

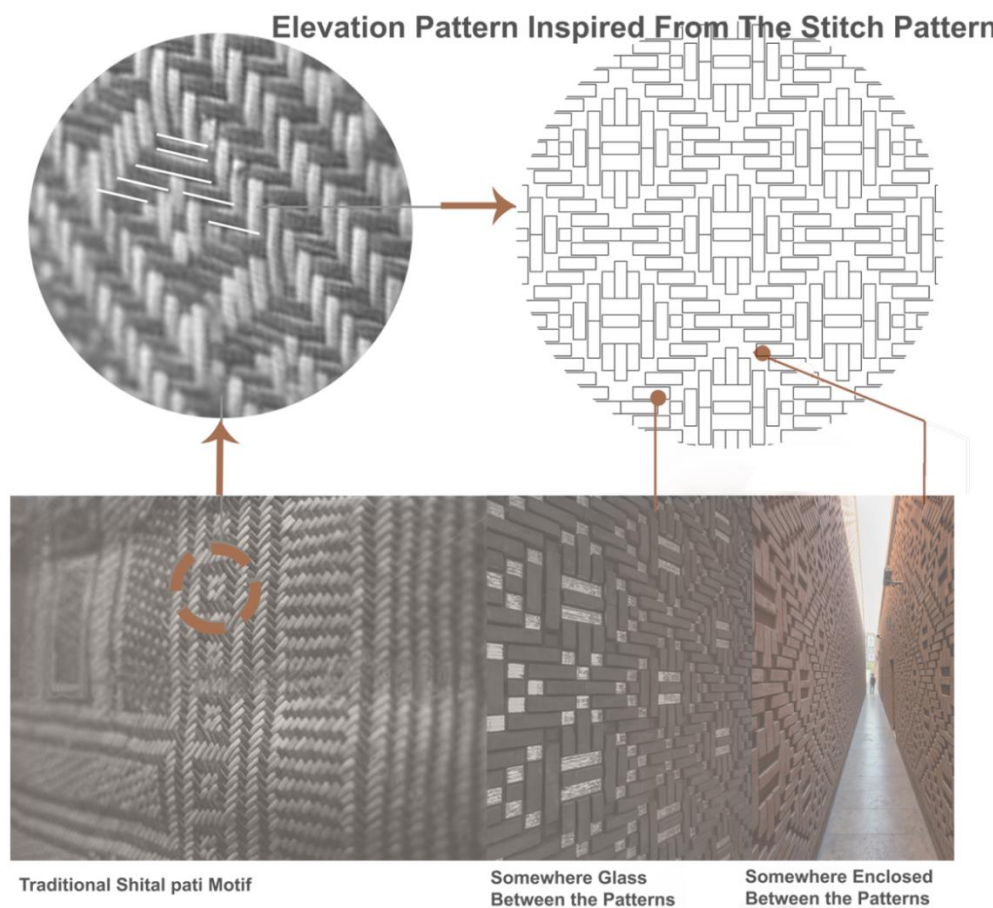


Figure 61 Brick Weaving Inspired From Shitol Pati Weaving

Chapter 7

FINAL DESIGN

7.1 Designed Site & Master Plan

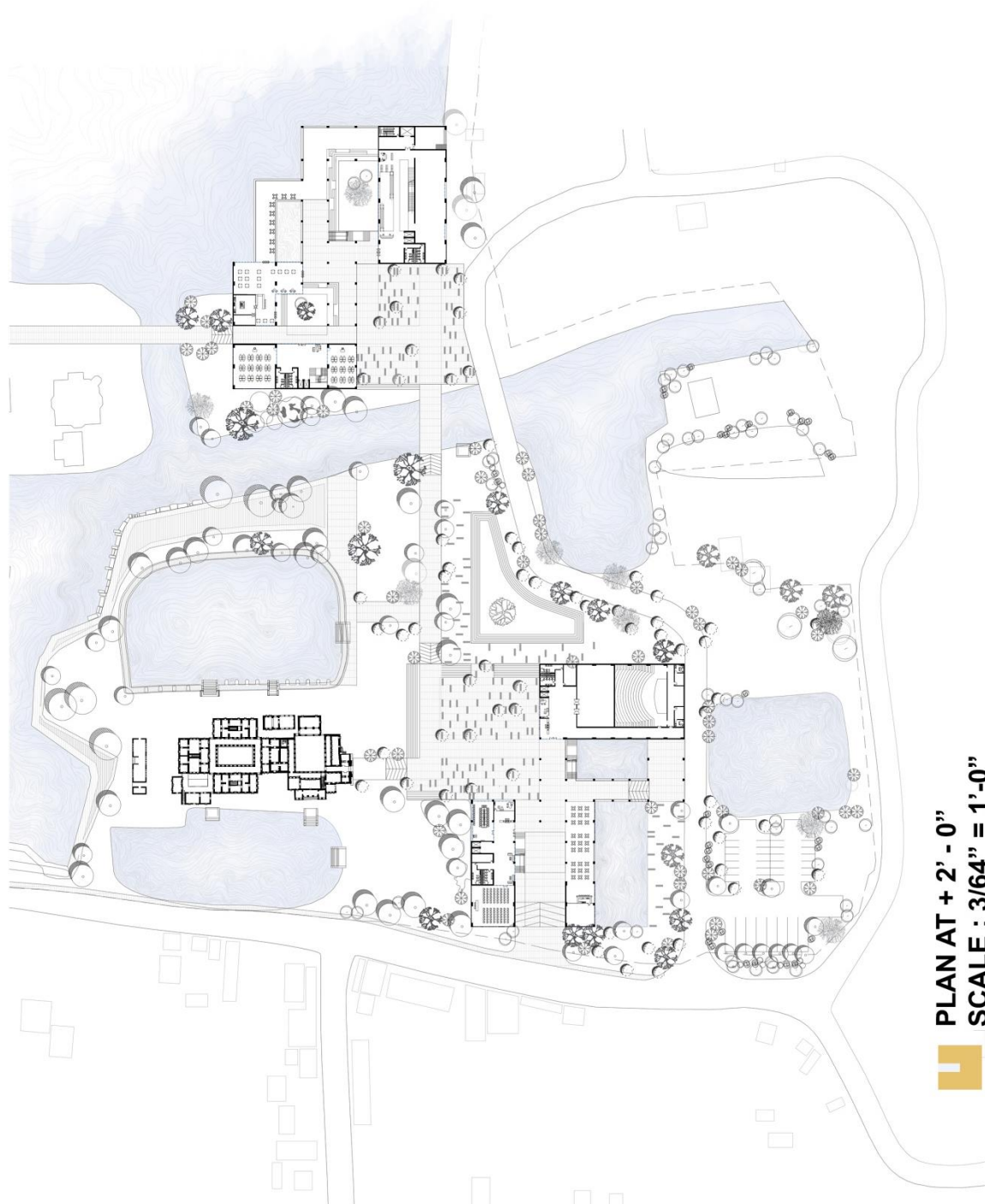


Figure 62 Plan at +2'-0"

7.2 Floor Plans

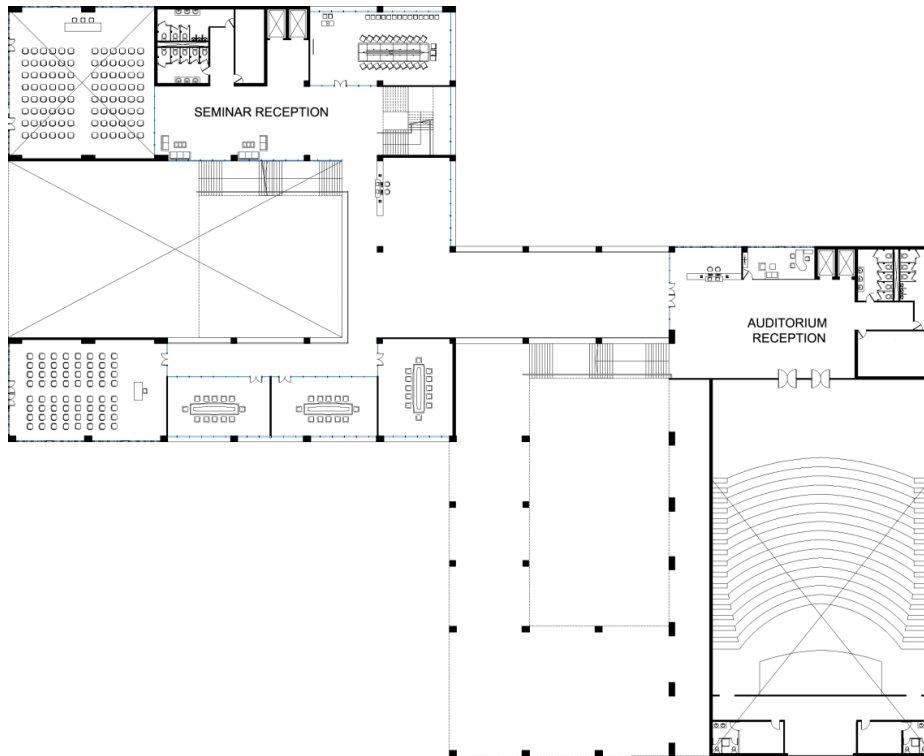


Figure 63 Plan at +17'-0" of Cluster 1

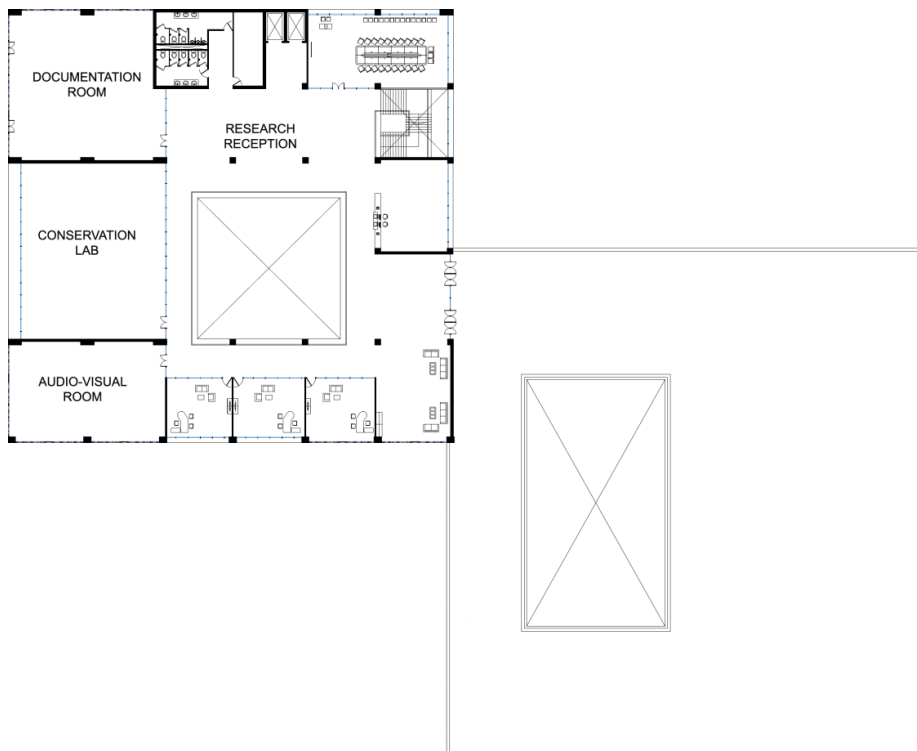


Figure 64 Plan at +32'-0" of Cluster 1

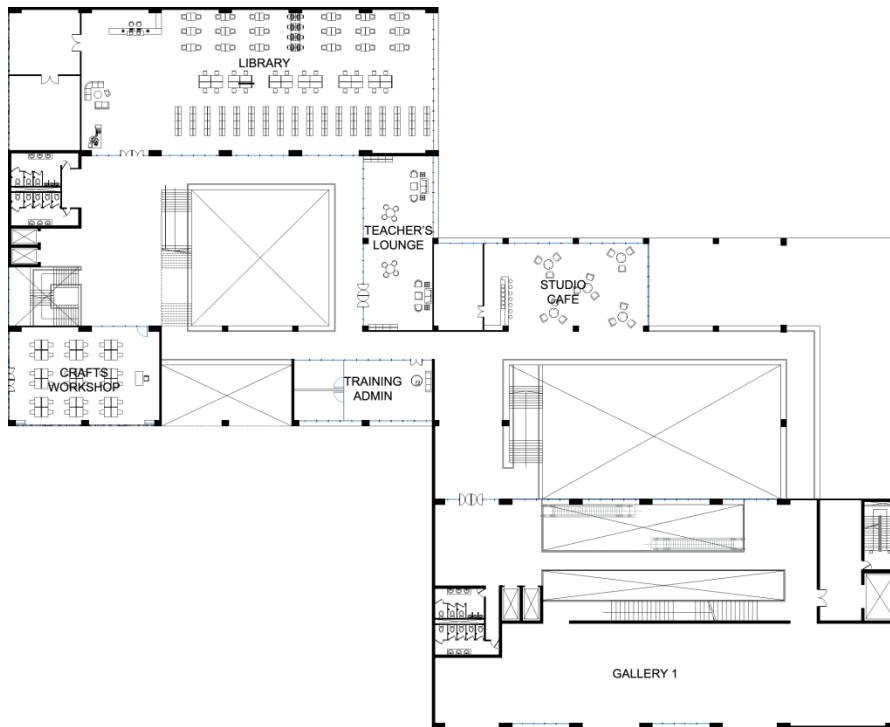


Figure 65 Plan at +17'-0" of Cluster 2

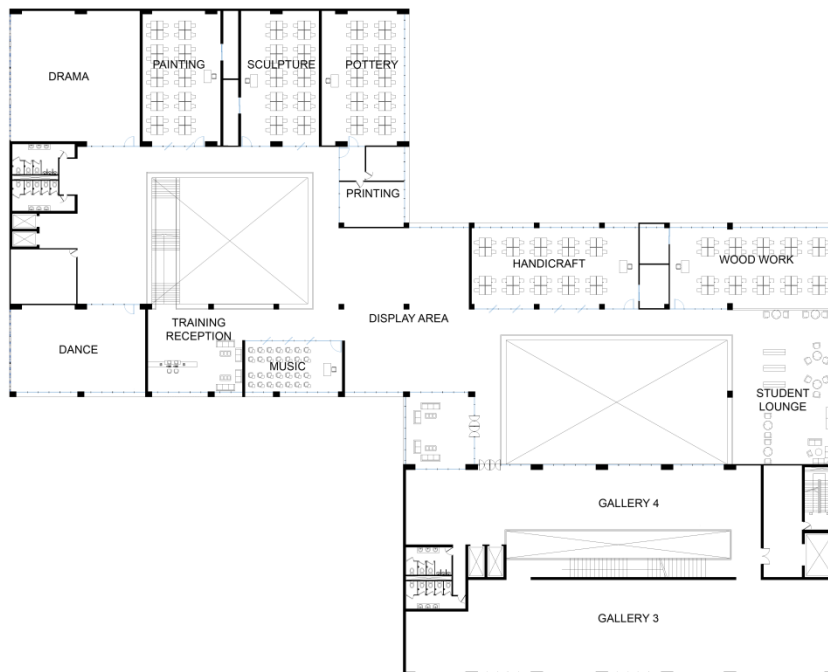


Figure 66 Plan at +32'-0" of Cluster 2

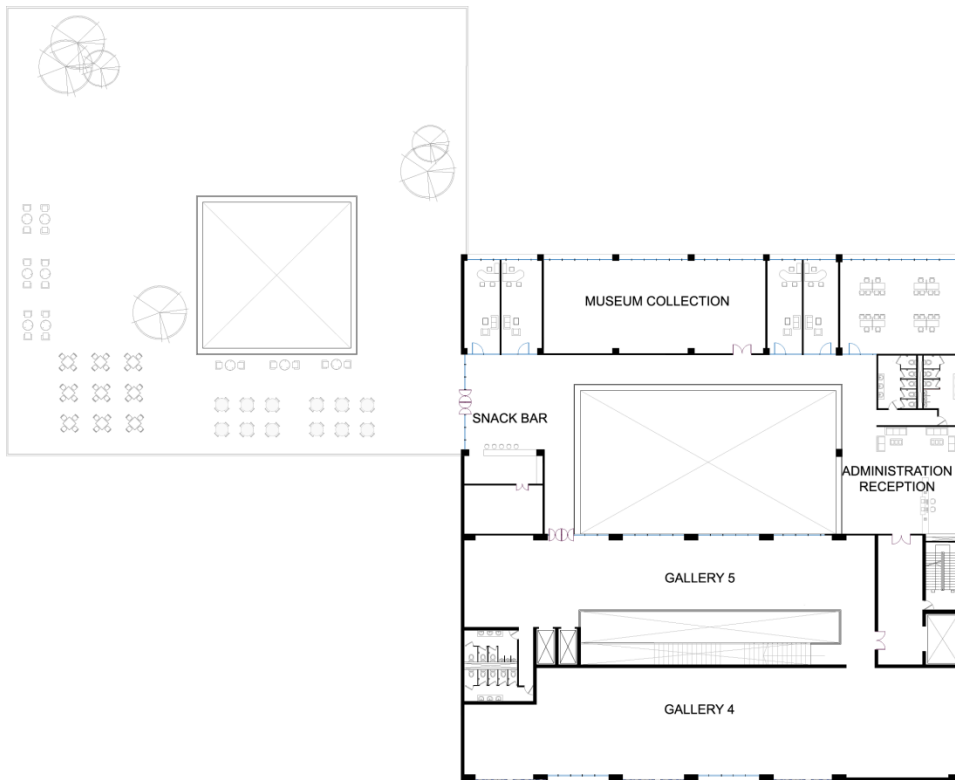


Figure 67 Plan at +47'-0" of Cluster 2

7.3 Sections & Elevations

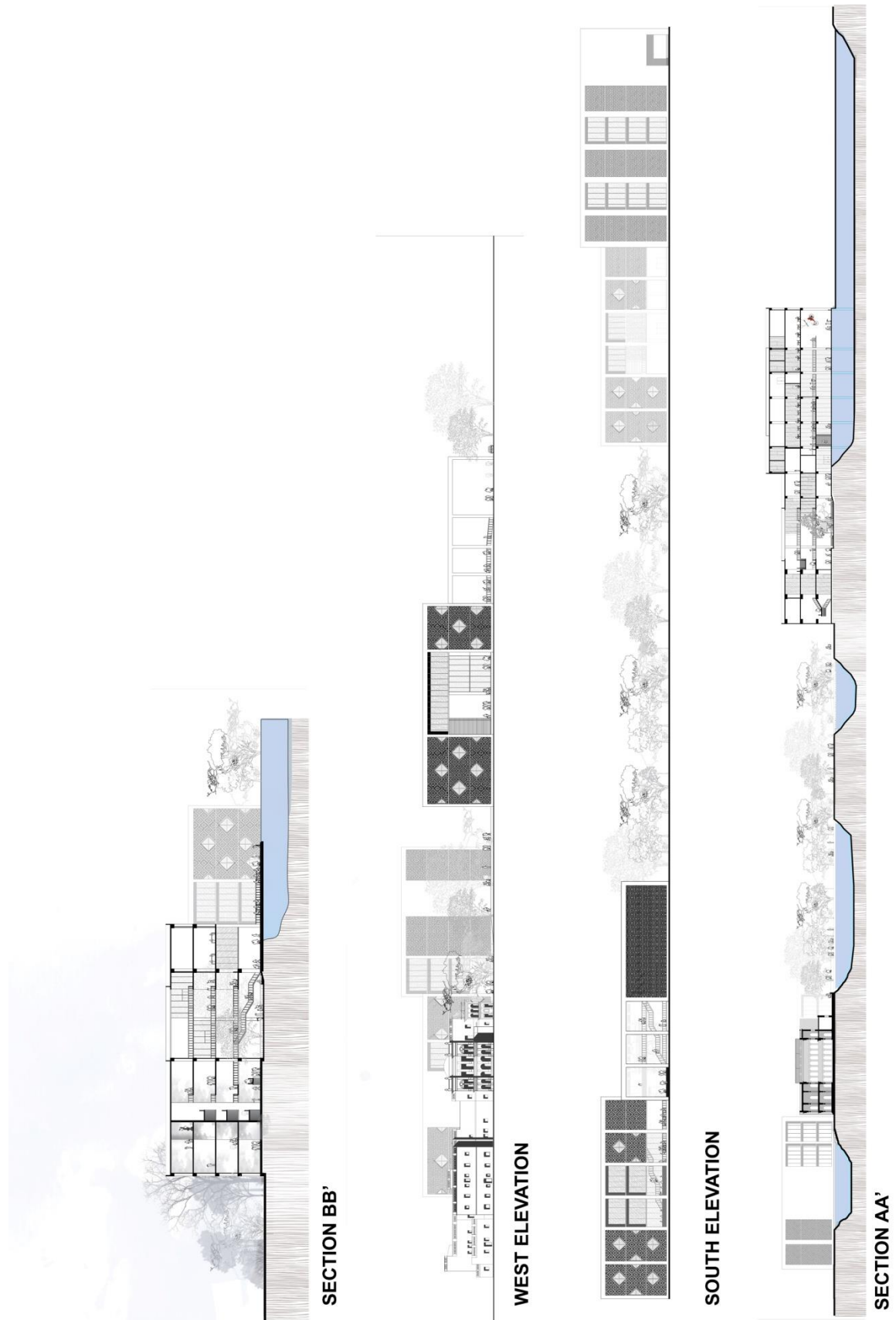


Figure 68 Sections and Elevations

7.4 Perspective Views



Figure 69 Perspective View 1

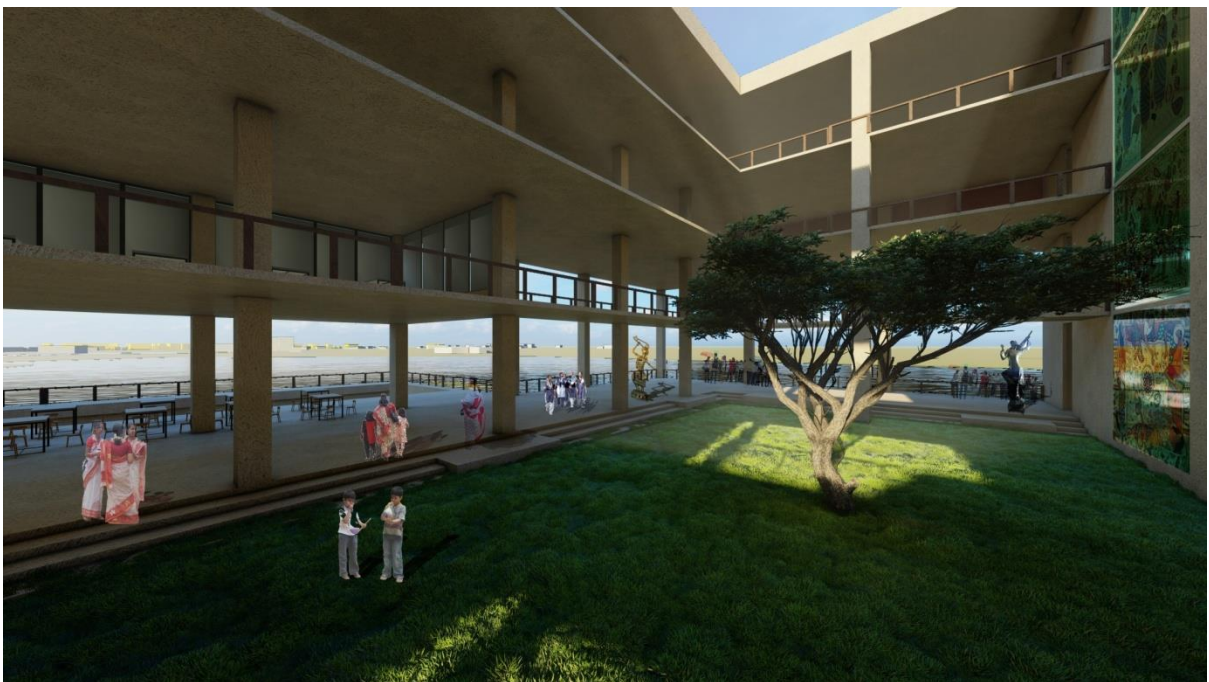


Figure 70 Perspective View 2



Figure 71 Perspective View 3



Figure 72 Perspective View 4



Figure 73 Perspective View 5

7.5 Model Photographs

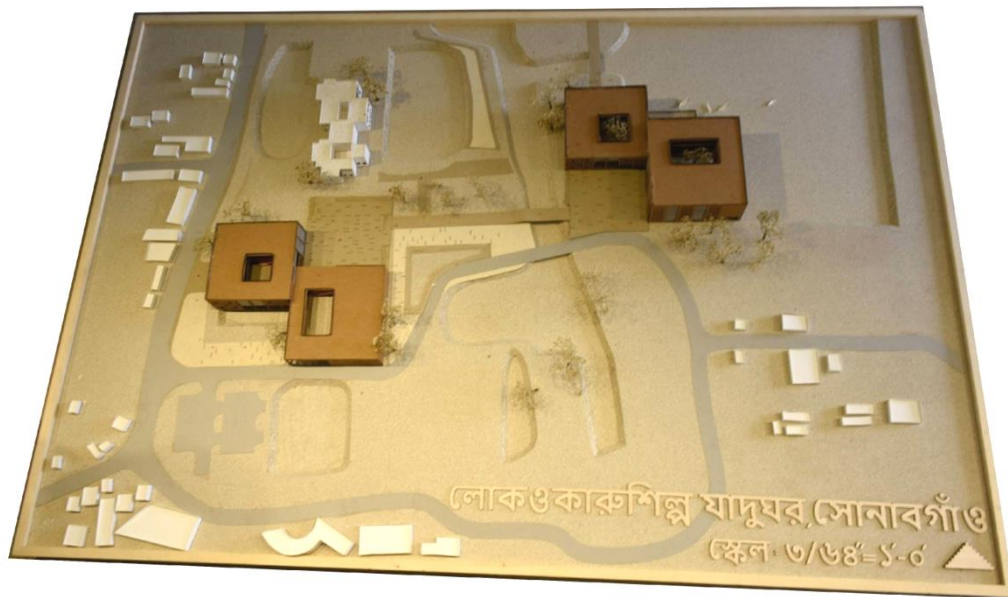


Figure 74 Main Model



Figure 75 Site Model



Figure 76 Model Photo 1



Figure 77 Model Photo 2

CONCLUSION

The stated above chapters include the process & journey of completion of this design. A complex having all activities regarding folk art and crafts, whether its museum & institution, can have a huge impact on Bangladesh & the rest of the world regarding the cultural heritage of our nation. The whole effort to complete the project & the learning acquired through the journey is dedicated to the folks of Bangladesh, who have amazing talents in them and they are taking the nation recognized internationally through those talents.

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